

CURSE OF THE CHTHONIANS

FOUR ODYSSEYS INTO
DEADLY INTRIGUE

BILL BARTON, WILLIAM HAMBLIN
& DAVID A. HARGRAVE



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83

Curse of the Chthonians

*Four Odysseys into
Deadly Intrigue*

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This adventure pack is best used with the roleplaying
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Howard Phillips Lovecraft

1890 - 1937

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Item #23121

ISBN10: 1568823487

ISBN13: 9781568823485

Printed in USA

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Dark Carnival

Unexplained murders and disappearances at a seemingly innocent amusement area just north of Providence, Rhode Island, lure the Investigators into a deadly confrontation with worshipers of the dread Burrowers Beneath.

DAVID A. HARGRAVE

It is the Roaring Twenties. The decade will be marked forever in the annals of bloody death and catastrophe by such events as the clash of rival gangs in the St. Valentine's Massacre. The decade ended in disaster befalling millions of Americans as a great stock market crash wiped out just about everyone who had money in stocks, bonds, or banks.

But still, in the hot lazy days of May, there were those who cared little for the rest of the world. It is summer ... a time for dreams.

Just outside the city of Providence, Rhode Island, hard by the Swan Point Cemetery, and not many miles from the Butler Insane Asylum, sprawls the gaudy neon-lit pavilions of the North Star Amusement Arcade and Pleasure Pier, fronting the Seekonk River.

Here young swains take their ladies on hot summer nights and children of all ages frolic the humid summer days away.

Though a bit run down around the edges, and its gay façade cracked and peeling, the carnival is still enjoyed by the people of Providence.

People disappear from time to time, but it is always (sometimes correctly) attributed to the river's tricks. Butler Insane Asylum is packed with gibbering and ranting people to whom no one listens.

During this sun-bedazzled month of May several startling things will happen. These incidents are the "trigger" to get the group of player-characters to become involved. One of these occurrences is so bizarre that it will

briefly make the papers in such large cities as New York and San Francisco.

PRELUDES

The following incidents are arranged in chronological order, for the investigators to piece together. The third incident is published in the national papers, and will probably be the key which will first interest the investigators. Information on the other incidents can be found either through looking through back editions of various newspapers, especially the *Providence Journal-Bulletin*, or by interviewing the reporters that wrote up the events as they happened.

This information is best derived before most of the actual play begins. It should tantalize the investigators to the point where they are eager to get into the heart of the matter and find grim truths. The manner in which the investigators gain this initial information matters little — the only important thing is that they *do* gain it.

It may be effective for the keeper to read the incidents aloud to the players, to set a mood and give information simultaneously.

The First Incident — May 12th, 192- It was a balmy clear night, the moon a brilliant ornament in the starry sky, and Kent Howard was in love. The object of his affections, Lucy Pringle, was in a playful mood that eventide. Leaving the





brightly-lit carnival grounds, the couple decided to stroll along the swiftly-flowing river. Hand in hand they moved ever further from the lights and noise till, impatient and giddy, Kent attempted to sweep his lady love into his arms and kiss her.

Laughing madly, Lucy broke free from her would-be lover's embrace and raced off, skirts held high, calling over her shoulder, "If you can catch me, you can kiss me!" After a brief, frustrated hesitation, Kent sprang after the rapidly vanishing pink-and-white figure. Pushing through a gap in the vine-covered but tumble-down stone wall before her, Lucy never noticed she had entered the cemetery grounds.

Shortly thereafter, carnival-goers screamed and fainted when a bloody and raving apparition stumbled into the multi-colored lights.

One arm torn off, hair a dirty white (previously dark brown), covered by hundreds of gashes and gouges, stream-

ing blood, Kent Howard returned to civilization.

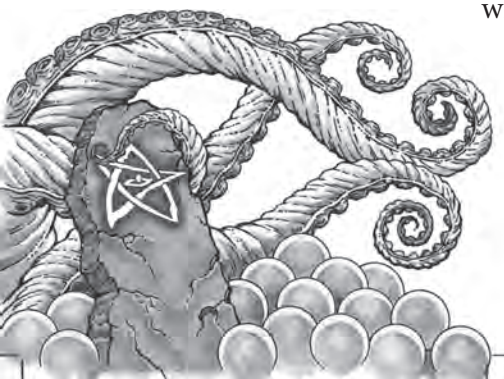
Kent survived his ghastly wounds but was completely mad, babbling about horrors from the grave. He now resides in a small padded cell in the Butler asylum.

Of Lucy there has been no sign nor trace, save for a single bloody shoe found near an overturned gravestone.

Old timers muttered about wolves or bears coming from the piney woods, but local law enforcement agencies scoffed at this and marked it down as "probable murder by person or persons unknown."

The Second Incident — May 14th, 192-. Little Freddie Pendergast, 12 years old, was expected at 6:00 pm for supper, but didn't show up. By 7:00 pm his irate mother was on her way down to "that damned hurdy-gurdy park" to fetch her son.

Yet when she arrived, she simply could not find him. She looked high and low, with no Freddie visible. She enlisted the help of the park security officer, but success eluded them. Still no Freddie. Alarmed now, and belatedly



OFFICER REYNOLDS' REPORT

"I was about a hunnert yards into the dump when I got this feeling about being watched. I mean it was like ice water was pouring down my back. Anyways I was lookin' around when I saw this person just standing there in the middle of a pile of smouldering garbage. All sooty and wild-eyed he was. So I says to 'im to hold it right where they was as I was a peace officer and him was trespassing. But all the feller did was whimper and mumble so I couldn't make it out. Then I sees that guy was real short and slender, like he was a midget or a kid or something. Anyways, I starts up thinking that was probably that lost kid, Freddy whatsizname. Anyways, as I is coming up, he mumbles again, but this time I could unnerstand him. He was saying 'Take me home, please!' I get to ten or fifteen feet away when I sees that the piles of smoking garbage is moving and shifting all around the kid. So's I stopped, thinking there might be rats or something like that. I figger the kid's scared out of his wits, so I starts up telling him to be calm and like that when it just up and swallowed him! I swear to Christ that garbage heap just rose up, covered him, and then he was gone! I like to died, but I draws my gat and rushed up, cautious like, to see what happened. Then I sees that the garbage is moving and shifting all around me, sort of closing in. Now don't look at me like that! I seed what I seed! Anyway, I starts to backpedal kind of slow like, when that muck pile just rear up, ten, twelve feet alongside of me like some damn wave. I gets off two shots with my pistol — Lord knows what I thought I was aiming at — and runs like hell! I didn't look behind till I gets to the road house half a mile fown the lane where I calls my report in from. Like an idiot I tells the Chief what I sees. And no, I didn't have any likker that night, or any night. I ain't no bootlegging scofflaw!"

thinking of the messy incident near the cemetery two days before, Mrs. Pendergast went to the police.

The police put her in touch with the sheriff's office, as the park was outside their jurisdiction, and the agitated woman demanded that something be done. After several hours of investigation on the part of both police and sheriff's office, it was ascertained that Freddie and his two best friends, the twins Alvin and Edgar Coombs, the same age as Freddie, had all gone to the carnival around 4:00 pm. Freddie left the twins for one last ride, and the last they saw of him was when he rode the little mechanical car into the "Tunnel of Terrors," his favorite ride at the amusement park. They never saw him come out. The law enforcement people wrote it off as a runaway, or perhaps an accidental drowning.

The Third Incident — May 23rd, 192-. Eight days after little Freddie disappeared an officer, Andy Reynolds, of the Providence Police Force, was investigating a report of vandals in the public burning grounds (the city dump) out near the railroad tracks just west of Swan Point Cemetery.

The investigators can get the following report from his tale as told to local journalists. His report follows.

The newspapers report, without comment, that Officer Reynolds has been dismissed for drinking, and that the police department gives little credence to his report of seeing the missing Pendergast child.

The Fourth Incident — This incident will occur the night prior to the investigators' ar-



rival (regardless as to when this is). The whole town will be abuzz with one version or another of what happened. The incident would not normally have evinced such interest, but coming closely on the heels of the other weird happenings, it has set folk to talking. The investigators will be able to get one or another garbled version of the following story from anyone in town. After listening to enough versions, they should be able to piece together the actual occurrence.

It seems that Abner Weems, a well-known and generally tolerated lush, was drinking down by the river that night, propped up against the stone wall surrounding the cemetery. He was halfway through his mason jar of bootleg applejack and having a high old time watching the pretty lights of the amusement park. Then he heard voices from inside the cemetery. Abner thought they went on in "German or Roosian, or some such." Intrigued, and his fuddled brain awash with theories of foreign spies, he crawled to the break in the wall, where he could dimly see the interior of the cemetery.

At first he could see very little, but directly he discerned what looked like two people, one standing in a hole or open grave and one above him. The one in the hole passed bundles to his friend, who piled them into a heap. Abner watched for five or ten minutes before he lost interest and went back to his original spot to finish drinking. Shortly thereafter, sitting hidden in the deeper shadows of the vine-coated wall, Abner saw the two come through the gap carrying their bundles. They went right down to the river and tossed what they had been toting into the water. Abner, intrigued once again, tried to rise and see what in the heck was going on. Alas, the applejack had

worked its famous magic, and his legs were inoperable. In fact, his whole head seemed full of warm sand. With that last thought, he slipped into slumber

and remained in a drunken stupor till the early morning sun on his face awoke him.

Groaning and staggering up, Abner wobbled down to the river's edge to splash cool water onto his face. Whilst doing so, he saw something trampled into the mud. When he picked it up, he recognized it as a pink sweater, badly torn and heavily stained with what could have been blood. Abner may have been an alcoholic, but he was not a country fool, and could put two and two together. He took the sweater and his tale down to the police.

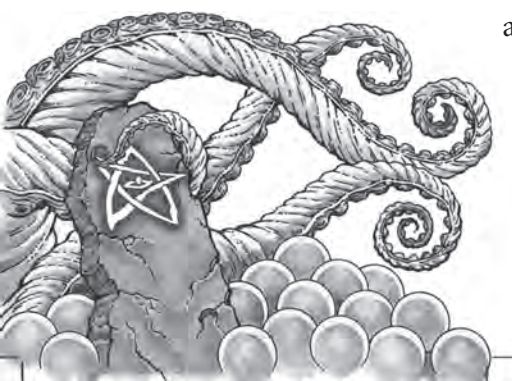
The local lawmen knew Abner well and only arrested him for vagrancy on cold nights; allowing him a warm night's sleep in a cozy jail cell. Still, they never put faith in anything he, or any other boozehound, said. However, they could not ignore the piece of bloody evidence he had brought. A quick call and a short trip later, the sweater was tearfully identified by Mrs. Pringle as having belonged to her missing daughter, Lucy.

With that, and with the tale of the mysterious pair, the official line became "two murderers and probable kidnapers at large near Providence. Everyone should keep alert, remain calm, and never travel alone after dark."

The Fifth Incident — This incident should happen the first night after the arrival of the adventurers; before they have a chance to do anything except piece together the earlier four incidents.

At 1:00 am one Jordan McIntyre, an attendant at Butler Insane Asylum, was on his way home down Swan Point Lane, which parallels the cemetery. Jordan was no small man, over six feet tall and weighing 200 pounds. He was an ex-Marine who had fought in the Great War. Exactly what happened that night will probably never be known with certainty, but a general picture can be put together.

Someone attacked him near the south gate of the cemetery, and he apparently put up a fight using his yard-long brass-topped oaken walking stick. This shattered stick, coated with dried mucus, was discovered on the road alongside his size-twelve brogans, by the milk



wagon driver about 5:00 am the next morning. McIntyre's feet were still within his shoes.

The wrought iron cemetery gates were all covered with layers of dried, grey-green mucus, as well as with copious amounts of dried blood and shredded masses of Jordan's clothing and flesh. This circumstantial evidence suggests that something had pulled the hapless man through the iron bars (spaced about four inches apart), but his feet had gotten stuck. The power of whatever had done this simply kept pulling, tearing the feet right off.

Further investigations will continue. The keeper could allow the adventurers to be the initial discoverers of Jordan's pitiful remains, if a much more fearsome game is desired.

LOCAL INDIVIDUALS

County Sheriff:

John J. Josephson

This bluff and hearty 55-year-old always has a smile and a handshake for all. His twinkling blue eyes, white hair, and rotund physique conveniently hide the fact that he is a hard-bitten law officer of nearly 40 years experience, including a couple of years as a town deputy in a rough-and-tumble Alaskan gold mining camp in the late 1890's. He always packs a Colt .45 revolver under his suitcoat and a two-shot, .32 derringer in a hidden ankle holster hidden under his pant leg. He also carries a lead-filled leather blackjack in his rear pants pocket (also under his coat). He disbelieves in everything supernatural, but knows that men can and do commit the most heinous and incredible of crimes. He knows that the recent problems are caused by a "couple of out-of-towners, probably gypsies or other such trash."

John J. Josephson

STR 13 CON 16 SIZ 15 INT 15 POW 10
DEX 14 APP 13 Sanity 66 EDU 12 HP 16

SKILLS: Chemistry 35%, Drive Auto 40%, First Aid 80%, Hide 40%, Law 65%, Listen 75%, Mechanical Repair



John J. Josephson

60%, Medicine 15%, Psychology 54%, Spot Hidden 76%, Sneak 66%, Throw 81%, Track 70%.

WEAPONS: .45 revolver 80%, 1D10+2 damage

.32 derringer 80%, 1D8 damage

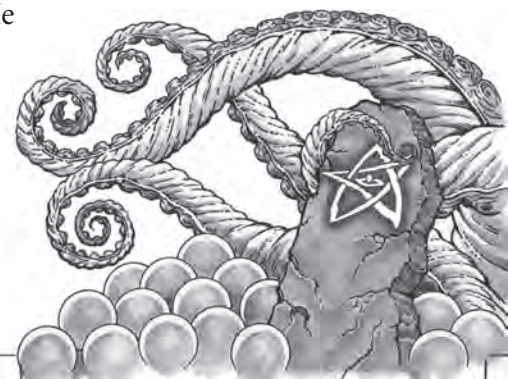
Blackjack 78%, 1D4+1D6 damage (match damage done vs. victim's hit points - if victim is overcome, he is knocked out for 2D6 minutes)

Fist 90%, 1D3+1D6 damage.

Police Chief:

Elmer "Bulldog" Walker

A 25-year veteran of the Providence Police Force, middle-aged Chief Walker is a methodical and slow individual. His tenacity has earned him his nickname — few criminals have managed to keep out of the law's clutches once "Bulldog" is personally on their trail. His gold wire-rimmed glasses, rumpled dress, and bemused expression hide the fact that he has one of the ten-best forensic minds on the East Coast. He has taken four leaves of absence in his career to attend the latest criminology courses at various universities. He has failed to catch criminals before, but never through one of his own mistakes.





Elmer "Bulldog" Walker

He is not sure what is exactly happening, but he has a personal stake in the investigation. Over the last 22 years there has been a cycle of summer murders and missing persons, all of which have gone unsolved as far as he is concerned. Many a bum and crazy has been tried and convicted of these crimes, but Chief Walker *knows* that those cases were circumstantial at best, and pure "witch-hunts" at worst.

He has kept voluminous files, all marked "Unsolved" and each year he comes a bit closer to the truth. If pressed, he will reveal that the only connections in all these crimes have been the locations. In those crimes where a locale was known at all, it has always been in or around the cemetery, burning ground, asylum, or amusement park. All but the dump are out of his jurisdiction.

If further pressed, he will note that he has had suspicions about the amusement park from time to time, but nothing concrete has ever turned up. Still, it was set up just a year or so before the disappearances began.

He always carries a snubnosed .38 revolver in a shoulder holster and is proficient in its use. He thinks the County Sheriff is a blind fool, and that his techniques went out with Wyatt Earp.

Elmer "Bulldog" Walker

STR 12 CON 13 SIZ 13 INT 18 POW 17
DEX 11 APP 10 Sanity 80 EDU 19 HP 13

SKILLS: Accounting 78%, Chemistry 45%, Fast Talk 45%, Law 95%, Medicine 45%, Persuade 77%, Psychology 71%, Spot Hidden 92%.

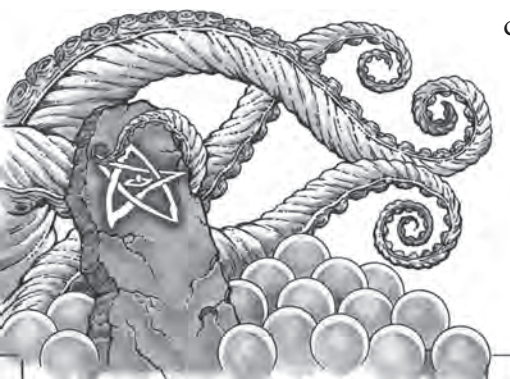
WEAPON: snubnosed .38 72%, 1D8 damage.

Ex-Police Officer Andy Reynolds

He is an athletic man some 32 years old. He is a veteran of the Army Artillery Corps (serving in France in the Great War) and has been on the Providence Police Force ever since 1919, when the Army released him. He was awarded the Providence Badge of Valor two years ago for his heroic actions in saving two young children from a blazing home. The City Council fired him, not Chief Walker, and he is bitter about it.

He can be located at Mother Matheson's Boarding House (he is unmarried), and is, at first, reluctant to talk about his firing or the incident that caused it. However, due to his disgust at his poor treatment, if investigators are properly sympathetic (though not morose), he will tell his questioners everything he knows, as he understands it. Unbelievable as his story was, there were parts he left out of the official tale — he's not sure, even now, if they really happened. First, he heard faint but unmistakable sounds of music in the dump that night. To him it sounded rather like "the calliope sort of noise you get at the amusement pier." Second, when the boy disappeared under all the horribly mobile mounds of garbage, he heard maniacal laughter that he swears "was comin' from that scruffy kid."

If the investigators press him and promise to use their influence to get him back on the force (and are the type of folk that would be



able to have a chance of doing it), they may be able to get this ex-cop to assist them in their investigations. He will not suggest this course of action himself. If he does assist them, he will carry his .38 service revolver. He was really spooked in that dump.

Andy Reynolds

STR 12 CON 11 SIZ 14 INT 12 POW 9
DEX 10 APP 10 Sanity 40 EDU 10 HP 13

SKILLS: Drive Auto 40%, Law 50%, Spot Hidden 80%.

WEAPONS: .38 revolver 47%, 1D10 damage.

Mother Matheson

This obese and hearty woman has been running a clapboard, two-story boarding house for most of her 66 years. She has nine boarders, and knows all about them and their actions, though she has little time for “outside” gossiping with other women.

She has quite definite feelings about what is going on, and if queried will state them in no uncertain terms. She believes the whole sorry mess is on account of a band of Protestant black magic worshipers. She will relate tales (embellished past recognition) of nasty murders and disappearances over the last 20 years, most unsolved or, in her own words, “solved by a’hangin’ the blame on the first poor bum they got their hands on.”

She is a devout Catholic. If the investigators stay at her house and if one or more of them is also an avowed Catholic, she will give them a vial of supposed “holy water blessed by the Pope hisself!” Amazingly, it is just that.

Arthur Peabody

He lives at Mother Matheson’s. He is only home after 6:00 pm. He is one of the proprietors of the undertaking firm of Jackson, Jackson, Goldberg, and Peabody, which has facilities near the Butler Asylum.

This thin, fiftyish man with graying hair and a sardonic expression can be of great assistance if questioned. A taciturn individual,

he has had the job of making presentable several of the victims of past unsolved murders. As the junior member of the firm, he always gets the messy jobs.

He can relate the condition of several bodies he has worked on over the years. Listening to his gruesome experiences will cost each listener 1D3 **Sanity** (no loss if a Sanity roll is made). Some examples of his “clients” have included a corpse with every single bone not just broken, but literally pulverized and shattered, and of a body completely drained of blood. Every “peculiar” corpse he has received over the years — and there have been eleven in the past 20 years — has had weird burns and all have had their brains missing! None of these weird corpses came in winter, fall, or spring, just summer. Oh, there were times when such a messy death would come into the mortuary in the winter or fall, but in such cases it was always gruesomely evident that the “client” had met his death in the summer — the body had just not been found till winter or fall. If one of the investigators is familiar with acid burns and carefully describes same to Mr. Peabody, he will concur that the burns on the bodies he dressed were similar in nature. The missing brains puzzle him — he wonders if perhaps someone on the police force has been carrying out unofficial autopsies without permission. Naturally, no one on the force will admit to such a deed.

Abner Weems - Lovable Drunk

This wizened 70-year-old is still spry. He is a retired school teacher gone wrong, and is viewed with tolerance and affection by the local community. He can normally be located either in the hobo jungle near the railroad depot at India Point or at the municipal library. If he is tracked down, he will genially relate the events as he remembers them, and will add the fact that



he thought he smelled sulfur and brimstone that night.

Abner can remember several instances in the past when folk vanished, including several of his drunken friends, but he knows nothing that cannot be gained with greater ease and accuracy from back newspaper reports. He is lively and talkative and will drop the name of Janice Parker, the head librarian, as a friend and fellow pedant.



Abner Weems

Janice Parker - Head Librarian

Janice looks exactly like a schoolboy's nightmare of a librarian — complete with gray hair tied into a tight bun, spinsterish glasses, and long-clawed fingernails. She can put an icy stare right through someone making excess noise or returning criminally-late books. However, she is a romantic at heart, who reads poetry and spends many hours composing Shakespearean love sonnets. She knows Abner Weems and permits him in the library to browse on the condition that he brings no liquor with him and that he comes only when sober.

She has compiled quite a large scrapbook of information on the disappearances over the last two decades. Old newspaper clippings, handwritten notes of conversations with people involved, all are here. If she is interviewed, she will note that in nearly every instance young people had been involved. The ages, she asserts dogmatically, have usually been 17 years or less, with only rare exceptions. "For example, that poor girl Lucy Pringle was only sixteen, and her boyfriend eigh-

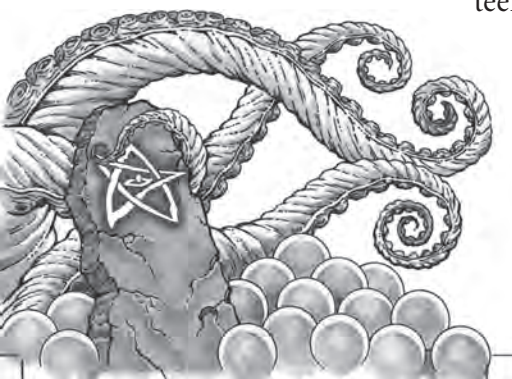
teen." If pressed for an answer, she will assert her belief that "Someone, possibly prominent in the community, is secretly mad. So insane

that he must kill each year. He's obviously grown quite cunning and skilled in concealing his madness over the years, and I think it quite unlikely that he will be exposed through his own follies. Why, he could be anyone!" She has several theories as to his nature, and will give the investigators several false leads if they ask. The keeper should make up such leads. She may suspect the Police Chief, or other notables, but she does not suspect Abner.

Alvin and Edgar Coombs

These two young brothers, aged twelve, were Freddy's best friends, and were with him the night he vanished. However, to interview them, you must first win over or circumvent their fiercely protective mother, Lobelia, who is extremely wary of strangers. If she is properly cozened, perhaps with the story that her name will get into an important national newspaper or some similar ego-boosting reward, she may help. Otherwise, the twins will have to be tracked down at school or at play. Both of the twins remember the night distinctly. To get the story from them, the investigators will have to bribe them in a suitable twelve-year-old manner. They are likelier to value, for example, a real human finger bone than a dollar bill.

"Freddy, he went inta that Tunnel O' Terror and hain't *never* comin' back! We don't go inta that Tunnel no more, not we — we wuz scared real bad two days before Freddy went in there, and we wouldn't go with him. He wuz mad, but he went anyway. But it weren't our fault — we warned him! Sometimes there's a sort of real bad smell from the opening to the Tunnel, sort of like bad eggs. Two days before Freddy went in there, me and my twin went in and were awful scared — just awful





scared. There was a new exhibit; an awful lumpy thing with eyes all over it and a hunnert mouths all full o' black teeth. There wuz a sort of yaller smoke around it that sort of hid the machinery moving it, and that smoke made our eyes burn and near choked us. But that didn't scare us then. We thought it wuz a great exhibit, except for the yaller smoke. But after we came out, we went through again, *and the big black thing wasn't there no more!* Mister, there's no way they could have put in an exhibit that big and moved it in only a few minutes, is there? Is there? We never told anyone that story before, except Freddy, cross our hearts and hope to die. Freddy thought we were fraidycats, and he kept hoping to see that big black thing hisself. The day he vanished, he went in there to look fer it, but no way would we be caught in there."

Rufus T. Washington

The monolog below represents the way that white men supposed black men should talk in this era. If there is a black investigator present,

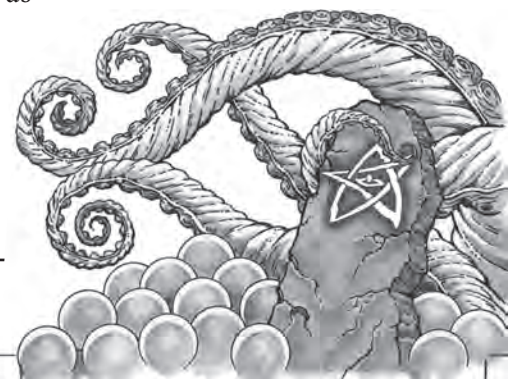
Mr. Washington will be more straight-forward and understandable.

This gentle old black porter works at the main railroad station and owns a tumble-down shack near by the city burning grounds. He can be brought into play simply through having the investigators notice his humble domicile through the trees while they are investigating the dump.

This septuagenarian is initially unwilling to talk, however, a few dollars will change his mind. Even then, it is obvious that he is reluctant, perhaps even frightened. Kindly, persistent questioning elicits the following statement from him.

"Yassuh, I seen dem thangs dey called be Zumbies, yiusuh I knows what dey is cause I be f'om dat island place Haiti and dat be bad place fo dis kind Juju, yassuh I knows all bout dat.

Dey be callin to me at night, but I doan go down dere, nossuh. I be one old po' nigger, but I ain't no stupid!



Nossuh. Dey be a tootlin on dey flutes, and a singin like it be a reglar churchroom service, but I knows bettah dan dat!

“Sometimes it be bad, bad smells in de dump dere, mistahs. Bad smells, debbil-lights, and fires dat I knows wasn’t set by de city of Providence. Nossuh. I knows what fires been set by de city an’ what fires been set by dose other ones. Dem othuh fires doan nevuh leave nothun but sticky black ash. Yassuh. You ast me, and I tells you — dat dump ain’ nothing but bad, bad news.”

Kent Howard

The mad survivor of the first incident is recovering from his horrendous injuries at the Butler Insane Asylum. Unless he is hypnotized or heavily sedated he is totally incoherent, mumbling only such useless stuff as “The stink!” If calmed down, hypnotized (chance for a successful hypnosis is equal to the character’s **Psychoanalysis** skill, for purposes of calming and working with this madman) and questioned patiently and gently, he will say:

“Dead ... dead ... things. ... In the graveyard — I wanted my kiss ... Oh poor Lucy! The grave is just a trick — it’s opening up like a trapdoor! ... No, Lucy! Don’t go over there! Don’t you see it? You’ve got to see it? No, don’t run? ... Oh my Savior! What’s that ... out of the ground — I can’t get away ... Lucy! ... Why is it hot? It’s so hot here. It should be cool. And it smells so bad ... Those things! They’ve got Lucy! ... There’s too many of them! I can’t get through. Too many ... dead things ... The smell ... Maggots dripping and getting all over my new suit ... help me grace ... can’t anyone hear us? ... Oh hail Mary, full of grace, blessed art though above all women that thing coming out of the ground is taking Lucy ... No! There’s a ‘rope! It’s got me! Help!

... It hurts! Mother, it hurts! Aaagh! Aagh! .. I’m free! But something’s wrong. Oh Christ Redeemer! My arm! ... Why can I still



Kent Howard

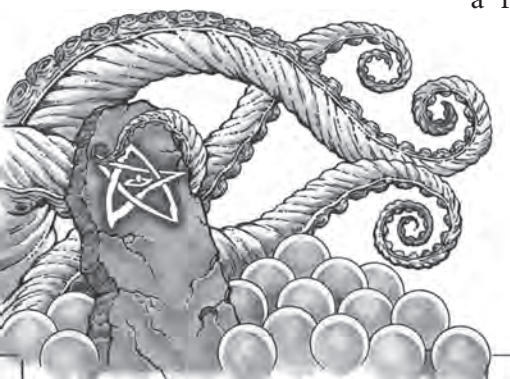
hear the carnival music from here? We should be too far away? My arm! ... ”

At this point, he will peter out and fall back. About two minutes after that, he will suddenly sit up, look alertly around, and say, “The biggest corpse in the whole wide world must be sitting there under that graveyard.” If he is immediately asked what he means, and this questioning is combined with a successful **Psychology** roll, he will say, “Because of the maggots — such big maggots must come from a big man’s body, mustn’t they?” Then his eyes roll back in his head and he collapses for the day.

Malcolm Harris

An ancient retired cobbler who spends his evenings fishing for catfish on the Seekonk. Both Abner Weems and Mother Matheson know him, and know of his propensity for spending long nights staring over the water, fishing near the amusement pier. If the investigators ask about anyone that may help them, Weems or Mother Matheson may mention Malcolm Harris.

He knows where the sewer outlet for the carnival is, and he says “Sometimes I can hears the carny music coming through it. Course, the sewer tube changes and screws up the music so it’s sort of spooky like.” He says that he “has



seen a damn sight too many things that were unseemly-like.” If pressed for more details, he will give none, merely reiterating his statement that they were “unseemly- like.”

He will casually mention that he remembers several conversations with Alex, the old caretaker for the graveyard, who passed away a decade ago. These conversations, Malcolm admits, were fueled by a little wine or whiskey now and then (“Remember, this was all long afore Prohibition come along.”), but he thinks there was much truth in them. Old Alex sometimes complained of finding glop in the leaves, resembling the track of a giant snail or slug, or of hearing throbbing or rhythmic, almost musical sounds, from deep under his feet.

If specifically asked as to how Alex died, Malcolm will turn grim and say “he was found all burnt up one morning right in the middle of the cemetery. There’s them as says ‘twas spontaneous combustion, and there’s them as says there ain’t no sech thing as spontaneous combustion. Me, I’m jest a retired shoemaker — how the hell should I know what happened?”

CARNIVAL GROUNDS

The Tunnel of Terror

A large wooden building two stories high in front, and three stories to the rear. The facade is painted to resemble an old castle, and the little cars that each carry two passengers through the dark interior are made to resemble coffins. The ride lasts seven minutes and twists and turns up and down and all through the entire three stories of the building’s interior. It even doubles back on itself several times. It operates mechanically — the cars are pulled along via a constantly-moving cable.

At one point, there is a trap door that can be opened in front of the moving car, shunting it into the hidden caverns below. Simultaneously an identical-but-empty car is switched onto the tracks to take its place. Over the years, many people have gone to horrible fates in this sneaky manner. This

trap door is difficult to spot even in good lighting, and cannot be opened without entering the hidden switching room nearby and engaging special motors.

If desired, the keeper can ad-lib such things as slime trails, nauseating “sewer stench-es,” and similar evidence of chthonians. These dread horrors occasionally enter the Tunnel of Terrors from below, coming through the trap door. The Coombs twins saw a chthonian on the night they were so frightened — it had not had time to escape below before the first ride went through that night.

The Tunnel of Terrors is managed and usually operated by Angus McWhirter. Frequently Joshua Peterson takes over the ticketing and running of this booth, especially at night and on Sundays.

The Fun House

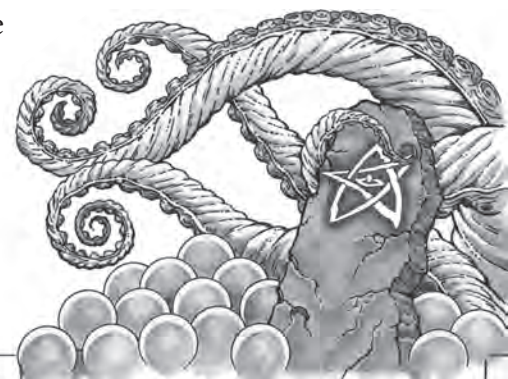
A large three-story wooden building painted in garish and loud colors. Clowns and similar adornments prevail. It has the usual tilting floors, grotesquely-distorting mirrors, spinning disks, hidden air jets, and wooden slides meant to be ridden on provided burlap sacks. It also has a secret entrance leading into the caverns beneath, but its triple-locked steel door is cleverly hidden behind a pivoting wall.

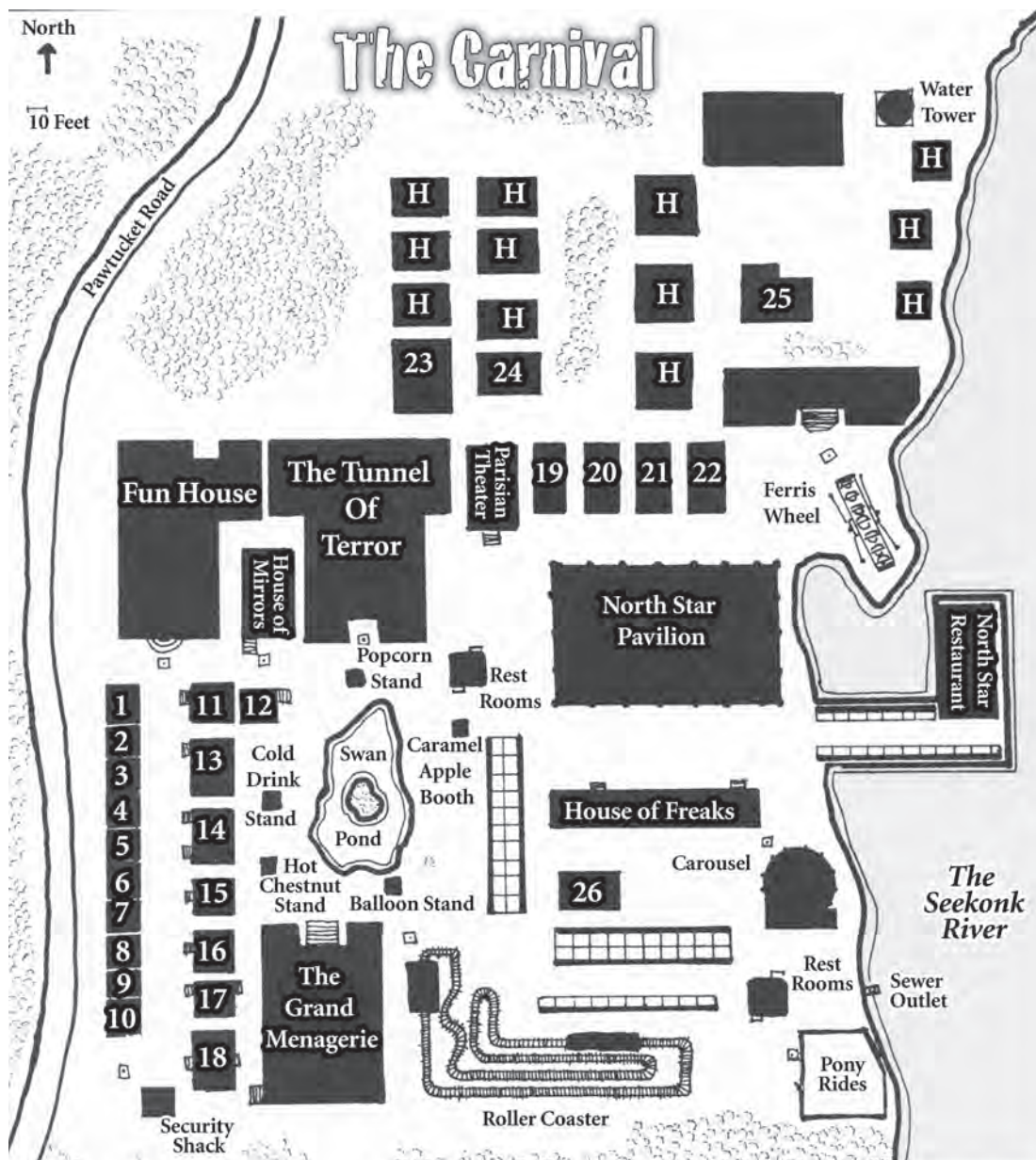
The House of Mirrors

A single-story wooden structure cunningly painted to resemble brick. Inside its mirrored maze is one mirrored wall that can be pivoted open to lead unwary people down (still in a mirrored maze) into the caverns below. This trick, too, has snared many victims over the years.

The Grand Menagerie

A brick two-story building that contains a large aviary and serpentarium upstairs and a dozen or so iron-barred animal cages downstairs. Filmore





- 1 Wheel of fortune Booth
- 2 Dunk a Clown Booth
- 3 Break a Plate Booth
- 4 Net a Goldfish Booth
- 5 Baseball Toss Booth
- 6 Roll-a-Ball Booth
- 7 Spin-o-Win Booth
- 8 Balloon-Bust-Em Booth
- 9 Ring Toss Booth
- 10 Penny Pitch Booth
- 11 Fortune Telling Booth
- 12 The Ice House
- 13 Ice Cream Parlor
- 14 Silver Spoon Diner
- 15 Manager's Office
- 16 East Asian Import Store
- 17 Salt Water Taffy Shop

- 18 Northern Lights Gift Shop
 - 19 Iced Tea, Lemonade Stand
 - 20 Shooting Gallery
 - 21 Bavarian Root Beer Hall
 - 22 Indian Handcrafts
 - 23 Rustabout's Bunkhouse
 - 24 The Cookhouse
 - 25 Wyatt's House
 - 26 Prof. Pfeiffer's Photography
- All Buildings marked with an H are cottages used by the permanent residents.



These are rental booths, used on a daily basis by the local populace. The booths cost \$1.00 per day, or \$1.50 on the pier.

□ Ticket Booth

Wagabaugh is the main individual concerned with caring for the menagerie, and the more dangerous specimens will be fully described under his name. Old Billy Jumpner does the harder labor here. The biggest specimens include a bear, a panther, a wolf, a cassowary, a rather large crocodile, and a king cobra. There are also a number of less lethal inhabitants, including some toucans, weasels, and the menagerie's pride, a stuffed giraffe.

The basement of the menagerie is the main powerhouse for the entire arcade. It holds eight coal-fired boilers that generate steam and power for all the buildings. "Flyboy" Pehr runs and operates these engines.

The Wax Museum

A wooden building with a single-story central area and a pair of two-story-tall wings. There is a basement used solely for working paraphernalia. There are sections on historical figures, current film stars of note, a chamber of horrors and famous murderers, and so on. Despite the usual connotations possessed by wax museums, this particular one is not especially sinister.

The North Star Restaurant

A nice place, open year-round. The favorite dishes are fresh river-caught fish and "Our Famous New Orleans Fried Chicken." The manager and chef is Anthony Bowen. His factotum is Frank "Punkie" Garber, and the chief waitress is Ermaline "Big Erma" Grodt.

The Open Air Dance Pavilion

Despite the name, it has a wooden roof. It is raised up on wooden columns some ten feet higher than the surrounding area. A painted wooden facade covers the area underneath, which is used mainly for storage, but also contains dressing rooms, all reached via a trap door and stairway from the bandstand. At night, Norris Long runs the dance pavilion, announces musical numbers, and acts as general emcee.

During the day, the dance floor is open for anyone who wishes to wander across it — the band shows up at night.

The Parisian Theater

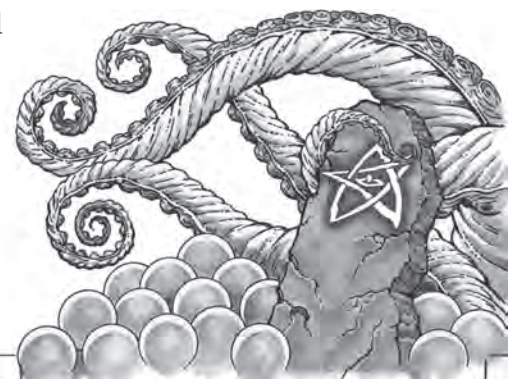
A small (60-seat) theater that shows silent motion picture films and is open year round (though only on weekends during winter, spring, and fall). It is a two-story wooden building painted with street scenes of Paris and is also used for the Star Studded Show every weekend during the summer. Carl Denim is the announcer for this show, as well as some of the acts. Sonny "Crazy Legs" Poacher is the main act in the Star Studded Show, and other carnival personnel, such as Reuben Ramirez and Wong Fu Ji also show up here frequently to put on a little show. Traveling revues and other vaudeville acts are often on the docket here, for a change of pace.

The Gift Shop

A small brick building where all sorts of mementos are sold. Nothing here is worth much or is of any real interest, except for a few oddly-carved figurines on a back shelf. These little wooden figures depict nothing less than chthonians! But, it will take a thorough looking-over and a successful **Spot Hidden** roll to notice them, and a successful **Cthulhu Mythos** roll to recognize the beings they depict. If the counter man (who varies with the day) is asked about carvings, he will invariably mutter something about "Injun carvings — 24 cents each." He will, in no case, show any signs that he knows what they represent.

The Ferris Wheel

Some 60 feet high, and just the place from which to peruse the cemetery. The keeper could have the investigators meet someone who has seen odd sights while on this gaudily-painted ride.



Mythos Spells of Importance

The Red Sign of Shudde M'ell: This spell takes one full melee round, 3 magic points, and 1D8 Sanity points to cast. When formed correctly, a dully-glowing red symbol appears in the air as the finger inscribes it. Once formed, the sign is maintained by concentrating and spending 3 more magic points each round. All those in the sign's presence and nearer than 10 meters distant take 1D3 points of damage each round as their body quakes and spasms and their internal organs and blood vessels convulse. Those further away than 10 meters, but nearer than 30 meters, take 1 point of damage each round. The caster himself must remain standing by the glowing sign, concentrating, and takes 1 point of damage per round.

It is possible to escape the sign's effects by crawling behind a wall or other protective object. The sign's maleficent effects will begin to take place the round after it is formed.

The Black Binding: This ritual is used to create zombies. A ritual liquid is poured over a corpse, or the grave in which it lies. The ingredients of the liquid are up to the keeper, but at least one should be difficult to obtain legally. The grave is left to mature for a full week. At the end of that time, the magician comes to the grave and intones the Black Binding ritual, which costs 16 magic points. At the end of the ritual (which takes a half-hour to complete), the corpse claws its way from the grave. The corpse is mindless, with no will of its own. When given a command, it will follow it until completed, then stop, awaiting the next order. These zombies continue to rot after they are created, and so eventually will decay into uselessness, whereupon a new one must be made.

Zombies created by this spell have STR and CON equal to 1.5 that they had when alive, and a DEX equal to 2D6. Their SIZ does not change, and their INT is destroyed. They have a POW of 1; just sufficient enough to animate their putrid bodies.

The Public Rest Rooms

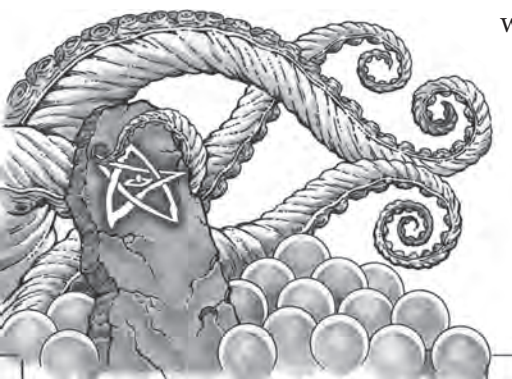
This has a basement area reached by a rather obvious trap door and ladder. In it is a small pumping plant that handles all the effluvia of the entire carnival — it simply pumps it into the caverns below where it forms a noxious little creek eventually flowing out of the sewer outlet into the river. The caverns below can be reached simply by unbolting the main pump housing,

lifting it off (it is brass and weighs some 400 lbs) and climbing down the four-foot diameter sluice pipe the 30 or so feet to the cavern floor. There is no

ladder, so it won't be easy! And it is really slimy in there — not to mention the stink.

The Silver Spoon Diner

The classic small and narrow diner with about a dozen stools facing a long counter. The food isn't bad and the house specialty is "Texas Chili" — which produces a four alarm fire of the mouth. The summer help here (the waitress) is more than willing to talk voluminously, though vaguely, of the strange place that the carnival is. She is not able or willing to put her finger on anything specific beyond her feelings that something's definitely not right with that Tunnel of Terror and Angus McWhirter. She is adamant





Madam Zarah's

about not coming back here the next year to work. Not at all.

Madam Zarah's

This is a small one-room cottage divided into several areas by hanging curtains. It is heavy with incense and the odor of fried onions, and everything from wallpaper to curtains are of the most garish and gaudy designs imaginable. Madame Zarah, the supposed gypsy, is actually from the Bronx, and is definitely a phony. She does not even know anything about the carnival's true nature. Any investigations here will lead to a dead end.

The Security Shack

Jonathon Boom's palace. A one-room affair of clapboard with a pot-belly stove dominating the interior. Its battered desk and two chairs of good oak are the only furniture save for a wall rack of wrought iron holding a sawed-off 12-gauge double-barrelled shotgun, a .30-30 Winchester lever action rifle, and an army issue .30-06 Springfield. The desk drawers yield a couple boxes of ammunition for the guns, as well as a box of rounds for Boom's pistol. On a nail hangs a ring of keys to open all the

gates, doors, and so on in the entire amusement complex. It is a duplicate of the one on Boom's belt.

The House of Freaks

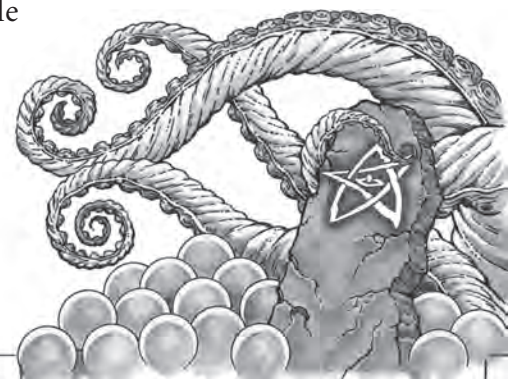
A single-story wooden frame building with a single central hallway and 12 tiny cubicles (six per side) housing the freaks (which are viewed through glass partitions). It is often very fetid and rank inside with an odor as persistent as it is indefinable. No one who has ever smelled it can forget it.

The freaks here include Rondo Moresby; Wong Fu Ji; "Fatima" Flores; Co-Co the Dog Boy; Kilmer "Whitey" Letterman; a pair of pinheads; a (fake) two-headed dog; a "Horror from the Deeps" preserved in alcohol that is actually a very large octopus with (human) hands sewn onto the tips of its tentacles, giving it a rather strange appearance; a (real) stuffed five-legged calf; a "What Is It?" which consists of an enormous thick tentacle sitting in a pool of dark liquid — the tentacle is at least eight feet long and a foot thick, but is definitely dead — it is, of course, from a chthonian; and, finally, a last freak act which changes from year to year — this year it is a (fake) "Cross Between Pig And Man — Proof of Ungodly Cross-Breeding and Bestiality" pickled in a bottle.

Winston Craig's Import Shop

A small brick building tastefully decorated within, well-lit and full of a really startling array of Asian and Pacific Island merchandise. Everything from cheap gew-gaws (like those in the Gift Shop) to fine jewelry is represented here. A motto is carved over the door in ivory: "If I don't have it, I can most certainly get it!"

Depending on how the keeper wishes to handle the game, this could be a prime area to find weird occult artifacts and strange little books, or not.



The shop's owner is undescribed, as he is usually not here, being off gathering things to sell from Asian areas of the world. This shop is just one of four such shops he owns. He is not an active participant in the Society of the Great Dark, just someone who leases a place, though he has his suspicions. The normal clerk here is just a local guy who knows nothing, but who could possibly put the investigators in touch with the owner. It is entirely up to the keeper.

The Manager's Office/Aid Station

Another cottage-like brick building with curtained windows and nicely decorated interior. A hired nurse is on duty here at all times (she knows nothing), and the carnival manager, Wilberforce Wyatt, is often here as well. If he's not here, he is certain to drop in within an hour or so, and anyone looking for him is welcome to wait. In a medicine cabinet are all the usual items: a roll of bandages, iodine, carbolic acid, tape, and so forth. There is also a snake-bite kit (a concession to the existence of Slither the King Cobra in the menagerie).

The Ice House

A small concrete building with the apparatus necessary for production and storage of block ice. It is normally locked and accessible only to appropriate carny people. There is a hidden trapdoor (beneath several hundred pounds of block ice) that opens to stairs to the caverns below.

The Main Barn

This bright red wooden structure is 40 feet high, but has only a rudimentary hayloft to break up its inner expanse.

There are normally eight horses, six ponies (for the ride of the same name), and a pair of old, flea-bitten mules stabled within. None

of them (except for two of the horses which are used in Emmanuele Vasconcello's act) are in anything better than fair shape. Filth and odor are stiflingly abundant.

Professor Pfeiffer's Photography Palace

A small blue-painted cottage with a miniscule darkroom and several expensive photo-plate cameras. The "Professor" is another of the summer residents who is not written up in the personality profiles. He is an absent-minded old geezer who is not aware of the terrible goings-on at the carnival — at least partly because he has made a conscious effort to block out such knowledge, and has successfully rationalized away such evidence as he has seen. Several bottles of highly toxic and even potentially explosive chemicals are stored in the darkroom. There may even be photographic evidence of gruesome goings-on hidden away in a dark corner of this cottage if desired.

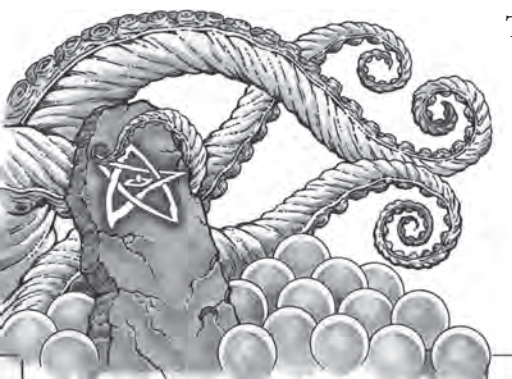
Mr. Lucky's Magic Shoppe

A yellow-painted wooden building that sells everything from dribble cups to exploding cigars. Of course, there is no real magic here, just cheap gimmicks. The proprietor can be whom-ever the keeper wishes, so long as it is a dead end for investigations.

Wyatt's House

A lovely brick two-story house all in white with yellow trim. It has fine furniture, a real marble-mantel fireplace, and a library with several hundred volumes (mostly history, conventional religious texts, and classics like Shakespeare). There is no hint whatsoever within the house as to the true nature of the owner.

The basement contains the laundry and a well-stocked wine cellar. However, some of the dusty wine bottles are painted wooden fakes. If these are moved in a certain sequence, the central wine shelf will slide to one side, revealing a recessed pull ring for a trap door. If opened, a long stairway is revealed, leading



down into the secret caverns below. Unfortunately for any opener, a second instar chthonian guards the stairs down, and will immediately begin flowing up into the wine cellar if intruders are here. In any case, the stench wafting from this stairwell is reminiscent of old black swamp mud and feces.

The Guardian Chthonian

STR 22 CON 25 SIZ 20 INT 17 POW 9
DEX 4 HP 23

ARMOR: 2 points.

WEAPON: Tentacle 40%, 1D6 damage.

NOTES: Each round, this larval horror can attack with 1D8 tentacles. If a tentacle hits, it will hang on and begin to drain blood at the rate of 1 point of STR per round.

Also, this creature can regenerate from damage done to it at the rate of 2 points per round. If it is reduced to 0 or fewer hit points, it will die and not regenerate.

Seeing this small chthonian costs 1D10 **Sanity**.

The Roustabouts' Bunkhouse

A gray two-story wooden slat building with nothing inside but rows of bunk beds sufficient for some 50 individuals. Year-round residents here include Nuncio Pirelli (the head roustabout), Old Billy Jumpner, Eugene "Hedge" Ptompkin, Terrance Valdosky, Fred Smith, Paul "Red" Fritz, Farouk Shabazz, Thomas "Black Tom" MacGinty, and Christopher "Shakey" Lodge. During the summer season a couple dozen other workers are hired.

The Cook House

A combination kitchen and dining room for the permanent workers of the amusement park. It is wooden, painted yellow, and has someone working in it 24 hours a day, seven days a week. Different people do the cooking at different times.

The Shooting Gallery

A concrete building with a heavily-baffled ceiling and sound-proofed walls. The counter front can be lowered and locked down, giving the cult a completely soundproofed building within which they can do as they please. Across the rear of the structure is the water-filled "duck pond" where both stationary and endless-belt moving metal targets are. The guns, and several thousand rounds of .22 ammo are stored in here. Esteban Garcia runs the joint and is nearly always here.

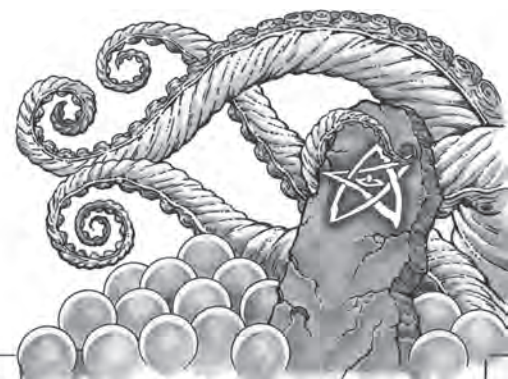
The Bavarian Root Beer Hall

A two-story building open to the rafters, giving good air circulation. Wooden tables and slat benches are everywhere and a small stage is at the rear of the building. The cellar, where the root beer, ginger ale, and more potent drinks (available only to friends of friends) is reached by a wooden stairway to stage left, and during regular business hours the waitresses are continually hustling up and down.

One of the huge kegs in the basement is always empty, and is, in fact, hinged to open like a door when the secret catch is moved. Inside the keg is a doorway with two keyholes, both of which must be unlocked or picked before it will open onto the stairs leading down. At the foot of these stairs is a pair of ghouls behind an ambush wall at the last downward turn of the spiral stairs. For their statistics, see Area A of the underground caverns (page 33).

Miscellaneous Notes

Obviously, a description has not been given of all the structures in the amusement area. This is because many of them have no bearing on the flow of the game and can easily be ad-libbed by the keeper as needed. In addition, some elbow room has been left for the keeper, allowing for the creation of



extra sinister characters, evil buildings, and dread secrets.

The exact interior layout has been left for each keeper to allow for his own particular ideas and quirks.

THE AMUSEMENT PARK

There are around 40 full-time employees of the North Star Amusement Arcade and Pleasure Pier. Each and every one of them is deeply involved in an evil society dedicated to the dark rites and horrific learning of the Burrowers Beneath — the worm-things that tunnel through the interstices of mother Earth like maggots in gangrenous meat. Most of the seasonal workers know nothing about this evil organization.

Wilberforce Wyatt

This dark handsome man in his late 40's is the owner and manager of the carnival. He is also a Ninth Degree Master and High Priest of the Great Dark, as the organization styles their leaders. Burned into his breast, over his heart, is an ancient sigil symbolizing the power of Shudde M'ell. He has learned much arcane knowledge through his servitude to the Elder Things Below, and owns three holy artifacts of the cult. These artifacts are: the Orb of Hraaki, the *Kawamon K'thaat*, and the Ring of Carneithos.

Wilberforce Wyatt will never talk to any investigators under any circumstances whatsoever. Naturally, his ring makes it somewhat difficult to coerce him physically. If he is rudely pressed by investigators, he will call several carnival workers to politely and gently evict the intruders. No harm will be done to them — at that time. If he is questioned by officials, such as the police, after carefully checking all credentials (including making calls to alleged superiors), he will give as brief and uninformative answers as legally possible.

Wilberforce will not hesitate to act to



Wilberforce Wyatt

destroy or kill anyone who seems to be closing in on his act or discovering the true nature of the carnival. In an attempt to eliminate outsiders, he generally tries to use arcane means rather than mundane ones. He believes that a corpse found with bullet holes or a slashed throat leads to a police investigation, whereas a corpse found smashed to pieces or corroded as if by acid leads to bewilderment and official attempts to explain the body away.

Wilberforce Wyatt

STR 10 CON 11 SIZ 12 INT 17 POW 28
DEX 14 APP 16 Sanity 0 EDU 20 HP 12

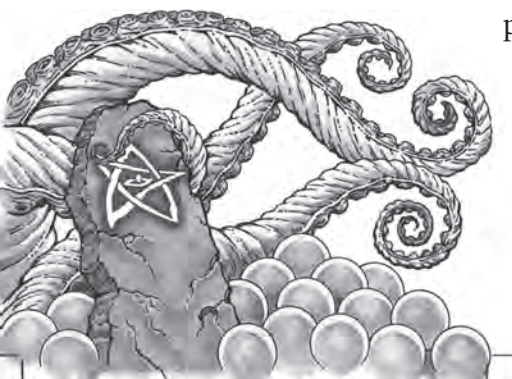
SKILLS: Read "W'hywi" 80%, Accounting 98%, Cthulhu Mythos 79%, Fast Talk 87%, Hide 30%, Listen 57%, Persuade 65%, Spot Hidden 64%, Swim 27%.

ARMOR: Immune to kinetic-based attacks; see Ring of Carneithos below.

WEAPONS: carries none; Fist 70%, 1D3 damage.

SPELLS: Summon/Bind Chthonian, Contact Ghoul, Summon/Bind Servitor of the Outer Gods, Contact Shudde M'ell, Create Gate, Resurrection, Shriveling, Voorish Sign, The Red Sign of Shudde M'ell, and The Black Binding.

The Orb of Hraaki is a softball-sized moonstone with a pale blue coloration. Those gazing into its depths for several minutes have a



chance equal to their POWx5 or less on 1D100 of seeing past events. These events will always be of a nature connected with the thoughts the viewer has been concentrating on while gazing into the sphere. Gazing into the Orb of Hraaki costs a MP per minute of vision, and the result is always a vision of evil or horror, such as sacrifices, ancient monolithic cities, etc.

The *Kagwamon K'thaat* is a huge brass-bound tome compiled 700 years ago by a mad monk, Adolphus Clesteros, who wrote it in his own “secret language.” This tongue he calls W'hywi and many of the spells known by Wilberforce Wyatt are found herein.

The Ring of Carneithos is an unbelievably-ancient band of a white alloy resembling titanium. It originates from the misty times of the serpent people, and it renders its wearer impervious to all forms of kinetic force (bullets, knives, crashing cars, etc., simply will not penetrate his skin). The ring also renders the wearer soulless and without conscience, as the tainted psyche of the ancient Serpent Kings who wore the ring seep into the owner's mind. Any wielder of the ring will lose 1D10 **Sanity** (no Sanity roll necessary) each time he puts on the ring, and for each full day he wears it.

Jonathon Boom

This fellow is the carnival's uniformed security officer and is of a size and demeanor sufficient for most deterrent purposes. He also has a .38 Webley revolver in a holster on his right hip, a pair of handcuffs, and a two-foot black night stick. He started out as a street fighter in New York City's Hell's Kitchen, and is now a fanatical slave of the Great Dark. His love of the Great Dark is at least partly associated with his pedophilia — in the past, he has lured young boys into his clutches with promises of free rides. The cult has pandered to his tastes, and he is even encouraged to capture boys, some of whom are delivered to the Ones Below after Jonathon has expended his vile lusts upon them.

If the keeper desires, Police Chief Walker may have unproven allegations about Boom's morals in his portfolio.

Jonathon Boom

STR 14 CON 12 SIZ 17 INT 12 POW 12
DEX 8 APP 7 Sanity 0 EDU 9 HP 15

SKILLS: Climb 65%, Cthulhu Mythos 29%, Jump 55%, Law 19%, Listen 67%, Spot Hidden 65%, Throw 55%.

WEAPONS: .38 revolver 48%, 1D10 damage
Fist 90%, 1D3+1D6 damage
Nightstick 74%, 1D6+1D6 damage.

Abigail Forman

This 41-year-old blonde (who looks much younger, at least when she is wearing her usual heavy makeup and standing in the hot stage lights) is not only the Hootchy-Cootchy dancer in the Red Hot Harem Dance Show, but is also a Third Degree Mistress of the Great Dark. She is Wyatt's paramour and an accomplished tumbler and acrobat. She has an aging, yet haunting, beauty that is earthy yet ethereal. She never goes anywhere without pair of hollow-bladed daggers of sharp glass. The hollow blades are filled with a mixture of *aqua fortis* and an under-earth venom of drastic potency. When she stabs a victim, she always twists the blade to snap it — the victim invariably dies horribly, howling in mindless agony and writhing helplessly.

Abigail Forman

STR 14 CON 15 SIZ 9 INT 16 POW 20
DEX 19 APP 17 Sanity 0 EDU 12 HP 12

SKILLS: Art (Sing) 73%, Chemistry 44%, Climb 83%, Cthulhu Mythos 42%, Dodge 99%, Fast Talk 63%, Hide 49%, Jump 95%, Listen 85%, Psychology 68%, Spot Hidden 69%, Sneak 94%, Swim 100%, Throw 78%.

WEAPONS: Dagger 67%,
1D6+ automatic death
in 1D5 melee rounds
Kick 50%, 1D6 damage
Fist 75%, 1D3 damage.

SPELL: Shrivelling.





Nuncio Pirelli

Michael Ransom

The Head Barker who oversees all of the game booths in the amusement park. He also runs his own booth, the Balloon Bust-'Em. He always has a pocketful (5-10) of the darts from his booth, and is very accurate with them out to about 35 feet. While he is not a deep initiate of the Order, he is a close associate of both Wyatt and Abigail. He is fanatical and very agile and will fight until dead or unconscious. He believes that if slain while defending his faith and the Dark Ones that he will live again in endless glory.

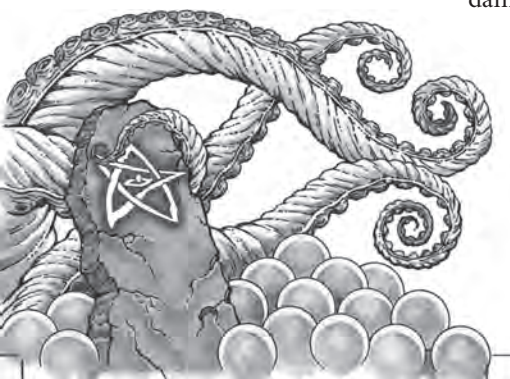
Michael Ransom

STR 17 CON 14 SIZ 12 INT 14 POW 10
DEX 16 APP 15 Sanity 0 EDU 14 HP 13

SKILLS: Accounting 38%, Bargain 96%, Fast Talk 100%, Jump 75%, Persuade 100%, Psychology 88%, Spot Hidden 49%.

WEAPON: Fist 74%, 1 D3+1D6 damage

Thrown Dart 98%,
1D3+1D3 damage (can impale).

**Nuncio Pirelli**

This hulking brute (6' 4" and 270 lbs) is the strong man act for the carnival as well as the head roustabout. He is capable of bending horseshoes and twisting inch-thick iron bars out of whack, but is dense. Despite his slow-wittedness, he is a fervent follower of his twisted religion, and has taken part in the inner rituals, wherein human blood is drunk and human flesh consumed. He has been raised to the rank of First Level Master of the Great Dark and his pride in this is second only to his pride in his working name — The Mighty Hercules.

Nuncio Pirelli

STR 23 CON 17 SIZ 18 INT 8 POW 6
DEX 10 APP 9 Sanity 0 EDU 7 HP 18

SKILLS: Cthulhu Mythos 39%, Listen 56%, Mechanical Repair 84%.

WEAPONS: Fist 71%, 1D3+1D6 damage

Two by four 36%, 1D8+1D6.

Filmore Wagabaugh

This rheumy-eyed oldster is the carnival's resident clown. He is also overseer of the menagerie and its tenders. He wields a weird hypnotic power over his animal wards, and some observers say his thoughts are the animals' thoughts.

He is dangerous because of this control — it is so great that it seems, at times, as if he sees through the eyes of the beasts. There is some sort of link between Wagabaugh's black beliefs and this power, as it has grown greatly since his conversion, but this link is a mystery even to Wyatt. Statistics for those animals effective in combat are given below. These creatures have no fear of humans (having been around them for years), and all have killed before.

Filmore Wagabaugh

STR 7 CON 9 SIZ 12 INT 13 POW 16
DEX 14 APP 5 Sanity 0 EDU 11 HP 10

SKILLS: Cthulhu Mythos 19%, Dodge 65%, Jump 87%, Pick Pocket 82%, Psychology 55%, Throw 67%.

WEAPONS: Fist 67%, 1D3 damage.



Filmore Wagabaugh

Sultana, the black panther

STR 18 CON 12 SIZ 14 POW 9 DEX 19
HP 13

ARMOR: 1 point fur.

SKILLS: Hide 85%, Sneak 97%, Track 46%.

ATTACKS: Bite 30%, 1D8+1D6 damage

Claw 45%, 1D6+1D6 damage

Rip 80%, 2D6+1D6 damage.

NOTE: Sultana can attack three times in each round; once with bite and twice with claws. If both claws hit in a round, Sultana will hang on and rip with his hind legs on the next round.

Silvertip, the wolf

STR 12 CON 12 SIZ 10 POW 14 DEX 14
HP 11

ARMOR: 1 point fur.

SKILLS: Sneak 45%, Track 100%.

ATTACK: Bite 55%, 1D8 damage.

Slither, the king cobra

STR 3 CON 8 SIZ 2 POW 12 DEX 17
HP 5

ARMOR: none

SKILLS: Hide 99%, Sneak 99%, Track 60%

ATTACK: Bite 80%, 1D2 damage+POT 20 venom that acts vs. CON, beginning 1D6 minutes after being

bitten.

NOTES: Any attempt to hit Slither is done at half normal chances, due to his size and shape.

Bungo, the chimp

STR 19 CON 10 SIZ 12 INT 6 POW 10
DEX 16 HP 11

ARMOR: none

SKILLS: Climb 100%.

ATTACKS: Bite 40%, 1D6 damage.

Paw 60%, 1D3+1D6 damage.

NOTES: Each round, Bungo can attack three times, using his bite and both fists.

Concho, the black bear (wrestled in Nuncio Pirelli's act)

STR 20 CON 16 SIZ 24 POW 7 DEX 9
HP 20

ARMOR: 3 point fur.

SKILLS: Climb 60%, Track 40%.

ATTACKS: Bite 30%, 1D8+2D6 damage

Claw 40%, 1D6+2D6 damage.

NOTES: can attack twice in a round, using either bite and claw or two claws.

Shoes, the alligator (billed as 16 feet long)

STR 25 CON 20 SIZ 28 POW 10 DEX 10
HP 24

SKILLS: Swim 90%.

ATTACK: Bite 45%, 1D10+2D6 damage.

Red Eye, the cassowary (billed as "the killer bird")

STR 14 CON 10 SIZ 14 POW 5 DEX 16
HP 12

ARMOR: 2 point feathers.

SKILLS: Spot Hidden 80%.

WEAPON: Kick 70%, 1D10+1D6 damage.

Rondo Moresby

This extremely grotesque individual is the head of the House of Freaks, and is himself billed as The



Most Horrible Man in America. He is secretly a cannibal and a practicing ghoul who loves to dine on the fragments left after a sacrifice to his dread deities. He is of unknown age and origin and almost always has his double-bitted logger's axe near at hand. Only Wyatt knows for certain that Moresby used such an axe to slaughter his entire family many years ago (whom he ate).

Rondo Moresby

STR 20 CON 18 SIZ 16 INT 9 POW 9
DEX 8 APP 1 Sanity 0 EDU 5 HP 17

ARMOR: 5 point skin; firearms and projectiles do half damage (round up).

SKILLS: Cthulhu Mythos 25%, Listen 57%.

WEAPONS: Axe 50%, 1D8+2+1D6 damage

Fist 73%, 1D3+1D6 damage

Claw 73%, 1D6+1D6 damage.

Bite 30%, 1D6+automatic worry of 1D4 damage each subsequent round unless dislodged (STR vs. STR)

SANITY LOSS: 0/1 or 0/1D6 if Moresby's inhuman nature is recognized.

Esteban Garcia

This 50-ish individual runs the Shooting Gallery, dresses like a cowboy, and is a crack shot, capable of shooting the buttons off a man's coat on a good day. The Shooting Gallery has some 30 .22 rifles and, hidden behind the counter, a Winchester lever-action .30-30 caliber.

Many years ago, Garcia rode in a well-known band of Mexican raiders and was himself noted for the rape and murder of five nuns in Ocho Rios, Mexico. The Mexican government still has a \$1,200 reward poster out on him, under the name of Badwater Mike, which is why he is now here in Providence, under another name. He left Mexico in 1916. He always has a large and sharp Bowie knife sheathed at the small of his back, under his Levi jacket.



Rondo Moresby

Esteban Garcia

STR 13 CON 15 SIZ 13 INT 13 POW 10
DEX 15 APP 10 Sanity 0 EDU 6 HP 14

SKILLS: Climb 87%, Conceal 80%, Cthulhu Mythos 14%, Listen 62%, Ride (Horse) 90%, Spot Hidden 77%, Track 66%.

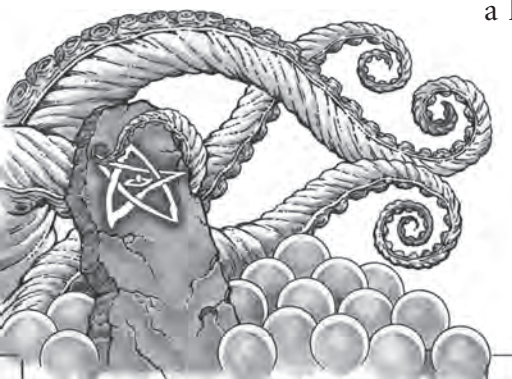
WEAPONS: .22 rifle 95%, 1D6+1 damage

.30-30 rifle 95%, 2D6+3 damage

Bowie Knife 60%, 1D6+1D6

THE LESSER CARNIVAL CHARACTERS

All of the following people are true believers in the Great Dark, and are totally lost to their noisome religion. They will not usually be encountered by the investigators unless the investigators are so rash as to make a direct raid upon the amusement area itself. The keeper may use them as local color and cannon fodder as he desires. Complete statistics have not been provided for these characters. However, their hit points and normal weapon skills are listed. Other skills can be created by the keeper at need, or extrapolated from the character descriptions (for example, it is likely that Emmanuelle Vasconcellos has an



extremely good Ride skill and probably is good at Jump and Dodge as well).

Emmanuelle Vasconcellos:

Darkly beautiful and promiscuous, this 30-year-old horse trainer and trick rider is a general all-around performer at the arcade. She is also Anthony Bowen's lover.

HP 10 DEX 16

WEAPONS: Fist 60%, 1D3

Bite 20%, 1D4.

Anthony Bowen:

Runs the Slop Chute (restaurant) out on the long pier, and is head cook. He is handy with a meat cleaver and butcher knife. He is the lover of Emmanuelle Vasconcellos and is insanely jealous — and she gives him lots of opportunities to be jealous. His dark religion has harshened his lust for vengeance to the point of true madness.

HP 13 DEX 12

WEAPONS: Cleaver 75%, 1D4+4

Butcher Knife 80%, 1D6.

Frank "Punkie" Garber:

Chief dishwasher and gofer at Bowen's restaurant. He likes to fistfight and keeps a prized pair of brass knuckles in his filthy pants pockets.

HP 9 DEX 11

WEAPONS: Punch 57%, 1D3+2 (with brass knuckles).

Royce "Sourpuss" Brunner:

A boyish and engaging individual who doesn't look half of his 30 years of age. He runs the carousel and can cheerfully cut the heart out of anyone he is ordered to with the 6" blade folding knife he carries. But whatever he is doing, he never stops smiling.

HP 10 DEX 10

WEAPONS: Folding Knife 50%, 1D6.

Norris Long:

Runs the bingo parlor during the day and the dance pavilion during the night. He fancies himself a ladies man and is always dressed "to the nines." He carries a five-shot .22 caliber pistol. This pistol is so small and sleek that he can carry it on his skin-tight clothes with no sign of it showing.

HP 13 DEX 15

WEAPONS: .22 Pistol 40%, 1D6.

Old Billy Jumpner:

The "swamper" that cleans the animal cages, feeds them, and so forth. When not doing that, he wanders about the carnival grounds with a burlap bag and his seven-foot spike-tipped staff, picking up assorted debris and trash. The spike is 8" long and needle sharp, and Billy (he's 50) does a lot of fantasizing about sticking it into people in various painful places. His religion, to which he is attached with dog-like devotion, has given him several chances to do just that without fear of retribution.

HP 11 DEX 6

WEAPONS: "Spear" 47%, 1D6+1.

Ermaline "Big Erma" Grodt:

Head waitress at the pier's restaurant. She is in her late 50s, grossly overweight, and infamous for her raspy, off-key, continual singing. She lives with 30-odd cats in her room.

HP 15 DEX 4

WEAPONS: Fist 70%, 1D3+1D6

Kick 34%, 1D6+1D6.

George Suggs:

Runs the Polar Bear Cold Drink stand (lemonade, etc. — for an extra fee and a tip from a friend, a fellow can get real black-market beer here, too). He is middle-aged, heavily tattooed, and a for-





George Suggs

mer sailor, who is also a practitioner of yoga. He always carries a pearl-handled straight razor taped to his left forearm under his shirt and knows how to use it.

HP 16 DEX 14

WEAPONS: Straight Razor 71%, 1D6+1D6.

Benjamin "Old Ben" Parmeter:

The ticket taker at the main gate, and the only alcoholic of the whole crew running the arcade. He is garrulous, and may say too much, or drop the wrong word to the investigators. If his co-religionists find out this, of course, he will shortly join the missing persons roster via any one of several painful methods. Nevertheless, he believes himself loyal and faithful and would gladly die for the Great Dark (though even he cringes at the thought of dying in the manner decreed for society traitors).

HP 9 DEX 7

WEAPONS: Fist 70%, 1D3.



Porticia "Moon Buns" Montebello

Porticia "Moon Buns" Montebello:

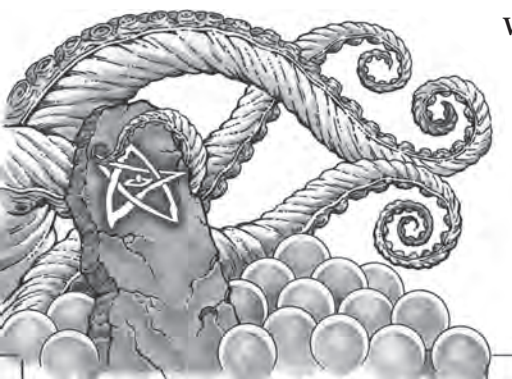
One of the three Hootchy-Cootchy dancers in the Red Hot Harem Dance Show. She runs the Penny Toss booth during the day. She is in her late thirties, buxom, and not unattractive. Her long red hair and wide violet eyes are her best features. She is Royce Brunner's (the man who runs the carousel) erstwhile girlfriend. Her weapon is a nine-inch-long steel needle with a large mock-pearl on one end which she wears in her tightly-done-up hair.

HP 9 DEX 13

WEAPONS: Needle 38%, 1D4 (can impale).

Angus McWhirter:

The 60-year-old accountant for the entire arcade, he also runs the Tunnel of Terror. He is a tall (6'5") cadaverous man with thick white hair, pince-nez, and a constantly severe, somewhat disciplinary air. He was formerly a deacon in a Scottish Calvinist church and always keeps his Bible under his arm or close at hand. He believes that the dark and horrific faith he now follows is all set forth in the Bible and that it is the one true way to God's salvation. He disapproves of Em-



manuelle Vasconcello's and Jonathon Boom's immoral goings-on, and believes that upon the second coming of the Great Ones they will be swept aside with the unbeliever as dross. The other carnival members disagree, of course, but Wyatt humors and encourages him. Angus is completely nuts, of course.

HP 12 DEX 9

WEAPONS: Fist 70%, 1D3.

Note: If Angus McWhirter is fighting someone that he can see is likely to disrupt the Greater Dark society, he will go into a berserk frenzy. While in this state, his hit points increase to 36 and the damage done when he strikes someone with his fist increases to 2D6. When the frenzy ends, any damage he has taken remains, and if this reduces his normal 12 hit points to 0 or less, he will die.

Reuben Ramirez:

Goes under the stage name of "The Great Navarro" and is a knife thrower, juggler, and slack wire artist. He professes to be a Spanish count and affects a monocle, silver wolf's headed cane, and clothing appropriate to his "station." He always keeps between three and eight throwing knives hidden about his person. He has a deadly aim with them and is also quite adept with the slim rapier hidden in his cane. This gentleman is one of the three most dangerous men in the carnival.

HP 14 DEX 18

WEAPONS: Throwing Knife 95%, 1D4+1D3 (can impale)

Rapier attack/parry 86%/90%, 1D6+1+1D6.

Carl Denim:

An ex-vaudevillian, and the announcer for the weekend Star Studded Show at the Parisien Theater. He is also four of the dance and comedy acts for the theater. This middle-aged specimen carries an antique single-shot .36 caliber cap and ball derringer.

HP 15 DEX 10

WEAPONS: Derringer 30%, 1D8+2 (one shot)
Fist 61%, 1D3.

Sonny "Crazy Legs" Poacher:

A 35-year-old Cajun negro from New Orleans and the main act for Carl Denim's Star Studded Show. He tap dances, plays banjo and fiddle, sings, and does just about anything required. He is highly intelligent and multi-talented, but nonetheless one of the most ardent members of the Great Dark. He is proficient at the martial arts, using the French Savate techniques. Due to his martial arts proficiency, his kick does 2D6 damage plus his damage bonus instead of the usual 1D6 base.

HP 16 DEX 17

WEAPONS: Kick 80%, 2D6+1D6.

Eugene "Hedge" Ptompson:

A Russian immigrant in his twenties and a recent convert to the society of the Great Dark. Only two years ago, while working as a roustabout and handyman, was he converted. Since that time he has become a true believer and refers to his deity as the Earth Mother of Us All. He is a general laborer and carries his 12-lb sledge hammer most of the time. He is often anxious to "use it in blood" as he says.

HP 17 DEX 11

WEAPONS: Sledge hammer 40%, 1D8+2+1D6 damage

Velma "Amazon" Pryziowski:

With Porticia Montebello and Abigail Forman, she completes the trio of Red Hot Harem Dance Show dancers. She runs the Ring Toss concession during the day. She is very pretty, in her mid-twenties, a natural blonde, and a very recent convert to the Great Dark, accepted six months ago in typically gruesome initiation rites. She is the sometime lover of both Abigail Forman and Norris Long. She also frequently has liaisons with both male and female visitors to the carnival (two of which became sacrifices to her god). She is lithe, very strong (especially her legs), and a





Wong Fu Ji

blood-thirsty fanatic. All of which is hidden behind her facade of sultry sexiness and promiscuous abandon.

HP 8 DEX 16

WEAPONS: Kick 35%, 1D6+1D6.

Terrance Valdosky:

Another roustabout, he also runs the Penny Toss concession at night. This middle-aged fellow always seems distracted and lost in his thoughts, and usually must be asked something at least twice before he seems to hear. He openly carries a wicked-looking Filipino bolo knife at his waist.

HP 15 DEX 12

WEAPONS: Bolo knife 60%, 1D8+1D6.

Wong Fu Ji:

Also known as the “The Amazing India Rubber Man”, he is a short extremely thin man with a body which can be contorted into all sorts of amazing positions. When heavily made up, dressed in thick showy robes, and wearing 5” inch risers

in his shoes, he also performs as the Inscrutable Fu Man Jow (a magic act). He is excellent at sleight of hand (with a **Pick Pocket** of 98%) and if pressed can use a pair of Chinese shortswords with all the skill of a martial artist (which he is). He is proficient in some esoteric forms of Chinese boxing and is cruel and vicious. Another one of the three most dangerous carnival people. His martial art skill permits him to do double normal damage with **Fist** and **Kick**.

HP 13 DEX 19

SKILLS: Martial Arts 75%, Pick Pocket 98%.

WEAPONS: Short Sword attack/parry 85%/85%, 1D6+1 (can impale)

Fist 100%, 2D3

Kick 75%, 2D6.

Note: Whatever weapons he uses, he can strike twice a round-the first blow comes at DEX 19 and the second at DEX 9).

Farouk Shabazz:

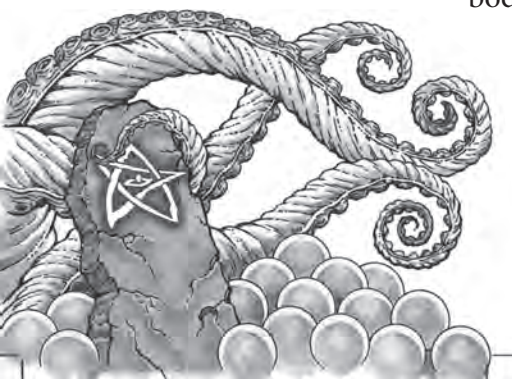
A fez-wearing, burly roustabout who hails from the Ottoman Empire (recently renamed Turkey). He openly carries a long curved dagger in a bejeweled scabbard at his side and can frequently be found running the Harem Show pitch in full Turkish costume. When doing the pitch, his accent greatly thickens.

HP 16 DEX 11

WEAPONS: Dagger 51 %, 1D4+2+1D6.

Fred Smith:

Another general roustabout who works the carousel and bingo parlor as a relief man. He is non-descript with brown hair and eyes. He normally has a lead-weighted leather-covered “sap” in his back pocket. He is unusual because he has been groomed by Wilberforce Wyatt to serve as the fall guy in case any of the carnival’s numerous killings are traced to the carnival itself. In such a case, Wyatt will lay a trail of clues leading to Smith, and Smith will begin to act suspiciously. Smith will then write a suicide note and go out in a burst of frenzy in Providence, killing as many people as he can before



being gunned down by the police. Fred looks forward to his destiny.

HP 13 DEX 9

WEAPONS: Sap 60%, 1D4+1D6 (Match twice the damage done by the sap vs. the victim's CON. If the victim's CON is overcome, he is knocked unconscious.).

Paul "Red" Fritz:

Another roustabout who runs any of the simpler arcade concessions as needed. He is well-put-together, 35, fairly good-looking, and has the intellect of a child. He always wears a red shirt and bandana and usually also carries a yard-long crowbar with him.

HP 11 DEX 8

WEAPONS: Crowbar 37%, 1D8+1D6.

"Flyboy" Pehr:

An ex-flyer from the Great War who runs the park's steam powerplant. Usually in greasy coveralls and with a large (8 lb) monkey wrench. He is quite intelligent and very observant. He would be the first to suspect something amiss or to notice strangers hanging around and acting strangely (such as the investigators).

HP 14 DEX 13

WEAPONS: Monkey Wrench 25%, 2D6+1D6.

Peter Sanderson:

A little old octogenarian who runs the carnival's print shop where advertising flyers and posters are made. He also helps to keep the power plant operational and has a double-barreled shotgun propped up against his office wall.

HP 10 DEX 10

WEAPONS: .12 gauge shotgun 45%, 4D6.

"Fatima" Flores:

The Fat Lady for the House of Freaks. She is 48 years old, weighs over 500 lbs, and is ugly as sin. She is also an avid cannibal, and attributes her grotesque weight to the soups and stews of dubious nature always kept simmering in her quarters.

Dark Carnival

H P
DEX



Co-Co the Dog Boy

21
4

WEAPONS: Fist 50%, 1D3+1D6

Kick 30%, 1D6+1D6

Crush (vs. knocked down foes only) 75%, 2D6.

Co-Co the Dog Boy:

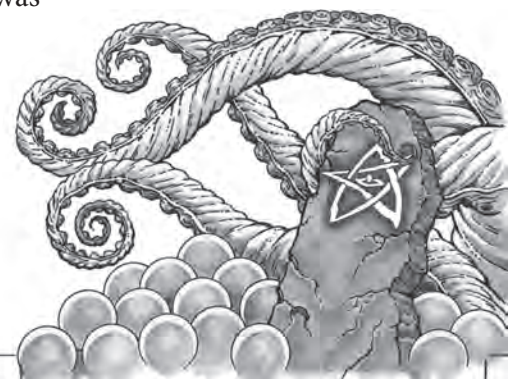
A hirsute and deformed congenital idiot about 30 years old. His hands and feet are deformed and his jaw elongated. Severe spinal curvature makes him more comfortable on all fours than standing erect. He has a lung condition and continually snuffles and whines. He is the pet and lover of Fatima the Fat Lady, for whom Co-Co would kill. Some of the members of the carnival believe him to be a living example of the Old One's might.

HP 9 DEX 8

WEAPONS: Bite 47%, 1D6

Thomas "Black Tom" MacGinty:

A middle-aged roustabout and refugee from the troubles in Ireland. He was a member of the Easter Uprising a few years back, and is now a wanted man under British law. He owns a .401 caliber Win-



chester semi-automatic rifle (which jams on any roll of 96-00), a .45 Smith and Wesson revolver, and a crate of dynamite. He is also an accomplished street brawler and bully boy who has found purpose and meaning in the carnival's security force and sinister religion.

HP 12 DEX 12

WEAPONS: Rifle 50%, 2D6+3

.45 revolver 40%, 1D10+2

Thrown Dynamite 60%, 5D6.

Christopher "Shakey" Lodge:

The second son of a rich and powerful Boston family who ran away from home at 16 to escape his responsibilities and join the circus. He was initiated into the Great Dark two years later while working as a roustabout. He has a slight limp and a pronounced palsy of his hands, from a nervous disease which will kill him within a few years (unbeknownst to him). On most evenings he can be found taking tickets for the magic show. He carries an ice pick in his coat pocket.

HP 9 DEX 12

WEAPONS: Ice Pick 40%, 1D4 (can impale).

Rudolph Ryor:

The lighting manager for the amusement park, who sees to thousands of different lighting problems and keeps track of the number and variety of lights all over the park. He always wears denim coveralls, with an electrician's toolbox and a cigar stub jutting from his mouth.

HP 11 DEX 14

WEAPONS: Wrench 50%, 1D6.

Joshua Peterson:

A tow-headed man in his mid-twenties who wears wire-rimmed spectacles and always has a pencil attached behind his left ear and a clip board and

paper in his right hand. His job title is Assistant Manager, but he fills in wherever necessary (his favorite job is taking over the Tunnel of Terror). He is certifiably and homicidally insane. At 17 he murdered his parents with a claw hammer and chopped his little sister into pieces with a hatchet. He still has that same hatchet under his pillow.

HP 10 DEX 13

WEAPONS: Hatchet 30%, 1D6+1

Hammer 48%, 1D8.

Anthony "Sparrow" Gubatosi:

The pitchman for most of the rides and shows in the amusement area. He moves from one area to another all day long (and for much of the night) pitching various attractions for a few minutes. He goes from booth to booth and ride to ride with a nonstop stream of patter and come-ons that is highly effective. Still, he has a sort of sinister air about him — most women don't like having him stand too close. Perhaps it is the aura of crime about him — he is an ex-boxer with a record of 16-2-1 who retired after killing one man in the ring and maiming another to the point that he had to give up the sport.

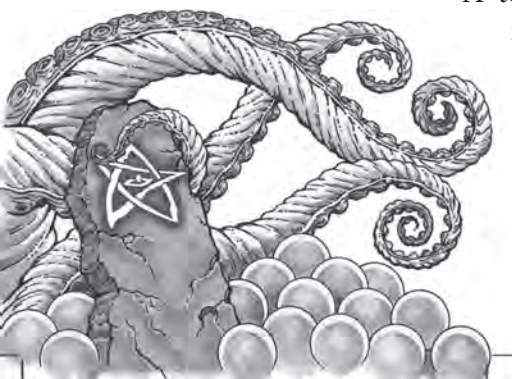
HP 15 DEX 14

WEAPONS: Fist 80%, 2D3+1D6.

NOTE: Gubatosi's boxing training permits him to do twice normal base damage with his fists as well as hit twice a round; once at DEX 14 and the second time at DEX 7.

Kilmer "Whitey" Letterman:

A former botany student at New York University. His former interests have degenerated into a maniacal fascination with fungi of all types. He is never seen during daylight hours, as he remains in the caverns beneath the amusement area. At night he works in the House of Freaks where he is billed as the Astounding Mushroom Man. He has an extremely pallid complexion (he never gets any sun), sparse blonde hair (which he bleaches to a dead white), and small bloodshot blue eyes. In the show he is



covered with hundreds of mushrooms and toadstools seemingly growing from his body. Actually, it is a body suit of flesh-colored mesh which has the fungi growing from it, donned for the show. He has a secret desire to become a fungus himself and is gratified that his worship of the Great Dark promises to make that desire come true.

HP 12 DEX 10

WEAPONS: Fist 56%, 1D3.

NOTES ON THE CARNIVAL PEOPLE

The previously-described 39 individuals include the heart of the society of the Great Dark in New England, and include all the North Star Amusement Arcade and Pleasure Pier's permanent employees. During the summer months and on special holiday weekends locals and drifters are hired according to need, usually numbering about another 100 or so people. These part-timers man most of the booths and rides, do scut work, and so forth. Most of them never tumble to the fact that anything is wrong with the permanent workers at all, and those that do either vanish or are seduced into the service of the Great Dark.

The keeper has been given many characters to play with but may add others as he desires. Of course, every single member of the carnival that the adventurers talk with needn't be baddies. But then again, they might! The carnival folk always strive to maintain a façade of normalcy. Only occasionally does this false front slip to show the charnel truths behind.

During summer evenings, especially during the weekend, there are many townsfolk at the amusement pier having a good time. The carnival could not have lasted as long as it has and been able to perform all the evil it has without being darn good entertainment and fun. Remember this when describing happenings there.

THE CAVERNS OF THE BURROWERS

The dank and fungus-infested cavities beneath the North Star Amusement Arcade and Pleasure Pier are merely the tip of the eastern reach of a vast network of passages. This particular batch of tunnels, vaulted chambers, and rocky passageways extend 12 miles north to Buck Hill, 25 miles south to Tower Hill on the Atlantic coast, and over 50 miles south to the Natchaug River in Connecticut. There may be connections to other, even more distant, areas.

At points, these reach as deep as a mile and a half beneath the surface. Typically, the passages are wide and high enough to accommodate a man walking upright. However, in many places the passages are too restricted for even a child to wriggle through; while other spots could bury an entire city.

Most of these underground areas are as dark as the pits of outer darkness, but a few spots are infested with luminescent fungi, glowing eerie-red. These fungi are not needed by the Burrowers, who have no eyes, but are cultivated and nurtured by their human and semi-human worshipers. The Burrowers are most often found near by the underground tarns and streams that seem to be just about everywhere in this stygian labyrinth.

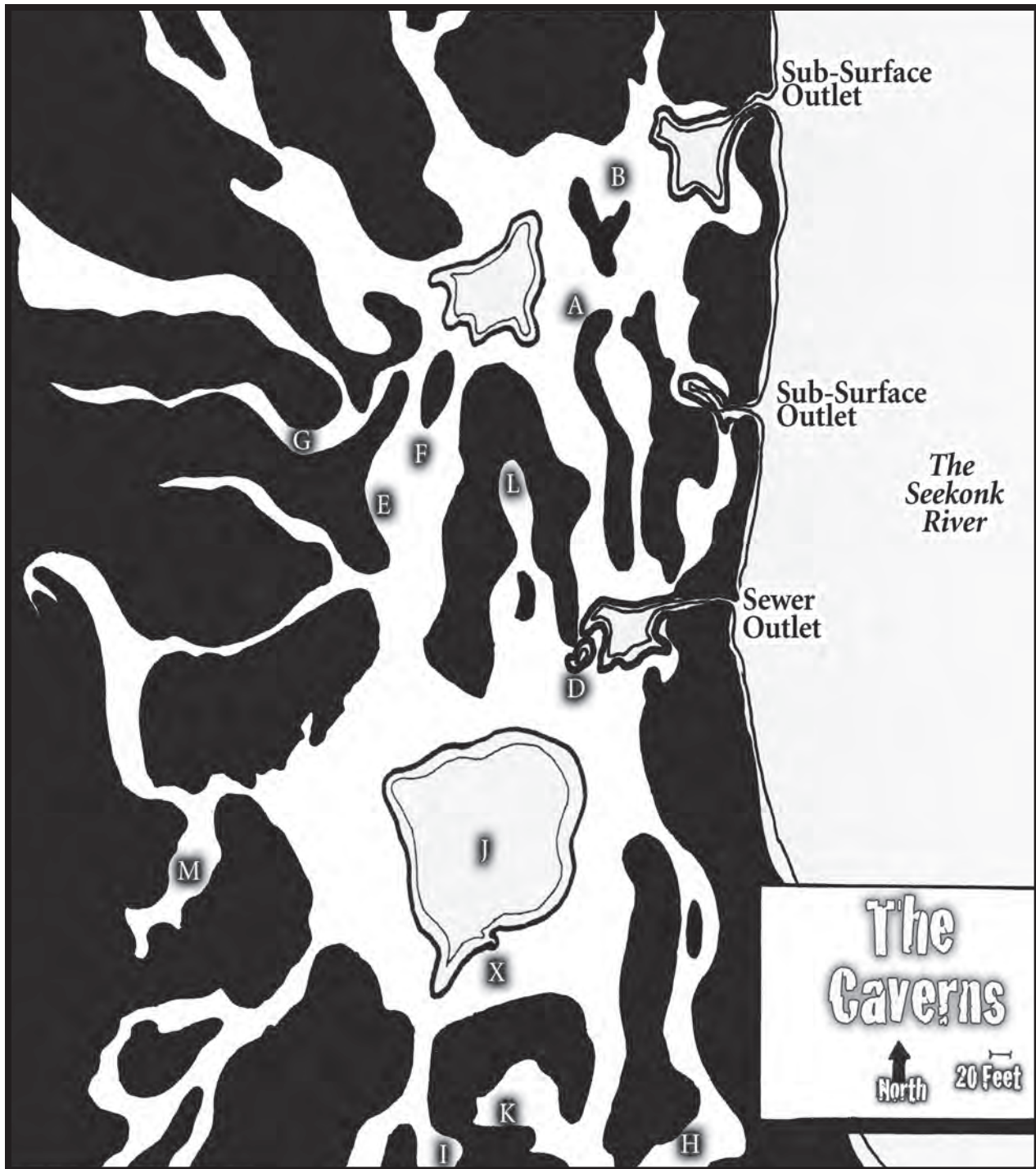
Area A: Stone stairs lead up to a two-inch-thick iron door with two key holes/locks and a hidden switch, all of which must be simultaneously operated to open up the way into the Bavarian Root Beer Hall's hidden keg entry.

At the foot of these stairs is an "ambush wall" behind which sit two ghouls, ready to slaughter unauthorized people coming down the steps.

Ghoul One

STR 18 CON 15
SIZ 13 INT 10
POW 13 DEX 12
HP 14





WEAPONS: Bite 30%, 1D6+1D6

Claws 40%, 1D6+1D6.

NOTES: A ghoul can attack with two claws and one bite each round. After a successful bite attack, the ghoul will hang on with its teeth, and continue to automatically hit its victim with bite. Guns do only half normal

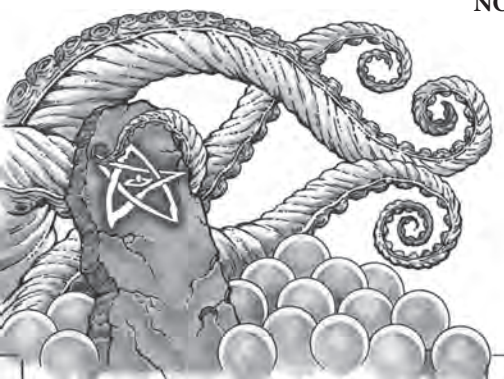
damage to ghouls. Seeing a ghoul costs 1D6 SAN unless a SAN roll succeeds, in which case no SAN is lost.

Ghoul Two

STR 15 CON 12 SIZ 12 INT 4 POW 13
DEX 12 HP 12

ATTACKS: Bite 30%, 1D6+1D6

Claws 40%, 1D6+1D6.





NOTES: A ghoul can attack with two claws and one bite each round. After a successful bite attack, the ghoul will hang on with its teeth, and continue to automatically hit its victim with bite. Guns do only half normal damage to ghouls. Seeing a ghoul costs 1D6 SAN unless a **SAN** roll succeeds, in which case no SAN is lost.

SANITY LOSS: 0/1D6

Area B: Tightly-twisting iron stairs spiral upward to the secret entrance to Wyatt's House.

Area C: Stone stairs curve up and around, leading to the trap door in the Ice House's floor.

Area D: A long, smoothly-rounded shaft rises into the main sewer conduit/outlet under the public rest rooms (Building 50). The constant outgushing of waste matter has coated the shaft and surrounding cavern areas in a thick, slimy coat of fungus, mold, and maggots. The whole mess stinks of ammonia and sewage, and glows a pale blood-red hue.

Area E: Behind an inch-thick iron door (which cannot be opened from the cavern side) is a series of switch-back ramps with mirrored walls that lead upwards into the House of Mirrors via

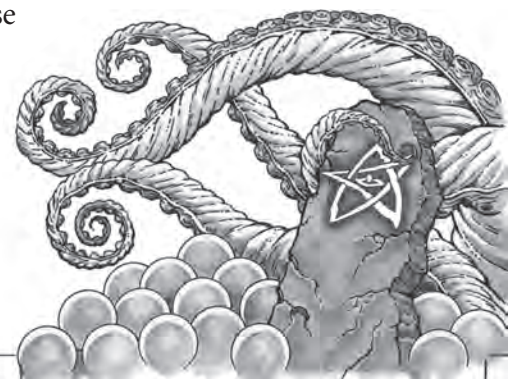
a trick pivoting wall, operated by a secret electrical switch from inside the House.

Area F: This is where selected tunnel cars from the Tunnel of Terror are shunted to and end up, with their hapless occupants. A long switch-back series of tracked ramps leads back upward into the Tunnel — provided you can get back through the wide double iron-backed doors, an inch thick, that close the way immediately after the victim's small car stops.

Area G: A winding stone stairway leads upward to the hidden wall panel/doorway into the Fun House.

Area H: A rotted and wormy wooden ladder leads straight upwards into a fake grave in the burying ground. A large brass lever here is used to manually pump open the grave's covering hatch. It takes about a minute and a half to either open or close the grave's trick hatch.

Area I: Stone stairs lead upwards into an above-ground crypt of black basalt in the



Swan Point Cemetery. The floor of the crypt can be pushed upward on hinges to open the way into the crypt. The iron doors to the crypt leading outside are locked, with a keyhole on both sides.

Area J: This large and deep (150 feet!) pool of black scum-topped water is called the Moon Pool, because it is here that rites of the Society of the Great Dark are carried out. From this pool the great god of the cult, the terrible Shudde M'ell, appears on rare occasions. There is a low altar of malachite (kept wiped clean of blood) at the south end of the pool at the spot marked "X". At that location are also low basalt benches and a five-foot tripodal bronze brazier. There is always a small fire in the brazier. Three zombies are always left in attendance here.

Zombie One

HP 14 DEX 3

WEAPONS: Grapple 15%, holds tightly
Bite 100%, 1D4 damage.

NOTE: The zombie can only bite a victim it has grappled.

Zombie Two

HP 16 DEX 5

WEAPONS: Grapple 25%, holds tightly
Bite 100%, 1D4 damage.

NOTE: The zombie can only bite a victim it has grappled.

Zombie Three (armed with meat-cleaver)

HP 12 DEX 9

WEAPONS: Meat Cleaver 45%, 1D4+4+1D6 damage
Meat Cleaver Parry 25%.

Area K: This lair is where the foul servants of the cult dwell. Five to ten ghouls are always here.

Any zombies wandering in here are promptly eaten.

NOTES: For all ghouls each round, the ghoul gets two claw attacks and one bite attack, unless

stated otherwise. If the bite attack strikes home, the ghoul will hang on and continue to bite his target, automatically hitting on subsequent rounds. Guns do half damage to ghouls. Anyone seeing a ghoul loses 0/1D6 Sanity.

Ghoul One

HP 13 DEX 15

WEAPONS: Bite 50%, 1D6+1D6
Claw 30%, 1D6+1D6.

Ghoul Two (armed with axe)

HP 12 DEX 13

WEAPONS: Bite 40%, 1D6
Wood Axe 60%, 1D8+2
Wood Axe Parry 50%.

NOTE: This ghoul swings once with the axe and bites once each round.

Ghoul Three

HP 15 DEX 16

WEAPONS: Bite 30%, 1D6+1D6
Claw 30%, 1D6+1D6.

Ghoul Four (old and experienced)

HP 10 DEX 14

WEAPONS: Bite 90%, 1D6+1D6
Claw 80%, 1 D6+1D6.

Ghoul Five (gigantic)

HP 22 DEX 8

WEAPONS: Bite 25%, 1D6+2D6
Claw 30%, 1D6+2D6.

NOTE: SAN loss for this ghoul is 1/1D8 instead of 0/1D6.

Ghoul Six (carries pistol)

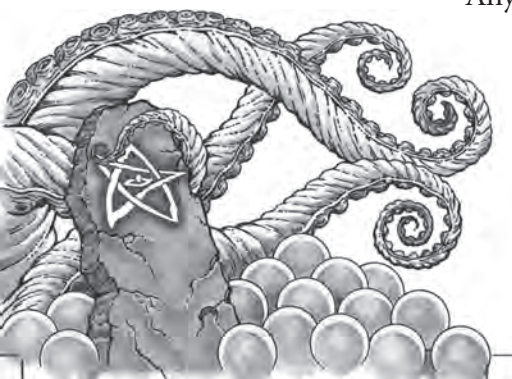
HP 13 DEX 13

WEAPONS: Bite 20%, 1D6+1D6
Claw 20%, 1 D6+1D6
.38 Pistol 56%, 1D8+2.

Ghoul Seven

HP 14 DEX 17

WEAPONS: Bite 50%, 1D6



Claw 50%, 1D6.

Ghoul Eight (also gigantic)

HP 19 DEX 15

WEAPONS: Bite 40%, 1D6+2D6

Claw 30%, 1D6+2D6.

NOTE: SAN loss for this ghoul is 1/1D8 instead of 0/1D6.

Ghoul Nine (armed with old cavalry saber)

HP 16 DEX 18

WEAPONS: Bite 50%, 1D6+1D6

Saber 60%, 1D8+1+1D6.

NOTE: Attacks twice per round, once with bite and once with the saber.

Ghoul Ten (dwarf)

HP 8 DEX 9

WEAPONS: Bite 30%, 1D6-1D6

Claw 30%, 1D6-1D6.

Area L: This chthonian lair is the entry to a whole lower level of passages inhabited solely by the Burrowers — also known as chthonians. A full-grown Burrower waits just below the edge of the hole leading down, as the primary guardian to the caverns.

Chthonian Guard

HP 50 DEX 5

ARMOR: 5 points

WEAPONS: Tentacle 80%, 2D6

Crush 80%, 5D6.

NOTE: Each round the chthonian can attack with 1D8 tentacles. If a tentacle hits, it will remain attached and begin to drain a point of STR each round. If the chthonian wishes, it may attempt to crush instead of attacking with its tentacles.

The chthonian will regenerate from damage at the rate of 5 points per round.

If those fighting this monster decide to turn and flee, the chthonian will use its telepathic might to keep them from running. If the chthonian overcomes the POW of the humans (it has a POW of 18, itself), then they cannot move further away from the chthonian and are forced, willy-nilly, to fight. The chtho-

nian makes a single die roll. If the 1D100 roll is sufficient to have overcome a character, that character cannot flee. If it is not, that character may flee.

Area M: This is the holding area for the sacrifices and prisoners of the dark cult. A 10-foot-cubical cage of slimy iron bars is here. Freddie Pendergast and Lucy Pringle are both imprisoned here. They are insane, and will start to scream if they are taken from the cage (so far, every time they have been taken from the cage, it has been to gratify some sadistic lust or another on the part of their captors). Physically, they are more-or-less unharmed, though Lucy Pringle has some scars on her torso that will last to her dying day. and Freddie no longer has any fingers on his left hand.

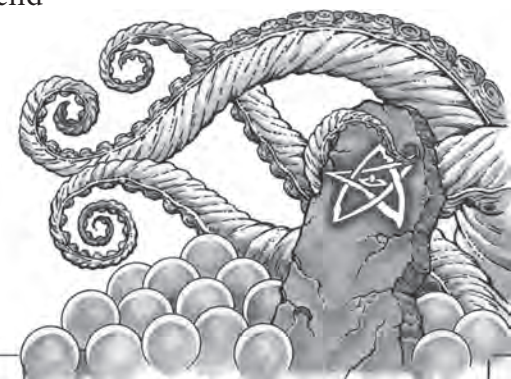
Notes on the Caverns and Their Inhabitants

All of the horrors from the caverns are fully described in the *Call of Cthulhu* rulesbook. A fiendish keeper might introduce other subterranean monsters like the grotesque and awesome Flying Polyps into the deeper subterranean areas.

The cavern system is vast and deliberately not mapped save for the minute section beneath the carnival and the burying-ground. The keeper can fill in whatever he wishes beyond the boundaries of the provided map. What may lurk in those benighted tunnels? No one can be sure, but it is certain that monstrous Things besides even the terrible chthonians and flying polyps dig secret tubes through the earth's vitals.

THE ZOMBIES:

These rotting and gruesome slaves of the dark cult are not free-willed, and can only act under the commands of human cult members. However, they will defend themselves if attacked, and will shamblingly follow whatever human they encounter, all the while giving forth with horrid



grunts and mumblings (they are simply asking for instructions!). Seeing one of these horrible things costs 1/1D8 points of Sanity.

It is possible, even probable, that one of the zombies might be someone that they have recently met and who is now lost to the Society of the Great Dark's power — it could even be a former investigator. This will, of course, add to any SAN loss that such a zombie would cost.

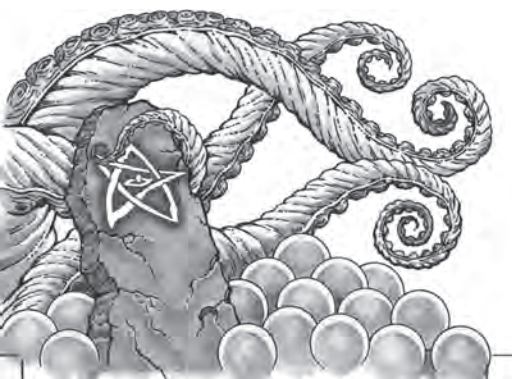
THE GHOULS:

These dread denizens of the underworld were here before the Society of the Great Dark came, and will probably still be here after the Society is gone. They stick to the upper reaches of the caverns, and sometimes participate in the Society's rituals. The Society has managed to tame them to the point that they no longer wantonly devour the Society's zombies or lone cult members. Thus,

they may not attack outsiders they see in the tunnels, unless they see evidence that such outsiders are not members of the Society. If said outsiders were to attack any of the caverns' inhabitants, or go insane, or wander aimlessly for long periods of time, this would constitute sufficient evidence for the watching ghouls to attack.

THE BURROWERS:

These creatures, the chthonians of Shudde M'ell, occasionally enter the upper reaches of the caverns, and frequent the lower reaches. They will ignore most humans met here. However, it is possible that a chthonian may emit a telepathic message to a human it is near to. If this happens, the chthonian will immediately become aware of the fact that this particular human is not a member of the Society for the Great Dark, and is likely to attack or summon aid.



The Curse of Chaugnar Faugn

The Investigators are drawn into the grasp of Chaugnar Faugn (one of the Great Old ones,) through the insane machinations of a once-respected professor, all leading to a final confrontation between ancient sorcery and advanced science.

BY WILLIAM A. BARTON

INTRODUCTION

This is a scenario designed for around four to six experienced investigators. Such investigators should have at least some knowledge of the Cthulhu Mythos and have access to one or more arcane books. At least a few magical spells should be known among the group as a whole. If fewer than four investigators are involved, or if they are inexperienced, the keeper may wish to adjust the scenario to balance the adventure — or perhaps not, permitting them a glimpse at horrors beyond their powers to control.

The keeper is advised that this scenario is designed to lead the investigators around by the nose — keeping them blind to the true course of events for much of the adventure. Therefore you may have to be more devious than usual in misleading the players. If the players do actually manage to pick up the subtle clues concerning the true nature of things, they should be appropriately commended and their characters rewarded. But this should not be the expected outcome.

This scenario is located in New York, but can be easily transferred to any other large city for working into a keeper's own campaign. The investigators are to be drawn into the scenario through an old lover of one of the male investigators. This investigator should be chosen carefully and intelligently. He must be role-played well and realistically to respond properly to his part in the scenario.

PLAYER'S INFORMATION

The day begins typically in the big city. The newspapers proclaim the usual events of the day — several robberies, a gangland killing, a revolution in some banana republic or another, a “ripper” killing at the Museum, Bolshevik atrocities in Siberia, another failed attempt at a transatlantic flight, the display of a new invention by Tesla, and the regular assortment of odds and oddities that obsess the readers of such journalistic endeavors. However, one of the investigators receives a distress call from an old flame — one Violet Staunton. Miss Staunton asks to come and see the investigator about a problem that she hopes he can help her with “for old time’s sake.” She acts agitated, but will not talk about it over the phone, and wants to come see him in person. If this investigator is money-minded she will add that she can pay for his time. Since she is, indeed, the investigator’s old girlfriend, she knows all his foibles and weaknesses, and can make appropriate responses.

The investigator should now be advised by the keeper that he and Violet were at one time quite close. He first met her in college (if the investigator attended college — if he did not, then he met her while she was attending college). Their relationship flowered, and finally ended, but not by the investigator’s choice — he has always retained some feeling for her, though he



has not seen her since. She is the daughter of Professor Henry Staunton, a noted archaeologist and Orientalist, whom he met on several occasions while dating Violet. Staunton is known as an honorable man, well-respected by his associates. If the player makes a successful **Know** roll, the investigator can remember reading that Professor Staunton recently returned from an expedition to the Far East, and that there was some sort of minor controversy involved with his return. Other characters may have heard of this if they can roll under 1/5 their **Archaeology** skill.

Violet will arrive after enough time has passed for the other investigators to be summoned. Her old friend can see that, to his eyes, she looks more beautiful than ever, though she appears weary, as though not taking proper care of herself or getting enough sleep. Anyone making a **Psychology** roll successfully can tell that she is feeling a lot of stress and anxiety.

Once greetings and some reminiscing with her old friend are over, Violet will tell her story, directing most of it at her friend.

"It's my father — I'm afraid for him. I believe he's in trouble, and I need your help. His life — his sanity — may be at stake. Please, I need somebody's help, and I have heard that you have become an investigator of unusual events. You are the only one I feel to whom I can turn. Will you help?"

"The danger seemed to start when my father returned from his recent trip to Tibet and the surrounding areas. He was gone for almost six months, which isn't unusual for him, you must know, but apparently he'd undergone quite severe hardships on this expedition. However, he managed to get back with what he considered one of the finds of the century — a massive idol of the Elephant

God of Tsang. He'd somehow managed to barter for it with the actual natives who worshiped the thing; trading modern guns and conve-

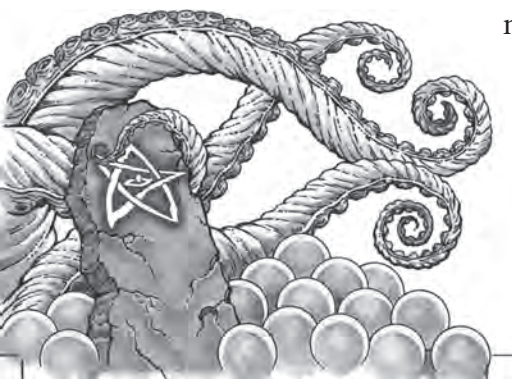


Violet Staunton

niences for it. It was certainly unusual for natives to part with such a thing, but I had no doubt of my father's abilities to pull off such a trade. And I don't blame the fellows at all for wanting to get rid of it: the horrid grotesque thing. I only actually saw it once, when it was moved from the warehouse to the museum, but that was enough for me. Didn't look all that much like an elephant, but close enough for Tibetan savages, I suppose — they've probably never seen an elephant in their lives, and can't tell the difference.

"I'd really like to tell you more about the expedition and what happened there. I know it might be the keystone of the whole problem. But father was very reluctant to talk about it. I could never find out anything really important.

"Soon after the statue was set up in the museum, the real problems began. That was about two weeks ago, just about a month after father returned with the Elephant God. He'd already fallen ill, though he tried to hide it from me, and then there was that terrible argument with Uncle Paul — Professor Ricoletti — and father started getting worse and then last night ...*[At this point, Violet will break*



down crying and will look to her old friend for comfort. The keeper should subtly (or not so subtly) hint that the investigator still feels protective towards her and should attempt to reassure her. Once she has composed herself, she will continue.]

“Paul Ricoletti has been a friend of father’s since college. I’ve known him all my life, and always called him Uncle Paul. He was always a solitary, I think even lonely, man, and became more so after his wife died, but he and father always got along, as friendly rivals in Oriental Studies. Uncle Paul never seemed to be envious in the least of father’s success. But then they had that terrible fight when father brought the Elephant God to the museum. I don’t know exactly what it was about. I could only hear them shouting downstairs. Afterwards, father only told me was that Ricoletti was jealous of his great discovery and had raved about wrecking the statue. He said his friendship with Ricoletti was ended and that he would not talk about the incident, nor speak of the man any more. It was, he had learned, that the man he thought was a friend all this time was in reality anything but. I couldn’t find out more because father became very sick right after the incident and was confined to bed. *[Any character making a successful Anthropology roll will remember a Paul Ricoletti’s papers in some of the less reputable scientific journals, though he will remember nothing more than that his theories were eccentric.]*

“Father’s illness just got worse. He seemed to become weaker, all at once, as if some horrible tumor was draining his vitality away. And he began to have fits of incoherency, when he almost raved. At those times he’d seem to have nightmares and mumbled nonsense. It really got to me, because the nonsense he mumbled was consistent: I heard the word ‘Leng’ again and again, and the word ‘chognarfon’ as well. There were other words that I can’t even pronounce, but ‘Leng’ and ‘chognarfon’ were the ones he said the most. Once, when he was lucid, I asked him about those words, and he seemed startled, but denied ever hear-

ing them before. But I could tell he was lying to me. The doctors couldn’t find anything wrong with him, except for general exhaustion and deterioration. I ... I even had a psychiatrist examine him, but he said that father was mentally well. But he kept getting worse. The periods of incoherency became more frequent, and those of lucidity more rare. Then, a few nights ago, he asked to be strapped to his bed so he couldn’t hurt himself should he try to get up and move around during one of the times he wasn’t in possession of his senses. I’ve tried to care for him — I’ve had nurse training, you know — but now, I’m beginning to doubt my own sanity, too! *[Here, Violet pauses as though she is on the verge of crying again, but pulls herself together. If the investigators pose questions, she will explain what she means by doubling her own sanity.]*

“For the past few days I have had some really bad nightmares — the kind where you feel like you are paralyzed and can’t move. I can see myself looking down at me, while I’m still lying in bed. Then the dream me will smile and shake her head. Then I drift off into other dreams, stranger ones in which I float through far-off vistas, wind-swept plateaus, ancient ruins that were dead, but I could just tell that they were somehow still horribly alive, and above all this, there’s always the Elephant God, vast and terrifying, towering above me. I think that it is about to drain the life from me. And I hear far-off chanting in some language I can’t identify. It includes the words ‘Leng,’ ‘chognarfon,’ and ‘Cho-cho.’ I know it sounds crazy, and I figured I was just worried about Father. That’s probably all it is, but then there were the blackouts. It was as though there were gaps in my memory. I almost went to a psychiatrist myself. And then last night!...*[She shudders and pauses, drawing again on her old friend for support, apologizing for being so weak.]*

“Last night, trying to catch some



sleep, I was awakened by a noise in my father's room. I thought he might have knocked over one of his medicine bottles while raving, so I went down to his room. When I opened the door, I saw a man there. He looked sort of Oriental, or Malay, with a long black robe, lots of beads, and white and red paint on his face. And he was standing over my father with a curved dagger — about to stab him!

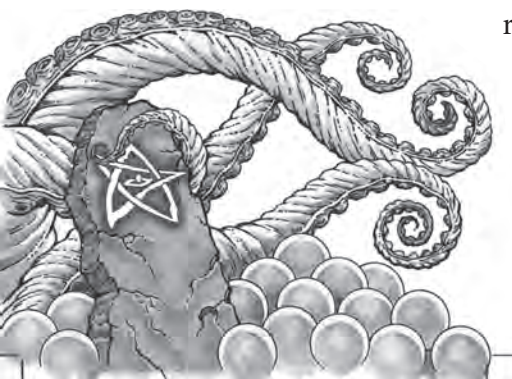
"I was so shocked, I screamed! He whirled to face me. I can still hear his beads rattle. His eyes were black and evil. He was so ugly and wrinkled, as if he were ancient. Then, I must have fainted. The next thing I remember, it was morning. I was lying on the floor in father's room while he was having one of his fits and the man was gone. The balcony door was still open, and I guess he must have jumped down from there — the balcony is on the second story — since all the other doors in the house were locked from the inside. But I didn't see any signs of his landing outside under the balcony. And I had a bandage on my arm. I took it off, and there was a cut on my arm. Father was all right, except for his incoherency. I guess I must have scared the Oriental off. When father came to his senses, I told him what happened, and he was frightened, even more than I expected. I suggested going to the police, but he refused. Then I mentioned coming to you, and he agreed. I was afraid to leave him alone to come to see you, but he seemed certain he'd be all right during the day. He said that he'd keep his revolver in the drawer of his nightstand just in case. Then I called you and came straight over. Can you help us? Will you protect my father from whoever is after him?"

Violet will look expectantly and soulfully at the investigators, a hint of tears in her eyes at the thought they might refuse her request. Any investigators worthy of the title should be intrigued by the case and the prospect of helping a beautiful

damsel in distress — especially her old boyfriend. The keeper should be sure to tell him about the warm looks Violet slips in his direction throughout her narrative to help his decision along.

The investigators may have questions, but Violet cannot tell them much more than what she has already revealed. If they ask about her father and Professor Ricoletti, she only has superficial information and personal remembrances, such as Uncle Paul holding her on his lap when she was small. She will not think to mention his clubfoot, as it is normal to her. She does not know Ricoletti's exact address, as he always visited her father, rather than the other way round, but she can give them his phone number. She will not volunteer his number — the investigators must ask for it. If the investigators have picked up on the local news and the "ripper" murder in the museum, she will not have heard of it, but when shown the paper she knows that, yes, it is the same place they are keeping the Elephant God of Tsang. Today was to be the first day it was to be put on display. The keeper will have to field any other questions that the investigators come up with, remembering that Violet is an innocent, and knows nothing of the truth behind her father's dark ailment.

Violet will at last inform the investigators, once they've agreed to come and help protect Professor Staunton, that she has to go and take care of some errands before returning home. Her father is almost out of sedatives, and she has to pick up some papers from his office and so forth. She should be back by four o'clock, which should give the investigators plenty of time to get to the Staunton's apartment and be ready before night falls. If any of the investigators suggest that they go ahead to the house without her, she'll insist that they refrain. Her father doesn't know any of them except for her old boyfriend, and that it is best to wait for her return. She doesn't want any of them to accompany her on her errands, unless her old boyfriend offers, in which case she will let him come with her —



but nobody else. It is late morning when she leaves, giving the investigators several hours to follow up on any part of her narrative or search for pertinent information.

KEEPER'S INFORMATION

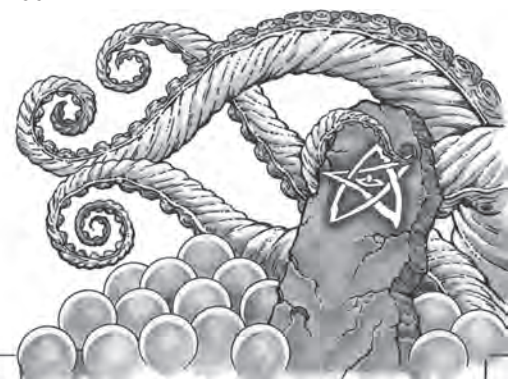
The ultimate cause for the condition of Professor Staunton and his daughter is that the so-called idol of the Elephant God of Tsang is actually the god itself: Chaugnar Faugn, one of the Great Old Ones. Chaugnar spends much of its time in the form of a great statue on a pedestal, and it was in this form that Staunton encountered it, having heard rumors of its existence and traveling hundreds of miles across mountainous plateaus and blasted plains to locate it. Having found it, Staunton became obsessed with returning to the U.S. with the “idol,” convinced that it would make him foremost among Orientalists. The natives, a branch of the dreaded Tcho-Tcho people, said to engage in abominable practices, seemed to find the worship of this idol a frightful burden, even for them, but they claimed that it was not yet time for Chaugnar Faugn to go West to rule the world. Yet their priest, Mu Shang, said that it would not harm the eventual prophecies for him to go West for this little while, and it would strengthen and vivify the Great One.

Staunton, of course, knew nothing of this. The Tcho-Tchos let him “steal” the statue, pretending to sleep or be away, and so Staunton stole off with it, thinking that he had scored a major coup against the Tcho-Tchos. From Tibet, Staunton returned with the idol to the United States, expecting to rise even farther in archaeological circles through its display. He failed to take warning at the disturbing dreams he was beginning to have, unaware that his sanity was starting to slip slowly away, merely from his proximity to the mind-shattering horror that was Chaugnar Faugn. He tried to ignore the reports of missing sailors aboard the ship whereon he transported the Elephant God to the States.



Paul Ricoletti

On his arrival in the U.S., Staunton had the Elephant God stored at a warehouse, made arrangements to put it on display in the museum, and invited his friendly rival Paul Ricoletti to be the first to view the idol. Already, though, Staunton’s disturbing dreams were becoming more severe — for a terrible reason. During his sojourn among the natives, he had voluntarily participated in one of the Tcho-Tcho’s rites. During this rite, one of the savages raked his unnaturally long black nails across the Professor’s chest — the wounds were painful, but not serious. The “rite” was just a ruse — the flesh and skin under the native’s nails was enough to be retrieved by the tribe’s high priest, who used the remains of Staunton’s own flesh to call down the Curse of Chaugnar Faugn upon the hapless professor. The spell was designed to take over the mind of the victim, through the distance dividing them, and send the professor into fits of lunacy, at last forcing him to offer himself as a sacrifice to Chaugnar Faugn. The Tcho-Tchos know that once the god had strengthened himself on a willing sacrifice, he would be able to



Available Information

The investigators have several options once Violet leaves. They could sit around doing nothing, or they could check out the newspaper. Today's New York *Times*: The morning newspaper has many stories. If the investigators specifically look for the one on the "ripper" killing, it says that one of the guards at the American Museum of Natural History was found dead this morning. His face has been slashed repeatedly by a sharp implement, and blood was reported spattered everywhere nearby. Inspector William Henderson refused to comment on the case, stating only that the police were following up some very promising leads. The murder occurred in the Oriental wing, which was scheduled to open to the public today with a new display, though the police investigation will undoubtedly delay the opening.

A side story in the back pages of the paper comments that the "silly season" has arrived. A man under the influence of alcohol staggered into police headquarters last night seeking protection from a "dragon" he saw land in Central Park. He claimed the dragon was ridden by a "painted indian." The article closes with the observation that Prohibition certainly hasn't shut off everyone's supply. The drunk described the dragon with some care. Anyone reading between the lines of the drunk's description and succeeding in a **Cthulhu Mythos** skill roll will recognize the creature as a shantak. The above information is available to anyone looking through the paper on the day Violet arrives. Afterwards, it is located in the public library or newspaper archives.

An earlier Edition of the New York Times: A newspaper column dated two weeks earlier tells of professor Paul Ricoletti being forcefully ejected from the Museum of Natural History after an altercation with the eminent Orientalist, Professor Henry Staunton. A Museum official stated that Ricoletti had become violent and that Staunton was forced to summon aid to protect himself. This information is available to anyone searching back issues of the newspaper looking for information on Staunton or Ricoletti, if a **Library Use** roll succeeds.

Public Library: There are two books useful in the New York Public Library's general collection. Two successful **Library Use** rolls are needed to find the books. A single success will find only one.

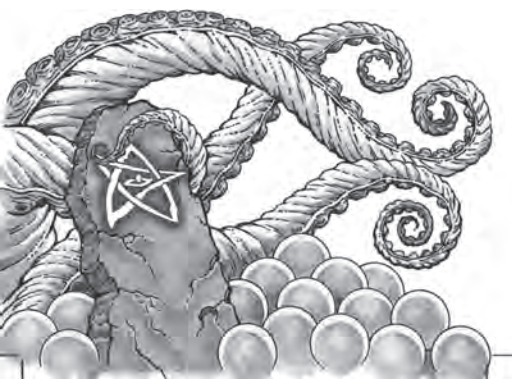
An old occult book titled *Lost and Fabled Lands*, equates Tsang with the fabled plateau of Leng, and calls Leng a blasted, desolate land of occult horror and abominations.

A book on comparative religion, *Obscure Dieties of Asia*, mentions the Elephant God of Tsang, "Chager Fawn" [*sic*] and states that his worship is associated with the practice of vampirism, torture, and unnatural sexual practices. It also mentions the native belief that the idol of their god is actually the god itself, and can descend from its pedestal at night to feed. (Continued on next page)

move more effectively, perhaps even becoming capable of taking his own sacrifices, and thus drawing the time nearer when he should leave and go out into the world, according to Mu Shang's prophecy. So each night, as the spell worked its evil power, Staunton became sicker and sicker.

When Staunton told Ricoletti what he had found, Ricoletti was disturbed. He could tell that something

was wrong with his friend, and he consulted some of the less reputable books on Anthropology, and even some overtly occult tomes. The more he read, the more he became convinced that the Elephant God of Tsang was an evil more ancient than anything Staunton could imagine. When Ricoletti read in his crumbling copy of the *Pnakotic Manuscripts* of the true nature of Chaugnar Faugn, he went at once to Staunton to urge him to destroy or rid himself of the idol. He was rebuffed by Staunton, who had slipped too far



(Continued from previous page)

New York University: The Tcho-Tcho people are the subject of a specialized report written by a professor of anthropology (now deceased). It is available only from the university library, and may not be taken out of the building. A successful **Library Use** roll is needed to find it in the card catalog. To actually see the report, one must either be a professor (in any subject), or impress the librarian with a successful **Credit Rating** roll. The report is very technical and understanding it requires an Anthropology skill of at least 50%.

The report tells of the degenerate nature of the Tcho-Tchos, including the facts of their ceremonial cannibalism and the strange gods from the skies they worship. Though the Tcho-Tchos are currently found in Southwest Asia, they hold that some of their tribe still live in Tibet, their ancestral homeland. The author is somewhat bemused by their racial background. There is definitely a strong Oriental strain in them, but there is some evidence of an actual Caucasian strain, perhaps even Negro. There are hints that the Tcho-Tchos may have originated further west, perhaps as far as Europe. He bases this theory on their own legends of migration towards the rising sun, and on the Basque legends of an ancient lost tribe of dark dwarfs who left their home in the Pyrenees at the command of their priests, carrying their god with them on a great pedestal to leave Spain forever. The professor admits that this theory is tenuous at best, however, and states that the deities currently worshiped are not placed upon pedestals. The author concludes the report with the observation that the Tcho-Tchos, despite their disgusting (to Western thinking) mores, are worthy of more study. He does say that all the nearby tribes both hate and fear the Tcho-Tchos, and evidently find them as morally reprehensible as do the Catholic missionaries, who have so far failed to convert any Tcho-Tchos at all.

Should the investigators inquire about the author of the report, professor Jabez Wilson, they will learn that he disappeared two years ago on an expedition to the Far East.

Arcane Tomes: Successful use of a Mythos book will give some information on Leng and the Tcho-Tchos. This will entail successfully making the Knowledge x5% multiplier given for all books. All the books know of Leng as a cold wasteland where the old ones are worshipped in fear and blood, and as the gateway to Kadath. The Tcho-Tchos are mentioned in certain books as a tribe of folk that worship the Old Ones in a most dedicated manner. Only the *Pnakotic Manuscripts*, *Book of Dyzan*, *R'lyeh Text*, *Zanthu Tablets*, *Seven Cryptical Books of Hsan*, and, of course, the *Necronomicon* give full information on Chaugnar Faugn. Other books at least mention him as one of the Great Old Ones, who is prophesied to come West to help rule the world, and who drinks blood.

into insanity to be capable of complex rational reasoning. Paranoia had overtaken him, and he perceived Ricoletti's warnings as wicked schemes to destroy his triumph. Staunton had Ricoletti thrown out of the museum. Embittered by such treatment at the hands of his only close friend, Ricoletti washed his hands of the whole matter.

Meanwhile, Staunton deteriorated. When lucid, he wondered how correct Ricoletti might have been. But his paranoia began to warp Ricoletti's warning into a threat. Ricoletti knew what was behind his illness: *ergo*, Ricoletti

could cure it — that he hadn't proved that Ricoletti was his enemy and always had been. He attempted to play on Ricoletti's pretended friendship and obtain Ricoletti's copy of the *Pnakotic Manuscripts*, but Ricoletti knew that such a book was too dangerous to be put into Staunton's hands in his weakened condition.

One night when the curse was heavy upon him, Staunton awoke to find himself at the museum,





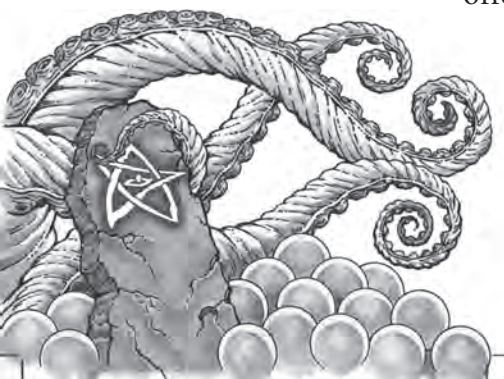
Henry Staunton

standing before the statue of Chaugnar Faugn. Under his spell, he had actually walked from his home to the museum while asleep. The shock broke through his mental cobwebs enough for him to realize that he was in real danger — that Chaugnar Faugn was indeed a living entity and that he had almost become its sacrifice. The next morning, he asked Violet to see that he was kept strapped down — knowing that if he was set loose, his life could end in Chaugnar Faugn's maw. In his madness, he decided that he could not tell anyone of Chaugnar Faugn's true nature — that the only way to save himself was to gain control over the Elephant God. He was convinced that the key lay in Ricoletti's copy of the *Pnakotic Manuscripts*. If he could obtain it he'd be more than safe — he'd control the god itself! And he'd have vengeance on Ricoletti! Yet he dared not let himself be removed from his restraints, lest Chaugnar Faugn's trance take him. Then, his madness offered an answer.

Ricoletti had told him that the Curse of Chaugnar Faugn needed a personal possession (or better

yet, a part) of the victim as a focus for the spell, which then zeroed in on the victim's body, affecting the mind within. On Staunton's last trip to the Orient, he had been taught a spell by a holy man. The monk claimed the spell would allow him to switch bodies with another with whom he had a loving, emotional tie. It was of no use to the monk, who'd forsworn all emotion. Staunton memorized the spell, and had intended to write a paper on it, not for a moment believing it would work. Now, in his madness, he decided it was worth a try. He would switch bodies with Violet, then, while she was in his body strapped to the bed, he could use her body to obtain Ricoletti's book and gain mastery over the god. The curse would affect his daughter, but she'd be safely strapped down. So that she wouldn't know what was going on, he sedated his own body before switching, so she slept through the transformations. This has been the cause of Violet's blackouts and strange dreamspells when the sedative hadn't quite taken effect and she'd fallen under the influence of the Curse while in her father's body. Staunton had just mastered the technique when the appearance of the Priest of Tsang surprised him.

Through their spells, the Tcho-Tchos knew that something was interfering with the work of the curse they had laid on Staunton. Though they'd invoked the curse continually with chants, he was obviously still alive, and Chaugnar Faugn awaiting his sacrifice. The priest decided to intervene personally. Mounting a dread shantak, he followed the magical trail of the curse, first landing in the middle of Central Park near midnight to orient himself. He then flew to the Staunton's residence. With the shantak clinging to the brownstone exterior, he dropped onto Staunton's balcony, entered his bedroom, and saw the restraints. He took his dagger with the intention of cutting Staunton's restraints so that Chaugnar Faugn could summon his sacrifice. However, he made a noise and Violet awoke. When she screamed, the professor awakened, and, with the swiftness of a madman, recognized his dan-



ger. As he saw Violet, he quickly transferred bodies with her. She fainted and lapsed into unconsciousness in his body while he, in Violet's young, athletic body, attacked the priest, catching him off-guard, and pushing him onto the balcony. The priest slashed Violet's arm and leaped onto his shantak, escaping.

Staunton let the priest go so he could tend to the wound to Violet's body. When he saw Violet waking in his body, he switched back to it. In the morning, he talked to Violet and, when Violet mentioned her old flame, he realized that the investigator would be a perfect choice. If this friend of Violet's could stop the priest, then the path to Ricoletti and control of Chaugnar Faugn was clear. Then nothing could stop him from being the greatest Orientalist in the world — if he had to use Chaugnar Faugn to ensure that he was the only Orientalist left alive in the world. And Ricoletti would go first!

AT THE MUSEUM

Should the investigators come here, they will see several police cars parked outside. The wing containing Chaugnar Faugn is roped off, and a policeman guards it. He is under strict orders and will not allow the investigators access to the wing under any circumstances. From the doorway, the investigators can catch enough of a glimpse of the Elephant God to give them the creeps. They will also be able to see the taped outline of a body on the floor, directly before the statue.

Should the investigators prove obtrusive, Inspector William Henderson will have them forcibly ejected. A **Persuade** roll may be attempted; investigators who are current (or former) police officers receive a +25% bonus to their roll while private investigators gain a +10% bonus. Failure means the investigators will be escorted off the premises with a warning.

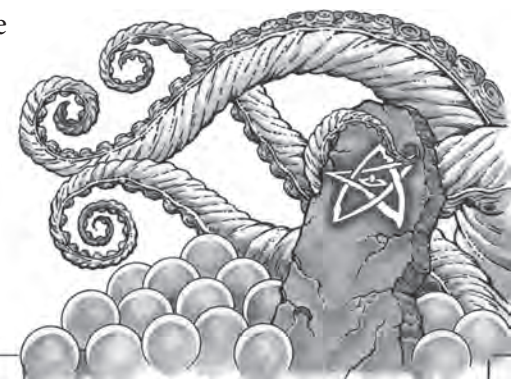
Even with success, the Inspector will be wary of passing-on too much information

— after all, this is an active investigation — and will only relay the basic facts of the case, as detailed below. If, however, the investigator rolls under 1/2 their modified **Persuade** skill, he will allow them access to the wing (providing they don't touch anything) to see the murder scene.

Henderson will automatically refuse to provide any assistance should the investigators talk about occult occurrences, monsters, and so on. If they persist, he will threaten to run them in the next time they interfere with the case. If the characters ever present Henderson with tangible evidence of the occult which he cannot explain away, he may be open to providing information or help to the investigators later.

If the investigators gain access to the wing, they can see nothing more than what they saw from the door, though Henderson can tell them where the blood — now cleaned up — was splattered. Seeing the god, even in an inert state, costs 0/1D6 points of Sanity. Even those succeeding the roll are disgusted by the sight, while those failing have an almost overwhelming urge to leave the room. Inspector Henderson can also state that the coroner says that the body was nearly empty of blood, and the face repeatedly slashed with a sharp instrument. Death was caused by a combination of shock and massive blood loss. The official police theory, which the Inspector relates if he isn't hostile, is that an escaped lunatic hid out in the museum before closing and killed the guard when he ran across him on his rounds.

The investigators may wish to talk to the museum guard who found the body. Any of the museum guards can direct them to him; alternately a friendly Inspector Henderson can provide his interview notes. His name is John Ferrier, and he is nearing retirement. He is shaken by the experience,





and a successful **Persuade** or **Fast Talk** roll is necessary to get him to talk about it. Ferrier's story follows:

"I'd just come on-duty and was making my rounds, when I came across the body. I'd wondered why Charley, that's the dead man — Charley McNary — hadn't been in the guards' ready room, since he must have finished his rounds by then. And then I found him — poor old Charley. I just blundered across his body in the Oriental Wing. There was blood all over, especially on that statue; ugly beggar, isn't it? Gives me the creeps! And there was Charley lying under it, his face shredded, all cold and pale. Kind of shrunken, too, the way some people get when they die — sort of like his uniform was too large for him. I lost my dinner then and there.

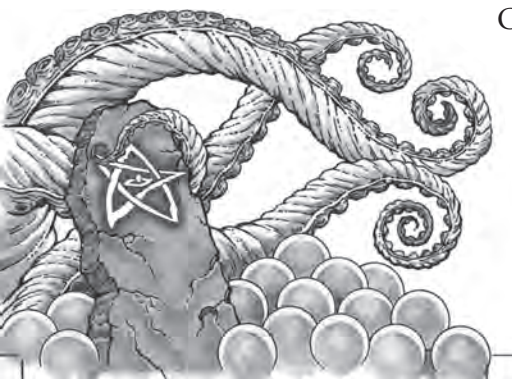
"I could only recognize Charley by his uniform. I called the cops and they came right off. I sure don't think much of their 'mad-man' theory. Two

guards double-check the whole museum right after it closes, making sure that no one is still around. Besides, Charley's too good a guard to get caught like that. His gun was still in his holster. Me maybe, but not old Charley"

Ferrier has no better theories as to how the murder occurred. Should the investigators be suspicious, it is easy to confirm that Charley McNary, museum guard, is, indeed the dead man.

If they think to ask the guard about Staunton, he will say that he was "there the night they had that big fight. But most of the fight took place in Staunton's office and I'm no Paul Pry to listen through keyholes. All I know is, Professor Staunton had me come and throw out Mr. Ricoletti. Ricoletti's kind of a queer fellow anyway ... there is something off about the way he avoids people. Mr. Staunton, though, he's a wonderful man. Even gives the guards a little something every Christmas. Funny, though, a couple of nights ago I found the professor near the statue after midnight. He's got his own key, and can do what he likes. But what was he doing at the museum dressed only in a nightshirt and coat?"

No other information is available at the museum. The wing will be closed-off for several days. Should the investigators attempt to gain access to the museum, possibly later in the scenario, it will require a successful **Mechanical Repair** and **Electric Repair** rolls to pick the locks and disarm the alarm system. A successful **Sneak** and **Hide** roll is also needed to avoid the guards. If the investigators get to the Oriental wing, they can examine the statue close at hand. Chaugnar Faugn will ignore them unless the keeper decides that he is hungry. Any attempted offensive action against Chaugnar Faugn will be in vain unless enchanted weapons are used. Even sledge-hammers or explosives will be in vain. If an enchanted weapon is used, it will invoke Chaugnar Faugn's wrath, and will undoubtedly doom any investigators foolish enough to attempt this course.



AT THE UNIVERSITY

The investigators will meet with little success in trying to find out information about Staunton or Ricoletti at the university. The Anthropology Department and Staunton and Ricoletti's offices are easily found, though both offices are locked (unless the investigators go to Staunton's office while Violet is there collecting papers as she said she would). If the investigators decide to break into either office, a successful **Mechanical Repair** roll is needed, along with a successful **Luck** roll to ensure that no one passes by during the attempt. Neither office contains much pertinent to the scenario, though Ricoletti's office, through its unkempt state and the books on mysticism and pseudoscience lying about, should further stain his reputation in the investigators' minds.

If the investigators go to the Anthropology Department secretary and enquire about Ricoletti, she will say that he is now on sabbatical and won't be available at the university until the next semester, when he is scheduled to resume teaching. Under no circumstances will she give them Ricoletti's address or phone number. If they wish to talk to someone else about Staunton or Ricoletti, she will direct them to other members of the department, all of whom hold a high opinion of Staunton and a fair-to-low opinion of Ricoletti. Should the investigators wish to speak with Professor Huxtable, the head of the department, she will make an appointment. If the investigators display any anthropological knowledge (by successfully making an **Anthropology** roll — only one attempt may be made in the whole party), he will see them at once. Otherwise, they will have to wait for three days.

When the investigators do see Huxtable, they will again be required to display some anthropological knowledge (in small talk, he will carelessly toss off anthropological references — if the characters don't answer appropriately, by making a successful **Anthropology** roll, he will dismiss them as wasting his valuable

time). Huxtable is a pompous, self-important man who considers himself an expert at his chosen field and does not readily suffer fools or the ignorant. He respects Staunton as a scientist — always has. Ricoletti, on the other hand, he doesn't care for. Would have dismissed the man long ago if he had not gained tenure before Huxtable became department head. He never understood Henry Staunton's friendship with the man since he was always writing preposterous papers on occult rubbish as though there was some basis in fact. Preposterous. But some of the less-reputable journals are so desperate they'll even publish Ricoletti's tripe. The man's a recluse and rarely attends department social functions. Rarely did even when his wife was still alive.

He will not give Ricoletti's address or number to the investigators (he doesn't even know them), nor will he authorize the secretary to do so unless one of the investigators is a full professor at this or another university. If the investigators begin to babble about the occult or the paranormal, he will dismiss them at once.

Contacting Ricoletti

It is impossible to contact Ricoletti before it is time to go to Staunton's house with Violet. He will not answer his phone, nor his door, today.

VIOLET'S RETURN

At the appointed time, Violet will return to the investigators' headquarters to take them to her father. She will greet her old boyfriend — then suddenly look puzzled, gazing blankly at the other investigators, and ask her old boyfriend who they are. When she is told their identities, and that she met them this morning, she will look distressed, shake her head, and mutter. She will then apologize, explaining that she has just had a memory lapse and that it was as though she



had never met them at all. In fact, she says she can't remember exactly what she said earlier, just what she had intended to say. She asks the investigators sheepishly if they'd mind telling her what she said. She will explain that she's been having such blackouts recently, though the investigators will probably inform her that she has already mentioned them before she gets too far.

Actually, of course, Staunton has exchanged minds with his daughter, deciding that it would be better if he directed things in her body, and start to indoctrinate the investigators with the idea that it is all Ricoletti's fault, and that it is imperative to get his copy of the *Pnakotic Manuscripts*. Henry Staunton-as-Violet will feign another memory loss on the way to the house, or soon after the group has arrived to further establish their belief that the Violet with whom they are dealing is one person with memory problems and not two separate entities.

If Violet's boyfriend accompanied Violet on her errands, he will witness the mind exchange, which looks like no more than a momentary fainting fit.

Staunton knows his daughter well enough to emulate her mannerisms so closely that anyone knowing her so brief a time as the investigators have won't be able to spot any difference. Her boyfriend might notice some differences if he makes both a successful **Idea** and **Psychology** roll, but the keeper should phrase such differences that they will be attributed to the stress she is under. Should anyone's suspicions become aroused at any time, he would be told that Violet does not appear to be speaking under any special duress, nor does she appear to be under any form of hypnosis or mental control. And in truth, she is not, as she is Henry

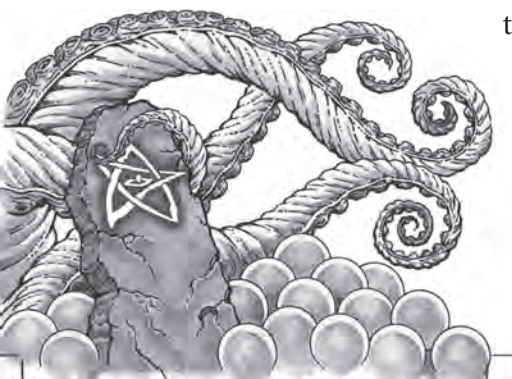
Staunton and not Violet at this moment.

Once she has established the memory-loss idea in the investigators' minds, she will lower her

eyes and admit that she hadn't told them the entire truth this morning. She was afraid that they might not believe her, but now she's sure she can tell them everything. If they bowed out now, *He* may have learned they came to her and would probably mark them for destruction as well as she and her father. Staunton-as-Violet's story follows:

When the investigators ask about *He*, she will answer, almost reluctantly, that she means Ricoletti. "Much as I didn't want to believe that Uncle Paul was involved, now I must. My father must have known all along, but wanted to spare me, thinking that Ricoletti would spare me in his madness, even if his friendship with my father had disintegrated due to his insane jealousy. Ricoletti had always bragged about his contacts with secret oriental cults, thugs and assassins, and of the mystical knowledge they imparted to him. As a little girl, I thought these were just fairy stories. But now I know they are real. Father told me that Ricoletti has a book of the lost mystic arts. Ricoletti came to Father when he'd brought the Elephant God to the museum and said that with the knowledge in his book — Father called it the *Pnakotic Manuscripts* — he could animate the inanimate. He wanted Father to join him and let him use the Elephant God as a test of his powers. He claimed he could use the idol to make both of them greater than ever before. Father tried to dissuade Uncle Paul from his mad idea, letting him down gently, but he flew into a rage, calling Father terrible names and saying that he'd destroy the idol and ruin Father's glory, and destroy Father, too. Father lost his temper and told Uncle Paul he was mad, and Uncle Paul said to Father, 'You'll join me in madness, then.' Then a guard escorted Uncle Paul out. Father was upset, but that's all.

"Then the fits of delirium began. And one day, while I was out, Uncle Paul called and told Father that it was he who was driving Father mad with his powers. Father wouldn't



believe it until Ricoletti repeated some of the visions Father had seen in his delirium! Ricoletti vowed to see Father dead. This murder you showed me in the paper: it looks like Ricoletti managed to animate the idol after all and has used it to kill. Once Father is out of the way, he'll stop at nothing."

Staunton-as-Violet will look to the investigators expectantly again, appearing to be on the verge of tears. Staunton will use all his powers of persuasion (and, if need be, Violet's feminine charms) to convince the investigators into protecting Staunton and his daughter as well as obtaining the *Manuscripts* from Ricoletti. There may be some slight inconsistencies between her current story and the original one, but they can be attributed to her distraught state and memory loss.

Staunton-as-Violet will try to answer any questions the investigators have about these added facts, always seeming sorry for not telling them everything earlier. If an investigator has spoken with the museum guard Ferrier earlier and asks about Staunton's appearance at the museum in his nightshirt a few nights ago, she'll say that her father feared that he had been drawn to the museum by Ricoletti, who'd failed to animate the statue. But she'll try to put off such questions, claiming that it is Ricoletti who is the danger — especially that book of his. If they can get that away from him, they'll be able to stop him. But first they must stop the oriental cultists from killing her father. Let's hurry to the house at once!

At this point, the investigators should be thoroughly snowed, and motivated to head for Staunton's home to protect him from the evil Ricoletti. Violet will sit next to her old flame, Staunton hoping to further influence the investigator into helping his scheme along through his former closeness to Violet.

THE STAUNTON HOUSE

The house is located in a well-to-do residential neighborhood. It has a large yard, surrounded by high shrubs. These shrubs block off the view of the surrounding homes from the first floor. The tops of neighboring homes can be seen from the second floor, or from the upper branches of the two trees in the back yard.

The Staunton house is a two-story turn-of-the-century structure built of brownstone with a slate tile roof. Two chimneys top the roof. The bricks near the balcony are scraped and damaged. (This is where the shantak clung after letting off the Tcho-Tcho priest.) A tool shed behind the house is locked; Violet has the key. Inside is a ladder, a wheelbarrow, a lawnmower, and similar garden tools. None have been disturbed.

The exterior looks well-tended in general, as do most of the other houses in the neighborhood. The grass does need cutting — neither Violet nor Henry Staunton have gotten around to it for over a month.

The First Floor

Entry is by the front door off a low, uncovered concrete porch, or through either of two back doors to either side, one leading to the kitchen, the other into a hall. The front door has a STR of 30, the back doors a STR of 25 each, and the windows, all of which may be shuttered, a STR of 17 each.

1. Storage—This small room is used by Professor Staunton to store the smaller items he brought back from expeditions or obtained from other archaeologists and anthropologists. All the items are mundane, and none are of any significance to the adventure. A successful **Archaeology** roll will



identify most of the items as being of Eastern origin.

2. Bathroom-This is an ordinary bathroom, but with Buddha figures on the faucets.

3. Living Room-The Staunton living room is comfortable, but not lavish. It holds a sofa, several chairs, lamps, end tables, and a fireplace. Several shelves contain Oriental artifacts, easily identifiable as artworks, and the walls hold Chinese, Tibetan, Japanese, and Balinese masks and paintings. There is nothing sinister about any of the items found here. The fireplace does not connect with the one in Staunton's study. Two doors lead out of the living room.

4. Foyer-The front door opens into a wide foyer leading to the main stairway. It contains a small coat closet and doors to other parts of the house, but is not interesting by itself.

5. Dining Room-The dining room is, like the living room, comfortably furnished, exhibiting several items of Eastern origin. In the center is a large family dinner table. On the right wall is a fireplace. Light is provided by a large chandelier in the center of the room, each individual bulb covered with a crystal pagoda. A large window gives a view of the front yard.

6. Kitchen-The kitchen, like the bathroom, is quite ordinary, with all the modern conveniences — stove, ice box, etc. A small kitchen table is set up in the right front corner for informal meals. Violet has been eating here since her father's illness. A set of kitchen knives (1D2 to 1D4 points of damage in a pinch) are in a rack on the wall over the counter to the left rear of the kitchen.

7. Pantry-The pantry is well-stocked. Enough food is missing to account for two person's meals for a couple of weeks — about the time Staunton's illness confined him to bed.

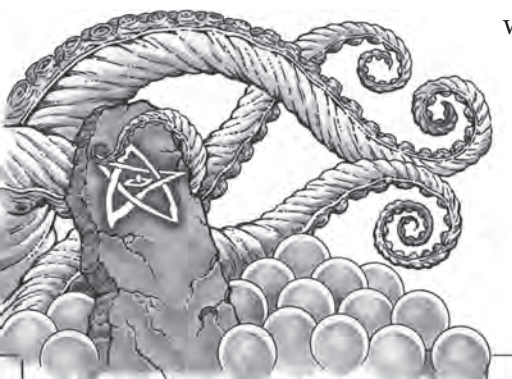
8. Rear Hall-This is where the main hall

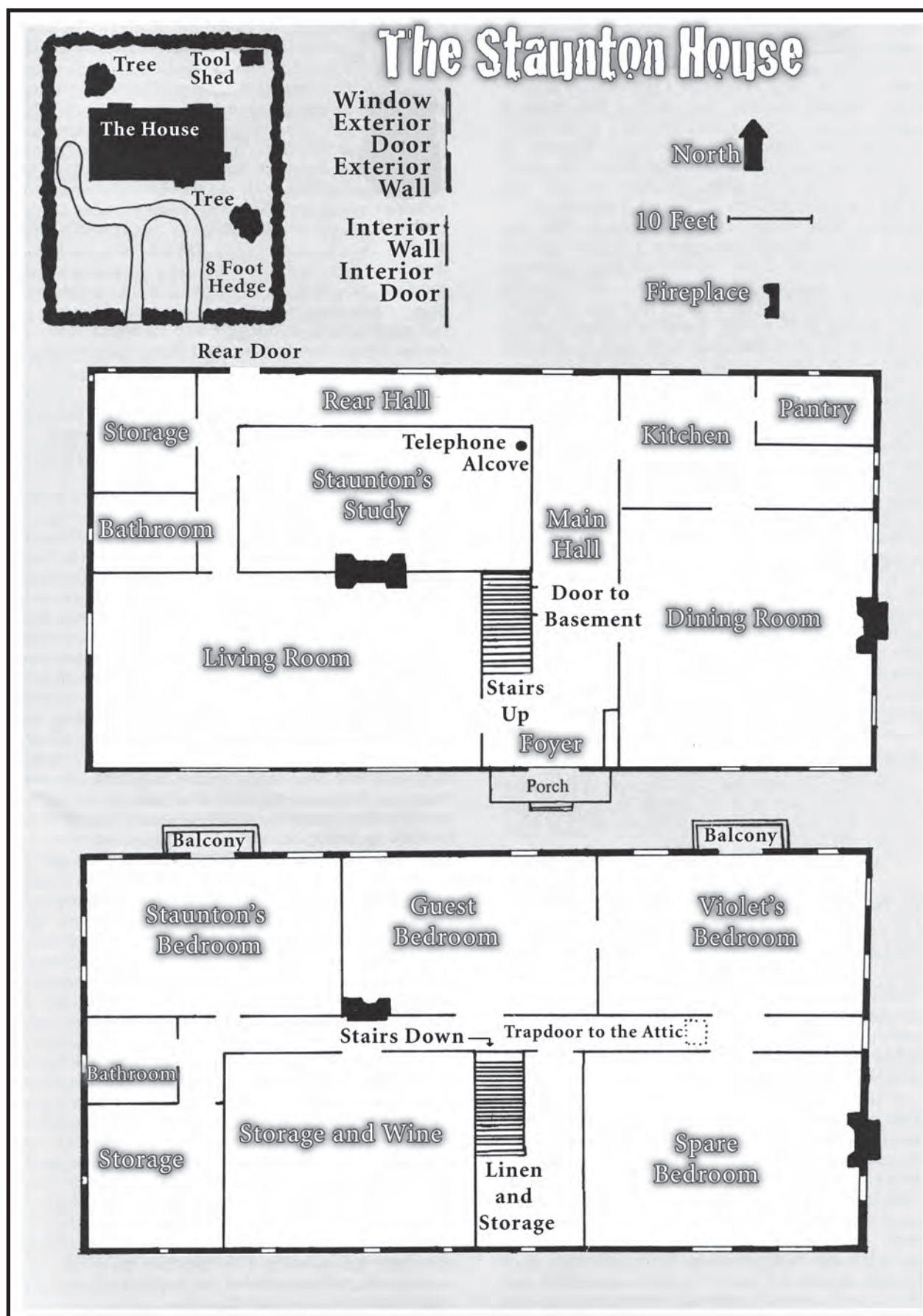
turns to run along the back of the house. There is a telephone set in a small alcove here, near the junction of the main hall and the rear hall. A back door here opens underneath Staunton's balcony, just as the back door in the kitchen opens underneath Violet's balcony.

9. Professor Staunton's Study-Staunton's study is the only room in the house that lies on no exterior wall and has no windows. The door to the study is of sturdy oak (STR 35) and has a lock. The inside is dominated by Professor Staunton's desk and by the bookcases lining each wall. Eastern artifacts are found throughout the room. A fireplace is on the south wall, opposite the one in the living room, but does not connect to it.

All the books in the professor's library are archaeological and anthropological works, mostly dealing with the Far East. Anyone with skill levels of 25% or more in those subjects can recognize many of the books as standards in the fields. If the investigators are looking for something unusual, a successful **Library Use** roll will find copies of *Lost and Fabled Lands* and *Obscure Deities of the East*. A successful **Occult** roll will identify these books as being rather somewhat out of place with the scholarly tone of the rest of the library; they are sensationalistic works, but contain no Mythos content. If Violet is asked about them, she will claim that her father borrowed them from Ricoletti prior to his last expedition, and evidently forgot to return them. Each bears a bookplate with Ricoletti's name.

The professor's desk is solidly constructed and all the drawers are locked. It requires a successful **Mechanical Repair** or **Locksmith** to break into the desk, unless it is simply hacked apart with axes and hammers. Inside the desk are mostly papers and notes of little relevance, financial records, receipts, and bills. If an investigator reads through these, it requires a successful **Accounting** roll to find anything of significance. The keeper may wish to describe some of the bills and receipts in boring detail if a player does try his/her **Accounting** skill roll.





The only item of significance, which should be buried among irrelevant items, is a receipt on a rented warehouse in the Professor's name, giving the address in the warehouse district. If the investigators wish access to the desk's contents and do not wish to break in, they can ask Violet for a key. She does not know where her father keeps the key. If Staunton-as-Violet is asked about it, she will state that her father keeps only financial records and bills in the desk and those shouldn't be of any interest or help in protecting her father from Ricoletti, which is why they're here, she reminds them. No search will turn up a key.

The items atop the desk may prove to be of interest. These include a notebook, an address book, a calendar, and a small carved caricature of Chaugnar Faugn. The caricature is crudely made, and requires no **Sanity** roll, as it cannot begin to convey the mind-numbing presence of the god itself. Anyone asking Violet about it will be told that Staunton found it on an expedition a year or so before the one in which he located the actual Elephant God. This figure first put him on the god's trail. Regardless of any suspicions harbored by investigators, this caricature is harmless. The calendar has not been turned for two weeks. On the page showing is a handwritten appointment; "Ricoletti, museum, two o'clock." The notebook contains several entries, mostly unrelated to the adventure. The most recent mentions Ricoletti: "Ricoletti has the book that can control Chaugnar Faugn. Must get it from him if I'm to be saved. The Priest — he's after me. To kill me. Curse Ricoletti — that book, I must get it!" A successful **Spot Hidden** roll while reading these may notice that Staunton's handwriting is slightly different here than in earlier entries — not so much that

it appears to be a forgery, though it could be, but not quite the same. (This is, of course, because it was Staunton-in-Violet's body writing these entries,

though investigators should not realize this until much later in the scenario.) If asked, Staunton-as-Violet claims to not know what Father meant by that writing; if they notice the handwriting change and mention it, she will say that her father has been under such stress that it has doubtless made his hand less sure. A sharp investigator may wonder how Staunton wrote the last entry when he was strapped in his bed with the notebook down here. "Violet" will come up with an appropriate answer if asked — she brought it down before leaving, or some other plausible excuse.

The Second Floor

The second floor contains bedrooms, storage, and a bathroom. The stairs from the first floor open in the middle of the hall. To the right of the stairs is a trapdoor in the hall's ceiling, leading to the attic. Two balconies are attached to the second floor, one each in Professor Staunton's and Violet's bedrooms. All rooms have windows overlooking the grounds.

1. Bathroom-Similar to the one downstairs, but slightly bigger.

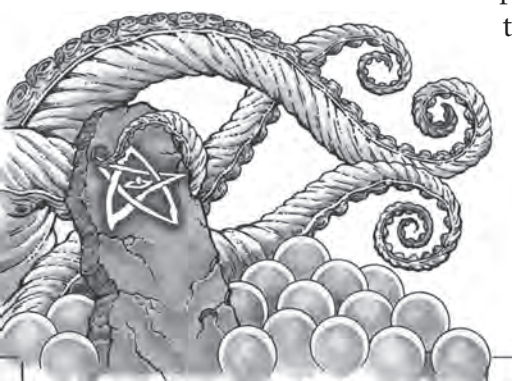
2. Storage-The professor uses this room to store more of his artifacts, just as in the storage room downstairs. This one also contains a couple of unused pieces of furniture, but still nothing of significance.

3. Storage-Just like the previous room. Since he lacks a cellar, Staunton stores a large variety of vintage wines here. Despite prohibition, Staunton has wine with dinner.

4. Linen and Storage-This room is used primarily by Violet to store linens and other necessities. Staunton has used it for the overflow of his artifacts as well. The stairwell from below intrudes into this room.

5. Spare Bedroom-The guest room. It has a bed, dresser, nightstand, lamp, and empty closet. Violet has managed so far to keep her father's artifacts out of here. It affords a view of the front and side yards.

6. Violet's Room-Violet's room is furnished similarly to the guest bedroom, and is neat

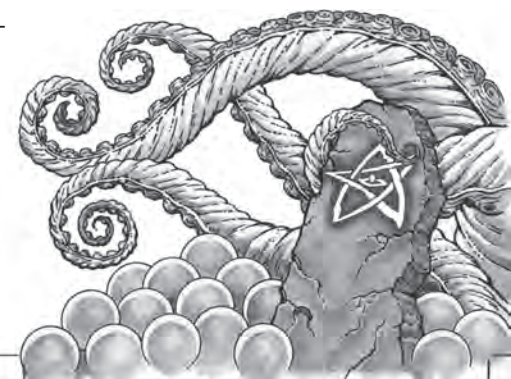


and clean. On the wall is mounted a .22 single-shot target rifle. Around it on the wall and on the dresser are trophies for sharpshooting and archery tournaments. There are several 2nd-place trophies, a few 3rds, and two 1st-place awards. A box of ammunition for the rifle are found in the top drawer of the dresser over which the gun hangs. This gun is balanced and made so well that it has a better chance by 10 percentiles than a normal rifle. A bow and quiver of target arrows (05% base chance, target arrows do only 1D6 damage) and a standup bulls-eye target are in the closet. The drawers of the dresser are filled with clothing and unmentionables. If anyone rummages through them, he will find an old photo of the investigator who was Violet's former boyfriend, with a heart drawn around the picture. (The keeper can play this up if he wishes, using it to show the investigator that Violet still has feelings for him since she kept the picture, and, if he was doing the searching, isn't he ashamed for being suspicious of her?) He can also find some medals for shooting contests, including some college tourneys. If anyone examines the boxes holding the medals, a successful **Spot Hidden** will discover a key. This key will open Staunton's desk in the first floor study. (Staunton, not Violet, placed it here; Violet rarely looks at her old medals anymore, and he thought it was a safe place.) In the drawer of the nightstand is a collegiate anthropological text. A double French door leads to the balcony outside Violet's room. It is currently shut and locked.

7. Spare Bedroom-Another guest bedroom, identical to the other one, except that it has a door leading to Violet's room. This door is kept locked from Violet's side.

8. Staunton's Room-Professor Staunton's room is similar to Violet's except that it is decorated with Eastern artifacts instead of trophies and does not have a door to an adjoining room. It is also less neat than Violet's room; she has tried to keep up, but with her father's illness and an entire house to care for, she hasn't been able to do it all. There are signs

of the earlier struggle that haven't been completely cleaned up. Staunton is in bed asleep, under sedation. He is strapped down, but his arms are free. The straps are fastened so that even with his free arms, Staunton could not unfasten them. Next to the bed is a nightstand with some pill bottles atop it. Inside the stand's drawer is a hypodermic kit and a .32 revolver. When the investigators arrive, the hypo is on top of the nightstand next to an empty ampoule of sedative. The professor has obviously given himself an injection. Staunton-as-Violet will explain that her father sedates himself when he feels an attack coming on, when she is not there to help. The door to the balcony, identical to the one in Violet's room, is now closed and locked. Violet will state that she locked it when she came to that morning and hasn't opened it since. Characters investigating the balcony will find it to be self-supporting, with lots of open space around it. The freshly-broken branches of the tree behind the house are clearly visible, as noted previously. With the help of a comrade and a successful **Climb** roll, an investigator can be boosted to the roof, but will need another successful **Climb** every few minutes he spends there to walk on the slippery tiles without falling. If he falls, a **Luck** roll will allow them to land on the balcony, in which case he will take 1D6 damage unless a successful **Jump** roll is made, negating all damage. If the **Luck** roll is failed, he misses the balcony, and will drop to the ground below unless he can succeed a **DEXx4** roll, in which case he can grab hold of the rain gutter surrounding the roof. If he does, he can hang on long enough for his comrades to get a ladder from the tool shed to help him down (assuming they are present). If he falls, he will take 2D6 damage if a **Jump** roll succeeds, 3D6 otherwise. If he falls after successfully grabbing ahold of the gutter,



his **Jump** roll is considered to automatically succeed.

The Attic

There is nothing in the attic but more of the professor's store of artifacts, and cobwebs and dust. There is no window, only an old ventilation grate high on a side wall. If an investigator decides to station himself here that night, on a successful **Listen** roll he can hear the priest and his shantak land on the roof.

The Basement

There is nothing here except more stored artifacts, the furnace, and the coal bin. The door to the coal bin is securely locked and there are no signs of tampering. It would be as difficult to break through as is the front door, with a STR of 30.

THE STAKE-OUT

When the investigators arrive, Staunton-as-Violet will usher them into the living room and ask them to wait there for a moment while she puts away her father's papers. She'll be gone for several minutes, allowing the investigators to examine the living room. She will then take the investigators upstairs to Staunton's room.

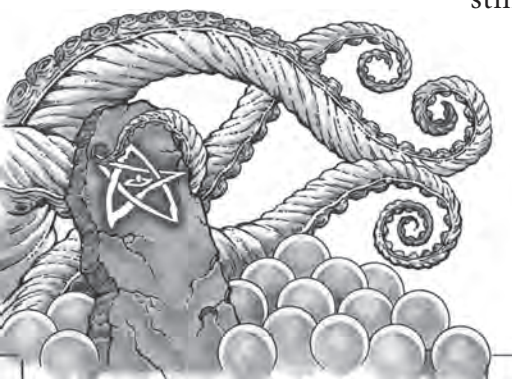
Staunton's body, as noted before, is under sedation. However, he is mumbling in his sleep. Violet will explain that he must be having an attack. Any character with a successful **Medicine** roll will recognize all the medicines and sedatives to be exactly when she has claimed. Staunton appears very pale and wasted. Should anyone ask to examine him further, Staunton-as-Violet will agree, but will caution them to be careful. She'll veto any attempts to awaken him, either naturally or through a

stimulant, due, she claims, to his weakened condition. Actually, Staunton wants to make sure Violet doesn't wake in his body and will claim all sorts of

possible dangers to her "Father" to make certain the investigators don't try it. An examination of Staunton will only confirm that he is indeed under sedation, that his condition is poor, and that he is in a weakened state. It will also disclose an ugly scar that extends from his neck down his chest and around onto his back. Staunton-as-Violet will claim that he received the wound on one of his expeditions to the East several years ago. (Actually, it is the wound used by the Tcho-Tchos to obtain some of his flesh for a focus for Chaugnar Faugn.)

Once the investigators have decided on a strategy and on their tactics, and have deployed themselves, following any further investigations of the house and grounds, they will need to wait for a while. During this time, anyone looking outside will see that the sky is becoming increasingly overcast, so that by late evening there is a dense cloud cover obscuring the stars and moon and making a very dark night. Only the lights from the neighborhood provide light to see by, along with any lights the investigators have left on in the house. As it gets later, Staunton-as-Violet will tell the investigators that she feels very tired, and not feeling well — nerves, perhaps. She'll ask one of the investigators — her old flame, unless one of the investigators is a doctor — to give her a sedative to help her sleep. If they decline, or say they'd rather have her awake, she'll explain that she's so jumpy that seeing the Oriental killer again would probably drive her into hysterics. If they still don't agree, she'll get the sedative and take it herself. She'll ask her old boyfriend to stay close outside her door to protect her in case there is danger.

Staunton has realized that the sedative he gave himself when he exchanged minds with Violet will soon wear off, and he wants to be back in his own body should the Priest attack again tonight, which he expects. He also doesn't want Violet to be in harm's way. Despite his paranoia and his obsession with Chaugnar Faugn, Professor Staunton still loves his daughter. He is using her only because he be-





lieves in his madness that he must to get back at Ricoletti and to protect himself. With the investigators here to take the risks, he wants Violet out of the way, sedating her body so that he can make the switch without her awakening and perhaps damaging the groundwork he's laid, or her getting in the way and perhaps being hurt when the priest returns. He asked her old friend to guard her door for extra protection.

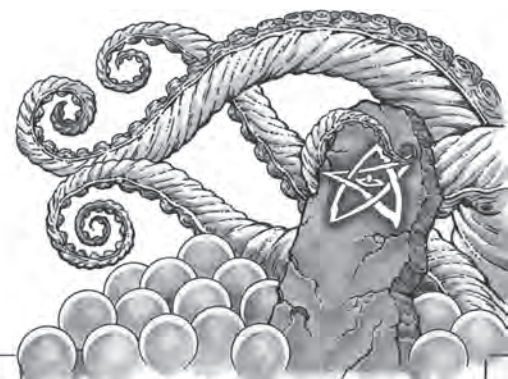
Once he can feel the sedation of Violet's body coming on, Staunton will switch bodies again. His body is still sedated, but the Curse has passed for the moment. When he comes to, he will pretend to be asleep to avoid having to answer the characters' questions. If someone watches Staunton closely, a successful **First Aid** or **Medicine** roll will enable that character to tell that Staunton has awakened. If he is discovered to be awake, he will feign an attack coming on. His pretense won't last long, though, as an actual attack of the Curse

will soon overcome him as the Priest of Tsang returns for another try.

THE ATTACK ON STAUNTON

The Priest of Tsang, having been foiled on his first attempt to free Staunton to face Chaugnar Faugn, is more cautious this time. Using his arcane knowledge, he figured out that Staunton exchanged minds with Violet the night before to stop him. This time he has made preparations to deal with any interference. He has ensured that the Curse is afflicting Staunton's body when he returns, also ensuring that Staunton's mind is in the body at the time, with Chaugnar Faugn's guidance. He has prepared certain artifacts to deal with other interference, in case Staunton has reinforced himself.

Flying high in the clouds on his shantak, the priest will zero in on Staunton's house, following the magical energy of the curse.



Then he will use his Shantak to descend as quietly as possible through the cloud ceiling and then land on Staunton's roof. He will use his Levitation spell to float silently to the balcony. If an investigator is stationed on the balcony, the priest will deal with him first from the roof, with his blowgun. Only an investigator stationed outside the house on the grounds, concealed in the trees, for example, would have any chance of seeing the priest's descent.

Once the priest is on his way down, the shantak will fly into the front yard, landing noisily and croaking loudly to attract the attention of the investigators, assuming they have not already seen it land from their stations. It will advance menacingly toward the house, croaking and emitting awful strangled bellows all the way. The priest hopes that the majority of the defenders will be drawn to the front of the house to deal with the shantak, while he slips into the professor's room. The shantak will continue to progress toward the house as long as it is still alive. If it manages to reach the house, it will try to crash through the wall where the investigators are defending, croaking its hate. It will ignore characters attacking from the grounds, unless no one is firing from the house at all.

While the shantak's diversionary attack is underway, the priest will attempt to get into the professor's room. If someone has spotted him from without and fired at him, he will continue on his task, trusting in his Flesh Ward spell to protect him long enough to carry out his plan. If his assailant is within range, he will stop long enough to take him out with a blowgun dart. If anyone has remained in the professor's room during the shantak attack, the priest will throw a rock through the balcony window to draw fire, while he stands

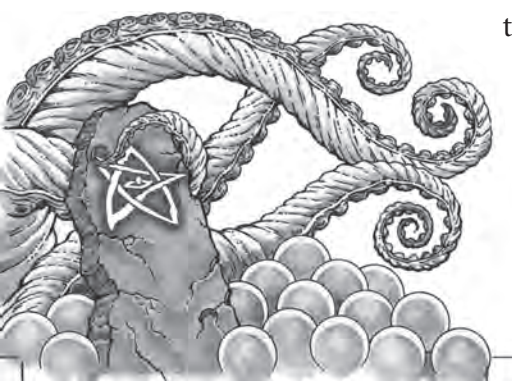
to the side. He will follow the rock with a smoke bomb. The room will fill with opaque black smoke, cutting visibility to zero. The smoke is irritating

to the lungs and breathing it for more than a few minutes will result in severe upper-respiratory inflammation. If the investigators within the room try to run for the door or stay inside in sight, the priest will enter from the balcony and pick off any characters in the room with his blowgun. The priest is uncannily capable of acting when blinded, and can easily fight and act in the room. The investigators will be moving blind, and will have 80% subtracted from all their chances for success in sight-oriented skills (minimum of 05%).

The priest's blowgun darts are coated with the carefully-refined nectar from a certain flower. Anyone hit with one of these darts will instantly fall asleep for at least an hour, and wake with no ill effects but a painful headache, which will last for several more hours. The priest has complete contempt for the investigators, and will not bother to kill them, even if they have wounded him and lie helpless before him. He is only here to see that his god gets its sacrifice and can return to Tsang. Characters no longer capable of interference are no longer a concern.

The keeper should carefully orchestrate the battle so that characters fighting the shantak have little chance to leave that battle and rush to the professor's room, even if they hear shots from upstairs. If someone rushes to the professor's room after the priest has had a moment in there alone, they will find that the priest has pulled a dresser across the door, making it difficult to enter (this effectively increases the door's STR to 45). Even if they manage to push the door open a crack, they will be unable to see well through the black smoke, and will be sitting ducks for the priest's blowgun.

Once in Staunton's room, the priest will set Staunton free from his bonds. His actions then depend on the situation, the investigators' locations, and how much time has passed, plus whether there was any hint of his entry (gunfire from investigators outside or in the room). The priest will either secure a rope he brought, dropping it down from the balcony, and send



Staunton (under control of the curse) down it to the yard; or will send Staunton out the door with orders to conceal himself in the house and sneak outside in the confusion. In most cases, the rope will be the easiest way out. He will then lock the door, pull the dresser over it, and wait behind to keep anyone from coming to the room and finding Staunton gone. Once he is certain that nobody will be able to find Staunton gone in time to intercept him, he will telepathically order the shantak to fly away. If the shantak has been killed, he will Summon a Dimensional Shambler to carry off the remains of the shantak into another dimension. The Shambler will wait to appear until no one is paying attention to the corpse for a moment. Then, the priest will jump to the yard from the balcony, a small container from his belt in his hand. In full view of the characters, he will douse himself with a fluid from the container (it is gasoline), then light a match and burst into flames. Anyone seeing him do this must succeed in a **SAN** roll or lose 1D4 SAN. The priest is by now too low on Magic Points to have a fair chance of escaping via his Levitation spell, and his Ward spell is certainly beginning to fail as well. The priest's burnt remains and the damage done to the house by the shantak should be a mystery that even Inspector Henderson cannot simply take in stride, but he will not accept talk of horrible monsters and flying priests.

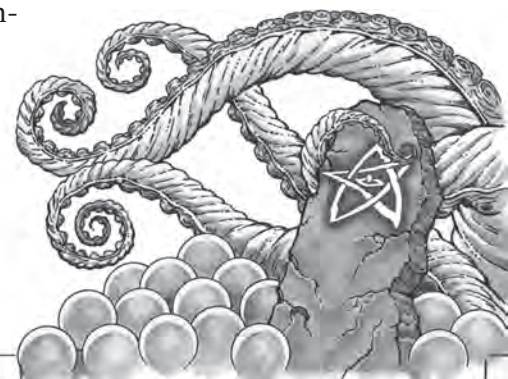
If Professor Staunton is encountered by one of the investigators as he leaves the house under the curse's influence, Staunton will ignore the investigator and press on. If the investigator tries to stop Staunton, the professor will thrust a rag given him by the priest into the investigator's face. The investigator will need to succeed in a **Dodge** roll to escape the rag, which has been soaked in a soporific chemical with the same effect as the blowgun darts. If not close enough to grab the professor, the only way a character can get him to stop is to disable him. Attempting to knock him out will do no good (he is already "out" under the curse's influence), and getting close

earns a rag in the face. Any investigator actually trying to shoot Staunton should have to take a **SAN** loss for injuring the person they were hired to protect. If he is shot, but not killed, Staunton will fall over, unmoving until an investigator comes close enough for a rag attack. In the unlikely event that an investigator shoots and kills Staunton, in his death agonies his mind may clear enough for him to trade minds with Violet, which will probably make Staunton even more eager to use the investigators, so that he can later seal their deaths.

AFTERMATH

About the time the investigators manage to kill the shantak, and watch the priest immolate himself on the front lawn, they will hear sirens approach. The neighbors, hearing the gunfire and monstrous croaking and roaring, have called the police. By the time the police arrive little will remain save, perhaps, the incinerated priest, a smoking sulfurous puddle where the shantak fell, and the damage to the house. The police will disarm and apprehend any conscious investigators.

Henderson will be with the police when they arrive, which may cause the investigators some problems when he recognizes them. The police will not believe that they are there at the request of the Stauntons, because Violet is sedated, and Staunton cannot be found. They will hold the characters until the arrival of the police physician. The police and Henderson will believe no stories of a monster bat-bird, and will attribute damage to the house to an explosive of some kind (traces of niter from the shantak's wings will seem to bear out this theory). The investigators may be shocked by Staunton's disappearance if they had not seen him leave and expected to find him dead. By the time the police have



finished questioning the investigators, Staunton will have made it to the museum.

The police physician will arrive finally, by which time any investigators under the influence of the priest's darts will have awakened. Henderson will then authorize the physician to inject Violet with a stimulant to counteract her sedative and awaken her. As she awakens, Violet's eyes will flutter a bit, then open wide, as she sits up and screams. If her old flame rushes to her, she will grab him and hold him tightly, appearing to be in the grip of some type of panic. The police physician will give her a mild tranquilizer to quiet her down and Violet's panic will lessen. She will seem to be disoriented, looking around blankly at the faces of those nearby, at her own hands, and down at herself. She will seem to comprehend something, and will start to cry, clinging to her old boyfriend, who will probably try to calm her down.

Tragically, this is now not Violet at all, but Staunton. At the moment the physician injected Violet with the stimulant, Staunton found himself face-to-face with the horror of Chaugnar Faugn. For a brief moment, his brain cleared from the curse enough to realize what was about to happen to him. In mindless fear, he initiated the mind exchange with Violet and suddenly found himself in her body surrounded by the police and the investigators. Having just faced Chaugnar Faugn, and suddenly realizing what he'd done — that he'd doomed his daughter in his body to the maws of the Elephant God — his mind snapped and the last vestiges of sanity slipped away. His paranoia now has full control. With the tranquilizer, his grief at Violet's death and his horrible experience have been lessened enough so that he can numbly speak and answer the police's questions. As Violet,

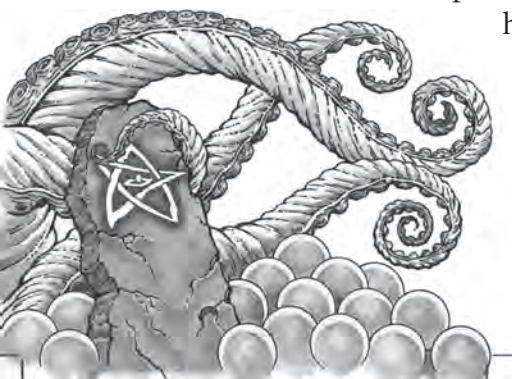
he will confirm the investigators' story that they are there at her request. She'll not want to answer any more questions than

necessary, however, and the police will be interrupted in their questioning by a call from headquarters. Henderson will grimace and tell the patrolmen that they'd better get going — another ripper murder at the museum. The body was still warm — some guy in night clothes. Henderson will warn the investigators not to leave town, that he wants them in for questioning in the morning. Any requests to go with Henderson to see the killing should be handled depending on Henderson's current opinion of the investigators and a successful **Persuade** roll.

Once the police are gone, Staunton (now permanently as Violet) will ask about her father to cover her confusion. If the investigators say he is gone and they think he is dead, she will react badly, as the professor is reminded of Violet's fate. She will want to rest, to sleep. She will complain of feeling weak, and will ask the old boyfriend to stay with her, that she's afraid of being alone. Staunton-as-Violet is indeed weakened from his experience, along with the guilt of what happened to Violet. However, his madness, a condition which will soon bring him under the control of Chaugnar Faugn, still enables him to plan vengeance against Ricoletti and the investigators. If Ricoletti had given him the book, he would have controlled Chaugnar Faugn, and Violet would still be alive. Likewise, if they had not failed to protect him from the priest's attack, she would still be alive. He cannot bear to acknowledge that he, himself, was the cause of her death.

Staunton also views Violet's former boyfriend as more essential to his plans than ever before. He needs a male body to exchange with. Since the spell requires some emotional tie on the part of the victim, it will be necessary to play up to the old flame even more, attempting to rekindle his feelings for Violet. Then he would begin to switch bodies with the investigator until he was enough at-home in it to take it over permanently.

Staunton will formulate these plans during the night, in his madness, calmed enough



by the tranquilizer to suppress his own mental horror. By morning he will be coolly ready to proceed with plans to take control of Chaugnar Faugn, and wreak vengeance. He does not realize that the Elephant God, now strengthened by the sacrifice, is already beginning to control him, to take him over and groom him as its companion. It is not yet The Time, but Chaugnar Faugn does not care. He wants to feast, to grow stronger, and to rule again at last. And Staunton will help, knowingly or otherwise. By the time the police are through, morning has come.

THE NEXT DAY

In the morning, Staunton-as-Violet will seem much calmer, even colder, though it should appear to be an after-effect of the shock she's undergone. The morning paper will tell of the second ripper murder at the museum. If the investigators have not told Violet about her "father's" death, perhaps trying to spare her, she will pretend to learn from the paper. Failing that, she will "learn" when called by the police to identify the body.

In any case, she will call the investigators together and try to convince them of the necessity of getting the *Pnakotic Manuscripts* from Ricoletti. She will further paint Ricoletti as a fiend who will probably try to kill her next — maybe all of them, now that they've crossed him by trying to intervene. She will not want them to confront Ricoletti during the day, saying she thinks it too dangerous. If Ricoletti has become powerful enough to send a monster bat-thing like they described to attack them along with his Oriental assassin, and could still manage to animate the statue from a distance to kill her father, he is too powerful to meet face to face. They must wait until tonight, when he will likely be asleep, confident that he has eliminated her father and probably not dreaming that anyone would dare to act against him so swiftly. If anyone expresses doubt about her plan, she will remind them

that she's known Paul Ricoletti all her life; she knows his habits. She will reaffirm that they must get the book from Ricoletti, that it is the source of his power. If they can get it, then Ricoletti will be much weakened. The statue of the Elephant God will remain just a statue; harmless, if grotesque. But tonight they must act! Any delay could prove fatal to them all. Sooner would be too dangerous. Besides, the police expect the investigators and her in for questioning that day. It wouldn't do to fail to appear, then they'd have the police to worry about, too. During her tirade about Ricoletti, she will at one point refer to him as "that ugly freak," and continue on without explanation. If someone picks up on it and asks, she will mention Ricoletti's club foot, warning them about what to expect.

Staunton-as-Violet will go on to claim that her father confided in her once that merely destroying the book would not completely foil Ricoletti. Certain special spells would have to be read over it in order to cause Ricoletti's evil to backfire on him and completely inactivate the Elephant God's horror. She was forced to learn the proper spells by her father, but will not teach them to any of the investigators, claiming that learning a spell is damaging to one's sanity, and that she doesn't want to endanger any of them. It's bad enough that she had to learn them.

After Staunton-as-Violet has further prejudiced the investigators against Ricoletti and prepared them for an assault that night, she will receive a call from the police to come and identify her father's body. She asks her old boyfriend to come and give her moral support. She suggests that the others either prepare for tonight or go on to police headquarters and get their interviews over with. At the coroner's, she will be able to identify her father's body, even though the face is unrecognizable — sucked off the bone. The body retains the



scar received in Tibet and, if seen previously, will confirm the body's identity to the investigator. The grisly corpse will seem to shake Violet even more (and strengthen the professor's desire for vengeance). Her boyfriend will have to make a **Sanity** roll if he looks at the body, or lose 1D4 SAN. Violet will be given the professor's personal effects, including his museum key, which was used tentatively to identify him.

The police questioning will take most of the day. Violet will suggest to the investigators that they not tell the police what is really going on, as they won't be believed, and may even be locked up and become easy targets for Ricoletti. She especially urges them to not mention Ricoletti. If the police get on to him, he'll be alerted and they may not be able to surprise him. She'll help the investigators agree on a story, but will not be imaginative enough to come up with one herself. Unless the investigators get carried away, they'll be released on their own recognizance. After all, there's nothing to hold them on except witnessing the suicide of a mad Chinaman and disturbing the peace with debatably excusable gunfire. Staunton-as-Violet certainly won't press any charges. Still, Henderson will ask them to not leave town until the investigation is complete. He'll warn them to watch themselves, because he'll be keeping an eye on them as they seem to turn up whenever there is trouble connected with the ripper deaths.

If any of the investigators try to contact Ricoletti, they will encounter the same problems as before. Ricoletti has not read the papers for the last week, nor listened to the radio, so is unaware of what's been going on. He probably won't listen to the investigators any more than he would have the previous

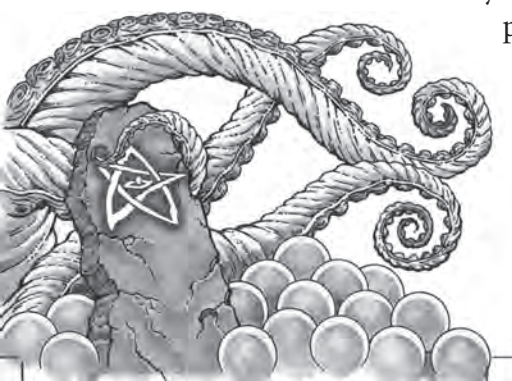
day. If the investigators are preparing for the night raid as planned, they shouldn't have time to contact Ricoletti during the day.

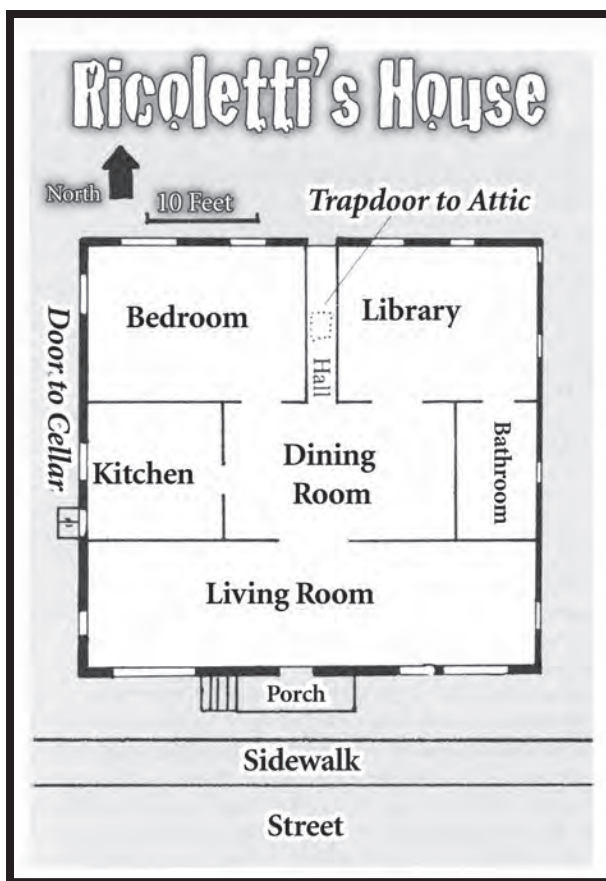
THE ASSAULT ON RICOLETTI

Once the police are through and the party has made whatever preparations are necessary, the group should meet back at the Staunton house that evening. Violet will give them Ricoletti's address, if they don't have it already. The house is located an hour's drive from Staunton's. She will admonish them to be careful, as it will be quite dangerous. If Ricoletti discovers them, she'll warn, they should shoot him at once, before he has a chance to blast them with a spell. Remember — he's killed her father and wouldn't hesitate to kill any of them with his sorcery. It is probable that the investigators (at least her old boyfriend) will try to keep her from coming with them, and she will agree, and not come. If the investigators want her to come along, she will agree, but then suddenly fake a dizzy spell and "faint." She'll pretend to recover shortly, but will say that she had better not go along, in case she endangers the rest of them with another such fit. She will insist that no one stay behind with her, and will give her old flame a warm kiss and ask him to please come back to her.

Once the investigators arrive at Ricoletti's house, they will have to succeed in a **Locksmith** or **Mechanical Repair** roll to get into the house. The character doing the breaking-in must also succeed in a **Sneak** roll to keep from rousing Ricoletti from sleep. Once the investigators are within Ricoletti's house, refer to the nearby diagram.

Ricoletti's house is located in a middle-class suburban New Jersey neighborhood. It is not exactly run down, but neither can it be described as ritzy. The house is smaller than Staunton's, a one-story wood frame structure with a cheap tile roof. It is surrounded by a low fence with a front gate opening onto the sidewalk, which is right on the street, and a back gate opening onto an alley. The yard is small and unkempt, in bad need of mowing; Ricoletti has been so wrapped up in his work the past few weeks he hasn't been bothered even to pay a neighborhood boy to cut it. A





concrete path leads from the front gate to his small front porch, which is roofed but not enclosed. Yesterday's and this morning's papers are lying on the front porch.

1. The Living Room—Ricoletti's living room runs across the entire front of the house. The front door is chained and locked. It has several windows, all with venetian blinds and curtains tightly closed. The room contains a sofa, three chairs, tables, lamps, and so on — all badly in need of cleaning. There is a lot of clutter lying around since Ricoletti is, at best, an indifferent housekeeper. Characters moving through this room will have to make successful rolls of **DEXx5** or less on 1D100 to avoid tripping on the clutter. On a stained coffee table is a photograph of an extremely homely woman, with a penned message: "To Paul, always, your loving wife." On an end table is the telephone — the farthest point in the house from Ricoletti's work area. It is off the hook. Though it is the "living room," it looks as if it is the

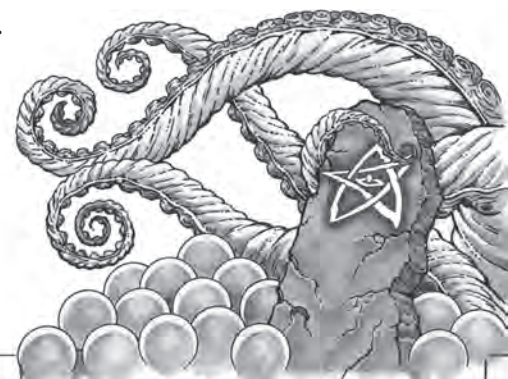
least lived-in. A large archway opens into the dining room.

2. Kitchen—The kitchen is even messier than the other rooms as it, along with the bedroom and study, is one of the rooms most frequently inhabited by Ricoletti. Open cans are on the kitchen table, dirty dishes in the sink, pots on the stove. A slightly rotten smell can be discerned, emanating from an overflowing garbage pail by the sink. A sidedoor leads outside.

3. Dining Room—This room is not quite as cluttered as the living room — Ricoletti merely passes through this room on his travels from the bedroom and study to the kitchen. It holds an old dining room set, the table now covered with books. A successful **Occult** roll will identify the books on works on theosophy, Hindu metaphysics, and similarly esoteric philosophies and pseudo-sciences. A china cupboard on the right-hand wall is covered with layers of dust as though it hasn't been used in years—which it hasn't, not since Ricoletti's wife died. A closed door on the left leads to Ricoletti's library and study, but it is not locked.

4. Bathroom—Accessible only from Ricoletti's bedroom, it is in the same general state as the rest of the house.

5. Library Study—This is Ricoletti's main work area. On the walls are shelves of books on all sorts of subjects, but primarily anthropology, Orientalism, occult studies, and philosophy. On the shelves may also be found, with a successful **Spot Hidden** roll, copies of the *Seven Cryptical Books of Hsan*, the *Book of Dzyan*, and the *Pnakotic Manuscripts*. A separate **Spot Hidden Use** must be made for each book, and the manuscripts should be the last found. There are books everywhere, stacked in piles on the floor, atop the cluttered desk in the room's center, and spread over the shelves. The desk, in addition to the books, contains piles of notes on Ricoletti's current paper. If the scrawled



notes are examined, they will prove to be concerning the lost continent of Mu and its contributions to all of Eastern Culture, particularly the Ponape Islands in the Pacific Ocean.

6. Ricoletti's Bedroom-This room is quite unkempt as well, with clothes strewn across the floor and hanging off the dresser. The bed is rumpled and unmade, and is currently occupied by Ricoletti, snoring away. Unless the investigators made a truly colossal amount of noise entering the house, he will still be asleep. Anyone listening at Ricoletti's bedroom door and succeeding in a **Listen** roll will be able to hear the snoring. A loaded double-barreled 12-gauge shotgun is propped up against the wall between the bed and nightstand, kept ready by Ricoletti in case of burglars or prowlers.

The Basement

The basement of Ricoletti's house is small and dingy and entered by a trapdoor at the side of the house next to the kitchen door. The stairs going down are rickety. Anyone going down them must match his SIZ versus the steps' STR of 18. If his SIZ overcomes the steps, then they will give way beneath him, causing a fall doing 2D6 damage. If a **Jump** roll succeeds, only 1D6 is taken. There is no direct access to the house from the basement.

The Attic

The attic is entered via a trap door in the hallway leading to the back door. This trap door has been nailed shut by Ricoletti, who has not used it for years. It contains, along with dirt and webs, mementos of his early years and his marriage.

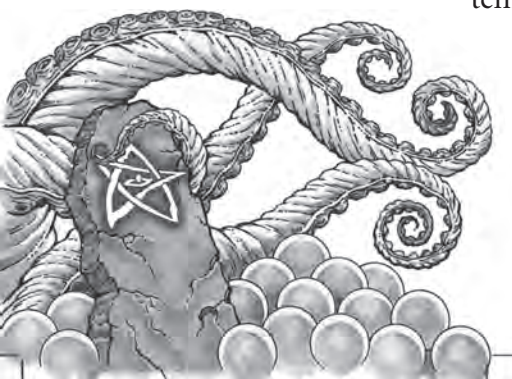
THE ASSAULT

Once inside Ricoletti's, the investigators must attempt a **Sneak** roll for each room they enter, along with the **DEX** roll in the living room. If the **DEX** roll is missed, a second **Sneak** roll is needed to recover

from the collision with the debris without too much noise. Ricoletti is a sound sleeper, so it will take three missed **Sneak** rolls (a possibility in Ricoletti's house — especially if there are a whole bunch of investigators intruding and all attempting **Sneak** rolls) to awaken him to the point where he will take action.

Once Ricoletti has been awakened by the noise, he will get his shotgun and move to the bedroom door, convinced he is about to catch some burglars in the act. An investigator listening at the door can hear Ricoletti stir and get out of bed. He will then hear a strange thump-scraps, thump-scraps heading toward the door. If the investigators do not know of Ricoletti's club foot, the keeper, to increase their nervousness, may tell them it doesn't sound like an ordinary human coming toward the door. If the investigators are convinced that Ricoletti is the powerful evil magician Violet has claimed, they may opt to shoot him the moment he opens the door. If not, and they grab for his gun or physically attack Ricoletti in any way, he will fire the gun. Any characters near him, whether grappling with him or hiding around the door, or in a direct line with the door, must make a **Luck** roll to avoid the blast. If more than one investigator fails the **Luck** roll, only the nearest investigator to Ricoletti takes the blast, or the character missing his **Luck** roll by the most if all are equally close. At this point, with one of their party shot and possibly dead and Ricoletti still going strong, the party should be commended later if they manage to restrain themselves from shooting Ricoletti in the heat of the moment. Most likely they will open fire on the old man, knocking him out if not killing him. As long as he is conscious, once attacked, Ricoletti will keep fighting, believing himself to be attacked by burglars.

If the investigators choose not to fight Ricoletti, but run instead, they will have to succeed on a **Luck** for all of them to get out before he makes it out of his room. If the investigators try to hide in the house a successful **Hide** roll will be needed. If Ricoletti is



not jumped, shot, or otherwise assaulted when he emerges from his room, he will switch on the light. If he sees anyone he'll hold them at gunpoint, order them to the front room, and call the police, reporting that he has captured some burglars. He won't listen to the investigators at all, considering them to be nothing but cheap burglars, no matter what communication skills they use (*i.e.*, **Oratory**, **Debate**, **Fast Talk**, all are useless), unless they begin to talk about Chaugnar Faugn or Staunton. In that case, he'll put down the phone for a moment and listen, but it will still require a **Debate** or **Oratory** roll to convince him not to call the police. If he catches them with the *Pnakotic Manuscripts* he will probably decide that they are working for Staunton and that he's gone so far as to send crooks to steal the book. At that, Ricoletti will become so enraged, he'll probably try to club one of them with the gun, giving them a chance to jump him. If he is convinced by them that something strange is going on, he may talk with them. If the investigators are caught by Ricoletti and don't talk with him or jump him, the police will arrive in response to his phone call and take them into custody, which will result in their spending some days in jail. In such a case, Violet will bail them out, and talk them into having another go at Ricoletti.

If Ricoletti survives the attack on his home, sometime in the next few days, he will have a heart attack from all the excitement and be removed from active play. The keeper may judge for himself how severe this attack is, and whether or not it kills Ricoletti.

If shots are fired inside Ricoletti's house, there will only be a few minutes for the investigators to get the *Pnakotic Manuscripts* before the police arrive. If they tarry long, they may have to evade the police, and a car chase through the street may ensue.

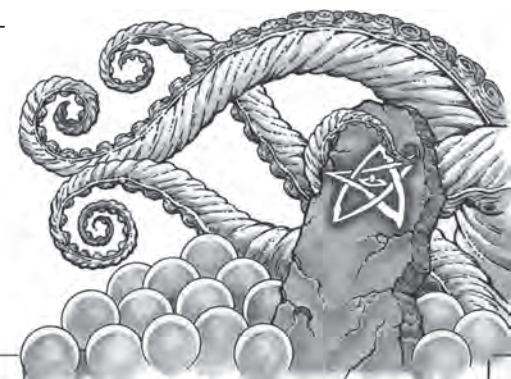
The Book's Destruction

When the investigators return to the house with the *Pnakotic Manuscripts* Staunton-as-Violet will greet them eagerly. She will lavish special

attention on her old boyfriend, especially if he is the one carrying the book. She will then be in a hurry to chant the "special spells" over the book which will end the black magic Ricoletti set into action. If the investigators seem reluctant to let her have it, she will point out that the Elephant God will probably continue to become animate and kill until the chants are performed. If for some reason the investigators still won't let her have the book, she'll relent and wait until she can exchange minds with her old lover and steal it, in his body.

If the investigators go ahead and give her the book, she'll take it alone into her father's office to recheck her notes. She will be adamant about not allowing anyone in with her. She claims that she fears that if the chant somehow goes wrong, the Elephant God may manifest itself in person in the house. If her friends wait outside, they should be all right. Not even her old boyfriend will be permitted within. Within a few minutes, she will step onto the balcony, where she can be seen by anyone on the lawn, and ceremoniously recite various chants (which are meaningless, but manufactured with Staunton's immense knowledge of the occult and Far East. Anyone making a successful **Occult** or **Cthulhu Mythos** roll will recognize various arcane phrases, though not the specific spell), and then look satisfied. She will then suddenly throw the book onto the brazier and burn it, regardless of protests from those below. She will say afterwards that the book was definitely too evil to be permitted to remain in existence.

What Staunton-as-Violet has actually done is to pull the old switcheroo on the investigators. She went into her father's study, quickly cut the pages out of the *Manuscripts* and another, comparably-sized text. She then put the pages from the other text into the *Manuscripts'* binding, and vice-versa. The book burned in the brazier was no more than a



harmless textbook placed within the *Manuscripts'* cover.

She'll now come down and say that Ricoletti is finished. Alive or dead, he's no longer a threat and the curse of the Elephant God is finished. It's just an ugly statue now and can't harm anyone. If any of the investigators were killed at Ricoletti's and their bodies brought back, she will suggest that the corpses be burned in the furnace to avoid any connection with the Ricoletti assault. If the investigators balk, she'll point out that it is easier to explain the disappearance of one of their comrades than his dead body. With this, Violet will say that she feels like turning in. She will coyly invite her old flame to stay for the night, hinting that the others should go on home and get some sleep.

The next day, the investigators will be called in by the police for questioning in the Ricoletti case, due to their Staunton involvement. Unless they've been extremely careless — leaving fingerprints, ejected automatic cartridges, or letting a living Ricoletti get a good look at them, the police will have nothing to hold them on, especially when Staunton-as-Violet testifies that they were at her place during the time of the killing, until quite late.

At this point, it should appear to the players that the scenario is completed with the destruction of the book and Ricoletti's death or "defeat" if such occurred. To further this belief, the keeper may wish to award Sanity points, as many as he thinks reasonable, to the investigators, for killing or defeating Ricoletti and helping in the destruction of the book. Any other books from Ricoletti's library may be kept, though Staunton-as-Violet may ask to borrow them later. The keeper should keep

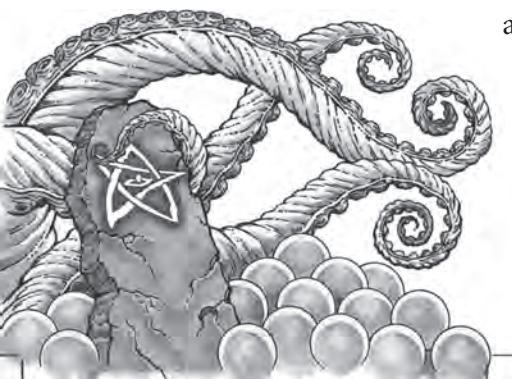
track of any Sanity points awarded, as they must be taken away again later in the scenario when the investigators realize that they've been tricked

and have helped the wrong person, and (possibly) killed the wrong man. No additional penalty need be assessed, but when the "False SAN gain" is removed, the lost points should count towards any form of insanity.

INTERLUDE

Now comes a period which will vary depending on the exact nature of the keeper's campaign. If he is running a continuing campaign with steady players, he may wish to insert an adventure or two of his own during this period. If not, he may want to break the scenario here and continue it at another session. We suggest that a full-fledged campaign not be inserted between the completion of the first part of this scenario and the beginning of the second. However, various Chaosium publications, such as *Mansions of Madness* or *Terrors From Beyond* contain scenarios which may be used during the interim, if the keeper does not wish to create his own scenarios to fill this time slot. Complete campaigns such as are provided in *Shadows of Yog-Sothoth* or *Masks of Nyarlathotep* are not suitable for use in the interim. They are lengthy and complete in their own right, and characters important to this scenario may well go mad or meet their demise.

In any case, this interlude should consist of a month or two of game time, during which Staunton-as-Violet furthers her plans to use Chaugnar Faugn, blithely unaware that the Elephant God has been using her as its tool all along. She will continue to build her relationship with her old lover, and appear to become a permanent non-player character in the campaign, providing the investigators with alibis, a place to stay, monetary assistance should they need it, and other considerations. In addition, she will rekindle her ties with her old lover, who will henceforth be her boyfriend. She will not become actively involved in other cases during this interim, but will always be there to wish her boyfriend luck when he



goes out on a case and to comfort him when the case ends.

This interim period also gives the players a chance to create new characters to replace those killed in the first part of this scenario.

Violet's boyfriend will begin to notice some disturbing blackouts and memory losses during this period. The keeper should orchestrate happenings so that he can attribute it to something happening during one of the interim scenarios. These switches are the result of Violet's switching minds with the investigator, working the spell on him to lower his resistance for the final mind switch.

Also, the investigators will periodically hear of mysterious disappearances among the academic staff of the University. If the keeper feels especially devious, he may even have someone contact the investigators to have them check out the disappearances. If an investigation is made, it will lead only to dead ends, though two people both reported seeing two of the missing men in the company of a woman, though they couldn't see her well enough to identify her. If they ever have reason to search, the investigators can find the remains of blood-soaked clothing in the Staunton furnace. They shouldn't have such reason till after the final switch and Chaugnar Faugn's release. The keeper should do everything possible to make it seem as if these disappearances are unrelated to the Staunton-Ricoletti case.

What is actually happening is that Staunton-as-Violet is luring to Chaugnar Faugn men whom she, in her madness, believes crossed her in some way as Staunton, using Staunton's museum key to get to the statue. Once Chaugnar feeds, she takes the victim's corpse back home and incinerates the remains. She knows the guards' schedules and can easily avoid them. She believes she is doing this in preparation for getting back at Ricoletti (if he still lives) or to prepare to destroy those who indirectly caused Violet's death in Staunton's body (namely, the investigators). Actually, she is doing this at the behest of Chaug-

nar Faugn itself, who needs to feed to gain strength to go into the world and rule.

The police will now claim to have several leads, with Henderson in charge, on the ripper case, now that the murders have stopped with the second killing. Henderson will not be pleased if he runs into the investigators yet again on the same case.

This period may also be used by the investigators to seek out library or other information they may have skipped before, if they think it may come in handy.

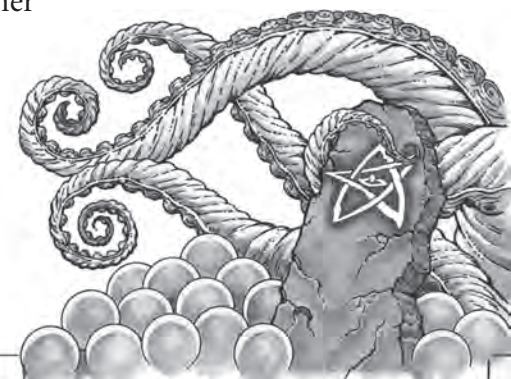
The interlude period ends with the discovery of another ripper killing at the museum. The victim is one of the college staff. The body was left behind when some museum staff returned to the museum for late night work and Staunton-as-Violet did not have time to drag off the corpse — and was not yet ready to turn Chaugnar Faugn loose on those who didn't deserve it. Chaugnar Faugn wasn't hungry after finishing off his victim anyway. She fled, and left the body to be discovered.

After this killing, it is now time for Chaugnar Faugn's unleashing and for the final mind exchange with Violet's lover.

THE WOLF IN THE FOLD

An Option for Advanced Roleplayers

One method of adding extra intrigue to the scenario, and of ensuring that the assault on Ricoletti's and following actions go as Staunton wishes them, is to use The Wolf in the Fold option. This entails the keeper having a confederate among the players who will play along during the times when Staunton-as-Violet exchanges minds with her lover. Of course, this player will have to be running the lover himself. There are several ways to ac-



tually use this option. The simplest, and least satisfying, is for the keeper simply to play the investigator as a non-player-character, either throughout the game, or by taking the character over during the times when Staunton occupies his body. Naturally, unless the spectacle of the keeper suddenly running one of the investigators as a non-player-character is a common occurrence in your campaign, all but the dullest of players (who probably wouldn't have lasted long in a *Call of Cthulhu* campaign) will know that something funny is going on.

A far superior method is to actually have one of the players in cahoots with the keeper to play his character as Staunton whenever Staunton is in control. Whether this is a viable option depends on the keeper's knowledge of his own players.

Should the keeper opt to use one of the players as a fifth columnist in the group, he should pick one who is really dedicated to role-playing and would enjoy such a challenge, even at the risk of incurring the other players' displeasure. Needless to say, if the Wolf in the Fold option is likely to cause strife or anger within the play-group, it should not be used. However, we feel that most mature players of *Call of Cthulhu* would be amused rather than annoyed by the use of this option, at least after the fact.

Once he believes he has a player who would be both able and willing to handle the chore of being a double agent, the keeper may follow one of two courses. The first is to tell the player exactly what is going to happen, instructing him how he is to act when he becomes Staunton. This will ruin some of the surprises of the scenario for the player, until the final switch occurs, in which case, the player will be running his old investigator in Violet's body, and his own body will be Staunton.

There is also the chance that the player may inadvertently give away some of the scenario to the other players, or he may prove re-

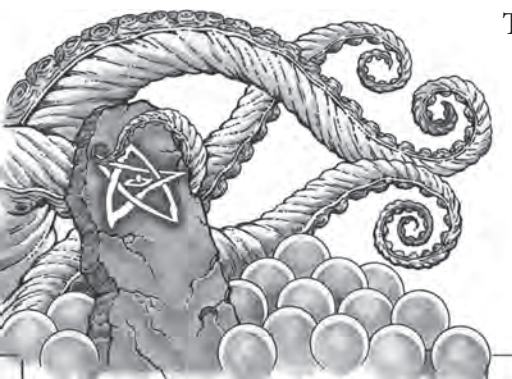
luctant to double-cross his friends, especially when it is likely to result in their characters' deaths.

A second course the keeper could follow, once he knows which player would be most open to the challenge, is not to tell him what is to happen exactly, but rather to not tell him what is to happen exactly, but give him specific written instructions on how he is to act at certain times, as signalled by a code word, phrase, or action. The instructions are to be followed in action, and afterwards the investigator is to claim to know nothing about what had happened during that period, stating that he'd had a memory lapse or blackout. In the playtesting, this worked beautifully, with none of the other players suspecting what was happening until the final switch. Again, of course, whether such a course would work with your particular group is something that you, as keeper, must decide, based on your knowledge of your players' temperament, capabilities, and roleplaying enthusiasm.

THE FINAL SWITCH

With the newest ripper murder at the museum sure to attract the attention of the investigators and tip them off that the threat of Chaugnar Faugn is indeed not ended as Violet had hoped, Staunton will decide that he is familiar enough in the body of Violet's lover to take him over and disappear until the Elephant God is ready to wreak vengeance on those who caused his daughter's death. Staunton-as-Violet will collect items she believes necessary for the task, along with anything that might give the investigators a clue as to where he intends to hide out with his horrible companion. He will then sedate himself in Violet's body and, as sleep comes over him, exchange minds with the hapless investigator.

Staunton will exchange minds with the chosen investigator when he is alone. Once in the investigator's body, Staunton will secure any Mythos materials that the investigator has at his residence and return at once



to the Staunton home. There, he will lock Violet's body (holding her boyfriend's mind) into the study. This room has no windows and a sturdy door that Violet's body will be unable to break down, and Staunton figures that leaving her here will prolong the time before the investigators manage to find her and figure out what is actually happening. He has removed everything that would provide a clue to his whereabouts or help the investigators — so he thinks. In his haste, he has completely forgotten about the notebook in which he sketched out some of his plans. By the time he remembers it, it will be too late to retrieve it without the risk of encountering the other investigators. Besides, he'll decide, his hideaway's location isn't contained in the notebook, so knowledge gained from it can't help his foes. Especially after he has sent Chaugnar Faugn after them.

The investigator, now in Violet's body, need only be told that he has suddenly passed out. The next thing that the investigator's player should be told is that he has come to, but that he feels drugged. Also, the place he has wakened is quite dark — there is no light whatsoever. If he begins to feel around his environment, the keeper can describe the furniture, books, etc. to him as he feels them. The keeper may also tell him that he feels very strange, not right somehow, in a way that doesn't have to do with being drugged. If the investigator feels his own body, or takes action that would otherwise reveal it, the keeper should inform him that he seems to be a woman now. He should attempt a **SAN** roll or lose 1D8 SAN at this point. If the roll succeeds, 1 point is still lost. Nothing he can do will enable him to escape from the room in which he has been trapped. If the character manages to turn on a light (Staunton has unplugged them, so it may take a while), or light a match, he will learn that he is not blind, and that he is now a she — in fact, Violet. The keeper may also inform "her," as she first awakens, that she can hear sounds outside, as though someone is just without. This is of course Staun-

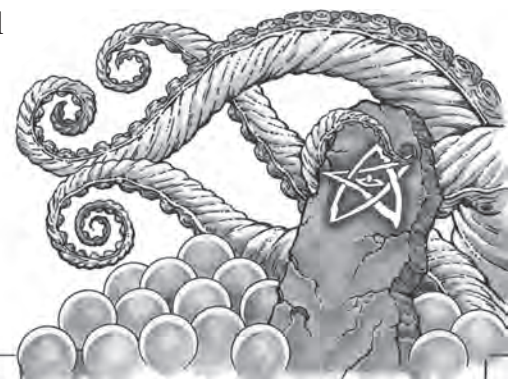
ton in the investigators' old body, cleaning up the evidence and leaving. No matter how much he shouts (which may again give away that something is wrong — the investigator's voice sounds like a woman's), Staunton will not answer, and once he leaves, no one will be able to hear the boyfriend-as-Violet's cries until other investigators manage to find her at Staunton's.

All the preceding information should be imparted by the keeper to the player of the appropriate investigator in private, so that the other investigators will not know what is going on till they actually find their comrade in Violet's body. If such a private conference is not possible, the keeper should withhold the above information until after the investigator-as-Violet is discovered and set free.

The rest of the investigators will probably first realize something is amiss when they cannot contact their comrade (or he fails to return from whatever errand he has gone on). His phone will ring with no answer. If they go to his residence, he will not be home, the door locked, and everything is as it should be, except that any Mythos books in the investigator's possession are missing. Staunton is so obsessed at this point he didn't even think to take a change of clothing.

If the investigators think of going to Violet's house to talk to her about it, they'll find the place locked up tight. If it's dark by the time they arrive, no lights will be on. Of course, no one will have answered the phone if they think to call. It will take some effort to break into Staunton's (as mentioned previously in the house description). Once within, unless they've made no noise at all (have all who enter succeed on a **Sneak** roll, if they wish), they'll hear Violet calling for help, and can trace the voice to the study. Once they free Violet, they will receive the shock of their lives.

To keep the investigators guessing, the keeper should



continue to play Violet as a non-player-character until the party is convinced that it is actually their comrade in Violet's body, and that this isn't some kind of trick. If the keeper has managed to describe the investigator's condition to the player in private, he can ask the player for suggestions as to how to play the investigator...to convince his friends that it is him in Violet's form. Or the keeper can just play as he thinks the character would in trying to tell the others that it is their comrade in the woman's body. Of course, once the player whose character has switched bodies begins to actually run Violet, the others may know that she is as she claims.

When all are convinced that "Violet" is actually their friend trapped in her body, or have decided to accept it for now, the player may begin to play his character as Violet. Most likely, he will want to look for clues as to how this has happened — and how to return to his own body. The house has no clues anywhere, except in the study. All the desk drawers are unlocked and emptied. If they remember what had been in the drawers before (the warehouse receipt), they may have a clue as to where to look for Staunton in the investigator's body. If they remembered Violet's original comment about moving the Elephant God to the museum from the warehouse where Staunton had kept it, that might give them a further clue, especially when the new series of ripper murders shortly begins in the warehouse district. Finally, they will find the professor's notebook on the desk where he forgot it. If they read it, they will find entries in it explaining about the mind switch, and Staunton's plans for Violet's lover's body. The notebook will also reveal Staunton's plans to kill the investigator once he has switched bodies. Why he didn't

do this may puzzle the investigators, unless they hit on the truth: Staunton, even mad, loves his daughter and regrets her death (this is pointed out several

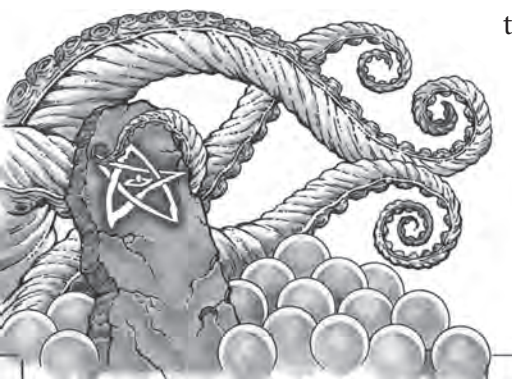
times in the notebook). When it came down to it, he found he really couldn't harm Violet's body, even if she weren't in it anymore. So he simply left her there for the investigators to find, if they could. If they didn't find her before she starved, at least he wouldn't have killed her directly. If the investigators manage to reason this out, they may be able to use it against Staunton, if they can find him soon enough. If they don't locate him until he's ready to send Chaugnar Faugn after Ricoletti (if he's still alive) and then after them, Staunton's personality will have disintegrated too far — corrupted by nearness to the evil of the Elephant God — to have any feelings even for Violet.

When the investigators rescue the boyfriend-as-Violet, the keeper should inform her of her new skills and powers. Her characteristics remain Violet's, except that her INT, SAN, EDU, and POW are the boyfriend's. All academic skills the investigator possessed are retained, and none of Violet's will be known. However, all physical skills (as adjudged by the keeper) should be at a level halfway between the boyfriend's and Violet's, representing Violet's reflexes and the investigator's experience, or lack of same, in the skill.

As Violet, she won't have access to any of the investigator's funds — bank account, etc. — since she's manifestly not the investigator to anyone outside the group. And she will find it impossible to duplicate Violet's signature, keeping her from gaining access to anything requiring her signature.

Disappearance of the Elephant God

The night of the final switch, the Elephant God will vanish from the museum. Once having secured the investigator's body, Staunton spent the day preparing things at his rented warehouse. He set up one of the offices as headquarters. He abandoned the investigator's car (or Violet's, if he didn't have one) somewhere in the district. That night, Staunton summoned



the god to join him. He is, of course, in mental contact with the god, and has been since Chaugnar Faugn began to take him over.

Chaugnar Faugn then rose from his pedestal and exited through the side wall of the museum, leaving a sizeable hole behind. The first the investigators hear of this will either be over the radio (especially if they have access to the police band), or it is possible that Henderson, surprising them all, called them and asked them to come down to the museum. If the latter, it is because the investigators have been sticking their nose into the case all along and Henderson wants to see their reaction to this one, as he views it as similar to what happened at the Staunton home. It is possible that the investigators may decide on their own to go down to the museum that night, either just to snoop around or perhaps with an eye towards destroying the Elephant God. If they do, they will find Chaugnar Faugn gone, and the police on the scene. They may have to do some fast explaining if they've brought explosives or anything else to use against the idol.

However the investigators learn of Chaugnar Faugn's departure from the museum, they should realize that they are too late to prevent Staunton and the god from carrying out their awful plans. The investigators should also realize by now that Ricoletti was innocent. If he's still alive, and recovered from his heart attack, they may wish to contact him. If so, they may have the usual difficulties, and Ricoletti is hardly likely to have warm feelings for the investigators.

If the investigators ask Inspector Henderson about the Elephant God's disappearance, they will learn the latest police theory: that someone broke into the museum using explosives and stole the Elephant God, leaving the pedestal behind. If they ask Henderson who might have done it, and why, he'll seem uneasy and mutter something about "anarchists ... a bunch of crazies .. will do anything." If the investigators point out that the wall has been broken through from the

inside, not the outside — ask whether anyone claims to have heard an explosion, and question how the idol was removed from the pedestal without sign of chiseling, explosives, or other marks, and why anyone would want to take it and leave the pedestal in the first place, Henderson mutters, "We're working on it." If the investigators seem skeptical, Henderson will become irritated and ask them what they think happened. Depending on his current opinion of the investigators, this may be more or less a rhetorical question. Regardless of his attitude, he is unwilling to listen to any mumbo-jumbo about the occult or walking statues, and will dismiss same loudly as nonsense. He may enquire suspiciously about the missing investigator, and what Violet is doing with the bunch, especially since her boyfriend isn't with them. If the party wishes to report their friend as missing, he'll have a patrolman take them downtown and get the facts. He ends by ordering the investigators to refrain from leaving town.

After some further investigation, Henderson will probably be stumped and may be somewhat more open to theories from the investigators, especially if they have wised up enough to concoct a story mundane enough for Henderson to believe.

The Ripper Murders Continue: The Godhunt is On

The day following Chaugnar Faugn's escape from the museum should prove frustrating to the investigators, as no leads will turn up as to the whereabouts of either Staunton or his god. If they have forgotten or not learned of it earlier, they should again hear that Tesla has recently visited the area, a hint which, if followed up, will lead them to Vladimir Trepoff and his invention. If Ricoletti is still alive, they may attempt to contact him. Should any have picked up on the clues hinting about



Staunton's warehouse, they may check into that, giving them a head start on locating their nemesis.

Whatever the investigators do with their spare time, it will not be till the next morning that the first real clue to Chaugnar Faugn's new location will turn up: the morning paper proclaims "New Ripper Murder in Warehouse District." The story explains that a patrolman on the warehouse beat was found early this morning, brutally slain, his face slashed to ribbons and blood spattered everywhere, just as in the recent series of ripper killings at the American Museum of Natural History. His pistol was also found on the scene; all the bullets had been fired but no slugs were recovered. The police have made no comment as to whether this murder is connected to the earlier killings, but it is notable that Inspector William Henderson, the detective in charge of the as-yet-unsolved ripper killings, is handling this case as well. An alleged witness to the killing turns out merely to be a crackpot drunkard who keeps babbling about seeing a two-legged elephant — pink, no doubt — attack the officer. The "witness" is being held in custody, pending a medical exam.

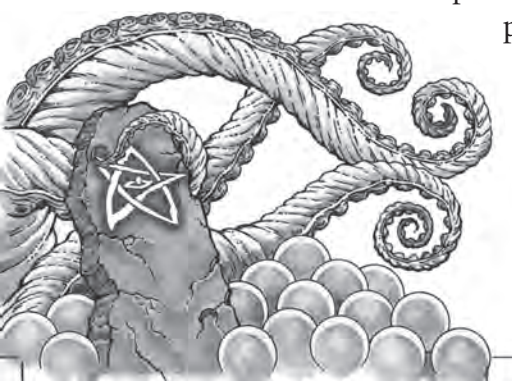
This should tip the investigators off to Chaugnar Faugn's new base of operation, though the warehouse district covers a lot of territory. With the death of the officer, Henderson is making the ripper case a personal vendetta, and won't suffer fools gladly, especially the investigators. The police will be all over the place, searching for the cop killer. The discovery of Violet's boyfriend's abandoned car in the district won't help the investigators' relationship with Henderson either.

Should the investigators fail to track down the available leads, they will eventually be provided with a means of pinpointing Staunton's location. The ripper murders will continue, one per night, each in a different part of the district.

If the keeper has a map of New York, he can note the exact location of each killing on it and show it to the investigators as they occur. The murders fan out in a rough circle, and sharp investigators should be able to think of checking out the central location. After five nights of this, if they haven't found Staunton's hiding place by then, they will lose the initiative. On the next night, Staunton will begin his revenge killings again, sending Chaugnar Faugn after Ricoletti, if he still lives, and then after the other investigators, one per night. If the players haven't figured out the location by then, they shouldn't complain about the fate befalling their characters. With organized defense and possible the use of the Time/Space Machine (see page 75), as well as possibly dire sorcery, the group may be able to defeat the Old One, Chaugnar Faugn, and save themselves from further attacks. In such a case, Staunton will flee the area, and remain as a threat for future scenarios, with his copy of the *Pnakotic Manuscripts*. Of course, the character in Violet's body will be stuck with her form.

If Ricoletti is Still Alive

If Ricoletti was not killed during the assault on his house and his heart attack was not fatal, the investigators may wish to contact him in hopes that he can help them vs. Staunton. If they go to his house, he remains difficult to contact, as his phone is off the hook. Ricoletti is still working on his paper, which has grown to book-length, and does not wish to be disturbed. A pile of newspapers now sits on his porch — an indication that he is still ignorant of current events. If they manage to attract his attention by pounding on his door or shouting in at him, he may come to the door long enough to order them off his property. To get him to listen, an investigator will need to succeed on (his choice) **Fast Talk**, **Oratory**, or **Debate**, and must mention Staunton and Chaugnar Faugn. Only one investigator may try — if all of them talk at once, he will just shut the door. If the investigator succeeds, Ricoletti will decide he'd better listen to their story. If the roll is a failure, he will tell them to leave

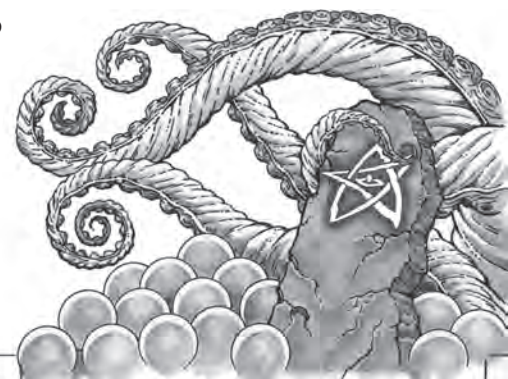




before he calls the police. If the investigator in Violet's body is with the group when they visit Ricoletti, they may double their chances for success in **Fast Talk**, **Oratory**, or **Debate** — he is still fond of Violet. Once listening, Ricoletti will listen impatiently at first, and then with dawning understanding. The investigators will have to present him with some evidence that things are as bad as they say. Telling him about the missing *Pnakotic Manuscripts* (he's been so wrapped up in his work he hadn't noticed its absence yet), or proving somehow that Violet isn't Violet (handwriting, etc.) will convince him, as will showing him the newspaper reports on the ripper murders, especially the latest one with the "elephant" sighting.

Once he has been awakened to the danger, Ricoletti will want to assist the investigators. He is saddened by Violet's death and Staunton's falling prey to the Elephant God's influence — he will instantly recognize, and so inform the investigators, that it is Chaugnar Faugn who controls Staunton now, and not vice versa. The Old One may go along with Staunton's schemes so long as they further the deity's ends. Ricoletti will offer to teach the investigators any spells he knows, so that if he is killed, they might still have a chance. Ricoletti must spend at least a full day in intensive study with a single pupil (only one can try to learn from Ricoletti at a time). At the end of the day, both Ricoletti and the pupil must attempt an **Idea** roll. If both succeed, the pupil has learned the spell Ricoletti was teaching.

If the investigators do not attempt to contact Ricoletti, or give up after a rebuff, Ricoletti will keep blindly working on his paper, and continue to do so until the Elephant God is sent to destroy him. If it is important to the keeper's plans for the investigators to contact him, he may encourage them in various ways to try to get to Ricoletti persistently, until they succeed.



The Tesla Connection

Things may look somewhat grim at this point. The investigators may now, however, remember the visit of Nikola Tesla to the country, and wish to contact him, presumably getting his advice on constructing some sort of weapon to use vs. Chaugnar Faugn. It is rather common knowledge that Tesla has spent some effort in trying to develop a death ray (a project that, alas, never succeeded), and the investigators may be interested in its ramifications.

The investigators will not remember about Tesla's visit until the last day of his tour in the U.S.A. If they try to contact him, they will find that he is a dead end. The only way that they can possibly manage to see the man directly is if one of them claims to be a financier interested in backing Tesla's projects. Unless the pertinent investigator has a **Credit Rating** of at least 85%, he will fail to pass Tesla's bodyguard. In any case, even if they get to talk to Tesla himself, and start to talk about gods, and mind switches, and super-scientific weapons, they will be tossed out. Even if they string him along, they will have to produce a sample of the financial backing he needs. They will find that Tesla has his own ideas on how to spend any money and on what to be working, none of which will be of immediate assistance to the investigators, though it is doubtless of immense service to humanity.

Basically, despite possible player expectations as to Tesla's role in the scenario once his presence has been called to their attention, the electric genius has only one part to play: he enables the characters to encounter Vladimir Trepoff, eccentric genius, inventor, and unappreciated pupil of Tesla.

VLADIMIR TREPOFF

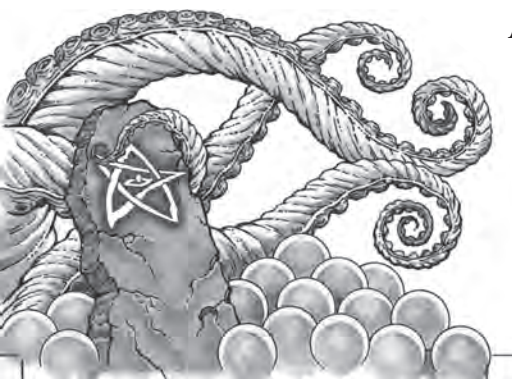
As the investigators discover the difficulty of getting in to see Tesla, they will notice another man being ejected from the ho-

tel by the bodyguard. The man will complain loudly that he must see Tesla to show him how he has built upon Tesla's coils and inventions, that together he and Tesla can surpass all the feats of Edison and all the other inventors since the dawn of history. He will scream imprecations at the bodyguard, insisting that if Tesla himself knew what was going on, the bodyguard would be fired from his service instantly. The bodyguard will sneer, "Sure, buddy, you and two thousand other winos." and throw him out. The hotel clerk will shake his head and comment that that nut, Trepoff, just won't give up. He will complain that the hotel staff and Tesla's hired bodyguard have had a devil of a time keeping Tesla from being bothered by this guy, but their diligent efforts have so far kept Tesla from even finding out that Trepoff exists. The man's obviously a fruitcake.

If the investigators follow Trepoff to the street, they will find him brushing himself off with exaggerated dignity, and starting to head down the street, muttering to himself. Trepoff is a shabby sort of person and, when the investigators near him, they can smell alcohol on his breath. He looks even more disreputable than Ricoletti. If they strike up a conversation, he is eager and willing to talk — mostly about himself and how great he and his inventions are. He claims that once his genius is recognized, he'll be remembered in history with Tesla, Edison, Bell, Einstein, all of them. If the investigators seem sympathetic or interested, he will give them his phone number and wink at them. "Gotta see a man about a drink."

If the investigators give up on Trepoff, it is probable that they will encounter him again, at or near the warehouse he has rented to house his inventions.

If they obtained the phone number and call, it will turn out to be the desk phone for Elmer's Transient Hotel, a sleazy flophouse. The man who answers will say that Trepoff isn't in just now, and doesn't know when to expect him. He does stay there most of the time, when not off inventing. He isn't running a switchboard.



If they want to talk to Trepoff or his neighbors, they'll have to come on down.

If the party actively pursues the Trepoff angle, they will be able to contact him, and he will seem pleased to see them. He will begin to brag about his latest invention and how it's almost completed — he's been on an inventing binge at the warehouse. If they ask him about it (and perhaps even if they don't), he'll proudly declare that it is a Time/Space Machine. If the investigators seem interested, he will suddenly become drunkenly suspicious. If the party wants to see or use his invention, he'd like to see the color of their money. Now. Several hundred dollars. Can't be too careful. They might steal his invention so the world would never know the genius of Vladimir Trepoff. It's only fair that they give him a little something to protect himself. Reassurances or ego-stroking will mollify Trepoff, but he will still demand a cash payment to see the invention. Once he has the cash in hand, he'll be all smiles and will take them to the warehouse where he keeps his greatest invention — the Time/Space Machine.

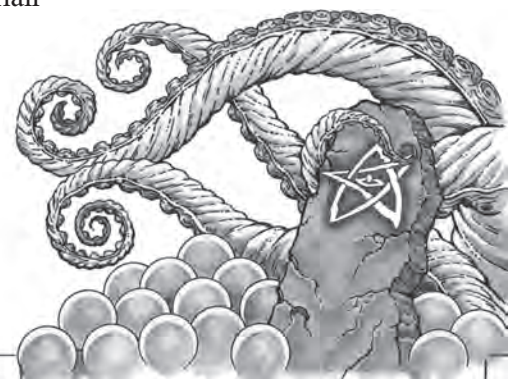
The Time/Space Machine

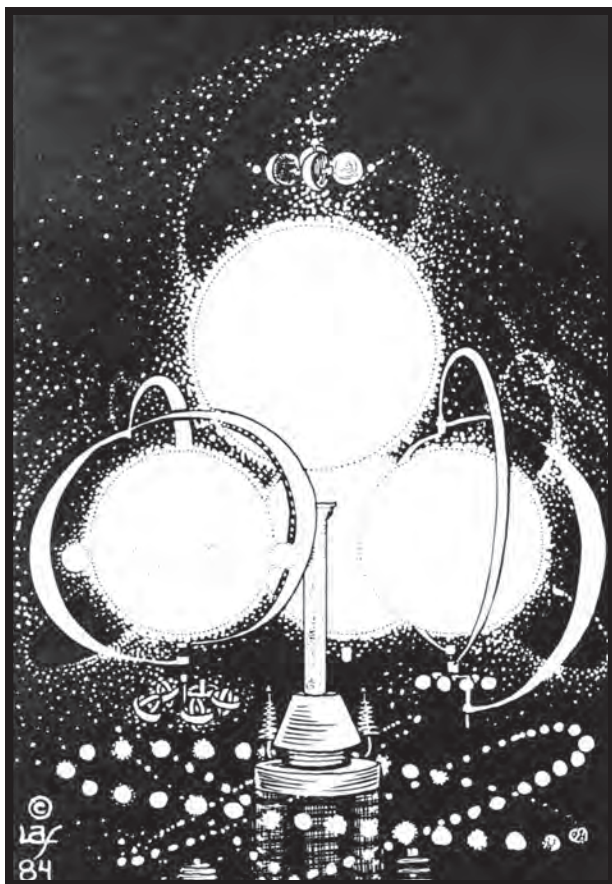
Trepoffs warehouse is full of clutter. Electrical parts are scattered all over the floor, competing for space with empty bottles and books, including volumes on electronics and advanced physics. One book has Einstein's name on the spine, and another is titled *The Dynamics of an Asteroid*. In the middle of the warehouse, and almost rising to the ceiling is a huge, complex apparatus that appears to consist of dozens of electrodes, generator poles, and Tesla coils. The entire structure must weigh at least a ton, and seems to belong in a motion picture more than a warehouse. Trepoff will point in its direction and proudly announce, "The Time/Space Machine." If anyone says, "All that?," he'll shake his head and say "no, no, no, that is what charges it, what gives it its energy." He will point down to a smaller device nestled at the foot of the apparatus and state that it is the Time/Space Machine itself.



Vladimir Trepoff

The so-called Time/Space Machine appears to be a strange conglomeration of metallic spheres and portions of spheres, of great bluish globes surrounded by tiny clusters of hemispheres and quarter-spheres, whose surfaces converge in fantastic ways. From the large globes metallic crescents with converging tips sprout at grotesque angles. It is about three feet high, and looks as though two men could carry it, with some difficulty. (It is SIZ 20.) If the investigators ask him exactly what it does, he'll offer to demonstrate but, unless the investigators have gotten on his good side by praising his genius or offering him booze, he'll demand more cash for the demonstration. Once an agreement has been reached, Trepoff will demonstrate the device. He reaches forward, grabs a switch, and throws it down. Then the machine begins to move. At first the small spheres and crescents revolve quickly and the large spheres slowly. Then the large spheres spin speedily while the small ones nearly stop, then both move in unison. Then the spheres all stop for a brief instant, while their movement seems to





The Time/Space Machine

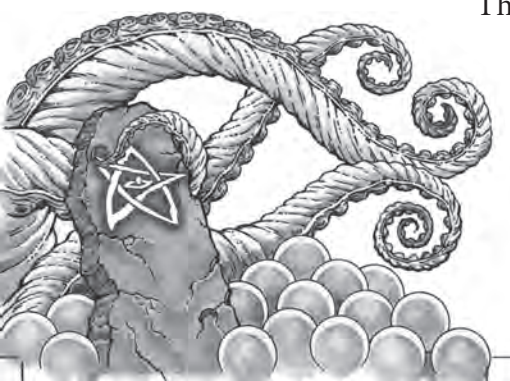
flow into the revolving crescents. Then the crescents halt while the spheres move in varying tempo, faster and faster until their movement begins to flow back into the crescents. Then both crescents and spheres begin to move in unison, faster and faster, until the entire mass merges into a geometric blasphemy — a triangular oblong with a non-Euclidean face. It is at once isosceles and equilateral, convex and concave. All those watching must succeed in a **Sanity** roll or lose 1D4 points of Sanity. If the investigators ask what has happened, Trepoff will answer that it has partially entered the fourth dimension. Then he instructs them to watch. For an instant, nothing happens.

Then, a greenish blinding light, temporarily turning everything in the warehouse to a bright green, shoots out from the center

of the crazily-distorted figure and limns a perfect circle on the wall of the inner office to the warehouse. Suddenly, the wall becomes transparent, then vanishes. Trepoff curses, and shoots the lever on the device upward. The beam disappears and the sphenoid blurs, grows indistinct, and reconstructs itself into the original form of spheres and crescents.

If the investigators ask what happened, Trepoff will mutter that he doesn't have all the mechanics worked out yet, that it is still too erratic and more powerful than expected. He seems to be more concerned about paying for the wall than anything else. If the investigators persist in asking about the wall, and what the machine did to it, he'll brighten up and explain that the beam reversed the wall's entropy, turned back its randomness, and sent it back through time to a moment before it existed. He isn't quite certain whether what the beam touches actually ceases to exist, or is propelled back in time to some point in the past. He hopes to find out as he continues testing. If asked whether he can bring the wall back, he'll reply bleakly, "Not yet, but I'm working on it."

If the investigators think that the Time/Space Machine can be used as a weapon against Chaugnar Faugn, they are correct. Ricoletti, if he's alive and present, can confirm that if the device acts as Trepoff claims, it could reverse Chaugnar Faugn's entropy and return him back in time to a moment before he existed, ending his threat for all time. However, if they talk about moving the device for tests elsewhere, Trepoff will balk, claiming that it still needs work, and isn't precisely-tuned enough to operate the way he wants it. He also points out that he has no meters or other indicators to show how far to move the levers to operate the machine — only he knows how to work it right now. For some reason, it seems to work differently each time he tries it. He claims to have an intuitive knowledge of how to use the machine, stemming from a sort of mystic union between inventor and invention, but even he needs time to fine-tune it.



The investigators will not be able to lure the Elephant God to them until after Staunton sends it, so they really have no choice but to let Trepoff work on his device. If they decide to remove Trepoff from the picture somehow and take it themselves, they will need to take the enormous power supply/amplifier as well, or the machine will not work. It does indeed work erratically, as Trepoff claimed. Each time someone other than Trepoff tries to work the machine, he must attempt a **Luck** roll. If he succeeds, the beam will fire out at a random angle — only Trepoff can aim the thing. If he fails, the machine itself dissolves in whirling light, as does anyone within ten feet of it, including the investigator.

If the investigators ask Trepoff how long he needs to work on his machine, he'll answer vaguely — maybe a day, maybe a week, maybe more. He'll hint broadly that a man could get mighty thirsty in that time. Difficult to work, too, with such a thirst. If the investigators take the hint and agree to buy him some liquor, he'll say that a fellow he knows well comes by every so often, and should be by soon, in fact. When the sleazy-looking bootlegger comes by, Trepoff will expect his new friends to pay for lots of liquor. The investigators must be careful, though, or Trepoff will just go off on a drinking binge unable to ready the Time/Space Machine for at least a day. After that time, if liquor still remains, he will try to go on another drinking binge, and will succeed unless the investigators prevent him.

While Trepoff works on the machine (or sleeps off his drunk) the investigators can take more time to find Staunton's warehouse, encounter Henderson again, or simply have the suspense of the situation drawn out. When the keeper is ready for the final confrontation between the investigators with the Time/Space Machine and the Great Old One, Trepoff will announce that the machine is ready for testing. He still insists that he operate the machine himself, pointing out that there are still no indicators or meters (in fact, he will claim that, owing to the very nature of the machine, they

are impossible to make), and only he will be able to operate it correctly. So where it goes, he goes. If the investigators tell him where they're going and why, he won't believe them, but will still be eager to go and test his device, even though he thinks they are just keeping him in the dark with a cover story. He will ask for a toast to celebrate the device's completion, wheedling the characters for just a little drink, please. If they give in, he will attempt to drain the bottle and become roaring drunk for another six hours. In this state, he will still be capable of operating the machine, but the investigators won't know that unless they risk it.

Staunton's Warehouse

From the outside, Staunton's warehouse is nondescript. It is bordered on three sides by alleys and by a narrow street in front. The alley on the east side is wider than the others to make room for a loading dock and a below-street-level ramp. The loading dock leads to a large double door. On the front street is a pair of large double doors. A smaller door, for personnel, is located on the west side near the rear, just forward of the offices. The entire warehouse is ringed by wire-bracketed, smoked-glass windows that pivot open horizontally. All windows are closed and locked, as is the personnel door. The double doors are padlocked and braced from within. Entry through the office windows or the personnel door will require a successful **Locksmith** roll. The double doors are impregnable to anything other than a large amount of brute force, such as smashing a truck through them. Of course, the Time/Space Machine could alleviate the problem of gaining entrance to the warehouse's interior.

Inside, the warehouse is dingy and cluttered, with a few naked light bulbs hanging from the ceiling. Little illumination reaches the interior, apart from what filters in from the filthy



windows. Numerous boxes and crates are scattered around the building. These hold some of the professor's artifacts that he hasn't yet catalogued. A small tractor (SIZ 40) sits in the corner next to the offices. It is fueled and ready to go, and can move at up to 10 mph. An appropriate **Operate Heavy Machinery** roll is needed to drive it. Someone run over by the tractor will take 3D6 damage, and someone smashed forcefully against an unyielding object by it will take 6D6 damage. The offices are nestled in the northwest corner inside the warehouse and rise halfway to the building's ceiling. An observation booth sits atop one of the three offices. It is reached by a metal stairway on the right outer wall. The first two offices from the left are empty, except for a few of Staunton's old notes. As he has fallen further under Chaugnar Faugn's spell, he has lost interest in these. On the desk in the central office lies the small caricature of Chaugnar Faugn and a picture of Violet, which Staunton sometimes wanders in and stares at affectionately when Chaugnar Faugn is not there. By the fifth day of his proximity to the Elephant God, he will have lost interest in this, too. His copy of the *Pnakotic Manuscripts* is here, along with any Mythos books the professor has managed to abduct. Also here is a notebook containing the mind exchange spell. The book is on the desk, lying open to the spell, and the professor, in one of the tiny moments of near-sanity left to him when the Elephant God's influence is at its weakest, has circled the spell in a last fleeting bit of remorse at what he has done to his daughter. Also visible on the desk is a dead, half-eaten cat — which is how Staunton is sustaining himself. Seeing this requires a roll of **CONx5** or less on 1D100 or the onlooker will be violently sick. It also requires

a successful **Sanity** roll or 0/1 Sanity is lost. The investigator whose body has been stolen is considered to automatically fail both the **CON** roll and the

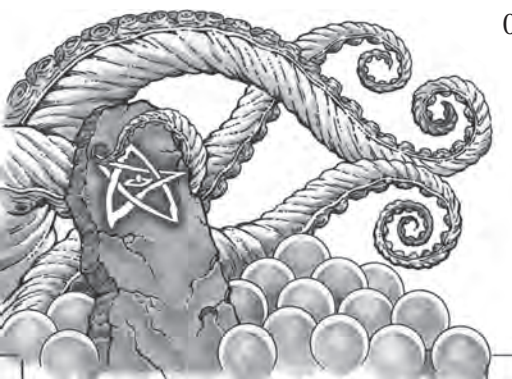
Sanity roll — after all, it's his body that the cat fragments are digesting in!

During the daylight hours, Chaugnar Faugn sits perched atop one of the larger crates, resting and awaiting the fall of night, when he goes in search of another victim. Staunton has lost track of day and night, knowing only that the god is either there or gone. He wanders about aimlessly through the warehouse, awaiting the time when he can send the god against his "enemies." The keeper may choose the location where Staunton is at the time the investigators intrude, influenced only by the fact that Staunton spends most of his time either in the observation booth or in his living quarters.

A failed **Sneak** roll, or any loud noise such as a car crashing into the warehouse or a window or door being broken, will alert Staunton. In either day or night, it is extremely difficult to see anything inside the warehouse. Both a successful **Spot Hidden** and **Luck** roll are necessary to spot Staunton. If he is seen, those sighting him get the impression that something is very wrong with Staunton-as-investigator's looks — something about his face (see below for a full description of his deformities).

THE FINAL CONFRONTATION

How the final confrontation between the investigators with Trepoff's machine and Staunton with Chaugnar Faugn commences will depend in part on how and when the investigators enter the warehouse. If they go during the daytime, they will be quite conspicuous, especially since they must haul around the Time/Space Machine and its power amplifier. If they try to break in during the day, they will almost certainly be spotted by someone and the police will be called. If they do manage to get inside without mishap, Chaugnar Faugn will be present atop his crate-pedestal, and will climb down to attack the investigators. If the group comes at night, there is less of a chance that they will be spotted. If they do come at night, Chaug-

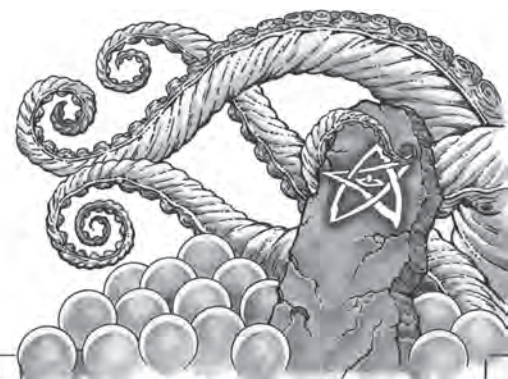




nar Faugn will not be present — he is out on his terrible rounds. Staunton's actions depend upon his location when the investigators enter the warehouse. If he is asleep (40% chance) and they do not make a great deal of noise, it is possible that they catch him unawares. If he is in the office, he becomes aware of the investigators' presence if they make any noise or fail a **Sneak** roll. If he hears them or is in the main warehouse when they break in, he will attempt to reach the observation booth by the quickest — and most protected — path possible. Once in the booth (or if he is there when the investigators get in), he will cut all power to the warehouse, blinking out all light except that coming in through the windows. The investigators must subtract 50% from chances of success with all visually-oriented skills including combat skills, aside from Grappling. Staunton also suffers this penalty.

As soon as Staunton becomes aware of the investigators' presence, Chaugnar Faugn will also become aware of them, and he will arrive in 1D10 minutes. Until then, Staunton will try to hold off the investigators with a gun he has kept in his warehouse. If he man-

ages to get the drop on the investigators, he will try to delay them until Chaugnar Faugn arrives by talking to them or by feigning willingness to listen to what they have to say, perhaps even offering them a deal. He is honestly willing to listen to the investigator in Violet's body, and the investigators may manage to get closer to or jump him by using his last dregs of affection for his daughter. If Staunton has not completely lost all interest in Violet yet, he may ask the investigators to send her to him, promising to let the others go and not ordering Chaugnar Faugn to destroy them. At this time, he has indeed forgotten that this is no longer really Violet, and he truly wants to protect her and keep her with him. However, he will try to rape the investigator-as-Violet if he gets her alone, because he now has a (presumably) young male body, and is feeling urges he'd long forgotten, and Violet is an attractive female. His fatherly affectation has degenerated into a desire





A deformed Staunton grapples with Violet

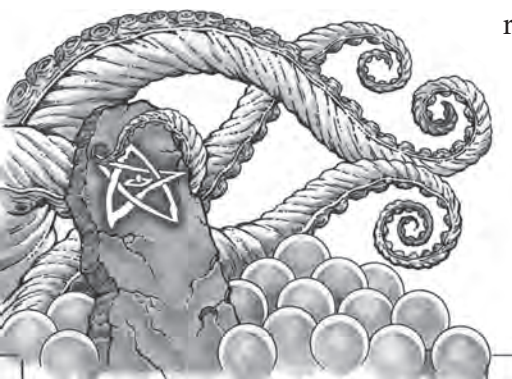
to father a race of Staunton's to worship his new god.

Staunton's face has become horribly deformed and bloated, taking on a little-brother resemblance to Chaugnar Faugn's own. His ears are greatly enlarged and webbed to his head and neck. His hair has become reduced to wispy strands and tufts here and there over his scalp. His eyes bulge redly, with great puffs and bags around them. And his nose and mouth have been drawn out into a ridged, trunk-like affair, which is mobile and often twitches. If the investigators reach Staunton before the fifth day, the transformation will not be so advanced, but his features will still be distorted.

If the investigator-as-Violet comes to Staunton by herself for any reason, he will keep the lights out, and croon to her how glad he is to see her, and will embrace and attempt to kiss her. If the in-

vestigator in Violet's body is playing along in an attempt to get the drop on him, she will have her chance at this point. If she has not yet become aware of how her former body has become deformed, she will feel a tentacle-like appendage brush her face when Staunton embraces her. This will require a **Sanity** roll (after all, it was once her own body), and 1/1D8 points are lost if the roll fails. If she attempts to grapple with Staunton or otherwise attacks him, he will fight back, trying to knock her unconscious. Others seeing their now-deformed friend up close lose 1/1D6 points of Sanity.

Regardless of what happens to Staunton, unless he is found asleep and slain before he can awaken, Chaugnar Faugn will soon come in response to his need for help. Its arrival will be signaled by loud bellowing and a crash, as it heaves its bulk through the side of the warehouse. It will then ensnare the nearest investigator with its psychic attack, making him helpless against the god. All the investigators must make **Sanity** rolls as soon as Chaugnar



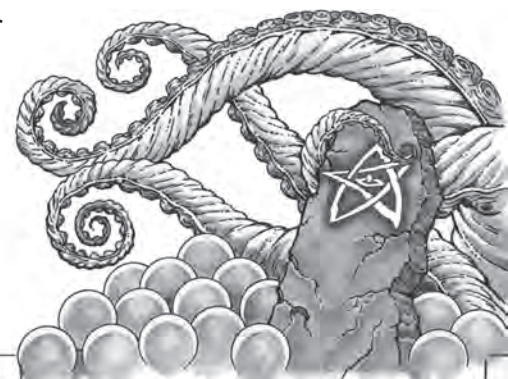
Faugn enters the building, as must Trepoff, if he is with them. If Trepoff fails his **Sanity** roll and loses 5 or more points, he will scream and flee the warehouse by the nearest exit. Should he ever be encountered again, he will stare blankly at the investigators, not remembering them, his Time/Space Machine, or even his own name. He will become a permanent amnesiac. The sight of Chaugnar Faugn has pushed him across the fine line between genius and lunacy, and he will spend the rest of his life as a human vegetable. If Trepoff manages to lose 4 or fewer points of Sanity, and begins to use the Time/Space Machine against Chaugnar Faugn, the god will attempt to blast him where he stands at his machine, using its deadliy psychic power to give Trepoff a heart attack or stroke. Chaugnar will continue to attack Trepoff as long as he is operating the machine or as long as the god still exists on this plane. If Trepoff is driven insane or killed by Chaugnar Faugn, one of the investigators will have to man the Time/Space Machine. If Trepoff has already turned it on and aimed the beam, then the investigator need merely continue to play it over Chaugnar Faugn, though he must stand by the machine and tilt it back and forth, keeping the beam directly pointed at the god. If the beam is turned off, or Trepoff cannot operate it or turn it on, then the investigators will have to try to work it themselves. The chances of success are equal to a user's **Luck** roll. This roll must be made each melee round, to keep the machine activated and trained on Chaugnar Faugn. If the **Luck** roll is failed on a round, then the machine will deactivate, and a successful **Electrical Repair** roll is needed to turn it on. This may be attempted once per round.

When the green ray of the Time/Space Machine strikes Chaugnar Faugn, its effects are immediately noticeable. The Elephant God will stop short and bellow in anguish. Any psychic attack(s) in progress at the moment are interrupted, giving the ensnared investigator(s) opportunity to escape Chaugnar. The beam will pin Chaugnar to the spot. As long as the

beam is on the god, it will be able to make little headway, though it will soon become apparent that it is inching inexorably closer to the operator with each passing moment. Chaugnar Faugn will be able to move at a rate of a yard per melee round. If the beam shuts off, the monster will lurch forward, almost drunkenly, until the beam is reactivated. It will soon become obvious that, unless distracted, Chaugner will probably reach the machine and the investigator operating it before the beam can do its work on the eons-old Elephant God (unless the investigator manages to keep the beam operating the whole time, in which case it will still be close).

Because Chaugnar is so old, at least a billion years, it will take a full fifteen minutes (75 melee rounds) of the beam's touch to remove the god from this plane, ending the current threat. If the investigators give up and flee with their machine, to return later, Chaugnar Faugn will have recovered from the effects of the beam at the rate of a minute per day of freedom from its effects. Thus, if the beam is held on Chaugnar Faugn for a full ten minutes on one day, and then removed, and then played on him again a day later, it will require six more minutes to destroy him, not five minutes. If the keeper wishes to draw out the final confrontation and add the excitement of a chase, when the beam hits Chaugnar, the god could bellow and flee from its power, requiring the investigators to mount the Time/Space Machine in a truck or car and drive off in pursuit of the god, finally running it down where it can no longer flee (by the edge of a large body of water, say, or caught in a swamp or wet cement) and play the beam on it till it vanishes at last.

The keeper must keep the battle suspenseful, with the investigators never knowing whether or not Chaugnar will reach the machine before its time runs out. If an investigator trying to distract



Chaugnar Faugn from its forward progress comes too close to the god, it will attack him physically, attempting to grab and slay on the spot. Any investigator must take care not to get in the path of the Time/Space Machine's beam or he will instantly wink out of existence. Any investigator coming up behind the Elephant God must attempt a **Dodge** roll as well as a **Luck** roll each round to avoid getting hit by a portion of the beam spilling around Chaugnar's form.

Though its psychic attacks all were halted when the beam first struck Chaugnar Faugn, it can still activate them, and is likely to attempt a killing psychic attack against the Time/Space Machine's user. If Chaugnar does this, it will be incapable of forward motion on that round. If the attack succeeds and the operator dies, another will need to take his place.

If Chaugnar Faugn ever does reach the machine and the machine's operator, the being immediately will demolish man and machine, taking several rounds to do a completely effective job.

If the beam finally does its work, after fifteen minutes of enduring its effects, Chaugnar Faugn will seem to blacken and shrivel, disincarnating before the investigators' eyes. The Elephant God will pass from a beast form to a jelly enveloped in darting filaments of corpse-pale flame. It will pulse and move in this shape for an instant and then seem to flow back out through the hole created in the wall of the warehouse by the beam and fade, with a hint of upward movement. The investigators are likely to follow it out to make sure that it is indeed gone. Then, in the sky above, Chaugnar Faugn will reshape itself, its bulk magnified a thousand times so that it blots out the very stars, its long dangling

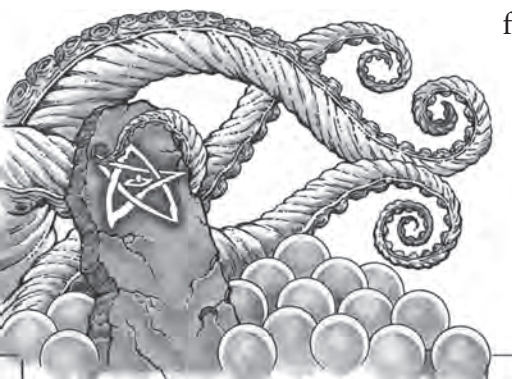
trunk stretching greedily forward. It will not appear to be a phantom at all, but as solid as one's hand before his face. A **Sanity** roll should be re-

quired at this sight, as if one were viewing Chaugnar Faugn for the first time that night (1D4/2D6+1 points of Sanity). The form will tower above the investigators for a moment, glaring hatefully at them, then seem to stoop forward, break apart, and vanish quickly. The entire appearance lasts no longer than a few seconds. After it has vanished, it leaves only the sky above them, clear and untainted by the primal evil that has passed away.

The Denouement

With Chaugnar's defeat, the investigators will want to tie up loose ends. All those involved in the final battle gains 2D10 SAN. If the Staunton-possessed investigator is still alive, and his facial deformities have not progressed far, the investigator in Violet's body may wish to attempt to change back to her rightful form, if the spell is located and learned. This will be possible, due to Staunton's remaining attachment to Violet. Of course, if the investigators do not locate Staunton until Chaugnar Faugn has warped him into a grotesque caricature of itself, the investigator may find it preferable to remain a woman rather than live life as a freakish "elephant man."

If the investigators located and captured Staunton on the first day, the change has not progressed far enough to be really noticeable, though the body will have lost 1 point of APP. By the second day, the ears and nose will have grown enough to be noticeably exaggerated, causing a loss of 1D6 APP. By the third day, the features will be unnaturally large and extended, causing a loss of 2D6 APP and making the term "ugly" a compliment when applied to the investigator. By the fourth day, the investigator's features will be so malformed as to make public appearances outside a freak show next to impossible — his APP is considered to be 1. By the fifth day, the features are so grotesque that a **Sanity** roll is required by anyone gazing upon him. This includes the investigator himself, the first few times he sees his features in a mirror, should he for some insane reason wish to return to his body. Even the most ad-



vanced plastic surgery of the time will be unable to restore the character's face to anything resembling normal after the third day.

If Staunton is killed, and the investigator tries to change back into his body, the investigator's mind will die as soon as it enters the corpse. Violet's body will remain comatose — no spirit from Staunton will come to reanimate it.

Once the characters have defeated Chaugnar Faugn and Staunton, they will hear the distant sound of police sirens. Regardless of how easily they got in, the battle with Chaugnar Faugn will attract attention. They will just have time to grab anything they wish to take with them — Mythos books, bodies of fallen companions, the Time/Space Machine — and flee before the police arrive. If Staunton is dead, the investigators may not want to leave the corpse as is, especially if it is grotesquely deformed. On the other hand, perhaps they will enjoy leaving such a shock for Inspector Henderson — though such a joke could backfire when the corpse is identified as the former investigator. A possible solution is to destroy the corpse's face beyond recognition, and chop up the body, letting Henderson believe that it is another ripper killing.

Regardless of how the investigators have dealt with the situation and Staunton's body, even if they burn down the warehouse, in Inspector Henderson's mind they will still be linked with the series of killings and recent odd occurrences, and he will continue to keep an eye on them, dogging them relentlessly if he finds them involved in other questionable sequences of events. The keeper can use the Inspector in future scenarios as a sort of gadfly to keep the characters in line.

One of the investigators is likely to find himself doomed to remain in Violet's body. This has certain advantages, of course. She will eventually gain access to any monies Violet or Staunton possessed (a total of about \$15,000), after explaining away any change in signature (a crippled hand or early onset of arthritis, perhaps?). And, of course, he will now have

the APP and body of a beautiful woman, for all that is worth.

If the investigators still have the Time/Space Machine, they may retain it, unless they wait for the police or leave it for them, in which case it will be confiscated as evidence. Even if the investigators keep it, after the prolonged workout it received on Chaugnar Faugn, it will never be the same. From now on, every time it is used, there is a 5% (cumulative) chance that it will suddenly disrupt, taking itself and everything within 2-3 yards with it into nothingness. If Trepoff is still alive and sane, he can explain this danger, but not fix the machine without grave risk to himself. He could attempt to build another machine, but his days are numbered — his alcoholism and shaky sanity will catch up with him within a year or two.

FINAL CONSIDERATIONS

If Chaugnar Faugn is defeated, all those witnessing the victory gain 2D10 SAN. Foiling Staunton gains another 1D8 SAN. Returning the investigator to his rightful body gains the investigators another 1D6 SAN (1D10 for the investigator himself), unless the body is deformed beyond hope.

Of course, Chaugnar Faugn has not been slain by the entropy-reversing beam — merely disincarnated and devolved. His inhuman slaves on that forsaken plateau in the Far East will soon discover the god's doom, and seek for him in the past, among the angles of time. Since the god is eternal and existed then, they will be able to find him and bring him back to the future with them, replacing him on a new pedestal built for him by the abominable natives of Tsang. Of course, no more than a single incarnation of the god can exist at once in a given time. (Or can it? What is the true meaning of Chaugnar Faugn's "brothers" in the Pyrenees? Does

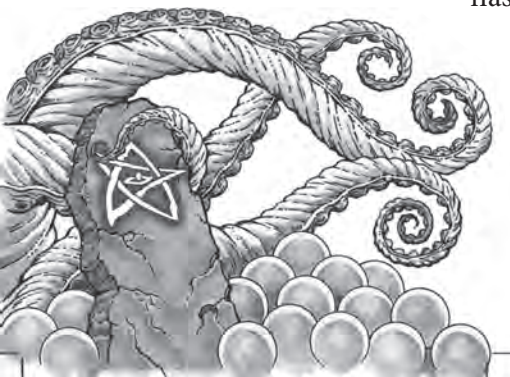


the fact that they themselves will be devoured by Chaugnar Faugn indicate some symbolic, primal, horrific truth?) In any case, even though mighty sorcery and possibly the aid of monsters capable of traversing space and time (such as the Hounds of Tindalos) can bring back Chaugnar Faugn from the past, it takes a great deal of effort, danger, and time. It has certainly been a major defeat for the Elephant God.

The events in this scenario are considered to take place some time prior to those covered in "The Horror From the Hills" by Frank Belknap Long. This story is recommended to those wishing to act as keepers in this scenario, though it is not absolutely necessary.

Professor Henry Staunton

Professor Staunton is a respected archaeologist, anthropologist, and Orientalist, or was at least until he became obsessed with obtaining the idol of the Elephant God of Tsang, about which he learned on one of his expeditions to the East. Convinced possession of the statue would make him the world famous, he was easily tricked into "stealing" the idol by the wily Tcho-Tcho tribe. He didn't realize that the idol was actually the god itself and that in stealing it, he would fall prey to the Curse of Chaugnar Faugn, a spell spun with the intent to cause Staunton to sacrifice himself to the Elephant God. Essentially a good man who loves his daughter dearly and is kind to animals, Staunton's sanity has slipped further and further away due to the effects of the curse and the mind-exchange spell he has been using to exchange bodies with his daughter in an effort to escape the curse. When Staunton is first encountered, he has a SAN of 15. By the time he has holed up in the warehouse with Chaugnar Faugn, it has reached 0, and he has become the pawn of Chaugnar Faugn.



IMPORTANT SCENARIO SPELLS

Mind Exchange

This spell permits the caster to trade minds with another individual. The target of the spell must have strong emotional bonds with caster of the spell (i.e., love him or her). The spell caster must expend a number of magic points equal to his victim's POW the first time the spell is cast on that victim. Each time thereafter, the cost in magic points goes down 1 point, until it reaches 1, where it will remain. He must also overcome the target's magic points with his own in a resistance struggle until the magic point cost for the transfer reaches 1, then he may transfer at will, with only a strong mental effort. The spell caster may not remain indefinitely within the body of his target until he has made a number of successful transfers equal to his target's POW.

Bless Blade

This spell requires the blood sacrifice of an animal at least SIZ 10, a donation of a point of permanent POW on the part of the creator, and a blade made out of a pure unalloyed metal. The blade may be any size. Once formed, the blade will be capable of damaging creatures normally only hit by magic weapons. If the blade is broken, melted, or otherwise seriously damaged, it will lose its power.

CHARACTER STATISTICS

Professor Henry Staunton

STR 9 CON 10 SIZ 11 INT 17 POW 17
DEX 11 APP 10 EDU 19 Sanity 15 HP 11

*At the start of the scenario only.

SKILLS: Anthropology 85%, Archaeology 65%, Credit Rating 30%, Library Use 90%, Occult 25%, Own Language: English 95%, Other Language: Mandarin Chinese 85%, Persuade 20%.

WEAPON: .32 Revolver 37%, 1D8 damage

*Staunton has 6 additional bullets in his pocket

SPELL: Mind Exchange.

IMPORTANT SCENARIO SPELLS

Contact the Chaugnar Faugn:

This spell is similar to the other Contact Deity spells provided in the *Call of Cthulhu* rulesbook. Chaugnar Faugn will respond to a Contact spell in the form of a dream or nightmare, as does Cthulhu. In the dream, the god will inform his followers of his desires, and let them know if their petitions will be answered.

Curse of Chaugnar Faugn:

This spell requires a portion of the flesh of the spell's target, as a focus. The spell requires 12 hours of chanting per week. Only a sworn worshipper of Chaugnar Faugn can use this spell. The Curse causes the target to be continually haunted in his dreams by the spirit of Chaugnar Faugn and to experience trance states in which he attempts to reach the god, and offer himself up as a sacrifice to that loathsome deity. These trance states come more and more frequently and lengthen until the victim eventually succumbs to the horror. Only occult means will suffice to evade the effects of the curse. However, the chanting must be kept up every week that the spell continues, or its effects will fade. The chanting need not all be done by the same person, and anyone possessing the flesh of the victim and knowing the spell can continue the Curse's effects, even if the original caster is slain.

Each hour of chanting costs the chanter a single magic point. Each week of chanting costs the chanter 1D3 SAN.

Levitate:

This spell enables the sorcerer to float slowly through the air. It requires the expenditure of 1 magic point per SIZ point levitated. If the exact cost to cover the SIZ is spent, the chosen individual will be able to hover three to five feet above the ground, with no horizontal motion allowed. If the individual is thrown or dropped from a height, he will fall as if in slow motion, coming to a stop a few feet above the ground. Each additional magic point expended allows the user to move himself a yard horizontally or climb that distance vertically. Floating movement under this spell is quite slow, about that of a slowly pacing man.

The Levitate spell can be cast upon another if he is willing; if he is not, his magic points must be overcome by the caster to levitate him. It can also be used to move inanimate objects. If the caster expends magic points to move another individual under the influence of the spell, that individual floats at the caster's will, helplessly, unless he is able to grasp ahold of a tree or object to brace himself.

Casting this spell costs the user 1D6 SAN. The effects will last for several minutes.

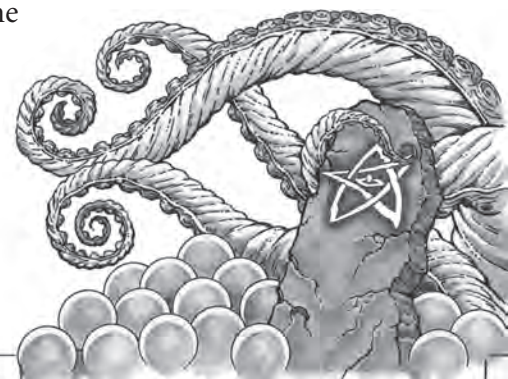
Flesh Ward:

This gives the sorcerer magical protection against non-magical attacks. Each magic point spent in creating the Flesh Ward will give the caster 1D6 points of protection. This protection wears off as it is struck by damage. Thus, if a character uses the the Flesh Ward to give himself 12 points of protection, and is struck for 5 points of damage, he will have 7 points of protection left. Flesh Ward is useless vs. enchanted weapons. Creating a Flesh Ward, whether around oneself or another person, costs the caster 1D4 SAN.

Violet Staunton

Violet is a beautiful young lady, with long dark hair and brown eyes. She has an athletic figure. Violet is the daughter of Henry Staunton. She divided her time in college between archeological studies and college athletics, concentrating on sharpshooting and archery. In her senior year at the university she met one of the inves-

tigators, and began dating him. The relationship became quite intense for a while, but faded as she became more interested in other pursuits. Still, she remembers the investigator with affection and turns



to him when strange things begin to happen. Violet is a bright, open girl, who loves her father dearly. She is distraught by the breach between her father and Ricoletti, whom she loves as an uncle. Essentially, she is an ordinary person caught up into an extraordinary situation, and doomed to fall victim to it.

Violet Staunton

STR 12 CON 13 SIZ 9 INT 14 POW 10
DEX 14 APP 17 EDU 16 Sanity 50 HP 11

SKILLS: Archaeology 50%, Anthropology 25%, First Aid 70%, Own Language: English 80%, Sing 35%.

WEAPON: .22 Target rifle 80%, 1D6+2 damage
Archery 85%, 1D6 damage w/target arrows.

Professor Paul Ricoletti

Professor Paul Ricoletti is an eccentric, a maverick, and a recluse. He is not well-thought-of in the fields of anthropology or orientalism because of his unconventional theories and his insistence that certain elements of the supernatural must be taken into account when doing research in these areas. Ricoletti writes for journals notorious for pseudo-scientific and mystic leanings. Ricoletti doesn't care so long as his theories see print. Ricoletti has always been antisocial, avoiding intimate relationships with other people in general. His only close relationship has been his friendship with Staunton and Violet. In his occult studies, Ricoletti has collected several books dealing with the Cthulhu Mythos, and run across the name of Chaugnar Faugn himself. When rebuked by his only friend, whom he had known since college, Ricoletti turned in on himself and his studies even more than before, becoming a nearly-complete hermit. Ricoletti is a small, homely man with a club foot. He is the sort of fellow who even looks un-

kempt when dressed up, with a perpetual five-o'clock-shadow, unruly hair, and wild eyes. Ricoletti is basically a person who

has let self-consciousness over his deformity cut him off from the world, compensating with his eccentricity and his interest in the occult and the unusual. If turned loose on the evil of Chaugnar Faugn, he may dedicate himself to stopping it, believing that his life's purpose has at last been discovered.

Professor Paul Ricoletti

STR 11 CON 11 SIZ 10 INT 18 POW 17
DEX 12 APP 5 EDU 20 Sanity 65 HP 11

SKILLS: Anthropology 85%, Archeology 30%, Cthulhu Mythos 25%, Occult 60%, Other Language: Arabic 40%, Other Language: Mandarin Chinese 80%, Own Language: English 99%.

SPELLS: Elder Sign, Contact Nodens, Bless Blade.

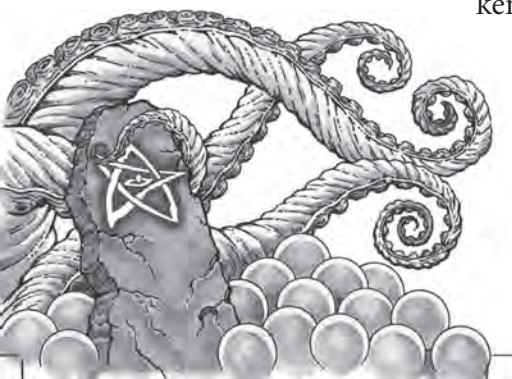
Inspector William Henderson

Inspector Henderson, of the N.Y.P.D.'s Homicide Division, is a hard-boiled cop of the old school. Henderson is a relentless pursuer of those who break the law or hinder his investigations. Although he is smarter than the average cop, he is no genius. He credits his successes to simple hard work — keeping doggedly at a case until he manages to solve it or it works itself out. Henderson doesn't believe in the supernatural at all, except for miracles from Bible times, and will not accept any such explanation to anything he can't figure out. He may be baffled by a case, but always retains confidence that it will work itself out. He has occasional hunches and intuitive logical jumps, but always tries to get hard evidence before following these to their conclusion. He views the ripper murders as a challenge. A quick and successful conclusion will further his career, and he will not look kindly on any interference complicating an already complicated affair.

Inspector William Henderson

STR 13 CON 12 SIZ 14 INT 16 POW 13
DEX 11 APP 10 EDU 14 Sanity 80 HP 13

SKILLS: Fast Talk 20%, Law 70%, Psychology 45%, Sneak 55%, Spot Hidden 85%, Track 50%.



WEAPONS: .38 revolver 65%, 1D10 damage
Fist 65%, 1D3+1D4.

Vladimir Trepoff

The epitome of the near-mad, self-taught eccentric genius. Born to a slum family, Trepoff spent his early years trying to rise above his background, scrimping to buy books on electronics, physics, and mathematics. He learned at an early age that he had a gift for working with electricity. His heroes were Einstein, Edison, and Tesla. As he aged, he failed to grow in the social graces which, along with his preoccupation with electrons and volts, caused him to be shunned in more polite society. A taste for alcohol coupled with a low tolerance for the stuff lost him several promising jobs and contracts when he turned up roaring drunk. Nearly destitute and totally unappreciated, Trepoff still toils on his life's work, using what little money he manages to chisel to pay for the warehouse he's rented to house his laboratory and his lone scientific breakthrough — the Time/Space Machine. A true genius just on the verge of lunacy, Trepoff seeks recognition and financial rewards for his invention, but just can't seem to get anyone to listen, except a few old men at the flophouse at which he sleeps. He himself doesn't realize what a colossal breakthrough his machine is. He is still looking for someone who'll recognize his genius and lift him from the squalor he's forced to live in. Someone who'll support his twin habits — inventing and drinking.

Vladimir Trepoff

STR 8 CON 6 SIZ 11 INT 19 POW 4
DEX 13 APP 8 EDU 21 Sanity 25 HP 9

SKILLS: Electrical Repair 95%, Mathematics 100%,
Mechanical Repair 40%, Physics 100%.

The Tcho-Tcho Priest of Tsang

The Priest of Tsang has been sent by the tribe of Tcho-Tchos which inhabit the blasted plateau of Tsang in Tibet; Tsang is one of the incursions of the dread Leng into our space and

time. The priest's goals and role to play are both given earlier in the scenario, in the attack on Staunton's house. Death is meaningless to him, as is life. His goals include a fervent belief that, when Chaugnar Faugn finally devours the world, he and his tribe will live with Chaugnar Faugn, after all else is annihilated. He has been well-equipped by his tribe to send Staunton to his doom. He carries an enchanted knife, which may be used as a magical weapon, a package containing four smoke bombs, a blowgun, and a dozen darts coated with a potent sleeping potion.

The Tcho-Tcho Priest of Tsang

STR 14 CON 17 SIZ 9 INT 16 POW 23
DEX 18 APP 3 EDU 18 Sanity 0 HP 14

SKILLS: Cthulhu Mythos 97%, Hide 70%, Jump 65%,
Listen 95%, Sneak 95%.

ARMOR: None, but will most likely have cast Flesh
Ward on himself.

WEAPON: Blowgun 95%, 1D3 damage (can impale)
Knife 70%, 1D4+2 damage (can impale)
Sleeping Potion: POT 15, Sleep for 1D6+2 hours

SPELLS: Summon/Bind Dimensional Shambler, Summon/Bind Shantak, Contact Chaugnar Faugn, Curse of Chaugnar Faugn, Brew Space-Mead, Voorish Sign, Levitate, Flesh Ward.

The Priest's Shantak

STR 48 CON 18 SIZ 48 INT 6 POW 18
DEX 15 HP 33

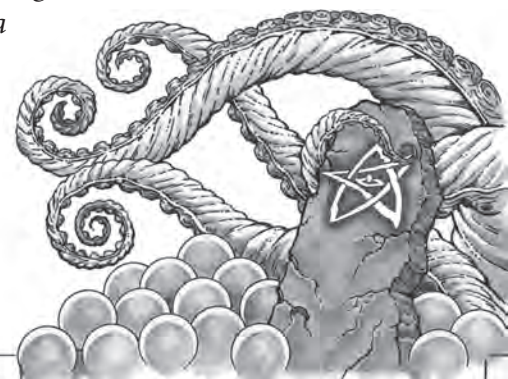
WEAPON: Bite 65%, 1D6+4D6 damage.

NOTES: has 9 points of scaly hide as armor. Those seeing a shantak must succeed in a **SAN** roll or lose 1D6 **SAN**.

CHAUGNAR FAUGN, The Horror from the hills

Description: "Words could not adequately convey the repulsiveness of the thing.

It was endowed with a trunk and great, uneven ears, and two enormous tusks protruded from the corners of its mouth. But

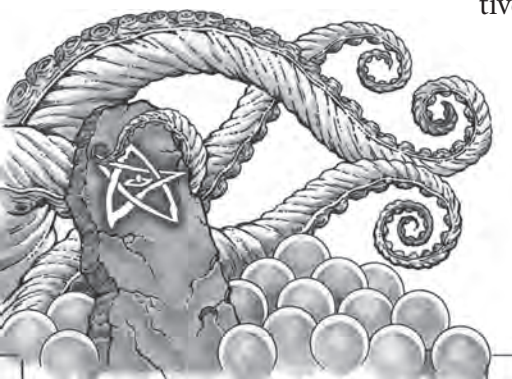


it was not an elephant. Indeed, its resemblance to an actual elephant was, at best, sporadic and superficial, despite certain unmistakable points of similarity. The ears were webbed and tentacled, the trunk terminated in a huge flaring disk at least a foot in diameter, and the tusks, which intertwined and interlocked at the base of the statue, were as translucent as rock crystal.

"The pedestal upon which it squatted was of black onyx. The statue itself with the exception of the tusks, had apparently been chiseled from a single block of stone, and was so hideously mottled and eroded and discolored that it looked, in spots, as though it had been dipped in sanies" [a thin, blood-tinged or greenish fluid that oozes from wounds or infections].

"The thing sat bolt upright. Its forelimbs were bent stiffly at the elbow, and its hands — it had human hands — rested palms upward on its lap. Its shoulders were broad and square and its breasts and enormous stomach sloped outward, cushioning the trunk. It was as quiescent as a Buddha, as enigmatic as a sphinx, and as malignantly poised as a gorgon or cockatrice." (The Horror From the Hills, by Frank Belknap Long)

Cult: Chaugnar Faugn is worshipped by a tribe that lives on the desert plateau of Tsang in the Far East near Tibet, a branch of the loathsome Tcho-Tcho people. The god is guarded day and night in the cave in which it rests by hideous yellow abnormalities without faces — subhuman worshipers only vaguely manlike, in thrall to the malign wizardry of the god. They move in circles about the "idol" on their hands and knees and participate in rites so foul none dare describe them. In the beginnings of time, Chaugnar Faugn made a race of beings to serve it, the Miri Nigri, a race of dark dwarfs fashioned from the flesh of primitive amphibians. The Tcho-Tchos are said to have intermingled with the descendants of that hybrid race.



Its worshippers believe that Chaugnar Faugn is merely biding its time awaiting the coming of the White Acolyte, a white man from the West, who, according to the prophecy of Mu Sang, a former priest, will carry the god safely into the world and nurse it until it has no further need of him. Then Chaugnar Faugn will become a great universal god, filling all space. Once "nursed and carried safely beyond the rising sun, it will possess the world. And then all things that are now in the world, all creatures and plants will be devoured by Great Chaugnar. All things that are and have been will cease to be, and Great Chaugnar will fill all space with its Oneness. Even its Brothers it will devour, its Brothers who will come down from the mountains ravening for ecstasy when it calls to them." It is written, and believed by its followers, that those who tend the god and then send it forth with the coming of the White Acolyte should be forever immune from its anger. The White Acolyte will be identified by speaking the prophecy and identifying Chaugnar Faugn as a great god and the priest of Tsang as its prophet. Then it will be known that Chaugnar Faugn's time has come to go out to possess the world, and not before.

Notes: Most of the time, Chaugnar Faugn remains immobile on its pedestal, appearing to be an extremely grotesque statue. If it is after nightfall, the god, if hungry, may step down from its pedestal to feed on a sacrifice or anyone blundering upon it. If it, its worshipers, or its companion are assaulted, it may come down from its pedestal and attack the one giving offense.

For such a lumbering creature, Chaugnar Faugn can move with great speed, slowing to a mortal pace for actual combat and important tasks. It can attack psychically as well as physically. All these attacks cost



the god a single magic point and require it to overcome the victim's magic points with its own.

The least powerful psychic attack simply causes the victim to dream of Chaugnar Faugn and its greatness, though it can also entice the victim to seek out the idol and sit beneath it in meditation if he or she is especially sensitive. Characters of Oriental heritage, along with anyone with a **Cthulhu Mythos** knowledge of 25% or more or an **Occult** skill of 60% or more are especially sensitive to a dangerous degree, and can be thus lured to the idol.

A second, more deadly psychic attack causes the target to die of a heart attack, feeling the god's crushing weight on his chest unless he can succeed in a roll of **CONx5** or less on 1D100. If the target resists, he must attempt another roll of **CONx5** or less. If this second roll is failed, the target will fall unconscious and take 1D6 points of damage.

The third and final type of psychic attack mesmerizes the victim, causing him to walk toward the god for sacrifice. Just before reaching Chaugnar Faugn, the mesmerized character has a chance to roll his POW or less on 1D100. If he succeeds, he breaks the spell.

Both the death-inducing attack and the mesmerization can only be used on someone within sight of the idol, unless the individual has been psychically linked to the Elephant God through earlier psychic contact or a Contact spell. Chaugnar Faugn doubtless possesses other mental powers as well, but those listed are most used by him.

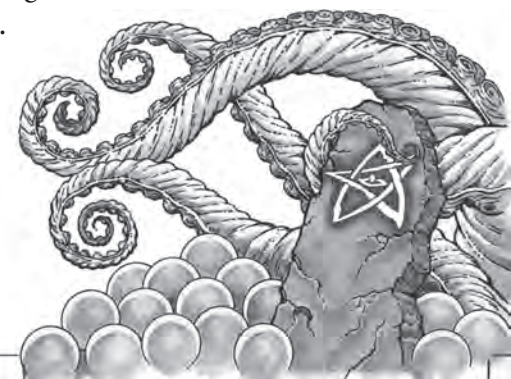
Chaugnar Faugn respects great courage, even in his opponents and victims. In one instance, the god itself came down off its pedestal to loose the bonds of an explorer captured by its worshippers who had withstood three days of torture of a most hideous nature without a single outcry. There is a slight chance (5%?) that it will respect some equally courageous act on the part of a character and let him live. It is the keeper's discretion as to what constitutes a courageous act, but merely

standing up to Chaugnar Faugn is not enough. Chaugnar Faugn seems to have a fear of large bodies of water, and will try to avoid them if possible, though swamps or marshes do not seem to bother it, and the god may even seek swamplands as a refuge. This fear of water is a mystery, though two interesting facts lend themselves to mind: Great Cthulhu is imprisoned beneath the sea, and it also could be that the oceans and seas are about the only things on this planet as old as Chaugnar Faugn.

If Chaugnar Faugn chooses a character as a companion, that individual will gradually lose his Sanity at the rate of 1D10 per day, if not already at 0. Chaugnar Faugn will also lay his snout disk on the character as he sleeps, causing the character's nose and ears to grow until his countenance becomes a grotesque caricature of the god's own. The character also grows sensitive to touch, so that the lightest brush causes him great discomfort. He is psychically linked to the god and can communicate with him at any distance, as well as remaining psychically vulnerable to the god at all times. Chaugnar will "nurse" off its companion when there is no other victim handy, draining a point of CON at each nursing. When it no longer needs its companion (either because it has plenty of victims or its time to fill the world has come), it will kill him.

Chaugnar Faugn has lesser Brothers, similar to himself but weaker, who lie sleeping in the Pyrenees mountains in Spain, awaiting the time for Chaugnar to come to the West to till the earth. At that time, they will awaken and come down from the mountains to feed. They can also be summoned by Chaugnar Faugn's followers. Chaugnar Faugn and its Brothers are linked hyperdimensionally, so that anything seriously affecting Chaugnar Faugn affects its Brothers as well (though the reverse is not true).

Thus, if Chaugnar Faugn is rendered inert and inanimate for years via some eldritch and potent



curse, his brothers will also remain inanimate, unable to answer attempts to summon them by Chaugnar's worshippers.

In combat, Chaugnar Faugn will attempt to grab victims, nearly at random. A character who is grasped is unable to free himself. Once gripped, the character's face will be bitten and mauled by the god, and Chaugnar Faugn will suck out all the blood in the body with the disk on its trunk, draining 1D6 points of CON permanently. When full, the god will spray the remaining blood around at random. If Chaugnar Faugn is not hungry or angry, but in a "playful" mood, it may simply maul the grabbed character, sinking its black nails into his flesh for 1D6 points of damage per round until it tires of its sport. If the disk of its trunk is laid on a wound, that wound will never heal.

If Chaugnar Faugn ever takes more than 90 points of damage, he will become inert and lifeless, taking lengthy rituals and sacrifices to restore to life.

Chaugnar Faugn

STR 65 CON 140 SIZ 40 INT 25 POW 35
DEX 30 HP 90 Move 70

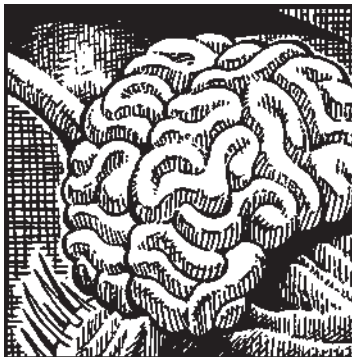
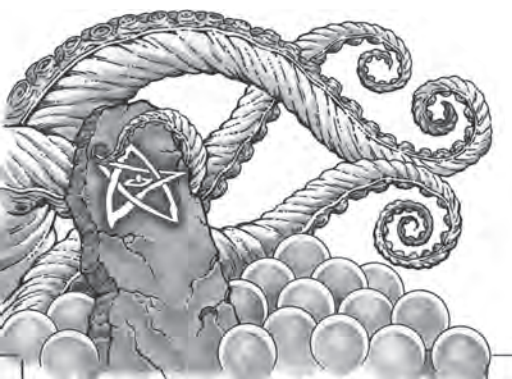
Weapon Attack% Damage

Grapple	80%	None; holds immobile for Bite
Bite	100%	1D6 CON drain each round

ARMOR: Absolutely no weapon that is not enchanted nor any mechanical device not based on relativistic concepts can harm Chaugnar Faugn in any way. Its eons-old super-dense material will act as 10 points of armor vs. enchanted impaling weapons. Its great age, at least a billion years, will enable it to resist even powerful entropy-reversing forces for 15 minutes before disincarnation.

SPELLS: Contact Chaugnar Faugn, Curse of Chaugnar Faugn, Summon Brother of Chaugnar Faugn, Bind Brother of Chaugnar Faugn, various other minor spells. Also has some potent psychic powers.

SAN: Those viewing Chaugnar Faugn in his inert statue form lose 1D6 Sanity unless they succeed in a **Sanity** roll, in which case no Sanity is lost. Seeing Chaugnar Faugn animated and active costs the viewer 2D10 Sanity if he fails and 1D4 even if he succeeds. Viewing the remains of one of the god's victims costs 1D6 Sanity, and seeing the distorted features of Chaugnar's mutated companion costs 1D6 Sanity unless a **Sanity** roll succeeds, in which case a point is still lost.



Thoth's Dagger

The theft of an Egyptian ceremonial dagger starts the investigators down a path of evil and deceit leading inevitably to Egypt itself, where the investigators may witness arcane rites older than humanity, and learn the true visage of Nyarlathotep.

BY WILLIAM HAMBLIN

*Aru setaw amenhi septu meru,
Heseq amu Khet Ausar
Enen sekhem-sen am-a
Enen hai-a er Ketut-sen
"The Watchers who bring slaughtering daggers
in cruel fingers,
Who slay those who follow Osiris-
May they not prevail over me!
May I not fall under their daggers!"*

The Egyptian Book of the Dead
Ch. 17 Pl. 10-11, 30-31

INTRODUCTION

Worshippers of the Outer Gods continue to perform their dread rites in still-undiscovered ruins and temples of Egypt. In this scenario, the investigators should be maneuvered to follow certain set paths outlined below. This will expose them to these cultists and their nefarious practices, sending the investigators on a grim quest to destroy this nest of earth-threatening horror.

Sections marked "Keeper's Notes," should not be divulged to the investigators except under unusual circumstances or special situations outlined below. These sections are meant to enable the keeper to give additional hints and circumstantial flavor of his own invention.

The scenario is divided into five parts, each with a number of subsections. The general outline of these parts should be followed, but not every subsection needs to be played out.

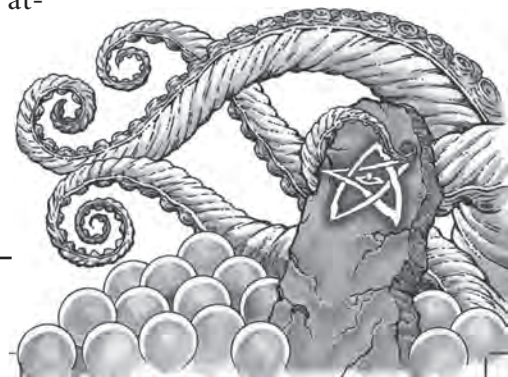
THE IBIS-HEADED DAGGER

The Newspaper Announcement

The start of this scenario takes place at an auction of the rare books and antiques of the famed occultist and antiquarian, the late Dr. Karl von Petersdorf. If one or more of the investigators is a journalist, he could be assigned to cover the auction by his editor. Dilettantes, professors, and occultists in general should not want to pass up this chance to get some of von Petersdorfs priceless possessions. If the investigators do not know one another from past scenarios, they can meet at the auction. Professional investigators of a scholarly nature will recognize von Petersdorf's name as that of a notable Egyptologist and occultist, whose views were generally considered eccentric in the extreme. The interest of the investigators can be raised by presenting the following advertisement in local papers:

Keeper's Note: *In reality, Dr. von Petersdorf died of fright from seeing the Black Faceless One (an avatar of Nyarlathotep) summoned by the Egyptian wizard Khalid Abd al-Azi. The publishing house was burned down by Khalid's band to prevent distribution of his book, which went far in exposing their rites.*

If the investigators attempt to find the cause of Dr. von Petersdorf's death, his obituary states that he succumbed to "a sudden



Public Auction

The library and art collection of the late Dr. Karl von Petersdorf will be sold at public auction on the 23rd of November, 192—, at his estate outside Boston at 10:00am.

The late Dr. von Petersdorf was well-known among art collectors, scholars, and occultists for his study of ancient Egyptian antiquities, mythology, and magic. His views, though never accepted by the scholarly community at large, created some stir among Egyptologists when he recently published the results of his life's research in his book, *The Antiquity of the Egyptian Religion*, in which he expounded the thesis that the Egyptian religion did not evolve from the primitive and superstitious animal worship of savages, but instead devolved from a forgotten higher form of worship, of which only hints and obscure references have come down to us. Tragically, Dr. von Petersdorf died suddenly, shortly before his work went to the press. A further disaster dogged this book's publication, as the publisher's warehouse burned down before distribution began, destroying all copies of Dr. von Petersdorf's opus except for a few review copies.

The late Doctor's library includes many rare books on Egyptology, as well as a number of unique copies of ancient Egyptian manuscripts. The art collection includes some remarkable Egyptian artifacts, many of great beauty, and some of which are unique. All private persons or representatives of public and private institutions are welcome to the auction.

illness." The coroner's report (obtainable with a successful **Fast Talk**, **Law**, or a small bribe) states that he, though apparently in excel-

lent health, died of a combined massive heart attack and stroke.

If the investigators attempt to interrogate Dr. von Petersdorf's neighbors (the closest of whom lives nearly a half-mile away), they will find that the neighbors are reluctant to talk. A successful **Fast Talk** or **Persuade** will elicit the information that they all heard a grotesque howling at Dr. von Petersdorf's estate on the night of his death. [*Keeper's Note: this was the Blind Faceless One screaming at the moon, as is Its wont.*] None of the neighbors want to know any more about Dr. von Petersdorf's death. The howling was enough for them.

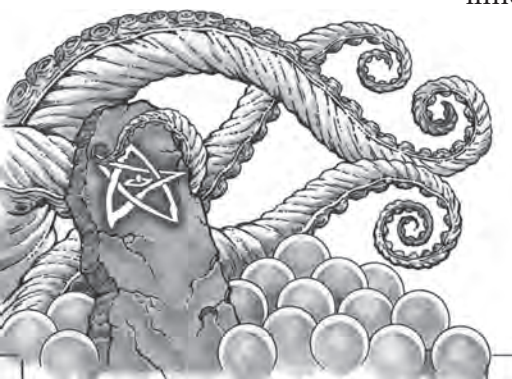
If the investigators check the phase of the moon on the day of Dr. von Petersdorf's death, they find that it was full.

If the investigators go to Boston University, they can contact Dr. John Quincy Rogers, professor emeritus of Egyptology, and one of the reviewers of Dr. von Petersdorf's book. If asked about it, he will tell the investigators that he skimmed through the book and found it to be largely rubbish. If asked about specifics, he states that it discussed various mighty gods, older than those of later Egypt, but he can't remember the names of these supposed early gods, "They all had outlandish names, like 'Kath-Low', or something," he says. If he is asked for a look at his copy, he will say he gave it to the university library.

If the library is visited, the investigators can find that the book is cataloged, but missing. It has not been checked out, nor is it in the stacks. [*Keeper's Note: Khalid's cultists have stolen this copy of the book.*]

THE AUCTION AT THE VON PETERSDORF ESTATE

Keeper's Note: the investigators come to a stately mansion some distance outside town. It is a little dilapidated. The key item in the auction is Thoth's Dagger, but the investigators should not know this at this time (unless they can guess it from the title



of the scenario). Inside the mansion they will find a crowd of some twenty or thirty buyers. Included below are four non-player-characters of some import.

William Fredricks

A moderately wealthy man about 45 years old. He is somewhat eccentric and wears oddly mismatched clothing. He is of medium height, well-built, with uncombed brown hair balding at the front.

William Fredricks

STR 14 CON 13 SIZ 12 INT 16 POW 8
DEX 10 APP 12 EDU 17 Sanity 48 HP 13

SKILLS: Archaeology 50%, History 40%, Library Use 70%, Occult 25%.

LANGUAGES: English 85%, Read Egyptian Hieroglyphics 50%, Speak French 50%, Speak German 65%.

He has brought \$3000 to the auction. He has no desire to purchase the dagger, but will approach whoever buys it and ask to examine it. The item he'll bid on is the *Egyptian Book of the Dead* with marginal notes (see below).

Clifton Jorgensen

He is an independent art collector and occult enthusiast, about 30 years old, tall, with dark hair, pale skin, and a slender frame. He is heir to a large fortune which he spends freely.

Clifton Jorgensen

STR 10 CON 11 SIZ 16 INT 14 POW 15
DEX 14 APP 14 EDU 14 Sanity 15 HP 14

SKILLS: Archaeology 25%, Astronomy 15%, Cthulhu Mythos 10%, Drive Auto 60%, History 25%, Occult 80%, Pilot Aircraft 50%, Psychology 35%.

LANGUAGES: English 70%, Speak/Read French 50%.

SPELLS: Brew Space-Mead, Contact Hound of Tindalos, Summon Nightgaunt.

It must be noted that Jorgensen's SAN is quite low, due to his extensive studies in the occult and many experiments with drugs. He could well go raving mad if he encountered a horrendous experience. He knows some spells

but has never cast them, and privately doubts whether they would work. He also is a millionaire, having over \$5,000,000 in the bank and other investments. This is the best reason for getting to know him. He has as much money as necessary to purchase the dagger, or any other item, if he decides he wants it. On any item that the investigators bid for, roll 1D6 to see how badly Jorgensen wants that same item: on a roll of 1-2 he doesn't want to buy it; on a 3 he will spend up to \$2000; 4 he will spend up to \$5000; 5 he will spend up to \$10,000; and on a 6 he will purchase the item no matter what he must bid. (Since he is a millionaire, he can outbid anyone else present.) If he bids on the dagger, but does not purchase it, he will ask to be allowed to inspect it. Whether he buys the dagger or not, he will remain and continue to bid sporadically until the auction ends.

Butrus al-Qusi

This character will prove to be one of the most important as far as the investigators are concerned. He is short with a dark complexion and a large full black beard, wearing a conservative black suit and a tarboosh (an Egyptian version of the Fez). He is a high-ranking Coptic (i.e., Egyptian Christian) monk, posing as a collector of Egyptian antiquities. His real mission is from the Abbot of the Monastery of Saint Pakomios, which is in Egypt near the shore of the Red Sea. He was commissioned by his abbot to meet with Dr. von Petersdorf. The abbot and his few select monks are involved in a protracted, losing struggle with the secret cultists of Nyarlathotep and other Elder Gods in Egypt. Butrus was to learn all that Dr. von Petersdorf knew concerning the Cthulhu Mythos and to try and enlist his aid in the monastery's fight against the cultists. However, the doctor was murdered on the very day the meeting was to occur.





Butrus al-Qusi

Butrus al-Qusi

STR 12 CON 15 SIZ 12 INT 16 POW 16
DEX 10 APP 11 EDU 13 Sanity 75 HP 14

SKILLS: Bargain 50%, Cthulhu Mythos 15%, Knowledge (Coptic Theology) 85%, Listen 65%, Persuade 55%.

LANGUAGES (Speak/Read): Arabic 65/65%, Coptic 65/80%, Egyptian Hieroglyphics 0/20%, English 50/25%.

SPELLS: Contact Sand Dweller, Elder Sign.

He also wishes to buy the dagger, and has \$5000 to pay for it. If he is unable to outbid the highest bidder, he will approach whoever purchases the dagger and offer to buy it at cost +20% as soon as he can obtain more money from Egypt on a bank draft.

George DiVita

He is a small-time Mafioso who has been hired by the evil cuktist Khalid Abd al-Azi, the leader of the evil cultists. He is tall and muscular (and, of course, wears a pin-striped suit). If the investigators make their **Spot Hidden** rolls,

they will notice a slight bulge under his coat over his heart (which an **Idea** roll suggests is his gun). His relevant characteristics are below.

STR 17 CON 16 SIZ 16 INT 14 POW 15
DEX 16 APP 9 EDU 8 Sanity 60 HP 16

WEAPONS: Fist 70%, 1D3+1D6
.38 automatic pistol 75%, 1D10.

He will participate in the bidding on the dagger, but plans to lose the bidding, and will lose to either the investigators, Butrus, or Clifton Jorgensen, depending on who bids the highest. Under no circumstances will he win the bidding for Thoth's Dagger.

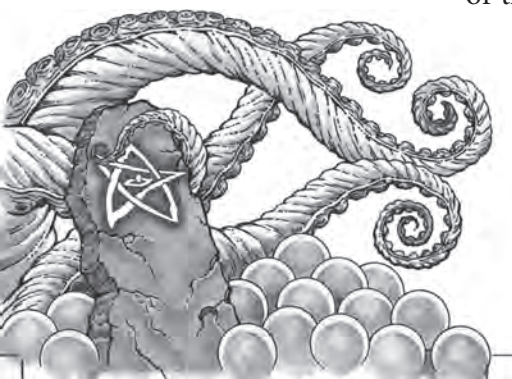
THE DAGGER

A complete description of the dagger and its significance follows. The keeper should allow the investigators to learn this information bit by bit, through diligent effort.

The dagger is about a foot long. The handle is 5" long and the blade 7". The blade is thin with a hieroglyphic inscription on one side. The handle is bronze and formed into the shape of an ibis head (successful **Occult** roll will reveal that the ibis is an Egyptian bird sacred to Thoth). The bird's neck forms the handle, the head of the bird is the pommel, and the ibis' bill forms a type of handguard, so that the fingers are inserted between the bill and the neck in gripping the dagger.

The inscription on the blade of the dagger (which is in Egyptian hieroglyphics) has a dual significance: a translation and a transliteration (that is, a rendering in English sounds of how an Egyptian would have pronounced the inscription). The hieroglyphics themselves are given in the Hieroglyph Description Table. There are six possible translations, all of which would be correct:

There is no rest at the place of judgment
There is no peace at the place of judgment
There is no rest at the gateway
There is no rest through the gateway
There is no peace at the gateway
There is no peace through the gateway



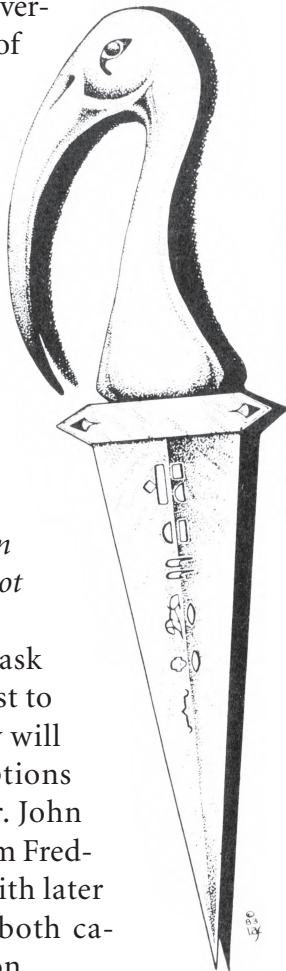
The significance of this inscription will become clear later in the scenario when and if the investigators find the gateway in question.

The investigators should be given these translations only if they can get someone to read the inscription for them. If one of the investigators can read **Egyptian Hieroglyphics**, he or she must succeed on his skill roll to be given the translation. All the investigators with the appropriate skill may try to read the inscription. Depending on the investigator's skill, they will identify some of the possible translations, as follows:

- 01-15% -- One possible translation
- 16-30% -- Two possible translations
- 31-50% -- Three possible translations
- 51%+ -- All six possible translations

If the investigator has a skill of 01-15% and succeeded, he will learn only a single version of the translation. If he has a skill of 16-30%, he will learn two versions, and if he has a skill of 31-50% he will learn three different variations. If he has a skill of 51% or more, he will be able to figure out all six variations. *[Keeper's Note: if an investigator fails his skill roll, the keeper should feel free to tell him that he succeeded, but give him the following false translation: "Hotep (here taken to be a personal name as was often used by the Egyptians) is not (or is) at the door."]*

If the investigators ask a professional Egyptologist to translate it for them, they will get all six possible inscriptions exactly as given above. Dr. John Quincy Rogers, and William Fredericks, who may be met with later during the scenario, are both capable of such a translation.



However, the transliteration of the hieroglyphics is of primary interest. The standard reading is given as follows:

Hieroglyph Translation and Transliteration



Transliteration	ny	har	rut (or) lut	hotep
Translation	not	at	gateway	rest
		through	place of	peace
			judgement	

The standard transliteration is therefore "ny har rut hotep." However, there is a significant variation in the pronunciation of the third word "rut." The symbol of the crouching lion (which appears in this word) is usually pronounced "r" in classical Egyptian. However, it is also occasionally pronounced "l" as in the names "Cleopatra" and "Ptolemy." In both these names, the "l" is written with the crouching lion glyph.

Therefore, a perfectly acceptable variant transliteration would be "ny har lut hotep" which is essentially pronounced identically to the Lovecraftian "Nyarlathotep."

The investigators can make whatever use of this information they please. The transliteration can be given to the investigators only under three circumstances.

(1) If an investigator has an Egyptian Hieroglyphics skill and translates the hieroglyphics themselves, they should attempt an **Idea** roll. If successful, they can be given both transliterations. With failure, they only learn the first version.

(2) If one of the investigators asks a scholar of Egyptology to translate the inscription and specifically asks for a transliteration, the



scholar will oblige him by giving him both variant transliterations. In both cases 1 and 2, even if the investigators obtain both transliterations, the keeper should only give them the “ny har lut hotep” rendition. Let the players figure out how close it is to Nyarlathotep for themselves. They should enjoy such a discovery, and it may even give them a chill or two. Incidentally, the hieroglyphics, translations, and transliterations used in this scenario are all legitimate and accurate.

(3) If a non-player-character with at least a 30% **Egyptian Hieroglyphics** skill and a 20% knowledge of the **Cthulhu Mythos** sees the inscription, he will immediately start to tell the investigators what a unique inscription it is, and give them both transliterations and some hypotheses on its relationship to the name Nyarlathotep. (This includes both Alfredo Monteverdi and Abba Shanuda, both of whom appear later. Only Abba Shanuda knows that the dagger itself is the gateway.)

Significance of the Dagger

Besides the general information about the gateway and the name Nyarlathotep which can be gained from the dagger, it has an intrinsic value of its own. The blade is made of pure silver, and the whole object is extremely ancient. It is the only one of its kind ever made. It was used to perform human sacrifices by the cultists (the neck and stomach were slit and the heart taken out). Furthermore, the dagger has magical powers. If Nyarlathotep is struck with the dagger, his current incarnation will be destroyed, and the god will not be able to return to Earth until summoned again at the next full moon. This information is available only if an investigator has at least 50% **Cthulhu Mythos** and succeeds on his roll, or if he can find the information in one of his ancient

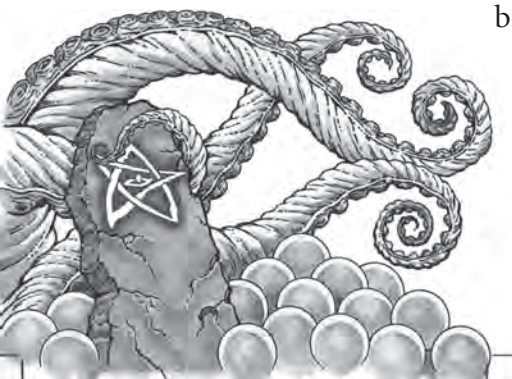
books of lore. (Abba Shanuda already knows this fact, and could tell the investigators outright.)

The dagger itself is the “gateway” mentioned in the inscription. If a human is sacrificed in the prescribed manner, his soul will pass to Azathoth where he will see the mysteries of chaos and return, after eternities, to be reincarnated as a not-fully-human slave of Azathoth on Earth. For this reason, the highest and most insane members of the cult are often sacrificed with the dagger since it is considered a great privilege. On the other hand, the dagger is also a gateway in that Nyarlathotep can be sent back whence he came with it. Finally, the inscription serves simply as an indication that Nyarlathotep’s very name denotes his nature.

Clearly the Dagger of Thoth is of great value both to the cultists and those opposing them, and both groups want desperately to get their hands on it. This fact must be kept in mind by the keeper as the central feature in the course of the scenario.

The Auction

At the auction, there are two items for sale which relate to the Cthulhu Mythos. One is the dagger, which is described above, while the other is an old papyrus, actually an ancient copy of the *Egyptian Book of the Dead*. This copy has special significance, because an ancient Cthulhu cultist wrote marginal notes (in Demotic Egyptian) commenting on the rites of the *Book of the Dead* and their relationship to the Cthulhu Mythos. The manuscript will give a +02% to a reader’s knowledge of the **Mythos**, and the reader will lose 1D6 SAN. The main text is the *Book of the Dead*, which is in standard Egyptian hieroglyphics and has been translated on a number of occasions. (If the keeper wants a copy of the *Book of the Dead* to add extra flavor, he may consult E. A. Wallis Budge, *The Egyptian Book of the Dead* [Dover Publications, 1967 reprint of 1895 original]). The marginal notes are in the abbreviated Demotic script and are hard to read. Most likely an expert will be needed, otherwise a 1/2 **Egyptian Hieroglyphics** roll might suffice. It will take two months of study to fully examine the annotated text.



Following are the other items offered at the auction:

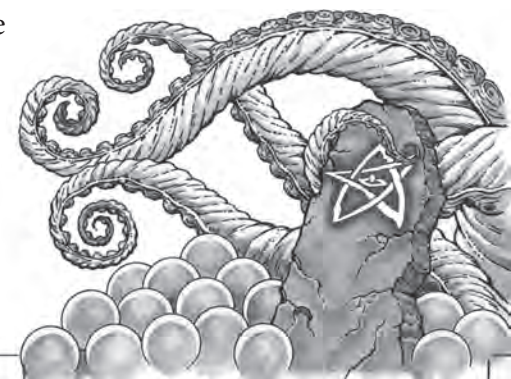
- A jeweled scarab (the scarab is a beetle thought sacred by the ancient Egyptians). Bidding for this *objet d'art* should top off at around \$1000.
- The *Book of the Dead* with marginal notes mentioned above. Bidding should stop around \$2000.
- Alan Gardiner's *Egyptian Grammar*. If an investigator has no **Read Egyptian Hieroglyphics** skill, studying this book intensively (for at least a month) will raise his skill to 25%. He must keep the book to maintain the skill level, by occasional perusal and study. If an investigator already knows 5% or more of **Egyptian Hieroglyphics**, the book will raise his skill level by 10% to a maximum of 50%. If an investigator has a skill of 50% or more, he is considered to already own a copy of this book. The book is worth about \$30.
- An alabaster dish; bidding should top off at \$300.
- Thoth's Dagger; no maximum price.
- A finely-carved stone head of an unidentified pharaoh. The price of this should top off at about \$1,500.

The auction should proceed as follows. Each item will be brought up for bidding in the order given above. The keeper will bid for all the non-player-characters against each other and against the individual investigators. If the investigators do not wish to bid on an item, the keeper should assign that item to whatever non-player-character seems likeliest to buy it. Once all the items have been sold, one of three persons should be in possession of the dagger: Clifton Jorgensen, Butrus al-Qusi, or one of the investigators. (William Fredericks will not bid on the dagger — he only wants the manuscript, and possibly one of the *objets d'art*. George DiVita will bid on the dagger, but plans to lose the bidding to another.)

If an investigator purchases the dagger, various non-player-characters may ask to examine it. If one of the non-player characters purchases the dagger, the investigators can talk to him and examine the dagger if they so desire.

At any rate, no matter who purchases the dagger, while the auction is breaking up and the various items are handed to their new owners, George DiVita will steal the dagger. Events should be manipulated in such a fashion that the investigators are the only people present to see George pick up the dagger nonchalantly and walk quickly to the door. If the investigators raise the alarm, DiVita will pull out his pistol, fire a shot into the air (causing the crowd to panic and mill around — preventing the investigators from reaching him) and run off. As it turns out, the only people to see DiVita take the dagger are the investigators. When the guards rush inside the auction room (after hearing shots or commotion) they will quickly take down the information the investigators have about the robber; his description, etc. The police will then take off on a chase of DiVita. If the dagger does not belong to the investigators, whoever has purchased it will be distraught and exceptionally grateful to the investigators for their quick action in spotting the theft. Now at least there is a chance for the dagger's recovery.

This dagger theft serves two purposes. First, it will help to bring the investigators together. Second and more importantly, it will cause the investigators to be befriended by whoever has purchased the dagger. He will ask the investigators to wait up the night with him until the dagger is recovered. He will buy them dinner at a fancy restaurant, unburden his life story, etc. In the morning, the police will come back and inform the dagger's owner of the success of the investigation. The officer involved will produce the dagger, returning it to the proper own-



er with a flourish. He will then relate the strange quest.

"Well," says the grizzled veteran of the force, "Poor old Detective Sergeant Mike Kennedy recognized that notorious mafioso, George DiVita, from your excellent description. We immediately sent a squad to his most recently-known hideout, in the Italian district of the city. When we got there, the whole tenement was filled with an awful rotten-egg stink, and all the tenants were out on the sidewalk gagging. Kennedy rushed in with a rag over his mouth and crashed through DiVita's door. Then we all came in and, lo and behold, DiVita was dead!

"The room was almost completely undisturbed, except in the middle was this crisped stiff. The face and front part of this guy was fried to a frazzle, but his back, against the floor, was just fine. We checked his pockets and hair style and stuff, and we're pretty positive that the deadster was DiVita in person. We have no idea what killed him. Maybe it was another mobster settling an old score with a blowtorch." *[Keeper's Notes: What actually happened is that DiVita had returned to his apartment to meet his employer, Khalid Abd al-Azi. Khalid had given DiVita 10,000 dollars to buy the dagger. DiVita decided to simply steal the dagger and keep all the money. When he gave the dagger to Khalid, Khalid murdered DiVita, ritually slaughtering him with the dagger. Then he summoned Nyarlathotep, whose appearance burnt the body, and who then accepted the soul into chaos. Khalid was leaving when the police arrived, and fled down the fire escape just as Kennedy broke down the front door.]*

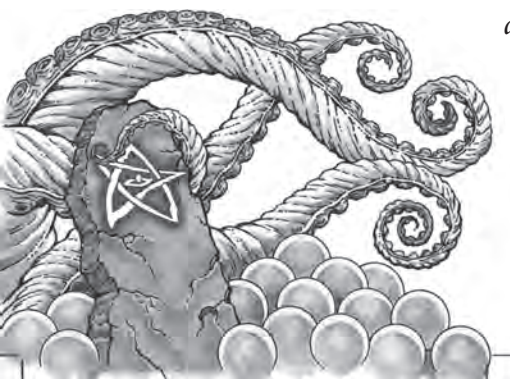
"Then one of the guys outside says



he saw someone running down the fire escape, and we all ran out after him, leaving only a photographer and Patrolman Grady to guard the scene of the crime. Oh yeah, there was over 5,000 bucks left scattered around the floor of the room." *[Keeper's Note: Khalid did not have time to get back all his money before the police burst in.]* "When we came outside, we saw two foreign guys run into a car and take off, so we chased them with our sirens blaring.

"These foreign guys drove down to the docks, and we might have lost them, but Officer Belknap shot out their tires, and their car wrecked. When we pulled up, the driver got out and beat it for the railyards. Kennedy chased after the guy along with three other boys. I didn't go with them, but they claim they split up to have a better chance of finding the guy in the dark.

"In the car was one guy in the front seat, but he was stone dead with a big glass splinter through his skull. We found the knife in the glove compartment. I guess the driver couldn't get to it because his friend was jammed right



up against it. We had to do some hard, long, pulling to get him out.

“Anyway, we went and searched the rail-yards for a few hours, but we never found the guy that ran off. But old Mike Kennedy bit the dust. We found him between the rails, dead as a doornail. Looks like he just up and had a heart attack from all the excitement. Not a mark on him. It’s really pretty sad. And him only 40 years old and all. Well, I guess that’s that. Since you got your knife back and all the crooks we caught are dead, I guess you can hang onto it. To be perfectly honest, I ain’t holding too big a grudge against that car’s driver. Anyone public-spirited-enough to rub out George DiVita is okay by me.” *[Keeper’s Note: Khalid, of course, killed Sgt. Kennedy by casting the Dread Curse of Azathoth on him repeatedly from the cover of a dark warehouse.]*

The Curse of the Dagger

Any non-player-characters who have befriended the investigators (such as William Fredericks, Clifton Jorgensen, and/or Butrus al-Qusi) should now be considered part of the group. When the scenario mentions the “investigators,” any attached non-player-characters should be included. These characters offer their skills to help solve any problems encountered, and one of them may even own the dagger if he won the bidding. However, the keeper should try to avoid using these additional allies to control the investigators’ choices. Let these characters act only as the investigators ask them to act. Of course, if the investigators get too far off the track or into a hopeless situation, keepers may be able to use the non-player-characters to bail them out.

The investigators can do whatever they want at this point. They will probably try to find out as much information on the dagger as they can. In a day or two, when they are all sitting together discussing the recent events, one of the investigators who is holding or touching the dagger, possibly while engaging in conversation, will suddenly begin to shake and sweat profusely, then start crying

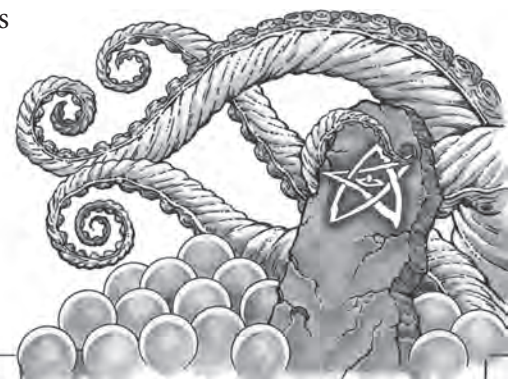
out and moaning. *[Keeper’s Note: The character who was holding the dagger has been inflicted with the Curse of Thoth’s Dagger by means of an incantation from Khalid Abd al-Azi. This character should absolutely be one of the investigators run by a player, i.e., NOT Jorgensen, Fredericks, or Butrus. The victim will have a vision (described below) each subsequent day. These visions will increase in duration as the days go by. Each day the vision will start at exactly the same time: noon, and will begin at the same point in the vision. After three days, the vision’s length will double to 2 minutes of length. After three more days, it will increase to 4 minutes, and so forth. As the length of the vision grows, the character will see more and more. The following chart will give the duration of the visions on any given day:]*

Vision Table

Scene	Day Number	Vision Length
*1	1-3	1 minute
*2	4-6	2 minutes
*3	7-9	4 minutes
*4	10-12	8 minutes
*5	13-15	16 minutes
*6	16-18	30 minutes
*7	19-21	1 hour
*8	22-24	2 hours
*9	25-27	4 hours
*10	28-30	8 hours
*11	31-33	16 hours
*12	on the 34th day	continual

THE VISIONS

When the victim has a seizure, he becomes insensible to earthly things. His mind is drawn to a different time, place, and dimension. The points marked on the chart above with a “x” indicate where each new vision period should



begin, and these numbers correspond to those below. For example, during days 13-15, the victim will be shown visions 1 through 5. On the days 16-18, he will see visions 1 through 6, and so forth. With each increase in the length of the visions, the keeper should tell the victim what new sights he beholds. The entire vision follows:

(1) A vast landscape is seen. It is semi-tropical in nature. There is a wide smooth-flowing river, with expansive stretches of vegetation on either side.

(2) The scene then shifts up, and the viewer can see that beyond the stretches of vegetation are desert regions, with absolutely no plant life.

(3) As the viewer travels along the river bank, a city of mud brick comes into view. Some of the buildings are of large well-made bricks, finely painted in white, with symbols of men and animals in rows and columns. (If the viewer makes his **Know** roll, he will recognize them as Egyptian hieroglyphics.)

(4) Some of the houses are merely reed huts daubed in mud. People can be seen carrying items, working in the fields and shops with primitive stone tools and carrying on daily life. White birds are in the fields. (If the victim makes a successful **Spot Hidden** roll, he will recognize the birds as ibises, like the bird depicted on the dagger.)

(5) A column of men can be seen walking through the town to a series of nearby buildings built of stone (as opposed to mud brick). These men are dressed in magnificent finely embroidered robes.

(6) In front of the building towards which the finely-robed men walk are two huge stone statues, each about 15 feet high. These represent squatting animals of some

type. (A successful **Biology** roll will identify them as Anubis baboons, a species of baboon found in

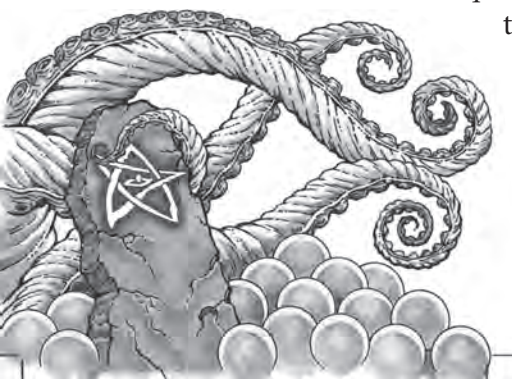
Egypt; if that fails, a successful **Know** roll will identify them as some sort of monkey or dog-faced man.)

(7) The stone building into which the men are going has a hall with huge round columns. The walls and columns of the building (evidently a temple) are covered with hieroglyphs and gigantic figures of Egyptian gods and spirits, all brightly painted.

(8) The group of worshipers or priests enter the temple, and go to its rear. A secret panel opens, and they enter and are met by an armed guard. The guard has a face similar to the faces of the huge (baboon) statues at the front of the temple. His body is furred at the back and upper arms, and his hands are clawed. He stands in a hunched-over position, with weirdly jointed legs and deformed feet. (The first time that this guard is seen, the viewer must make a **Sanity** roll or lose 1D6 points of Sanity. If the roll succeeds, he loses no Sanity. On subsequent viewings, seeing this entity will cause only 1 point of SAN loss if a **Sanity** roll fails.) The procession marches down a long stairway and into a maze of corridors and tunnels.

(9) At the end of a particularly long tunnel is seen a huge altar in front of a statue of a man with an ibis head (a successful **Archaeology** roll will let the viewer know that an ibis-headed man is the traditional representation of the god Thoth). There is a ceremony with chanting and bizarre rituals going on (all performed in ancient Egyptian), and a human body is stretched out on the altar.

(10) A man in black robes with a hood approaches the person on the altar. He suddenly removes his hood to reveal that his head is that of an ibis! (The viewer must make a **Sanity** roll the first time he sees this or lose 1D4 Sanity points. A successful roll indicates no loss.) This is not a mask, but the being's actual head. He holds a dagger which looks exactly like Thoth's Dagger (in fact, it is indeed this dagger) and raises it over the person laid out on the altar.



(11) Suddenly, the victim having the vision realizes that the person on the altar is himself, and that he is about to be sacrificed by the ibis-headed entity. At that moment, his point of view suddenly switches to that of himself as stretched out on the altar, and he helplessly watches the knife come down, slice open his neck, rip open his stomach, and cut out his heart. He can look down his slit body and see himself killed. All of this sacrifice is felt by the victim in horrible detail. (A successful **Sanity** roll must be made or the victim loses 1D10 Sanity. A successful roll still causes him to lose 1D3 points. This roll must be made every time that the experience is received.) The victim now begins to feel his consciousness blur and blacken, and he feels his soul falling through endless space. As he dies, he begins to hear the faint and oddly-terrifying piping of a flute.

(12) The victim's consciousness dissolves into an eternal vision of the unspeakable horrors of Azathoth's throne. If the victim reaches this point in the vision, he will become permanently insane, and will soon die, his mind and soul eternal prisoners of Azathoth. [**Keeper's Note:** *The visions are of old religious ceremonies for the worship of the Old Gods in ancient Egypt. The site of the ceremonies is Hermopolis (modern Ashmunayn). The victim's mind has been drawn back into the ancient times when Nyarlathotep's servants were in power and serving in the temple of Thoth in old Hermopolis.*]

Effects of the Vision

The cursed investigator will lose one point of Sanity each time he has a vision (*i.e.*, one point per day). Other than that he will be able to carry on most normal functions of life. He does not make a Sanity roll for this — he simply loses the point each time with no chance of retaining it. When the visions reach the point of lasting four hours once a day (this will occur on day 25) he will be so exhausted by the ordeals of the vision that he will have to rest most of the day when the vision's pressures are not on him.

There is one beneficial effect of the visions which should not be made known until the investigators have arrived in Egypt. The victim will remember the events of the vision during the period in which he is conscious and fully in control. When and if the investigators do arrive at Ashmunayn and examine the ruins of the temple of Thoth, the victim of the Dagger's Curse (hereafter designated "the accursed") will recognize in the ruins the pattern of the temple and the ancient corridors they have seen in his visions. He will be able to lead the investigators to the temple, to the secret door, through the corridors, and to the inner shrine of Nyarlathotep. This will be discussed later.

After the First Vision

The first seizure and vision will last only one minute. The victim will probably explain what has happened, and will be quite shaken from the experience (he has lost a point of SAN, after all). If present, Butrus al-Qusi will give the following explanation for what has happened.

"I must now explain to you what has occurred and the significance of the dagger. You may not be willing to believe my words, but I assure I am speaking the truth. I am actually a Coptic (Egyptian Christian) monk. I and a few of my brethren are fighting the spread of a Satanic cult in Egypt which worships an unspeakably evil demon. The dagger is one of their most important cultic objects for their blasphemous rituals and they will do anything to regain possession of it. I was sent here to try to stop them from gaining it. Because of the potential evil of the dagger, it may be best to destroy it. But now the dagger's curse has laid hold of your friend. The evil ones initiated the curse, surely in order to compel our return to Egypt with the dagger. I do not know how to remove the curse. My brethren in Egypt do, however, and I propose that



we leave for Egypt as quickly as possible so that my brethren can exorcise the power which has possessed your friend. I do not know the full extent of the curse, but this I do know: if the dagger is arbitrarily destroyed, our companion's soul is eternally lost. The only way to save him/her from this doom is to return with the dagger to Egypt, where the exorcism can be performed. We should leave as soon as possible, for the curse will strengthen with each passing day."

The investigators may or may not want to believe Butrus' statement, but they should nonetheless be compelled to book passage on the liner *Ramses*, bound for the Mediterranean and Alexandria, Egypt, leaving in the next few days. The investigators should make haste in assembling for travel.

ON BOARD

The investigators come aboard prepared for the journey to Egypt. They will have the dagger in their possession. They will be accompanied by Butrus al-Qusi and any other non-player-characters they have befriended at the auction, including the dagger's owner, if it does not belong to one of the investigators. One of the investigators will be under the evil Curse of Thoth's Dagger and will be subject to daily visions of increasing duration.

The Journey

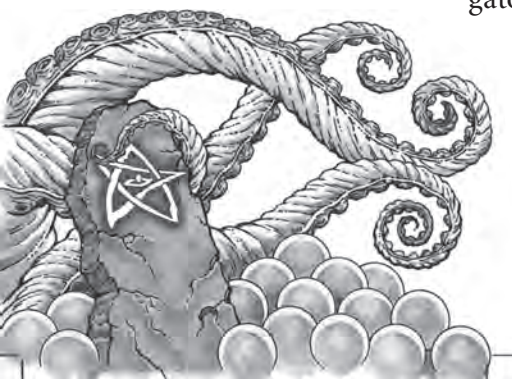
The journey to Alexandria will take three weeks. *[Keeper's Note: this means that if the party left immediately after being cursed, the accursed will be at vision 8, and his visions will be lasting 2 hours per day by the time they arrive in Alexandria.]* The journey will be smooth (though the keeper could roll for seasickness). If the investi-

gators have been wise, they have brought books to study Egyptian Hieroglyphics or Arabic (which is the current language spoken in

Egypt). Each investigator spending his three weeks in study can gain a total skill equal to his EDU if he successfully rolls his **INTx2** or less on 1D100. So, a character studying Arabic who had an EDU of 15 and rolled under his **INTx2** would gain a **Speak Arabic** of 15%. Only characters with no skill in **Egyptian Hieroglyphics** or **Arabic** may do this, and proper texts must be available. If a character knowledgeable in Arabic or Hieroglyphics tutors an investigator during the journey, the student may attempt to roll his **INTx4** or less rather than **INTx2**. Other skills might be increased by study or practice at the keeper's discretion.

The Murder of Butrus

[Keeper's Note: Khalid, who is on the boat with the investigators, has decided to strike against the group by summoning a Hunting Horror. This monster is given the mission to kill Butrus, and it should succeed in this mission.] At night, when the investigators are wandering in a somewhat secluded section of the ship, Butrus will excuse himself (nature is calling, or perhaps he is seasick) and will go around a corner away from the rest of the group. The investigators will then hear Butrus scream, and then the hideous rasping croak of some alien monster. The keeper now has a choice: when the investigators rush to Butrus' aid, they can either see only the lank form of the Hunting Horror flapping off into the sky with Butrus' piteous wail fading into the night wind, or they can actually meet the black monster looming over the torn corpse of Butrus. In the latter case, the investigators will be able to fight the monster, if they wish. If they manage to actually slay it, they will gain only 1D6 Sanity, because they have failed to prevent the monster from killing Butrus (admittedly, not that they had much of a chance). If it is slain, its ropy body will slide greasily over the side of the ship, lost to the sea forever. A Hunting Horror is actually quite a dreadful monster and the keeper should only have it stick around for the fight if he is reasonably certain that the investigators can hold their own against it — it is en-



tirely possible that the Horror could wipe out the entire expedition in one fell swoop! Seeing the Hunting Horror itself costs 0/1D10 points of Sanity, while seeing Butros' death cost an additional 1/1D3 (if carried off) or 1D2/1D4+1 (if torn apart).

Anyway, Butrus is now dead; carried off into the sky, hurled into the sea, or torn to quivering pieces of flesh before the eyes of the investigators.

The Attempted Robbery

It is likely that an attempt to steal the dagger will be made by Khalid's men while the ship is still crossing the sea. This will occur soon after the death of Butrus. Khalid himself will not become involved, and the attempt will be somewhat bungled, since the cultists are acting with undue haste. Whatever happens, the investigators should not lose the dagger in this attempt, but the attempted theft should put them on their guard and let them know that their unseen foes are on the boat with them. If one of the cultists is captured, he will immediately kill himself, whipping out a razor blade and slashing his throat with such force that all those within a yard or so will be sprayed with bright arterial blood. This will force a **Sanity** roll on those watching, costing 1D4 Sanity.

FROM ALEXANDRIA TO ASHMUNAYN

There are many fascinating aspects of life in Egypt which could be introduced to give flavor to the ensuing events. However, it is impossible to detail them here. Energetic keepers are referred to any number of period guidebooks such as the Baedeker series, some of which have been reprinted and may be available at your local library or even online. Keepers with less time for research will have to content themselves with memories of appropriate movies and stereotypes (such as *Raiders of the Lost Ark* or *The Mummy*.)

From here on, the keeper should generally harass the investigators with local Egyptians in almost everything they try to do. Flocks of beggars should follow them faithfully. Hawkers of every sort should vend their goods, forcing themselves upon the investigators and demanding payment, or whining and showing pictures of starving children. If the investigators thought to bring along firearms, these will be confiscated by the government until they can get a license for use of firearms in Egypt. (This process will take a good bureaucratic month, and the guns might be lost in the interim.) The only way to avoid having the weapons confiscated is to have the foresight to apply for the license before their arrival at Alexandria or if they (**Luck** roll) find a custom inspector open to bribery.

The Egyptian pound is the basic unit of currency (consisting of 100 piastres), which is worth about 3 dollars (each piastre worth about 3 cents) As a general principle, locally produced goods and services will cost around 1/2 the price of similar goods in the USA, but the asking price (before bargaining) will be twice the U.S. price. Investigators who forget to bargain, or bargain poorly, can thus be victimized by rapacious street vendors. Things up to European standard (meals, hotels, clothes, imported goods) will generally cost 1/3 more than the U.S. price, and little bargaining will be allowed. A brief itinerary for the hapless adventurers follows.

At Alexandria

The investigators will be harassed by local Egyptian officials when they try to debark. As a general principle, all official functions need a bribe. The clerks, etc., will demand four times as much as they will accept for any service. Usually, a bribe of at least a few pounds is necessary for any higher-class clerk, and more for officials. Mere soldiers





and secretaries can be bought off for only a few piastres. The investigators, naturally, will not know what the going “baksheesh” rates are, and will probably spend much more than necessary. This trend should be encouraged by the keeper. If the investigators ignorantly offer much more than the local going price for a service, the official will instantly demand twice as much as was offered, though he will eventually, and seemingly with much reluctance, accept the investigators’ original offer. As with most Egyptian situations, ability to bargain well (using **Bargain**, perhaps **Fast Talk** and **Persuade**) will be of value.

After the investigators have passed through customs they will enter a large plaza filled with horsedrawn carriages and screaming drivers, offering to take them anywhere. In the plaza, amidst the vying drivers, they will be approached by a well-dressed Egyptian, who will call them by name.

He will introduce himself as Mikhay’el Sufyani, and will ask where Butrus is, and is visibly shocked at being told he is dead. He will say that Butrus wired from the ship informing Mikhay’el of his arrival, giving the names and de-

scriptions of his American comrades, and telling him of the need for immediate assistance. Mikhay’el thus hurried to aid them, and that they should set out immediately for Ashmunayn where the exorcism can take place. *[Keeper’s Note: In reality, Mikhay’el Sufyani is none other than Khalid Abd al-Azi posing under a false name as a Coptic monk in order to gain the confidence of the investigators.]*

Mikhay’el Sufyani (Khalid al-Azi)

STR 15 CON 15 SIZ 15 INT 18 POW 24
DEX 15 APP 17 EDU 10 Sanity 0 HP 15

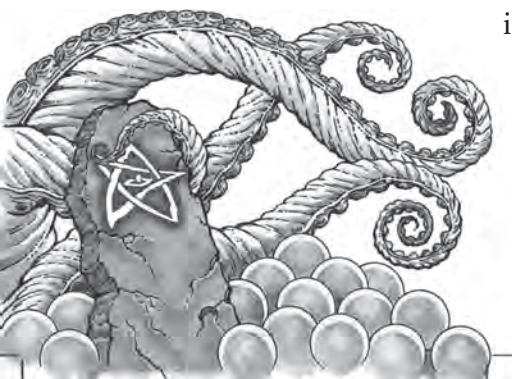
SKILLS: Archaeology 75%, Bargain 45%, Cthulhu Mythos 80%, Fast Talk 60%, Hide 75%, History 50%, Occult 70%, Persuade 60%, Sneak 50%.

LANGUAGES (Speak/Read): Arabic 100/80%, Coptic 50/50%, Egyptian Hieroglyphics 00/100%, English 60/60%.

SPELLS: Summon Hunting Horror; Bind Hunting Horror; Contact Ghoul; Contact Sand Dweller; Contact Nyarlathotep; Dread Curse of Azathoth; Voorish Sign; Call Azathoth; Summon Fire Vampire; Bind Fire Vampire; Powder of Ibn Ghazi.

Khalid’s SAN is at 0, but he is still capable of functioning perfectly well in normal society, except where his diabolic activities are concerned. When alone, or in the company of other cultists, Khalid will let his true self out.

If the investigators go with Mikhay’el/Khalid, he will have them move as swiftly





as possible to Ashmunayn, where he has a large number of followers. If the investigators wish to stop at the Cairo Museum first, he will permit them to do so, but will tell them they are wasting precious time. If they ask to visit the monastery of St. Pakomios (Butrus' Coptic monastery, and the center for anti-cultist activity) he will absolutely refuse, saying that to do so would lead cultist spies to the secret center of anti-cultist resistance.



Mikhay 'el Sufyani (Khalid al-Azi)

[Keeper's Note: the investigators should not go to the monastery of St. Pakomios in this scenario. A realistic reason for not going there is that to do so would take so much time that the accursed would be lost before they could get back to Ashmunayn. There are no train lines to St. Pakomios.]

As the investigators take a horse-drawn cab to head directly to Ashmunayn or Cairo, they will encounter another Egyptian. He will say that his name is Muhammed, and that he is an excellent dragoman (essentially, this means 'guide'). Mikhay'el will try to dismiss him without further ado, claiming a dragoman is unnecessary — Mikhay'el can provide all the assistance and guiding himself. Muhammed will then argue that he can provide a number of extra services that such a gentleman as Mikhay'el would not deign to perform, such as shopping, moving things, buying tickets, and making arrangements for hotels and restaurants. Muhammed will be persuasive, but the decision to hire is up to the investigators. His price is 2 Egyptian pounds per day.



Muhammed

STR 12 CON 10 SIZ 13 INT 15 POW 7
DEX 17 APP 15 EDU 5 Sanity 45 HP 12

SKILLS: Archaeology 15%, Bargain 90%, Drive Horse-Drawn Carriage 60%, Fast Talk 90%, History 15%, Persuade 75%, Spot Hidden 50%.

LANGUAGES (Speaks only): Arabic 100%, English 80%, French 75%, German 60%.

He would be useful to have around, but his presence is not necessary to the scenario. He can provide assistance and advice whenever the investigators are at a loss as to what to do or where to go. He can serve as a translator and may come in handy when the investigators find out who Mikhay'el really is. Finally, he can help the party fend off beggars, vendors, and he can tell them what bribes will be necessary ahead of time.

At Cairo

If the investigators decide to visit Cairo during the scenario, or even in future scenarios, there are a number of things to do.

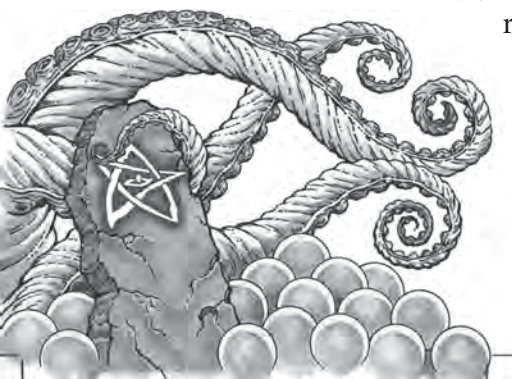
The National Museum: If the investigators show interest in doing research, they will be directed to the National Museum, where there is a large collection of Egyptian antiquities and a well-stocked library. Each day the investigators search through the museum, they are allowed a **Library Use** roll if they search the library, or a roll equal to their **Archaeology** skill if they search the Museum's antiquities. Of course, since the accursed's visions are increasing in intensity, each day at the museum is another day closer to completely losing their friend. For each successful skill roll, as described above, one of the following pieces of information can be obtained:

- (1) **Ashmunayn:** The current city of Ashmunayn is located within a few yards of the ruins of the ancient Egyptian city and cult center of Hermopolis (as the

Greeks called it) or Khemennu (as the Egyptians called it). In antiquity it was one of the great centers of learning (Plato and Pythagoras, among others, studied there). The city of Khemennu was sacred to the god Thoth (which is a Hellenized form of the Egyptian name Tehuti).

(2) **Thoth:** Thoth was known as "the counter of the stars," and "the self-created one to whom none hath given birth." The Greeks associated him with their god Hermes, and is known in Egyptian mythology as both messenger of the gods, and god of knowledge and writing. He is also the figure referred to by classical writers as "thrice great Hermes" = Greek "Hermes trismegistos" and the Latin "Hermes ter maximus." Later medieval and renaissance magicians and wizards looked to this particular Hermes (or, in other words, Thoth) as the father of all magical knowledge. The *Corpus Hermeticum* (which means, *The Works of Hermes*) was an important collection of magical texts compiled about the second century AD which were used as the basis for many of the magical grimoires of the middle ages and renaissance. This collection of texts purports to be the actual writings of Hermes/Thoth passed down in secret for centuries.

(3) **Sacred Animals:** There were two symbolic animals sacred to Thoth, the ibis and the baboon. The ibis is a small white bird with a long neck and a long pointed beak which resides in great numbers in Egypt. Even today it is considered a lucky animal by farmers because it subsists mainly on insects which might otherwise destroy the farmer's crops. The other animal sacred to Thoth is the "dog-headed ape" or baboon. It is thought that Thoth was often incarnate in the form of a baboon. The baboon's custom of braying or reacting to the moon was taken to be the baboon talking to Thoth, whose celestial symbol was the moon. (Keepers wishing more information on Thoth and other Egyptian deities should consult E. A. Wallis Budge, *The Gods of the Egyptians* (Dover 1969 reprint of a 1904 edition) volume 1, pp 400ff).



***Keeper's Note:** there are a number of parallels between the Egyptian concept of Thoth and the Lovecraftian deity Nyarlathotep. Thoth is the messenger, the mind and heart of Ra, head of the Egyptian gods. Likewise, Nyarlathotep is the messenger, heart, and soul of the Outer Gods. The celestial symbol of Thoth was the moon, and Nyarlathotep frequently howls at the moon — also, what better symbol for Nyarlathotep than the dead, grinning moon, eternally mocking the earth's short life? Finally, Thoth was an Egyptian god, and Nyarlathotep is always associated with Egypt. His human form is that of a swarthy Egyptian. According to the premise of this scenario, in antiquity, the Outer Gods established various cult centers in ancient Egypt, but over the years, these foul forms of worship and their evil priests were kicked out, and the gods evolved in the minds of their worshipers into the much more benign Egyptian gods known today. However, the old worship continued — in secret during the times of enlightened Pharaohs and priests; more openly during corrupt and evil times. One of the centers of the old evil ways was at ancient Khemennu, where, in the form of Thoth worship, Nyarlathotep's cultists managed to dominate the region for centuries. The cultists which the investigators now oppose are the spiritual descendents of the original folk who once worshiped Thoth/Nyarlathotep thousands of years ago in the ancient temples of Khemennu. This history is not well known, and the investigators should only be able to find it out through diligent searching over a period of several months, or by speaking to Dr. Alfredo Monteverdi in the museum, or Abbe Shanuda later.*

(4) The Statue from Ashmunayn: This statue has the form of a standing man, with his hands displayed palms outward. Wild leopards are licking his palms. He has a peculiar mocking smile and is gazing straight ahead. The detail of the statue is remarkable, almost photographic in the manner in which it has captured the man's expression and features. If the investigators spend some time searching through the artifacts on display at the National Museum, they

may come upon this object. If an investigator searches specifically for items coming from Ashmunayn, he must make a **Luck** roll and an **Archaeology** roll to find this statue and notice its uniqueness. Anyone noticing this statue will also notice the following information about it: it is dated from the Second Dynasty (2890-2686 BC) and was found near the temple of Thoth in Ashmunayn. It is of exquisite workmanship and is preserved extraordinarily-well for a statue of such age. Any investigator making either a **POW** or a **Cthulhu Mythos** roll successfully while near the statue will feel something extremely evil about it. Other than this, nothing makes it significant. [***Keeper's Note:** this statue can have great importance at a later time, when the investigators meet Nyarlathotep himself posing as a human in the future course of the scenario.*]

Doctor Alfredo Monteverdi

Doctor Alfredo Monteverdi is a world-famed Italian Egyptologist. He is in his late sixties, short, stout, and somewhat homely, with wispy white hair, a white goatee, and thick dusty spectacles. Each day that the investigators remain in the National Museum, they have a chance equal to half the **Luck** roll of the luckiest member of the party of meeting Dr. Monteverdi.

Doctor Alfredo Monteverdi

STR 10 CON 9 SIZ 13 INT 18 POW 10
DEX 13 APP 7 EDU 21 Sanity 50 HP 11

SKILLS: Anthropology 65%, Archaeology 90%, Cthulhu Mythos 25%, History 70%.

LANGUAGES: Egyptian Hieroglyphics 80%, English 75%, French 85%, German 60%, Italian 100%.

Dr. Monteverdi corresponded with Dr. von Petersdorf before the latter's death, and collaborated with him on his book, *The Antiquity of the Egyptian Religion*. If the investigators



meet the doctor, he will be capable of accurately answering most of their questions about the dagger, the hieroglyphics, and the Thoth/Nyarlathep connection. However, he will not be able to go to Ashmunayn with the investigators, as he has pressing engagements in Cairo. Although he is able to answer almost any question related to Egyptology, and can speculate upon the connections of the Cthulhu Mythos to ancient Egypt, he knows nothing about current activities of cultists in Ashmunayn (or anywhere else). He thinks that the gods of the Cthulhu Mythos are no longer worshiped, though there is evidence for some sort of widespread cult in ancient times. He would be properly shocked and horrified by evidence that such a cult continues to exist, and will deny the evidence of his own eyes in such a case.

AT ASHMUNAYN

From Cairo to Ashmunayn the trip is by rail, and takes less than a day. The investigators will arrive without incident unless the keeper wants to spice things up by adding a little something of his own.

In the City

The investigators should go to Ashmunayn and take a room at the local hotel. This is a shabby place, as there are few foreign visitors here. The local hotel owner is overjoyed to see the investigators and will treat them like royalty, but he will also assume that they can pay like royalty as well. He will brush away beggars and others who might bother the Effendis. They can hire a local guide, or if they have already hired Muhammed, he will still be with them. Mikhay'el will still claim that the need for anyone else is illusory, as he himself can guide them perfectly well.

When one or more of the investigators is out wandering around the town (possibly attempting the impossible task of finding a good restaurant) and

Mikhay'el is not with him, he will be accosted by a beggar in tattered rags who speaks perfect Oxford English.

This beggar is Abba (Father) Shanuda in disguise. Abba Shanuda is a Coptic priest in league with the monks of St. Pakomios' monastery in their age-old battle against the sinister minions of Nyarlathotep. He was educated in England.

Abba (Father) Shanuda

STR 13 CON 14 SIZ 14 INT 17 POW 17
DEX 15 APP 13 EDU 18 Sanity 70 HP 14

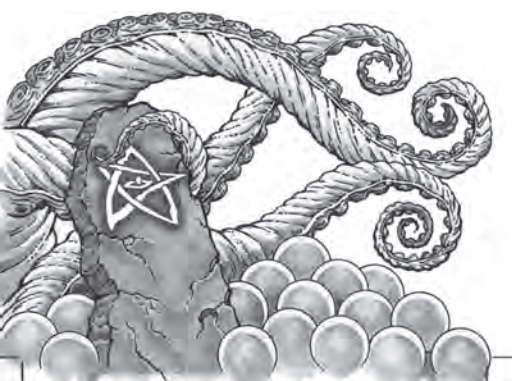
SKILLS: Archaeology 50%, Bargain 50%, Conceal 60%, Cthulhu Mythos 30%, Debate 50%, History 40%, Library Use 75%, Psychoanalyze 70%, Psychology 60%.

LANGUAGES: Arabic 85%, Coptic 90%, Egyptian Hieroglyphics 75%, English 90%.

SPELLS: Summon Dimensional Shambler, Contact Ghoul, Contact Flying Polyp, Elder Sign, Enchant Dagger [This last spell creates a matrix capable of use in summoning a dimensional shambler, and also capable of acting as a magic weapon against monsters from the void. The dagger must be made of 80% pure silver and weigh a half-pound.]

Abba Shanuda will relate the following tale to the investigator he has contacted: "I am no beggar and I do not wish your money. My name is Father Shanuda and I am a friend of Butrus. The man you are with, no matter what name he goes by, is not one of our Order. He is, on the contrary, high in the counsels of the Evil Ones, Khalid Abd al-Azi. He has lured you here for the sole purpose of trapping you and your friends, killing, torturing, or sacrificing you to his blasphemous gods, and then stealing the dagger. I have followed you and your companions since your arrival in Egypt, but I have not contacted you to lull Khalid into a sense of security. I cannot emphasize enough that you and your friends are in the greatest danger. Khalid would kill you all without hesitation if he felt it would serve his criminal purposes. If you ever wish to leave Ashmunayn, you will need my help."

The investigator must now decide how to respond to Abba Shanuda's words. If he doesn't



realize it himself, the keeper should point out the fact that it is possible that Abba Shanuda himself is the villain, and may be trying to lure the party into a trap. From now on, it is up to the players and the keeper as to how the scenario will go. The following ideas give a background for the rest of the scenario.

Contacting the Local Authorities: It may be that the investigators will attempt to get help from the local police. In Ashmunayn is an Egyptian police sergeant with four patrolmen under him. In the larger nearby town of Mellawi is a British Lieutenant with more Egyptian officers. It will be quite difficult to convince any of these men that any supernatural hanky-panky has been going on. They will only enter the scenario actively if some crime, such as robbery or murder, is committed. One of the Egyptian patrolmen in Ashmunayn is secretly a cultist, and if the police are summoned, he will do his best to be assigned to the case. The police officers' characteristics can be rolled up if necessary.

Abba Shanuda's Plan

If the investigator decides to trust Abba Shanuda, his plan is that the investigators should summon Mikhay'el/Khalid to their room, with all present. Abba Shanuda will hide in a side room. When Mikhay'el is there, they will bind and gag him as quickly as possible.

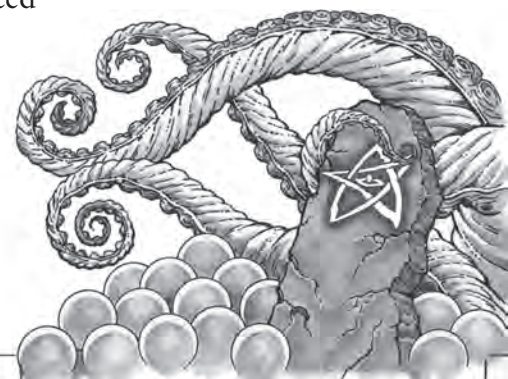
If the investigators decide to do this, Mikhay'el will naturally struggle, and the investigators may even fail to subdue him. When the investigators have gagged and bound Khalid, then Abba Shanuda will come into the room and tell the investigators that it is time for the second part of the plan. He will ask for Thoth's Dagger. If he is lent it, he will then perform the spell of Summon Dimensional Shambler, using Thoth's Dagger, and warning the investigators all the while to stand back and, if they fear the Unknown, to shield their eyes. When the Shambler materializes, Abba Shanuda will flourish the dagger, and the monster will obey him, constrained by

the dagger's occult might. All investigators and non-player-characters, including Shanuda himself, must make **Sanity** rolls. Abba Shanuda will then command the Shambler to carry the horrified Khalid off into dimensional chaos, which it will do. All is not necessarily well now, for even if the Shambler succeeds, Khalid will mentally contact Nyarlathotep himself for help. Also, the investigators might well have questions as to whether they have allied themselves with the right man at this point, after seeing what he is able to do with the dagger.

After Khalid is dispatched, Abba Shanuda will take the investigators along into the ruins of Khemennu that night to destroy the dagger and end the curse. There he will contact one or more of the ghouls dwelling there, using his Contact Ghoul spell. The ghouls, once they see the dagger, will lead the party to the temple of Nyarlathotep. The ghouls speak only debased Arabic, so that, aside from Abba Shanuda, the investigators might have trouble communicating with them without a translator. The ghouls will lead the investigators to the secret door in the temple of Thoth and descend with them into the catacombs. When the ghouls appear, the investigators, including Abba Shanuda, will have to make appropriate **SAN** rolls. As the party creeps through the catacombs, there is a good chance that other ghouls living therein will try to stop them. The investigators may have to fight their way in.

Khalid's Plan

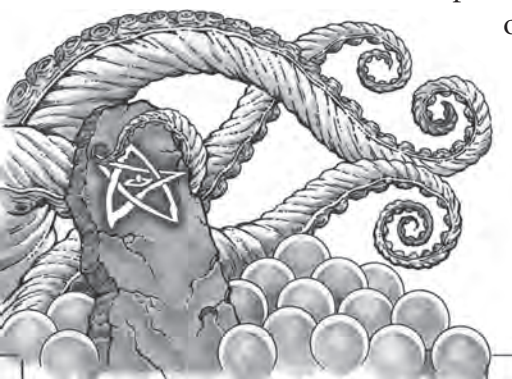
If the investigators do not join Abba Shanuda, but decide to stick with Khalid, Khalid will lead them to the ruins and into the catacombs. He will then lead them around inside the catacombs until they are thoroughly lost, and Khalid is convinced that the investigators are incapable of finding their way out again. He will then summon the ghouls



dwelling therein and command them to take the investigators.

If the ghouls succeed in overpowering the investigators, all the surviving investigators will be taken to the temple of Thoth, imprisoned, and later sacrificed one by one to Nyarlathotep. Their only hope is that somehow Abba Shanuda (possibly aided by some honest Egyptian police officers) makes a rescue attempt. If this happens, it should not be until one or more of the investigators have been sacrificed. They cannot depend on outsiders to save them once they have failed. If the investigators try to join Abba Shanuda and capture Khalid, he will attempt to escape. If he fails, he will mentally contact Nyarlathotep. After Khalid is carried off by the shambler, Nyarlathotep will arrive in human form and attempt to regain the dagger and/or destroy the investigators. Nyarlathotep is fully aware of the dagger's power to send him back to the outer dimensions, so he will not risk an immediate assault. He will appear in Ashmunayn as an Egyptian peasant and trail the investigators in his human form. The investigators may try a **Spot Hidden** to notice their tracker. If one of the investigators saw the statue of Nyarlathotep in the National Museum, and makes an **Idea** roll, they will recognize the resemblance, and wonder who the man could be. Nyarlathotep will try to steal the dagger. If he ever gets an investigator alone without the dagger, that investigator will be slain brutally and instantly.

If the investigators don't capture Khalid, but go to the ruins and catacombs (either with or without Abba Shanuda), Khalid will summon Sand Dwellers to try and stop them. These will come out of the desert on the side of the Nile Valley and stalk the investigators, possibly coming into the city of Ashmunayn at night and waiting for the investigators among the ruins.



Seeing a Sand Dweller forces a viewer to make a **SAN** roll or lose 1D6 SAN.

Sand-Dweller One

POW 8 DEX 13 Armor/HP 3/17

SKILLS: Hide 70%, Spot Hidden 60%.

WEAPONS: Claw Attack (x2) 35%, 2D6 damage.

Sand-Dweller Two

POW 7 DEX 14 Armor/HP 3/13

SKILLS: Hide 30%, Spot Hidden 40%.

WEAPONS: Claw Attack (x2) 45%, 1D6+1D4 damage.

Sand-Dweller Three

POW 8 DEX 8 Armor/HP 3/17

SKILLS: Hide 60%, Spot Hidden 70%.

WEAPONS: Claw Attack (x2) 45%, 1D6 damage.

Sand-Dweller Four

POW 3 DEX 14 Armor/HP 3/16

SKILLS: Hide 65%, Spot Hidden 55%.

WEAPONS: Claw Attack (x2) 35%, 1D6+1D4 damage.

Sand-Dweller Five

POW 12 DEX 15 Armor/HP 3/10

SKILLS: Hide 75%, Spot Hidden 65%.

WEAPONS: Claw Attack (x2) 50%, 1D6+1D4 damage.

Sand-Dweller Six

POW 11 DEX 13 Armor/HP 3/13

SKILLS: Hide 75%, Spot Hidden 55%.

WEAPONS: Claw Attack (x2) 35%, 1D6+1D4 damage.

The Ruins of Khemennu (Hermopolis)

The ruins are north of the city, and at the time the investigators are here, have not yet been excavated (the excavations took place 1930-1939). The map is based on maps drawn by the excavation teams. The ruins look like a series of knolls and hillocks, but are in reality all ruined buildings. The investigators will not themselves

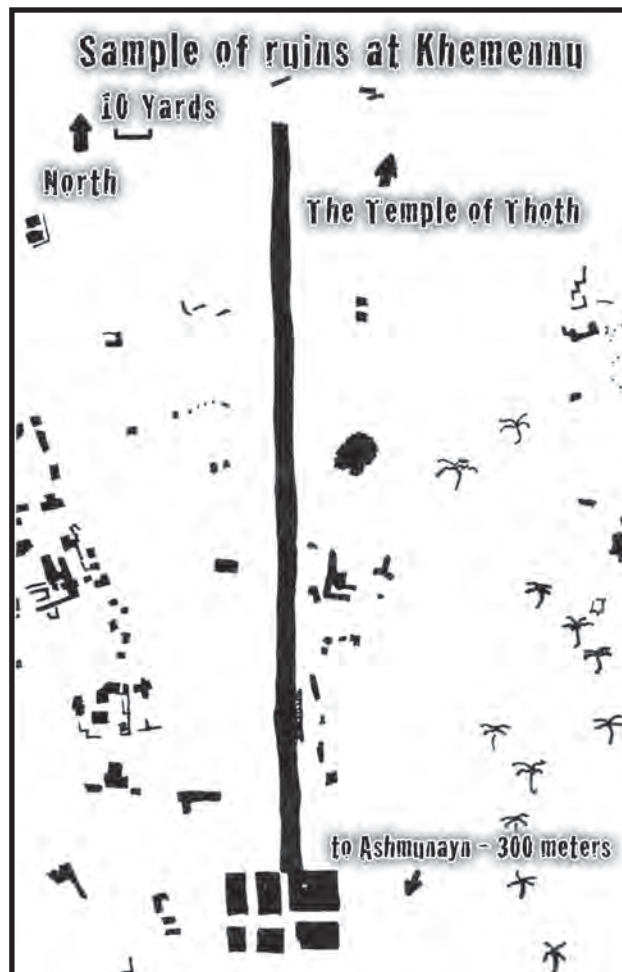
necessarily know which ruin is what or where to go.

If they are alone (neither Shanuda nor Khalid with them) they will have to rely on the accursed's memory of his visions to guide them to the place they want to go. If the accursed has reached vision 6, he can lead them to the temple of Thoth in the ruins. If he has reached vision 7, he can guide them to the secret panel in the temple ruins. If he has had vision 8, he can guide them through the catacombs beneath the temple of Thoth, to some extent. If he has reached vision 9, he can lead them directly to the temple of Nyarlathotep at the bottom of the catacombs.

Although the accursed has been here in the catacombs before in spirit, he might still make an error. Every hour that the accursed tries to lead the investigators through the catacombs, he must make an **Idea** roll. If it fails, then he will lead the group astray. The keeper will be guiding the investigators, of course, stating that a certain path is the way the accursed investigator remembers they ought to go. When the investigators get off on the wrong track, the first turn thereafter, the accursed can try an **Idea** roll. If he makes it, he will realize he went wrong some time ago. With failure, he can try again until finally making it several turns later.

If they are with Shanuda, he will summon a ghoul to guide them. Even in this situation, the accursed will recognize the area and will be able to help guide the party in and out.

If they are with Khalid, he will know perfectly well how to guide them. He will attempt to guide the investigators to the point where they will be captured by ghouls and cultists. One hope the investigators have is that the accursed could recognize that Khalid is leading them astray. If he makes an **Idea** roll, he will know with perfect certainty that Khalid is doing so (if the accursed has reached this point in the visions by now). When Khalid insists that this is the right passage, the investigators



can realize that perhaps Mikhay'el/Khalid may not be telling them the truth.

The Catacombs

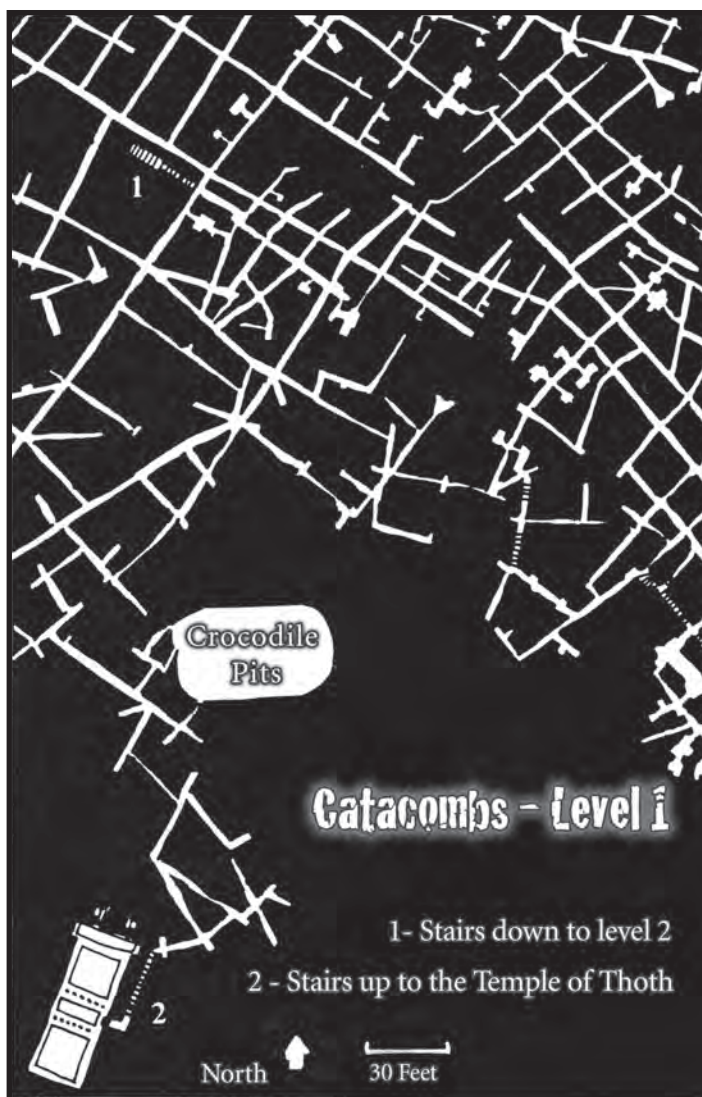
The catacombs themselves are dank, musty, dark corridors in which aeons of dead have been entombed. There are numerous wall niches holding moldered corpses and mummies. Dwelling here is also a goodly assortment of living beings: rats, snakes, Egyptian tomb bats, scorpions, and so forth. Some of these creatures have grown unnaturally large, possibly due to the unhealthy proximity to the altar to Nyarlathotep. The characters should be tantalized by hints of this. Perhaps they get a glimpse of a red-eyed rat two feet long scuttling around a corner, or a scor-



pion as big as a lobster. The snakes here include desert adders and cobras. The keeper should have the party assaulted every now and then by these grisly underground denizens, to keep them on their toes, to add to the horror, and to emphasize the difficulty of traversing these horrid tunnels. There are several pitfalls and cavings in the tunnels as well. The Keeper can throw these in as desired. They may be handy to set up a dramatic situation: a large pack of bloated, enormous, deformed rats could chase the investigators into a tunnel which turns out to be blocked by rubble — a dead end. These tunnels are under the water level during high Nile, and are extremely moldy and dank. The tunnels are prevented from being deluged only by aeons-old magical reinforcements.

THE CROCODILE PIT: The area marked appropriately on the map to the right is the crocodile pit. It is a large pool of water connected by an underground stream to the Nile. Several large, nasty crocodiles reside here. If the investigators wander into this area, they will almost surely be forced to encounter one of these saurians. The number of crocodiles encountered is up to the keeper, but an interesting possibility is to have the first crocodile encounter be with only a single monster, then the second with 2-3, the third with 4-5, and so forth as they near the pit. As they move away from the pit again (if they choose a different route) they will meet crocodiles in lessening numbers once more. At the pit itself, perhaps there should be a dozen or more of these reptiles.

All crocodiles can either bite or strike with a tail lash in a given round. They cannot do both at once. If a tail lash connects, the target must match his STR against the croc's STR on the resistance table or fall down.



Nile Crocodile One (10 feet long)

STR 28 POW 9 DEX 8 Armor/HP 7/24

WEAPONS: Bite 70%, 1D10+2D6 damage
Tail Lash 60%, 2D6 damage.

Nile Crocodile Two (10 feet long)

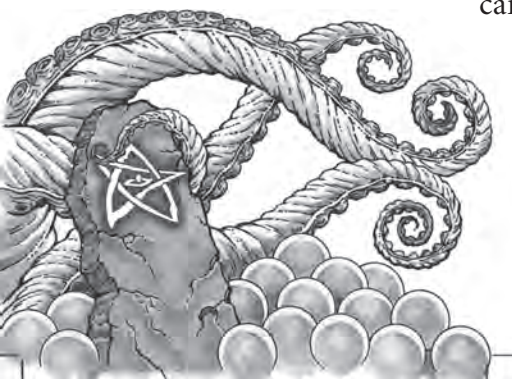
STR 27 POW 10 DEX 9 Armor/HP 7/26

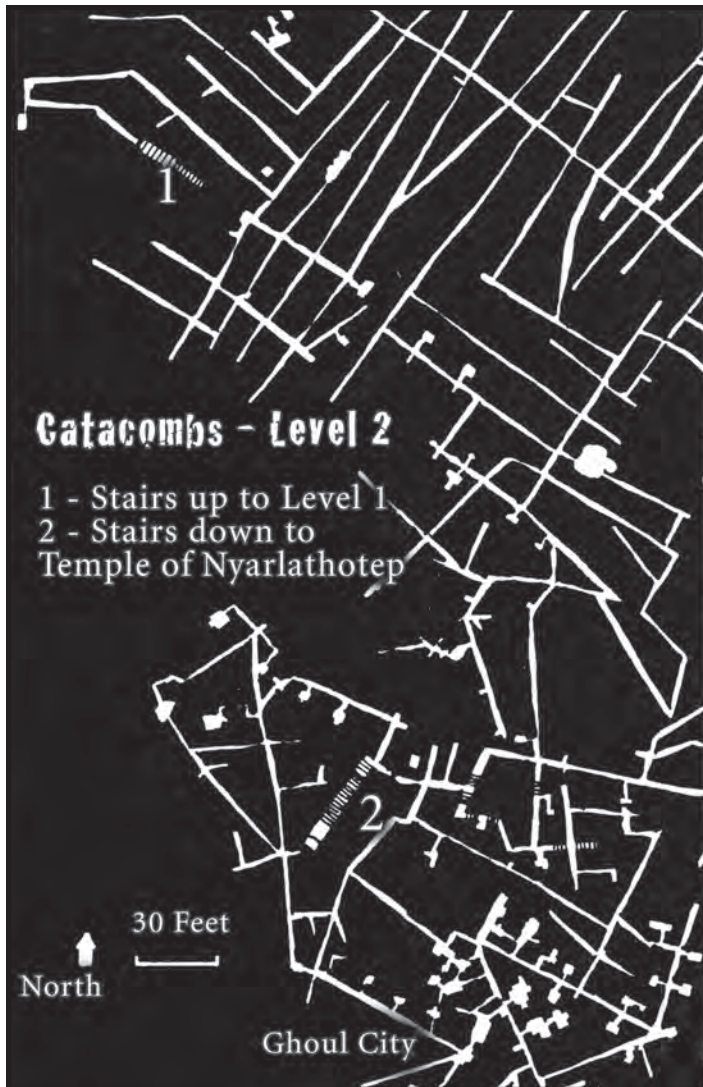
WEAPONS: Bite 70%, 1D10+2D6 damage
Tail Lash 90%, 2D6 damage.

Nile Crocodile Three (15 feet long)

STR 43 POW 12 DEX 6 Armor/HP 10/34

WEAPONS: Bite 65%, 1D10+4D6 damage
Tail Lash 50%, 4D6 damage.





Nile Crocodile Four (7 feet long)

STR 19 POW 10 DEX 10 Armor/HP 5/16

WEAPONS: Bite 40%, 1D10+1D6 damage
Tail Lash 50%, 1D6 damage.

Nile Crocodile Five (7 feet long)

STR 17 POW 7 DEX 12 Armor/HP 5/14

WEAPONS: Bite 45%, 1D10+1D6 damage
Tail Lash 55%, 1D6 damage.

Nile Crocodile Six (12 feet long)

STR 30 POW 12 DEX 11 Armor/HP 8/25

WEAPONS: Bite 90%, 1D10+3D6 damage
Tail Lash 75%, 3D6 damage.

GHOULS: There are a number of ghouls inhabiting various parts of the catacombs. They wan-

der about everywhere in the catacombs, however. They will usually obey the commands of high-ranking cultists, and are sometimes used as guards by the cultists. The accursed will be able to recognize a ghoul as resembling the statue he saw in vision 6 or the guard he saw in vision 8. The keeper can have the ghouls appear at intervals. One way to randomly determine when ghouls are encountered is for the keeper to roll a D6 each turn. If a 1 is rolled, ghouls are encountered. On the upper level, a single ghoul will appear the first time the result is obtained. The second time, two ghouls will show up, and so forth. On the lower level, the ghouls will start out with 1D6 ghouls, then 2D6, then 3D6, and so on.

The ghouls may not attack into strong light, or if they are outnumbered by the investigators. If Thoth's Dagger is displayed, the ghouls will be cowed, and refrain from attacking. Meeting ghouls in the dim light of the catacombs will, naturally enough, cause investigators to risk Sanity. Make a normal **Sanity** check every time ghouls are met. A failure causes a loss of 1D6 points of Sanity, and a successful roll loses no Sanity.

However, the most Sanity that can be lost through seeing ghouls in a single night is 6 points. After 6 points have been lost, no more Sanity can be lost through ghouls alone that night. If the investigators are hardy enough to penetrate the caverns a second night, they can again lose Sanity. *[Keeper's Note: Using Thoth's Dagger is an ideal way for the investigators to foil Khalid's plan to entrap them. When Khalid calls the ghouls to capture the investigators, the investigators should brandish the dagger, and force the ghouls to flee. The investigators can then grab Khalid themselves. Of course, if the investigators are too slow to think of this, too bad for them.]*

Thoth's Dagger



Ghouls can attack three times per round, once with bite and twice with claws. Firearms do only half damage to a ghoul.

Ghoul One

STR 19 POW 12 DEX 12 HP 13

SKILLS: Hide 65%, Sneak 90%.

WEAPONS: Bite 35%, 1D6+1D4 damage
Claw (x2) 35%, 1D6+1D4 damage.

Ghoul Two

STR 20 POW 8 DEX 11 HP 12

SKILLS: Hide 55%, Sneak 50%.

WEAPONS: Bite 40%, 2D6 damage
Claw (x2) 35%, 2D6 damage.

Ghoul Three

STR 16 POW 9 DEX 11 HP 12

SKILLS: Hide 65%, Sneak 70%.

WEAPONS: Bite 25%, 1D6+1D4 damage
Claw (x2) 25%, 1D6+1D4 damage.

Ghoul Four

STR 14 POW 13 DEX 12 HP 14

SKILLS: Hide 60%, Sneak 80%.

WEAPONS: Bite 45%, 1D6+1D4 damage
Claw (x2) 55%, 1D6+1D4 damage.

Ghoul Five

STR 18 POW 15 DEX 15 HP 14

SKILLS: Hide 50%, Sneak 80%.

WEAPONS: Bite 35%, 2D6 damage
Claw (x2) 35%, 2D6 damage.

Ghoul Six

STR 15 POW 13
DEX 16 HP 13

SKILLS: Hide 60%, Sneak 80%.

WEAPONS: Bite 30%, 1D6 damage
Claw (x2) 45%, 1D6 damage.

Ghoul Seven (Master)

STR 24 POW 18
DEX 18 HP 18

SKILLS: Hide 95%,
Sneak 95%

WEAPONS: Bite 95%, 3D6 damage
Claw 95%, 3D6 damage.

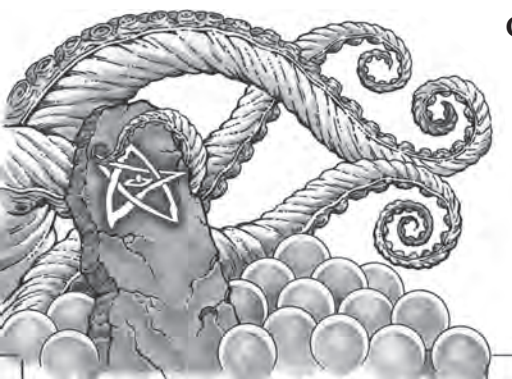
FINAL NOTES: The walk through the catacombs should not turn into a monster-fighting free-for-all, but should rather be a matter of seeing grotesque figures and scuttling things in the shadows, and the fear of lurking terrors beyond the next corridor. Occasionally these fears might break into awful reality — grisly deformities lurching from the dark to attack — but most of the time is spent building up tension and dread.

NYARLATHOTEP'S TEMPLE

The temple itself is a fairly simple affair. At the time the investigators arrive there are no ceremonies going on and the temple will be deserted (ceremonies are held but once monthly, at the full moon.) At the far end of the temple is the altar and statue of the Crawling Chaos, in the form of a black sphinx with a smooth, featureless oval instead of a face. This sphinx is carved with various unappealing figures, and the faceless form seems to watch the investigators at all times. The investigators must lose 1D3 points of Sanity for seeing the altar and statue the first time. On subsequent visits, they need lose no Sanity.

If Nyarlathotep has not yet met the investigators, he will appear to them when they arrive in his temple. He will show up in human form (and will be recognizable to any investigator who saw his statue in the Cairo National Museum). He will thank the investigators (in Oxford English) for coming so far to return his property, and requests the dagger. He smoothly promises safe conduct out of the temple for the investigators. If the investigators are so craven as to give the dagger back, they will, indeed be allowed to go in peace, all but the accursed. For the soul of the accursed “is already mine.”

If Abba Shanuda is present, he will cringe in fear when he first sees Nyarlathotep. However, he will then try to take the dagger from whomever is carrying it and attack Nyarlatho-

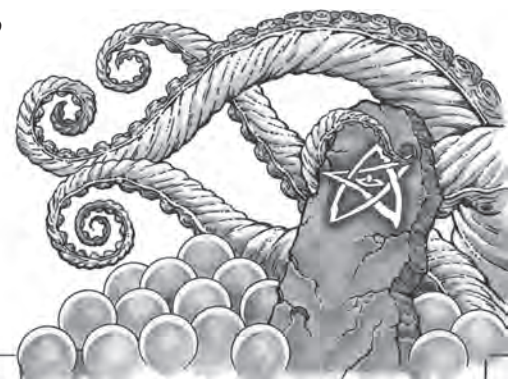




tep with it. As soon as he is assaulted, assuming he is not struck, Nyarlathotep will begin to balloon outward, his hands will turn into horrible jointed claw-like structures, and his head will swell and distort. His final form will stand over twelve feet high, a skeletal horror with a wildly malformed head like the toothless skull of a human infant, and a filthy ragged robe. Seeing this transformation will cost 1D20 Sanity to anyone failing a **SAN** roll (1D3 otherwise). If the investigators remain for longer than three rounds, Nyarlathotep will finish his transformation, and the investigators will have to make another **Sanity** roll or lose 1D100 Sanity. Even a successful roll will cost 1D10 Sanity. If Shandua or an investigator can hit the deity with the Dagger of Thoth, Nyarlathotep will begin to steam, shrink, and wither until nothing is left but a stench so foul all the investigators must make **CONx3** rolls on D100 or

collapse in a swoon. They will not be able to awaken for at least 2D6 hours. Nyarlathotep will now not be able to return to this world until the next full moon. It is possible for an investigator to try to defeat Nyarlathotep with the dagger himself. Whoever strikes (and thus manages to dispel) Nyarlathotep with the dagger will gain 3D10 Sanity through this partial defeat of the deity. Anyone watching this victory will gain 1D10 SAN.

Nyarlathotep will, of course, defend himself. Each round, he may do one of three things to slaughter the player-characters. First, he could attack physically. He will only do this once he has fully transformed to monstrous form. If he hits, his massive claw or spine-like appendages will do 5D6 points of damage. He will attack twice per round, and each attack has an 85% chance of hitting. Since Nyarlathotep will not be fully transformed into monstrous form for three melee rounds, he cannot attack physically for the first few rounds. His other attack consists of web-like strands of energy. Glaring eyes and open grinning mouths are visible within the blast, which is sickly green. These webs spin rapidly out of Nyarlathotep's form and into the chosen target, who takes damage equal to the magic points Nyarlathotep expends. In this case, Nyarlathotep will spend 20 magic points per attack. He has 100 points of POW, so he will only use this method of



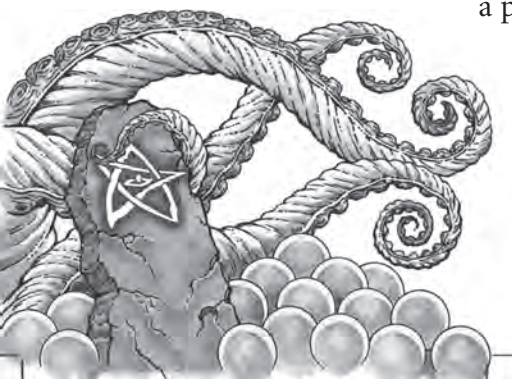


attack 4 times. Nyarlathotep's final combat tactic in this underground chamber will be to expend several magic points and summon Servitors of the Outer Gods. These servitors will seem to roll in through cracks in the air. They will fight for Nyarlathotep and will remain after Nyarlathotep has been dispelled. Hitting them with Thoth's Dagger will dispel them as well. The keeper should use whatever tactic is best for Nyarlathotep and seems best suited for keeping him safe from being struck by the Dagger.

If Nyarlathotep is finally dispelled, the investigators can attempt to dispel the curse of Thoth's Dagger. To do so will require a complex ritual chant and march, which will include the permanent loss of a point of POW from the accursed, and from at least 2 other members of the party. A working Elder Sign must be carved on

the altar (which requires both knowledge of this sign and 2 points of permanent Power from the engraver), and the dagger must be plunged into the center of the sign. The dagger itself will then fuse into the rock. The Elder Sign both permits the fusion, and blocks off its mystic powers. Once this is accomplished, not only will the curse's effects end, but the dagger's efficacy will be destroyed and the altar to Nyarlathotep defiled to the point that his minions will either have to abandon the temple or go through difficult, involved, and dangerous rites of cleansing.

The investigators must now return through the perils of the catacombs to the outside world. This trip back through the catacombs may be more dangerous than the original trip, now that the cultists have been alerted to the presence of the investigators by the noise of Nyarlathotep's battle, and also now that the investigators no longer will have the dagger in their possession. Of course, defeating Nyarlathotep might suggest to the re-



maining ghouls and cultists that th investigators are a rather tough bunch.

If they finally escape, Shanuda, if still with the group, will offer to take the investigators to the monastery at St. Pakomios, where they can retreat into meditation and contemplation. Each month spent at St. Pakomios will increase each guest's SAN by a single point (up to the maximum allowed).

*Kheft-ek ertaw en set
Seba'u Kher*

*"Thine enemy is given to the fire;
The Evil One hath fallen."*

The Egyptian Book of the Dead
Ch. 15,11,9-10



The City Without a Name

Continuing the adventure begun in *Thoth's Dagger*, an investigator receives a vision of kabbalistic significance leading ultimately to the lost city of Iram in the depths of Arabia.

BY WILLIAM HAMBLIN

INTRODUCTION

In the blazing deserts of the lifeless Empty Quarter of the Arabian peninsula, almost entirely buried by endlessly moving waves of sand, lies an ancient city of dark terror. Time has benevolently erased its name from the memory of all living men — it is the “City Without a Name” — and only echoes of its foulness have crept down through the centuries, in arcane and wormeaten parchments written by shaking hands, with insane words in forgotten blasphemous scripts. Yet, when Man forgets a horror, that horror does not necessarily die — indeed, forgotten horrors may be the most terrible of all. Dread secrets lie buried in the sands, requiring only a blowing wind to be exposed once more to the unsuspecting world.

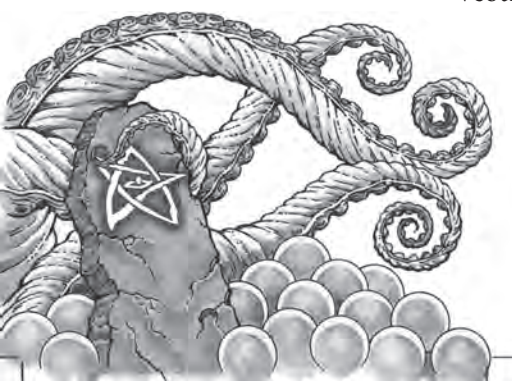
This scenario is a continuation of *Thoth's Dagger*. At the end of that scenario, the investigators found themselves in Ashmunayn (assuming they did not end their existence in the clutches of Nyarlathotep's foul minions), a city on the Nile in central Egypt. Unless he had the misfortune to be killed (or worse), Abba Shanuda, the Abbot of the monastery of St. Pakomios and member of a league of Coptic priests fighting against Egyptian cultists of the Elder Gods, would be with the investigators.

However, it is also possible to play this scenario independently. If this is desired, the keeper should skip part 1,

“The Monastery of St. Pakomios.” In this case the keeper should devise some other reason for the investigators to go to Jerusalem. A journalist could be assigned to cover an important story there about some political or religious event. Investigators on vacation could go there as tourists or pilgrims to see the marvels of the Holy Land. If one of the characters is Jewish, he could go to meet with a famous rabbi (such as the one mentioned in part 2 below). If the characters have not already met, they can do so on board ship during travel to Jerusalem. Whatever the motivation, unless the investigators have previously played out the scenario, “*Thoth's Dagger*,” they should be swiftly moved to Jerusalem and part 2.

PART 1. THE MONASTERY OF ST. PAKOMIOS

The investigators are brought by Abba Shanuda to the monastery of St. Pakomios, an ancient building complex in the eastern deserts of Egypt near the shore of the Red Sea. If Abba Shanuda is dead, they can make their way there anyway, remembering that Abba Shanuda had promised that if they needed aid, the monastery would always be open to them. The monks will welcome the investigators as heroes for their efforts in helping stymie the evil Nyarlathotep cult which had so long oppressed them. The investigators are welcome to stay at the monastery as long as they desire, where they will be given free room and board. Furthermore, Abba Shanuda tells them that they always have a place to stay,



study, or retreat from the world whenever they are in the area.

For each month the investigators stay in the monastery studying and meditating with the Coptic Christian monks, they may each increase their Sanity one point. Furthermore, while there they may study **Arabic, Greek, Coptic, or Egyptian Hieroglyphics** and increase their skills in those languages. If the keeper desires, there may be a couple of Cthulhu Mythos tomes found in the monastery library which the investigators may read (though not borrow).

When the investigators decide to leave, Abba Shanuda will give them a packet of important documents which he says he can not trust to the postal system, and asks the investigators to deliver them to a Rabbi Eleazar ben Zakai in Jerusalem. With this packet, which the investigators are asked not to open or read, they should now make their way to Jerusalem.

PART 2. RABBI ELEAZAR BEN ZAKAI

If this scenario is used as a continuation for “Thoth’s Dagger,” the investigators will enter Jerusalem with specific instructions from Abba Shanuda to deliver some important manuscripts to Rabbi Eleazar ben Zakai. They will therefore have his address and be able to find his residence easily. They may feel somewhat nervous about carrying the important documents from Abba Shanuda with them, and will hurry to find the rabbi and deliver their parcel. After presenting their letter of introduction and handing over the papers, they will soon find themselves drinking tea with one of the most brilliant Hebrew scholars in Jerusalem.

If this is being played as an independent scenario, the keeper must devise some way for the investigators to be introduced to Rabbi Eleazar. This is best accomplished if one of the investigators is a Jewish student who had heard of Rabbi Eleazar in America and has letters from other rabbis in America

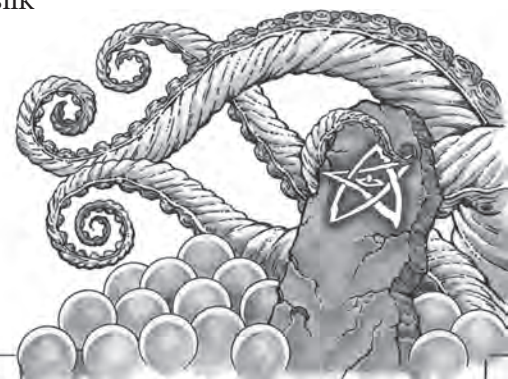


Rabbi Eleazar ben Zakai

to deliver, or who wishes to meet the great scholar. A journalist could have an assignment to interview the rabbi for a religious article in a newspaper or journal. If all else fails, the keeper can have the investigators rescue the rabbi from an assault by muggers, after which they will be invited to his apartment for tea.

Thus, no matter what, soon after their arrival in Jerusalem the investigators should find themselves drinking a cup of potent Middle Eastern tea (the unstrained kind with soggy black tea leaves and stems — and who knows what else — settled in the bottom of the cup), with the pious Rabbi Eleazar.

Rabbi Eleazar ben Zakai is a tall, lean, though wizened figure in his seventies, with long white hair and beard, and bearing the curly locks of a Hasid. He is dressed in the traditional long black frock of the Orthodox Jewish Hasidim, and always wears a black broad-rimmed hat outside, and a black silk skullcap indoors. His English is good, but not idiomatic, and his deep brown eyes have at once a sharp penetrating power and an



otherworldly gaze. His characteristics are not important, but he is extremely intelligent and learned, with deep knowledge in Jewish occultism and mysticism.

The room in which the investigators sit resembles nothing so much as a rare book room in an ancient library. Every wall and nook in the chamber is crammed with ancient leather-bound tomes and crumbling manuscripts. Most of the books are in Hebrew, with a smattering of German, French, Italian, Arabic, English, and other various and sundry volumes. A large table occupies most of the room, and is covered with stacks of open volumes and piles of papers and manuscripts. The investigators sit on rickety chairs chatting as the rabbi vigorously slurps his tea in the traditional Mid-East fashion.

“So,” the rabbi says, “Are any of you Jewish?”

If one or more of the investigators are, indeed, Jewish, the rabbi will respond with notable delight, questioning them on the conditions of the Jewish communities in America, etc. On the other hand, he will not be upset if none of the investigators are Jewish.

“I assume you have read the Torah (Old Testament)?” he will say no matter what the response to his first question. “It is my greatest joy to meditate night and day on the Words of the Holy One of Israel, Blessed be He.

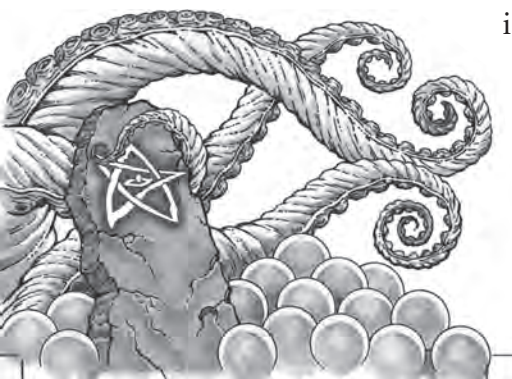
“Which of you knows who was the prophet who beheld the magnificent Merkaba of the Almighty — how do you say in English — yes, the Chariot of God?” The keeper should make the players answer for their investigators from their own memories and if, Heaven forbid, none knows the answer (it is Ezekiel; kindly keepers will allow a ½ **Know** Roll to recall this detail), they will receive a lengthy

lecture from the rabbi on the importance of studying a passage from the Torah every day. [**Keeper’s Note:** The rabbi is referring to one of the most important inci-



dents in the Old Testament from the Kabbalistic point of view, that is, Ezekiel’s vision of God as described in Ezekiel chapters 1 and 10. Any investigator succeeding on an **Occult** skill roll will recognize that the rabbi is doubtless a Kabbalist.]

Eventually, the rabbi will continue. “Ezekiel was one of the greatest of the prophets, and his vision is a pattern for us all if we too desire to commune with the Lord, the God of Israel, as is explained in the great and mystic writings of the Kabbala. But now, if you will excuse me for a moment, I must make my prayers. You may all pray with me too, even you Christians.” The rabbi passes out skullcaps for each investigator (and veils for any women present) and, after arranging his prayer shawls, begins slowly rocking back and forth, murmuring Hebraic prayers. And now the Horror begins. [**Keeper’s Note:** as the rabbi prays, one of the investigators experiences flashes of a vision. The character with the highest knowledge of **Hebrew** will receive it. If no one knows any Hebrew, or there is a tie for highest skill, then the character with the highest **POW** has the vision. If there is another



The flaming letters in the first part of the vision were as follows:
Remember, Hebrew is read from right to left.

Hebrew Letter	Hebrew Name	English Translation	Pronunciation
נ	Chet	C	Ch as in Scottish “Loch”
ד	Daleth	D	Same as English
ו	Waw	W	Same as English
ל	Lamed	L	Same as English
ה	He	H	Same as English

The letters which appeared over the city in a second part of the vision formed two words:

ל	Lamed	L	Same as English
א	Aleph	‘plus a vowel	Depends on Vowel
ש	Shin	Sh	Sh as in “Ship”
מ	Mem	M	Same as English

tie, then the character with the highest **Power** has the vision.

There is nothing inherently shocking in the vision, but the keeper should take care to reveal the full implications of what is seen only bit by bit. The keeper can read or paraphrase the following passage to the investigator having the vision.]

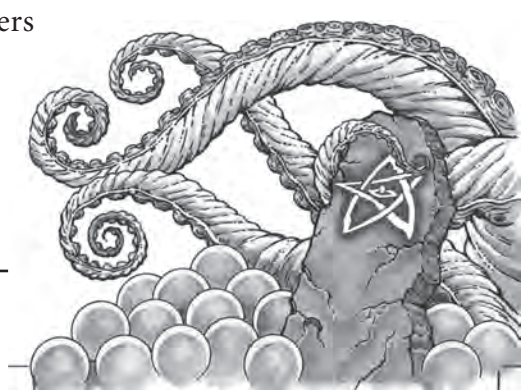
“You see nothing. Pure blackness surrounds you. Have you suddenly gone blind? Now you begin to see strange symbols in your mind, growing in brightness until they seem to be flaming. [**Keeper’s Note:** *These symbols are Hebrew letters- found in the box above — which should be shown to the investigator having the vision. If the investigator has a 5% knowledge of **Hebrew** or more, he will recognize the letters.*] These symbols blaze in your mind until they are indelibly burned in your memory, and now slowly fade, and again you see only pure blackness. Now the blackness dissipates like a mist. There begins to appear the outlines of a magnificent city coming into view. It seems archaic, built of hewn stone, but is splendid and in good repair, though no inhabitants or vegetation are evident. The most noticeable thing about the city are the numerous columns which are an integral part of all the buildings. There is a strange un-earthliness about the city, as if it were built

on some slightly warped geometric principle. The vision of the city will remain for a moment, then above the city, in black letters, will appear more strange symbols. [**Keeper’s Note:** *Found in the above box.*] The letters and the city slowly fade from view, and your normal vision finally returns.”

The entire vision lasts only a few moments, during which the investigator cannot move or speak. The vision costs 0/1D3 points of Sanity. It so happens (and not coincidentally) that the vision ends at the precise moment Rabbi Eleazar stops praying. The investigator involved will probably gasp, stagger, or collapse from the effects of the vision which, although not strenuous are certainly disconcerting. When asked what is the matter, the investigator should proceed to tell the group of his vision.

If the investigator has any knowledge of **Hebrew**, he can write out the letters he saw. If not, Rabbi Eleazar will ask him to copy the signs from memory, which the investigator will easily be able to do.

When these letters have been presented to the rabbi, he will study them for a few moments, then say, “The second phrase



is straightforward-enough. The letters spell out in Hebrew ‘Lo Shem,’ which means no name, nameless, or without a name. I presume this phrase has reference to the city of the vision, meaning that it is a city without a name.

“The first phrase is more difficult, however. If you are unlearned, I must explain that the ancient writing system for Hebrew had no symbols for short vowels, and as the first word in the vision is no standard Hebrew word, I am at a loss as to how correctly to pronounce it. The letters are C-D-W-GH, perhaps best pronounced for now as CaDaWaLaHa, but one can never be sure in these matters.

“Be that as it may, I believe that the key to this mystery lies in the Gematria — the hidden Kabbalistic meaning of the first word of the vision. Let me meditate on this matter for a few moments, and perhaps the Redeemer of Israel will enlighten us further.”

Rabbi Eleazar then sits down and says nothing for a few moments while staring at the paper. As he sits and ponders the Kabbalistic message of the word, his face grows grim, and he mutters, “No, there is a mistake ... This is not possible.” His face turns ashen, his eyes widen with horror, he gasps, lurches to his feet, and, half-collapsing, grips the arm of the investigator nearest, groaning, “Shaykh Abdurrahman .. San’a ...” He falls to his knees, clutching his chest, and whispers in a croaking voice, “Shema Yisra’eel. Adonai Eloheena. Adonai ...” and he slumps forward onto the floor. A quick examination will reveal that Rabbi Eleazar ben Zakai is dead.

***Keeper’s Notes:** The keeper should keep the investigators initially in the dark about most of the following information, revealing it slowly only after extensive research on the investigators’ parts, with appropriate skill rolls and using the methods outlined below.*

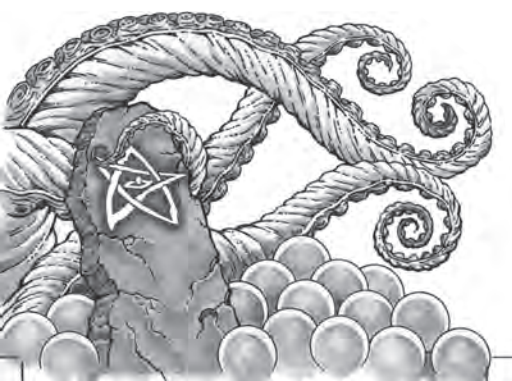
The investigators may be somewhat fearful of this vision, especially if they have played “Thoth’s Dagger.” Not to worry. In

this case the vision was caused by Divine Powers, or at least, beneficent forces. Rabbi Eleazar’s pious prayers summoned blessings on the investigators which took the form of the Kabbalistic vision, the purpose of which is to give two basic clues to the investigators which can guide them to the City Without a Name.

However, there are numerous mysteries left open to the investigators at this point.

First, why did Rabbi Eleazar die — natural or magical causes? The keeper should keep them in the dark. A medical exam will reveal heart failure as the official cause of death, but as we all know, there are many ways the heart may fail. As for Rabbi Eleazar’s death, the rabbi was one of the greatest Kabbalists in the world and his extensive knowledge of that occult science enabled him to quickly grasp the full mystical significance of the first word in the vision, C-D-W-L-H. When its true meaning became clear to him, the shock of the revelation was too much for his aged heart, and he suffered a fatal coronary.

Second, what is the significance of his dying words, “Shaykh Abdurrahman ... San’a ...” As he was stricken, the rabbi tried to give a message to the investigators to help lead them to a solution of the mystery. He has given them the name of a member of the League of Light, Shaykh Abdurrahman ibn Muhammad, a scholar living in the city of San’a, the capital city of Yemen in the southern Arabian peninsula. Rabbi Eleazar felt that this learned man would be best able to help the investigators. If any investigator has a 10% or better knowledge of **Arabic**, he will easily recognize “Shaykh” (often mispronounced in English as “sheik”) as a title of respect, meaning literally “elder.” Abdurrahman is a common Arabic name. If the investigators succeed in either an **EDUx3** or a **History** roll, they will know that San’a is the capital of Kingdom of Yemen. What they will not know is whether the name and place given by the rabbi was a warning against potential evil from Abdurrahman, or advice to seek him out.



Thirdly, the significance of the rabbi's very last words may mystify the investigators—"Shema Yisra'el..." etc. These words are simply the beginning of the traditional Jewish confession of faith, the Shema, and mean "Hear O Israel! The Lord is our God! The Lord ..." If the keeper wishes to send the investigators on a wild goose chase, he can let them pursue that for a while. However, if any investigator has even a 10% skill in **Hebrew**, he will recognize the phrase, as it is one of the phrases most commonly used by religious Jews.

Fourth, what is the strange city seen in the vision, and what is the significance of *Lo Shem* — Nameless? The city in the vision is, of course, the Nameless City, which is to be found somewhere in the desert wastes of the Rub al-Khali (Empty Quarter) of Arabia. More about the city and its history is found below, in Part 5. Its name in Hebrew, L' ShM, or Lo Shem, though it has no particular Kabbalistic significance, has a hidden meaning. If the order of the Hebrew letters are reversed, becoming, MSh 'L, the letters now spell out the Hebrew words Me-She'ol, meaning "From Hell." The Nameless City is the city from Hell.

Lastly, the investigators are still in the dark as to the significance of the mystic word C-D-W-L-H. As a preliminary to understanding the meaning, the keeper should read the scenario's appendix, "The Kabbalistic Science of Gematria," which contains a full discussion of the subject. This knowledge can prove useful in future scenarios designed by the keeper, as Kabbalism was a famous and much-used occult science in the middle ages. Once this article is understood, the keeper should examine the following Kabbalistic interpretations of C-D-W-L-H. None of this information should be revealed to the investigators except under conditions to be described later.

First, the proper pronunciation of C-D-W-L-H is CaDuLHu. It is perhaps becoming clear by now that it is one Hebraic form of the English Cthulhu.

The true significance of the word can only be understood through Gematria. There are

five major methods of using gematria, and the gematriac value of the word C-D-W-L-H will be examined according to each of these five methods.

Method One: According to this basic method, Cthulhu has a gematriac value of 53, which is $C=8 + D=4 + W=6 + L=30 + H=5$.

Method Two: According to the "Small Number" method, Cthulhu has a value of 26; $C=8 + D=4 + W=6 + L=3 + H=5$.

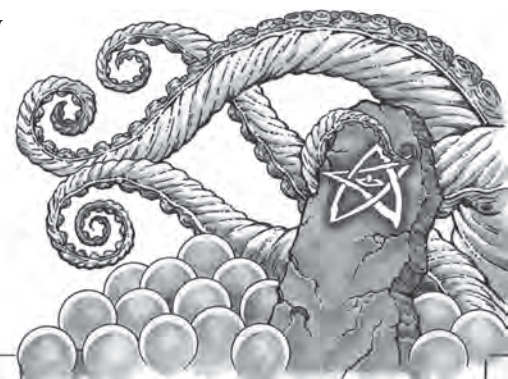
Method Three: Adding the square of the value of each letter. For Cthulhu, this is $C=8 \times 8=64 + D=4 \times 4=16 + W=6 \times 6=36 + L=30 \times 30=900 + H=5 \times 5=25$ all of which equals 1041.

Method Four: The Series method of adding up the value of all preceding letters yields $C=1+2+3+4+5+6+7+8=36 + D=1+2+3+4=10 + W=1+2+3+4+5+6=21 + L=105$ (trust me) $+ H=1+2+3+4+5=15$, giving a total of 187 for Great Cthulhu.

Method Five: Filling gives Cthulhu a value derived as follows: C is spelled C-Y-T= $8+10+400=418$; D is spelled D-LT= $4+30+400=434$; W has three different spellings (see discussion) of which W-Y-W= $6+10+6=22$ is used here; L is spelled L-M-D= $30+40+4=74$; H also has variant spellings, and the one used here is H-H= $5+5=10$. Adding all of these together gives a total of 958. The Special Rule is now invoked, whereby the number of letters in the word can be added to the total value. Since C-D-W-L-H has five letters, 5 is added to 958, giving 963 as the Filled value for Great Cthulhu.

According to these five methods, then, there are five gematriac values for Cthulhu in Hebrew. In ascending order, they are: 26, 53, 187, 963, and 1041.

If we examine the occult significance of the first number, 26, we see that it is not an intrinsically evil number. Indeed, it is the same as the Hebrew Name of God, Jehovah, or more correctly pronounced Yahweh, of which the consonants for gematria



are Y-H-W-H = $10+5+6+5 = 26$. Thus, the value of Cthulhu arrived at by method 2 is equal to the value of Yahweh from method 1. This could be a good sign, meaning that Cthulhu is a part of, or an alternative name for God. On the other hand, it could be something which is trying to replace God, and as we shall see, this latter is clearly the correct interpretation.

If we examine the occult significance of 53, we find that it is one higher than the gematriac value of Y-H-W-H arrived at from method 5. Thus it is clear from this rendering that C-D-W-L-H is something that is trying to replace God, in that its value is 26 to Yahweh's 26, and further trying to dominate God, as its value is 53, one more than Yahweh's 52. Note also that $26+26$ is also equal to 5.

Likewise 187, the number derived for Cthulhu from method 4 is one more than the value of Yahweh derived from method 3, which is 186. Here again Cthulhu is a number trying to surpass and replace Yahweh's number.

In addition, there are in Hebrew three other names for God based on the root 'L (meaning "strong or mighty"). Thus we have 'L-H-I-M, pronounced Elohim, 'L pronounced El, and 'L-W-H pronounced Eloah. If we take the gematriac value for the last of these, Eloah, or 'L-W-H according to method 3, Squaring, we arrive at $1 \times 1 = 1 + 30 \times 30 = 900 + 6 \times 6 = 36 + 5 \times 5 = 25$ all of which add up to 962. This again is one less than Cthulhu's value of 963.

Thus, gematria greatly emphasizes that Cthulhu is a being attempting to replace or overcome God, in that Cthulhu's 26 equals Yahweh's 26, Cthulhu's 53 is one more than Yahweh's 52, Cthulhu's 187 is one more than Yahweh's 186, and Chulhu's 963 is one more than Eloah's 962. When Rabbi Eleazar had finished these gematriac calculations he began to realize that the name

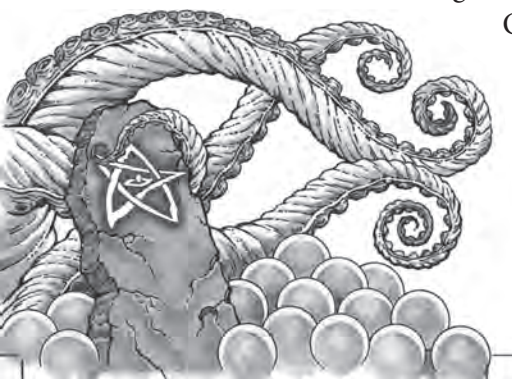
Cthulhu was represented in gematria by one of the most evil combinations of numeric values possible.

However, it was Cthulhu's last value, 1041, which caused Rabbi Eleazar the final shock which took his life. In the Bible, the powers of Darkness are occasionally represented by a monstrous beast called in English "Leviathan" (mentioned four times, see Job 41:1, Psalms 74:14 and 104:26, and Isaiah 27:1). According to these passages Leviathan is a monster that dwells in the sea that opposes god and has been ensnared. The Hebrew spelling of Leviathan is L-W-Y-T-N, which has a basic value according to gematria method 1 of $30+6+10+400+700=1146$. Using the Special Rule mentioned in the appendix, 1 can be added to the value of Leviathan, giving 1147 as the final gematriac value. As mentioned in the preceding paragraph, one of the names of God is 'L, which according to method 5 gives a value of $1+105=106$. Now, if the value of God is subtracted from the value of Leviathan, the result is $1147-106 = 1041$, which is exactly the value of C-D-W-LH according to method 3. The Occult interpretation of this relationship which when realized caused the death of Rabbi Eleazar, is as follows: in the Torah, Leviathan is defeated by God who thereby saves mankind from Leviathan's evil powers. However, if the power of God is taken away from Leviathan, which in the gematria is represented by subtracting the gematriac value of God, 106, from Leviathan's value of 1147, the result is the gematriac value of Cthulhu. Cthulhu, then, is the monster Leviathan when God's controlling power is removed. It is the power of Darkness unleashed — Leviathan Unbound!

PART 3. JERUSALEM

The investigators now find themselves in a room filled with books, a dead rabbi, and a mystery. If the investigators decide to search the room they can find the following items of interest (with appropriate **Spot Hidden** or **Luck** rolls, at the option of the keeper):

1) The address of a certain Shaykh Abdurrahman ibn Muhammad in San'a, Yemen. This



might give the investigators an idea of where to go for further knowledge.

2) Numerous letters and references to a Rabbi Solomon ben Yusuf who lives in Jerusalem. He is evidently a good friend of Rabbi Eleazar's, and the investigators might contact him for help. Perhaps the investigators might even realize that Rabbi Solomon might be able to help them discover the secret meaning of C-D-W-L-H.

3) A general book in English on Kabbalism, giving a +1% to **Occult** knowledge, and a +05% to **Gematria** knowledge (a sub-branch of the **Occult** which will be discussed more below), if read thoroughly. It takes several days to study thoroughly.

4) If any investigators can read **German**, there is a book by F. Dornseiff, *Das Alphabet in Mystik und Magie*, which will discuss the science of gematria. If this book is read it will add +2% to **Occult** and +10% to **Gematria** skill. It takes at least a week to read thoroughly.

5) If any investigator can read **Latin**, he can find a copy of Christian Knorr von Rosenroth's *Kabbala Denudata*, printed in the 1680s, which will add +6% to **Occult** and +15% to **Gematria**. It takes at least two months to study thoroughly and completely. Reading this book also costs 0/1D2 points of Sanity due to sheer complexity.

6) If any investigator can read **Hebrew**, there is a very useful book on Kabbalism, *Sefer ha-Zohm*, compiled in 13th-century Spain. Reading this completely will add +8% to **Occult** and +20% to **Gematria**. It takes at least 4 months to peruse. Readers lose 1/1D4 points of Sanity.

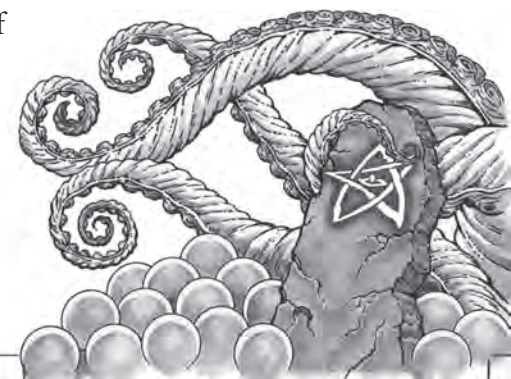
If the investigators contact the police, they will swiftly be cleared of any possible charges in Rabbi Eleazar's death.

There are several lines of action open to the investigators.

Research: With a little effort the investigators can begin research in any number of libraries in Jerusalem. They can study Gematria

and Kabbalism and try to decode the arcane meanings of the words and vision. There may be any number of things that the investigators may wish to learn; including the meaning of Rabbi Eleazar's last words, and discovering who, what, where, etc. is Shaykh Abdurrahman and San'a. The main thing for them to learn is the hidden meanings of the words of the visions. To do this they must either talk to an experienced Kabbalist (like Rabbi Solomon ben Yusuf) or learn it themselves by study. For every 5 points of **Occult**, an investigator is considered to already have a 1% knowledge of Gematria, or Kabbalism. To learn additional Gematric knowledge, they may subtract 3D6 from their INT. The result is the number of percentage points of Gematria they can learn in a week of hard study. Roll the 3D6 again every week. If an instructor (a rabbi learned in Gematria) is present, only 2D6 is subtracted from the characters' INTs to determine how much is learned. Once the Gematria skill is learned, learning additional Occult knowledge will not add to Gematria. Nor will learning Gematria add to the Occult skill score, though use of Gematria may well aid in the solution of many occult problems.

If the investigators learn Gematria, they may well try to figure out the meaning and hidden numbers of the word C-D-W-L-H. There are eight secrets in this learning; the five numeric values mentioned above, the proper pronunciation of the word (CaDuL-Hu), Cthulhu's relationship to the names of God, and Cthulhu's relationship to Leviathan, this last including his status as Leviathan Unbound. To learn these eight secrets, the character must succeed in eight consecutive **Gematria** skill rolls. The meanings are discovered in the following order: Method 1 (value 53), Method 2 (value 26), correct pronunciation of CaDuLHu, Method 3 (value 1041), Method 4 (187), Method 5 (963), Cthulhu's domineering rela-



tionship to the names of God, and finally, Cthulhu's status as Leviathan Unbound. If one of the rolls is failed, the character cannot attempt any more skill rolls, and fails to discover all successive meanings of the Kabbala. In addition to the **Gematria** skill use, the character must have at least a 10% **Cthulhu Mythos** skill in order to learn the correct pronunciation of CaDuLHu, and he must have at least a 25% **Cthulhu Mythos** to comprehend Cthulhu's status and relationship with Leviathan. A student may attempt to make the skill rolls to figure out the full meanings every month of study.

Finding Rabbi Solomon ben Yusuf: If the investigators try to contact Rabbi Solomon, he will prove easy to find. He is an Eastern European Jew, short, muscular, and blond, with Slavic features. He is in his mid-forties, and though religious, does not always wear the orthodox Hasidic dress.

Rabbi Solomon ben Yusuf

STR 14 CON 13 SIZ 13 INT 18 POW 9
DEX 12 APP 7 EDU 17 Sanity 78 HP 13

SKILLS: Archaeology 20%, Cthulhu Mythos 20%, Gematria 65%, History 40%, Library Use 70%, Occult 30%, Persuade 40%.

LANGUAGES: English 60%, German 70%, Hebrew 99%, Polish 80%, Yiddish 99%.

As is apparent, meeting Rabbi Solomon would very much speed up the research into the Gematriac values of C-D-W-L-H. If the investigators don't seek him out, the keeper could arrange to have him meet them in the library where he can offer his help in whatever research problem the investigators are obviously engaged in, as they chase about the Kabbala section of the library. Rabbi Solomon can tell the investigators most of what they want to know, but lacks sufficient Cthulhu Mythos knowledge to uncover the secret of the Leviathan connection.

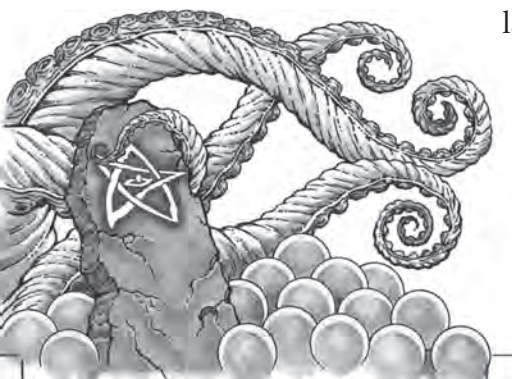


Rabbi Solomon ben Yusuf

The Traitor

In this scenario, there are five important non-player-characters whom the investigators can encounter: Rabbi Solomon, mentioned above; Major Wilfred Cuttingham in Part 4; Shaykh Abdurrahman and Professor von Klappenburg in Part 5; and Umar in Part 6. As a general rule, each of these individuals has an important part to play in helping the investigators arrive at the Nameless City. However, one of them should be a secret traitor — in reality a Cthulhu cultist aiming at preventing the investigators from discovering the secrets of the Nameless City and destroying them. Which character is the traitor can vary from scenario to scenario. The keeper should carefully evaluate his players and decide which non-player character is best as the villain for his purposes. If he can come to no conclusion, he can decide randomly.

Whichever individual is the Cthulhu-worshipping traitor will have normal characteristics and skills, with the exception that his Sanity is 0, his **Cthulhu Mythos** knowledge is 80%, his POW is 17, and he knows the following spells: Summon/Bind Star Vampire, Contact Cthonian, Contact Hound of Tindalos, Contact Sand-Dweller, Contact Shudde M'ell, Dread Curse of Azathoth, and Elder Sign.



When the traitor joins up with the investigators (each individual listed above joins at different points in the adventure), he will immediately begin to attempt to hinder the advance of the party. He will do any or all of the following things:

- He may attempt to steal the most valuable magical books or items of the investigators. This theft will naturally be blamed on local burglars.
- He will attempt to misdirect and misguide the investigators with false information.
- If he feels his activity is suspected, he may summon Star Vampires (or Sand-Dwellers, if the group is currently in a desert area) to attack the investigators, targeting the investigator(s) most openly suspicious of the traitor

He should not overtly attempt to kill all of the investigators for he wants them to arrive at the Nameless City, where they can be used as sacrifices (see Part 6). Thus, he will give the minimum amount of information and help required to aid the investigators, but will try to keep them from learning too much, especially while still in civilized areas.

The traitor should occasionally leave some tell-tale clue that will help the investigators suspect him. Footprints, special cigarette butts, etc. could be evidence which the investigators could uncover using **Track** or **Spot Hidden** skills. If a book was stolen, perhaps his hands would be stained with the moldering leather of the book's cover. If false information is provided, the investigators might later learn the truth and thereby suspect the traitor.

The keeper should make every attempt to have each of the important non-player-characters join the investigators on their journey (even if by fiat). If, despite all efforts, he cannot force all the characters on the party, the traitor should definitely wind up being one of those that does go with the group.

Generally speaking, no more than a single character should turn out to be a traitor, but if the party is quite experienced, more than one

might be so. In no case should all the non-player-characters be Cthulhu cultists.

Traveling to Yemen in search of Shaykh Abdurrahman: If the investigators unwisely decide to travel directly to Yemen without doing any research in Jerusalem, they can either take the train from Jerusalem, or boat from Aqaba to Jidda. Either way, the keeper can try to have them meet Rabbi Solomon on their voyage, which is described fully in Part 4.

PART 4. THE JOURNEY TO YEMEN

If desired, the journey to Yemen can pass quite quickly. In game time, it will last two to four weeks, depending on travel connections and local conditions. It should be uneventful. There are two possible routes.

Route 1. First, the travelers go from Jerusalem to Aqaba by hired car or caravan; then from Aqaba to Jidda by boat. From Jidda, they must take a boat to Al-Hudayda, and thence to San'a by either caravan or hired car. This route has a number of advantages. The trip from Jerusalem to Aqaba is oft-traveled, and a car can be easily hired for the trip. From Aqaba to Jidda and then to Al-Hudayda are frequent boats, though there could be some trouble from Arab pirates. Al-Hudayda to San'a is a trip up into fairly mountainous country. There is no regularly scheduled transportation, but a car and driver can be hired for the right price, and one can always tag along with a local caravan.

Route 2. On this route, the investigators take a hired car or caravan from Jerusalem to Amman. Then, they go from Amman to Medina by train, on the Great Pilgrimage Railway, traveling with pious Mohammedans. From Medina, a car or caravan is taken to Jidda, from whence a boat is taken to Al-Hudayda. Lastly, a car or caravan is taken to San'a. The route from Jerusa-



RANDOM EVENTS TABLE (ALL TIMES GIVEN IN DAYS)

Route One

Stage of Journey	Mode of Transportation	Delay Time	Travel Time	Chance of Breakdown	Brigands or Pirates	Cost in \$
Jerusalem/Aqaba	Car	1D4-1	1D3	10%	10%	\$50/day
	Caravan	1D6-1	1D4+6	none	20%	\$1/day/person
Aquaba/idda	Ship	1D4	1D3+1	20%	10%	\$25/person
Jidda/Al-Hudayda	Ship	1D6	1D3	30%	20%	\$15/person
Al-Hudayda/San'a	Car	1D8-1	1	30%	10%	\$75/day
	Caravan	1D6	1D3+3	none	20%	\$1.50/day/person

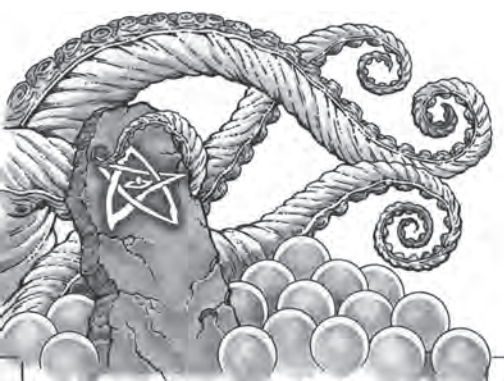
Route Two

Stage of Journey	Mode of Transportation	Delay Time	Travel Time	Chance of Breakdown	Brigands or Pirates	Cost in \$
Jerusalem/Amman	Car	1D3-1	1	10%	none	\$2.50/person
	Caravan	1D3	1D3	none	none	\$1/day/person
Amman/Medina	Train	1D3	1D3+1	20%	20%	\$25/day/person
Medina/Jidda	Car	1D8	1D2	30%	10%	\$75/day
	Caravan	1D4	1D6+8	none	10%	\$1.50/day/person
Jidda/Al-Hudayda	Ship	1D6	1D3	30%	20%	\$15/person
Al-Hudayda/San'a	Car	1D8-1	1	30%	10%	\$75/day
	Caravan	1D6	1D3+3	none	20%	\$1.50/day/person

Jerusalem to Amman is in British-occupied land and is frequently traveled by Europeans. The Great Pilgrimage Railway goes regularly to Medina, but has the disadvantage of passing through Bedouin-held territory in which it is possible that the rail lines could be cut or attacks made on the train. In Medina great care should be taken not to offend Muslim sensibilities. Though non-Muslims are permitted in the city outskirts, none can enter the sacred precincts of the Mosque of the Prophet Muhammad. The trip from Medina to Jidda is a well-traveled trade route, but subject to dangerous brigand attacks. From Jidda to San'a the route is identical to Route 1.

The keeper can simply allow the investigators to arrive safely at San'a, taking two to four weeks. If this is done, the keep-

er should skip the following sections, going directly to the "Special Events" table. Those keepers wishing to prolong the scenario's enjoyment and have a bit more excitement can have the investigators make the journey in detail using the charts and descriptions above. The first thing to do is for the investigators to pick the route they wish to take. The keeper should give the players only the information given above about the two routes. Specific information as to prices, exact travel times, etc. can only be obtained when the investigators arrive at the next stage of their journey. Thus, the current cost of taking a car from Medina to Jidda is unknown in Amman or Jerusalem. The following table gives an outline of the travel time, expenses, and possible events of the journey.



Explanation of the Random Events Table

MODE OF TRANSPORTATION: This refers to the type of transport used. *Cars* refers either to motor-cars which can carry four people and their luggage, or to larger buses or trucks, which carry eight people and luggage. Trucks cost half-again as much as cars. One of the passengers must be the driver, and vehicles cannot be rented without a driver, so a car carries only three investigators, and a truck only seven. *Caravan* means that you have purchased a ride on a camel and a place in a caravan along with many local people. This type of transportation is slow, dirty, and tiresome, but cheap. *Ship* is traveling by craft which are definitely not classed as luxury liners. Europeans are given their own, more expensive berths, while locals travel on the decks. *Train* — again, Europeans and natives are segregated, many natives traveling on the train roof.

DELAY TIME: This will tell how many days the investigators will have to wait in the area before the type of transportation desired can leave. The range is established by rolling the appropriate dice. By paying twice as much, a car's owner can be persuaded to leave a day earlier.

TRAVEL TIME: This is how many days it will take to get to the desired destination, barring breakdown.

CHANCE OF BREAKDOWNS: This is the percentage chance of having a mechanical breakdown while traveling. If a breakdown occurs, a train or ship will be stalled and delayed for 1D3 days. A car must be repaired using **Mechanical Repair**. Even if the **Mechanical Repair** skill roll succeeds, the car will not be ready to go again for a day. Each successive failed **Mechanical Repair** roll delays the car for one more day. The car's driver is considered to have 30+3D10% **Mechanical Repair**. If a 96-00 is rolled while attempting to fix a broken car, it is seriously disabled, and cannot be repaired without parts from the nearest city. The characters are stranded and must spend 1D6 days returning to their

starting point, there procuring either another car or taking a caravan. If the investigators are forced to walk back, a second roll is made to check for brigands, and chances of them appearing is doubled.

BRIGANDS OR PIRATES: This is the percentage chance that the travelers are attacked by Bedouins, if on land, or by pirates, if on sea. There are four possible results:

By Car. If the travelers are in a car, they can attempt to flee. If they do so, the driver (if it is the native driver, he is considered to have a skill of 1D4+2 x 10% in driving) must attempt a **Drive Automobile** roll. If he succeeds, he outraces the Bedouins. If he fails, the car has a breakdown (flat tire, tip over, high center, etc.) on the rough ground, and are caught. There will be 2D6 attacking Bedouins. If the investigators wish, they may hire an armed native guard to ride with them (but of course, such a guard will take a seat in the car, for which the investigators must pay) at \$10 a day for normal guards and up to \$25 a day for skilled guards.

Typical Guard

HP 13 DEX 11

Weapons: Old Rifle 30%, 2D6 damage.

Skilled Guard

HP 15 DEX 13

Weapons: Old Rifle 60%, 2D6 damage.

By Caravan. In this case, the Bedouins are likeliest to attack the caravan camp just before dawn. There will be 1D4x10 Bedouins, 2D6 caravan guards (as per "normal guard" above), and 1D6x10 travelers, of whom some may be armed. If the Bedouins are outnumbered by more than two to one by the caravan, they will just fire a few shots and then be easily driven off. Otherwise, they will attack



fiercely. The travelers, except for the armed guards and the investigators, will fight ineffectually, spending most of their time screaming, running, and trying to get away on camelback. Thus, the investigators will have to fight alongside the caravan guards, against as many as 40 fierce Bedouin bandits. The bandits will preferably shoot at the guards, rather than the Europeans, hoping to obtain a healthy ransom from European captives. They will kill European opponents only if forced to do so.

By Train. If bandits attack a train, there will be a “Cowboys and Indians” type assault (or should we say “Bedouins and Englishmen”?). The Bedouins will ride alongside the train on horses and camels while attacking and trying to jump aboard the train. They may cut the tracks ahead of the train, forcing it to stop (there is a 30% chance of this). The goal of the bandits is to pillage anything of value from the train and possibly to make off with a few captives. They will probably not hang around long enough to steal anything but objects of obvious value. Thus, watches, boots, or purses will be taken, but hidden wallets might not be. There will be 2D4x10 Bedouins attacking the train. On the train will be 1D3x10 native soldiers, 1D6 British soldiers manning a machine-gun on one of the cars. There are also 1D6x10 passengers, but they will not fight. Rather than fight out such a mass battle, simply add up the total numbers on each side. If the Bedouins do not outnumber the train’s forces by more than two to one (counting each British soldier as 5 men), the Bedouins will be beaten off, unless it suits the keeper’s purposes to do otherwise. If there are more than twice as many Bedouins as defenders aboard the train, then there will be a hot battle, which the Bedouins may well win. The investigators may wish to participate in

the battle instead of crouching down behind their seats safely. If an investigator fights, have him attempt a **Luck** roll every combat round. If he fails his

Luck roll, that round a Bedouin raider will shoot at him, possibly hitting or killing him. He can shoot every round, if he wishes. The fight will rage for 2D6 rounds of active combat before one side or the other is victorious. If the Bedouins win, they will climb aboard, commence in looting. If the Bedouins lose, they will ride away howling, and the train’s passengers will give out a hearty cheer.

Whether attacked while in a car, on a train, or in a caravan, the type of attackers will be the same: raiders. About 60% of the raiders should be mediocre, as given below. About 30% should be veterans. And no more than 10% should be leader-quality. However, even the smallest band will have a leader.

Mediocre Bedouin Bandit

HP 11 DEX 10

Weapons: Old Rifle 25%, 2D6 damage

Dagger 35%, 1D4+2 damage.

Veteran Bedouin Bandit

HP 13 DEX 12

Weapons: Old Rifle 50%, 2D6 damage

Dagger 70%, 1D4+2 + 1D4 damage.

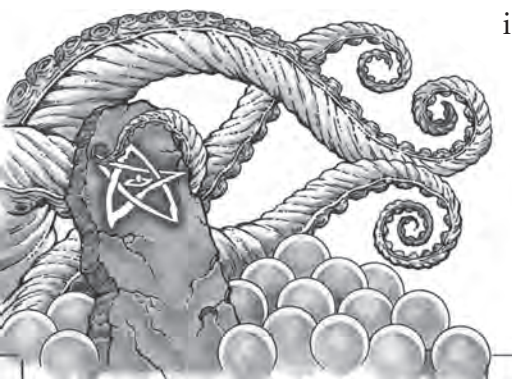
Leader Bedouin Bandit

HP 15 DEX 14

Weapons: Good Rifle 75%, 2D6+3 damage

Dagger 95%, 1D4+2+1D4 damage.

By Ship. If on ship, the investigators’ large vessel will be assaulted by 1D3+1 smaller craft with 1D3+1 x 10 pirates (20 to 40) per craft. Roll 1D10. If a score of 1-4 is obtained, none of the pirate craft have any cannon. If a score of 5-8 is obtained, one of the ships has a cannon; and if a score of 9 or 10 is rolled, two of the pirate ships have cannon. The investigators’ craft will have 1 cannon, 3D6 native soldiers, and 1D4 British marines, plus 1D6x10 mostly unarmed passengers. Sounds hopeless, doesn’t it? The keeper can either just decide



that the pirates are driven off, or that the investigators' ship is captured. The pirates have a 10% chance to hit with their cannons (if any), and the investigators' ship has a 20% chance to hit with its cannon. Each round, all cannons fire. The pirate ships have 6 rounds before they can get close enough to board the ship. If half or more of their ships are hit by cannon fire before boarding, the pirates will give up the assault and sail away, bailing frantically. If not, they will reach the ship, board, and take it over. There are so many pirates and so few effective defenders that the outcome will not really be in doubt if they are allowed to board. If the pirates manage to hit the investigators' ship as they close, then it will be holed and start to sink. Whether or not the pirates are driven off before boarding, the ship will be swamped in 1D10 hours. If the pirates board, they will take only richly-dressed captives, otherwise stealing as do the train-robbers described above. There are enough lifeboats in the ship for about 20% of the passengers, and fighting will be bound to occur to secure a place in them. The investigators are probably the only Europeans aboard, except for the marines, and the marines will certainly try to help the investigators get a boat for themselves. If the marines were killed in the fight, or overwhelmed while holding off the natives trying to get to the investigators' lifeboat, then an investigator or three might have to try to swim to shore. This will take 1D20 successful **Swim** rolls, with a percentage chance of getting picked up by pirates equal to the number of **Swim** rolls attempted.

Capture. If an investigator is captured, whether by brigands or pirates, he will be ransomed back at the following prices: young men under the age of 30 at the price of \$10 per point of STR and SIZ; young women under 30, \$100 per point of APP; women over 30, \$75 per point of APP; men from 30 to 50 \$100; men over 50, \$50. Successful bargaining with the brigand's representative may reduce these prices by up to 30%. The brigand's representative has a **Bargain** skill of 80%. Peo-

ple of obvious wealth (finely-clothed, having quantities of money or jewelry — which will not be returned — on them, etc.) will be held for at least \$5000. Clerics of any religion will be freed without ransom. The ransoming procedure takes 3D6 days to complete. Brigands will treat captives without unnecessary roughness, as their entire purpose is to get money. They may even befriend their prisoners, though this won't affect the ransom price and women prisoners especially will not be mistreated. Business is business. Women will not be sexually mistreated, as this definitely lowers the ransom value to the Bedouin mind. If the ransom is not received within 30 days, all prisoners will be sold to various tribes as slaves, young women being sold as concubines. If all the investigators are captured at once (which is likely if, for instance, they are attacked when in a car), then a ransom price will be determined, and one or two prisoners will be freed to go and collect the money to buy the freedom of all. It is possible that knowledgeable investigators might try to hire a different, friendly, Bedouin clan to raid the rogues and free their prisoners. These fellows will be the same quality as the Bedouin bandits given above, and will cost \$20 for a mediocre warrior, \$50 for a veteran, and \$100 for an experienced leader. It can be assumed that if at least half-again as many hired Bedouins attack as there are raiders in total, the hirelings win and free the captives. Alternately the authorities might be convinced to stage a similar raid, if the keeper allows.

COST IN \$: This refers to the prices to hire the indicated transportation. Prices are given in U.S. dollars, but refer only to gold or silver money. If paper money is used, it must be traded for local gold and silver coinage at a 10 to 20% loss in value, depending on the investigator's skill at bargaining. Except for the train ride and the car ride from Jerusalem to Amman, all prices are plus or



minus 20% depending on **Fast Talk**, **Oratory**, **INT**, or other skills or attributes the keeper deems most fit for bargaining. investigators unable to speak **Arabic** being at a distinct disadvantage.

Special Events

In addition to the above events, the keeper should introduce some of the following special events, at his convenience or whenever least opportune for the investigators.

Robbery: A thief is likely to attempt to rob the investigators, especially if they leave any valuables unguarded in an unlocked room. Every time this happens, there should be a 20% chance that the valuables are stolen. Each time valuables are left unguarded in a locked room, there is a 10% chance that something will be stolen.

Pickpockets: A pickpocket may strike anytime that the investigators are in a crowded situation. The pickpocket's skill will be equal to $1D8+2 \times 10\%$. If the thief fails his skill roll, the victimized investigator can try to sense his attempt by succeeding at his own **Spot Hidden** or **Pickpocket** skill roll, whichever is higher.

Illness: Each week of travel, all investigators must attempt to roll their **CONx5** or less on $1D100$. If the roll is failed, the victim will come down with a minor illness. This will effectively decrease all his statistics (except for **SIZ**, **EDU**, **POW** and **Sanity**) by three points till cured, also reducing his Hit Points (through loss of **CON**), **Luck**, and **Idea** rolls, and also Magic Points. Each day that the victim is sick, they may attempt to roll his **CONx1**. When he succeeds, then he is cured.

If the initial **CONx5** roll was failed by rolling 96-00, then the individual becomes seriously ill, and incapable of travel. They may attempt a **CONx1** roll every week, and success indicates



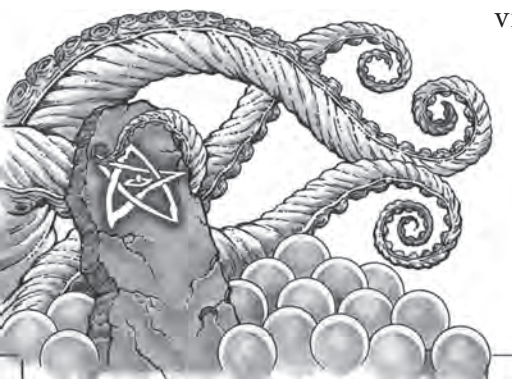
Major Wilfred Cuttingham

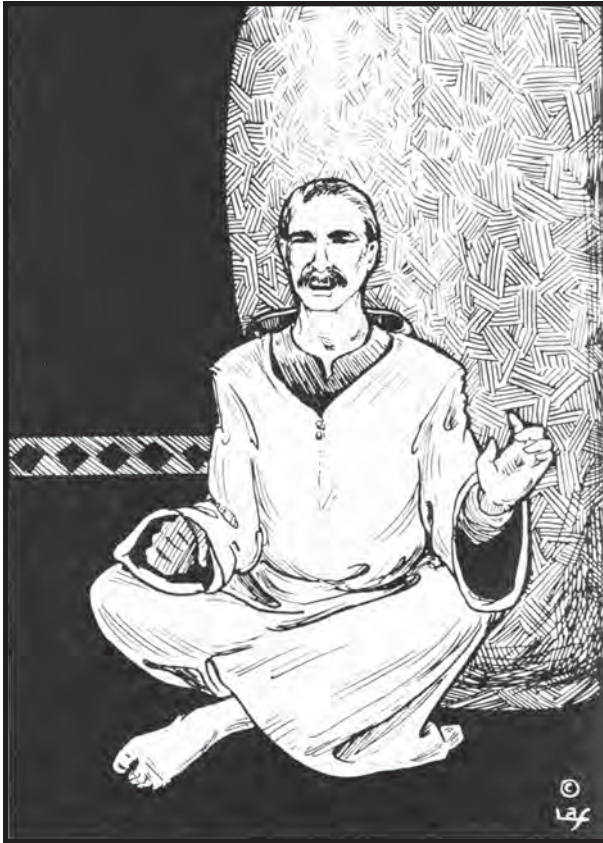
that he is recovered. If they must travel or engage in activity other than bed rest, he will take $1D3$ points of damage each day of such activity. Medical attention (via a successful **Medicine** roll), including successful **Treat Disease**, **Diagnose Disease**, and **Pharmacy** skill rolls will double the chances for recovery to **CONx2**.

Major Wilfred Cuttingham

When the investigators arrive at Jidda, they will meet Major Wilfred Cuttingham, His Royal Majesty's Vice-Consul of Jidda. He is tall, blond, with a long mustache, and definitely aristocratic ways, whose major passion is the hunt.

He is an outdoorsman and great hunter. When he hears of the proposed expedition to Yemen, he will desire very much to go along to do some hunting there, as well as to possibly travel into the Empty Quarter. Like all old hands here, he has heard of the Nameless City, and would be proud to belong to the expedition finding it. He would be quite useful in accompanying the investigators, not only for his own quite adequate skills, but also because he can cut through





Shaykh Abdurrahman ibn Muhammad

much paperwork and red tape by virtue of his position as vice-consul.

Major Wilfred Cuttingham, Vice Consul of Jidda

STR 16 CON 15 SIZ 15 INT 13 POW 14
DEX 15 APP 12 EDU 14 Sanity 75 HP 15

SKILLS: Conceal 40%, Climb 75%, Drive Automobile 75%, First Aid 75%, Geology 40%, Mechanical Repair 40%, Natural History 30%, Ride (Camel) 25%, Ride (Horse) 75%, Spot Hidden 75%, Track 75%.

LANGUAGES: Arabic 50%, English 99%.

WEAPONS: Lee-Enfield Rifle 90%, 2D6+3 damage
.38 Webley revolver 90%, 1D10 damage
Sword (fine cavalry saber) 75%, 1D8+1+1D4 damage.

PART 5. YEMEN

Going to the Kingdom of Yemen in the early 20th century is somewhat like entering the Middle Ages. The city of San'a sits in the high mountains amidst fairly lush vegetation — the mountains here get more rainfall than any other

part of Arabia. The city is surrounded by high fortress walls, the buildings are all mud brick or cut stone, and all the buildings are several stories high and whitewashed or decorated with lively colors. The people, though not overtly antagonistic, are suspicious of all strangers, especially a European *Faranji*. Though reticent, a proper bribe (called *baksheesh*) will loosen the tongue of all but the most tight-mouthed. Locals will assume that all Europeans are rich, they will attempt to charge exorbitant prices for everything.

The investigators have most likely come to San'a to seek Shaykh Abdurrahman ibn Muhammad. They may not be sure whether he is to be trusted or not, but they should have the idea (possibly inculcated through hints of the keeper) that the key to the mystery lies with Shaykh Abdurrahman. He is well-known to the city officials, and with a little *baksheesh* the investigators will be told that he can always be found teaching in the city's main mosque. If the investigators ask about his character, they will be told that he is a pious, though somewhat eccentric scholar.

Shaykh Abdurrahman ibn Muhammad

When the investigators go to the town mosque (to enter, they must remove their shoes, and female investigators are unable to join them), they will see a slender, middle-aged scholar, whose raven black hair is just beginning to streak with gray, sitting cross-legged, back against a pillar in the shade of a colonnade on the side of the mosque, lecturing a group of young students with a dynamic voice. Shaykh Abdurrahman ibn Muhammad is, by universal accord, the most brilliant scholar of San'a, and he never lacks an audience when he lectures at the mosque.

Shaykh Abdurrahman speaks no English, so the investigators must talk to him through one of



the investigators who (hopefully) speaks **Arabic**. If none do, then Major Cuttingham can translate, or a native can be hired.

Shaykh Abdurrahman ibn Muhammad

STR 7 CON 8 SIZ 13 INT 18 POW 16
DEX 9 APP 15 EDU 17 Sanity 75 HP 11

SKILLS: Astronomy 40%, Cthulhu Mythos 25%, History 80%, Occult 80%, Persuade 90%, Psychology 50%

LANGUAGE: Arabic 99%.

SPELLS: Elder Sign, Summon/Bind Fire-Vampire, Contact Tsathoggua.

If the investigators tell Shaykh Abdurrahman their story, he will react with shock and sorrow at the news of Rabbi Eleazar's death, and then converse with the investigators, dismissing his class.

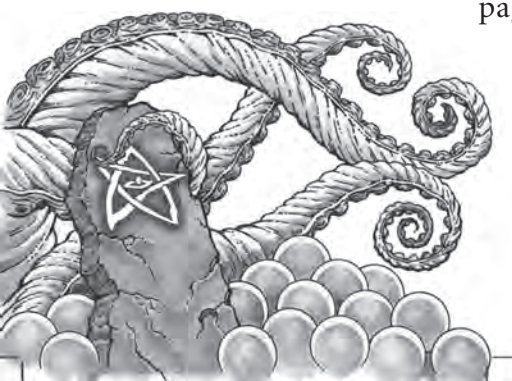
If he is told of the arcane Hebrew name C-D-W-L-H, he will instantly recognize it as the parallel of an Arabic name, and say, "These letters in Hebrew spell out in Arabic a dreadful name of horror: Khadhulu!" [***Keeper's Note:** if the investigators haven't yet realized that C-D-W-L-H is the Hebrew spelling of Cthulhu, they should get the idea now.*] "The name Khadhulu was revealed by Allah Himself to the Prophet Muhammad, may the prayers and peace of Allah be upon him, in the Holy Koran, the best of all books, when He stated: 'For Mankind Satan is Khadhulu.' (Koran 25:29). Now, my friends, most commentators have interpreted the word 'Khadhulu' to be an adjective, meaning 'the forsaker,' so that the verse would mean 'Satan is a forsaker of Mankind.' But it is clear from my studies in the arcane and forgotten lore of the Arabs in the Days of Ignorance before the coming of the Blessed Prophet, that Khadhulu is no adjective, but a proper name for one of the obscene devils worshipped by the depraved

pagans before the revelation of the True Light by Allah the Most High and Almighty. Your vision then has something to do with

evil Khadhulu who, according to legends, has not been destroyed, but lies dormant, doubtless to be destroyed by Allah the Merciful in the Last Day of Judgment."

If he is told of the vision of the City Without a Name, he will say, "The legends of the City without a Name may be unknown to the Jews, but its story is well known among the Arabs. It is known as Iram (or Irem), dhat al-Imad, meaning 'Iram of the Pillars.' The tales are told that the tribe of Ad, an ancient and now extinct race of mighty men who lived in forgotten ages when the Jinn (Genies) still ruled the earth, who, under their ruler Shaddad son of Ad, attempted to build a magnificent city in imitation of the splendors of Paradise. Jinn were enlisted to aid him by the strength of Shaddad's sorcerous powers, and he sent them out to collect gold and jewels, precious stones, and marble of every color, with which he constructed a magnificent city the like of which has never since been built by human hands. But Allah the Omniscient, seeing the pride and iniquity of Shaddad, sent a vast sandstorm, unlike any before or since, which buried the city. So great was this sandstorm that its remains are today the Rub al-Khali, the Empty Quarter, wherein Allah has decreed that no plant life may grow and no animal life may survive. It is my belief that this vision is a warning that something dreadful is occurring in the buried city of Iram of the Pillars, and that we must find this lost city and prevent its evil from spreading." [***Keeper's Note:** the name Shaddad is related to Shudde M'ell, who was anciently connected to the mysterious creators of the Nameless City whose legend has been preserved by the Arabs in the tale above.*]

If the investigators decide to seek Iram of the Pillars, and ask Shaykh Abdurrahman how to go about it, he will respond, "In the *Mujam al-Buldan* (Collection of Countries) by the great medieval geographer Yaqut, and in the *Muruj al-Dhabab* (Fields of Gold) of Ma'uda, where the story of Iram of the Pillars is told, the tale is also told of a Yemenese Bedouin named Abdullah ibn Kilaba who lived



1200 years ago, a native of San'a, who once lost two camels. He tracked them into the Rub al-Khali, and eventually came upon the ruins of a vast city nearly buried in the sands. Abdullah searched this city and returned with a pouch full of pearls, which he brought before the Caliph Mu'awiya in Damascus, to whom he told the story. However, when the Caliph touched the pearls, they turned to dust. In other books I have read, including the unspeakable *Kitab al-Azif*, the Book of Howlings, the true story of Abdullah ibn Kilaba is told. He indeed followed his lost camels into the Empty Quarter, and found Iram of the Pillars therein, but he stayed there for many years and, overcome with endless visions of ultimate evil, he went mad. He was taught nameless and forgotten scripts from demon tutors, and set about learning the blasphemous secrets of the hidden evils of Iram of the Pillars, some of which he transcribed into his *Kitab al-Azif*. When he returned to civilization he changed his name to Abd al-Azrad [**Keeper's Note:** *this is the man known to Western civilization as Abdul Alhazred*], the worshiper of the Great Devourer, and went forth insane, and became known as a poet of great but evil genius. His poetry preached the powers of the entities he had unearthed in Iram of the Pillars and ranged throughout the world. It seems certain that something exists in the trackless sands of the Rub al-Khali seeking information, and trust to the mercy of Allah that He will guide us to Iram of the Pillars."

Keeper's Note: *all the legends given above, excepting the equation of Abdullah ibn Kilabi with Abd al-Azrad, are found in medieval Arab manuscripts and legends. The Cthulhu Mythos basis here is that in ancient times, when the chthonians cared more about operating on the surface world, Shudde M'ell's minions either built or had built a city in what is now the Rub al-Khali, then a lush and fertile region. The activities of the inhabitants of this city brought about its final destruction, possibly at the "hands" of Shudde M'ell, his allies,*

and his minions, leaving the entire region the most infertile place on Earth. The reason for this destruction will probably never be known, but perhaps the semi-human inhabitants of the city warred on the chthonians or other powerful entities. There still exist ruins of the city, and it contains additional horrors which will be described below.

The investigators are likely now to resolve to attempt to discover the location of Iram of the Pillars, the Nameless City. Not only is there ostensibly some great evil growing there, a threatening cancer that could destroy the world, but if it is discovered, announcement of the discovery would be a great archaeological coup. If even a tenth of the tales of Iram's riches are true, then all who travel there will return independently wealthy.

Umar ibn Hassan al-Kilabi

In order to explore the Rub al-Khali, the investigators will need to hire a trained guide, buy camels and supplies, and hire assistants. They will be uniformly informed that the best guide for travel in that region is Umar ibn Hassan al-Kilabi. He is a slender, dark, and leathery rascal, about 45 years old, with his face hard and weather-beaten.

Umar ibn Hassan al-Kilabi

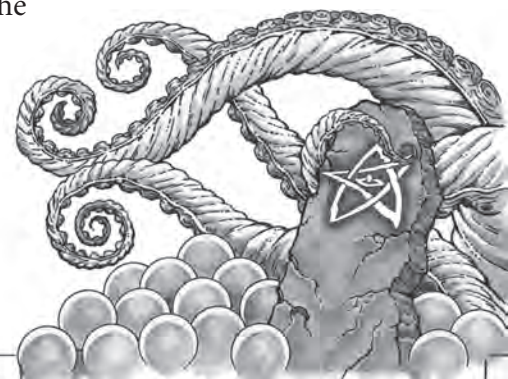
STR 13 CON 17 SIZ 13 INT 14 POW 9
DEX 11 APP 10 EDU 4 Sanity 60 HP 15

SKILLS: Astronomy 25%, Bargain 70%, Conceal 60%, First Aid 40%, Geology 20%, Hide 80%, Natural History 40%, Ride (Camel) 90%, Spot Hidden 75%, Track 90%.

LANGUAGES: Arabic 99%, English 25%, German 25%.

WEAPONS: Antique musket 70%, 1D10+2 damage
Sword 60%, 1D8+1+1D4 damage
Jambiya (dagger) 50%, 1D4+2+1D4 damage.

If he is approached, he will agree to take the investigators and will organize all provisions and equipment necessary. His price



will be \$2500 in gold (plus or minus as much as 20% for good bargaining) for one month of service for which he will provide as many camels as needed plus equipment (this will mean one camel per person to ride, one camel for each two travelers to carry equipment, and one-and-a-half camels for each two travelers to carry water); the services of Umar plus 4 camel drivers; tents for the entire party; food for 4 weeks; lots of water bags; and all necessary traveling equipment. He will provide no weapons, which must be supplied by the investigators themselves. Two of the camel drivers have old muskets like Umar's own (though they have only 40% skill with it) and all the camel drivers have daggers and swords, with which they are at 35% and 20% proficiency respectively. The investigators may purchase weapons for Umar and the camel drivers if they so desire. Quality European weapons cost about 4 times their European prices (given in the *Call of Cthulhu* rulesbook). The caravan can be ready to go in five days.

Doctor Karl von Klappenburg

Back at the only hotel in town, the investigators will encounter Doctor Karl von Klappenburg, who, lacking European company, invites them to his table.

Doctor Karl von Klappenburg

STR 10 CON 9 SIZ 14 INT 17 POW 10
DEX 12 APP 15 EDU 18 Sanity 60 HP 12

SKILLS: Astronomy 90%, Archaeology 70%, History 70%.

LANGUAGES: English 70%, French 70%, German 99%, Arabic 30%.

As the investigators dine with him, he will relate the following tale:

“In Germany, my fatherland, I had for many years studied the history of ancient Astronomy. I have read all available texts of the ancients and

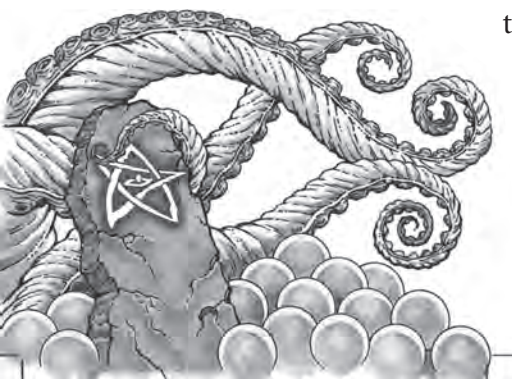


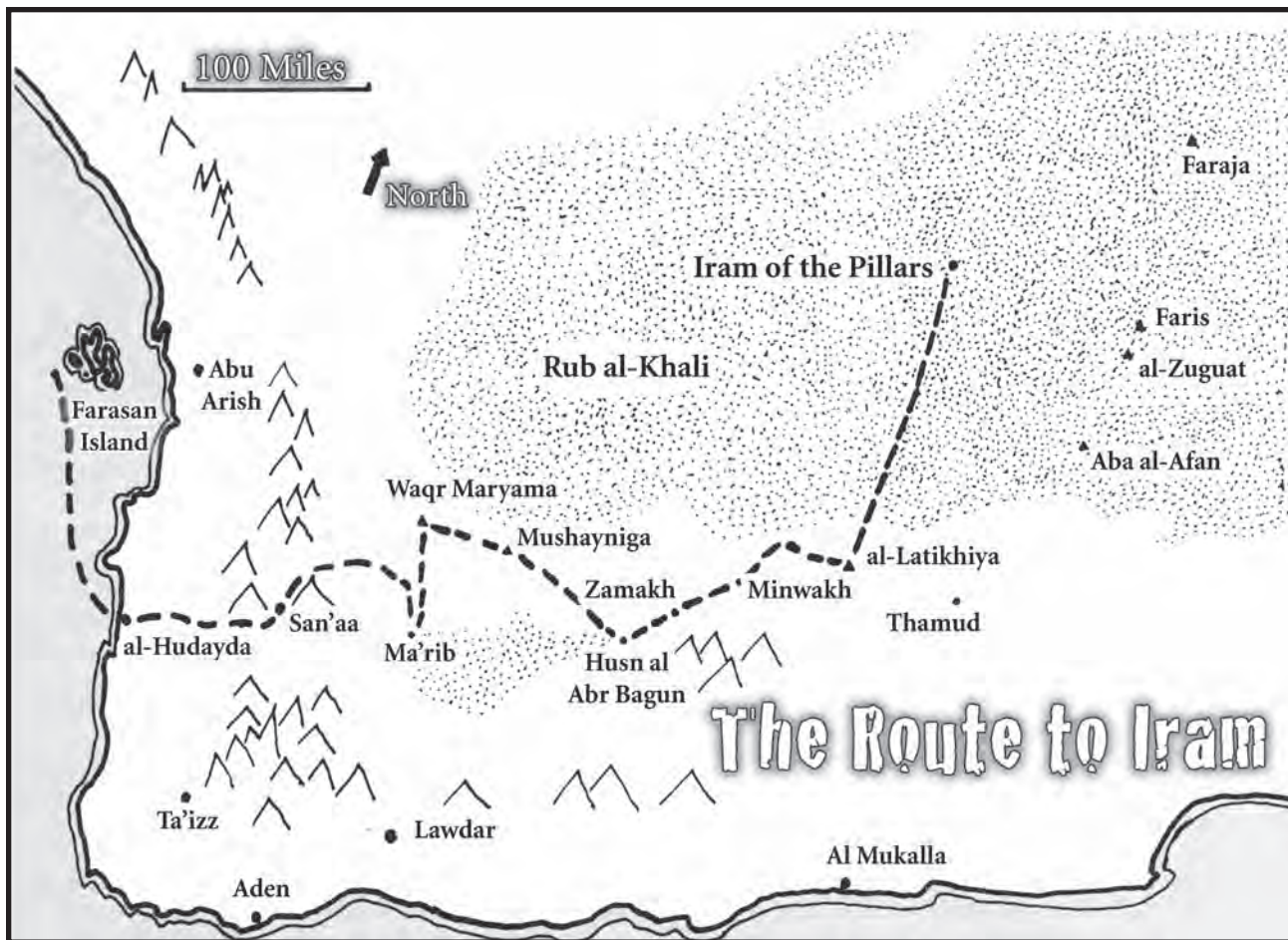
Doctor Karl von Klappenburg

have been largely able to construct what they thought about the heavens. Then, a number of years ago, a colleague of mine sent word that a most wonderful inscription, which was possibly a star map, had been discovered in Yemen. I made my way here, seeking to see and decipher this supposed map of the heavens. I have been searching all over southern Arabia for many years, finding many marvelous sites, though not the one I sought. However, just a few weeks ago, I found the exact site of this marvelous ruin. I am now preparing to journey there to copy and study this great inscription.”

The Doctor is a friendly fellow, and will help the investigators in any way he can concerning how to get along in San'a. He has heard that the investigators are planning to make a caravan trip into the region of the Rub al-Khali, which is the region where he wants to go. He suggests that they join forces, both to lower the costs of hiring the caravan, and for protection. He offers to pay \$1500 gold towards the cost of the expedition.

Keeper's Note: the inscription sought by Karl von Klappenburg is in reality a star map made by ancient worshippers of Cthulhu. On





it is the key to discovering the exact site of the Nameless City. The keeper should attempt to convince the investigators to take Dr. von Klappenburg along, as his services will prove highly useful once the star map is found.

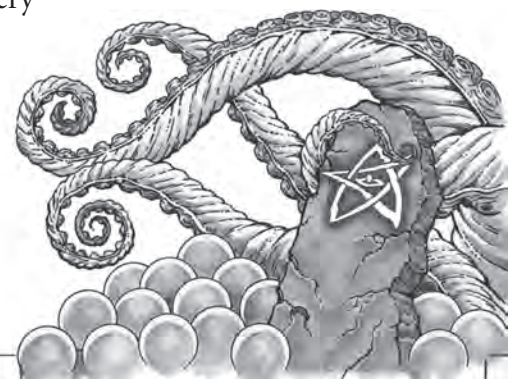
In five days, the expedition will be ready to move out into the Rub al-Khali in search of the Nameless City. The keeper should have the players make a list of exactly what they want to take along, and all of these things will be procured by Umar. Special European-type equipment such as sextants, dynamite, and so forth, cost 5 times the regular prices.

PART 6. THE RUB AL-KHALI (EMPTY QUARTER)

The Rub al-Khali is a vast desert wasteland forming a rough rectangle in the lower part of the Arabian Peninsula, measuring about 500 miles from west to east and 250 miles from north to south. It is probably the most uninhab-

ited, infertile place on the globe, excepting only the polar ice caps, and for good reasons. The average temperature here from May to September is over 110 degrees Fahrenheit. In February, March, and April is the "rainy" season, when there is about a 50% chance that for one day in a month there might be a brief cloudburst of less than a 1/2 inch of rain. The rest of the year there is no rain at all. The keeper should determine what time of the year the investigators are going (either randomly or by game calendar, if the campaign has kept track). Umar will demand 30% extra money if the investigators want to go any time between May and September (inclusive). Within the Rub al-Khali itself is no water, save for a very few water holes around the fringes.

Desert traveling is an art little understood by Westerners. The key to successful

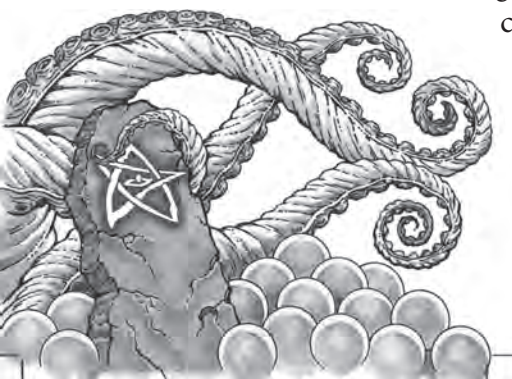




travel is the camel. Strong camels can travel 25-35 miles per day for a number of weeks, though for a few days they can go as fast as 50 miles a day. Thus, to cross the Rub al-Khali on the short side would take from 5 to 10 days, and on the long side from 10 to 20 days. A camel requires about 10-20 gallons of water a day, depending on its work load and temperature. However, if a camel has been well-watered, it can last four days without any water at all (after which it will require a days rest, drinking over 25 gallons of water). On the fifth day without water, camels will begin to die, and on the sixth day sans water, they will all be dead. Each camel can carry about 400 lbs on an extended march. A gallon of water weighs about 8 lbs. Thus, one

camel can carry 50 gallons of water, enough for three to five days for the camel itself. Thus, the only way to travel across com-

pletely waterless deserts is first to have the camels drink all the water they can before setting out. Second, have an extra camel carrying water for every camel carrying equipment or a man. The caravan can go four days, with the equipment camels drinking the water carried by the water camels, but giving no water to the water camels. At the end of this period, the water camels will die, and the equipment camels will go another two to four days before they too die of thirst. Thus, the most that a party can travel with no water other than that carried is six to eight days. Trying more than this increases geometrically the number of camels needed. Added to this, however, is the problem of food — 10 to 20 pounds of food a day per camel. Thus, it works out that it is suicidal to try to travel more than 5 to 6 days without being able to get additional water or food. It becomes clear why the Arabs themselves seldom traveled in the Rub al-Khali, and why it was not crossed by a European until the 1930s.



Initially the investigators will be headed for the city of Zamakh, the site of Dr. von Klappenburg's inscription, and Umar will pick the trail for them. Points of interest include wells, villages, and towns. Wells are usually inhabited by a Bedouin clan who will usually greet the explorers hospitably, though they may have no food or water to spare. Areas described as villages hold from 100 to 500 people, are not walled, and usually have water freely available but food will be very expensive. Towns have from 300 to 1000 people and are surrounded by low mud walls. There is usually both food and water here.

Investigators must attempt a **CONx5** roll on this trip. If it is failed, the investigator falls ill until he can roll **CONx1** or less on 1D100, and while ill all his statistics except for EDU, POW, and SIZ are lowered by 3.

San'a to Ma'rib (Town): From San'a the party will cross over the mountains and descend down the desolate east side through the Wadi Raghwan until they reach the small town of Ma'rib. This is the site of the famed ancient Dam of Ma'rib, which served as a water supply for irrigation during the great period of the Sabeian kingdoms of southern Arabia. The dam burst in the 6th century AD and was never rebuilt. The distance from San'a to Ma'rib is 80 miles and will take 3 days. There is a 10% chance that the expedition will be attacked by 2D10 brigands. If the brigands are outnumbered by the party, they are unlikely to attack (though this is not certain). Plenty of food and water is available both in Ma'rib and on the journey to get there.

Ma'rib to Waqr Maryama (Well): This takes the investigators across the outer edges of the Rub al-Khali. It takes 70 miles of travel and 2 days. There is a 5% chance for 2D10 Bedouin bandits to attack. Here at the Waqr Maryama is plenty of water, but no food. On the trip to get to Waqr Maryama is a little food, mostly desert animals, but nothing plentiful.

Waqr Maryama to Mushayniqa (Well): This trail skirts the edge of the vast dunes of Rub al-Khali, but is still not directly in it. The trip is 60 miles and takes two days. No brigands roam these areas at all. Along the trip a little food and camel fodder is available, but not very much. There is no water at all, though once Mushayniqa is reached, there will be water (but no food).

Mushayniqa to Husn Al Abr Baqun (Town): The region is desolate steppes but not the dunes of the Rub al-Khali. Husn Al Abr Baqun is a small town centered around an ancient castle which is still inhabited by the local emir. The town will welcome the visitors, expecting them to pay extravagant amounts for supplies. It is advisable to rest one day here, and Umar will tell the investigators so. It takes 90 miles and 3 days to get from Mushayniqa to this town. The trip is over completely barren country where, while there are no bandits, there is also no food or water.

Husn Al Abr Baqun to Zamakh (Village): This journey is along the escarpment of a mountain, where a little vegetation grows, and so some camel fodder and food is available, though no water. The journey to Zamakh takes 35 miles and 1 day. There is a 10% chance that 2D10 brigands will attack the group.

Zamakh is the site where Dr. von Klappenburg's centuries-old star map is located; engraved on the sheer wall of the escarpment. Dr. von Klappenburg will wish to stop here for at least three days to study and copy the star map. The map is a massive affair, 20 yards across and intricately detailed, though worn almost to the point of obliteration.

As he studies it, it will become apparent that the map, though extremely old, was engraved by someone with a very accurate knowledge of the universe. The stars are all accurately marked, and are superimposed over an accurate map of southern Arabia. In fact, a coordinate grid is etched over the map itself. The



names of the stars and place names are given in archaic Musnad hieroglyphs, with which Dr. Klappenburg is familiar. As he studies, he will note that on the map exists a city in the midsts of the Rub al-Khali, but for which there is given no name in the hieroglyphs. Furthermore, on part of the coordinate grid names have been purposefully chiseled out by someone, quite recently from the looks of it. Since the stars appear in different parts of the heavens during different parts of the year, without knowledge of the exact season during which the map was chiseled, it is impossible to make comparative coordinates in modern longitude or latitude of the Nameless City's location. Dr. von Klappenburg will eagerly burble out all this information to his comrades.

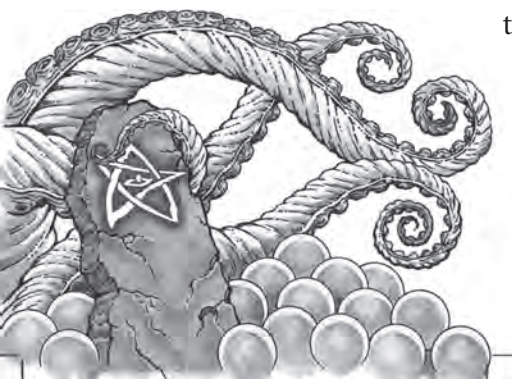
Anyone studying the map may attempt both an **Idea** and an **Astronomy** roll. If someone succeeds, he will realize that the coordinates on the edge of the map are directly related to the cycles of solar and lunar eclipses shown on the map's edge, and that the season in which the map was drawn (and hence, an accurate idea of where the Nameless City is located) can be determined by a comparative study of when in history there was the correct alignment of the solar and lunar eclipses shown on the map. When Dr. von Klappenburg realizes this fact (he is sure to do so eventually himself if one of the investigators does not upstage him), he will be able to figure the position of the Nameless City precisely in modern terms. This will work out to be approximately 49 degrees East longitude by 20 degrees North latitude. After this is all discovered, the investigator with the highest **Gematria** skill will realize that the location of the Nameless City on the star map is right where the map's

26 coordinate line from the top crosses the 53 coordinate line from right to left. Twenty six and 53 are, of course, the first two numbers derived from the Ge-

matria of the name C-D-W-L-H. This observation can only be made, of course, if the investigators have discovered those Gematriac values of the word. If another investigator makes an **Idea** roll, they will notice that in the star lists written in South Arabian hieroglyphs on the left side of the map (translated by Dr. von Klappenburg), the 187th star on the map is Fomalhaut which is another of the Gematriac numbers of Cthulhu. In addition, if any of the investigators succeeds on a **Cthulhu Mythos** knowledge roll, he will recall that Fomalhaut is the original home of the Fire Vampires.

On the night before the investigators plan to leave, they hear a terrible shriek coming from the cliff where the star map is located. Then there is a great rumbling, the earth sways and shakes, and an earthquake knocks the investigators to the ground. It lasts but a few moments, but in that period the face of the mountain just over the star map has shattered, obliterating the map forever. A quick search will reveal that Dr. von Klappenburg is nowhere to be found. A camel driver claims to have seen the Doctor going to the star map, and though his body is never found, it is presumed that he was killed in the earthquake. It is, of course, peculiar that the cry was heard a few minutes before the tremors were felt.

Keeper's Note: *the traitor, whoever he is, had previously chiseled out the names on the map which he felt would reveal the site of the Nameless City, not realizing the implications of the eclipse date. He therefore determined to destroy the map so that no one would ever again be able to discover the location of the Nameless City through it. He summoned the powers of the Burrowers Beneath, the chthonians, to cause an earthquake to destroy the map. Dr. von Klappenburg stumbled upon the traitor at his work and shrieked in terror upon seeing the chthonians, and was killed by them, after which the earthquake occurred. If by chance Dr. von Klappenburg is himself the traitor, another character can be substituted for him as the one killed.*



Zamakh to Minwakh (Village): This trail travels north down the Wadi Aywat al-Say'ar directly toward the Rub al-Khali. Minwakh is a small village, and the last site where the investigators can get food. The trip is 40 miles and will take a long day. There is a 10% chance that 2D10 desperate desert raiders will be encountered. Along the trail, there is a little food and water if the journey is between February and April. Otherwise, it is completely barren.

Minwakh to al-Latikhiya (Well): The travelers leave Minwakh, go north down the Wadi Aywat al-Say'ar for a day, then cut across a barren plateau 40 miles to the small well of al-Latikhiya. This is the last place water will be available, and Umar decides that the group must rest here two days before setting out into the Rub al-Khali. The total trip takes 70 miles and two days. There is a 5% chance that 2D10 brigands will appear to harass the expedition. If the trip is taken between February and April there is a little food and water in the Wadi Aywat al-Say'ar. Otherwise, there is none.

The Final Stage — al-Latikhiya to Iram of the Pillars: The well of al-Latikhiya lies almost exactly on 49 degrees east longitude. Thus, the travelers must head almost exactly due north to find the Nameless City. When the group is ready to start, Umar will summon them together and make the following speech:

“The distance, according to the calculations of poor Dr. von Klappenburg, is approximately 150 miles. There is absolutely no food and no water available beyond that which we carry. The journey to Iram of the Pillars will take 4 days if all goes well. If all does not go well, we are dead men. Furthermore, it must be realized that unless water is found at Iram of the Pillars, the nearest waterhole after that is the Well of Al-Kufla which is a hundred miles, about a three-day journey, directly north of Iram of the Pillars. Thus, if no water is found at Iram of the Pillars, we will be forced to leave the place on the same day we arrive, for if we stay even one day there we will not

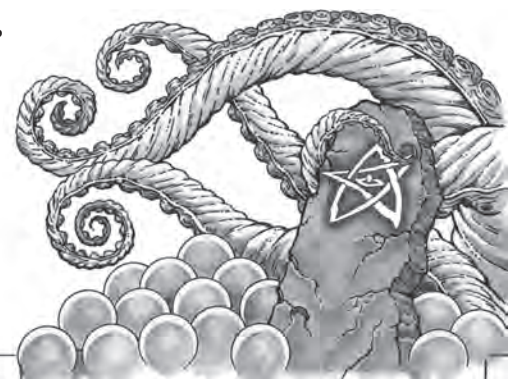
have sufficient water to reach the Well of Al-Kufla. All traveling will be done after dark to preserve the strength of the camels. Anyone caught stealing water will be left in the desert on foot without water to die. On this part of the trip I am the absolute authority and demand absolute obedience. Disobedience means death for us all.”

With these cheery words, the investigators set out.

During the trip, each day each character must attempt a **CONx5** roll on 1D100. If it is failed, he takes a point of damage from dehydration and heat exhaustion.

As the investigators near the Nameless City, on the fourth day, the traitor will summon Sand-Dwellers to attack the party and, if possible, to take the investigators and their companions prisoner. Eight Sand-Dwellers will crawl out of the night and assault the travelers as they journey (remember, the expedition travels at night). If it seems that the investigators will be victorious in the struggle, the traitor will attempt to slash as many of the water bags of the investigators as possible, after which he will run into the desert on foot accompanied by the remaining Sand-Dwellers. His purpose is to leave the investigators will just enough water to keep them alive for a short while, but not enough to return to civilization. He wants to capture them to use them as food for chthonian larvae which have recently hatched, which are to repopulate the Nameless City. As no Bedouin is foolish enough to go to Iram, there is a dearth of nutrition for the chthonian hatchlings.

The traitor will be sneaky about cutting the water bags. When the Sand-Dwellers arrive, he will pretend to be as shocked as the rest and will rush to the camels with a knife out, to “defend” the pack animals. Once there, he will quickly begin slashing the bags one after the other. If he is noticed, he will slash more bags,



and then, when the other characters try to stop him, he will race off into the night. If he succeeds in cutting some of the water bags, the keeper will have to determine how much water is left. Each bag originally held 12 gallons, but after four days journey only 7 gallons are left in each bag. There are 4 water bags hung on each water camel, as well as one bag on each camel carrying a man. There is one water camel per equipment camel and man-carrying camel. There is one camel carrying equipment for every two men. Thus, there are 5 camel drivers plus the number of explorers as the total number of travelers, each with a camel to ride. This number is divided by two to get the total number of equipment camels. Water-bearing camels are equal to the total number of travelers' camels plus the total number of equipment camels.

Thus, if there were 10 explorers, plus five camel drivers would be 15 travelers, each on a camel. There would be another eight camels to carry equipment, and 23 camels with water bags. Each camel carrying four water bags would yield 92 water bags. By the fourth day, each bag has seven gallons left. Thus, the traitor has his work cut out for him trying to cut 92 bags. All water from cut bags is considered lost. Each traveler also has a personal water bag on his mount which will have about eight gallons left — enough to last about six days. Each camel will need 15 gallons of water a day (two bags each). If deprived, the camels will begin to die on the third day without water. A fourth (25%) of the camels will die each day, beginning on the fourth day, until all the camels are dead, on the sixth day. The investigators can figure it out for themselves. Each human needs a gallon a day if riding or resting, and two gallons if he is walking or performing strenuous activities. If the investigators survive the Sand-Dwellers' attack, they will be able to press on to Iram of the Pillars, at which they will arrive in a few hours. If they are captured, they will be carried there by the Sand-Dwellers.

Either way, they will soon find themselves at the goal of their long journey.

Statistics for seven Sand-Dwellers are given below. It costs 1D6 to see a Sand-Dweller unless a **SAN** roll succeeds. All have the skills of Hide at 60%, Sneak at 50%, and Spot Hidden at 50%. All can attack twice a round, using both claws at once.

Sand-Dweller One

DEX 12 POW 11 Armor/HP: 3/15

WEAPONS: Claw 30%, 1D6+1D4 damage.

Sand-Dweller Two

DEX 15 POW 6 Armor/HP: 3/12

WEAPONS: Claw 35%, 1D6+1D4 damage.

Sand-Dweller Three

DEX 12 POW 12 Armor/HP: 3/20

WEAPONS: Claw 40%, 2D6 damage.

Sand-Dweller Four

DEX 18 POW 9 Armor/HP: 3/16

WEAPONS: Claw 25%, 1D6+1D4 damage.

Sand-Dweller Five

DEX 10 POW 14 Armor/HP: 3/12

WEAPONS: Claw 50%, 1D6 damage.

SPELLS: Shrivelling, Dread Curse of Azathoth.

Sand-Dweller Six

DEX 15 POW 10 Armor/HP: 3/15

WEAPONS: Claw 80%, 1D6+1D4 damage.

Sand-Dweller Seven

DEX 13 POW 18 Armor/HP: 3/14

WEAPONS: Claw 30%, 1D6+1D4 damage.

SPELL: Dread Curse of Azathoth.

All seven Sand-Dwellers have these skills: Hide 60%, Sneak 50%, Spot Hidden 50%. Each can attack twice a round, using both claws at once.

It costs 0/1D6 points of Sanity to see a Sand-Dweller.

PART 7. THE CITY WITHOUT A NAME

All that survives of the City Without a Name is a field of columns and crumbling fragments of walls whose tops crop out of the desert sands like tombstones in an ancient decaying cemetery. The investigators, if not taken there by the Sand-Dwellers, must decide whether to search for water or to search the ruins. For each hour spent searching the ruins, each investigator may attempt a **Spot Hidden** roll at half his normal chances for success. Success indicates the discovery of the entrance to the lower levels of the Nameless City. If they search for water, they will find none. If they have driven off the Sand-Dwellers in the fight the previous night, they will not be bothered again while on the surface.

If they find the entrance to the lower levels they can descend and begin to explore (see map). The tunnels and passages of the Nameless City are clogged with sand, but passable, if sometimes on hands and knees. For extra horrific effects, the keeper can quote appropriate passages from H. P. Lovecraft's story, "The Nameless City," which is highly recommended.

If the investigators are prisoners of the Sand-Dwellers when they arrive, they will immediately be taken to the Chthonian Spawning Ground, in which the events described in that section will transpire.

The following horrors can be met in the Nameless City:

Hidden Enemies: If the traitor was not killed, he will be hiding in this part of Iram with a half-dozen Sand-Dwellers. His purpose is not to kill or harm the investigators, but to attempt to drive them toward the Chthonian Spawning Ground. Wherever the investigators go in these ruins, they will be shadowed by the traitor and the Sand-Dwellers.

The Hall of Murals: described by H. P. Lovecraft as follows: "This hall was no relic of crudity like the temples in the city above, but a monument of the most magnificent and exotic art. Rich, vivid, and daringly fantastic design and pictures formed a continuous scheme of mural painting whose lines and colours were beyond description ... To convey any idea of [the monstrosities depicted] is impossible. They were of the reptile kind, with body lines suggesting sometimes the crocodile, sometimes the seal ... In size they approximated a small man."

These murals tell the history of the building of Iram by these reptile things, its life and eventual destruction, and how the inhabitants fled underground in an attempt to escape the blasting sandstorms. A close examination (one to two hours) of the murals will add 1D3 to the **Cthulhu Mythos** knowledge of the investigator, but it will also cost a point of SAN (no SAN roll needed).

The Chambers of Mummies: In these halls are rank upon rank of mummified inhabitants of Iram, including dried, spiced Sand-Dwellers, Chthonians, and things once human, or nearly so. H. P. Lovecraft described the room: "The cases were apparently ranged along each side of the passage at regular intervals, and were oblong and horizontal, hideously like coffins in shape and size." The Sand-Dwellers fear this area and avoid it.

Discovering this area forces all investigators to attempt a **Sanity** roll or lose 1D6 SAN. If the investigators get lost in this area for over an hour, they will begin to hear strange rustlings among the corpses, and must attempt another **Sanity** roll or lose 1D4 Sanity. If they investigators tarry too long in this region, they may be attacked by the ghosts of the former inhabitants. These ghosts will look like a translucent, misty form of the original being, possibly marred or partially decayed, and the Sanity cost for seeing the ghost is the same as the original monstrosity, +1D4. If a **Sanity** roll succeeds, 1D3 points are still lost. These ghosts attack by matching their magic points vs. the target's CON on the resistance

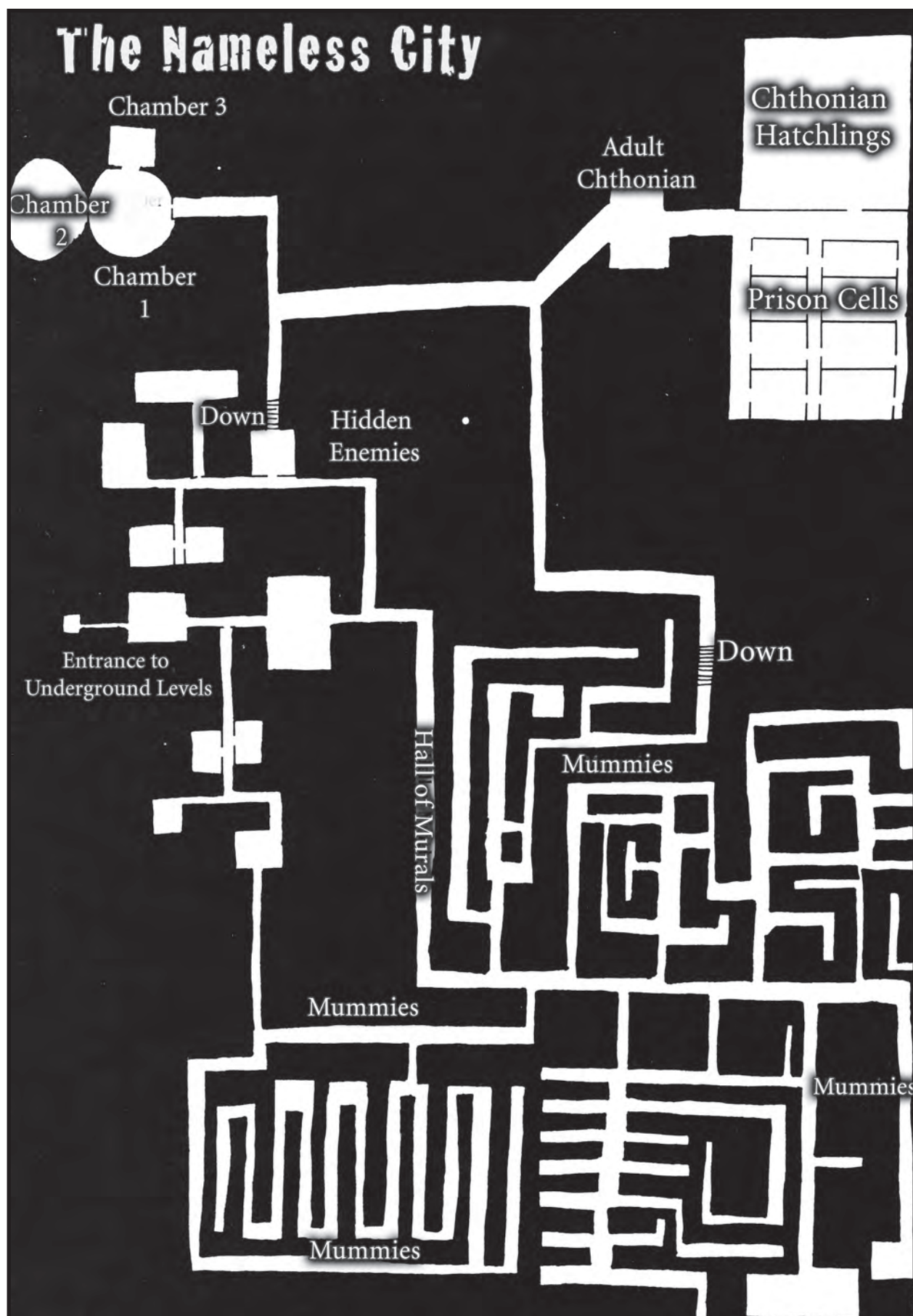




table. If the target's CON is overcome, he takes 1D3 hit points of damage. The ghosts are immune to physical attacks, even from magical weapons. Nothing harming hit points can hurt the ghosts, who consist only of INT and POW. When a ghost attacks, if the victim struggles back and exerts force of will, he can attempt to overcome the ghost's magic points with his own each round. If he succeeds, the ghost's magic points will drop 1D3 points. If a ghost's magic points ever reach zero, it will fade into nothingness, and will not manifest again until it has recovered its magic points (taking a day or so). The ghosts have the INT and POW of their former selves. The number of ghosts appearing is up to the keeper, but approximately 1 ghost for every couple of characters is about right. Spells affecting POW, such as the Dread Curse of Azathoth, will be effective against the ghosts.

The Chthonian Spawning Ground: Marked on the map is a full adult chthonian of great age who lies hidden, buried beneath the sands which are

ubiquitous in Iram of the Pillars, awaiting the advance of the investigators.

Monster Chthonian

STR 73 CON 42 SIZ 77 INT 18 POW 16
DEX 4 Armor/HP: 5/60

WEAPONS: Tentacles (x1D8) 80%, 4D6 damage Crush
(attacks an area 8 yards across) 80%, 8D6 damage.

If one of the investigators succeeds on a **Track** roll, he will notice something strange about the lay of the sand where the chthonian has hidden itself. They can investigate if they wish. Otherwise, the chthonian will allow the investigators to pass unmolested. Being centuries old he is patient. He will lurk here until they try to return. The chthonian has many special abilities, as per the rule book, which should be studied by the keeper before using this particular specimen in combat.

The smaller chambers in this area are prison cells



in which the investigators will be placed if captured. This is also where the investigators will be taken if they were previously captured by the Sand-Dwellers on the surface. Once imprisoned, the wretches will be fed to the hatchlings at the rate of one a day. The traitor visits once a day, aided by 1D4 Sand-Dwellers, who carry investigators to the hatchlings. There are no other guards around except at feeding time.

If the investigators have the misfortune of being imprisoned here, they should certainly try to escape. There are several options for escape. If an investigator could create a fire, they could easily burn the extremely ancient and dry wood of the prison door. Another possibility would be to attempt to force the doors with brute strength. The doors are composed of old and rotting wood. Each door has a STR of 22. A prisoner can try to overcome its STR with their own once per day. Once out, they can easily open the other prison doors from the outside. Alternately the traitor might be tricked into releasing one or more investigators after arriving for the daily feeding.

An investigator could try to overpower the traitor and his Sand-Dwellers when taken out to be fed to the hatchlings. Or he could simply try to break away and let some friends out, then face the traitor and his angry monsters together. Finally, in the cell marked with an X, there is a gaping hole in the masonry buried under the sand in a corner. If the investigator digs through the sand he will find the hole and be able to widen it by tearing out the crumbling masonry and thereby escape into the adjoining cell (which should be left empty and open). He can then go around and free the other prisoners.

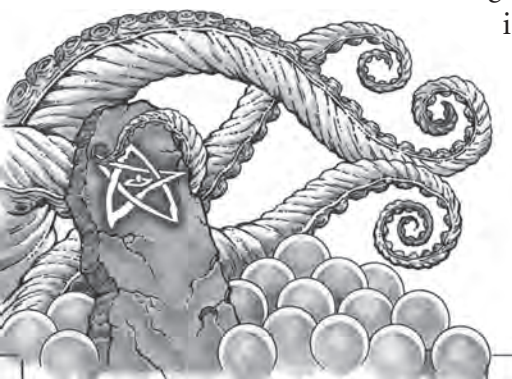
The large chamber is a massive breeding room, in which thousands of chthonian hatch-

lings are to be found. As the investigators approach this room, they will hear faint meeping and slithering sounds, and smell the odor of rotting

meat. If the investigators succeed on both an **Idea** and **Spot Hidden** roll, they will notice that the door to this room is made from new wood rather than old rotting wood. This wood must have been imported from far beyond the Rub al-Khali, and recently. When the door is opened, the hapless investigators will see that the floor, walls, and ceiling of this room is swarming with a mass of writhing worm-like creatures. Those seeing this horrid vista must succeed in a **Sanity** roll or lose 1D6 SAN. Investigators possessing a **Cthulhu Mythos** skill may, with a successful roll, recognize these things as the larvae of the dread chthonians, and will lose 1D2/1D8 points of Sanity instead, recognizing the severity of the danger. The instant the door is open, the hatchlings will surge toward the investigators like a flood of water, for they smell food. The investigator who opened the door must succeed in a **Dodge** roll or he is buried in a living flowing mass of leech-like hatchlings.

The purpose of the traitor in helping the investigators find Iram was to bring them here so that they might serve as food for the new hatchlings, which are on the verge of starvation. If the investigators were previously captured on the surface, they will be brought to this point and one of the party (starting with a camel driver) will be fed to the hatchlings by the traitor. The other investigators get to watch, of course. Seeing another human being eaten by the hatchlings, which burrow right into the skin, burying their heads and swelling up on blood and fluid, 1D3/1D8 points of Sanity.

The hatchlings only move at a rate of 4, so the investigators can easily outrun them. If an investigator should fall and not rise quickly enough, however, they are buried in a wave of worm-like maggots who devour him alive. Each hatchling has only a single hit point and can easily be killed by stepping on it. Each ten hatchlings do only a single point of damage when they bite. Normal clothing will protect against damage on the first round the



hatchling begins to try to penetrate flesh. The first round someone is assaulted by a wave of hatchlings, he is bitten by 1D20 of them. The next round, he will be attacked by 2D20. The third round, they will be attacked by 4D20, and on the fourth round 8D20, continuing to increase in a geometric progression. When first attacked, if the investigator succeeds in a **CONx5** roll on 1D100, he can rise up and flee from the mass. However, those hatchlings that already have bitten him will remain attached to his body and feeding on their living flesh each round. If the investigator fails his **CON** roll, he will collapse and writhe on the floor in agony until he is devoured alive, unless he is dragged away by a friend. An investigator infested with the hatchlings must attempt the **CON** roll each round until they are removed.

Dynamite will destroy many of the hatchlings, as will shotgun blasts. The best way to destroy these things would be to cave in the roof with dynamite, burying them in debris and sand (some would certainly survive this, but it would destroy the majority), or to use flame — the only fuel available are the old dry wooden doors and mummy corpses, which burn nicely.

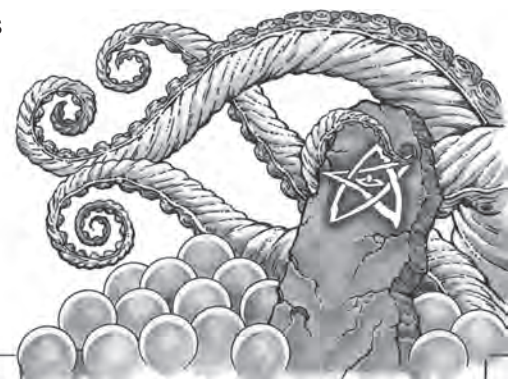
Undoubtedly, when the investigators open the door and see the twitching horde that confronts them they will try to flee the hatchlings running back down the corridor from whence they came (the only way out). As they flee, they will be met in the passageway by the adult chthonian who was buried here, waiting. It will rise from the sand and try to prevent their escape, but not to kill them. His goal is to capture them, imprison them in the cells, and then feed them living, one by one, to its young.

The Three Chambers: If the investigators approach this region, they must pass through a door which leads them into a circular room which again leads to three other doors.

The First Door: They will first come upon a massive door seemingly of gold. If someone succeeds

in a **Geology** roll, they realize that it is not gold, but some unearthly metal. It is carved in obscene geometric patterns which make the door appear as one massive optical illusion, seemingly pulsating with life. It has no apparent hinges, handles, or openings. As the investigators stand before the door, each will hear a mental voice in their heads, in their native tongue. The message is, "What is the first number of Great Cthulhu?" The answer is, of course, 26, the lowest of the numbers obtained by the gematriac analysis of the Hebrew name of Cthulhu. If any of the investigators gives this answer (each has one try), the door will open and allow all the investigators to enter. When they enter the room, the golden door will close behind them. They are now in a circular room with four evenly-spaced doors, one of which is the door through which the investigators entered. They may now stand before any of the doors in the room, and they will be asked a telepathic question, which, if answered correctly, will cause the door to open.

The First Door of the Circular Room: When the investigators stand before this, they will receive the message, "What is the second number of Great Cthulhu?" This is the second highest of the five, 53. If it is given, the investigators will see before them a view through a dimensional gate. This doorway leads to the home world of the chthonians, a monstrous violent world of volcanic upheavals and earthquakes. Anyone looking through the door and failing a **Sanity** roll loses 1D3 points. If anyone is so foolish as to pass through the doorway, the door will close behind him, and he will enter that grim and desolate landscape, but he will have no way of returning to the Circular Room and will be lost. As soon as the investigator who opened the door mentally requests the door to close, it will. If an investigator continues to stare out for a prolonged time, there is a 25% chance that a chthonian will pass, requiring a **Sanity** roll.



The Second Door of the Circular Room: The question here is, “What is the third number of Great Cthulhu?” The answer, 187. This door leads into a room known as the Crystal Chamber of Eternal Visions. It was built aeons ago and is spherical in form. When one enters, it is like walking into the center of a huge multi-faceted diamond of scintillating beauty. The Crystal Chamber of Eternal Visions was built as a room where contact can be made to any place or dimension in the eternities. Thus, the chthonians, for instance, using telepathic powers, could enter and contact others on distant planets or planes. However, humans, without telepathic powers and not knowing the proper mental keys to operation, upon entering the room will be bombarded with thousands of divergent sensory impressions, from different sources and worlds. Some will be translated as pleasant or painful, some grotesquely horrible, some exquisitely beautiful.

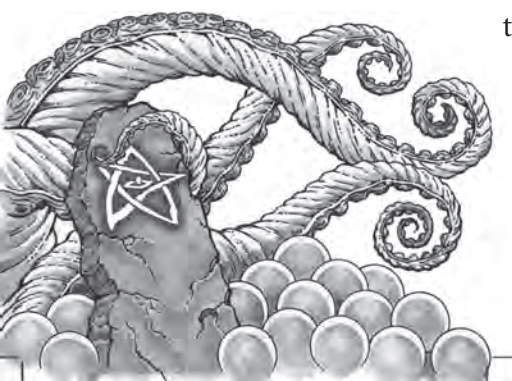
Upon entering the chamber, each person must attempt his **Luck** roll. If this fails, their consciousness is overwhelmed and he goes into a semi-coma from which he will recover if dragged from the room, but which costs him 1D20 SAN. If a character succeeds on his **Luck** roll, he must then attempt a **Sanity** roll. If he fails, his mind will become entrapped in the eternally flowing visions of the Crystal Chamber, from which he will emerge with a Sanity of 3D6. People so entrapped must then attempt a **Cthulhu Mythos** roll. If it succeeds, he becomes an insane worshipper of Cthulhu and similar entities.

If the **Sanity** roll fails, and the character fails a **Cthulhu Mythos** roll, he will emerge as a nearly mindless idiot. Lost sanity can eventually be partially restored with intensive therapy, but he will be totally incompetent for the remainder of the scenario.

If an investigator entering the Crystal Chamber

succeeds on both a **Luck** and **Sanity** rolls, then he loses 1D20 SAN, and emerges with a permanent increase in INT by 1D3-1 and in POW by 1D3. He also can increase the following skills by a percentage equal to his INT: **Astronomy, Botany, Chemistry, Geology, Occult, and Zoology**. His **Cthulhu Mythos** knowledge automatically increases by a percent equal to his INTx2. If a person survives the visions sane and conscious, they can rescue anyone who may be unconscious or insane in the chamber. If he leaves and then enters again, he must undergo the entire sequence again, except that on the second trip, INT, POW, and **Cthulhu Mythos** skills will not increase. On the third trip, skills no longer increase. If an investigator has notable mental capacity, and knows a great deal about the Mythos, the keeper may permit him to eventually learn how to use the room to communicate with other planets, and aliens from far planes.

The Third Door in the Circular Room: The question is, “What is the fourth number of Great Cthulhu?” The answer, 963. This chamber opens into a small room with an altar of the same golden metal as the doors. Embedded into the top of the altar is a scepter, with a golden handle buried halfway into the altar’s metal. At the top of the scepter, clutched in three claw-like metal fingers is a bright gem of a color not of our spectrum. Seeing this weird color-yet-not-a-color costs 1D3 SAN the first time it is beheld, and nothing thereafter. If an investigator enters the room, nothing will happen. He can, if brave (or foolish) enough, grasp the scepter and easily remove it from its position. Once he does so, again, nothing happens. However, he is now in the possession of a marvelous relic of great power, the Scepter of Iram. If an investigator succeeds in a **Cthulhu Mythos** roll, he will recall references to this scepter, but will still know nothing of its powers. [**Keeper’s Note:** the main power of the scepter is to transfer people back and forward through time. It will require an-



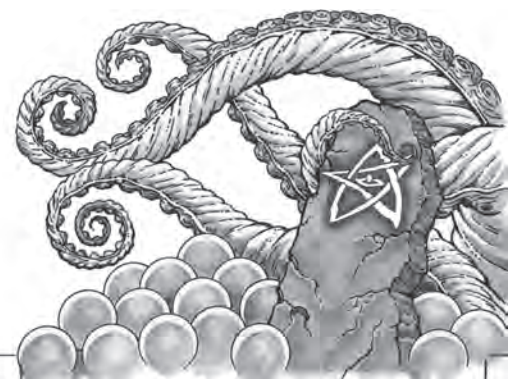
other, gamemaster-created adventure for the investigators to learn its proper use.]

The Exit Door: When an investigator stands before the door through which they entered, he will be asked telepathically, "What is the fifth number of Great Cthulhu?" The answer is the highest of the gematriac values, 1041. If given, the door will open and allow the investigators to leave. If none of the investigators have discovered this number, the door will not open, and cannot be opened by any human means. The investigators will be trapped forever in the circular chamber unless they know or can figure out the final number. Each investigator only gets one try per day. If the traitor is still loose on the outside, he may open the door with the hope of leading the others to the hatchlings for dinner.

PART 8. THE ESCAPE?

The investigators can leave Iram of the Pillars whenever they wish. However, the Sand-Dwellers and the traitor will strive to stop them. If they leave without destroying the chthonian hatchlings, the little horrors will grow and mature, and Iram of the Pillars will be on its way to become again a thriving city of alien

invaders preparing to spread horror throughout the world. If the investigators manage to get the Scepter of Iram and escape from the crumbling galleries of Iram dhat al-Imad, they will still face the waterless wastes of the Rub al-Khali. Their best hope is to mount their camels and ride due north as swiftly as possible, giving all remaining water to the camels. Soon the keeper should cause the camels (if any remain after the adventures in Iram) to die, and leave the investigators stranded on foot in the burning wastes. When all are about to die of thirst and exhaustion (perhaps even after one or two of weakest have, indeed, perished), the keeper should generously allow them to be rescued by a small band of Bedouins, drawn by buzzards flying over the dead camels. They will give themselves water and take them by slow stages across a number of waterholes to the small port of Zahran, on the Persian Gulf, where they can recuperate for a while and eventually catch a boat to Basra, the port of Iraq. There they will find both English and American consulates, and perhaps a European psychologist to help heal their shattered sanity. It is doubtful that the results of the expedition were encouraging enough for the explorers to suggest a return journey with more scientists.



The Kabbalistic Science of Gematria

BY WILLIAM HAMBLIN

Gematria is essentially the giving of numeric values to the letters in an alphabet, from which are derived numeric values for entire words, which are then symbolically or mystically associated with other words with related numerical values. Many ancient alphabetic languages didn't have special written characters for numbers, but used the regular letters of the alphabet to represent numbers in writing. Hebrew was no exception, and from this came the practice of adding up the numeric values of each letter in a word to get a numeric value for the word. For example, in English, if A=1, B=2, C=3, D=4, and E=5, then the numeric value of the word "bad" would be B+A+D or 2+1+4=7. Furthermore, the word "be" would have the numeric value of B+E or 2+5=7. Thus, the numeric value of "bad" and "be" both equal 7 and could be mystically associated somehow. For instance, one might conclude that existence was evil, because "bad" and "be" had the same values in English.

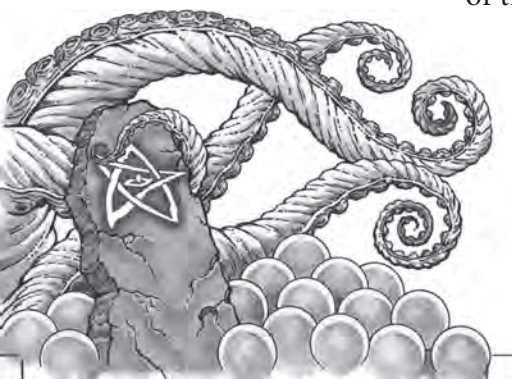
In Judiasm, an entire mystical religious tradition developed around such interrelationships between the letters of the Hebrew alphabet as found in the Torah. This mystical tradition of gematria became embodied in the mysticism of Kabbalah (also called kabbala, Cabala, etc., which in Hebrew literally means a "chain

of tradition which is handed down"). Though gematria is sometimes known simply as Kabbalism, it is technical-

ly only one part of a much broader Kabbalistic tradition.

Before Kabbalistic gematria can be understood, one must become familiar with the Hebrew writing system. The Hebrew alphabet consists of 22 letters (see figure 1), all consonants. The ancient Hebrews had no method of writing short vowel sounds, though later, in the Middle Ages, a system of small dots and lines above or below the 22 letters was developed to indicate all vowel sounds. In this article, the letters of the Hebrew alphabet will be referred to by a capital English letter roughly corresponding to the sound of the Hebrew letter. Specific explanations for the letters and their numeric values can be found in the table below.

Only the numerical values of the 22 consonants are included in the calculations. In addition, Hebrew has special forms of five of the letters to indicate when they end a word. These five are D, M, N, P and Tz, which represent the numbers 500, 600, 700, 800, and 900 respectively (see figure 1). In different systems of gematria, these last five letters are not counted, or they are ordered differently. It is important to recognize that in Hebrew, which belongs to the Semitic language group, most words are based on what is known as a tri-literal (three-letter) root. In English we also have vestiges of word "roots." For instance, the words "run," "ran," "running," and "runs" are all based on the root letters R and N which could be said to have the basic meaning "moving swiftly." This system of word roots is much



Hebrew Letter	א	ב	ג	ד	ה	ו	ז	ח	ט
Name	ALEPH	BETH	GIMEL	DALETH	HE	VAU	ZAYIN	CHETH	TETH
Roman Equivalent	(')	B	G	D	H	W	Z	C	T
Value	1	2	3	4	5	6	7	8	9

Hebrew Letter	י	כ	ל	מ	נ	ס	ע	פ	צ
Name	YOD	CAPH	LAMED	MEM	NUN	SAME-KH	AYIN	PE	TZADDI
Roman Equivalent	I	K	L	M	N	S	O	P	Tz
Value	10	20	30	40	50	60	70	80	90

Hebrew Letter	ק	ר	ש	ת	ך	ם	ן	ף	ץ
Name	QOPH	RESH	SHIN	TAV	FINAL CAPH	FINAL MEM	FINAL NUN	FINAL PE	FINAL TZADDI
Roman Equivalent	Q	R	Sh	Th	K	M	N	P	TZ
Value	100	200	300	400	500	600	700	800	900

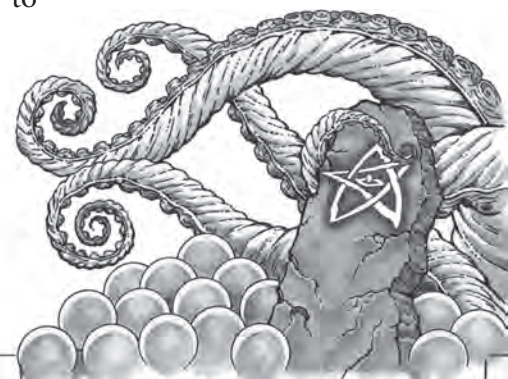
more extensive in Hebrew and almost always centers around three consonants.

In traditional Kabbalist circles, there are least 72 ways in which the calculations of the numeric values of words can be obtained, though different schools tend to accept some methods while rejecting others, or have special variations on the basic methods. Following is an explanation of the five most important methods:

Method 1 – Basic: In this, the numeric value of each letter is added and the result is the numeric value of the word. For example, in Hebrew the word Jehovah, meaning God, is YaHWeH, composing the four consonants Y-H-W-H. The value of Y=10, H=5, W=6, and H=5, giving 26 as the value of the name of Jehovah by this method.

Method 2 – Small Number: In this system, the tens and hundreds of numbers are ignored. Thus, though M is valued as 40, in “Small Number” gematria it is counted only as 4. In the Basic system Y is worth 10, but in “Small Number” gematria, only 1. This Y-H-W-H in the “Small Number” system is Y=1, H=5, W=6, and H=5 giving a total of 18.

Method 3 – Squaring: Here the basic numeric value is squared and the results added together. Thus, for Y-H-W-H, Y=10x10=100, H=5x5=25, W=6x6=36, and H=5x5=25, for a total of 186 according to this squaring system.



Method 4 – Series: This is adding the numeric value of all the preceding letters to the value of the letter in question. For example, the value of W is 6. According to the “Series” method, though, the value of W is $1+2+3+4+5+6=21$. In the series method for Y-H-W-H, $Y=1+2+3+4+5+6+7+8+9+10=55$, $H=1+2+3+4+5=15$, W is 21 as figured above, and H is 15 as figured above. Therefore, $Y-H-W-H=55+15+21+15$, or 106 for the total.

Method 5 – Filling: To find the numeric value of a word in this system, one must add up the numeric value of the Hebrew spelling of the names of each of the letters in a word. Thus, in Hebrew, Y is spelled “yod,” in Hebrew, Y-W-D. The value of Y-W-D is $Y=10$, $W=6$, and $D=4$, giving 20. This method also has a number of additional complexities to it, due to the fact that the letters H and W can each be spelled three different ways. H can be spelled H-W, H-H, or H-², while W can be spelled W-W, W-²-W, W-Y-W. Thus, words with H or W in them can have several different numeric values according to which spelling of H and W is used. This is especially significant in the spelling of the name of God, Y-H-W-H, which has H twice and W once. There are four different values for Y-H-W-H accepted by my Kabbalists, 45, 52, 63, and 72. In addition to this, there can be “fillings of fillings,” where the different levels of spellings and letter values are used to give hidden values.

Special Rules

There are two additional rules which can be used with any of the above five methods. The first is that to any numeric value obtained by any of the methods, the number 1 can be used. The second rule is that the number of letters in a word can be added to the numeric value of a word. Thus, four

could be added to Y-H-W-H, which has four letters.

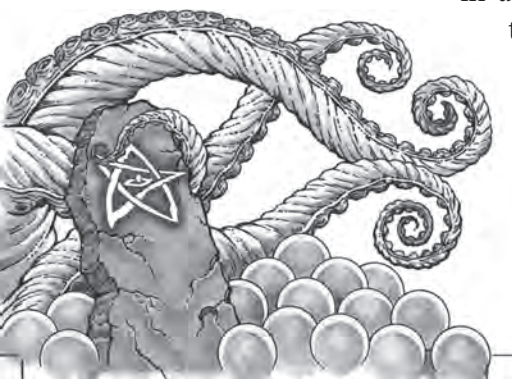
History

The main use of this system by the Jewish Kabbalistic mystics was to determine the hidden allegorical or mystical meanings of obscure passages of Scripture. If a passage was difficult to interpret, the Kabbalist would examine the numeric values of key words in a passage, correlate them with other numeric values of special mystical or spiritual words, and thereby discover the secret meaning of a passage of scripture by reading into it the new meaning from words with equivalent numeric values. Eventually, however, hidden meaning began to be developed for Scripture as a whole, and this was expanded to other religions and magical works. Variations of the gematriac methods were adopted by Christian occultists in the Renaissance, who reworked the entire system and gave it a Christian interpretation, then injected it into numerous magical and mystical systems.

Uses in Call of Cthulhu

There are two basic methods in which the principles of gematria can be used in *Call of Cthulhu*. The first, and probably the most successful, is to use the actual historical gematria of Kabbalism and Magic. An extensive example of how this can be done is found in the scenario, “The City Without a Name.”

It is possible to use gematria for a game other than *Call of Cthulhu*, and you may wish to develop a system especially for your own campaign. In this case, you can either use the English alphabet for gematriac purposes, or develop your own alphabet. Since creating a method of gematria is very complex (the Jewish system took centuries to fully develop), it is easiest to use English. Use the system given above.



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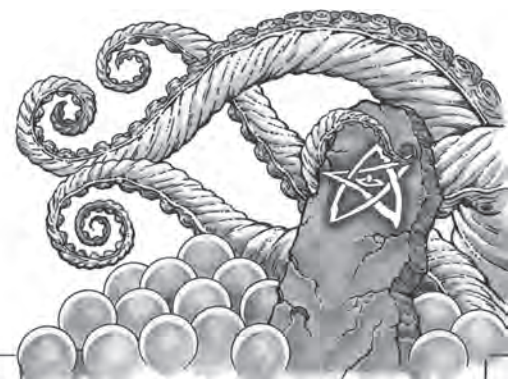
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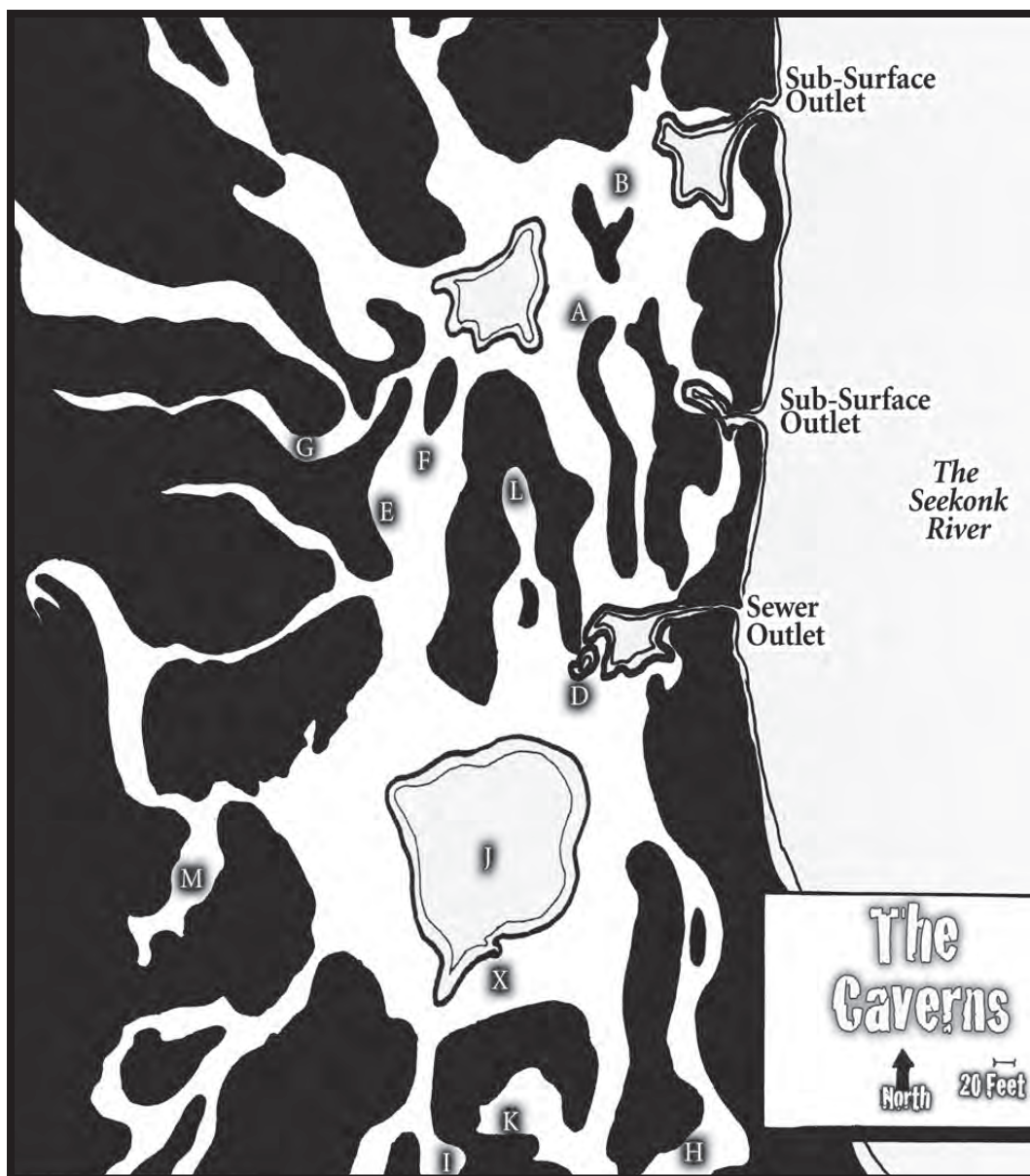
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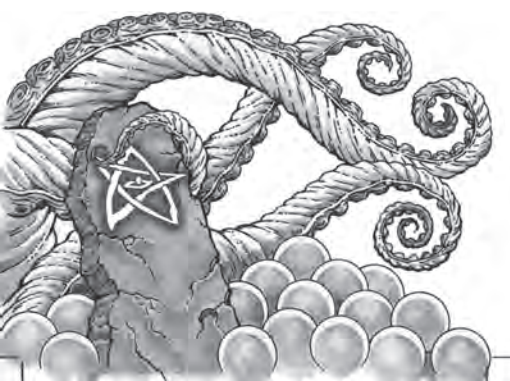
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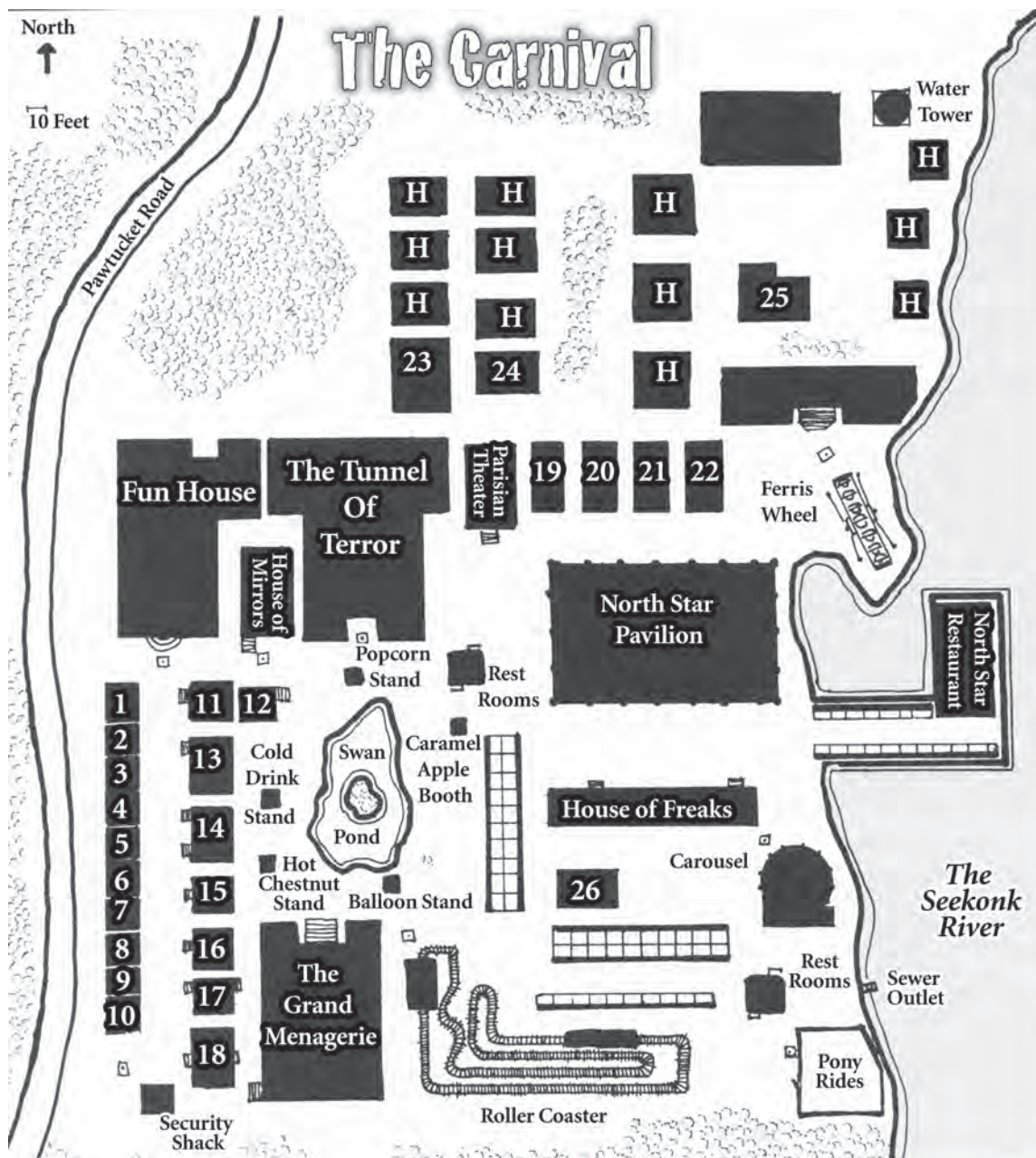
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- 23 Rustabout's Bunkhouse
- 24 The Cookhouse
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All Buildings marked with an H are cottages used by the permanent residents.



These are rental booths, used on a daily basis by the local populace. The booths cost \$1.00 per day, or \$1.50 on the pier.

Ticket Booth



The Staunton House

Window
Exterior
Door
Exterior
Wall

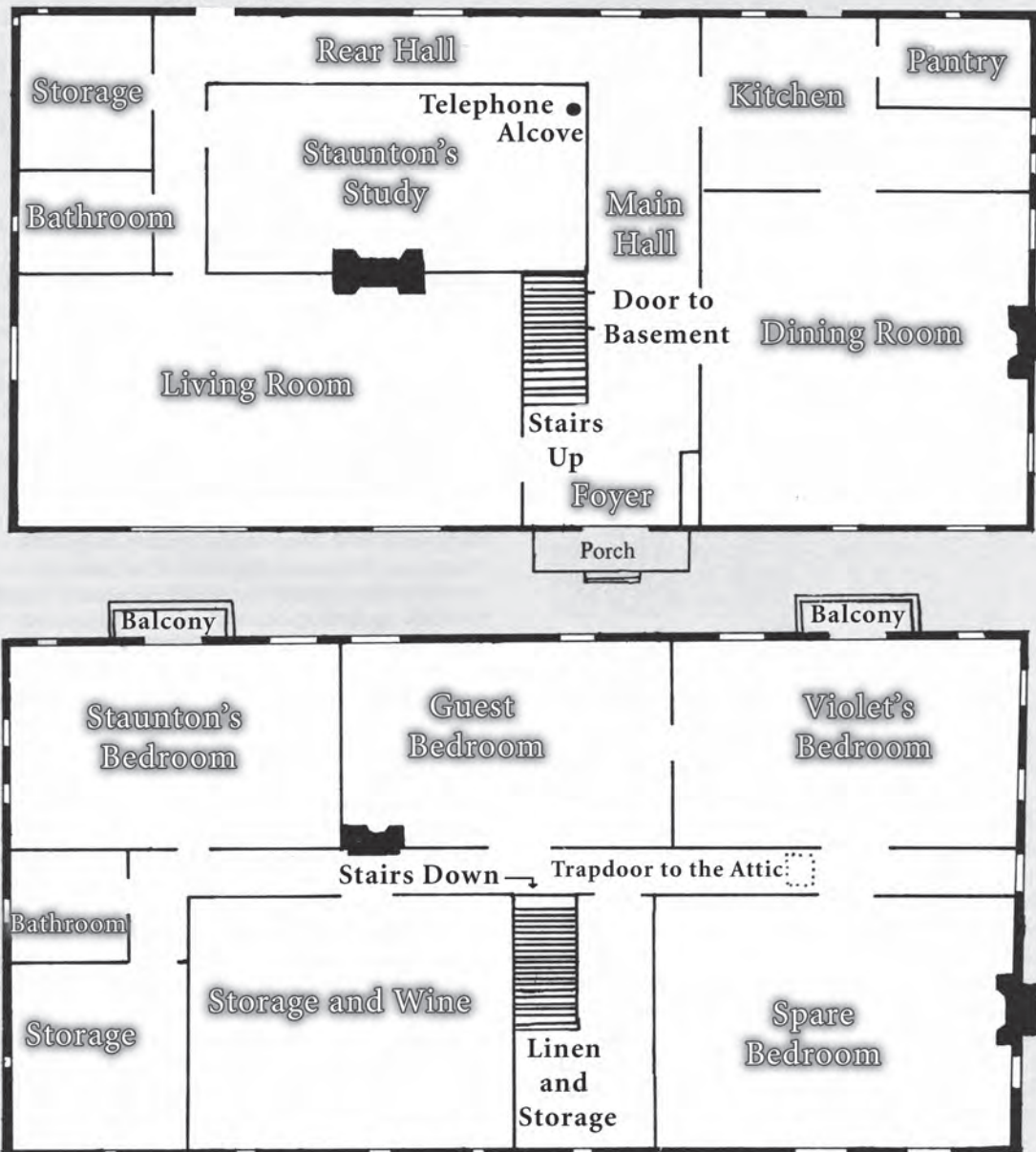
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Wall
Interior
Door

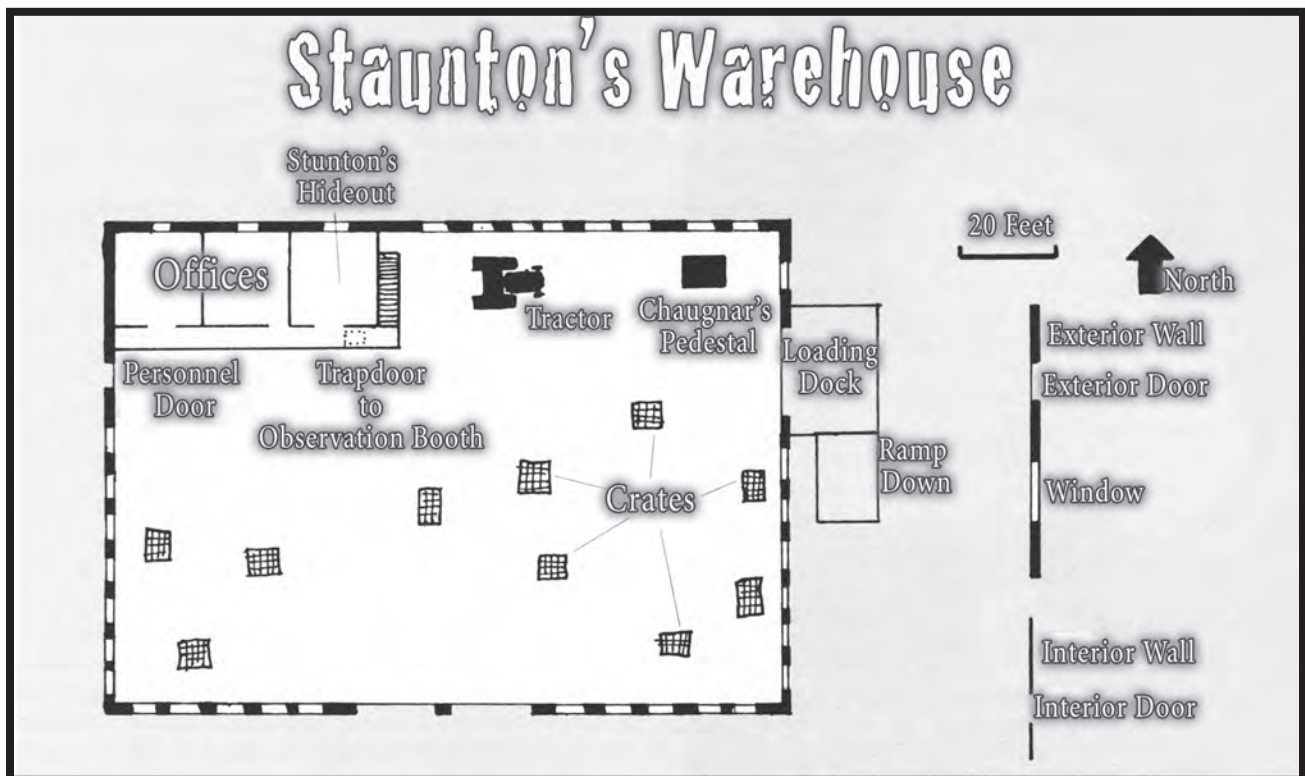
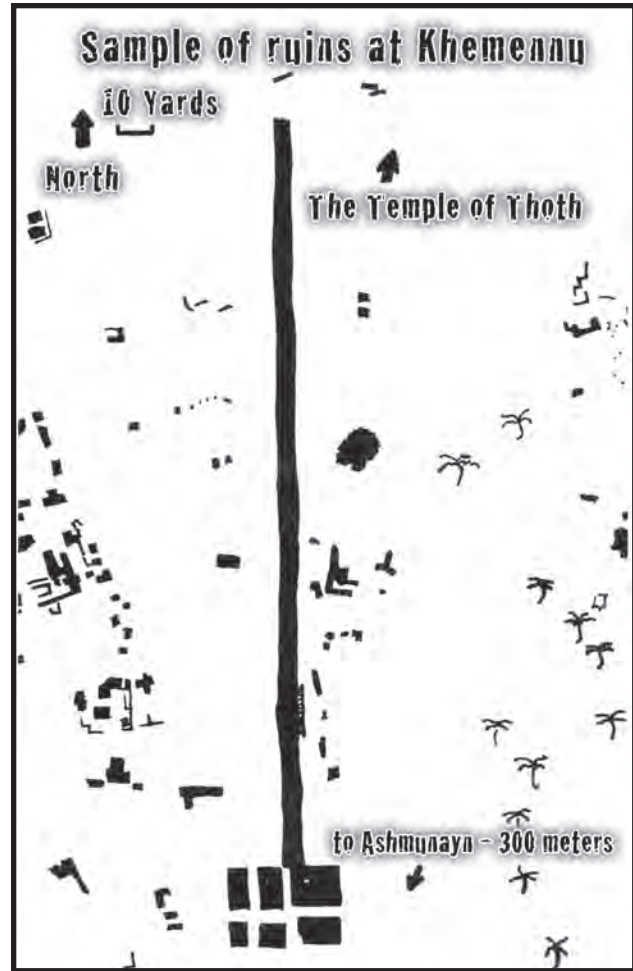
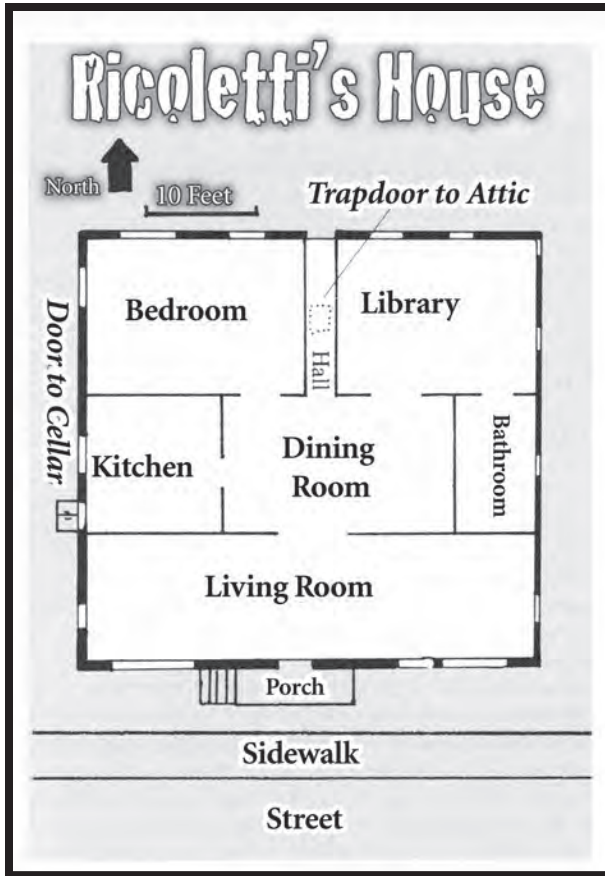
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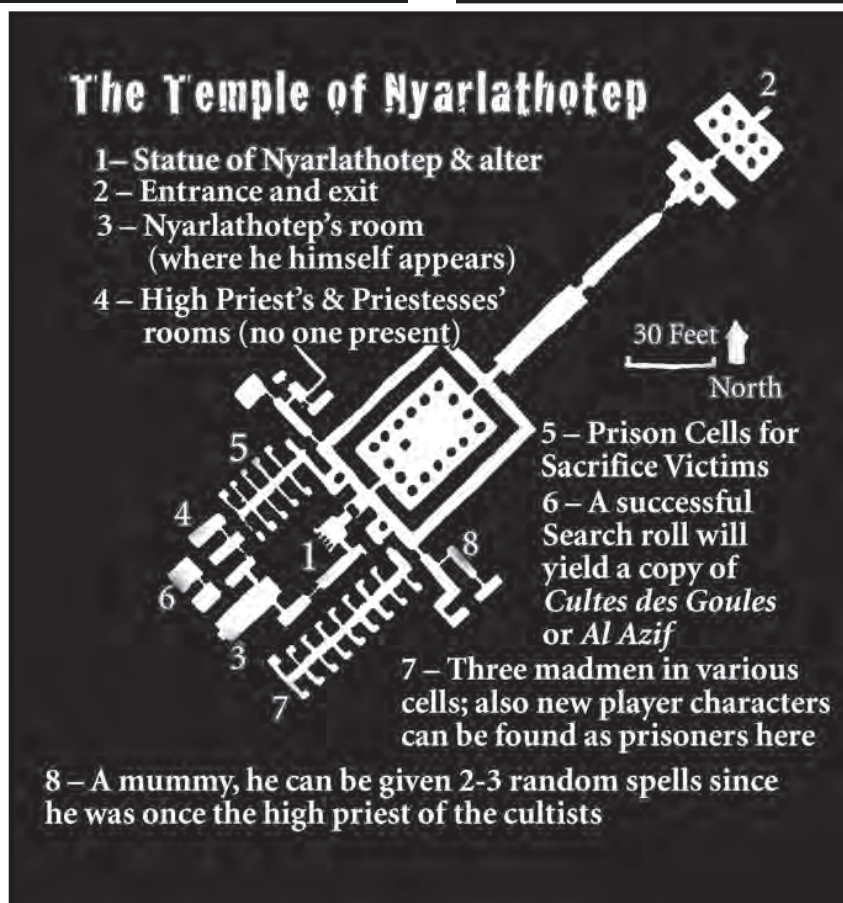
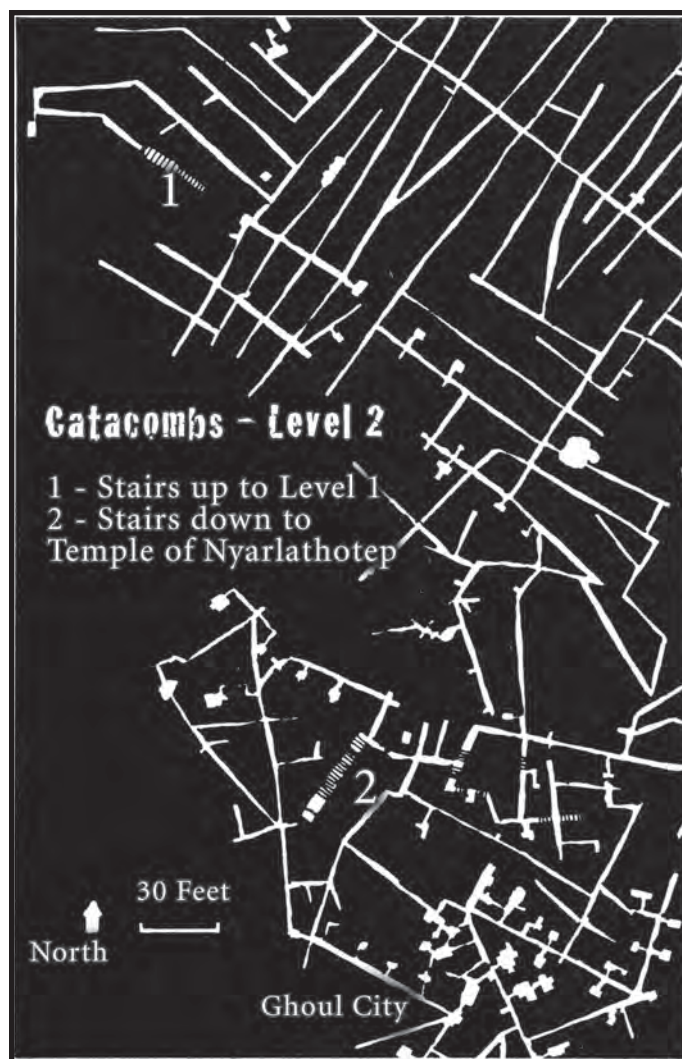
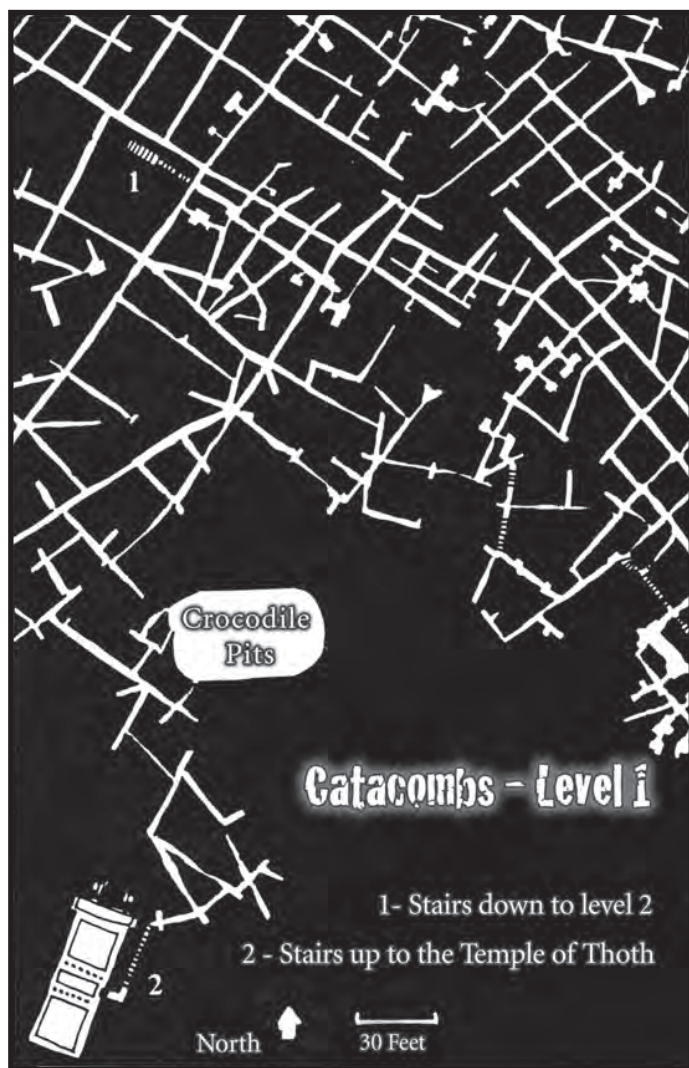
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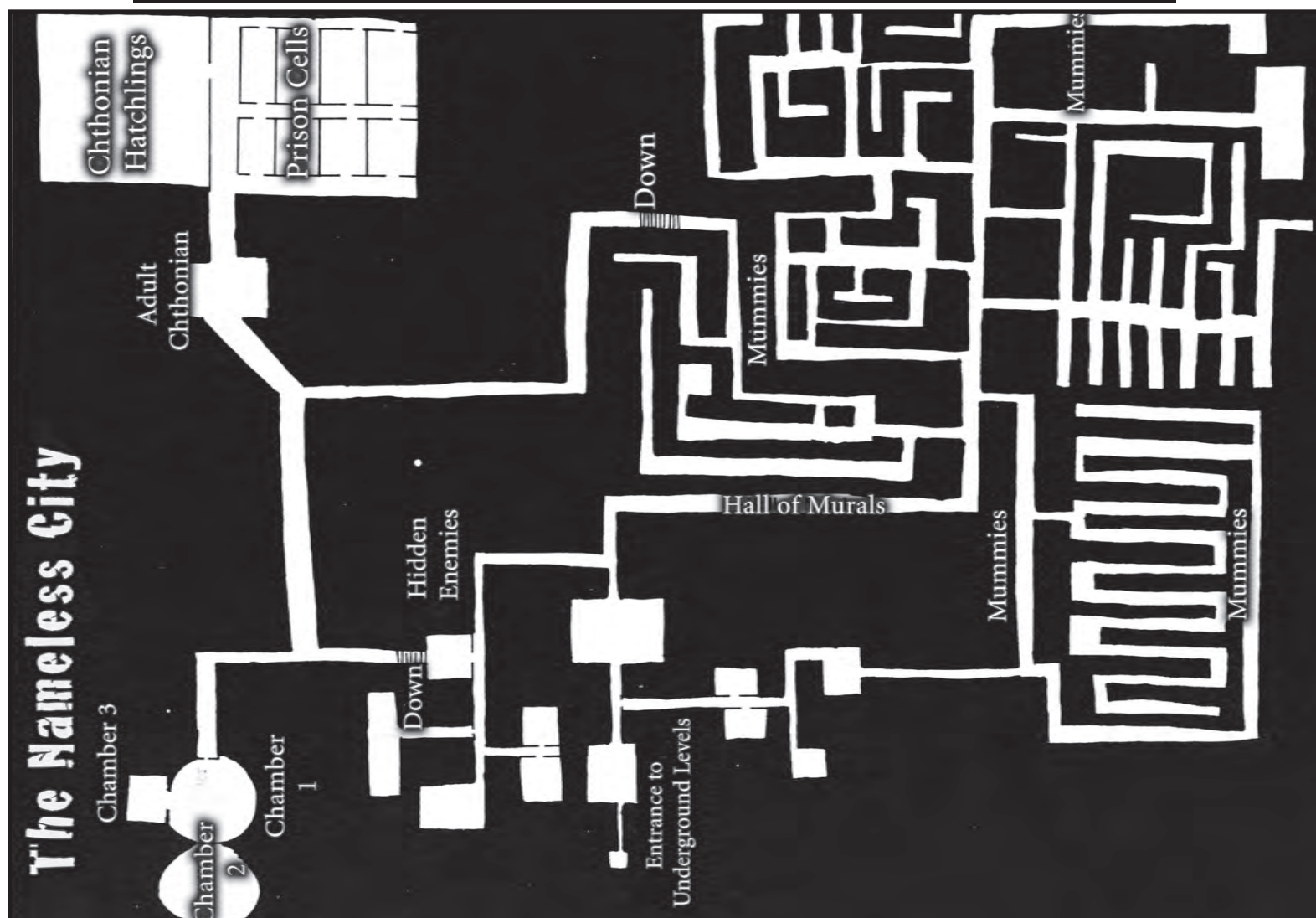
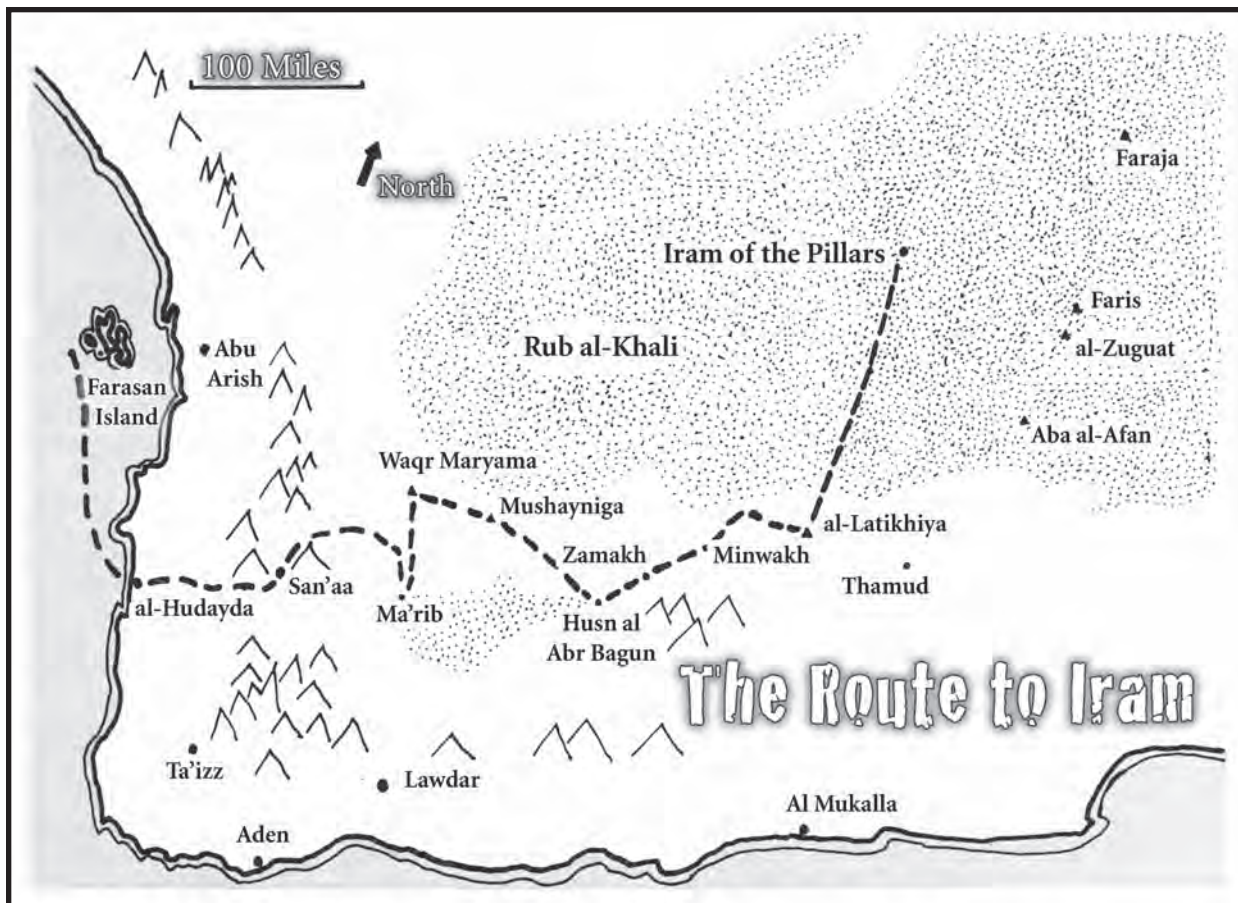
Fireplace

Rear Door









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

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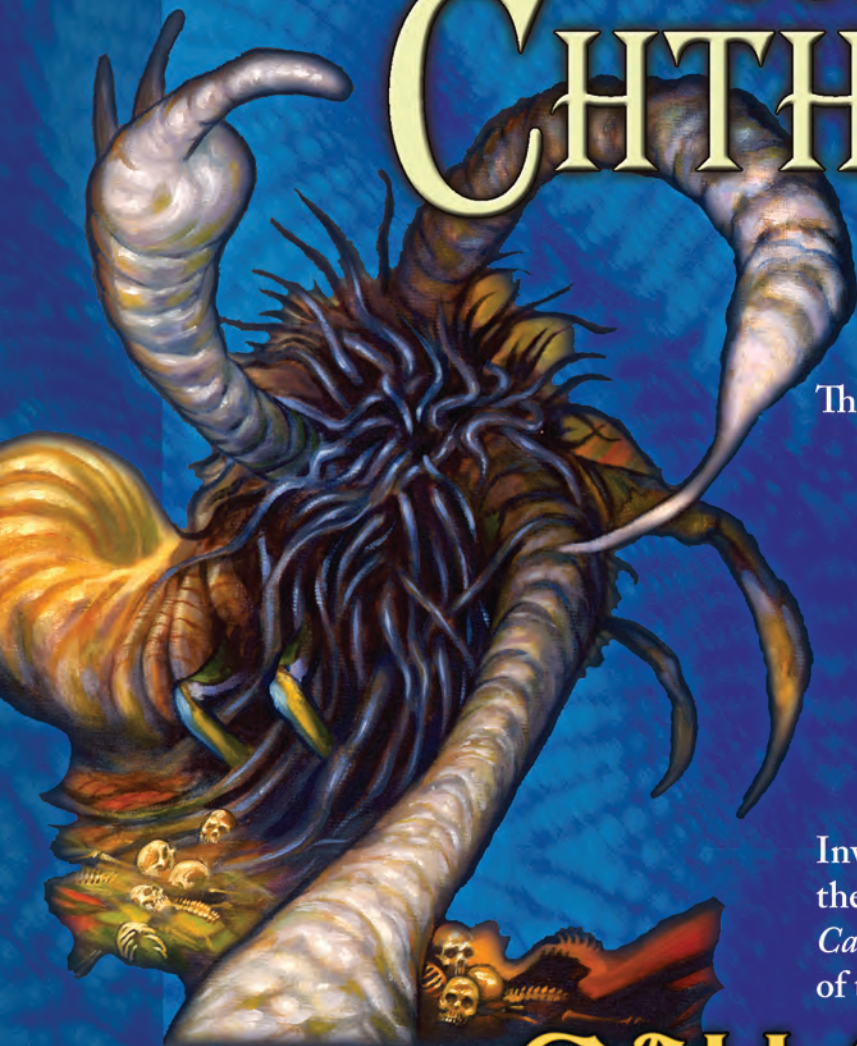
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