



CTHULHU

Confidential

A CABLE'S LENGTH FROM SHORE

by Gareth Ryder-Hanrahan



The Fall of DELTA GREEN

On a Bank by Moonlight

by Gareth Ryder-Hanrahan



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CTHULHU *Confidential*

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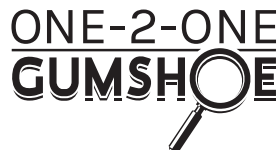
Based on the GUMSHOE One-2-One system by Robin D. Laws

CTHULLHU™ *Confidential*

A CABLE'S LENGTH FROM SHORE

BY

Gareth Ryder-Hanrahan



CTHULHU CONFIDENTIAL QUICKSTART

Welcome to the *Cthulhu Confidential* Quickstart!

Cthulhu Confidential is the first book in the GUMSHOE One-2-One series of games, which adapt the investigative mysteries of the GUMSHOE line to one-on-one play. One Game Moderator, and one player – all alone against the Mythos!

This quickstart, and the adventure to follow, are addressed to the Game Moderator. The player can read these rules too, but not the adventure starting on page 10.

A word of caution – one-on-one play is a considerably more harrowing experience than group roleplaying. A team of four or five investigators can brainstorm solutions, back each other up, and reassure each other when danger draws near. A lone investigator has no such guaranteed support, physical or emotional. Furthermore, the pace of play is faster and more focussed – with no need for intra-group discussion or subplots that only affect a fraction of the group, the game can attain an unexpected intensity. (And as there's less downtime for the GM to plot and plan, *Cthulhu Confidential* scenarios tend to be longer and more detailed than their regular counterparts.)

Getting Started

In this quickstart, the player is playing Phyllis (or Philip) Oakley, an antiquarian Bookhound – a dealer in rare books operating in the seedy alleyways of 1930s occult London. Take a look at Oakley's character card before you give it to the player.

It lists Oakley's

- Investigative abilities
- General abilities
- and
- Sources

as well as some background details.

Investigative Abilities

The core concept of the GUMSHOE system is that it's always more interesting to get the clue.

Investigation is about putting information together. Sherlock Holmes never fails to spot the telltale mud on the murderer's shoe; the archaeology professor always happens to be a specialist in whatever obscure field is relevant to this mystery. In GUMSHOE, if you have the right ability, you get the clue.

Sometimes, the player can ask for the clue.

*I'm **Streetwise** – do I know anything about the dive bar the cultist just entered?*

Sometimes, the Game Moderator will volunteer the clue.

*With your expertise in **Pharmacy**, you recognise the lingering smell in the room as chloroform.*

Note that the player has to describe *how* she's using her investigative abilities. GUMSHOE isn't about walking into a room and shouting "I've got **History! Theology! Astronomy!** What clues do I get?" The player must describe how she uses the tools and techniques available to obtain information.

Investigative abilities are further divided into three categories:

- **Academic:** Fields of academic study
- **Interpersonal:** Used to interact with people
- **Technical:** Specialised skills and talents

Core Clues: Some clues are designated as **core clues**. These are clues that the player **must** find to progress in the scenario. Alert the player if she's about to leave a scene without finding a core clue.



PHYLLIS OAKLEY

Bookhound

INVESTIGATIVE ABILITIES

Anrthropology

Art History

Assess Honesty

Bargain

Cop Talk

Evidence Collection

Flattery

History

Inspiration

Law

Languages

Occult

Reassurance

Research

Streetwise

Theology

GENERAL ABILITIES

Athletics 1

Cool 2

Disguise 1

Fighting 1

Filch 1

First Aid 1

Fleeing 2

Preparedness 2

Sense Trouble 2

Shadowing 1

Stability 2

Stealth 1

STORY

Opportunistic Bookhound Phyllis Oakley slinks around the fringes of the city's occult underworld, trading in rare books and manuscripts. Sifting library sales, house clearances, second-hand book-barrows and the occasional daring theft can turn up a mouldy, worm-eaten diamond in the dust – the price of wisdom is above rubies, and Phyllis is hungry for a cut.

Pushes: Pushes allow the player to gain benefits from Investigative abilities above and beyond simple information. The use of a Push might:






































- Give extra information: Pushing **Assess Honesty** might let you guess what the subject is lying about
- Manipulate people: Pushing **Inspiration** might convince a criminal to switch sides and help you
- Apply your knowledge: Pushing **Chemistry** to make a home-made explosive to destroy a mysterious idol
- Change the narrative: Pushing **Cop Talk** might mean that the cop you're talking to is actually an old friend of yours, and is willing to do you a favour.

The player starts the game with **four** Pushes.

Sources

Oakley isn't omni-competent – there are some investigative abilities that she hasn't mastered. When she encounters a clue she can't parse on her own, she can call on one of her Sources – her supporting cast of friends and allies. These Sources can help Oakley interpret clues, and be a mouthpiece for the GM during play.

Sometimes, a Source might take a more active role in a game, helping Oakley out with her investigation. Usually, the GM charges a Push for this benefit.

Investigative Ability	Type	Source, if any
Accounting	Academic 	Helena Rogers, City Clerk
Anthropology	Academic 	
Archaeology	Academic 	Mr. Wyilter, Irregular Customer
Architecture	Academic 	Martin Shea, Reporter
Art History	Academic 	
Assess Honesty	Interpersonal 	
Astronomy	Technical 	Mr. Wyilter, Irregular Customer
Bargain	Interpersonal 	
Biology	Academic 	Dr. David Forrest
Bureaucracy	Interpersonal 	Helena Rogers, City Clerk
Chemistry	Technical 	Dr. David Forrest
Cop Talk	Interpersonal 	
Craft	Technical 	Erik Zackarov, Forger
Cryptography	Technical 	Erik Zackarov, Forger
Cthulhu Mythos	Academic 	
Evidence Collection	Technical 	
Flattery	Interpersonal 	
Forensics	Technical 	Dr. David Forrest
Geology	Academic 	Mr. Wyilter, Irregular Customer
History	Academic 	
Inspiration	Interpersonal 	
Intimidation	Interpersonal 	Erik Zackarov, Forger
Languages	Academic 	
Law	Academic 	
Locksmith	Technical 	Eric Zackarov, Forger
Medicine	Academic 	Dr. David Forrest
Occult	Academic 	
Oral history	Interpersonal 	Martin Shea, Reporter
Outdoorsman	Technical 	Mr. Wyilter, Irregular Customer
Pharmacy	Technical 	Dr. David Forrest
Photography	Technical 	Martin Shea, Reporter
Physics	Academic 	Dr. David Forrest
Psychology	Interpersonal 	
Reassurance	Interpersonal 	
Research	Academic 	
Streetwise	Interpersonal 	Eric Zackarov, Forger
Theology	Academic 	

Most Investigative abilities are straightforward; some may benefit from clarification.













- **Assess Honesty** lets Oakley tell when someone is lying. It's not infallible – someone who's adept at lying or possesses great self-control can avoid detection, as can cultists or others who utterly believe what they're saying. It's best used to confirm the validity of witnesses or tell when someone's hiding the truth.
- **Cop Talk** is for dealing with the police and other authority figures. It lets you pretend to be an upstanding citizen, wheedle details out of the police, or avoid trouble.
- **Cthulhu Mythos** allows Oakley to piece together fragments of lore that were hitherto – mercifully – uncorrelated. It's used to gain sudden insights into the horrific truth behind the mystery. Using it often results in Mythos Shocks.
- **Evidence Collection** is for sweeping a scene to find fingerprints, suspicious footprints, dropped matchbooks, discarded ticket stubs and other small physical clues.
- **Inspiration** permits the player to appeal to someone's better self, reminding them of their ideals or urging them to do the right thing.
- **Occult** covers various mystical traditions and beliefs other than the Cthulhu Mythos.
- **Oral History** is used to gather rumours and gossip quickly and efficiently.
- **Reassurance** lets Oakley calm people down, assure them of her sincerity, or put them at their ease.

General Abilities

When attempting actions that don't yield information, or which can lead to engaging story possibilities whether you succeed or fail, use General abilities. They're rated by the number of dice available to roll when attempting to use that ability.

General abilities are divided into three categories:

- **Manual**, involving fine motor skills and dexterity
- **Mental**, involving perception, thought, mental fortitude or study
- **Physical**, covering gross motor skills and physical strength.

Ability	Type
Athletics	Physical 
Cool	Mental 
Disguise	Manual 
Fighting	Physical 
Filch	Manual 
First Aid	Manual 
Fleeing	Physical 
Preparedness	Mental 
Sense Trouble	Mental 
Shadowing	Physical 
Stability	Mental 
Stealth	Physical 

Challenges

General abilities are used in Challenges, which are presented in the following format.

CHALLENGE NAME

General Ability

Description

Advance XX+: If the result of your roll is equal to or greater than this threshold, you've scored an Advance – the best possible outcome from the challenge. You may gain an Edge card, representing some ongoing or future benefit.

Hold XX-XX: If you get a result in this range, you've scored a middling result, a Hold.

Setback XX or less: If your total is equal to or less than this threshold, you've suffered a Setback. This usually takes the form of a Problem card, an ongoing penalty or drawback.

Extra Problem: Some Challenges let you take an Extra Problem in exchange for a bonus dice to roll, giving you a better chance of scoring a Hold or Advance.

Rolling Dice

When you have multiple dice available, roll them one at a time and check to see if you've met the requirements for an Advance or Hold.

If you score an Advance and still have unrolled dice available (from your basic ability, or obtained by taking a Problem or spending an Edge), you gain a bonus Push.

Edges & Problems

Edges are advantages; Problems are, well, problems encountered by Oakley. An Edge might be anything from "A Stroke of Luck" to "A Mysterious Dagger" to "Adrenaline Rush" to "Brilliant Insight."

A Problem might be anything from a "Twisted Ankle" or "Clawed by Deep Ones" to "Whateley wants you dead" to "Horror of the Fish God".

All the Edge and Problem Cards used in this adventure can be found on pages 44-49 – cut them out and give them to the player as needed.

Each Edge and Problem describes its unique effects.

Some Edges can be spent in later Challenges; either the Edge will list the sort of Challenge it applies to ("Adrenaline Rush: Spend for a bonus dice in any Physical Challenge") or the Challenge notes which particular Edges apply.

Problems usually describe how they can be dealt with. "Twisted Ankle" might be discarded by taking a brief rest; "Clawed by Deep Ones" might require medical attention; "Whateley wants you dead" might be countered by making peace with Whateley, or killing him.

Edges and Problems are tailored to the adventure they appear in. This means that a simple set of rules can cover virtually any situation, as the cards describe any special cases or circumstances needed.

EDGE

Adrenaline Rush

Your heart pounds after that near miss, but you feel ready to take on anything.

Spend for a bonus dice in any Physical Challenge. If you're still holding this card when you Take Time, discard it.

PROBLEM

Horror of the Fish God

Mythos Shock

When you touched the idol, your mind was overwhelmed with images of some pre-human deity, a monstrous aquatic horror. Now, you know the waves are the motion of its breath, and the sea conceals a multitude of horrors.

While you hold this card, you've got a -2 penalty to any Challenges attempted on or near water.

Starting Problems

At the start of a new story, the player gets presented with four potential Starting Problems, and picks one. This Starting Problem is a chance for the player to start defining her take on Oakley's character, and may also give added impetus to bite the story's hook when it shows up.

Continuity Cards

Some cards have the Continuity keyword. It's not important in a one-shot, but in a *Cthulhu Confidential* campaign, these Edges or Problem persist from one adventure to the next.

Example Challenge

Let's look at a typical Challenge and its associated Edges and Problems.

SNEAKING INTO THE TEMPLE

Stealth

Through a series of unlikely adventures, London book dealer Oakley finds herself sneaking into a mysterious temple in the mountains of Tibet...

Advance 5+: You're undetected as you sneak into the temple, and have a chance to take a look around and spot some potential exits. Gain Edge "Lie of the Land".

Hold 3-4: You barely escape detection by the monks, but manage to sneak into the central chamber of the temple without being seen.

Setback 2 or less: You sneak into the main chamber of the temple – and the brass door slams shut behind you. It's a trap! Go to the scene "Prisoner of the Pallid Mask"

Extra Problem: Problem "Frostbite"

PROBLEM

Frostbite

You lingered too long in the snow outside the temple, and now you're paying the price.

You've got a -2 penalty to all Manual Challenges. Discard when you have a chance to warm up.

Oakley has one die in Stealth. She rolls, and gets a 2 – a Setback. Rather than accept that result, she takes the Extra Problem on offer, getting another die to roll. She rolls another 2, giving her a final total of 4 – a Hold. The GM describes how Oakley lurks outside the temple in the snow, watching the sinister monks come and go, before she spots her moment and hurries into the shadows of the temple...

Taking Time

Some Challenges or Problems refer to Taking Time. This means that Oakley has to spend several hours on the task – she might Take Time to get medical attention, or to chase down a particularly obscure reference in a library, or comb the streets to find some criminal contact. The downside of Taking Time varies – if there's a pressing danger, then Oakley may not be able to Take Time immediately.

Scenes

Cthulhu Confidential breaks adventures into scenes connected by clues. At the start of each scene, the lead-ins and lead-outs tell you how the player might reach that part of the adventure, and possible routes of inquiry she might pursue afterwards.

Some scenes are **core** scenes; these are vital to the story, and the player will go through most or even all of them.

Alternate scenes offer alternative ways through the story, or are detours from the main plot.

Subplots are optional scenes unconnected to the main plot

Antagonist Reactions are scenes that the Game Moderator can trigger in response to the player's actions to adjust pacing or add danger as required.

EDGE

Lie of the Land

You spotted several side entrances and hiding places in your exploration of the temple.

Spend to automatically Advance on any one Fleeing or Stealth Challenge made in the temple. If you still have this card when you leave, discard it and gain a free Push instead.



A CABLE'S LENGTH FROM SHORE

A dead bookseller, a vengeful sorcerer, grief and ritual murder; this *Cthulhu Confidential* adventure casts an occult book dealer **Phyllis Oakley** as the player character. It can easily be adjusted to work with an original investigator of the player's devising, or any of the 'official' trio of Dex, Viv or Langston.

The adventure's default assumption is that it's set in London, in 1937, but only a few real-world locations are mentioned in passing, and it can easily be transplanted elsewhere and elsewhen if desired.

Phyllis Oakley

Oakley is a Bookhound – a dealer in rare books, a somewhat suspect antiquarian who picks through second-hand book marts and the collections of the recently deceased, looking for undervalued books. Find the right old tome or obscure misprinted edition, and she can eat for a month. She also deals in banned books, in censored or foreign books, and in special orders – if a client wants, say, a first edition copy of *Don Quixote*, then Oakley knows all the local collectors who might possess a copy, and be willing to sell for the right price (the right price, of course, includes Oakley's cut as middle-man.) She runs a small bookstore of her own, although few people ever dare cross the threshold into that musty little back-alley store. She lives in an apartment above the shop.

Despite this hermitic existence, Oakley is fiercely clever and driven; she comes alive when on the trail of a book, and has a magnetic personality that encourages people to trust her.

Some tragedy or personal eccentricity drove Oakley to this life on the fringe – ask the player what happened to Oakley? Was it an accident? Unchecked bibliomania? A lost love? An encounter with the supernatural?

Sources

Oakley is exceptionally well read, but even she sometimes needs to call on some allies for assistance. Her sources are:

HELENA ROGERS, CITY CLERK

Helena lives in the same building as Oakley (the same building that houses her basement bookstore), and the two neighbours have become uncertain friends. Helena's attitude towards Oakley veers between motherly concern and bemused irritation, and she's taken it upon herself to make sure Oakley stays safe.

Accounting, Bureaucracy, Reassurance

ERIK ZACKAROV, FORGER

'Forger' is such a pejorative term – Erik's usually employed to repair and rebind books. Oakley knows that Erik had a colourful past – Zackarov was a White Russian nobleman who fled the Communists, and has connections to organised crime – and that he still makes forged identity papers, but Erik insists that he's just an old bookbinder now, and that his wild days are behind him.

Craft, Cryptography, Locksmith, Intimidation, Streetwise

MR. WYILTER, IRREGULAR CUSTOMER

Old Wyilter is an eccentric book collector and autodidact. He lives outside the city, in a crumbling old house crammed with rotting books, and refuses to leave his small landholding. (He insists that he has placed 'protections' around its border, and that he alone will survive when *they* return.) He is one of Oakley's best customers, mainly because Oakley is one of the few booksellers willing to make the long pilgrimage out to Wyilter's farm to hand-deliver



PHYLLIS OAKLEY

Bookhound

INVESTIGATIVE ABILITIES

Anthropology
 Art History
 Assess Honesty
 Bargain
 Cop Talk
 Evidence Collection
 Flattery
 History
 Inspiration
 Law
 Languages
 Occult
 Reassurance
 Research
 Streetwise
 Theology

GENERAL ABILITIES

Athletics 1
 Cool 2
 Disguise 1
 Fighting 1
 Filch 1
 First Aid 1
 Fleeing 2
 Preparedness 2
 Sense Trouble 2
 Shadowing 1
 Stability 2
 Stealth 1

STORY

Opportunistic Bookhound Phyllis Oakley slinks around the fringes of the city's occult underworld, trading in rare books and manuscripts. Sifting library sales, house clearances, second-hand book-barrows and the occasional daring theft can turn up a mouldy, worm-eaten diamond in the dust – the price of wisdom is above rubies, and Phyllis is hungry for a cut.

purchases. (Wylder refuses to trust the postal service.)

Archaeology, Astronomy, Geology, Cthulhu Mythos, Outdoorsman

DR. DAVID FORREST, OLD COLLEGE FRIEND

A friend of Oakley's from their university days, Forrest has become a brilliant and wealthy surgeon. Although the two now move in very different social circles, and Forrest is a hardened skeptic who believes that matters spiritual and supernatural are all flim-flam, they have remained friends.

Biology, Chemistry, Forensics, Medicine, Pharmacy, Physics

MARTIN SHEA, REPORTER

Shea and Oakley have crossed paths several times; he's a reporter for the local newspaper, and often gets assigned the weird stories that bring him

into Oakley's domain. He claims to be convinced that Oakley is a con artist (although this may be affectionate needling), and helps Oakley out "so he can catch her red-handed."

Architecture, Library Use, Oral History, Photography, Psychology

The Barrow-Man

A Bookhound like Oakley doesn't work alone; she's defined by her connections. In addition to the Sources listed above, she knows every bookbinder, every auctioneer, every collector - and, though she wouldn't admit it to anyone, a fair number of thieves and scavengers. There are the book-scouts and barrow-men, for example, who sift through the dregs of the penny-a-book book barrows in Brick Lane and under Waterloo Bridge, looking for some valuable tome that's hitherto gone unnoticed among the dregs.

One of Oakley's most reliable contacts, especially in the field of occult books, was an old barrowman called Alf Fulbrow. He taught himself to read on old salvaged books, so his speech was peppered with archaisms and poetic turns of phrase. He was never the same, they said, after his wife died. A thin old bundle of sticks, half-mad, half-starved, but able to roar lines from Chaucer at the top of his lungs in the middle of a pub fight - that's Alf Fulbrow.

Or rather, that was Alf Fulbrow. A month ago, Oakley attended his memorial service. There was no body to bury - the police said he'd drowned, that a witness had seen him fall drunkenly into the dark waters of the nighted Thames and vanish, and they never found the remains. Everyone in the "invisible college" of the London occult book world was there; Oakley and her rivals, an honour guard of barrow men and book-binders, a few wealthy collectors who at least knew the value of Alf Fulbrow's work - and, front and centre, Alf's daughter Miriam.

Let the player pick one of the four Starting Problems on p. 44 now.

- In Debt
- The Prize
- The Things You've Seen
- Poltergeist

Finally, Phyllis owed Fulbrow a few pounds when he vanished - did she pass the money she owed him onto his daughter, or did she pocket it and keep it for herself? (The answer's irrelevant in the scenario, but it lets the player add texture to their own portrayal of Phyllis Oakley.)

Cast

The Black Pharaoh: A mysterious, possibly apocryphal sorcerer-king said to rule Egypt thousands of years ago. In truth, an aspect of Nyarlathotep, the mocking alien god also known as the Crawling Chaos.

Alf Fulbrow: Small-time thief and book scout; he stole several books and a relic, the Jar of Anput, from Edwin Vaker. Believed dead for six months at the start of the game, he's actually been turned into a ghoul.

Miriam Fulbrow: The long-suffering daughter of Alfred Fulbrow

Harold Fulbrow: Her son, Alf's grandson.

Edwin Vaker: An elderly occultist and Egyptologist, obsessed with prolonging his own life by becoming an incarnation of the Black Pharaoh. He imported ritual items - four canopic jars - from Egypt to accomplish this.

Marwan Kouri: Former smuggler and dealer in occult relics, now Vaker's henchman. He drowned Alf Fulbrow.

Nellie Windam: Alf Fulbrow's former girlfriend; now transformed into a monster through exposure to the Jar of Anput.

Lemuel Brewer: A deceased collector of occult books; an associate of Vaker's.

Gertrude Smith: She witnessed Kouri killing Fulbrow, but was later silenced by Vaker.

Joseph Shawling: An attendant in North Cross graveyard where Alf Fulbrow and the other ghouls dwell.

What Happened

Occult **Edwin Vaker** seeks immortality through invocation of the **Black Pharaoh**. Vaker's library was robbed by **Alf Fulbrow**, who stole various books and a vital component of the invocation ritual. Vaker sent his henchman **Marwan Kouri** after Fulbrow; Fulbrow refused to reveal the location of the jar, and was drowned in the Thames.

Vaker believes that Fulbrow's daughter **Miriam Fulbrow** has the jar. In fact, it's in the possession of **Nellie Windham**.

Alf Fulbrow didn't die - through the malign influence of the jar, he rose again as a ghoul. And though he doesn't know it, Nellie Windham has also been transformed by the fragment of the Pharaoh in her possession...

Scenes

THE WOMAN IN BLACK

Scene Type: Introduction

Lead-Outs: Night Post, the Daughter

Oakley's in her bookshop. Let the player describe the place - is it:

- Small, cramped and musty; books are crammed together every which way on groaning shelves



- Elegant and expensive; the books are displayed like objects d'art, illuminated by brass lamps
- Precisely, dare we even say obsessively organised, books lined up like regimented soldiers, not a speck of dust
- A prison for forbidden lore; all the books are locked away in cabinets of leaded glass, and a few are kept in a back room that's chained shut.

These books are dangerous in the wrong hands. Also ask if there are any browsers or occult poseurs in the shop. Places like Oakley's shop attract such individuals like flies, lurking in corners and dropping hints about their depravities and their occult experiences.

The bell over the door rings as that rarest of creatures - a customer! - enters. It's Miriam Fulbrow. She looks tired and pale, even though it's been more than a month since her father's memorial service, and three months since he was first reported drowned. She's carrying a bundle wrapped in cloth in one hand; her other hand is locked around the wrist of a boy of four or five years, obviously her son. While taking to Oakley, she hisses at the child, warning him not to touch anything or get his sticky fingers on the books.

Oakley's met Miriam once or twice before, not including the funeral. She knows that Miriam and her father had a tempestuous relationship; Miriam tried to take care of him after her mother's death, but Fulbrow was always secretive and restless, always vanishing off to wander the streets and alleyways for weeks on end. He'd show up on her doorstep when he was sick, or out of money, and then disappear again.

"Miss Oakley? I found some more of my father's books in one of his sheds. I don't know if they're worth anything, - Harold, don't touch that! - but he always said you were fair, so..." She unwraps the bundle. Inside are half-a-dozen battered old books, all in poor condition, none of any real value.

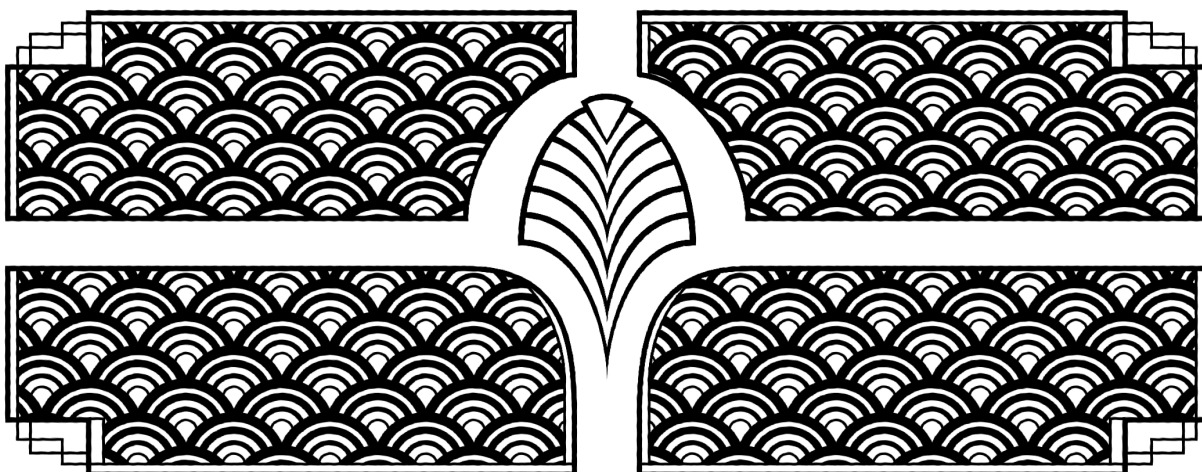
What does Oakley do? Reject the books? Give Miriam what they're worth, or a little extra?

- **Assess Honesty:** Miriam appears worried, even frightened. She shoots glances over her shoulder, and hovers over Harold as though he might be snatched away at any moment.
- With a Push of **Reassurance**, Miriam admits that she was recently burgled, and that she suspects someone's following her. See *The Daughter*, p. 27.
- **Streetwise:** Alf Fulbrow probably had caches of books all over the city - he'd squirrel away valuable books for when he desperately needed money, or when he thought he'd drink all his cash away if he sold the book. If Miriam has a list of such caches, that could be worth a bit more than these paltry books.

If asked - and if Oakley offers to pay - then Miriam says she doesn't know if her father kept such a list, but she's still going through all his boxes and other rubbish. He threw nothing away, you know. She suggests that Oakley could help out by visiting her at home tomorrow - see *The Daughter*, p. 27.

Spotting Trouble

After Miriam leaves, call for a Sense Trouble test.



SPOTTING THE STRANGER

Sense Trouble

Penalties: -2 if Oakley has Problem #4, “Poltergeist” – a book falls heavily from a shelf, distracting her at a key moment.

Advance 7+: Moments after Miriam leaves, you spot a man emerge from the alleyway across from your shop and follow her down the street. You get a good look at the man’s face. He’s a foreigner, with dark eyes and some sort of symbol like an Egyptian hieroglyph tattooed on his cheek. He doesn’t seem immediately threatening, but you’re sure he’s watching her. Gain Edge 1, “Forewarned.”

Hold 3-6: You spot a figure leaving the alleyway across from your shop. Something about him gives you an uneasy feeling – maybe he’s a thief, looking for a way to break into the bookshop. He’s a foreigner, with dark eyes and some sort of symbol like an Egyptian hieroglyph tattooed on his cheek. He hurries down the street and vanishes from view.

Setback 2 or less: A customer comes up to you and asks you a series of irritating questions about your relationship with Aleister Crowley and the London occult scene. By the time you extricate yourself from the conversation, Miriam’s long gone.

Look at Problem 5, “Occult Entanglements” or Problem 6, “A Pox On All Their Lodges” and pick whichever one you prefer.

If Oakley chases after Fulbrow, there’s no sign of the man she spotted. She can catch up with Fulbrow and warn her, exchanging Edge #1 for Edge #2, “A Friendly Word”; Fulbrow admits that she’s spotted someone following her several times in the last few days, and mentions the tattoo on the stranger’s face.

That evening, run *Night Post*.

NIGHT POST

Scene Type: Core

Lead-Ins: The Woman In Black

Lead-Outs: The Daughter, The Late Mr. Fulbrow, The Book

Oakley’s flat is on the floor above her bookstore; ask the player if she’s working late, or if she decided to get a reasonable night’s sleep for once. Either way, she’s disturbed by something snuffling and scratching at the front door.

When she investigates, she finds a cloth-wrapped parcel on her doorstep, covered in mud and dirt.

Languages (Core Clue): There’s a small card with it. On one side, the words “In loving memory of Abigail Waters” are written in florid handwriting – at a guess, someone took this card from a bouquet of flowers. On the reverse of the card is a message written in a barely legible scrawl; the card’s so smeared with dirt and some foul-smelling liquid that it takes Oakley some time to make out the words “PAY MIRIAM” – presumably, Miriam Fulbrow.

Inside the parcel is a book. It’s battered and ancient, and water or some other moisture has soaked into the covers, warping them. Opening the rotten pages carefully, Oakley identifies it as a copy of an obscure but valuable occult text, *The Rites of Memphis* – a treatise on Egyptian occult lore. The book is in very poor condition, but might still be saleable to the right buyer, especially if repaired by a suitable craftsman like Oakley’s source Erik Zackarov.

Searching the Doorstep

Evidence Collection turns up some muddy prints nearby, but the trail soon vanishes. The prints are too smeared to tell anything about the figure who left them, or even if they’re human or the marks of some large animal.

What Helena Saw

If the player thinks of it, Oakley’s contact Helena Rogers lives in the same building, and might have seen something. If questioned, Rogers says that she heard the same noise, and saw someone leaving the

bookshop door at speed. The way the figure *loped* down the street was alarming, but she's convinced it looked familiar, somehow – she thinks it was Alf Fulbrow. Rogers dislikes Fulbrow, and considers him to be a thief and troublemaker – and if he's let everyone, including his poor daughter, think he's dead for six months, why, that's even worse!

If Oakley has Problem #4, “Poltergeist”, then Rogers assumed the disturbance downstairs was just another bump in the night. She still saw Fulbrow leaving the scene, but Oakley must spend a Push on **Reassurance** to get her friend to talk.

Further Investigations

Did Alf Fulbrow leave the book? It's certainly similar to how he used to act – he'd often come by the shop late at night, furtively knocking on the door then pushing into the bookstore like a prowling housecat, wandering around the shop pawing at things before finally leaving an offering on Oakley's countertop. Who else would deliver a rare book and ask that payment be made to Miriam Fulbrow? Of course, that's impossible – everyone says Fulbrow's dead, and the handwritten “PAY MIRIAM” note doesn't match his handwriting.

If Oakley looks into Fulbrow's death, see *The Late Mr. Fulbrow* (p. 16).

If she tries to trace the provenance of the book, see *The Book* (p. 20).

If she goes to meet with Miriam Fulbrow the next day, see *The Daughter* (p. 27).

THE LATE MR. FULBROW

Scene Type: Alternate

Lead-Ins: Night Post

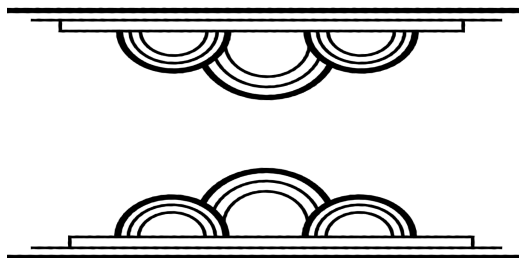
Lead-Outs: The Witness, Death by Water

As far as Oakley knows, Alf Fulbrow drowned six months ago, and his body was never discovered. If she wants to find out what really happened, she'll need to hit the streets and ask some questions.

- **Streetwise:** Fulbrow's fellow barrowmen and book-hounds are oddly hesitant to speak about his death. A suitable Interpersonal push (**Reassurance**, **Bargain** or **Intimidation** all work) gets the truth – there were rumours

that Fulbrow had crossed someone powerful, that he'd stolen something he shouldn't have touched. The word on the street was that he was dangerous to be around; anyone close to Fulbrow might share his fate. He knew it too – in his last few weeks, Fulbrow avoided his family, and his old friends like Oakley. Like he knew he was doomed.

- A Push with **Oral History** or **Streetwise:** A few of Fulbrow's friends believe he was staying with some widow down near Greenwich, but he never introduced this mystery lady to any of them.
- **Streetwise:** If Fulbrow is still alive, then he's keeping the lowest of low profiles. No-one has seen him – and it's rather odd that Oakley should ask after the health and well-being of a man whose funeral she attended. Give the player Problem #7, “Eccentric Reputation”.
- **Cop Talk:** Talking to the few police that Oakley's friendly with gets little of use; Fulbrow was considered to be a petty thief and drunkard, and the general consensus is that he downed a bottle of rotgut and fell into the river. There was a brief investigation into his death, although those files aren't available to the public.
 - Pushing **Cop Talk** or **Law** won't get those files, but one of Oakley's well-connected friends like Helena Rogers or Dr. Forrest can obtain them. It takes them time to get these files. See the sidebar “The Fulbrow Investigation.”
- Checking with her source Martin Shea gets her the identity of the witness who saw Fulbrow drown – see *The Witness*, p. 17.
- **Research** or **Oral History** also lets her identify the spot where Fulbrow drowned six months ago. See *Death by Water*, p. 19.



The Fulbrow Investigation

This bundle of papers and police reports is all that remains of Alf Fulbrow's existence in the eyes of the government. There's a missing-persons report filed by Miriam Fulbrow, an interview with a witness who saw Fulbrow drown in the river, a description of the search of the river, and a medical report.

Bureaucracy: The whole file seems hastily compiled, and there are a few missing documents. It stinks of... not necessarily a cover-up, but certainly, a hasty and convenient resolution to the investigation. Someone wanted Alf Fulbrow to be declared dead, his case closed.

Research: The report mentions the one witness who saw Fulbrow drown (*The Witness*, p. 17) and gives the location of his death (*Death by Water*, p. 19).

Medicine: If Oakley checks with her Source Dr. Forrest, he agrees with the conclusion of the report – it was a bitterly cold night and the river was barely above freezing. A man of Fulbrow's age and ill-health would certainly have perished almost instantly. His chances of survival were non-existent unless he was rescued within moments.

Occult: One note in a police file catches Oakley's eye. The police searched the river near where Fulbrow drowned, and did find an old overcoat with bricks in its pockets on the shore. A suicide attempt? Or a Masonic execution? There's a tradition about traitors being drowned with bricks in their pockets, a cable's length from shore. Either way, why was the overcoat left on the riverbank?

THE WITNESS

Scene Type: Alternate

Lead-Ins: The Late Mr. Fulbrow, Death by Water

Lead-Outs: The Animal-Headed Cane

The one person to witness Fulbrow's drowning was a woman named **Gertrude Smith**, a cleaner. Smith's a small, soft-spoken woman in her mid-40s; she lives in a house crammed with polished ornaments and souvenirs that she collects obsessively.

If Oakley tracks Smith down to her little house, Smith initially refuses to talk to Oakley, saying that she said everything to the police and she knows nothing more. **Reassurance** or some other Interpersonal Ability – or, failing that, the time-honoured foot in the door – gets Oakley past the threshold.

Alternatively, if Oakley's here after being rescued from the river, then Smith hastily gives Oakley a blanket and says that she's done her part and can do no more – but it's clear that Smith knows more about what's going on than she's willing to admit. **Inspiration** or **Reassurance** (or pleading hypothermia) convinces Smith to let Oakley stay.

Interviewing Smith

Smith grabs one of her little knick-knacks and nervously polishes it with the cloth while talking to Oakley. She repeats her testimony to the police almost word-for-word.

- Six months ago, she was walking home down by the river. She saw an old man – Fulbrow – walking along the edge of the river. He sounded drunk.
- She hurried away from him – she was afraid he might become violent.
- A few moments later, she heard a splash. She looked back, and there was no sign of the drunken man. She went back to the river and looked for any sign that he'd fallen in, but she could see nothing other than the dark waters. She wasn't sure if the splash was caused by a falling body, or a stone or something else falling into the water.

- **Assess Honesty:** She's lying. Smith's reciting a story she's memorized, and she's clearly alarmed and scared by Oakley's presence.
- **Interrogation:** If Oakley presses Smith to tell the truth, then Smith flinches and glances over at one shelf. There's something moving over there, its presence revealed by the row of ornaments shaking as something runs behind them. Smith begs Oakley to leave; if she refuses, run the Challenge "The Scarab".

THE SCARAB

Fighting

Advance 5+: You move like lightning, grabbing the coal tongs from beside the fireplace and grabbing whatever the thing is. You drop the insect into the coal bucket and slam the lid closed on top of it. You feel the monster slamming itself against the walls of its new prison, but the sturdy bucket holds. Gain Edge #3, "The Scarab".

Hold 3-4: You catch a glimpse of something green and insect-like, but huge, the size of a small cat. It scuttles out of your grasp and vanishes into a hole it's bored in the skirting boards.

Setback 2 or less: Something green and insect-like scuttles past you, darting out into the middle of the room. Smith screams as it sprays her with a clear liquid, then it vanishes into a hole in the floorboards. Smith holds a cloth to her face – you can see the skin's bubbled and burnt, as if she's been burned by acid. She screams at you to leave. Gain Problem #8, "Horror of the Scarab".

Extra Problem: Problem #9, "Acid Burn".

Smith's Confession

If Oakley has Edge #3, "The Scarab", or takes some dramatic action (spending a Push on Intimidation or Interrogation, burning down Smith's house, dragging Smith back to the bookshop), then Smith may confess what she really saw.

- She was walking home by the river, when she saw the old man who drowned, Fulbrow. He was leaning over the edge of the parapet – she swears he was talking to someone down in the river.
- A moment later, another man – younger, a foreign sort, came chasing after the first man. He knocked the older man down. Smith was terrified that she'd be attacked, so she hid in a doorway.
- The younger man searched the older fellow's pockets, and beat him about the face with a cudgel. He was clearly looking for something, and didn't find it.
- She didn't get a good look at the younger attacker's face, and wouldn't dare try to pick him out of a police lineup. If Oakley's encountered Marwan Kouri, she can guess (correctly) that he's probably the attacker, but has no proof.
- He put something in the old man's coat, and then – she buries her face in her hands – he pushed the old man into the river to drown.
- She knows she should have called for help, or summoned the police, or tried to help, but she was too scared to act. She ran home and hid.
- The next morning, a third man came to her door. He was clearly a wealthy gentleman; she remembers he carried a cane with a golden animal's head on it. In soft, polite words that scared her more than anything, he told her that in certain matters, it's best to remain silent when one does not understand. He didn't mention the murder at the riverbank at all, or the foreign man, or anything like that – he just seemed to be giving her general advice. He was barely able to stand, and leaned heavily on his cane throughout their conversation.
- After he left, that's when she first saw the scarab.

The Jackal Connection

With her knowledge of the city's occult scene with **Streetwise** or **Occult**, Oakley can guess the identity of the gentleman with the golden cane. There's an Egyptologist and occultist named Vaker who carries a jackal-headed cane; Oakley hasn't ever dealt with him directly, but she has sold books to his agents and servants. Vaker certainly has money; his family owns factories all over the country. He's mostly free of scandal, although he has a reputation for eccentricity.

If Oakley wants to confront Vaker, see *The Animal-Headed Cane*, p. 28.

DEATH BY WATER

Scene Type: Alternate

Lead-Ins: The Late Mr. Fulbrow

Lead-Outs: The Witness

The place where Fulbrow disappeared is a sheltered spot by the river. There's little traffic here after dark. A low stone wall runs along the bank; on the far side, it's a fifteen-foot fall to the waters below. Rusty metal rungs embedded in the wall lead down to the muddy shore at low tide.

It's been more than six months since Fulbrow disappeared, and the police have already searched the area thoroughly, so there's little physical evidence to find.

- **Oral History** lets Oakley find the woman who reported seeing Fulbrow fall into the river; she lives nearby. She's Gertrude Smith, *The Witness* (p. 17).
- **Architecture** spots a sewer outflow pipe a little distance upriver. It's conceivable, if unlikely, that Fulbrow somehow escaped into the sewers. Surely the police would have investigated.
- **Evidence Collection** spots some fresh scratches on the stone wall near the ladder. Four parallel scrape marks – like fingernails, maybe, but tough enough to dig into the patina of grime and encrusted seagull guano that covers the wall.

Asking The Wrong Questions

If Oakley's alone here after dark, run the following challenge.

AMBUSHED

Sense Trouble

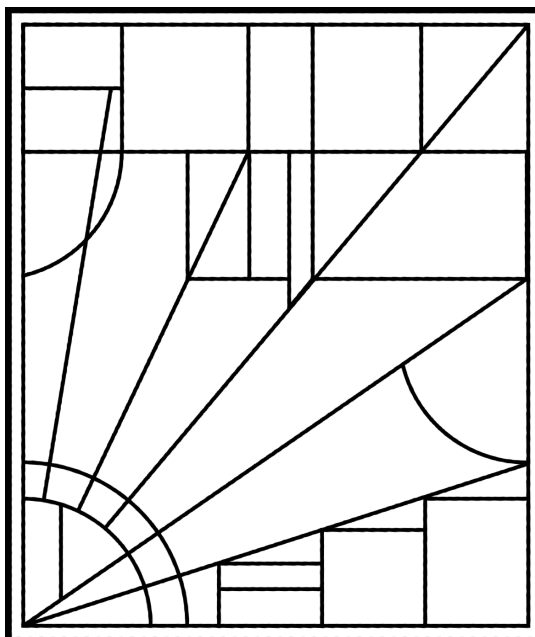
Advance 9+: You spot an Egyptian-looking man lurking nearby. He's clearly been observing you, but when he realises he's been spotted, he turns and runs, leaping onto a passing bus to escape from you. He's not that tough when challenged. Gain Edge #4, "Riposte".

Hold 5-8: There's someone lurking nearby, watching you! When you shine a light in their direction, the mysterious lurker flees before you can get a good look at whoever it is.

Setback 4 or less: Someone grabs you from behind and flings you over the parapet! You splash into the icy water! Run the Challenge "Drowning!"

Extra Problem: Problem #10, "Stunned".

Spending Edges: Edge #1, "Forewarned"



DROWNING!

Athletics

Advance 4+: The water's icy cold, but you're able to fight off the shock, and a few strong strokes bring you to the bottom of the ladder, and you're able to climb out unaided. A fury, colder than the river, wells up in you – gain Edge #5, “Fearless”.

As you emerge from the water, you see an older woman nearby. She must have heard you fall in – but she turns and hurries away when she sees that you're unharmed. If you follow her, run *The Witness*, p. 17.

Hold 2-3: You manage to tread water for a minute, splashing as you try to reach the shore. You can feel the cold leeching the strength from your limbs, and you start to drown. Space and time contort – this dark river runs for millions of years, and that ladder is so far away it seems to be in a different solar system. Then – mercifully – someone throws a rope down, and you snatch it. Your rescuer drags you to the bottom of the ladder – but when you get to the top, there's no one there. You spot a woman hurrying away towards one of the houses nearby. If you follow her, run *The Witness*, p. 17.

Setback 1 or less: As above, but gain Problem #11, “Feverish”.

Extra Problem: Problem #12, “Drowned Rat”.

THE BOOK

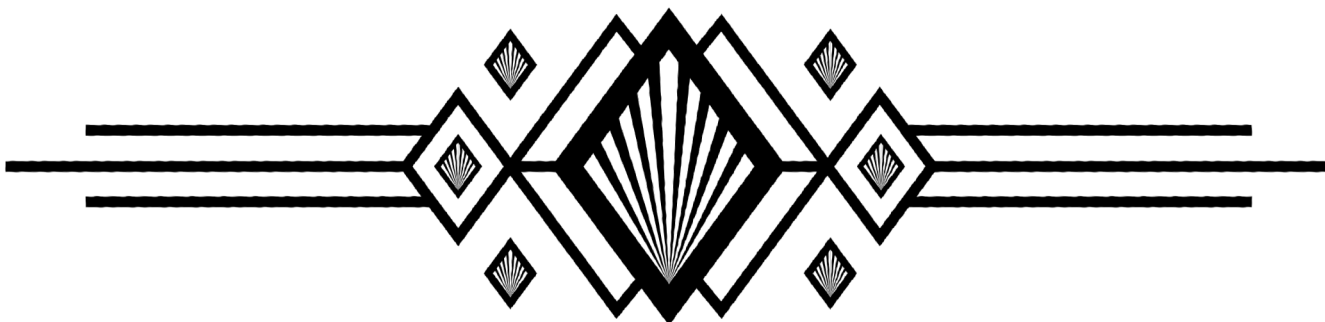
Scene Type: Core

Lead-Ins: Night Post

Lead-Outs: The Graveyard,
The Animal-Headed Cane, The Second Book

The book left on Oakley's doorstep like a founding by some mysterious visitor is a copy of *The Rites of Memphis*, a treatise on Egyptian funeral practices. The book is in exceedingly poor condition; Oakley's Source Zackarov can attempt to repair it, but it'll take weeks and even then he may not be able to salvage it.

While the *Rites of Memphis* may be mostly unreadable in its present state, Oakley has plenty of other Egyptology books in her shop she can cross-reference. The *Rites* talks about the various temples at the ancient city of Memphis, most of which are still buried under the sands. The city was founded during the First Dynasty, more than five thousand years ago; it was referred to by many names, including *Inbu-Hedj* (“The White Walls”), *Djed-Sut* (“The Everlasting Place”) and *Ankh-Tawy* (“The Life of Two Lands”). The Egyptians believed that to reach the afterlife, the soul had to undergo certain tests and challenges, and that these could be navigated with the correct instructions. Later dynasties used the famous *Book of the Dead* (also known as the *Book of Coming Forth by Day*) but back in the First Dynasty, when Memphis was at its height, the spells and formulae used were reserved for pharaohs and priests. The *Rites of Memphis* suggests that different temples had different rites, and that certain methods of reaching the afterlife were more successful than others.



- **Occult:** The book makes several references to scarabs, which were associated with resurrection and the sun. Scarab amulets were placed over the hearts of the dead, often engraved with a prayer from the *Book of the Dead* reading “do not stand as a witness against me”. Scarabs were also believed to be capable of reproducing without a mate, able to create new versions of themselves using a chrysalis of dung.
 - The book also hints about the “jackals of Anubis”, who are described as “eaters of the unworthy dead” and “judges at the gates of the afterworld, where there is no shelter or place to hide from their displeasure.”
- In its discussion of religious rites and the *Book of Coming Forth by Day*, it emphasises how perilous the journey to the afterworld could be. The slightest error in the funerary rites or failure to use the correct prayers or protective spells would result in the soul of the deceased being devoured by all manner of monsters.
- **Evidence Collection:** The remains of a bookplate can be seen inside the front cover. It’s illegible, but Zackarov can reconstruct it sufficiently for Oakley to recognise the original owner with **Library Use**.
 - **Library Use:** This book came from the collection of one Dr. Lemuel Brewer. Oakley recalls Brewer – he died several years ago, and while the bulk of his collection found its way into the hands of Bookhounds like Oakley, a few of his prized possessions were never sold – and there were rumours that he was buried with them, “like a pharaoh”. Oakley’s Source **Wyilter** was a contemporary of Brewer, and might know more.
 - Brewer’s buried in North Cross Cemetery. (It’s unlikely the book was buried with him if it’s in such poor condition).

The Card

The message ‘PAY MIRIAM’ was written on the back of a card taken from a bouquet of flowers – or a wreath. It reads “In loving memory of Abigail Waters” on the reverse. Checking newspaper records with **Library Use** discovers that an Abigail Waters passed away two weeks ago – and she’s buried in North Cross Cemetery. (**Core Clue** to *The Graveyard*).

Consulting Wyilter

Making the trek out to Wyilter’s farm takes most of the day. The farm’s surrounded by low stone walls that are marked with strange carvings on the gateposts.

If Oakley has Problem #4, “Poltergeist” or Edge #3, “The Scarab”, then Wyilter refuses to allow her onto his land, and they must talk across the threshold. Otherwise, he invites her into his little book-crammed cottage that smells of strange incense and the goat-stink of the old man. Wyilter remembers Lemuel Brewer; the two of them were part of a circle of occultists and ‘historians’ who studied the rites and ceremonies of ancient Egypt. They experimented with divination through hieroglyphs, with necromancy and séances, with calling forth the gods of Memphis, with hypnotic regression – to little avail.

He remembers that **Edwin Vaker** was also a member of that circle. Wyilter warns Oakley about crossing Vaker – the man is obsessed with avenging every slight. See *The Animal-Headed Cane*, p. 28.

THE GRAVEYARD

Scene Type: Core

Lead-In: The Book

Lead-Out: The Nameless Tomb

North Cross Cemetery is a sprawling gothic burial ground. Most of the plots are occupied, and the older parts of the graveyard are half-swallowed by cypress trees and wild undergrowth, left untended by careless or fearful groundskeepers. Several of the older tombs were influenced by the Egyptology craze of the 19th century; pyramids and obelisks of white marble jostle for space with crosses and shrines.

The Gravekeeper

If Oakley looks for an attendant, she meets **Joseph Shawling**, a pale young man who recently inherited his father’s job as gravekeeper here. Nervous, Shawling looks at his muddy boots or fiddles with his shovel-handle or digging trowel rather than look Oakley in the eye.

Shawling shrugs if asked if there’s anything strange about North Cross. If pressed, he admits that he locks the door of the gravekeeper’s lodge

Joseph Shawling

Eccentric Young Gravedigger

Shawling's the groundskeeper of North Cross Cemetery. He was brought up surrounded by graves and superstitions, and gets nervous when he has to go out among the living. The dead, generally, don't cause as much trouble.

Investigative Abilities: Architecture, Craft, History, Locksmith, Outdoorsman, Theology

at night and shuts the windows until dawn. He doesn't see anything odd in that – it's been that way since his grandfather was gravekeeper here. You shut your doors at night and don't go out, not even if you hear something scratching outside. Not even if you hear 'em talk.

Assess Honesty confirms that Shawling isn't *lying*, but it's hard to tell to what degree he's playing to the stereotype of the creepy gravekeeper, or simply ignorant of the strangeness because he grew up surrounded by the dead.

With a suitable Interpersonal Push (**Reassurance, Inspiration, Bargain, Intimidation** all work), Oakley can bring Shawling along on her search of the graveyard.

The Grave of Abigail Waters

It's easy to find Abigail Water's grave; it's still new. The freshly-turned sod has been trampled by some animal, and the wreathes of flowers left there by her family have been scattered.

- **Outdoorsman** or **Evidence Collection:** Footprints lead off towards the oldest, darkest quarter of the graveyard (*Under the Cypress Trees*, below).
- **Biology:** The footprints are more like hoof-prints, but there also seem to be claw marks – certainly, no known creature left such prints. They could be forgeries, or maybe some sort of strange custom-made horseshoe with ice cleats – or something stranger.

The Tomb of Lemuel Brewer

Brewer's elaborate tomb resembles an Egyptian monument, watched over by animal-headed gods. The green-stained doors are decorated with stylised hieroglyphs and occult symbols (Oakley recognises several images taken directly from the *Rites of Memphis* illustrations.)

The door's locked. It can be opened with **Locksmith**, or forced open with a crowbar (Preparedness, Difficulty 3 to have such an item to hand). No-one's opened the tomb in a decade or more; moss grows in the cracks around the door.

Inside, it's clear that the tomb was looted. Brewer's coffin lies broken open on the floor. There's no sign of his body, but scattered around are scraps of paper from the books he was buried with. (**Evidence Collection** spots some pages clearly torn from the damaged copy of the *Rites of Memphis* that showed up on her doorstep).

Searching the tomb discovers a flagstone in the floor that's been moved recently. Specifically, it was pushed up *from below*. If prised up, Oakley finds the mouth of a burrow in the earth, like a fox's den or rabbit warren. It's narrow, dark and foul-smelling, but Oakley can try squeezing in if she wishes. The tunnel twists and winds as it snakes under the graveyard. It's a difficult but direct route to *The Nameless Tomb* (see below). If Oakley follows this route, give her Problem #13, "Dig Your Own Grave".

Under the Cypress Trees

Exploring the graveyard, Oakley's drawn to the oldest part of North Cross. There, down tree-shaded paths that wind among the oldest tombs, is a deep, damp hollow, overgrown with rank grass, moss, and curious creeping weeds, and filled with a vague stench which idle fancy associates absurdly with rotting stone. The land has sunk away beneath the graveyard. Tombs and gravestones lean into the pit at unlikely angles like broken teeth. The trees bend, their roots exposed like entrails.

The noisome stench gets worse as Oakley advances. Time for a **Cool** test.

THE HORROR OF THE GRAVEYARD

Cool

Bonuses: +2 if you've got someone with you.

Penalties: -2 at night.

Advance 6+: Steeling yourself, you resolve to show the utmost courage in the face of any adversity. There's nothing to fear from the dead. Gain Edge #5, "Fearless".

Hold 4-5: It's just a trick of the light. It's just a little fog. You feel very uneasy, but you manage to keep your nerves in check.

Setback 3 or less: The ground slips under your feet! The tree branches claw at your face! My god, what's that in the darkness? Unreasoning terror rises up in you – either run like hell, or gain Problem #14, "Shaken".

Extra Problem: Problem #15, "Mud and Filth".

At the base of the hollow is an ancient tomb, so old and overgrown that no name or family crest can be discerned. The stone doors of this tomb are ajar, and the muddy ground in front of it is covered in hundreds of hoofprints, as if a crowd of satyrs and fauns danced here in the night...

If Oakley enters the tomb, run *The Nameless Tomb*.

THE NAMELESS TOMB

Scene Type: Core

Lead-Ins: The Graveyard, A Second Book

Lead-Outs: An Audience with the Dead

Entering the tomb, Oakley finds a larger burrow in the earth that slopes steeply down. She needs a light of some sort to proceed – the tunnel's utterly dark. A Preparedness test (Difficulty 3) lets her have a portable light source of some sort. If she fails the test, she needs to return to the tomb later on.

The Graveyard by Night

If Oakley visits North Cross Cemetery at night, note the following:

- The gates are closed and locked. She can easily climb over the wrought-iron gate.
- The gravekeeper's house is closed. All the windows are shuttered. There's still light spilling out from inside, so Shawling's at home and awake, but he won't open his door at night for any price.
- As Oakley explores, she hears yelping and hooting coming from the oldest part of the graveyard.

(There's no need to run *The Horror of the Graveyard* Challenge again.)

Smaller tunnels lead off from the main artery (including the branch from the tomb of Lemuel Brewer). The tunnel floor is littered with scraps of cloth, as well as the occasional gnawed bone. (The ghouls carry stolen corpses down from the graveyard above to devour in the privacy of their lair; they strip the corpses of burial clothes as they proceed into the depths).

As Oakley descends, she sees a light ahead – someone's carrying a small lantern. The figure raises the lamp for a moment, shedding enough light to illuminate his own face – it's Alf Fulbrow, although he looks horribly ill. His face is swollen or bloated, his skin's rotting, and there's something grotesque about his mouth, like his cheeks are splitting or turning into a muzzle. He raises one finger to his mouth – Oakley recognizes the fingerless mittens the old man always wore, caked in dirt – signaling silence, and then the lantern dims again as it bobs away into the darkness.

Clearly, Fulbrow's telling her to follow quietly. If Oakley calls out or tries to stop Fulbrow immediately, run the Challenge "Escaping the Ghouls".

SILENT AS THE GRAVE

Stealth

Penalties: -2 if you've got someone else with you.

Advance 4+: You follow after Fulbrow – or whatever that half-drowned thing is – barely daring to breathe. After a few minutes, you reach a side tunnel. See *An Audience with the Dead*.

Hold 2-3: You follow after Fulbrow, but at one point you take a wrong turning. Run the Challenge “The Land of the Dead.”

Setback 1 or less: You trip and fall in the darkness. Run the Challenge “Escaping the Ghouls!”

Extra Problem: If Oakley's got someone with her, then Problem #16, “The Vanished” is available. If she's alone, use Problem #17, “Drowning in Darkness.”

THE LAND OF THE DEAD

Stability

There's light coming from a side branch of the tunnel. Looking down it, you behold a scene of horror. There are dozens of... dog-faced monstrosities, skin translucent like slugs – and they're tearing at a corpse, cracking the bones open to suck the marrow. Your mind reels.

Advance 9+: The creatures stop their feasting, and look back at you. Staring at you with their ghastly yellow eyes, as if judging you. Are they deciding if you're worth killing, or somehow considering if you're worthy to be here? You're not sure if you want that question answered. Gain Edge #6, “Ghoul Blessing.”

Hold 5-8: The creatures spot you, and race up the tunnel in pursuit. You have a choice – either flee (run the Challenge “Escaping the Ghouls”), or try to follow after Fulbrow (go to “An Audience with the Dead”). Either way, gain Problem #19, “The Feasters”.

Setback 4 or less: The creatures rush towards you. Everything goes dark. Gain Problem #19, “The Feasters”.

ESCAPING THE GHOULS

Fleeing

They're after you! Run!

Advance 9+: You summon a desperate burst of speed, and make it out of the tunnel unscathed.

Hold 5-8: You make it out, but the monsters nearly got you. Gain Problem #20, “Clawed”.

Setback 4 or less: You're nearly at the exit, when inhumanly strong hands grab you and drag you back into the earth. Gain Problem #20, “Clawed” and see the sidebar “Prisoner of the Ghouls.”

Extra Problem: Problem #21, “Necrophobia”.

Spendable Edges: Edge #6, “Ghoul Blessing”.

Should Oakley manage to navigate the ghoulish tunnels, run *An Audience with the Dead* (p. 26).

If Oakley returns to the Nameless Tomb a second time after venturing underground, she discovers that the tunnel inside the tomb has collapsed, and there's nothing to be found there but a vast drift of grave-soil and scattered bones.



A Prisoner of the Ghouls

If Oakley gets captured by the ghouls, they lock her in a coffin in Brewer's tomb and leave her there, with the intention of returning to eat her once she suffocates to death. Call for a Cool test.

BURIED ALIVE

Cool

The ghouls have locked you in a coffin! It's getting hard to breathe in here.

Penalties: -2 if the player has Problem #21, "Necrophobia"

Advance 5+: You master your breathing and stay calm. It's almost tranquil, here in the darkness. Gain Edge #7, "Floating in Darkness".

Hold 3-4: You're able to hold it together and conserve what little air is available. Now you just need to find a way out of here.

Setback 3 or less: You can't breathe! It's all going dark. Gain Problem #22, "Asphyxiated."

If the player can come up with a clever way of escaping, she can break out. Otherwise, she might be rescued by:

- Alf Fulbrow (run the scene *An Audience with the Dead*, p. 26)
- Marwan Kouri (run the scene *Meeting Marwan*, p. 33)
- The groundskeeper, Joseph Shawling – assuming he hasn't been hit by Problem #16, "The Vanished"
- Some other Source, like Helena Rogers or Martin Shea, who traced Oakley's movements and followed her to the graveyard.

AN AUDIENCE WITH THE DEAD

Scene Type: Core

Lead-Ins: The Nameless Tomb, A Second Book

Lead-Outs: The Animal-Headed Cane, Alf's Secret

Alf Fulbrow was dead – to begin with. The old barrowman drowned in the river – but what his murderer did not know was that Fulbrow had hidden the stolen idol in those same waters. Some sympathetic magic or unnatural influence leeches out of the idol and resurrected Fulbrow as a ghoul.

He's no longer human, and he no longer thinks like a human. He's a creature of grotesque hunger now, feasting with his elder kin on human remains in North Cross Cemetery. What little attachment to his old life diminishes as his memories fade. He barely recalls Oakley, or his daughter Miriam, except as vague habits. He used to sell books to Oakley; Miriam needs money, so sometimes he falls into old ruts.

He's not senile or stupid; he's not human any more. In any conversation, he's mostly thinking about how he'd like to eat Oakley, or listening to the whispering voices of the dark stars that the living cannot see. He's largely a monster; to survive, Oakley needs to carefully navigate the conversation.

Setting the Scene

If encountered in the ghoul lair, then Fulbrow leads Oakley into his own den, which is separate from the crypts used by the rest of the creatures. This den is crammed with reminders of Fulbrow's mortal life – a photograph of Miriam, pages torn from books, a battered pair of shoes that no longer fit on his twisted hoof-like feet, a few bottles of gin – but they're arranged like shiny objects in a magpie's nest, without any understanding of their meaning.

If encountered elsewhere, Fulbrow leads Oakley to somewhere he vaguely recalls from his previous life – an alleyway near Miriam's home, a pub he frequented, a marketplace he haunted searching for books – and squats on a rooftop, leering down at her like a gargoye.

A Conversation With The Dead

There, on a tombstone of 1768 stolen from the Granary Burying Ground in Boston, sat the ghoul which was once the artist Richard Upton Pickman. It was naked and rubbery, and had acquired so much of the ghoulish physiognomy that its human origin was already obscure. But it still remembered a little English, and was able to converse with Carter in grunts and monosyllables, helped out now and then by the glibbering of ghouls.

–The Dream-Quest of Unknown Kadath

Fulbrow doesn't use words any more – human speech doesn't fit comfortably in the mouth of a ghoul. Grunts, gestures, animalistic gibbering, and seemingly random quotes from *King Lear*. He barely remembers how to communicate, or why he should wish to speak to Oakley.

- If asked about his death and transformation, he laughs and gurgles, mimicking someone drowning. He then scrawls the word **Vaker** onto the ground with his claw.
 - **Oral History (Core Clue)** recalls that Edwin Vaker is an Egyptologist collector of occult books. Oakley can easily find Vaker's address in her files (*The Animal-Headed Cane*, p. 28).
 - If asked about how he survived, Fulbrow hisses threateningly; if it's not obvious, **Assess Honesty** picks up that questions about the method of his transformation anger him. He might be trying to protect that secret – or protect Oakley from finding it.
- If asked about Miriam, Fulbrow visibly pays attention.
 - If you haven't run *Supernatural Threats* (p. 31), yet, then Fulbrow instinctively assumes that Miriam needs money. The ghoul scurries off, and either immediately returns with a book or else delivers *The Second Book* (p. 32) later.
 - If you've run *Supernatural Threats* and Miriam's in danger, then Fulbrow hesitates, then fetches a scrap of paper on which he's

scrawled an address in the East End – a **core clue** to *Alf's Secret* (p. 33). **Don't give Alf's Secret away early in the adventure.**

- A Push of **Inspiration** coupled with a plea for aid from the ghouls can convince Fulbrow to call on *A Host of Ghouls* (p. 39) to a final confrontation with Vaker, but the player needs to convince Fulbrow that such an intercession is the only way to save Miriam.

THE DAUGHTER

Scene Type: Core

Lead-Ins: The Woman in Black, Night Post

Lead-Outs: The Animal-Headed Cane

Miriam Fulbrow and her son Harold live in a small house in Seven Dials. When Oakley arrives there – either to give Miriam the money she's owed, or to discuss matters relating to Alf Fulbrow, she arrives in the middle of an argument. Miriam's at her door, waving a bloodied umbrella. Stumbling away, clutching a bloody nose, is the Egyptian man, Marwan Kouri. He scowls at Oakley as he brushes past her.

Miriam invites Oakley in, and leaves her alone in the small kitchen for a few minutes while she goes upstairs to calm a hysterical Harold.

Looking Around The House

If Oakley pokes around, she spots the following:

- There's a spare room on the ground floor that was clearly used by Fulbrow before he died. There are still a few boxes of his possessions stacked neatly in a corner. **Evidence Collection** finds a photograph of Alf Fulbrow standing next to a woman of about the same age – clearly *not* Miriam Fulbrow's mother, as the photograph looks like it was taken within the last year or two. In the photo, Alf and the unnamed woman stand on a dock beside the river; sunlight dapples the water behind them. With a push of **Streetwise** and some legwork, Oakley could find where the photograph was taken – it's just outside the home of Nellie Windham, *Alf's Secret* (p. 33).
- **Evidence Collection:** There are scratches around the lock of the back door in the kitchen, suggesting that someone tried to break in recently.
- **Evidence Collection:** There's also an old copy of *The Strand Magazine*, with an interview and profile of Edwin Vaker marked. There's a photograph of Vaker seated in his library, surrounded by Egyptian relics, his hand resting on a golden-headed cane. The article is of little interest – it's just puffery presenting Vaker as a scholar of Egyptology and the mystic arts – but the photograph is interesting, because it shows there's a glass door in the library, leading out to a garden. Such a place would be ripe for burglary – and Alf Fulbrow wasn't above a little burglary when the opportunity arose.

Speaking to Miriam

When Miriam returns, she's furious, and vents to Oakley.

- That Egyptian man – he said his name's Kouri – has been nosing around for the last few days. He said she had something that belonged to his employer, and that if she didn't return it, there'd be trouble. She has no idea who the man is, or who he works for, or what he was talking about – although no doubt it's to do with her father. Ever since Alf died, she's had a steady stream of gents calling at her door; bookies and publicans and money-lenders, all demanding she settle her father's debts.
- She doesn't know what to do – and Kouri said that if she didn't return the item, she'd be “cursed”.
- **Reassurance** calms her down to get some more details. The stolen item was the “Jar of someone called Anput.”
 - A Push of **Occult** or taking time for some Library Use identifies Anput as the consort or feminine form of Anubis, the guardian of the dead. She's best known as the mother of Kebechet, the goddess of embalming and cooling waters.
 - A Push of **Cthulhu Mythos** guesses that Anput – and Anubis – have some connection to the ghouls. There are tales of nighted labyrinths beneath the City of the

Dead in Cairo where ancient jackal-headed scholars whisper the secrets of the grave, and of tombs dating back to the era of the pharaoh Nephen-Ka, whose name and reign were erased from the annals of history to hide the memory of his unthinkable crimes. A jar associated with such a creature might be a canopic jar. Give the player Problem #23, “Out of the Aeons.”

- **History or Archaeology:** The ancient Egyptians used four canopic jars as part of the mummification process; the lungs, intestines, liver and stomach were removed from the corpse and placed inside ritual jars.

If Oakley tells Miriam that her father is still alive, then Miriam is either infuriated or terrified, depending on whether she implies that Fulbrow faked his death or if she hints that Fulbrow’s somehow returned from the dead. **Reassurance** is definitely needed in the latter case to convince Miriam that Oakley isn’t playing some cruel joke on her. In any case, Miriam is too upset to accompany Oakley in search of the returned Fulbrow.

- If asked, Miriam reveals that she knows her father was seeing another woman, , but she has no idea where this woman lives. She didn’t come to the funeral, so Miriam’s assumption is that the other woman was only interested in what little money Oakley could earn, and as soon as he was gone, she moved onto some other mark. **Assess Honesty** confirms that Miriam’s telling the truth, and that she sees her father’s relationship with the other woman as a breach of trust.
- She only met the other woman once, and disliked her.

If asked about the jar of Anput, then Miriam confirms that she has no idea what this jar might be, and that her father never mentioned it. **Assess Honesty** isn’t even necessary; her confusion at the question is clear and genuine.

The Things On The Doorstep

While Miriam’s talking to Oakley, they hear a thump from the front door. Investigating, they find an envelope lying on the mat by the door. Someone’s clearly just pushed it through the letterbox – and above the letterbox is a frosted-glass

panel. Something the size of a housecat, but with far too many legs, scuttles up the outside the door, momentarily blotting out the light through the frosted pane. One of Vaker’s scarabs just climbed up the outside of Miriam’s house and hid itself in the roof. This creature will make itself known in *Supernatural Threats*.

In the envelope is a business card, printed on expensive creamy card. It reads

EDWIN VAKER Scholar & Historian

Beneath, there’s a sigil of an animal-headed cane – some sort of stylised dog or jackal.

On the reverse, there’s an address in Fitzrovia (or some other wealthy district of your city). This is a **core clue** to *The Animal-Headed Cane*.

THE ANIMAL-HEADED CANE

Scene Type: Core

Lead-Ins: The Daughter, The Witness, The Book, An Audience with the Dead,

Lead-Outs: Supernatural Threats, Meeting Marwan

Various clues point to the involvement of Edwin Vaker in the mystery.

Oakley hasn’t dealt with Vaker in person, but she’s certainly aware of him by reputation. She knows:

- Vaker’s an old man, in his 70s.
- He made his fortune in Africa when he was a young man.
- He’s an expert in Egyptology, especially the occult aspects of the topic. He collects books about the gods and spirits of Egypt.
- He hasn’t been seen in public in months, and it’s rumoured that he’s ill.

The Vaker Mansion

Vaker lives in a mostly silent mansion in Fitzrovia. It’s easy to spot which of the houses in the area belongs to the reclusive Vaker – even if the Egyptian-style carved steles near the entrance didn’t give it away, then the fact that this is the one home with curtains drawn over every window certainly would.

- **Archaeology:** Steles like that mark geographical boundaries.
- **Occult:** The stones surrounding Whyliter's farm (p. 21) are very similar to these stones.

At the back of the mansion is a small garden enclosed by high walls; as she approaches, Oakley can spot the glass and steel of a recently-built greenhouse of some sort.

Kouri

The door to the mansion is opened by Vaker's manservant.

- If you run this scene directly after *The Daughter*, then Kouri's still nursing his injured nose after he was struck by Miriam Fulbrow.
- If you run this scene after *The Late Mr. Fulbrow*, then Kouri's boots, slathered in mud from the riverbank, stand next to the coats in the hallway.

Kouri bows and says sourly, "you are expected, and no harm will come to you here. Please, Mr. Vaker wishes to speak with you." He leads her through the house. It's dark and dusty; clearly, most of the house is not used, and it seems like Vaker and his manservant are the only resident. Oakley passes towering oaken bookcases full of books, display cases of relics looted from tombs outside Cairo. As Kouri leads her through the house, the air grows warmer and thicker.

If Oakley engages Kouri in conversation, he mostly ignores her – but **Assess Honesty** suggests something in him welcomes the attention. A Push of **Inspiration** or **Flattery** sets up the optional scene *Meeting Marwan* (p. 33).

Kouri stops outside a door that's clearly of recent manufacture, set in an exterior wall. It must lead into the greenhouse Oakley glimpsed from outside. "It is quite warm in Mr. Vaker's chamber. You may wish to remove any unnecessary clothing."

The Greenhouse

Inside, the greenhouse is thick with plants – date trees, pomegranate trees, figs and palms, and jungle creepers twining around carved stones. Lily pads and lotus flowers float on steaming ponds, and there's what has to be a plaster replica of a crocodile half-submerged in the water. Insects throng the air; artificial sunlight from huge electric lamps in

the ceiling beats down. The whole place is clearly designed to evoke some Egyptian fantasy, as if Vaker's transplanted a temple wholesale from ancient Thebes to London.

Some large creatures, about the size of a housecat, scuttle through the undergrowth. If Oakley takes the time to look around, she spots several huge iridescent scarabs clinging to the roof, looking down at her with their eerie multifaceted eyes.

Edwin Vaker

The man himself sits in a wicker bathchair, a heavy blanket over his legs. He's obviously unwell; to be honest, he looks almost mummified already. With an animal-headed cane, he gestures to Kouri to bring a chair for his guest.

Playing Vaker:

- You're impatient, and you're running out of time. Brook no delay.
- You see yourself as enlightened, a higher being. You are as far above the common muck of humanity as the sun is above a dung beetle – your mastery of magic proves that. Soon, you will transcend this mortal flesh and live forever as one of the Million Favoured Ones – as soon as you deal with the petty insult of this theft.
- You're old and frail – act as though your bones are fragile as twigs.

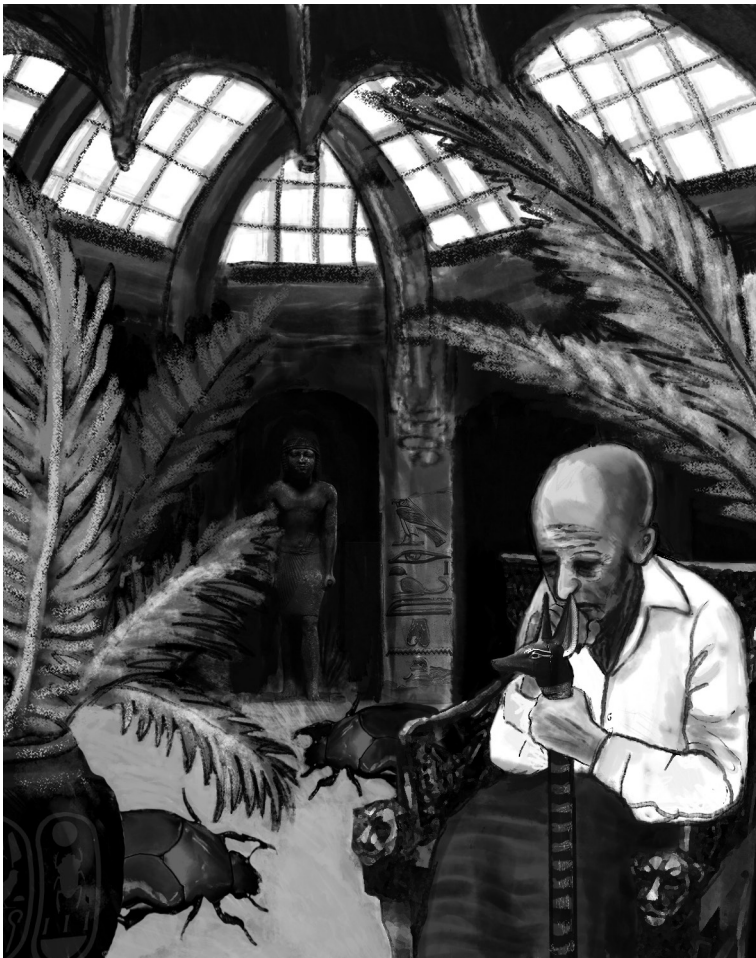
Vaker's Tale

"Please, Miss Oakley, sit down. Forgive me that I do not rise to greet you – I have been unwell. The heat in this room is a balm for my condition. I would caution you not to go too close to the greenery – some of the species we have transplanted here are quite dangerous if disturbed. Now, I have a business proposition for you."

Vaker explains the following:

- He is a collector of Egyptian artefacts; among them is an item called the jar or urn of Anput, a canopic jar from the 18th Dynasty.
- This jar was stolen from him some months ago, along with a number of rare books, by a thief who broke into his library.

- He believes that the thief was Alf Fulbrow, and that the jar is in the possession of one of Fulbrow's associates.
 - If questioned, he insists that he is certain that the jar is still mostly intact, and is somewhere in London. He has assurances of this from the spirit world.
 - He knows that Fulbrow sold some of the books from the theft to a book dealer in Bloomsbury (a more upmarket and better-paying establishment than Oakley's), so he's quite sure that Alf Fulbrow was involved.
- He wants the jar back. He suspect Fulbrow's daughter is hiding it, or has sold it.
- He wants to hire Oakley to ensure it is returned; if Miriam Fulbrow has sold the jar, then find out who has it now.



Vaker offers Oakley a modest finder's fee if she discovers the location of the jar.

- If Oakley has Problem #5, "Occult Entanglements", then Vaker points out that they are both part of the same sodality, and that she is honour-bound to help others of their order when asked for aid – and he's asking now.
 - A Push of **Negotiation** can wrangle an advance or a larger payment.
 - If Oakley refuses, then Vaker insists that she will change her mind. *"Misfortune breeds misfortune, Ms. Oakley! Those who defy the will of the living gods shall suffer, and this suffering will be lifted only by atonement!"* The events of *Supernatural Threats* (p. 31) start immediately after Oakley leaves, as Vaker attempts to pressure her into finding the missing jar.

If Oakley accuses Vaker and/or Kouri of murdering Fulbrow, then Vaker shrugs. *"If you have proof, present it to the Assistant Commissioner of the Metropolitan Police – he's my nephew, you know."* He's clearly confident that Oakley won't have the courage or evidence to make a public accusation.

If she reveals that she's encountered Fulbrow and that he'd turned into a monstrous ghoul, then Vaker is bizarrely cheered by the news. From his research he's discovered that the ghouls are connected with the jars and his quest for immortality; he takes Fulbrow's grotesque resurrection as a sign that he's on the right track. *"You see, Marwan? The jackals of Anubis are abroad, ready to fulfil their role by eating the unworthy dead! Signs and portents, if you have the wit to see them!"*

The Other Jars

Canopic jars always come in a set of four – if Fulbrow stole one, are the other three also missing, or does Vaker possess them? **Occult** reminds Oakley of this fact if the player doesn't think of it. With a push of **Flattery**, she can convince Vaker to show her the other three canopic jars. The old man gleefully shows off his collection, calling on Kouri to push him into an anteroom adjacent to the greenhouse. There, locked away behind thick glass in a display case, are the other three jars. The walls of the room quiver and move as Oakley enters – every surface is covered with the grotesquely huge scarabs, and they shake their wings when disturbed

THE SWARM

Cool

Those insect-things crawl around the room, clicking and hissing. There's a horrible, inhuman intelligence in the swarm.

Penalties: -1 per Mythos Shock card

Advance 9+: The insects are unusually large, but apparently harmless. Clearly, Vaker's trying to intimidate you with his pets. The old man may be wealthy, but he's a con artist at heart. Gain Edge #8, "I See Through You."

Hold 5-8: You flinch as the huge scarabs hiss at you, and Vaker laughs at your discomfort.

Setback 4 or less: You can't stand it! Sudden fear overtakes you, and you back out of the room. Vaker laughs and closes the door to the antechamber. Gain Problem #8, "Horror of the Scarab"

Extra Problem: Problem #24, "Unnatural Hunger"

by the presence of the intruder. Call for a Cool test. If Oakley gets a chance to examine the jars, she notes the following:

- **Evidence Collection:** There's a wax seal on the top of each jar. There's something inside those jars – presumably, the ancient, dried-out organs of some mummified Egyptian. One of the seals has been prised up and then resealed.
- **Archaeology or Languages:** Some of the symbols on the jars aren't like any hieroglyphs you've ever heard of.
- Next to the jars is a glass bottle containing some brownish liquid with little black flecks in it. "*My medicine*", mutters Vaker, "*although it's only a stopgap measure. A tincture of mumia.*"
- **History or Medicine** identifies mumia as a substance said to be secreted or obtained from mummies that was sold as a cure-all in previous centuries. It was mostly bitumen from the bindings of the mummy, but the stuff floating in that bottle looks more like shreds of something leathery.

- **Cthulhu Mythos or Assess Honesty:**

Vaker seems to believe that he can achieve immortality using the jars.

Following On

If Oakley's slow to find the jar of Anput and return it to Vaker, then run *Supernatural Threats* (below).

SUPERNATURAL THREATS

Scene Type: Antagonist Reaction

Lead-Ins: The Animal-Headed Cane

Lead-Outs: The Second Book

To pressure Miriam Fulbrow and Oakley into complying, Vaker dispatches his summoned horrors. He has Kouri or another agent carry some of his scarabs across London, and releases some of the creatures near Miriam Fulbrow's house and Oakley's bookstore. The scarabs infiltrate the buildings, scuttling up the walls and sneaking into the attic, down the chimney, or crawling under the floorboards.

Escalate the horror of this supernatural infestation with the following vignettes, running them as needed to describe the increasing pressure from Vaker's minions. The vignettes are mostly described as if the investigator is the target of the threat, but you can easily substitute Miriam Fulbrow and have her call Oakley for aid.

Mysterious Boreholes

The investigator discovers a fresh hole that's been gnawed in the skirting board or some other part of the house. If it's a rat, it's an absolutely gigantic animal – and the edges of the hole seem oddly *burnt* or *melted*, as if sprayed with some potent acid. As the investigator examines the hole, there's an audible *thump* from a nearby bookshelf or floorboard. It's clear that the building is infested with the scarabs.

Scarab in your Bed

The investigator wakes up (perhaps after Taking Time), and discovers a gigantic scarab sitting on her bed, like a monstrous cat nestling in the crook of her legs. The scarab obligingly crawls off if the investigator moves, burrowing into the blankets in search of a warm dry nest. The scarab doesn't attack unless provoked.

Sabotage

The scarabs do some damage to the property that's alarming and inconvenient, but not dangerous. The obvious target is Oakley's stock of books – the scarabs might chew or dissolve valuable occult books, or topple bookcases. In Miriam's home, the scarabs might destroy the spare room where her father sometimes stayed, or dissolve Harold's toys.

An Attack

The scarab ambushes some visitor to the house – a customer or Source, in Oakley's case, or a neighbour or even her son Harold for Miriam Fulbrow. The scarab doesn't attack Oakley; its mission is to pressure Oakley into finding the missing jar, not to kill her. If Oakley's present, she gets to make an Athletics test to save the victim from a horrible injury.

Kidnapping

The final escalation available to Vaker, if he's forced to risk his reputation, is to have his scarabs and Marwan Kouri kidnap Harold Fulbrow. The scarabs

eat through the wall of Harold's bedroom in the middle of the night, and Kouri climbs up and abducts the child, using a chloroform-soaked rag to knock the boy unconscious. He brings Harold to Vaker's mansion; if the jar isn't returned promptly, Vaker threatens to have his scarabs eat the child alive.

THE SECOND BOOK

Lead-Ins: The Book, Supernatural Threats

Lead-Outs: An Audience with the Dead,
The Animal-Headed Cane

If Oakley doesn't follow up on the clues left in *The Book*, then Alf Fulbrow visits the bookstore again a few days later. This time, he leaves a pristine – and rather valuable – copy of the Greek translation of the *Scrolls of Bubastis*, another book on Egyptian occultism. This book comes wrapped in a damp oilskin jacket, suggesting it was stored somewhere damp that smells of the river, but is mercifully free of water damage.

- **Library Use:** There's a bookplate on the inside – *Ex Libris Vaker*, and beneath that the sign of an animal-headed cane. It's from the personal collection of Edwin Vaker, and likely stolen. A competent forger like Zackarov can remove the bookplate and make the book safely anonymous for resale. Still, it's a clue pointing to *The Animal-Headed Cane* (p. 28).
- **Streetwise:** As a clearly stolen item, this book isn't the sort of thing that Oakley would usually handle – or that Fulbrow would usually possess. If it was robbed, then Fulbrow probably stashed it somewhere safe so he could wait until the theft was forgotten and he could sell it more easily.

As before, Fulbrow leaves the book on the doorstep of Oakley's bookshop, but this time, Oakley glimpses him and can chase after him. The ghoul is inhumanly fast and agile, but if Oakley calls after him using his name or if she use **Reassurance** or **Inspiration (Core Clue)**, Fulbrow ducks into an alleyway and lets the player catch up with him. He scurries up a drainpipe and perches on a gutter while he talks to Oakley.

Run *An Audience with the Dead* (p. 26).

STOPPING THE SCARAB

Athletics

A scarab-thing scuttles out of its hiding place and hisses like a kettle. Liquid drips from its jaws as it prepares to spray a lethal jet of acid.

Advance 6+: You fling yourself across the room, tackling the scarab's target. Your quick reflexes ensure that you both survive unharmed. Gain Edge #9, "In Your Debt".

Hold 4-5: Choose one – either gain Problem #25, "Acid Burn" or you fail to save the scarab's target from being wounded. The target flees in horror.

Setback 3 or less: You're a split-second too late – not only does the target of the scarab get horribly burned by the scarab's acid spray, but you're struck too. Gain Problem #25, "Acid Burn."

MEETING MARWAN

Scene Type: Antagonist Reaction

Lead-Ins: Any after *The Animal-Headed Cane*

Lead-Outs: None

This scene is optional – use if it you need to raise tension or give the player more clues about what’s going on.

Marwan Kouri is Vaker’s major-domo and henchman. The Egyptian man is a former smuggler and criminal, and was involved in transporting the grave goods from the tomb in Memphis to London. Now, he’s employed by Vaker, and cannot leave.

Kouri might show up anywhere – at Oakley’s bookshop, lurking outside Miriam Fulbrow’s home, on the London streets, or even in the graveyard.

- He approaches Oakley and begins by apolo-gising if he attempted to kill her in *Death by Water* (p. 19). *“Forgive me – now we are both working for the same master, and our fates are bound together.”*
- He then urges her to be swift. *“Our employer is not a healthy man, or a young one. I have seen some men pass peacefully into death, giving up their burdens. I have seen others who thrash and fight, cursing their fate and everyone around them. I think, for the good of all of us, it would be best if you provide Mr. Vaker with the item he desires.”*
- If the player needs a hint, you can use Kouri to guide her towards leads she hasn’t explored yet.

Assess Honesty suggests that Kouri’s dropped his mask to some degree – now that he and Oakley are both working for Vaker, he doesn’t need to be threatening and guarded all the time, and can show that he’s terrified of their mutual employer.

Reassurance or **Inspiration** convinces Kouri to talk.

- He’s terrified of crossing Vaker; the old man has genuine supernatural powers. Those murderous scarabs are only one of the horrors he can call up out of the dark centuries.
- Vaker intends to complete some ritual connected with a mysterious Egyptian ruler, the Black Pharaoh. Kouri suspects the rite will grant Vaker immortality, or carry his soul to the afterworld – at least, that’s what the old man

raves about. As far as Kouri’s concerned, this is the best way out for him – give Vaker what he wants, and the old man won’t murder him with acid-spitting scarabs.

- He insists he didn’t intend to kill Fulbrow – he was trying to intimidate the man into giving up the urn, and events got out of hand.

With a suitable Interpersonal push, Oakley can implore Kouri to help her – he whispers that he dare not betray Vaker, but it’s clear he’s wavering. Give the player Edge

ALF’S SECRET

Scene Type: Core

Lead-Ins: An Audience with the Dead

Lead-Outs: The Jar of Anput

In the last few months of his previous life, Alf Fulbrow met a woman named Nellie Windham. Theirs was not a great romantic love for the ages, just the meeting of two strange, lonely, ill-fitting souls who were largely estranged from their families and communities. Windham was a widow, living in a small house near the river. Her husband was a dockworker before he died, and they never had children. She was taken by Fulbrow because of his combination of familiarity and erudition – he talked like the other old men in the pub, except when he broke into Shakespeare quotes or obscure Greek philosophy.

Nellie and Miriam Fulbrow instantly disliked each other, so Alf kept them apart.

After robbing several books and the jar of Anput from Edwin Vaker, Fulbrow stashed the stolen goods near Nellie Windham’s home. In case the police (or, more likely, Marwan Kouri) tracked him down, Nellie suggested hiding the items where they wouldn’t be found – in a waterproof case, secured by a rope and left underwater in the Thames.

After Alf died, Nellie pulled in the rope and recovered the case, with the intent of selling some of the books. Intrigued by the strange Jar of Anput, she brought it indoors and sank the case again...

Finding Nellie’s House

If given the address by Fulbrow, it’s easy for Oakley to find Nellie’s home. It’s in Greenwich, in a poor neighbourhood by the river.

Alternatively, with **Streetwise** and some legwork, Oakley can track Nellie Windham down by talking to Fulbrow's friends, associates and drinking buddies once she learns of the existence of the other woman.

The Case of Books

Nellie's home overlooks the river. Nearby, there's an old mooring post, and tied to it is a rope that trails off into the water. Dragging on the rope dredges up a waterproof case, stamped with the name WINDHAM. Inside the case are several books, including a very valuable copy of *The Scrolls of Bubastis*. (If the player comes here after *The Second Book*, p. 32, this book is missing.) There's also a square of dusty cloth, clearly used as a protective packing material, wrapped around something large, fragile and jar-shaped that was once in the box. Give the player Edge #10, "Stolen Goods".

One of the books (**Library Use**) is an experimental journal, not a printed book. If Oakley takes the time to read it, see the section "Vaker's Notes".

The Shunned House

The Windham house looks just like the other houses on the row, but it's got an undeniably unwholesome aura. The shadows seem to cling to it; the windows are all so filthy and stained with a milky film that it's impossible to see inside. Flies buzz around it in profusion, as if something's rotting inside. Ask the neighbours, and they all shy away from discussing the house; Nellie Windham lives there, they agree, but they haven't seen her in some time, and their eyes plead with Oakley not to continue this line of inquiry.

The front and back doors are locked from the inside; Oakley can either fetch an associate with **Locksmith** (like Zaharov or Shawling), or force the door with an Athletics test.

Vaker's Notes

The stolen notebook describes Vaker's occult experiments.

- A contact of his in Egypt learned that a band of tomb robbers had found a previously unknown burial chamber in Memphis, and arranged to smuggle the four canopic jars and other grave-goods to Vaker.
- Through his occult expertise, Vaker was able to decode some of the inscriptions on the urns. He believes the tomb was the burial chamber of the fabled Black Pharaoh, a semi-mythical ruler who consorted with – or was one of – the Outer Gods.
- There was no sarcophagus in the tomb, so Vaker concluded that the Pharaoh passed onto some afterlife or dimension beyond our reality.
- Vaker's convinced that the remains left in the canopic jars are a sort of anchor or signpost, connecting the Pharaoh to Earth.
- There are debates among occult Egyptologists about when precisely the Black Pharaoh lived – some accounts connect him to the 3rd Dynasty, others to the 4th or 6th or even the 22nd.
- Vaker's conclusion was that there is a secret "Brotherhood of the Black Pharaoh" – a secret order of enlightened individuals who had become part of the Pharaoh-entity. He believes that the correct burial practices can ensure that one becomes an aspect or incarnation of the divine Pharaoh after death.
- The journal doesn't describe what these burial practises might be.
 - **Occult:** Some passages do hint that the ghouls of Egypt had some ritual role, consuming the remains of sorcerers and pharaohs who failed to attain union with the Pharaoh.
 - **Cthulhu Mythos:** Even if Vaker's horribly wrong in his beliefs that he can escape death using the canopic jars, he's still drawing the attention of forces he shouldn't meddle with. It could be disastrous for everyone.
- Vaker's scarabs just appeared one day; he believes they're harbingers of the ascent of his soul, proving that he's on the right track. They're signs of the favour of the Black Pharaoh.

BREAKING THE DOOR

Athletics

The door of Nellie Windham's house is already rotten in places. One good shove...

Advance 6+: With a shove, you're able to force the lock open quietly.

Hold 3-5: You make a lot of noise forcing the door open. Gain Problem #26, "Alarms and No Surprises".

Setback 2 or less: Ouch – that door is more solid than it looks, and anyone inside knows you tried to break in. Gain Problem #26, "Alarms and No Surprises", and you'll have to return with someone who has Locksmith.

Extra Problem: Problem #27, "Bruised Shoulder".

THE DESCENT

Cool

This is impossible. You've fallen into some alien space, a crack in reality.

Advance 5+: You fight to stay calm. Focus on what's right in front of you. Space and time may be warped here, but you're still in control of yourself. Just breathe. Gain Edge #12, "Unflappable."

Hold 3-4: You feel like you're falling. The hallway becomes a steep shaft, then a vertical well. You half-stumble, half-fall into the room beyond.

Setback 3 or less: As above, but also gain Problem #28, "Forever Falling."

The front door leads to a narrow hallway. When Oakley first looks down the hallway, it appears unremarkable – about ten feet long, with two doors leading off it. A few coats hanging from a coat-hook, stained wallpaper, water pooling on the floor. As she moves down the corridor, it seems to slope downwards and elongate, as if space is warping around her. The light in the hallway shifts, becoming yellowish and sickly. The walls turn from peeling wallpaper to something closer to stone blocks. It's as if she's descending into an Egyptian tomb.

Oakley can still look back up the shaft that used to be a hallway, and see the open door and the London sky behind her, five feet or fifty feet or five thousand years behind her.

Call for a **Cool** test.

The Inner Chamber

At the end (bottom?) of the hallway (shaft?) is a door that's somehow simultaneously a battered wooden door with peeling paint, and a heavy stone portal covered by cryptic hieroglyphs. Both versions of the door are scarred with old claw marks – was it a dog pawing at the kitchen door, or a pack of ghouls trying to break into a tomb to devour the bodies buried within?

Opening the door brings Oakley into the inner chamber of this impossible space. It was once Nellie Windham's kitchen, but it's been warped into some nightmarish tomb. Standing on a huge stone block is the Jar of Anput. The wax seal atop the jar has been broken; inside, Oakley can see a half-chewed lump of pinkish flesh, still oozing blood from a dozen toothmarks.

From an adjoining room, Oakley hears something moving. Something huge, like an animal... a crocodile, maybe, its scales scraping across the floor, foul air moving in and out of its massive lungs.

Stealing the Jar

If Oakley tries to carefully remove the jar and then escape, run the following **Filch** Challenge.

STEALING THE JAR

Filch

You gently lift the Jar of Anput from its plinth. There's a horribly stringy residue around its base that makes it stick to the plinth, like sinews connecting it to the ground. When you pull, they snap loudly.

Penalties: -2 if you've got Problem #26, "Alarms and No Surprises"

Advance 6+: You grab the jar without being noticed and sneak out of the house. Whatever's in the next room doesn't notice you.

Hold 4-5: There's a loud crack as you lift the jar, and a roar of anger from the other room. You've got a chance to turn and run with the jar. Run the Challenge "Escaping the House".

Setback 3 or less: With a roar, the monster slithers out of the other room. You grab the jar, but the monster's between you and the door. Gain Problem #29, "Face of the Beast" and run the Challenge "Fighting the Beast".

Bonus Problem: If you've got Problem #24, "Unnatural Hunger", you can exchange it for Problem #30, "Ghoul-Touched".

ESCAPING THE HOUSE

Fleeing

The monster-thing's after you! Run!

Advance 6+: You scramble back up the shaft, clutching your prize. Behind you, you hear angry roaring, but you dare not look back. You flee back into the open air of London.

Hold 4-5: As above, but you make the mistake of glancing back just as you reach the threshold. Gain Problem #29, "Face of the Beast".

Setback 3 or less: A misshapen hand grabs you and pulls you back down before you can escape. Run the Challenge "Fighting the Beast".

The Windham Monstrosity

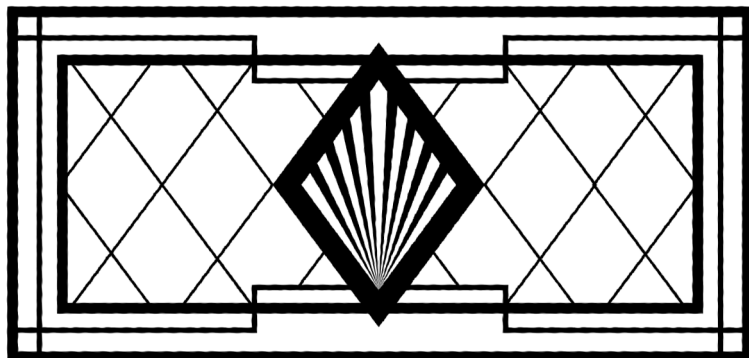
To convey any idea of these monstrosities is impossible. They were of the reptile kind, with body lines suggesting sometimes the crocodile, sometimes the seal, but more often nothing of which either the naturalist or the palaeontologist ever heard... To nothing can such things be well compared—in one flash I thought of comparisons as varied as the cat, the bulldog, the mythic Satyr, and the human being. Not Jove himself had so colossal and protuberant a forehead, yet the horns and the noselessness and the alligator-like jaw placed the things outside all established categories.

—The Nameless City

Nellie Windham ate of the flesh of the Black Pharaoh, and was transformed, just like her lover Alf Fulbrow.

Fulbrow received only a distant, final blessing of the Black Pharaoh, transmitted through the waters of the river Thames. It was enough to turn him into a ghoul, to keep him somewhat alive as he struggled free of his watery grave and began his new subterranean, necrophagous existence.

Edwin Vaker hopes to receive the full blessing of the Pharaoh, to *become* the Pharaoh. He intends to take the blessings of all four jars, to align his mortal form on earth to the eternal, extra-dimensional



god-thing that is anchored to our world using the four jars.

Nellie Windham ate the flesh of the Black Pharaoh, but only from one of the jars. She's become entangled with the god-thing, but she's misaligned, like an out-of-focus cinema projector beaming divinity onto the canvas of her flesh. It's transformed her into a shambling, ogreish monstrosity. She's an aberration, a thing that should not be. She can't be destroyed by any conventional means – she's become a fragment of a higher being, an intrusion of an alien god into our reality.

FIGHTING THE BEAST

Fighting

The thing grabs you. It's a crawling chaos of faces and limbs, jumbled together, always changing – a grotesque, malformed god. Your only chance is to break free of its grip before it kills you.

Advance 9+: You stab the monster in one of its eyes as it lifts you. It bellows in pain and drops you. You grab the jar and run!

Hold 5-8: The monster picks you up and flings you against the wall. It stumbles towards you – then starts fighting with itself, tearing at its own body with different limbs. You watch in horror as it rips a portion of its own mass out of the seething, chaotic whirlpool of its ever-changing flesh. The portion it removes is roughly the size and shape of a human. It throws the bleeding corpse to the floor, but the delay gives you a chance to escape. Gain Problem #31, "Horror After Horror" as you flee with the jar.

Setback 4 or less: The monster grabs you and lifts you up. Multiple maws – some human, some animal, some alien – open up in the thing's torso. You're eaten alive by a hundred mouths.

Extra Problem: Problem #32, "Hands of the Living God".

Fortunately for Oakley – and the rest of humanity – the Windham-thing can't leave this warped house in Greenwich. If Oakley escapes the house, she's safe.

THE JAR OF ANPUT

Scene Type: Core

Lead-Ins: Alf's Secret

Lead-Outs: A Host of Ghouls, Entombed With the Pharaohs, Broken Promises

The Jar of Anput is an ancient clay jar, crawling with hieroglyphs and strange symbols. (The writing on the jar seems to change when no-one's looking at it.) Despite its immense age (**Archaeology** dates it to at least 2,000 years old, and possibly much more), it's uncannily intact. The top of the jar was stoppered with a wax seal, but that seal has been partially peeled away. Inside the jar is a little knot of pinkish flesh, still oozing blood.

Research in *The Rites of Memphis*, the *Scroll of Bubastis*, Oakley's own Egyptology collection (**Library Use**) or Vaker's notes gives a few clues about the purpose or nature of the jars.

- Canopic jars are associated with mummification, and come in a set of four – for the liver, intestines, lungs and stomach
- The Jar of Anput is obscurely associated with the Black Pharaoh, a cryptic and possibly apocryphal Egyptian sorcerer-king
- Hints in the books connect the ghouls to the rites of the Black Pharaoh
- **Biology** confirms that the tissue in the jar is human flesh, but impossibly preserved in some fashion by some potent chemical. **Chemistry** cannot identify the chemical used, and it may contain unearthly elements.

At this point, Oakley has three options.

- **Destroy the Jar:** Either by smashing it, or throwing it into the ocean, or otherwise putting it beyond Vaker's reach. This thwarts whatever Vaker's planning to do, but also means that he'll continue to torment Miriam Fulbrow. Oakley might have to close up shop and flee England for a few years to escape Vaker's wrath until the old man passes away. If the player picks this option, run *Broken Promises* (p. 14).

- **Contact the Ghouls:** The various texts hint at a connection between Vaker and the ghouls. (Oakley's expertise in **Occult** alerts her to this if the player doesn't realise it.) If she goes to the ghouls with the Jar of Anput, run *A Host of Ghouls* (p. 39).
- **Return to Vaker:** The easiest option is to bring the Jar back to Vaker, and hope that it's payment enough for him to recall the scarabs. See *Entombed With the Pharaohs* (p. 40).

BROKEN PROMISES

Scene Type: Conclusion

Lead-Ins: The Jar of Anput

Vaker knows instantly if the jar is destroyed or put beyond his reach – the four jars are connected, and he retains possession of the other three. If his dreams of immortality are thwarted, then he takes his frustration out on Oakey, Miriam Fulbrow and anyone else he can reach with his scarab-minions. He may employ a *Kidnapping* (p. 32) if it's possible for Oakley to still recover the jar (for example, if she hid it somewhere he'd never find it, or entrusted it to the ghouls or someone like Wyilter).

If the jar's destroyed, then Vaker's plan has been thwarted and the investigation is over – but Oakley still has to escape his wrath. Can she get out of reach in time?

CUTTING YOUR LOSSES

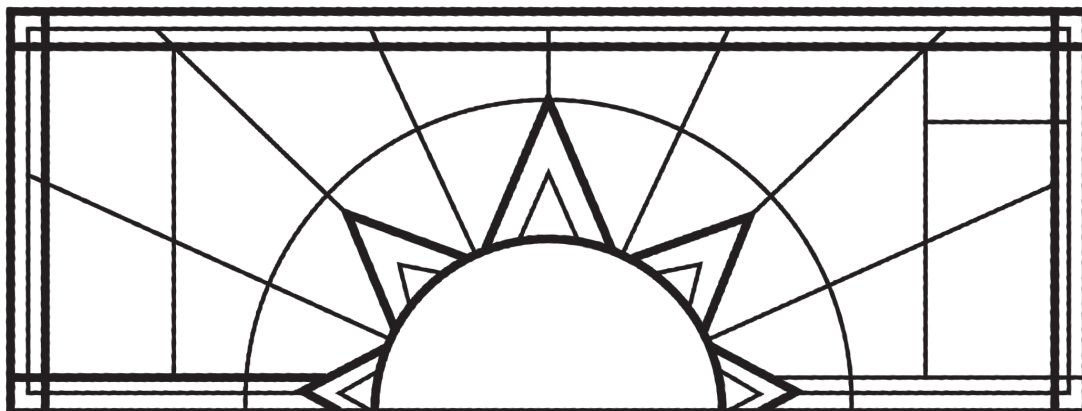
Fleeing

You know with a terrifying certainty that Edwin Vaker must be stopped – but you know, with equal surety, that he will take his revenge on you. You have to leave the city behind in order to survive!

Advance 6+: You've prepared for this, although you always thought you'd be fleeing creditors, not a crazed Egyptology-obsessed sorcerer and his insect monsters. Still, you have your escape route planned – tickets to the Continent, a false identity, and friends in Rome you can hide with for a few months. Choose: either discard any one Problem, or take Miriam Fulbrow to safety with you.

Hold 4-5: You attempt to flee London, but not without cost. Vaker's scarabs are watching you. Choose: either you escape safely, or Miriam Fulbrow's spared. You can't choose both.

Setback 3 or less: You don't get as far as the front door. You return to your bookshop to gather your essential belongings, and there's a scarab lurking above your wardrobe. The last thing you hear is a horrible hissing noise and a flutter of many-jointed legs, and then everything goes as dark as a tomb. You're dead.



A HOST OF GHOULS

Scene Type: Alternate

Lead-Ins: The Jar of Anput

Lead-Outs: Entombed With the Pharaohs

Run this scene if Oakley returns to the ghouls in North Cross Cemetery, or if she tracks Alf Fulbrow down.

The ghouls whoop and gibber and meep as they dance and feast; it's clear to Oakley that most of the things are incapable of anything like human thought and don't seem to have any awareness of time.

- **Anthropology:** They're like some primitive tribe in the jungle – they sleep until they're hungry, then go scavenging for corpses to eat. They have their strange rites and mocking ceremonies, but in general they have no apparent conception of the passage of time, or of the past or future.

None of them pay much attention to her warnings about Edwin Vaker's plans or her pleas for help.

However, if Oakley does any of the following, she elicits some response:

- Spending an Interpersonal Push on **Bargain**
- Presenting the Jar of Anput
- Pushing **Inspiration** and telling Fulbrow that Miriam is in danger.

The ghouls grab her and half-lead, half-drag her down further in the tunnels, to present her to one of their elders.

The Elder Ghoul

The elder ghoul is a withered, gaunt horror that clambers out of some noisome chasm deep below the city – or maybe out of some nightmare void. Its snout and maw are more animalistic, more canine than those of its younger associates, making it resemble even more some animal-headed god out of Egypt. Its eyes are black and mocking as it speaks. Time for a Cool test.

Even if Oakley got a Setback when talking to the Elder Ghoul, the ghouls will still arrive at Vaker's if they're aware of the upcoming ceremony.

OUT OF THE CITY OF THE DEAD

Cool

The ghoul crawls towards you, shedding the dust of immemorial ages from its rugose hide. Your head spins at the sheer horror of the thing.

Bonuses: +2 if you push Languages or Bargain

Penalties: -1 per Mythos Shock card

Advance 3+: You're able to maintain

your composure as you speak with the elder ghoul. Through gestures and a few human words, it explains that the ghouls consume the unworthy who try and fail to reach the otherworld. The ghouls won't help you yet, but they'll come for Vaker if he fails his ritual. There's gallows merriment in its voice, and you get the impression that he doesn't rate Vaker's chances. You feel disturbingly reassured by your conversation with the monster – discard any one Mythos Shock card.

Hold 2: You manage to keep your

composure for most of the conversation with the elder ghoul. Through gestures and a few human words, it explains that the ghouls consume the unworthy who try and fail to reach the otherworld. It's only at the end, when the ghoul makes certain gestures as it describes the fate that will befall Vaker if he fails, then you lose control, and have to stumble back up the tunnel, vomiting and crying. All you hear behind you is the laughter of the ghouls.

Setback 1 or less: You faint dead away.

When you wake, you're back outdoors, lying on the wet grass in North Cross Cemetery with the Jar of Anput by your side. The fact that the ghouls didn't eat you must mean something, but you dare not return to their tunnels.

Spendable Edges: Edge #15, "In Dreams".

ENTOMBED WITH THE PHARAOHS

Scene Type: Conclusion

Lead-Ins: The Jar of Anput, A Host of Ghouls

Again, Marwan Kouri greets Oakley when she arrives at Vaker's mansion in Fitzrovia. *"He is expecting you. Please, the glasshouse."*

Vaker's rearranged the glasshouse since Oakley's last visit. The other three canopic jars have been moved from their display case and arranged at three of the four points of a square around Vaker's bathchair. Next to his chair, he's got a silver tray covered in a white linen towel.

Around the room, clinging to the roof, are Vaker's scarab-monsters. They're so excited and agitated that they're drooling acid, and droplets falling from the ceiling have destroyed most of the plant life in the glasshouse. Kouri helpfully puts up an umbrella to shelter Oakley from any caustic drops as they cross to Vaker. At the sight of Oakley, the scarabs chitter and clatter their wings together.

"Ah, the Jar of Anput. Wife of Anubis, mother of sacred waters, favoured one of the Pharaoh. Place it there, please, at the appointed place. I am a man of my word – I shall withdraw my curse upon Miriam Fulbrow."

Tell me, Miss Oakley – do you have any understanding of what I am about to achieve?"

Assess Honesty warns that Vaker isn't asking casually, or boasting – he's trying to judge how much of a danger Oakley is to him. If the player answers truthfully and accuses Vaker of being about to attempt a blasphemous ritual, skip the following Challenge. Otherwise...

LYING TO VAKER

Cool

If Vaker realizes how much you know, he won't let you leave here alive.

Bonuses: +2 if you push Reassurance

Penalties: -1 per Mythos Shock card

Advance 6+: You manage to convince him you've no idea what he's talking about.

He smiles condescendingly. *"Kouri, please pay Ms. Oakley and escort her off the premises."* See *Out in the Hallway*.

Hold 4-5: He smirks. *"Kouri, please pay Ms. Oakley, as we discussed. Be swift – the great work is at hand!"* Outside in the hallway, run *Attacked by Kouri*.

Setback 3 or less: He scowls. *"Kouri, seize her!"* The Egyptian man grabs you from behind, and Vaker rolls towards you with a knife in hand. *"The pharaohs of old were buried with their servants, you know. But for us, there shall be no death and no tomb."* Run *Captured by Kouri*, p. 42.

Out in the Hallway

If escorted out into the hallway, Kouri follows his master's instructions. If she got an Advance on *Lying to Vaker*, he'll either pay Oakley whatever payment she agreed with Vaker (or some token sum). She can then either push **Reassurance** or **Inspiration** to convince him to let her stay, play Edge #11 *"Kouri's on the Brink"*, or just hide and circle back to the house when Kouri's not paying attention. If she just leaves, then see the sidebar *"Vaker Triumphant."*

If Oakley only got an advance, then Kouri pretends to lead her to the study to get her money, then spins around to attack her. Call for a **Sense Trouble** test.

AMBUSHED BY KOURI

Sense Trouble

You could tell Kouri was nervous by the way his hands slipped on the door handle, but they've got an alarmingly solid grip on the iron poker he's about to club you with.

Advance 9+: You dodge, and he drops the poker in despair. *"He means for us all to die, and him to live – forever! What can we do?"* Gain Edge #13, "A Friend in the Tomb."

Hold 5-8: Kouri swings, you duck, and the two of you wrestle. By chance, he slips and strikes his head heavily against a desk. He's unconscious.

Setback 4 or less: He stuns you with the poker. Strong hands grab you and drag you back into the greenhouse.

Spending Edges: Edge #11, "Kouri's on the Brink" to automatically Advance.

Vaker Triumphant

If Oakley delivers the Jar of Anput and walks away, that's her choice. As she leaves the mansion, there's a flash of light as the glasshouse is struck by lightning from a clear sky. She glimpses a vaguely pyramidal shape in the flames before the structure collapses. The body of Marwan Kouri will be recovered from the debris, in the days to come. There is no sign of the remains of Edwin Vaker.

Astronomers around the world are mystified by the appearance of a new star in the heavens, in the constellation of Draco. Politicians and journalists worry about new instability in the Middle East, with tales of upheaval and ritual murders as a new – or very old – cult seizes power in Egypt. The new reign of the Black Pharaoh has begun...

The Ritual

Vaker whisks aside the cloth covering the silver tray, to reveal an arrangement of surgical tools and a bottle of his 'medicine'. He soaks a cloth with the vile brownish liquid and rubs it over his chest and stomach, then takes up a scalpel. *"This is for me,"* he says. Then, touching another knife. *"This one will be for you."*

Vaker's ritual to align himself with the Black Pharaoh has three parts.

- First, he numbs his stomach with a potent anaesthetic, and then surgically removes portions of his own lungs, intestines, stomach and liver, and places them in the jars. The magic of the jars keeps him alive as he disembowels himself. If anything, he seems rejuvenated despite the massive blood loss, gaping incisions, and the fact that his entrails now trail behind him as he wheels himself around the glasshouse.
- Second, he recites various ritual prayers and supplications to Nyarlathotep. As he does so, there's a disturbing chittering from all the scarabs, as if they understand his speech and are adding their prayers to his.
- Third, he makes suitable offerings to the gods – human sacrifices. Marwan Kouri is the default choice for this sacrifice, but if someone else like Oakley or Fulbrow's son Harold is available, Vaker will use them too.

As the ritual progresses, the greenhouse is subject to the same weird space-warping effect that Oakley encountered in the house of Nellie Windham. The glasshouse seems to swell to the size of the Great Pyramid; the constellations seem engraved like hieroglyphs on the windowpanes. The remaining greenery in the room swells into a rotten jungle; the air is suddenly hot and dusty, the wind whipping off some unseen and unimaginably distant desert beneath an alien sky.

- If Oakley's alerted the ghouls to the impending ritual, then the ghoul pack shows up just after the first part of the rite. The ghouls scabble across the roof of the glasshouse, leering through the windows, hooting and hollering. They can't break in or attack – their role is to consume those who fail to complete the rite, not stop the ritual. However, if Vaker makes the slightest error, the ghouls are free to enter.

- Oakley's understanding of the **Cthulhu Mythos** suggests that if the ritual isn't completed precisely, the gods will be displeased.

Thwarting the Ritual

Oakley may be in a position to stop the ritual and prevent Vaker from invoking the Black Pharaoh. If she's been captured by Kouri, then she can try to break free so she can act (see *Captured by Kouri*). If she's free to act, then she can disrupt the ritual by:

- Delaying or distracting Vaker
- Destroying the jars
- Tricking some of the scarabs into squirting acid at her, then dodging
- Opening the door for the ghouls and letting them in

Run *The Crawling Chaos* when Oakley decides how she's going to try to stop Vaker.

CAPTURED BY KOURI

Fighting

Kouri has his arms locked around you, and he drags you towards Vaker and the sacrificial knife. "Forgive me," he whispers in your ear; "he is a god, and we are but mortals. One of us must die tonight."

Bonuses: +2 if you push Inspiration

Advance 4+: You break free of Kouri's grasp and shove him towards a nest of scarabs. The monsters hiss and spray acid in his face. He screams, and they scuttle towards him to devour him. You're free to act – now, how do you stop the rite?

Hold 2-3: You break free of Kouri's grasp. You've an instant to do one thing before he restrains you again. What do you do?

Setback 1 or less: You struggle, but he's too strong. He holds you in place as Vaker advances with a knife... It's over.

THE CRAWLING CHAOS

Stability

The thing that briefly appears in the glasshouse is akin to the shambling horror that was Nellie Windham – but where she was a horrible, misshapen mistake, this thing is sublimely beautiful, even divine, while still being something out of your nightmares. It is a pharaoh out of Egypt, handsome, with a mocking smile... a bloated, pestilent woman, a monster with a bloody tongue, a bat-winged thing with three eyes and a thousand other forms simultaneously. It is Nyarlathotep, the Crawling Chaos.

Penalties: -1 per Mythos Problem.

Advance 8+: You meet the gaze of the thing's human face, its form as a human pharaoh – and the other shapes melt away, leaving only that figure standing before you. Nyarlathotep smiles, and vanishes – taking away any one of your Problems with him.

Hold 3-7: You hurl yourself onto the ground – you're not sure if you're hiding from the thing in terror, or prostrating yourself before the god in worship. Either way, it blows over you like the wind, and vanishes.

Setback 2 or less: "I see it—coming here—hell-wind—titan blur—black wings—save me—the three-lobed burning eye...". The horror drives you to the brink of sanity. If you've got two or more Mythos Shock cards, your mind is forever shattered, and you'll never recover. If you've only got zero or one Mythos Shock cards in hand, then you'll recover from this horror in time.

Spendable Edges: Edge #15, "In Dreams".

The Ghoul Host

If the ghouls are present when Vaker fails to complete the ritual, the host of ghouls break in. Some of them fall upon Vaker's body like hyenas, eating him while he's still alive, starting with his exposed entrails and burrowing into his body to pluck out his heart. The monsters are remarkably clear diners – by the time they're done, the bathchair's been licked clean and only a few red stains on the blankets remain of Edwin Vaker. Meanwhile, led by the monster that was once Alf Fulbrow, other ghouls dance through the halls of the Vaker mansion, carrying away books and other loot in a madcap procession.

Kouri and any other survivors flee in terror. It would be wise for Oakley to do the same.

Aftermath

Vaker is dead. Oakley survived – who else made it? Was she able to save Miriam and Harold Fulbrow? What about Marwan Kouri? What Problem cards does Oakley still hold? Is her sanity intact, or was her mind blasted by close proximity to the god?

Vaker's connections in the police cover up the old man's death; the occult underworld in London might whisper about suicide or ritual murders, but no such scurrilous rumours ever see print in even the worst scandal rags out of Fleet Street. The door to Nellie Windham's house is bricked up, and the whole row purchased by a mysterious investor. Digging into property records might reveal that this investor is connected to the same Masonic lodge that Vaker attended, but **Streetwise** warns Oakley it's best not to dig too deeply into *that* connection.

If Oakley returns to the North Cross graveyard, she discovers that the entrance to the ghouls' tunnels has collapsed – but the books keep coming from Fulbrow for another few years. They arrive, smeared with grave-dirt, on the doorstep of Oakley's shop in the dead of night. They stop when at last Alfred Fulbrow forgets his daughter's name, and knows only the mocking hyena laughter of the ghouls... the same laughter that echoed from the tombs of Karnak and Memphis in ancient Egypt, long long ago.

ANTAGONIST REACTIONS

Trigger	Reaction	Setback	Hold	Advance	Extra Problem
Oakley has Problem #6, "A Pox on All Their Lodges"	Disgruntled occultists threaten to boycott Oakley's bookshop. <i>Cool</i> .	2 or less. Oakley loses her patience and insults her customers, imperiling her business.	3-5. Oakley manages to smooth things over with the lodges, assuring herself of future business.	6 or more. As Hold, and gain Edge #14, "Insider Gossip".	N/A
Oakley takes time to rest while she has Problem #8, "Horror of the Scarab" or Problem #11, "Feverish"	Oakley suffers from debilitating shakes and shivers. <i>Cool</i> .	2 or less. Her illness prevents her from discarding any Problems by Taking Time.	3-5. She's exhausted and sickly, but can continue. She dreams vividly of Ancient Egypt, and voices crying to her from the tombs.	6 or more. As Hold, but gain Edge #15, "In Dreams".	N/A
Oakley Takes Time while she has the Jar of Anput.	The thing that was Nellie Windham attacks. <i>Fleeing</i> .	4 or less. Oakley escapes, but is wounded. Gain Problem #32, "Hands of the Living God".	5-8. Oakley escapes with the jar.	9 or more. Marwan Kouri shows up and helps Oakley flee. Gain Edge 11, "Kouri's on the Brink".	N/A

Problem Cards

PROBLEM 1

In Debt

The vicissitudes of the book trade haven't been kind to you lately. You've managed to keep the wolves and bankers from the door until now, but unless you get some money soon, you'll have to close up shop.

If you still hold this Problem at the end of the adventure, your shop closes down. Counter by securing a sum of money.



PROBLEM 2

The Prize

Before he died, Alf Fulbrow showed you a copy of The Scrolls of Bubastis, in the rare Greek translation with the original woodcuts. He wouldn't say where he got it, and claimed he couldn't sell it to you yet. You lined up a buyer in Amsterdam – and then Fulbrow vanished.

If you still hold this Problem at the end of the adventure, your reputation is ruined. Counter by finding *The Scrolls of Bubastis*.



PROBLEM 3

The Things You've Seen

Mythos Shock ☹

You've seen things that haunt your dreams. You know there are things crawling beneath the skin of world, or slumbering in the ocean, or watching from the stars. Those books on your shelves contain dreadful hints of that unspeakable truth.

-2 on all Cool tests. Counter by using information from your books to thwart the evils of the Mythos.



PROBLEM 4

Poltergeist

One irritating problem of dealing in occult paraphernalia and magickal tomes is that they sometimes come infested with vermin. A poltergeist haunting your shop is irritating, but less damaging than an outbreak of woodworm. Still, you need to find some way of banishing the damned thing.



PROBLEM 5

Occult Entanglements

The occult cabals and secret societies of London are your best – and sometimes only – customers, so you have to stay on their good sides.

While you hold this Problem, you can't refuse a request for aid from one of them. Discard once you complete this request.



PROBLEM 6

A Pox on All Their Lodges

Your bookshop is neutral ground for all the teeming Masons, Theosophists, Rosicrucians, Themelites and whatever other cabals are fashionable this year. Some occultists take offence at this – they're convinced they've apprehended some Cosmic Truth, so in their eyes, if you're not with them, you're aligned with their enemies.



PROBLEM 7

Eccentric Reputation

You aroused suspicion among your contacts by asking some very odd questions about the late Alf Fulbrow.

You can't use Interpersonal Pushes on your contacts in the occult underground while you hold this card. Counter by getting back into their good graces somehow, or by spending a Push on **Reassurance**.



PROBLEM 8

Horror of the Scarab

Mythos Shock ☹

The iridescent shell! The terrible size! The probing, feathery antennae! The scrabbling claws! The utter, seething strangeness of the thing!



PROBLEM 9

Acid Burn

The insect-thing sprayed you with a clear liquid that burns like strong acid.

You've got a -2 on all General/Physical tests until you wash off the slime; the penalty drops to -1 after that. Counter by Taking Time to visit a doctor, or finding someone with Chemistry to treat the burn.



PROBLEM 10

Stunned

You hit your head on the way down, and it's still ringing like a bell. You can't Advance on the next challenge.

Discard after that challenge, or after Taking Time to recover.



PROBLEM 11

Feverish

You've caught a chill, or something worse, after your inadvertent immersion.

You've got a -1 penalty to the first Challenge in each scene. Discard at the end of the adventure.



PROBLEM 12

Drowned Rat

Anything on your person got soaked when you fell into the river.

You can't make Preparedness tests until you Take Time to return to the bookstore and restock.



PROBLEM 13

Dig Your Own Grave

You've crawled into a mysterious lightless hole in the floor of a tomb. By the end of your stygian crawl through the earth, you're exhausted, filthy and shaken by the ordeal.

You're at -1 to all Challenges and can't make Interpersonal Pushes until you Take Time to rest, recover and contemplate your life choices.



PROBLEM 14

Shaken

You're feeling nervous and jumpy, seeing horrors in every shadow.

You've got a -1 to Mental tests until you counter this card, either by Taking Time to collect yourself or getting reassurance from another living soul.



PROBLEM 15

Mud and Filth

You slip in a pile of dead leaves, and end up on your hands and knees in the muck. Your clothes are filthy.

Until you Take Time to clean up, you can't spend Interpersonal Pushes in polite society.



PROBLEM 16

The Vanished

You hear your companion shuffling after you in the darkness, close enough that you can feel their breath on the back of your neck. And suddenly, you're alone. They've just vanished.

If you can't find a way to recover your companion by the end of the adventure, discard that Source and gain Problem 18, "Forever Lost".



PROBLEM 17

Drowning in Darkness
Mythos Shock

As you walk through the darkness, you can't shake the unsettling impression that it's liquid – like you're at the bottom of a river instead of a lightless tunnel.



PROBLEM 18

Forever Lost
Mythos Shock ,
Continuity

You're haunted by the memory of the ally who vanished in the tunnels. That death – or whatever unimaginable fate befell them – is on your conscience, forever.



PROBLEM 19

The Feasters

Mythos Shock 

That horrific tableau is burned onto your mind for the rest of your life – the sight of those monstrous ghouls feasting on a banquet of cadavers! Somehow, it leeches into everything around you; when you lay eyes upon another human, you cannot help but imagine them dead and butchered on that bloody table!



PROBLEM 20

Clawed

The monsters clawed at your back and legs. The wounds are strangely numb, as if their claws contain some sort of sedative.

You're at -1 to all Physical tests for this scene and the next one, but if you don't get medical attention, you're at -3 to all Physical tests thereafter. Discard by Taking Time to treat your wounds.



PROBLEM 21

Necrophobia

Continuity

The thought of being around dead things is abhorrent to you.

You've got a -1 penalty to any Mental tests made in the presence of the dead, and must spend a Push in order to examine a corpse or other thing associated with death.



PROBLEM 22

Asphyxiated

You nearly suffocated in there.

You're at -3 to all tests in the next scene, -2 in the scene after that, -1 to all tests in the third scene, and you may discard this problem at the end of that third scene. Alternatively, counter by Taking Time to recover from your ordeal.



PROBLEM 23

Out of the Aeons

Mythos Shock 

Your mind reels as you contemplate thousands of years of secret history. There are forces and monsters hiding beneath the skin of the world, and all of human existence is fragile as a soap bubble, a collective comforting delusion to ward off reality's true nature.

Counter this card by grounding yourself and reminding yourself of your humanity by emotionally connecting with another person.



PROBLEM 24

Unnatural Hunger

Mythos Shock 

You are struck by a sudden desire to eat. Specifically, you want to eat flesh – salty, chewy, sinewy, dried, but full of hidden life, like the desert before a rainstorm. Human flesh. Corpse-meat. Carrion. You want it all.

Counter this hunger in some fashion, or wait for the desire to pass by Taking Time to ride out the hunger pangs.



PROBLEM 25

Acid Burn

You got sprayed by one of the ghastly scarab-monsters.

You've got a -2 to all General/Physical tests until you Take Time to treat your wounds.



PROBLEM 26

Alarms and No Surprises

You made a lot of noise crashing against the door of Nellie Windham's house. Anyone inside knows you're coming.



PROBLEM 27

Bruised Shoulder

You banged up your shoulder badly, and now your arm is numb.

You're at -2 to all General/Manual tests for the rest of this scene.



PROBLEM 28

Forever Falling

Mythos Shock 

Your head's spinning, and you can no longer make sense of spatial relationships. You feel like your skull is a billion lightyears away from the rest of your body, like you're only tangentially connected to the world.

You've got a -1 Penalty to all General/Manual Challenges for the rest of the investigation.



PROBLEM 29

Face of the Beast

Mythos Shock 

You saw the twisted face of the horror, the thing that was partially Nellie Windham, part Egyptian prince, but mostly nothing that was ever anything close to human. You saw the burning three-lobed eye, the bloody tongue, the unthinkable shape of the Crawling Chaos.



PROBLEM 30

Ghoul-Touched

Mythos Shock 

You've tasted the flesh of the Black Pharaoh, and it sits heavily in your belly. You're doomed to degenerate, just like Alf Fulbrow.

If you still have this Problem card at the end of the adventure, you'll turn into a ghoul.



PROBLEM 31

Horror after Horror

Mythos Shock 

That shape torn from the body of the beast – were those the remains of Nellie Windham? My god, what is the thing that she inadvertently summoned with the jar?

If you have this Problem card at the end of the adventure, you'll go permanently insane. Discard if you manage to kill (or ensure the death) of Edwin Vaker.



PROBLEM 32

Hands of the Living God

The monster's nearly killed you. You're bleeding from a dozen wounds, and you suspect you're bleeding internally.

If you still have this Problem card at the end of the adventure, you'll die.



Edge Cards

EDGE 1

Forewarned

You spotted someone following Miriam Fulbrow.

Discard for an extra die in any Challenge against this stalker.



EDGE 2

A Friendly Word

You warned Miriam Fulbrow about the man following her.

You may discard this card for a free Interpersonal Push when talking to Fulbrow.



EDGE 3

The Scarab

You've imprisoned an alien acid-spitting insect-thing that resembles an Egyptian scarab. It's proof that something truly uncanny is going on here – who brought it here? And from where?



EDGE 4

Riposte

Your would-be stalker ran away rather than confront you. You have the upper hand in your next encounter.

Discard for an extra die in any Challenge or a free Interpersonal Push against this stalker.



EDGE 5

Fearless

The graveyard – and the grave – hold no terror for you. Your intellect has mastery over your emotions.

Spend this card to counter one Mythos Shock card at the end of the adventure.



EDGE 6

Ghoul Blessing

You don't know why – and you don't want to know why – but those monsters in the tunnels under the graveyard seemed to recognise or welcome you.

Discard to automatically Advance on any Challenge involving the ghouls, for a free Interpersonal Push when talking to a ghou, or to Counter Problem 16 – *The Vanished*.



EDGE 7

Floating in Darkness

It's strange, but being buried alive gives you new insight and detachment. Nothing matters, and everything will come to dust – even cosmic horrors and monsters.

Discard this card to counter any Mythos Shock.



EDGE 8

I See Through You

You know to keep your head and look for the truth when everyone else is overwhelmed by horror.

Discard to automatically Advance in any Cool or Sense Trouble challenge.



EDGE 9

In Your Debt *Continuity*

Note the name of the person you saved from the scarab's acid attack on this card.

Discard this card for a free Interpersonal Push when dealing with that person.



EDGE 10

Stolen Goods

You recovered a box of books stolen from Edwin Vaker.

If you return them, discard this card for a free Interpersonal Push when dealing with Vaker.



EDGE 11

Kouri's on the Brink

You've nearly convinced Marwan Kouri to turn on his employer. All he needs is the right opportunity.



EDGE 12

Unflappable

You've learned to stay calm in a crisis.

Discard this card to ignore any penalties to any one Challenge.



EDGE 13

A Friend in the Tomb

Marwan Kouri's terrified of his employer, and will help you escape.

Discard this card to have Kouri sacrifice himself, giving you a +2 bonus in any Challenge. If you still hold this card at the end of the adventure, discard it to counter any one Mythos Shock.



EDGE 14

Insider Gossip

When he was healthier, Edwin Vaker was a regular at séances and ceremonies; gossip gives you insight into his character and his obsession with escaping death.

Discard for a free Push that can be used when dealing with Vaker or his associates.



EDGE 15

In Dreams

In your fevered dreams, you recall voices calling to you from beneath the sands of some strange desert.

Discard this card when prompted to answer the voices and get a +2 bonus to the Challenge in question.





PHYLLIS OAKLEY

Bookhound

INVESTIGATIVE ABILITIES

Anrthropology
 Art History
 Assess Honesty
 Bargain
 Cop Talk
 Evidence Collection
 Flattery
 History
 Inspiration
 Law
 Languages
 Occult
 Reassurance
 Research
 Streetwise
 Theology

GENERAL ABILITIES

Athletics 1
 Cool 2
 Disguise 1
 Fighting 1
 Filch 1
 First Aid 1
 Fleeing 2
 Preparedness 2
 Sense Trouble 2
 Shadowing 1
 Stability 2
 Stealth 1

STORY

Opportunistic Bookhound Phyllis Oakley slinks around the fringes of the city's occult underworld, trading in rare books and manuscripts. Sifting library sales, house clearances, second-hand book-barrows and the occasional daring theft can turn up a mouldy, worm-eaten diamond in the dust – the price of wisdom is above rubies, and Phyllis is hungry for a cut.

SOURCES



HELENA ROGERS, City Clerk

Accounting, Bureaucracy, Reassurance.

Helena lives in the same building as Phyllis, and they've become uncertain friends. Helena's attitude towards Phyllis veers between motherly concern and bemused irritation, and she's taken it upon herself to make sure Phyllis stays safe.



ERIK ZACKAROV, Forger

Craft, Cryptography, Locksmith, Intimidation, Streetwise.

Erik's usually employed to repair and rebind books, but he has a colourful past - a White Russian nobleman who fled the Communists, and has connections to organised crime. Phyllis know he still makes forged identity papers, despite his claims.



MR. WYILTER, Irregular Customer

Archaeology, Astronomy, Geology, Cthulhu Mythos, Outdoorsman.

Old Wyilter is an eccentric book collector and autodidact. He lives outside the city, in a crumbling old house crammed with rotting books, and refuses to leave. He is one of Oakley's best customers, as she's the only one who will hand-deliver purchases.



DR. MARIA FORREST, Surgeon

Biology, Chemistry, Medicine, Pharmacy.

A friend of Oakley's from their university days, Forrest has become a brilliant and wealthy surgeon. Although the two now move in very different social circles, and Forrest is a hardened skeptic, they have remained friends.



DAVID SHEA, Reporter

Architecture, Library Use, Photography, Oral History.

Shea is a reporter for the local newspaper, often assigned the weird stories that bring him into Oakley's domain. He claims to believe that Phyllis is a con artist (but this may be affectionate needling), and helps her out "so he can catch her red-handed."





On a Bank, by Moonlight

by Gareth Ryder-Hanrahan

DELTA GREEN QUICKSTART

What is DELTA GREEN?

DELTA GREEN is an authorized but unacknowledged black program of the United States national security establishment. Its personnel are tasked from all branches of the federal government, especially from the military, law enforcement, and intelligence communities. The program is classified Top Secret, with its existence and mission known only to holders of the DELTA GREEN clearance.

The program has a small permanent staff deep in the bowels of the Pentagon, but its agents operate in secret. The program buries DELTA GREEN missions inside other ongoing military operations, or disguises them as training exercises, liaison work, or entirely unrelated investigations. DELTA GREEN agents hold normal federal postings in the military, CIA, FBI, NSA, or some other agency. Their employers never understand the *real* mission of the program.

DELTA GREEN began with the raid on Innsmouth, Massachusetts forty years ago, in February 1928. That raid revealed a literally apocalyptic threat to the United States, and to the world. It gave the federal government a glimpse into a parallel physics and biology of alien gods and immortal monsters. Even the briefest contact with these phe-

nomena destroys minds and lives; the touch of the unnatural corrupts and poisons those who study it and those who oppose it. Encounters with this implacably hostile, unutterably incomprehensible universe have leveled civilizations and sunk continents.

The mission of DELTA GREEN: Hunt and destroy any and all aspects of this unnatural reality at home and abroad. At any cost.

What is The Fall of DELTA GREEN?

This game adapts *Delta Green: The Role-Playing Game* from Arc Dream Publishing to the GUMSHOE rules system used by such Pelgrane Press games as *Night's Black Agents* and *Trail of Cthulhu*.

Arc Dream sets *Delta Green: The Role-Playing Game* in the "present day," the early 21st century. *The Fall of DELTA GREEN* is a "prequel" set in that game's back story: specifically in the 1960s, the decade when the DELTA GREEN program destroys itself in overreach.

On 24 July 1970, the Joint Chiefs of Staff officially disband DELTA GREEN, and it becomes an illegal conspiracy burrowing into the walls of the federal government.

Until that date, you have a warrant to save the country and the world.

Players take on the role of DELTA GREEN operatives, assets, and friendlies, in deadly one-shot adventures or in a campaign spanning the years from hope to madness, run by a game director referred to as the Handler.

DELTA GREEN Agents might:

- Δ Hunt Deep Ones beneath the Atlantic or Mi-Go in the Himalayas
- Δ Investigate the dangerous visions of radical artists in New York, or of radical chemists in San Francisco
- Δ Search and destroy death-cults of alien gods in the dark heart of the Congo or Vietnam
- Δ Somehow contain and erase horrific manifestations and unearthly nightmares in the wide-open heartland and in the riot-torn cities of America
- Δ Preserve the secret of DELTA GREEN against investigative journalists, Communist espionage, and their own allies in the CIA and FBI
- Δ Investigate and covertly thwart MAJESTIC-12 and other secret technocrats who foolishly believe the unnatural can be exploited and weaponized. The decade begins in sunny optimism and ends in nighted disaster in the jungles of Indochina.

AFTER THE SUMMER OF THE 1950S, NOW COMES THE FALL - THE FALL OF DELTA GREEN.

The GUMSHOE Rules

This game uses the GUMSHOE rules, tuned for investigation and mystery-solving. The core concept of GUMSHOE is that *you always get the clue*. It's more interesting to get the information and have to work out what it means or what you should do next, than it is to roll and fail to spot some key clue or piece of evidence. At the heart of the GUMSHOE rules are two sorts of abilities: **Investigative abilities** and **General abilities**.

Investigative Abilities

Investigative abilities are specialised fields of knowledge and talents. Most people have 0 points in the vast majority of Investigative abilities; as a highly trained agent, you've got points in a few of them, but not all. That's why you work as part of a team.

You never roll for these abilities – if there's a clue to be found, you automatically find it if you have the right ability. For example:

- △ With **Streetwise**, you instantly spot the guy out of place in the dive bar
- △ With **HUMINT**, you can tell that the witness is lying about what she saw in the forest.

△ With **Forensics**, you discover that the victim was stabbed in the abdomen, and then thousands of tiny pale insect eggs were inserted into the stomach and intestines through the wound.

△ With **Archaeology**, you find the bizarre symbol carved above the true entrance to the ancient tomb.

Sometimes, the Handler will ask if you've got a particular ability: *"You hear an armored convoy approaching. Does anyone in the group have Military Science?"*

Sometimes, you'll suggest the use of an ability. *"Can I tell anything the glowing sphere with my Fringe Science?"*

Just shouting out *"I've got Ability X! What clues do I learn?"* isn't enough – usually, you'll have to describe how you use your abilities to get clues.

"I crouch in the bushes and watch the column as it drives past – based on my knowledge of Soviet bases in this area, can I guess where they're going?"

"Using my Fringe Science, I zap the sphere with every test I can think of. X-rays, radio waves, heat it, cool it, drill it, fry it."

GUMSHOE uses these clues to ensure that the agents always have a clear path to follow. Most scenes in a scenario have one or more **core**

clues that lead to the next scenes. You may not always discover what's really going on, and you may not understand everything you find – you are, after all, dealing with forces beyond human science, and horrors beyond human comprehension – but you will always have a clear lead to follow.

In addition, you can *spend* points from your Investigative abilities for benefits. For example:

△ Spending **Streetwise** lets you declare that the bartender is an old friend of yours, and get the inside skinny on the stranger.

△ Spending **HUMINT** means you intuit that the witness wants to reveal what she knows, but she's scared of the consequences – someone's threatened her into silence.

△ Spending **Forensics** gives you a bonus to the Sense Trouble test needed to dodge when some of those eggs explode during the autopsy.

△ Spending **Archaeology** means you recall that this particular civilization had some myths about "serpent kings" who lived under the mountain and took a tribute of human sacrifices every year.

Even if you spend all the points in an Investigative ability, you can still use it to get clues.

Investigative abilities refresh at the end of an operation.

ABILITIES DECLASSIFIED

Most Investigative abilities are self-explanatory, but a few warrant some added clarification:

- **Agency:** Your knowledge of, contacts in, and capacity to manipulate whatever branch of the US Government you work for. Different Agencies have different strengths and utilities.
- **Cop Talk:** How to question a police officer or other authority figure without attracting attention; you either put them at their ease, or can cloak your inquiries in sufficiently official terms that they don't ask questions about who you are.
- **Fringe Science:** Your knowledge of cutting-edge, experimental and just plain weird science - UFOs, orgone energy, psychic phenomena, cryptids, genetic engineering and the like.
- **HUMINT:** HUMAN INTelligence. Extracting and evaluating information from people. Can be used to tell if someone's lying, although it's not infallible - some people, especially cultists, either believe their own lies or don't display the subtle social cues you rely on.
- **Occult:** Knowledge of mystical traditions, mythology, superstitions and weird beliefs and groups.
- **SIGINT:** SIGNALS INTelligence - interception and interpreting radio messages and other communications.
- **Traffic Analysis:** Spotting patterns and extracting useful information from a large amount of data.
- **Unnatural:** Knowledge of the gods and monsters that haunt the world. Using this ability costs Sanity; often, it represents a moment of terrible revelation, where you put together coded hints in past DELTA GREEN reports with the cryptic references in occult texts to discover some terrible cosmic truth.

General Abilities

General abilities are used when the outcome's uncertain - they're for action scenes, not investigation. General abilities work differently. When testing a General Ability, you spend any number of points from your pool in that ability and roll a d6. If the d6 result + the number of points spent equals or exceeds a Difficulty number set by the GM, you succeed. A Difficulty of 3 or 4 is average; 5 or more is hard.

For example, say you're in hiding in the jungle, being hunted by something invisible which makes a maddening piping noise, and nearly killed you with a blast of wind. You need to make a Stealth test to move through the underbrush without being seen, and you guess the Difficulty is going to be at least 5. You have a Stealth pool of 8; you spend 3 points from that pool (so you've got 5 points left for future Stealth tests), and roll a d6. You add the result of the roll onto the points you spent to work out your result. In this case, you roll and get a 4, for a total of 7. Is that enough to beat the Difficulty? Ask your Handler.

Want to...

- Δ Jump over that punji pit? Roll **Athletics**.
- Δ Palm the vial of mysterious chemicals without being spotted? Roll **Filch**.
- Δ Blow up the alien temple? Roll **Demolitions**.
- Δ Fight off the assassin who's trying to strangle you? Roll **Unarmed Combat**.

Combat

Use Firearms for firefights, and Unarmed Combat for hand to hand. In combat, the Difficulty to hit a foe is called the Hit Threshold. It's 3 for most people, 4 if you have Athletics 8 or more, and 5+ for some supernatural creatures. Cover boosts Hit Threshold by +1.

On a hit, roll 1d6 for damage and add these modifiers based on the weapon, with an additional +1 for firearms attacks at point-blank range:

Sniper rifle or other heavy firearm	+2
Sword, axe, shotgun, 9mm pistol or other large firearm	+1
Heavy club, machete, small firearm	+0
Knife, baton, improvised weapon	-1
Fist, kick	-2



Some weapons have a Lethality score, denoted by a value like L1 or L3. If the damage die roll is equal to or lower than the Lethality score, the target's killed instantly. Otherwise, add Lethality x5 to the damage.

Health

Health measures how much hurt you can absorb and keep going. Damage comes straight off Health – if you're shot for six damage, reduce your current Health by 6.

You're unimpaired by damage until you hit Health 0. From 0 to -5, you're Hurt: all your Difficulty numbers increase by 1, and you must make a Health test to stay conscious. The Difficulty is based on your current Health score – if you're at Health -3, then it's Difficulty 3. If you're at -7, then it's Difficulty 7.

From -6 to -11, you're Seriously Wounded – too badly hurt to do anything, and probably bleeding out. At -12, you're dead.

Stability & Sanity

Stability measures mental stress. For Stability, the "damage" depends on the situation. Nearly getting a team-mate killed causes a Stability loss of 2; watching that team-mate get killed might be a Stability loss of 6; killing and eating that team-mate yourself while possessed by an alien horror would be a 10-point loss, plus a Sanity loss. You get to make a Stability test against Difficulty 4 to resist the loss, so you can get lucky and come through a traumatic event without losing Stability.

At 0 to -5 Stability, you're Shaken. All your Difficulty numbers increase by 1, and you can't spend points from Investigative abilities.

At -6 to -11, you're Shattered. You're visibly deranged. Depending on the situation, you might go catatonic, start babbling, or go into an instinctive fight-or-flight response. At -12, you're gone.

Sanity: You also have a Sanity score, representing your grip on reason and a human perspective on reality. Most traumas, though horrible and soul-crushing, are part of the "natural" order. Unnatural horrors, like monsters or magic, are something else entirely. When you're reduced to Stability 0 or below because of an unnatural shock, or when exposed to certain gods, or when you use the Unnatural Investigative ability, you lose Sanity. At Sanity 0, you're lost.

Bonds: You also have a Bond – an emotional connection with some loved one or small, intimate group

like "My husband Jim", "My family", "Mom", or "my friends at the poker game". This Bond keeps the Agent grounded and connected to the human world; it's what they're fighting for. The Bond score starts at 4. (A full *Fall of Delta Green* campaign goes into more detail on bonds, but this is enough for a one-shot.)

You can spend points from a Bond on Stability tests, or regain Stability at a rate of 2 Bond points = 1 Stability point. Both of these options represent the Agent drawing on the memories of emotional support from the Bond, but doing so frays that human connection.

First Aid & Psychotherapy

You can spend these abilities directly instead of making tests with them. Spending a point of First Aid restores 2 points of Health (or 1 point, if you're trying to patch yourself up). Spending a point of Psychotherapy restores 2 points of Stability (and you can't apply it to yourself.)

Network & Preparedness

These abilities work differently to the others.

Network lets you bring in contacts and allies with useful skills and connections. Want to call your buddy who knows people in the mob, or suddenly "remember" that you had a lecturer at Quantico who was really into the history of the Salem Witch Trials? Use Network. You assign a number of points from your Network pool to that contact, and then that contact uses those points to make tests. When those points are exhausted, the contact's

no longer willing to help you (or gets killed, if in a risky spot).

Finally, if you need a piece of equipment in a hurry – explosives, specialist gear like a scuba set, a silver dagger – then use Preparedness. This works like the other General abilities – spend points and add them to a d6 roll against a Difficulty set by the Handler. If you succeed, you always had that item with you, ready to be pulled out when needed.

Refreshes

Pools for the physical abilities of Athletics, Drive, Firearms, Heavy Weapons, Melee Weapons, Pilot, and Unarmed Combat fully refresh whenever 24 hours of game-world time has elapsed since the last expenditure. Other General abilities refresh at the end of the operation, or by spending experience points.

All the player characters are part of DELTA GREEN, an authorized but unacknowledged black program of the United States national security establishment. Its personnel are tasked from all branches of the federal government, especially from the military, law enforcement, and intelligence communities. The program is classified Top Secret, with its existence and mission known only to holder of the DELTA GREEN clearance.

The program has a small permanent staff deep in the bowels of the Pentagon, but its agents operate in secret. The program buries DELTA GREEN missions inside other ongoing military operations, or disguises them as training exercises, liaison work, or entirely unrelated investigations.

Forty years ago, the federal government raided the town of Innsmouth, and glimpsed the horrors of the Mythos. Even the briefest contact with these alien phenomena destroy minds and lives; the touch of the unnatural corrupts and poisons those who study it and those who oppose it. Encounters with this implacably hostile, utterly incomprehensible universe have levelled civilizations and sunk continents.

The mission of DELTA GREEN: hunt and destroy any and all aspects of this unnatural reality at home and abroad. At any cost.

The Team

The player characters are all DELTA GREEN Agents. Three of them have official standing as law enforcement personnel; the other three are under cover and cannot claim any such official jurisdiction.

- △ **Daniel Blackburn**, FBI
- △ **Jay Merrill**, FBI
- △ **Dana Palmer**, Department of Treasury
- △ **Virginia Fortini**, Military Surgeon
- △ **Pete Bluestone**, Special Forces
- △ **Celia Taka**, Researcher

The characters are built on 18 investigative points. If you have fewer than five players...

4 players	+2 points each
3 players	+6 points each
2 players	+12 points each

As it's a one-shot, each PC has reduced Network scores



ON A BANK, BY MOONLIGHT

But I arose, and sought for the
mill & there I found my Angel, who
surprised asked me how I escaped?

I answer'd, All that we saw was
owing to your metaphysics; for when
you ran away, I found myself on a
bank by moonlight hearing a harper.
But now we have seen my eternal lot,
shall I shew you yours?

Operational Spine

This introductory operation gives players a taste of the domestic side of DELTA GREEN's mission, eliminating cultists and other Mythos threats that have infected the United States. While the investigative section of the operation isn't too challenging, finding a way to shut the cult down without massive loss of life and/or encountering alien terrors is a different matter. Agents who approach with open minds and don't immediately assume that the commune is a cover for cult activity are more likely to find a way to peacefully resolve the situation.

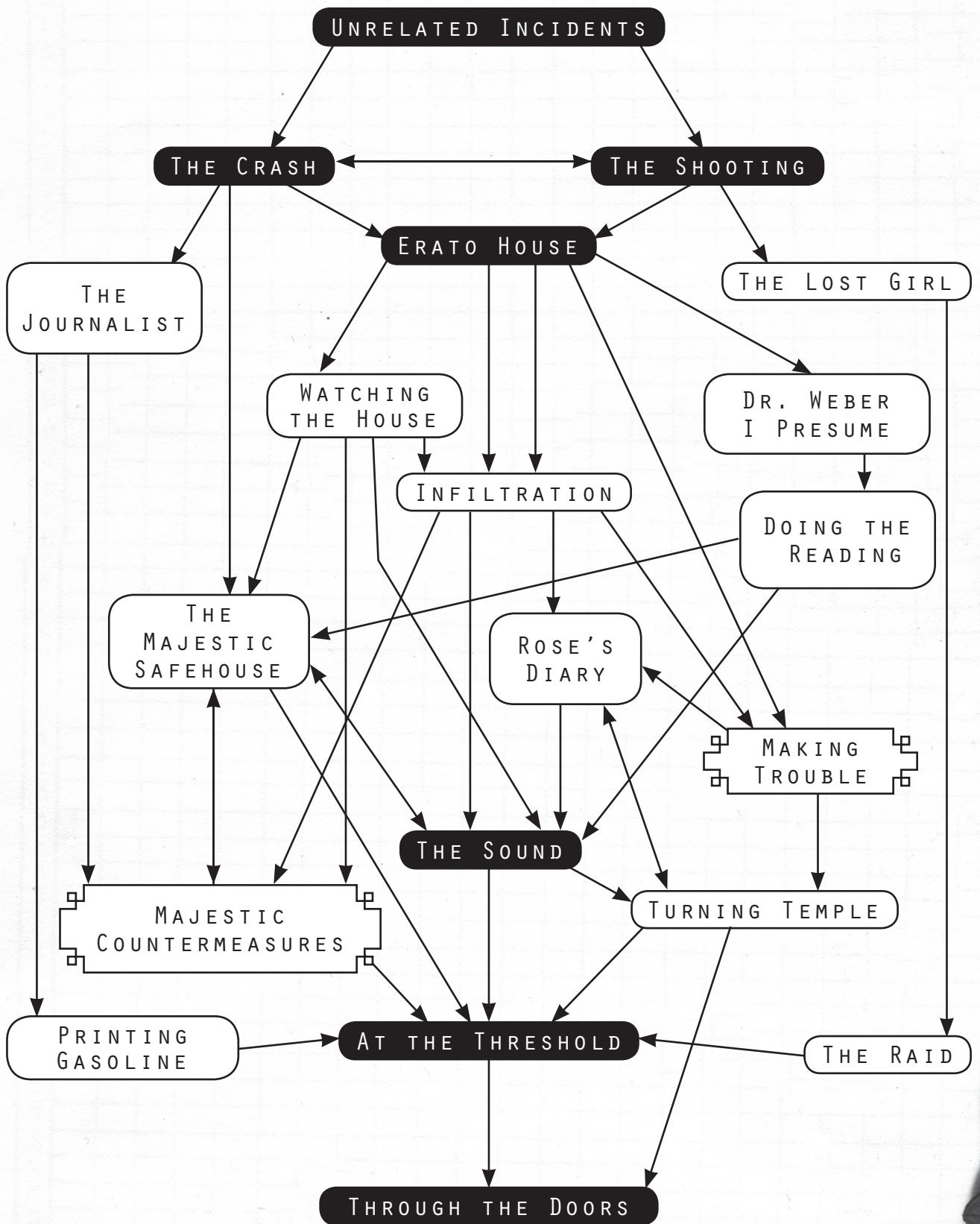
In **Unrelated Incidents** (p. 60), DELTA GREEN dispatches the Agents to Milltown, a small (fictional) community in New York state, to investigate a pair of deaths. One victim died in **The Crash** (p. 61), when she drove off a bridge and drowned in a small lake. The other victim was killed in **The Shooting** (p. 62), gunned down by a local police officer. Both victims wore symbols similar to relics that DELTA GREEN's seen before – and the Agents discover that both victims were members of a quasi-hippie commune, **Erato House** (p. 65), run by academic-turned-guru Dr. Weyland Weber.

The Agents have a variety of options for investigating the commune – they might try **Watching The Commune** (p. 68), **Infiltration** (p. 70) or Interviewing **Dr. Weber** (p. 66). Their investigation reveals the existence of **The Sound** (p. 76), a mysterious subsonic vibration that's being broadcast throughout the Weber compound.

Secretly, the commune is the subject of an experiment by another secret government program, MAJESTIC-12. Established in the wake of the 1947 Roswell crash, MAJESTIC's purpose is to investigate alien technology and paraphenomena. There's a **MAJESTIC Safehouse** (p. 68) in Milltown, and they're secretly monitoring and supporting Weber's experiments, broadcasting infrasonic recordings into the house to trigger emotional and biochemical changes in the residents.

MJ-12 know the Weber house is a pressure cooker, but they believe they can keep a lid on their experiment long enough to get results. **At The Threshold** (p. 78), they try to delay the Agents' investigation while they push the experiment to its conclusion in **Through the Doors** (p. 79).

Optionally, clever players may be able to call in added support from law enforcement with **The Raid** (p. 77), or recruit a key asset on the inside in **Turning Temple** (p. 77).



CAST LIST

The non-player characters in the operation. Key NPCs are tagged with an asterisk.

- **Rose Fielding**, who tried to expose the Weber compound and was killed by MJ-12 in *The Crash*.
- **Mike Holworth**, newspaper reporter contacted by Fielding.
- **Tony Curallo**, another commune member, shot dead by police in Milltown.
- ***Chief Walt Jorgen**, the chief of police in Milltown.
- **Susanna Jorgen**, Chief Jorgen's daughter, who joined the commune six months ago.
- **Deputy Henry Olney**, temporary acting chief of police.
- **Dr. Arnold Bryce**, Putnam County Coroner
- ***Dr. Weyland Weber**, the guru of the commune.
- ***Desdemona Temple**, Weber's assistant/enforcer/bodyguard. She's got Rose Fielding's diary and is having second thoughts about her association with Weber). She'll step in to deal with any trouble caused by the player characters.
- ***David Prester**, MAJESTIC-12 researcher
- **Grace Murwell**, Prester's assistant
- **Sgt. Kemp**, Prester's bodyguard

TIMELINE

One year ago: Dr. Weber establishes the Erato House.

Nine months ago: MJ-12 begin transmitting subsonic signals into the house.

Six months ago: Susanna Jorgen runs away from home.

One week ago: Rose Fielding tries to contact a journalist to report on her worries about the commune, but MJ-12 block her phone calls.

Two days ago: Fielding tries to drive to Carmel to visit a journalist in person, but she's intercepted by MJ-12 and killed.

The psychic shock of her death wakes Tony Curallo from sleep; in a confused trace, he attacks people in Milltown and is shot dead by Chief Jorgen.

Unrelated Incidents

Scene Type: Introduction

Lead-Outs: The Crash, The Shooting

Each of the Agents gets an activation call from DELTA GREEN, directing them to head to Milltown, NY. Blackburn, Merrill and possibly Fortini can plausibly claim the assignment as part of their regular duties; the other characters need to find some excuse or cover story.

Pick two or three of the players and have them describe what happens when they get the call from DELTA GREEN. How do their loved ones react? What lies do they tell to cover up the truth of their mission?

The Briefing

The briefing for this mission is, well, brief:

- △ Two people died last week in apparently unrelated incidents in the town of Milltown, NY.
- △ One, Tony Curallo, was shot by the town sheriff. The report claims that Curallo savagely attacked the sheriff and was raving about "drowning gods", "the dead city" and "the dreams from the stars."
- △ The other, Rose Fielding, died in a car crash. Among the items recovered from the scene was a "stone carving" or "idol".
- △ It all sounds sufficiently... fishy... to warrant a closer look.

Milltown

The investigation proper starts when the team gathers in Milltown. The town's an unremarkable little farming community in New York state, near Connecticut. Tree-shaded roads, a few dairy farms, a few decaying old buildings from colonial days.

There's a hotel, *Rawling's Bed and Breakfast*, which will be the base of operations for the team.

HUMINT or **Streetwise** picks up on the sense of shock and anger that permeates the town; everyone's alarmed by the shooting, and upset by the car crash. Wild rumours have spread through the town. Some are accurate; both the victims were residents of the Erato commune, the male victim (Tony Curallo) attacked the sheriff, and he was intoxicated or confused at the time. Other rumours are incorrect – Curallo seduced the sheriff's daughter, the police were chasing the car when it crashed.

With a 1-point **Streetwise** or **HUMINT** spend, the character can get the inside gossip about the sheriff's daughter, Susanna Jorgen, who joined the Erato House commune a few months ago, and how much it angered her father. (Use this to demonstrate to new players how the investigative system works.) See *the Lost Girl* (p. 64) for a summary of this subplot.

The Crash

Scene Type: Core

Lead-Ins: Unrelated Incidents, The Shooting

Lead-Outs: The Shooting, The MAJESTIC Safehouse, Erato House, The Journalist

Rose Fielding's car drove off a bridge outside town, and crashed in a lake. Her body was recovered from the wreck relatively quickly – the lake isn't that deep, and she was killed by the impact, not by drowning. Her remains have already been moved to the Putnam County morgue in the nearby town of Carmel, a short drive away.

As the Agents arrive, a pick-up truck from the County Sheriff's office is in the process of winching the wrecked car out of the lake in front of a small crowd of onlookers. Water pours out of the chassis of the battered sea-green Ford.

Cop Talk and flashing ID badges (or a 1-point **Cop Talk** spend to brush away any objections from the deputy in the pick-up truck) lets the Agents examine the vehicle.

△ The car crashed sometime during the night, two days ago. Why was Fielding driving so late at night?

△ There's a bag on the passenger seat. It contains clothes and other personal effects, all hastily packed. One zippered compartment of the bag is open and empty, even though every other section is crammed full and securely sealed.

△ Both passenger windows are smashed in, but while the windscreen is a spider-web of cracks, it's still intact.

△ **Evidence Collection:** There's only a little blood on the steering wheel. While it's possible to suffer a lethal impact without too much external evidence of trauma, it's not clear that the crash was the cause of death. It's worth taking a look at the body.

△ **Photography:** There's a handful of polaroid photographs floating in the footwell of the passenger seat. These images have been mostly destroyed by water damage, but seem to depict some sort of orgy or ceremony. Masked figures, their nude bodies smeared with some dark substance, dance around a squat idol.

» A 1-point **Photography** spend and a few hours' work lets the Agent reconstruct the photograph sufficiently to make out some details. The 'dark substance' seems to be clay, and the squat idol appears to be newly made. However, **Occult** confirms that the idol – depicting a tentacle-faced, winged entity – is similar to other idols and carvings uncovered by DELTA GREEN across the world.

» Written on the back of one of the photographs is a phone number, which goes to the news desk of the *Carmel Sentinel*, a local newspaper. See *The Journalist* (p. 62).

△ **Notice** (Core Clue): There's a large dent in the driver's side of the car, suggesting a recent collision. There's a little black paint left in the dent, implying a crash with a black car.

If the Agents conduct a lengthy search of town taking several hours, this clue can point them to *The MAJESTIC Safehouse* and David Prester's car (see p. 68). However, (a) this is very time-consuming and (b) is circumstantial evidence at best.

Examining Fielding's Remains

A visit to the county morgue, coupled with more **Cop Talk** (or a **Forensics** or **Medicine** spend to demonstrate medical credentials to the coroner, **Dr. Bryne**) to gain entry, lets the Agents examine the remains of Rose Fielding.

△ She was a 26-year-old Caucasian woman in good health despite frequent drug and alcohol use.

△ There's modeller's clay under her fingernails. There's also a plug of clay in her left ear, like a home-made earplug.

△ **Forensics:** Bruising on the chest and head is consistent with a non-fatal car crash.

» A 1-point **Forensics** or **Notice** spend spots a small mark on the left side of her neck. It could be an injection mark from a needle, although a toxicology screen of her blood shows nothing in her system that might be lethal in those doses. There are some odd chemical traces that can't be readily explained – **Fringe Science** speculates about a fast-acting toxin that breaks down rapidly after injection.

(Rose was still alive after Prester ran her off the road; the MAJESTIC agent injected her with a lethal chemical to stop her going to a journalist with her suspicions about the Erato House.)

The remains of the other victim, **Tony Curallo**, are also housed in the Putnam County morgue and can be examined at the same time. See *The Shooting*.

The Journalist

Scene Type: Subplot

Lead-Ins: The Crash

Lead-Outs: Printing Gasoline, MAJESTIC Countermeasures

Journalist **Mike Holworth** of the *Carmel Sentinel* was in touch with Rose Fielding before she died. Holworth's a slovenly, cynical reporter, but he knows a good story when he smells one. If contacted by the Agents, he won't reveal

what he knows unless they give him something in return. (**Negotiation** is the only way to deal with him, although **HUMINT** confirms that he knows something about Fielding.)

If the Agents let him ask questions of them, he tells them the following:

△ He was down in Milltown a few weeks ago, doing a piece about how the local residents are overrun with hippies and lowlifes from the commune.

△ He interviewed Weyland Weber, but got nothing useful out of him other than a load of baloney and doubletalk.

△ Fielding was one of the first residents of the Erato House commune; a graduate student who worked with Weber. Holworth figured that she might be able to translate Weber's babbling into something he could understand, and maybe offer another perspective on the whole place.

△ He wasn't impressed with Fielding – "way I see it, she turned her brains to mush" – but he left her his contact details. She hinted, at the time, about tensions and strange beliefs within the commune, but clammed up when he asked for details. At the time, he figured that she was just talking the same sort of nonsense as Weber.

△ He got a call from her a few days ago. She said she needed to talk to him, and that she had "proof" – but the line went dead. He doesn't know what the call was about or what "proof" she meant, but he remembers the line was weirdly distorted, with lots of clicking and buzzing.

The double tragedy and the possible connection to the controversial Erato House means the situation is already newsworthy, but Holworth can show up to ask awkward questions of the player characters, especially if they give him an opening to exploit. He may assume that they're involved in Fielding's death, or that Erato House is under federal investigation. (Alternatively, if you don't want to use this subplot, then Holworth can just keep a low profile and play no further role in the investigation).

There are two possible fates for Holworth – either he precipitates the final confrontation by *Printing Gasoline* (p. 78), or he gets too close to discovering the MAJESTIC connection and gets eliminated by a MAJESTIC Countermeasure (p. 80).

The Shooting

Scene Type: Core

Lead-Ins: Unrelated Incidents, The Crash

Lead-Outs: The Crash, The Lost Girl, Erato House

The second victim is **Tony Curallo**, 22, shot dead on the main street of Milltown in the early hours of yesterday morning. The body has been moved to the county morgue, but the scene of the shooting is still cordoned off. Chief Jorgen is at home on temporary suspension, so the Agents are met by his deputy **Henry Olney**, who's nervous and clearly unable to handle the job without Jorgen's supervision.

Questioning Olney reveals the following:

△ Yesterday morning, around 5am, Chief Jorgen got a call reporting trouble in town. It

was one of the hippies from the Erato commune.

- Δ **Traffic Analysis:** That's around the same time that Rose Fielding's car crashed (*The Crash*, p. 61)
- Δ The chief showed up, and Tony Curallo – the dead guy – attacked him. He was shouting about monsters and other nonsense, so he was clearly out of his mind on reefer.
- Δ The chief warned the hippy to stand down and tried to use non-lethal means first, but he had no choice – he had to shoot him.
 - » **HUMINT:** Olney's a little doubtful about this testimony – he only has the chief's word for what happened, and he knows that the chief has a grudge against the Erato commune over what happened with Susanna, but Olney's loyal to Jorgen and won't admit to any doubts openly. If the chief said he had no choice but to shoot, then that's how it was.
- Δ Olney's glad the Agents are here, and grabs onto them as authority figures he can shift responsibility onto. He warns that tensions are running high in the town since Curallo's death. The locals weren't happy when Erato House became a haven for hippies, drifters, counter-culture types and other strange folk, and there have been calls for the sheriff to go in and clear the place out. Now, with at least one body in the morgue, Olney's worried that the situation will get worse, and he doesn't know what to do.

POLICE CHIEF WALT JORGEN

Mid-50s, heavyset, clean shaven, wears a heavy coat even indoors

Health 6, Firearms 8, Unarmed Combat 4

- Gruff and taciturn
- Considers Milltown to be his town and his turf; gets irritated when people don't keep him in the loop
- Sighs a lot

Questioning Chief Jorgen

Jorgen meets the Agents at his home. The house is a mess – untidy, dark and unwelcoming. Beer bottles are lined up by the window, unwashed dishes are piling up in the sink, and the remains of a mostly uneaten meal linger on the table. Photos on the wall speak of a happier time, showing the Chief with his wife and children, but his wife Edith passed away a few years ago, and now his daughter's run off to join the commune. (His son is serving in Vietnam; there are several photos of Walt, Jr in pride of place).

- Δ 1-point **Notice** spend: There's a telegram from the Department of Defense on the mantelpiece. It's unopened, and post-dated two weeks ago. Chief Jorgen's certain that it's a letter telling him his son has been killed in action in Vietnam, but as long as he doesn't open it, it's not true in his mind. He becomes furious if anyone examines or opens the letter; however, if **Filched** (Difficulty 4), it can be used to persuade Susanna to leave the commune (see *The Lost Girl*, p. 64).

Jorgen tries to keep any conversation with the Agents professional, so **Cop Talk** is the best approach. If they try to **Intimidate** him by threatening his career, he becomes angry.

- Δ As his report states, Jorgen was called to a disturbance on Main Street. He recognized Tony Curallo, one of the Erato commune folk. Tony was raving, throwing stones through windows and shouting about "drowning gods" and declaring that he was the "karma bird".
- Δ When the sheriff ordered Tony to stop, the hippy rushed towards him, brandishing a rock.
- Δ The sheriff shot him in self-defence.
 - » **HUMINT:** Jorgen believes he's telling the truth, but he's also barely concealing his fury. He blames the victim for forcing him to act, as if Curallo was trying to get Jorgen into trouble.
- Δ The Erato House commune is trouble. Jorgen says he's been warning people about it for months, but the Putnam County sheriff wouldn't listen, said he was scaremongering. He was right, damn it – these two deaths are both the fault of Dr. Weber, and they won't be the last. But he can't do anything...

- » Using **Reassurance** to keep Jorgen talking on this topic gets him to admit that his daughter Susanna joined the commune. See *The Lost Girl* (p. 64).
- » **Cop Talk:** Jorgen warns the Agents about Desdemona Temple. Most of the commune residents are no-good hippie dropouts, but she's dangerous – she's associated with terrorists and anarchists in the past.

Examining Curallo's Remains

The morgue's a short drive away in Carmel (passing the site of *The Crash* en route). An examination of the second corpse reveals:

- △ Tony Curallo was a 22-year old Hispanic man in moderately good health.
- △ He's got several tattoos on his chest and arms, a mix of fish-like symbols and abstract spirals and curves. **Anthropology** spots some that seem to be inspired by Polynesian imagery; others would be more suited to some textbook on mathematics.
- △ **Forensics:** Cause of death – four gunshot wounds, all in the chest. There are powder burns around the third and fourth injuries that imply he was shot at very close range. The first shot went right through his spine and should have killed him on the spot.
- △ If an Agent takes the time to do a full autopsy, two other bizarre pieces of evidence come to light:
 - » There's water in his lungs, as if he was drowning at the time of death. Analysis

confirms it to be a match to the lake where Rose Fielding died.

- » There are also some bizarre stress fractures on his bones that match the tattoos on his arms – as if his body was subjected to incredible pressure or shearing force marked by those tattoos. **Fringe Science** can only speculate about some sort of weird gravitational or dimensional warping.
- △ Among his personal possessions is a cheaply mimeographed instruction leaflet and a notebook. The leaflet is a set of rules written by Dr. Weber about "directed dreaming" and "finding the muse"; the notebook contains Curallo's dream diary. A quick skim reveals:
 - » Curallo's been with the commune since it was founded a year ago.
 - » His entries for the first three or four months are mostly unremarkable – he describes erotic dreams or imagined encounters with various people in the compound, notably Desdemona Temple and, later, Rose Fielding.
 - » About eight months ago, he complains of difficulty sleeping. His entries become more infrequent and irritable, but some of the dreams he describes are noted as being incredibly vivid and bizarre – dreams of falling into a dark city, of bat-winged things rising up from the "folded streets" to "carry him to the tomb of the dead god". (1-point Stability test, please).

The Lost Girl

Scene Type: Subplot

Lead-Ins: The Shooting

Lead-Outs: The Raid

The daughter of police chief Walt Jorgen, Susanna Jorgen, quarreled with her father and ran away to join the Erato commune. The following details can be obtained by questioning Walt, Susanna, any of the commune members, and any of the nosy neighbours.

- △ Susanna Jorgen and her father grew apart after her mother's death, but the real breach was when she started protesting against the war after her brother Walt Jr, was drafted.
- △ She started going to parties at the Erato House; after her father forbade her from going, she started sneaking out (or, she sometimes claimed, sleepwalking out)
- △ Six months ago, on her 18th birthday, Susanna moved out and joined the commune.

Chief Jorgen

- △ He wants Susanna to come home, but knows that forcing her would create a permanent breach between them. He's fine with someone else forcing her to come home, as long as the blame doesn't end on him.
- △ He'll veto any official crackdown or raid on the commune as long as Susanna is in the line of fire.

Susanna Jorgen

Susanna pretends to be gentle and loving, but it's a brittle façade, like spun sugar. She's rebelling against her father, against the government, against society – and if the player

characters seem to be representing any of that triad, then she'll rebel against them too. She's one of the most committed members of the commune. (In fact, she's got a low-grade psychic gift that's been exacerbated by the MAJESTIC infrasound broadcasts, and now she's an unwitting worshipper of the Old Ones.)

△ 18-year-old Susanna Jorgen presents herself as a committed devotee of Dr. Weber's philosophy, reciting his teachings word for word.

△ **HUMINT** coupled with a 1-point **Reassurance** spend gets her to admit that she's terrified by what she's seen in her dreams or experienced during the ceremonies – but she puts this down to her own failing or cowardice. She berates herself for not having the courage to stay true to Weber's teaching – “the path to wisdom is sometimes a thorny one” she says, “you’ve got to learn new ways of being yourself. Let yourself shout and love”.

△ If threatened or stressed, she starts muttering strange words under her breath. **Languages** can't identify what she's saying, but it doesn't sound like any human tongue.

Extracting Susanna

If the Agents want to get Susanna out, probably to set up *The Raid* (p. 77), then they have two obvious options:

△ Physically kidnap her: she's not able to put up much of a fight, but the rest of the commune may present a bigger problem

△ Tell her of her brother's death, and take advantage of her grief and confusion to extract her.

Erato House

Scene Type: Core

Lead-Ins: The Shooting, The Crash

Lead-Outs: Dr. Weber I Presume, Infiltration, Watching the House

A physical overview of the Erato House – the commune's purchased a rambling old farmhouse. The outbuildings and barns have been converted into a mix of studios and dormitories; a campsite of tents and campervans has sprung up in the field beside the house for the summer. The farmhouse is set back from the main road, and is reached via a narrow tree-shrouded lane. There are high hedges all around the property.

△ Everything – house, sheds, trees, tents, rocks, commune members – is richly decorated, often with caked layers of paint or scarred with carving knives. Part of the Erato philosophy is uninhibited creativity, so everyone's encouraged to create art all the time. It's become something of an obsession or nervous tic for the residents – long-time commune members are clearly unable to sit still for any length of time without doodling or painting or scratching something.

△ There's no obvious drug use or illegal activity at first glance, but even a casual search will turn up plenty of both. LSD and grass are freely available.

△ Visitors are welcome, as long as they join in the search for art. Obvious squares get directed to talk to Weber (Dr. Weber I Presume, p. 66); suspected troublemakers are followed by **Desdemona Temple** (*Making Trouble*, p. 74).

△ **HUMINT** picks up on the tensions in the compound; everyone's worried about the consequences of Tony Curallo's death, and there are rumours that the police are going to raid Erato House. Some people talk about leaving; others want to stay and fight. Agents who look like law enforcement get a chilly welcome.

△ If the Agents try to sneak in or go in undercover, see *Infiltration* (p. 70); if they monitor it from a distance, see *Watching the House* (p. 68).

The Grove

Beyond the farmhouse is the grove, a stand of ancient trees beside a small pond. The grove is used for the commune's ceremonies and gatherings, and outsiders aren't permitted there. If the Agents try to go there openly, they're stopped and asked not to trespass there. It's a sacred place, man.

The Buzz

Despite the welcoming, free love and art, anything-goes atmosphere of the commune, there's something weirdly oppressive and discordant about the Erato Farm. As soon as they arrive, the Agents feel slightly unwell – their hearts pound, and their teeth ache. This sensation diminishes if they stay close to the residents, listen to the music, and pick up at least a contact high from the revelers.

Anyone who stays aloof and detached must make a Stability test (Difficulty 4) or lose 2 points of Stability or become temporarily Shaken (player's choice). Shaken means no Investigative spends and +1 Difficulty to all General tests.

(This “buzz” is the result of the infrasound being broadcast by MAJESTIC -12 from hidden speakers throughout the site. See *The Sound*, p. 76).

Looking For Clues

Wandering around the farm turns up the following clues:

△ **Art:** The paintings, clay statues, carvings and other pieces of art created by the Erato commune are surprisingly compelling; even though some pieces are clearly made by different people, they share common elements. Tentacles, weird perspective, winged shapes, eyes... The overall effect is vertiginous, like a bad trip. Weber may be onto something with his theory of collective inspiration.

△ **Mechanics** (as an Investigative ability): The farmhouse was clearly renovated before the commune moved in – the building’s old, but all the electrical fittings and wiring are brand new.

Going beyond the immediate confines of the farmyard isn’t permitted for new visitors.

Dr. Weber, I Presume

Scene Type: Alternate

Lead-Ins: Erato House

Lead-Outs: Doing The Reading, Infiltration

The commune’s leader and guru lives on site; he still considers the commune to be a psychological experiment and considers himself to be a detached academic, an anthropologist studying the children of the future. He has an office in the

farmhouse that’s crammed with his field notes and research.

(Though he doesn’t know it, Weber’s office has been bugged by MAJESTIC -12, just like the rest of the commune. The bad guys in the MAJESTIC Safehouse, p. 68, are listening to any conversations the Agents have in the Erato House.)

Weber’s eager to discuss his work with visitors, and is used to casting it in terms that sound harmless or scientific. He leans back in his chair, runs his hands through his hair, and has the annoying habit of asking questions in response to questions. What do you think?

△ He was a lecturer in Brown University, in Providence, when he came across some notes made in the 1920s by a Professor Angell. These notes described an outbreak of creativity and fervor across the world.

△ Weber believes that there are synergic forces at work in human society and creativity, and that small groups of people – correctly stimulated – can collectively access a deeper level of the collective unconscious. They must become a hunter-gatherer tribe, a super-organism.

△ He began work at Brown University, but it soon became clear that to make genuine progress towards reaching that creative synergistic super-organism higher consciousness, he would need a long-term study group.

△ Fortunately, he was able to establish the Erato House here, and take a sabbatical from his position at Brown to complete his studies.

△ Erato, by the way, is the Muse of desire, of lyric poetry and beauty.

△ The experiment is still in the early stages, and it may look messy – but they’re reaching deep into the human soul here, to access forces and truths that are fundamental to our existence. There have been mystics and prophets and geniuses throughout human history, freaks who were able to unlock this potential on their own or with small groups (Jesus had his disciples, y’know), but if Weber’s right, his experiments will determine how to achieve that level of consciousness and awareness for everyone.

△ It is categorically *not* a hippie love-in or drug-fuelled orgy. Those are epiphenomena at most, tangential to what’s really going on.

△ He offers his notes and books to the Agents so they can better understand his work. See *Doing the Reading*, p. 67.

△ Weber does not spend every night at the commune; he rents a hotel room in Milltown. Erato House is an experiment, after all – it would be unprofessional to get too involved. He needs to be an external observer.

△ **HUMINT:** Weber seems to be telling the truth; he really believes he’s trying to unlock some higher state of consciousness, and he seems to have some quasi-scientific method for achieving this. However, he is being evasive and defensive – at the very least, he’s trying to shield the Erato House from scrutiny.

Δ **Accounting:** Weber's leaving out a key question – who's paying for this? Weber owns the farmhouse, he's renting a hotel room for a year, and the commune seems to have plenty of money.

» If pressed on this with **Interrogation**, Weber admits that he received a grant from a private institution, the Pythia Group. A 1-point spend of **Fringe Science** or **Agency** identifies this group as being a blue-sky think tank that models weird scenarios for the Department of Defense and State, and is rumoured to have connections to DELTA GREEN's rival, MAJESTIC.

The Deaths

Weber's clearly – and genuinely – upset by the deaths of Rose Fielding and Tony Curallo.

Δ Rose was a long-time member of the commune, and was a friend of Desdemona Temple. He suggests that the Agents talk to her. (*Making Trouble*, p. 74).

Δ He claims that Tony was a relatively recent visitor, and wasn't really part of the core group.

» **HUMINT:** He's lying.

» If the Agents have Tony's dream diary from *The Shooting* (p. 62), they have proof that Curallo was a long-term member too; Weber's lying in an attempt to disassociate the commune from the death.

» If pressed (1-point **Interrogation** or **Intimidation** spend without proof),

Weber admits that he had several arguments with the local chief of police, Walt Jorgen, and that the chief had even threatened to destroy the commune by raiding it for drugs. Those threats stopped after Susanna Jorgen joined Erato House (*The Lost Girl*, p. 64).

Δ While he's troubled by the deaths, it's clear that he doesn't connect them to the work. He's either fooling himself, or just a fool.

Guests at Erato

With **Reassurance** or **Negotiation (Core Clue)**, the Agents can persuade Weber that they're interested in his teachings and the methodology used in Erato House, and he'll invite them to stay – as long as they assure him this is nothing to do with an official investigation or connected to the deaths.

Doing the Reading

Scene Type: Alternate

Lead-Ins: Dr. Weber I Presume

Lead-Outs: The Sound, the MAJESTIC Safehouse

Dr. Weber's notes contain added details about the commune's origins.

Δ There was an outbreak of weird dreams, madness and cult activity in March 1925. Some artists did produce haunting works during that period of bizarre inspiration; many others went insane. It was correlated with other strange phenomena – and, weirdly, geological activity in the south Pacific.

Δ 1-point **Occult** spend: *In his house in R'lyeh Great Cthulhu lies dreaming* – there

are rumours, correlated with records extracted from Innsmouth during DELTA GREEN's raid in 1928, that there was some sort of Unnatural conjunction in 1925.

» A further 1-point **Agency** or **History** spend recalls the Legrasse raid in the bayous outside New Orleans in 1907. The cult there is oddly similar to the Erato commune.

Δ **Fringe Science:** Weber talks a lot about the use of chanting and altered mindstates, and discusses the possibility of using drugs or subliminal broadcasts to induce such a condition. He even talks about an experiment he tried in Brown University, where he used hidden speakers that broadcast chants he found in Professor Angell's notes, in the hopes of sparking creativity. It might be worth searching for such speakers in the Erato House (*The Sound*, p. 76).

Δ **Accounting** turns up more details about the Pythia Group which funded Weber's work. Notably, they purchased the farmhouse two months before handing it over to Weber – what were they doing in that period?

» 1-point **Accounting** spend: One document in Weber's folder of papers seems to have been included by mistake. It's a delivery docket for the farmhouse's new radio set – but the delivery address is another house nearby, on the outskirts of Milltown: Number #12, Wood Street. If the Agents check out that address, it's *The MAJESTIC Safehouse* (p. 68).

Watching the House

Scene Type: Alternate

Lead-Ins: The Erato House

Lead-Outs: The Majestic Safehouse, The Sound, Infiltration

The high hedges around the commune make it hard to watch from a distance. The Agents can find a low hill that has a commanding view of the farm buildings, or sneak onto the grounds of the Erato House to watch.

Putting the Erato House under surveillance turns up the following clues:

△ There's a regular routine at the commune. Communal meals during the day, mixed with some household chores and some desultory attempts at artwork. There's a definite bad vibe – arguments and scuffles aren't uncommon during the day. Then, towards twilight, it's like someone hits a switch, and everyone becomes much more animate, even frenzied in cases. Some people channel this energy into art, or dancing, or sex; others head down to the Grove. What they do there is hidden by the trees.

△ Of the residents:

- » Dr. Weber seems nervous and stressed, presumably worried about the fallout from the two recent deaths. He meets with various law enforcement officers, like Deputy Chief Olney.
- » Desdemona Temple looks like she's preparing for a confrontation or crisis.

Military Science suggests she's expecting an attack on the compound.

- » Susanna Jorgen's one of the regular visitors to the Grove.

△ **Traffic Analysis:** The characters aren't the only ones watching the commune – there's a black van that parks on a side road nearby around twilight each evening. If the Agents try to follow this van, it leads them to *The MAJESTIC Safehouse*, below.

△ **Sigint:** The characters can tap the farmhouse's one phone easily enough, but gain no intel from that. However, if they watch the commune for a few hours, they become aware of a subliminal buzzing or throbbing noise coming from the farmhouse. It's *The Sound* (p. 76).

The MAJESTIC Safehouse

Scene Type: Alternate

Lead-Ins: The Crash, Doing the Reading, Watching the House, The Sound

Lead-Outs: At The Threshold, MAJESTIC Countermeasures, The Sound

The Erato House is a MJ-12-funded experiment. MAJESTIC discovered Weber's early research proposals and combined it with their own research into infrasonics. Now, the experiment's being monitored from a rented house on the outskirts of Milltown. This safehouse (Number 12, Wood Street) is at the end of a row of houses; the garden is overgrown and unmaintained.

There's usually a black van parked in the driveway, with a suspicious dent that matches the impact on Rose Fielding's car.

MAJESTIC have a three-person team stationed here:

△ Chief researcher **Dr. David Prester**, manic and possibly sociopathic.

△ Technician and research assistant **Grace Murwell**, who relieves her boredom by listening to the cult recordings in the dead of night.

△ Security and technical assistant **Air Force Sgt. Joseph Kemp**, professional and deadly serious.

The MJ-12 team know their experiment is coming to an end. They tried to stop Rose Fielding going to the authorities, and killed her to keep her silent – but Tony Curallo's death at the same time is drawing too much attention to the Erato project. They're already packing up their boxes of tapes and folders of observation notes; one last test run, and then it'll be time to shut it all down.

Deflecting Scrutiny

If the Agents just call to the house, the door's answered by Sgt. Kemp, who stonewalls. He answers any questions with questions, demands to see ID, won't let the Agents in without a warrant, and so on.

Military Science or **Cop Talk** spots his military bearing; **HUMINT** makes it clear that he's stalling. He's impervious to **Intimidation** or other attempts at bribery or manipulation, and he won't hesitate to use non-lethal force if he has to.

If the Agents back off, run *MAJESTIC Countermeasures* (p. 80).

DAVID PRESTER

General Abilities:

Athletics 6, Health 6, Firearms 6, Melee Combat 4, Unarmed Combat 4

Hit Threshold: 3

Handgun, +1 damage; poisonous syringe, no damage, but Health test, Difficulty 6 needed to avoid becoming Seriously Hurt.

GRACE MURWELL

General Abilities,
Health 6, Firearms 4

Hit Threshold: 3

Handgun, +0 damage.

SGT. KEMP

General Abilities:
Athletics 8, Health 10, Firearms 8, Unarmed Combat 8

Hit Threshold: 4

Alertness Modifier:
+2

Rifle, +1 damage

The MAJESTIC -Mobile

The MAJESTIC van contains a portable radio transmitter for broadcasting infrasonic messages to the Erato speakers, a set of receivers for the surveillance microphones, and a directional infrasound transmitter that can blanket a single room with the Sound. It's also got bulletproof "Chicken Plate" inserts along the interior, making it somewhat armoured against weapons fire. In an emergency, the MJ-12 team can run their experiment from the van, but they'll quickly run down their batteries if they don't have access to mains power.

The directional infrasound transmitter can be used to remotely affect victims, either to replicate the regular speaker network, or to blast a single room (see *MAJESTIC Countermeasures*, p. 80).

Bugging Out

The MJ-12 team stay in the house on Wood Street as long as they can, but they'll bug out once they know the Agents are onto them. Possible triggers:

- △ The Agents follow or chase the black station wagon
- △ The Agents discover the hidden microphones in the Erato House
- △ The Agents break into the house on Wood Street

MJ-12 avoid a direct confrontation with DELTA GREEN if possible – they'll pile into the station wagon and drive off, monitoring the final phase of the experiment from the road. If they can't escape easily, run *Firefight*, below, or *MAJESTIC Countermeasures* (p. 80) as appropriate.

Firefight

If they're up against the wall and there's no other way to escape, then Sergeant Kemp breaks out the guns. He's got a concealed service pistol on him at all times, and has an assault rifle hidden inside the safehouse. Kemp prefers to use suppressing fire to keep intruders pinned down while the rest of the MJ-12 team escapes – he won't shoot to kill unless he has no other choice.

Interrogation

Should the players take the MJ-12 researchers alive and **Interrogate** them, Prester admits that he was part of Weber's experiment. "Oh, it's still his experiment. We're just giving them a push. Helping them reach the stars. They're nearly there – they don't need our boosting any more".

Run *At the Threshold* (p. 78) that evening.

Searching the House

A search of the house, before or after the MJ-12 team flee, turns up the following clues:

- △ **SIGINT:** At first glance, this looks like a listening post, monitoring transmissions – but that's only half the story. It looks like they were both transmitting and receiving. They were sending some signal to the Erato House, and getting messages back.
- △ **SIGINT:** There must be hidden speakers and microphones all over the Erato House – dozens of them!
- △ **SIGINT:** They're using cutting-edge equipment.
- △ 1-point **SIGINT** or **Mechanics** spend, plus **Preparedness:** Even if the MJ-12 team have removed their equipment, the

hardwired connections and phone jacks are still in place, so the Agents could tap into the microphones in place, and monitor conversations in the Erato House. Possible conversations they might overhear:

- » Desdemona Temple talking to Weber about her concerns about the Agents' investigation or her suspicions about Rose Fielding's death
- » If an Agent is undercover in the commune, then Desdemona Temple or Susanna Jorgen might confide to another commune member that they suspect the infiltrator of being a narc.
- » Chanting and raving as the afflicted commune members go to the grove (*At The Threshold*, p. 78).

△ **Fringe Science:** The transmissions being broadcast into the Erato House are some sort of infrasound, below the range of human hearing.

△ **Medicine:** Some studies suggest that exposure to infrasound can cause feelings of despair, anger or trigger hallucinations.

△ **SIGINT:** Shutting down this safehouse may not stop the transmissions – the only way to do that is to disable the speakers in the Erato house.

If the MJ-12 records and tapes are still present, then the Agents can pick up some added clues:

△ The experiment is referred to as DELPHI-9 or SCORE GABRIEL.

△ If the Agents have visited the Erato House and had any conversations there, there are recordings of those conversations on the tapes.

△ **Occult:** From these tapes, they're not just broadcasting low-frequency sound – they're using recordings of chants and occult incantations!

△ **Anthropology:** Reading over the transcripts from the commune, it looks like they've succeeded in evoking *something* like the creative synergy that Weber talked about, but it's alarmingly like a collective hallucination, a group madness. The commune members are seeing things that aren't there, and bringing them into existence through art. It's a hotheaded, force-grown cult!

△ **SIGINT:** They were tapping the phone lines too – here's Rose Fielding's conversation with the reporter, shortly before her death.

△ **Traffic Analysis:** The intensity of the infrasound transmissions has ramped up over the last few months – and it spiked just before the Agents' investigation began. They're pushing for something to happen.

Following On

With evidence of an impending threat, the Agents could gather more information about *The Sound* (p. 76), or try *Turning Temple* (p. 77).

If you're close to the end of the investigation, run *At the Threshold* (p. 78) as MAJESTIC triggers the endgame.

Infiltration

Scene Type: Core

Lead-Ins: Watching the House, Dr. Weber I Presume, Erato House

Lead-Outs: Rose's Diary, Making Trouble, MAJESTIC Countermeasures, The Sound

The Agents have three options when it comes to infiltrating the commune.

△ **Sneaking around and staying out of sight:** The farmland around the main house provides plenty of cover, and it's possible to move around at night without being seen, but it's still going to be challenging. Sneaking into the commune requires a Difficulty 6 Stealth test, and another Difficulty 5 test is needed whenever the Agents try to move to a different part of the compound and at sundown. If any of these tests fail, then the infiltrating Agents are discovered by Desdemona Temple – run *Making Trouble*, p. 74.

△ The Agents can reduce the difficulty of these tests with Investigative spends like:

» **Architecture, Notice or Survival**, to spot hiding places

» **Military Science**, to draw on tactical experience

Any suitable spend reduces the Difficulty of a roll by 1.

△ **Going undercover as new arrivals:** This option gives the Agents the most freedom to move around the commune. A Disguise test (Difficulty 3, or 5 if the same Agents have already visited the commune) lets some of the Agents disguise themselves as road trippers who heard about the Erato House.

Reassurance or **Streetwise** ensures the Agents can blend in; a spend of **Art**, **Occult** or **Inspiration** demonstrates that the newcomers are on the same vibe as the inner circle of the Erato commune, and gets them an invite to the grove. If the Agents draw any attention to themselves, run *Making Trouble*, p. 74).

- Δ **Claiming to be curious about Weber's teachings:** The Agents could just claim to be interested in the Erato philosophy and Weber's work. The commune welcomes all sorts of people – even squares and G-men. They'll need to spend **Reassurance** and **Streetwise** to allay suspicion, and even then, they'll be stopped by Desdemona Temple if they cause any trouble or get in the way (*Making Trouble*, p. 74).

Under Surveillance

Remember, the Erato House and the surrounding area has been bugged by MAJESTIC – anything the PCs say may be recorded, and MAJESTIC may trigger some *Countermeasures*, p. 80, to interfere with the investigation.

There are also speakers hidden throughout the commune, broadcasting the infrasound chanting – both in the house and the grounds outside. As described in *The Buzz* (p. 65), visitors to the commune feel unwell shortly after arriving. This sensation diminishes if they stay close to the residents, listen to the music, and pick up at least a contact high from the revelers.

Anyone who stays aloof and detached must make a Stability test

(Difficulty 4) or lose 2 points of Stability or become temporarily Shaken (player's choice). Shaken means no Investigative Spends and +1 Difficulty to all General tests.

This effect becomes more intense at night – see *Finding Your Muse*, p. 72.

Exploring the Commune

Areas in the commune and associated clues

- Δ **Main Farmhouse:** The farmhouse's kitchen is available for use by everyone; the bedrooms upstairs are used mostly by long-term residents including Desdemona Temple and Dr. Weber.

- » **Notice (Core Clue)** spots *Rose's Diary* (p. 75), which might be found either in Rose's room or Temple's room, whichever the Agents search first. Either way, getting in requires a separate Stealth test; if spotted, Temple discovers the Agents after they find the diary. Run *Making Trouble*, p. 74.

- » In the kitchen is a large and new radio set. **Notice** spots cables running out of the back of the radio set into the walls. Opening the radio set discovers it's got a transmitter built into it – it's how the MAJESTIC team remotely monitor their hidden microphones. Disabling the radio won't shut down the infrasound, but will stop any eavesdropping from *The MAJESTIC Safehouse* (p. 68).

- Δ **Outbuildings:** The outbuildings have plenty of art supplies.

- » **Art** or **Occult:** There's a definite theme to many of

the artworks created by commune members; dark trees or fronds, drowned cities, bat-winged things. Images of the grove nearby show up in many of the images and artworks.

- » If asked about the bat-winged images, commune members say that it's a "karma bird" that brings people what they deserve.

- Δ **Camp:** At any time, there's about thirty or forty people living around the Erato House. Half are transients, either newcomers or those who are here only for a few weeks before moving on. The other half are more committed to the Erato ideals (or, if you prefer, have been more thoroughly brainwashed by the infrasound).

- » **HUMINT** or **Anthropology** picks up on the dynamics of the commune – the infrasound makes people irritable, depressed or paranoid, until they open themselves up as a channel for creativity – and the products of that artistic inspiration are disturbing and dark.

- » Everyone's worried about the deaths of Rose Fielding and Tony Curallo. Rose had argued with Dr. Weber recently, although no-one's sure why. And Tony's attack on the cop is sure to draw repercussions.

- » Dr. Weber may claim to be a guru, but most of the residents think he's either a mad scientist making them run around his lab, or a "butterfly collector" who's trying to pin down, dissect



and mechanise the human soul. None of them have much affection or respect left for him.

- » Desdemona Temple's seen as the strongest voice in the commune; she's the one people listen to, and the one who's going to get them through this crisis.

Δ **Farmland:** The woods and fields around the Erato house are trampled or overgrown and untended. Around the edges of the Grove are two possible clues:

- » **Biology:** The trees in the grove are dying; the groundwater here is impossibly salty, as if the nearby pond is connected to the ocean – but the

nearest part of the Atlantic, Long Island Sound, is more than twenty miles away.

- » **Survival or Notice:** There are lots of footprints in the salty mud, suggesting large numbers of people gathered here. There are also some marks that aren't human footprints – they look more like the track of some huge worm or serpent.

Δ **The Grove:** The grove is a stand of trees, rotting and covered in moss. Two trees, their trunks painted in many colours, mark the entrance to the clearing in the middle of the grove. Shadows under the trees are dark and somehow fluid, and the dappled shifting sunlight gives the

disturbing impression of being underwater. There are hundreds of little clay statues, carvings and other trinkets hanging from the trees, all depicting the same bat-winged, tentacle-faced entity. It's bizarre and disturbing (requiring a 3-point Stability test).

- Δ There are hidden microphones and speakers in the grove; if discovered, see *The Sound* (p. 76).

Finding Your Muse

Agents in the commune who try to fit in by following their artistic urges can pick up a brush or a lump of clay and start creating. The act of creativity unlocks something in them, the strange sensation that they're part of something greater, or that

some force is acting through them or calling to them. It's like standing in the surf, feeling the undertow trying to drag you out to sea. Does the Agent resist or give in?

Those who resist lose 3 Stability, and become aware of the buzzing, droning, chant coming from all around them (*The Sound*, p. 76).

Those who give in also lose 1 Sanity, and enter into a trace. Have the player describe what aspect of their personality or experience they're drawing on in this chance – the character spends a point from any one Investigative ability, and gains a 3-point pool that can be spent in the place of any ability while interacting with the commune and its members, representing a sudden understanding and commonality with the other Erato devotees.

For example, Pete Bluestone takes part. He spends a point of Military Science, and says that he's drawing on his experiences in Vietnam; when he comes out of the trace, he's painted a series of images showing his squad moving through the jungle towards a bat-winged thing in a temple. It's decorated with symbols he doesn't understand, but which Celia Taka can translate as Sanskrit glyphs reading "IN HIS HOUSE THE DEAD GOD LIES DREAMING". While disturbed, Bluestone feels he now has a strange connection to the Erato commune and its inhabitants, and gains a three-point pool that he could spend on, say, **Reassurance** or **Inspiration** when interacting with them, or on a **Stealth** or **Conceal** test, reflecting his strange new knowledge of the area around the house.

Track which Agents lose Sanity in this manner – it'll be important in *At The Threshold* (p. 78).

After one or more Agents have been exposed to the effects of *Finding Your Muse*, then **Fringe Science** or **Medicine (Core Clue)** guesses at the existence of an infrasound transmitter; finding the hidden speakers requires a thorough search and a **Conceal** test (Difficulty 6). If the test's failed, the Agents are discovered before they find the microphones. The Agents can avoid having to make a test by creating a suitable distraction. Alternatively, **Military Science** or **Notice** spots that the grove (see below) is empty during the day, so the Agents can search that spot without risking discovery.

See *The Sound* once the Agents discover the hidden speakers and mikes.

Events in the Commune

Run any of these events if the game drags:

△ **An Argument:** Two of the commune members argue about the death of Tony Curallo – one calling him a fool, the other saying that while Tony shouldn't have acted directly, the sheriff "deserves what's coming to him".

△ **A Tribute:** Some of the commune members create paintings of Rose Fielding and Tony Curallo. The paintings are bizarre and disturbing; if the Agents have examined the bodies in the Putnam County Morgue, they notice that there are details in the paintings that mirror the injuries on the two corpses, even though no-one from the commune has viewed

the bodies. The commune members agree to hold a remembrance ceremony in the Grove that night or the following night (the events of *Through the Doors*).

△ **Children of the Future:**

All the commune members (and anyone who lost Sanity through *Finding Your Muse*) suddenly start talking in a strange language. None of them are aware they've switched from English to some alien tongue, and they all switch back simultaneously after a few moments. **Foreign Languages** cannot identify the language used, although it had elements of Sumerian.

△ **Accusations:** One of the commune members suddenly becomes aggressive towards one of the player characters. If the Agent is in disguise, the commune member accuses the Agent of being a narc; if the Agent's hiding, the commune member grabs a wooden club or other weapon and starts beating the bushes. This sudden flash of anger – a side-effect of the infrasound – ends as abruptly as it begins, but if the player responds to the threats, Desdemona Temple intercedes.

△ **Weber's Circle:** Dr. Weber continues to pursue his work with the Erato House commune, trying to trigger creative synergy. Drumming circles, chanting, urging people to give into their impulses and abandon control. *Let the universe call to you and tell you what to do.* He may target the player characters – if newcomers to Erato House can tap into that same collective impulse as the long-term residents, then

it would prove his thesis. See *Finding your Muse*, p. 72.

Δ **Desdemona Prepares:**

Unlike Weber, who's focused on his work, Desdemona knows that there's every chance trouble's coming. She's one of the few commune members who knows military tactics and weaponry. She patrols the farm, checks on weapons, looks for the few members who might be willing to use violence, and gets ready for a raid by the police. See *Making Trouble*, p. 74, if the Agents get in her way.

You could also run *Walt's Revenge*, *New Ways to Shout* or *The Syringe* from the list of *Majestic Countermeasures* on p. 80 if the MJ-12 monitors are aware of the Agents' presence in the commune via the hidden microphones.

Making Trouble

Scene Type: Antagonist Reaction/
Alternate

Lead-Ins: The Erato House,
Infiltration

Lead-Outs: Rose's Diary, Turning
Temple

Desdemona Temple's a former radical member of the Black Panthers; she left that group in search of spiritual renewal and rejuvenation, and ended up at Erato House. She hoped that Weber was onto something with his theories of group consciousness and mass awakening, but she's increasingly disenchanted with the group. She's sticking around mainly out of a sense of responsibility.

DESDEMONA TEMPLE

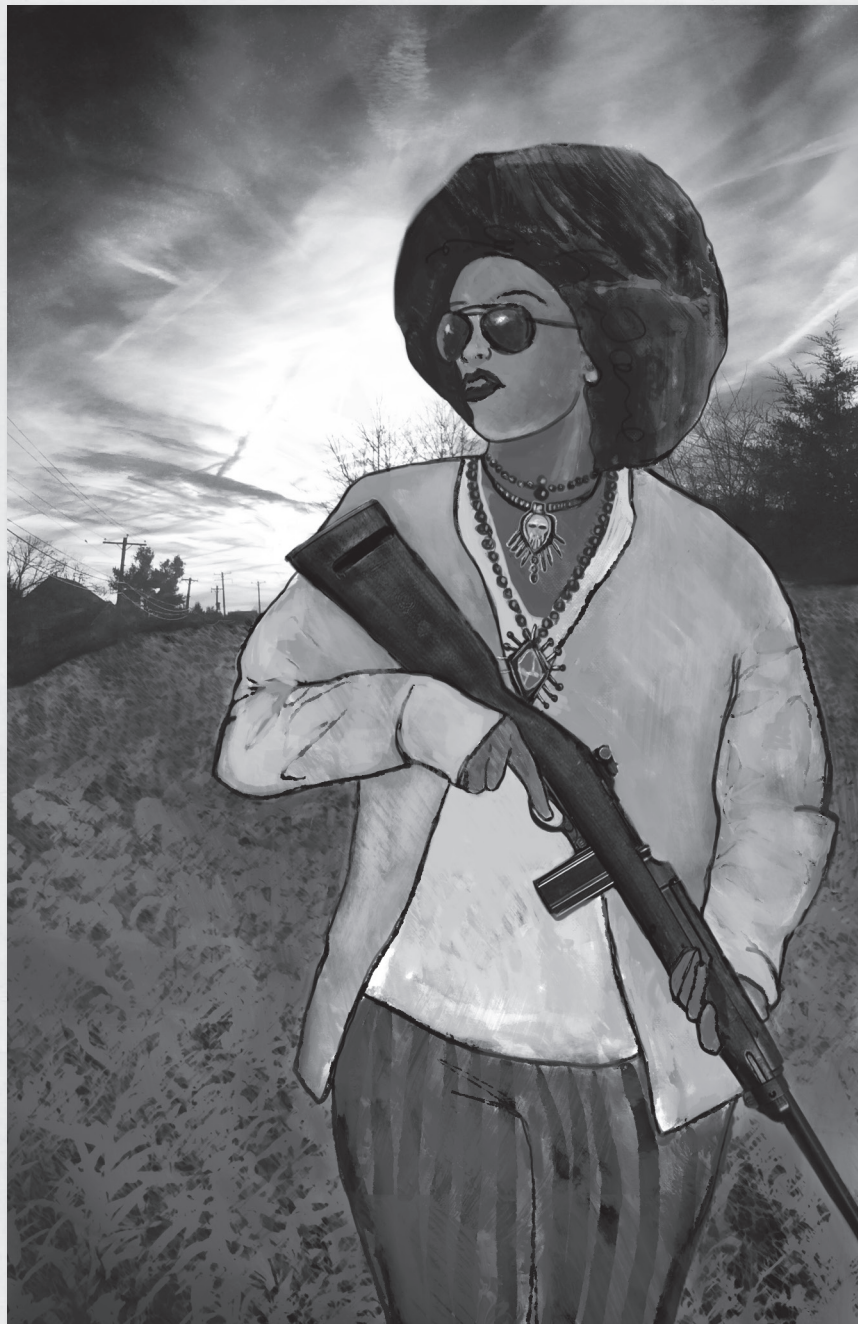
General Abilities: Athletics 4, Health 7,
Firearms 6, Unarmed Combat 5

Hit Threshold: 3

Alertness Modifier: +2

Stealth Modifier: +1

Attack: Improvised weapon (-1) or fist (-2)



The Smackdown

If any of the Agents cause a disturbance in the commune, then Temple's the one who shows up to deal with the problem. She's an accomplished martial artist, and can easily put the average troublemaker down with one swift punch or arm lock. A trained DELTA GREEN Agent is another matter, but Temple's still a match for most of the player characters.

She'll try to defuse situations with a quick burst of violence, and then talk to the troublemakers outside once things calm down. She's too tired and cynical to be as angry as she used to be. A **Reassurance** or **Negotiation** spend after an altercation with Temple allows an Agent to convince her that the Agent has learned a lesson and won't cause any more problems; otherwise, she keeps watching that troublemaker, following the Agent around the commune and preventing investigation.

If the Agents escalate to using lethal force, she responds in kind; she won't kill unless it's necessary for the cause, but she's prepared to do so if she has to.

Watching Temple

Once the Agents become aware of Temple's importance in the commune structure (either through observing her or getting a smackdown), they may wish to investigate her.

- Δ **HUMINT** or **Streetwise**: Desdemona's nervous, convinced that the commune is being set up by mysterious forces for some horrible fate.
- Δ **HUMINT** or **Notice**: Temple has no time for the most mystical or spiritual elements of the commune; she's a

would-be revolutionary, not a mystic. She gets visibly irritated with some of the more fervent members of the commune. However, she rants a lot about the government and the military-industrial complex – and it might not be paranoia in this case.

- Δ **Notice**: Unlike everyone else in the commune, she doesn't attempt to make any art.
- Δ **Military Science**: Desdemona clearly has some paramilitary experience, and is familiar with firearms.
- Δ **Notice**: Desdemona sealed off Rose Fielding's room in the farmhouse, but hasn't done the same with Tony Curallo's RV.
 - » A search of Temple's room (or Fielding's) discovers *Rose's Diary* (p. 75).
 - » Temple's reading Rose Fielding's diary, in an attempt to understand why Fielding fled in the middle of the night.
- Δ **Military Science** or **HUMINT**: It's clear that Temple's both a key figure in the commune and uneasy in the current situation – it may be worth trying to recruit her as an ally. See *Turning Temple*, p. 77.

Rose's Diary

Scene Type: Core

Lead-Ins: Making Trouble, Infiltration, Turning Temple

Lead-Outs: The Sound, Turning Temple

Rose Fielding wrote down her experiences with Dr. Weber's experiments in a diary. She intended to hand a copy of this diary over to the journalist, Mike Holworth (p. 60), but was eliminated by MJ-12

before she could do so. Now, her diary might be concealed in her room in the farmhouse, or else in Desdemona Temple's possession.

Skimming the diary gives the reader a point of **Unnatural**, and the character must make a Stability test. If failed, the character loses 1 point of Stability, but is treated as if they lost Sanity to *Finding their Muse* (p. 72).

Key elements from the diary:

- Δ Fielding describes how she took part in Weber's experiments in creativity. At first, nothing out of the ordinary happens, but over time, she begins to have strange dreams about drowned cities and horrible things she can't look at directly.
- Δ She feels drawn to the Grove, and cannot always recall what she does there.
- Δ She feels like she's breaking in two – during the day, she's scared or angry with herself, but at night, she seems to become someone else – or a part of something else, something greater. She quotes Weber's theories about the collective unconscious of a small group.
- Δ One day, in an attempt to understand her bizarrely unstable mental state, she visited the grove during the day, which is an unspoken taboo in the commune. There, she clearly heard two people talking to one another, even though there was no-one there. They sounded, to her, to be scientists discussing an experiment. They didn't seem aware of her presence. She recalls the names "David" and "Grace".

- △ **Fringe Science** or **SIGINT** (**Core Clue**): It sounds more like some sort of broadcast or recorded conversation than anything else – it might be worth searching the grove for a transmitter or tape player. (*The Sound*, below).

The Sound

Scene Type: Core

Lead-Ins: Infiltration, Rose's Diary, The MAJESTIC Safehouse, Watching the House, Doing the Reading

Lead-Outs: The MAJESTIC Safehouse, Turning Temple, At the Threshold

Weeks before the clueless Weyland Weber set up Erato House, the MAJESTIC team laid the groundwork by concealing tiny speakers and microphones around the farm. During the day, they broadcast an irritating infrasound designed to depress and exhaust anyone exposed to it; by night, they switch to subliminal recordings, using recordings made during the interrogations of survivors from the PUZZLEBOX Operation in 1930 (also known as the Raid on Innsmouth). In effect, the unwitting artists and hippies at Erato House are getting the same subliminal cues they'd get when participating in a cult ritual worshipping Great Cthulhu.

The Cthulhu cult is older than civilization, older than human speech. Those recorded sounds trigger responses deep in the brain, stripping away the paltry cloak of rationality and calling those who hear it to pay homage to the Old Ones.

Discovering the Sound

The speakers are carefully hidden. Even if the Agents know the speakers

exist, it's a Difficulty 6 **Conceal** roll to find an individual speaker quickly. The speakers are wired together, so once the Agents find one, they can follow the wires back in some cases. In others, the wires run into walls, are buried underground, or are otherwise built into structures and cannot be followed.

The big radio set in the main room of the farmhouse is the central junction box for the speakers. It receives radio signals from the MAJESTIC safehouse or the black van. Backup receivers allow MJ-12 to activate the speaker network even if the main radio's disabled, but one of the MJ-12 members will have to go onto the farm to manually activate the concealed receiver. (Optionally, they could blackmail Weyland Weber into doing so).

(The Agents don't need to find the physical speakers to detect the sound; in playtesting, an Agent used Preparedness to obtain a parabolic microphone to spy on conversations and picked up the infrasound broadcasts on that).

Analysing the Sound

Using **SIGINT** or **Fringe Science** on a recording lets the Agent detect the infrasound and – with some work – isolate it and amplify it so it can be heard normally.

- △ **Medicine** recalls that irritation and disorientation are side effects of infrasound exposure.
- △ **Military Science** recalls rumours of US experiments with sonic weapons and psy-ops in Vietnam, including using infrasound to convince Vietnamese troops that they were surrounded by ghosts (as part of Operation Wandering Soul).

- △ **Anthropology** identifies the night-time transmissions – the chanting and cult ceremonies – as being part of some religious ritual, and guesses that the subliminal effect could be hypnotic, convincing listeners to join the ritual without consciousness awareness of their actions.

- △ **Fringe Science** or any suitable **Agency**: It's clear that this is expensive, cutting-edge equipment, out of reach for any civilian. There's no way that Dr. Weber could afford this – it's got to be some sort of military or government operation.

- △ **SIGINT** (**Core Clue**) plus some radio-detection equipment and a few hours' work lets the Agents trace the source of the transmissions to Wood Street, on the edge of Milltown. See *The MAJESTIC Safehouse*, p. 68.

Countering the Sound

A combination of a 2-point **Fringe Science** spend, plus a 6-point **Mechanics** spend, lets an Agent build a portable infrasound transmitter that can drown out the MAJESTIC subliminal messaging and counter its effects on those nearby. More prosaically, **Preparedness** for earplugs lets the Agents avoid exposure, but won't help existing victims.

Following On

- △ **HUMINT**: If the players have encountered Desdemona Temple, then they could use this proof of mysterious experiments to convince her to trust them. See *Turning Temple*, p. 77.

Turning Temple

Scene Type: Subplot

Lead-Ins: Making Trouble,
The Sound, Rose's Diary

Lead-Outs: At the Threshold,
Through the Doors

Weyland Weber may claim that Erato House is his brainchild, but it's clear that the key figure in the commune is Desdemona Temple. She watches everyone, takes care of people – and will be the first person to spring to the commune's defence if they're threatened.

HUMINT or Military Science: Convincing Temple to trust the Agents could give them a valuable ally within the commune.

To flip Temple, the Agents need to:

- △ Convince her that they're trustworthy
- △ Provide her with proof that they're not part of the conspiracy against Erato House.

If they've managed to maintain any cover identities as harmless civilians, then they can spend **Reassurance** to convince her to listen. If she only knows them as FBI Agents, she's much less willing to believe the PCs – the players can still reach her, but only if they promise to protect the innocent commune members, and ensure those responsible for the deaths of Tony Currallo and Rose Fielding are brought to justice.

Providing her with proof is easier if the Agents have discovered *The Sound* (p. 76) – showing her a hidden speaker or a recording convinces Temple that her suspicions are correct. Alternatively, proving that Rose Fielding was the victim of an assassination works.

Temple as Ally

If flipped, Temple reveals the following:

- △ She's been part of the commune almost since it started. It started as a beautiful place, but things have gotten steady worse since then. Everyone's been acting strangely – getting paranoid, fighting amongst each other, creating bizarre things.
- △ If the PCs haven't found *Rose's Diary* (p. 75), Temple gives it to them.
- △ Temple stays away from the commune at night – at first, because she used to patrol the grounds, but now, because she doesn't want to be affected like everyone else.
- △ The grove is the centre of the growing strangeness in the commune. Only a small fraction of the commune members go there, but they're the ones most deeply affected by whatever's going on. They become different people at night, when the spirit grips them.
- △ When *At The Threshold* happens, Temple contacts the PCs and leads them to the grove, bypassing the danger of Erato House itself and bringing them straight *Through the Doors* (p. 79).

Temple as Enemy

If the Agents don't even try to counter the danger posed by Temple, then she leads the defence of Erato House in *At The Threshold*. She takes up a sniper position on the roof of the farmhouse and shoots at anyone

who approaches down the lane way from the main road.

If they try to flip her and fail, she pulls a gun on the Agents, likely precipitating endgame.

The Raid

Scene Type: Subplot

Lead-Ins: The Lost Girl

Lead-Outs: At The Threshold

DELTA GREEN is still an officially

Reluctant even to be left alone again, each one of the cowed squatters refused point-blank to advance another inch toward the scene of unholy worship, so Inspector Iegrassse and his nineteen colleagues plunged on unguided into black arcades of horror that none of them had ever trod before

—The Call of Cthulhu

sanctioned organization, and the Agents have some influence. They can try to call in a few wagons full of police for backup when they raid the Erato House. Doing so requires a Bureaucracy test; the Difficulty for this test starts out at 8, modified as follows:

- △ +4 if Chief Jorgen objects – and he'll always object to any attempt to storm the house as long as his daughter Susanna is in the line of fire
- △ -2 if Chief Jorgen supports the proposal
- △ -1 per investigative spend of suitable abilities to support the case (**Agency**, to pull rank; **Forensics** to explain physical evidence; **Military Science** to plan the raid; **Cop Talk** or **Inspiration** to persuade).

If the Agents can pass the Bureaucracy test, then Putnam County's able to assemble a large body of police officers, ready for a riot. Under the command of Sheriff Smith, this team musters in Milltown and then drives out to Erato House, advancing down the lane way.

If the speaker system is still active, then the raid is a partial disaster. Inexperienced armed police, already nervous, run into an invisible field of infrasound that makes them even more jumpy and aggressive. Soon, someone panics and pulls a trigger, and then all hell breaks loose. Several commune members are shot dead; fighting breaks out all over the compound. See *At The Threshold* (p. 78).

If the Agents have disabled the speaker system, then the raid is executed smoothly. The police are able to sweep through Erato House and arrest most of the commune members without significant resistance (unless Desdemona Temple is still a threat), allowing the players to avoid getting entangled with *At The Threshold* and move straight to *Through the Doors* (p. 79).

At the Threshold

Scene Type: Core/Antagonist Reaction

Lead-Ins: The Sound, MAJESTIC Countermeasures, The MAJESTIC Safehouse, Turning Temple, The Raid

Lead-Outs: Through the Doors

This scene can begin in four ways, and however it starts, it marks the endgame of the investigation. Either

△ Hastening to wrap up their experiment, MJ-12 broadcasts the final infrasound sequence, allowing the GM to move into the endgame of the scenario

Or

△ Convinced that they're about to be exposed, MJ-12 tries to use the compound as a distraction or death trap for the meddling DELTA GREEN Agents

Or

△ The player characters attack the compound and cause an incident

Or

△ Mike Holworth prints a story in the *Carmel Sentinel* about Erato House (see the *Printing Gasoline* sidebar below.)

If the Agents have successfully captured all three MJ-12 agents

from the safehouse, have a mysterious Man in Black show up to throw the final switch. Erato House is a considerable investment for MAJESTIC, and not one they're willing to squander.

Reefer Madness

The initial blast of infrasound throughout the Erato House farm causes intense feelings of unease and paranoia among those present. Some of the commune members are able to ride out the effects; others curl up, driven into temporary catatonia. Others become violent, just like Tony Curallo, attacking anyone around them with improvised weapons. Fighting back with excessive force makes the situation worse – if the player characters start shooting, then more of the commune turn violent.

△ Agents present must make Stability tests (Difficulty 4) or be Shaken by the ultrasound.

After the initial burst, the infrasound signal switches to the recorded Cthulhu cult ceremony – played faster and faster. The more receptive cult members head to the grove; others become violent and delusional, perceiving those around them as monsters.

△ Agents who lost Sanity during *Finding your Muse* must make Stability tests (Difficulty 6) or suffer from similar hallucinations.

If the Agents have police with them (*The Raid*, p. 77) or have allied themselves with Desdemona Temple (p. 74), then they can bypass most of this scene – the Agents' allies urge them to head to the grove and *Through the Doors*, while Temple/the police deal with the farmhouse.

PRINTING GASOLINE

An optional route to endgame – Mike Holworth files a story with the *Carmel Sentinel*, reporting on his earlier meeting with Rose Fielding, where she hinted at strange behavior at Erato House. He combines that with other rumours, and the deaths of Fielding and Tony Curallo, to paint a picture of the commune as being a den of depravity and criminality. In Milltown, the article prompts locals to call for a police raid; in the commune, it triggers panic and the events of *At The Threshold*.

COMMUNE FANATIC

General Abilities:

Athletics 3, Health
4, Melee Weapons 4,
Unarmed Combat 3

Hit Threshold: 3

Alertness Modifier:
-1

Stealth Modifier: +0

Attack: Improvised
weapon (-1) or fist
(-2)

Chaotic Events

Use as many of these incidents as needed. The longer the Agents spend dealing with the distraction at Erato House, the worse the situation will be when they finally get *Through the Doors* (p. 79). Run them as a jagged, nightmarish montage – the real horror is in the grove, but they're still within the spiritual blast radius of the experiment.

△ **Arson:** Someone sets fire to the farmhouse, starting in Weber's study upstairs. The blaze rapidly spreads through the structure and outhouses, setting the paints and art

supplies alight. (+0 damage for anyone caught in the blaze).

△ **The Shape in Clay:** The Agents come upon one of the commune members entombed in wet clay. The victim's still alive, begging for help with muffled cries. However, if the Agents try to pull the victim out, the clay seems endless, and all their efforts just result in them getting deeper and deeper into the mire. The victim's doomed.

△ **Stone Knives:** One of the crazed commune members attacks the Agents wielding a pair of stone knives she's clearly made herself while under the effects of the infrasound. These knives do +1 damage, but can be used on the Black-Winged One and can ignore its armour.

△ **Weber Martyred:** The Agents glimpse Dr. Weber stumbling through the ruins of the compound. He's been attacked by his followers – his chin has been flayed, leaving bloody strands of skin and muscle dangling from his face like tentacles. His tongue's been split down the middle, his eyes removed. He staggers, strangely bloated, through the carnage.

△ **Weeping Statues:** The Agents pass some of the Cthulhu statuettes made during the frenzied artistic inspiration. Salt water's oozing from the clay, as if the statues are somehow simultaneously on a farm in New York, and at the bottom of the Pacific. Anyone touching a statue takes +0 damage from the crushing pressure of the water.

Through the Doors

Scene Type: Conclusion

Lead-Ins: At The Threshold, Turning Temple

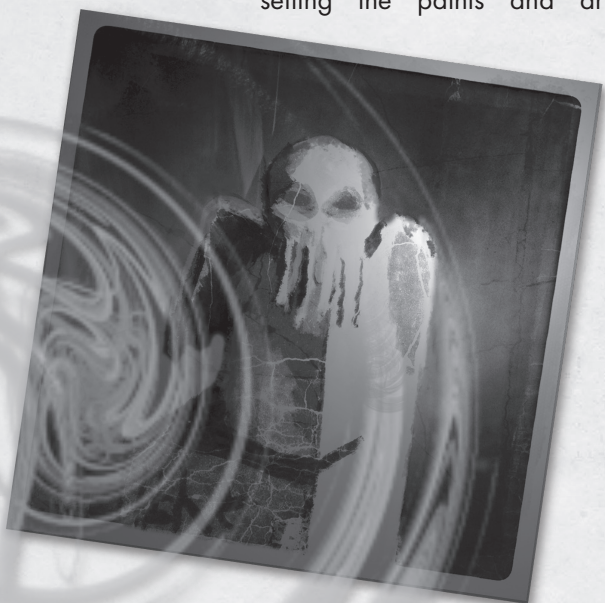
All denied a part in the ritual murders, and averred that the killing had been done by Black Winged Ones which had come to them from their immemorial meeting-place in the haunted wood.

In contrast to the chaos at the main compound, it's blessedly cool and quiet beneath the trees. There's a ring of fires burning in the middle of the grove, but the flames are weirdly blue-shifted, as if they're a very great distance away. A few of the most psychically sensitive commune members have gathered here to worship the Great Old Ones.

Even if the Agents have shut down the infrasound system, it's too late – the commune members know the chants now. They have heard the Call.

Susanna Jorgen is among the cultists here, if the Agents haven't rescued her already.

If the Agents don't stop the summoning, then the Black Winged Ones – the Karma Birds of cult mythology – flit off into the night and murder Sheriff Walt Jorgen and any other enemies of the cult. Possible targets include the journalist Mike Holworth, the player characters and – if the cult knows they exist – the MAJESTIC team.



Summoning the Black Winged Ones

In the centre of the grove, surrounded by blazing bonfires, is a growing darkness. It ripples like water, and the Agents can see shapes – terrible, haunting shapes – moving towards them out of its unthinkable depths.

If the Agents arrive at the grove quickly enough, they can stop the summoning by interrupting the ritual. Incapacitating the cultists counters the spell, closing the way to whatever stygian abyss is on the other side of the portal.

If the Agents are delayed, then one or more Black Winged Ones emerge. The creatures might resemble insects, or manta rays, or horribly warped humans, but their carapaces drink all the light that strikes them, making details hard to discern. They can be *heard*, though, their alien voices chittering the same terrible words of worship as the cultists and the infrasound speakers.



BLACK WINGED ONE

See *Fall of Delta Green*, p. 224.

Abilities (on land/in air): Athletics 8/12, Fighting 8/12, Health 9, Melee Weapons 6/12

Hit Threshold: 4/5

Alertness Modifier: +1 **Stealth**

Modifier: +0/+1

Attack: improvised weapon or claw (d+1), neck snap or killing pressure- point blow (L1); a Black Winged One can make two weapon/claw attacks or one neck snap attack per round.

Armor: -2 vs. any (inhuman carapace) [L-1]

Stability Loss: +0

"Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn."

Once fully manifest, the Black Winged Things soar off into the sky or attack nearby player characters. If it's clear that Erato House is lost and the cult is doomed, the Black Winged Things instead wrap their wings around the surviving cultists and carry them away to R'lyeh.

MAJESTIC Countermeasures

Scene Type: Antagonist Reaction

Lead-Ins: Any, but probably *Watching the House*, *Infiltration* or *The MAJESTIC Safehouse*

Lead-Outs: The MAJESTIC Safehouse, At the Threshold

The Erato House experiment is nearly at an end, but MJ-12 need to stall any investigation for as long as possible so they can get the last of the data they seek. As soon as they become aware of the PCs' investigation of the commune, the MJ-12 team at *The MAJESTIC Safehouse* (p. 68)

might employ any of the following countermeasures. You don't need to use all possible reactions in the adventure.

△ **Sabotage:** Grace Murwell sabotages a car used by the Agents. She might plant a bug (**Conceal** Difficulty 6 to find it), and/or sabotage the brakes or fuel line. Early in the scenario, she just leaves a warning – the car runs out of gas in the middle of nowhere, and when the Agent checks the gas tank, there's a crude note reading "STAY AWAY FROM ERATO". Later, she escalates to cutting the brakes (**Driving** test to avoid a crash).

△ **New Ways to Shout (Commune only):** MJ-12 amp up the infrasound, possibly mixing in recordings of the PCs' voices if they have them. Commune members near the Agents become violent, as if possessed or hallucinating. Again, if you run this reaction early in the adventure, then it's not a lethal encounter;

FRENEMIES OF THE STATE

DELTA GREEN is a top-secret program within the US military dedicated to investigating and eliminating the Unnatural; MAJESTIC -12 is a top-secret program within the US military dedicated to investigating and countering the potential threat of alien invasion. DELTA GREEN tends to destroy any text or relics recovered, to ensure the madness and eldritch sorcery of the Mythos cannot infect the United States; MJ-12 attempts to capture, exploit or reverse-engineer any alien tech it recovers, to better protect and advance the strategic goals of the United States. The two organisations are sometimes rivals, sometimes partners, each convinced the other is hopelessly misguided.

The MJ-12 team at the safehouse don't trust DELTA GREEN, but also don't want an incident they can't walk back. They need to ensure that any attacks on known DELTA GREEN agents cannot be traced back to MJ-12...

the commune members start raving about dead gods and drowning, and make Unarmed Combat attacks. Later in the game, escalate to knives, guns, and dragging the Agents off to the Grove to sacrifice them to Cthulhu.

- △ **Walt's Revenge:** The MJ-12 team drive off to Chief Walt Jorgen's house in Milltown and blast him with infrasound. Driven to despair and anger, he marches down to the Erato House with a shotgun and demands they hand over his estranged daughter Susanna. Unless the Agents intervene, Walt shoots two random hippies dead, and he's shot by Desdemona Temple. This escalates to "At The Threshold" in short order.

- △ **Car Crash:** It worked once – the MJ-12 team try to run the Agents off the road, either as a warning (early in the game) or in an attempt to eliminate them (and in the latter case, Sgt. Kemp's in the passenger seat with a gun to clean up any survivors).

- △ **Infrasound Attack:** MJ-12 drive to the Agents' base of operations (probably the hotel in Milltown) and bombard the PCs with infrasound from a directional speaker mounted in the back of the van. The effects of infrasound exposure are described on p. 76.

- △ **The Syringe:** Dr. Prester has a syringe of potassium chloride, usable as a one-shot assassination device. This might be delivered in a

crowded street in Milltown, by an undercover MJ-12 agent in the commune, or even planted in Erato House. The targeted Agent gets a **Sense Trouble** test; if injected, the Agent must make a Difficulty 6 **Health** test to not die on the spot, and is Seriously Hurt if he doesn't receive prompt medical attention.

Aftermath

Scene Type: Conclusion

Countering the summoning ritual (or ensuring it never happens, or surviving it if it does) completes the mission.

After the mission, if a player has burnt all the points from a bond, run another vignette scene where the player describes how the destruction of that relationship manifests in their ordinary life.

Regardless of how the mission is resolved, Erato House is doomed. Without MAJESTIC backing, Weber's experiment ends. More likely, Weber's accused of establishing a perverse cult that led young people astray; if anyone died in the chaos, those deaths are forever associated with him. Erato House might be a footnote in history, or a precursor to Jonestown, depending on how well the Agents succeeded.

The secret MAJESTIC experiment gets buried either way. While confirmation that it's possible to evoke prehuman ritual beliefs through infrasonic conditioning is *interesting*, it's not MAJESTIC's core mission. They're looking to the stars...



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The Fall of DELTA GREEN

AGENT RECORD SHEET



GENERAL ABILITIES

Athletics*	4	
Bureaucracy*	5	
Conceal	4	
Demolitions		
Disguise	3	
Drive	6	
Filch	4	
Firearms	6	
First Aid	3	
Heavy Weapons		
Mechanics	1	
Melee Weapons	3	
Network	3	
Pilot		
Preparedness	4	
Psychotherapy		
Ride		
Sense Trouble	10	
Stealth	5	
Unarmed Combat	7	

*Default starting rating for Athletics, Bureaucracy, and Agency is 2.

AGENT DETAILS

Player Name:	Service Record:		
Agent Name: DANIEL BLACKBURN	Military Service: PEACETIME		
Age and D/O/B: 42, 3/6/27	Special Skill Training:		
Nationality: AMERICAN	Special Weapons Training:		
Branch/Department: FBI	Hypergeometry:		
Profession/Rank: SPECIAL AGENT	Potential:	Rating:	
Education:	Adapted to:		
Motivation: DUTY	Violence	Helplessness	

SERVICE RECORD/BIOGRAPHY

•You were initiated into DELTA GREEN to contain the aftermath of an incident in Boston. It was like a tree, but the branches dripped red, the bodies like fruit... you swore an oath that nothing like that would ever happen again on your watch.

•Your partner is **Jay Merrill**, much junior to you, who you wish was more sensible.

SANITY

10	9	8	7	6	5	4	3	2	1	0
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STABILITY

-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

HEALTH

-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

INVESTIGATIVE ABILITIES

Academic Abilities		Interpersonal Abilities		Technical Abilities	
Accounting	1	Agency* (FBI)	3	Architecture	
Anthropology				Art	
Archaeology					
Astronomy		Cop Talk	1		
Biology		Flattery		Chemistry	
Criminology	2	HUMINT	1	Cryptography	
Foreign Language		Inspiration		Data Retrieval	
		Interrogation	1	Forensics	
		Intimidation	2	Fringe Science	
		Negotiation		Notice	2
History		Reassurance		Pharmacy	
Law	2	Streetwise	1	Photography	
Medicine		Tradecraft	1	Physics	
Military Science				SIGINT	1
Occult	1			Survival	1
The Unnatural				Traffic Analysis	

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The Fall of DELTA GREEN

AGENT RECORD SHEET



GENERAL ABILITIES

Athletics*	8	
Bureaucracy*	3	
Conceal	5	
Demolitions		
Disguise	8	
Drive	4	
Filch	3	
Firearms	5	
First Aid	3	
Heavy Weapons		
Mechanics		
Melee Weapons	3	
Network	3	
Pilot		
Preparedness	3	
Psychotherapy	3	
Ride		
Sense Trouble	4	
Stealth	7	
Unarmed Combat	4	

*Default starting rating for Athletics, Bureaucracy, and Agency is 2.

AGENT DETAILS

Player Name:	Service Record:
Agent Name: JAY MERILL	Military Service: PEACETIME
Age and D/O/B: 27, 8/15/41	Special Skill Training:
Nationality: AMERICAN	Special Weapons Training:
Branch/Department: FBI	Hypergeometry:
Profession/Rank: SPECIAL AGENT	Potential: Rating:
Education:	Adapted to:
Motivation: THRILL-SEEKER	Violence Helplessness

SERVICE RECORD/BIOGRAPHY

You spent eighteen months undercover with drug gangs. One of the gangs had connections to Y'golonac worship, and DELTA GREEN recruited you to help bring them down. You never got to see a real monster during that operation, so you're eager to prove yourself in this one. Your partner is Daniel Blackburn, a senior G-man.

SANITY

10	9	8	7	6	5	4	3	2	1	0
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STABILITY

-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

HEALTH

-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

INVESTIGATIVE ABILITIES

Academic Abilities	Interpersonal Abilities	Technical Abilities
Accounting 1	Agency* (FBI) 2	Architecture
Anthropology		Art
Archaeology		
Astronomy	Cop Talk 1	
Biology	Flattery 1	Chemistry
Criminology 2	HUMINT 2	Cryptography
Foreign Language	Inspiration 1	Data Retrieval
	Interrogation	Forensics
	Intimidation	Fringe Science
	Negotiation	Notice 2
History	Reassurance 2	Pharmacy
Law 1	Streetwise 2	Photography 1
Medicine	Tradecraft	Physics
Military Science		SIGINT
Occult		Survival 1
The Unnatural		Traffic Analysis

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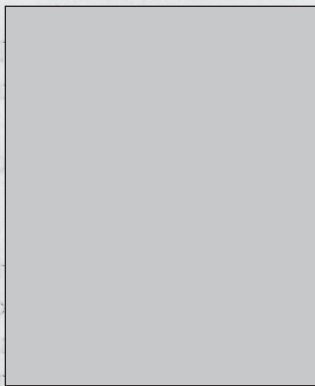
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The Fall of DELTA GREEN

AGENT RECORD SHEET



GENERAL ABILITIES

Athletics*	6	
Bureaucracy*	6	
Conceal	4	
Demolitions	2	
Disguise	4	
Drive	4	
Filch		
Firearms	4	
First Aid	5	
Heavy Weapons		
Mechanics	4	
Melee Weapons		
Network	3	
Pilot	3	
Preparedness	4	
Psychotherapy	4	
Ride		
Sense Trouble	4	
Stealth	4	
Unarmed Combat	3	

*Default starting rating for Athletics, Bureaucracy, and Agency is 2.

AGENT DETAILS

Player Name:	Service Record:		
Agent Name: DANA PALMER	Military Service: NONE		
Age and D/O/B: 33, 12/23/34	Special Skill Training:		
Nationality: AMERICAN	Special Weapons Training:		
Branch/Department: TREASURY	Hypergeometry:		
Profession/Rank: INVESTIGATOR	Potential:	Rating:	
Education:	Adapted to:		
Motivation: PATRIOTISM	Violence	Helplessness	

SERVICE RECORD/BIOGRAPHY

You're second-generation DELTA GREEN - your father was one of the Agents who raided Innsmouth. You were raised on tales of sea-monsters and ancient horrors - and taught that it was up to you to stop them.

SANITY

10	9	8	7	6	5	4	3	2	1	0
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STABILITY

-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

HEALTH

-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

INVESTIGATIVE ABILITIES

Academic Abilities		Interpersonal Abilities		Technical Abilities	
Accounting	1	Agency* (Treasury)	2	Architecture	
Anthropology	1			Art	
Archaeology					
Astronomy		Cop Talk	1		
Biology		Flattery		Chemistry	
Criminology	1	HUMINT	1	Cryptography	
Foreign Language	1	Inspiration		Data Retrieval	
		Interrogation	1	Forensics	
		Intimidation		Fringe Science	1
		Negotiation	1	Notice	1
History		Reassurance	1	Pharmacy	1
Law	1	Streetwise	1	Photography	
Medicine		Tradecraft	1	Physics	
Military Science				SIGINT	1
Occult	1			Survival	
The Unnatural	1			Traffic Analysis	1

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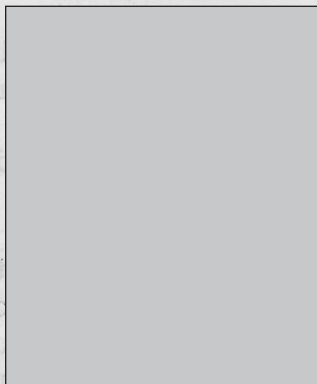
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The Fall of DELTA GREEN

AGENT RECORD SHEET



GENERAL ABILITIES

Athletics*	6	
Bureaucracy*	2	
Conceal	2	
Demolitions		
Disguise	4	
Drive	4	
Filch		
Firearms	4	
First Aid	8	
Heavy Weapons		
Mechanics	2	
Melee Weapons	2	
Network	5	
Pilot		
Preparedness	4	
Psychotherapy	8	
Ride		
Sense Trouble	4	
Stealth	2	
Unarmed Combat	4	

*Default starting rating for Athletics, Bureaucracy, and Agency is 2.

AGENT DETAILS

Player Name:	Service Record:
Agent Name: VIRGINIA FORTINI	Military Service: NONE
Age and D/O/B: 38, 6/4/30	Special Skill Training:
Nationality: AMERICAN	Special Weapons Training:
Department: DEPT. VET. AFFAIRS	Hypergeometry:
Profession/Rank: SURGEON	Potential: Rating:
Education:	Adapted to:
Motivation: PATRIOTISM	Violence Helplessness

SERVICE RECORD/BIOGRAPHY

You were initiated into DELTA GREEN when they needed your skills to treat soldiers coming home from occult black-ops in Vietnam. Now, they've tapped you for field operations.

SANITY

10	9	8	7	6	5	4	3	2	1	0
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STABILITY

-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

HEALTH

-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

INVESTIGATIVE ABILITIES

Academic Abilities			Interpersonal Abilities			Technical Abilities		
Accounting			Agency* (VA)	2		Architecture		
Anthropology						Art		
Archaeology								
Astronomy			Cop Talk					
Biology	1		Flattery	1		Chemistry	1	
Criminology			HUMINT			Cryptography		
Foreign Language	1		Inspiration	1		Data Retrieval		
			Interrogation			Forensics	1	
			Intimidation			Fringe Science	1	
			Negotiation			Notice	1	
History			Reassurance	2		Pharmacy	2	
Law			Streetwise	1		Photography		
Medicine	3		Tradecraft			Physics		
Military Science	1					SIGINT		
Occult						Survival	1	
The Unnatural						Traffic Analysis		

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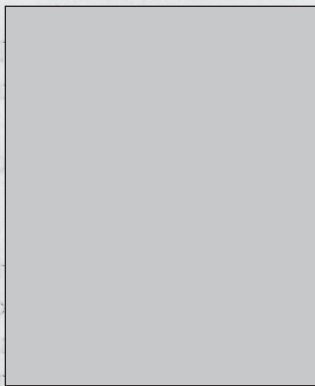
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TOP SECRET

The Fall of DELTA GREEN

AGENT RECORD SHEET



GENERAL ABILITIES

Athletics*	8	
Bureaucracy*	3	
Conceal	4	
Demolitions	3	
Disguise		
Drive	2	
Filch		
Firearms	6	
First Aid	3	
Heavy Weapons	5	
Mechanics	2	
Melee Weapons	6	
Network	3	
Pilot		
Preparedness	5	
Psychotherapy		
Ride		
Sense Trouble	6	
Stealth	6	
Unarmed Combat	6	

*Default starting rating for Athletics, Bureaucracy, and Agency is 2.

AGENT DETAILS

Player Name:	Service Record:		
Agent Name: PETE BLUESTONE	Military Service: SPECIAL FORCES		
Age and D/O/B: 29, 7/28/41	Special Skill Training:		
Nationality: AMERICAN	Special Weapons Training:		
Department: US MARINES	Hypergeometry:		
Profession/Rank: MASTER GUNNERY SGT	Potential:	Rating:	
Education:	Adapted to:		
Motivation: COMRADESHIP	Violence	Helplessness	

SERVICE RECORD/BIOGRAPHY

You owe DELTA GREEN your life - without their help, you'd never have made it off that island in the Pacific, the one that's not on any charts. When they call, you'll answer.

SANITY

10	9	8	7	6	5	4	3	2	1	0
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STABILITY

-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

HEALTH

-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

INVESTIGATIVE ABILITIES

Academic Abilities		Interpersonal Abilities		Technical Abilities	
Accounting		Agency* (USMC)	3	Architecture	
Anthropology				Art	
Archaeology					
Astronomy		Cop Talk	1		
Biology		Flattery		Chemistry	
Criminology		HUMINT	1	Cryptography	
Foreign Language	1	Inspiration		Data Retrieval	
		Interrogation	1	Forensics	1
		Intimidation		Fringe Science	
		Negotiation		Notice	1
History		Reassurance	1	Pharmacy	
Law		Streetwise	1	Photography	
Medicine		Tradecraft	1	Physics	
Military Science	2			SIGINT	1
Occult	1			Survival	2
The Unnatural	1			Traffic Analysis	1

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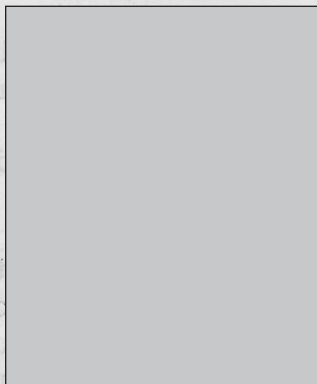
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TOP SECRET

The Fall of DELTA GREEN

AGENT RECORD SHEET



GENERAL ABILITIES

Athletics*	2	
Bureaucracy*	3	
Conceal	5	
Demolitions		
Disguise	5	
Drive	5	
Filch	5	
Firearms		
First Aid	5	
Heavy Weapons		
Mechanics	2	
Melee Weapons	2	
Network	7	
Pilot		
Preparedness	8	
Psychotherapy	5	
Ride		
Sense Trouble	5	
Stealth	5	
Unarmed Combat	2	

*Default starting rating for Athletics, Bureaucracy, and Agency is 2.

AGENT DETAILS

Player Name:	Service Record:		
Agent Name: CELIA TAKA	Military Service:		
Age and D/O/B: 25, 3/16/43	Special Skill Training:		
Nationality: AMERICAN	Special Weapons Training:		
Department:	Hypergeometry:		
Profession/Rank: ARCHIVIST	Potential:	Rating:	
Education:	Adapted to:		
Motivation: MYSTERY	Violence	Helplessness	

SERVICE RECORD/BIOGRAPHY

Your independent research into the Mythos attracted the attention of DELTA GREEN. You got lucky - you got a job offer instead of a bullet to the back of the head. You know, though, that the latter is still a possibility...

SANITY

10	9	8	7	6	5	4	3	2	1	0
----	---	---	---	---	---	---	---	---	---	---

STABILITY

-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

HEALTH

-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

INVESTIGATIVE ABILITIES

Academic Abilities		Interpersonal Abilities		Technical Abilities	
Accounting		Agency*	0	Architecture	1
Anthropology	1			Art	1
Archaeology					
Astronomy		Cop Talk			
Biology		Flattery	1	Chemistry	
Criminology		HUMINT	1	Cryptography	1
Foreign Language	1	Inspiration		Data Retrieval	
		Interrogation		Forensics	1
		Intimidation		Fringe Science	1
		Negotiation	1	Notice	1
History		Reassurance		Pharmacy	
Law		Streetwise	1	Photography	
Medicine		Tradecraft		Physics	1
Military Science				SIGINT	
Occult	2			Survival	1
The Unnatural				Traffic Analysis	

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