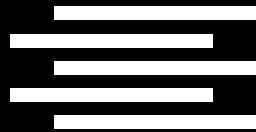


**CTHULHU**  
*Confidential*

# THE HOWLING FOG



Ruth Tillman

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*Confidential*

# **THE HOWLING FOG**

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# THE HOWLING FOG

In this story, Viv investigates strange and apparently supernatural elements in a turf war between New York City's Italian and Irish mobs. She moves through sleazy clip joints and the famous Cotton Club, brushing elbows with "hostesses," chorus girls, and chanteuses, only to come face-to-face with the terrifying secret of a dead Irish hitman and how others use it to kill at a distance.

This scenario fictionalizes Irish mobster Owen "Owney" Madden's 1934/5 decision to flee New York City, where he held substantial investments in respectable ventures from the Cotton Club to Stork Club, for Hot Springs, Arkansas. Police long suspected Owney Madden, along with Dutch Schultz (d. 1935), of ordering the 1932 hit which killed fellow Irish gangster, Vincent "Mad Dog" Coll. When the Italian mob saw his weakness under police pressure and began pushing in on Owney's Harlem turf, Owney jumped ship. Madden appears in two 2013 episodes of HBO's *Boardwalk Empire* as well as the 1984 Coppola film, *The Cotton Club*. Nicholas Cage plays the Coll-inspired Vincent Dwyer in *The Cotton Club*; Coll also appears as a minor character in a handful of lower profile films. As for his wife...

## The Story So Far

Three years ago, in 1931, Jewish gangster Dutch Schultz and Irish gangster Owney Madden began receiving threats from their former lackey, Irish hitman Vincent "Mad Dog" Coll. Recently married and cockier than ever, Coll threatened to off members of their family, using a mysterious force that not only left no evidence tying him to the hit, but could off anyone, anywhere. To prove he could, he took out several of their lower-tier henchmen. Schultz and Madden initially capitulated, turning

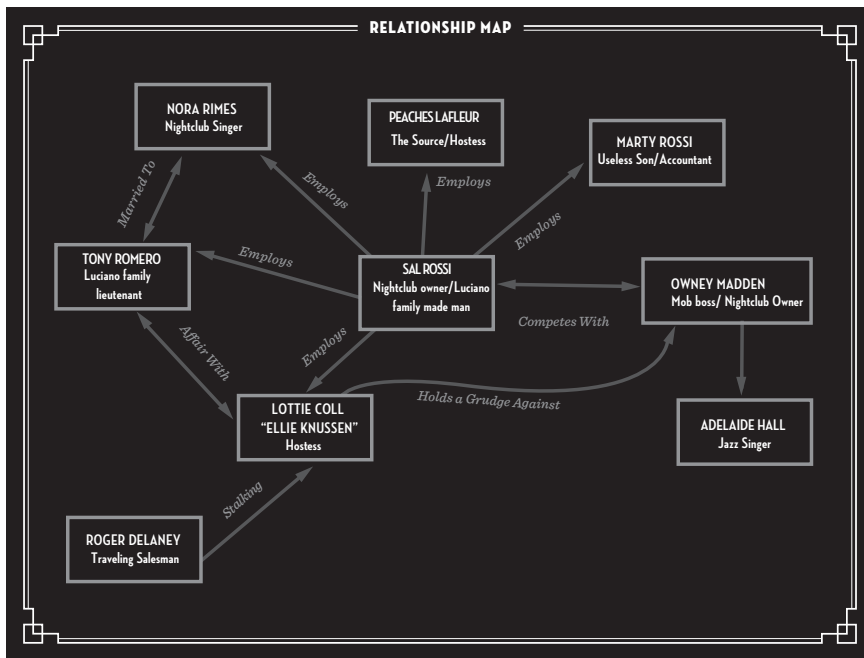
over tens of thousands and buying the time they needed to team up and put Mad Dog down themselves. The daylight hit in a neighborhood drug store shocked neighbors and police. Coll's bodyguard had mysteriously disappeared when the gunmen arrived. Schultz and Madden thought they'd dealt with the problem. When the bodyguard disappeared, they assumed he'd skipped town to avoid getting called into court, or that the other had whacked him and not mentioned it.

What they never asked themselves was who their hit left behind. Coll's young bride Lottie Kriesberger, a German fashion designer rumored to have convinced Coll to strike off with his own gang, waited. And she plotted. Although the police could not pin her husband's murder on Madden, they picked him up on a parole violation and sent him up to Sing-Sing. Lottie faded into the background.

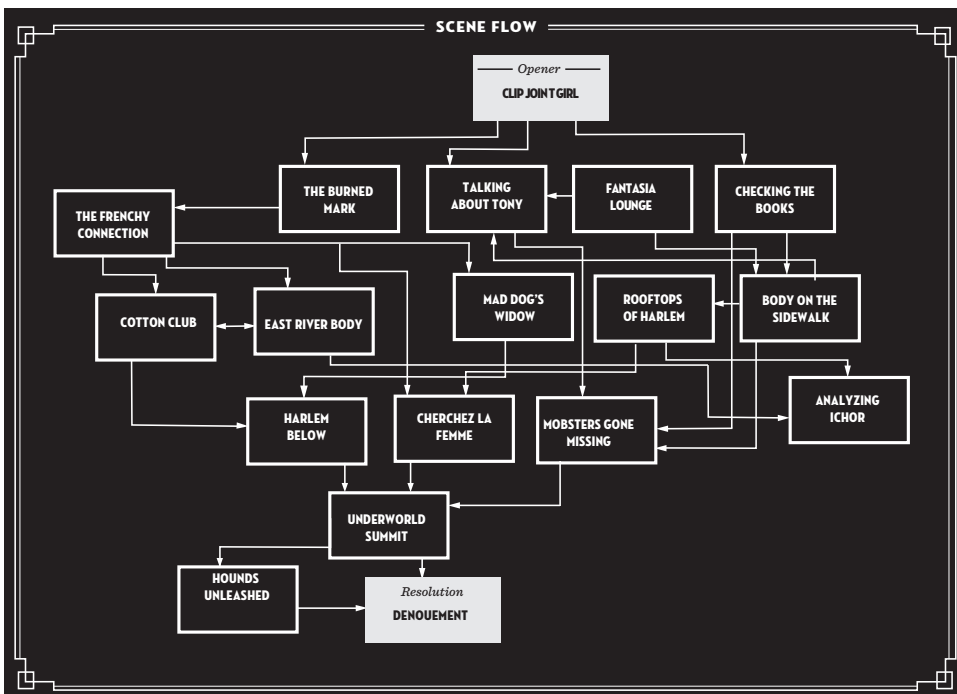
Lottie re-emerged as the Italian mob began making a move on Harlem, the location of Madden's beloved Cotton Club. They built bars and clip joints, they muscled into Harlem's own numbers business, with an eye to take over the city. Meanwhile, Madden, released from prison, refashioned himself a club impresario, and celebrated his best season yet, showcasing the sensational jazz singer, Adelaide Hall.

In the last few days, Vivian Sinclair has begun an undercover investigation of the city's clip joints, finding work at the Luciano-owned Fantasia Lounge. Although she knows the danger, she cannot anticipate that she will soon end up on the brink of a mob war architected by the malevolent Lottie, who intends to turn the Italian and Irish mobs on each other. Her goal? Obliterate Owney Madden and destroy his prized Cotton Club. Her weapon? A Hound of Tindalos.

## RELATIONSHIP MAP



## SCENE FLOW DIAGRAM





## VIVAN SINCLAIR

*Investigative Journalist*

### INVESTIGATIVE ABILITIES

Accounting   
 Assess Honesty   
 Bargain   
 Bureaucracy   
 Cryptography   
 Evidence Collection   
 Flattery   
 History   
 Inspiration   
 Locksmith   
 Oral History   
 Photography   
 Reassurance   
 Research   
 Streetwise 

### GENERAL ABILITIES

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

### STORY

Pad and pencil in hand, journalist Vivian Sinclair tracks down leads, grills witnesses, and turns in hair-raising stories of corruption, crime, and parts of the city's underbelly most would rather not see. Where a detective sees a case, Viv sees a story. She'll follow it relentlessly to its conclusion, even putting her life in danger to get at the truth.

### *Mistress of Disguise*

This scenario provides the player the opportunity to live out one of Viv's undercover investigations. In such cases, **Disguise** to go undercover proves far less fun than **Disguise** to make yourself look different enough when conducting the rest of the investigation. Viv will need to make a **Disguise** check when encountering anyone, either under cover or as herself, who knows her from the other side of the fence.

In such cases, the risk may be anything from light teasing later, to exposure and **Fighting** or **Fleeing** tests. For many scenes, Viv may conduct business as herself without having to make any tests. As the disguise Viv takes on opens her up to a particular set of experiences, see "Dial H for Sexual Harassment" for more on how to embrace or avoid the baggage which comes along with investigating goings on at a mob-owned clip joint.

## Timeline

- About 6 months ago, the Fantasia Lounge opened in Harlem, a new foothold for the Italian mob. One of its first workers? Lottie Kriesberger Coll, calling herself “Ellie Knussen”.w
- 2 months ago: Ellie began an affair with one of the main men in the Lounge’s security team, and its liaison to the broader operation, Tony Romero.
- 6 days ago: Ellie showed up at mob courier Jimmy “Deuces” Lippi’s apartment with a message from Tony, changing the location of their scheduled meeting. Jimmy is never seen again.
- 4 days ago: Ellie tracked Cotton Club bouncer Mickey O’Malley to an after-hours bar and convinced him to walk her home. He disappears.
- 3 days ago: Ellie pre-empts courier Ricky Marchello’s scheduled delivery to the Fantasia Lounge, telling him something’s up inside and to wait for Tony’s signal. Ricky, too, disappears.
- 1 day ago: convinced that the Italians must act soon and steeling herself for a final murder, Ellie doesn’t show up to work, opening the door for Vivian Sinclair to begin her undercover investigation of the clip joint.

### *Summoning a Hound*

Lottie uses the following equipment to summon a Hound of Tindalos:

- A flat, palm-sized stone which bears the impression of two claws. The Hound left this mark on a Siberian plain in the days when the molten Earth began to cool. Other fragments of the same print exist and have been used throughout Russia, Europe, and Asia.
- A matchbook, with a crude sigil redrawn inside. Touching the sigil to the stone summons the Hound, which is always set on retrieving and destroying the mark it left behind, and on destroying the person who had the audacity to summon it.
- An intricate, reflective bracelet composed of shattered mirror panels, which scatters the attention of the Hound, and reflects a new target for it to focus its rage on.

She inherited the stone, and the pattern she now draws in matchbooks, from her father, who found them in a strangely-empty German camp during the Great War, along with a shattered mirror. She learned to use them through her own experimentation and deduction.

After she married Mad Dog, Lottie convinced him that, using the Hound, she could make them the most powerful people in the city. But the Hound grows to know a smell, and soon Coll was losing sleep to nightmares in which the Hound had gotten him at last. After Coll’s death, Lottie begins to form her own cracks in time, wearing her bracelet as an object of reverence. For, were a Hound to catch her without it, those baleful eyes that always slip right past her would find their focus at long last.



### ***Dial H for Harassment***

As laid out in Cthulhu Confidential, the GM and player will want to agree on the degree of sexism Viv experiences during an adventure with three suggested “settings.” The scenario follows a middle path in which Viv experiences a few difficulties because of her gender, which the GM may dial back or expand. This scenario, however, comes with an additional “dial.” Where Viv has chosen to go undercover this time (see “Mistress of Disguise”), puts her on the fringe of the 1930s sex industry.

Some players will embrace rolling dice vs. harassment. In these cases, what Viv will roll against would be harassment as often depicted in older films, not rape. However, a player may have even less desire to experience sexual harassment than sexism.

These encounters will be marked as “*Dial: H.*” None are crucial to a scene and a player may still unravel the full mystery and engage in the rich life of the white mob’s Harlem underworld without experiencing any harassment.

## Cast

**Peaches La Fleure, aka Maggie Rodriguez**, 17, a hostess at the Fantasia Lounge, mob-owned clip joint. Speaks a little too brightly, and wears makeup with the artistry of someone still several years away from polishing her look. Viv’s ticket in.

**Lottie Coll/Ellie Knussen**, about 35, the talented, bitter widow of Vincent “Mad Dog” Coll/a charming Fantasia Lounge hostess who seduces Tony Romero, partly for spite, partly for information and cover.

**Nora Rimes**, 26, talented chanteuse at the Fantasia Lounge. Married to Luciano family lieutenant, Tony Romero. Carries herself with the knowledge that she deserves better things.

**Tony Romero**, 27, Luciano family lieutenant and husband of lounge singer Nora Rimes. Checks out his exquisitely-pomaded hair in any reflective surface. Flashes a leading-man smile. Provides security at the Fantasia Lounge. Having an affair with Ellie Knussen/Lottie Coll.

**Owney Madden**, 44 (1891-1965), the baby-faced Irish boxing promoter and owner of the Cotton Club. Cut-throat gangster who will do whatever it takes to protect the life he’s built for himself in New York City.

**Adelaide Hall**, 33 (1901-1993), one of the world’s earliest jazz singers. Headliner of the Cotton Club Parade, a 9-month extravaganza and the largest grossing show the club has ever seen.

**Roger Delaney**, 55, reedy, traveling corset salesman with a constant air of offense. As one of Ellie’s “dates,” Delaney resents what happened to him at the Fantasia Lounge.

**Salvatore “Sal” Rossi**, 54, a bald Italian-American whose manner varies from gracious host to frustrated patriarch. Manager and front-man owner of the Fantasia Lounge. Made man of the Luciano crime family.

### ***Hostesses***

Although not central to the adventure, the other hostesses add color and character to the scenario. Four additional hostesses are named. The GM may wish to prepare additional backgrounds for each.

**Lulu and Dixie** - a veteran pair in their early 20s, thick as thieves. Always locking eyes, winking, exchanging knowing looks, and speaking in low voices. Hard as nails.

**Vera** - 18, reserved when not performing for the male gaze. Turns on an affected French accent when speaking to the guests.

**Shirley** - 22, fashionably plump and new to the game. Wears a locket with a little boy’s photograph in it, which she opens when she think no one’s looking.

# Scenes

## THE CLIP JOINT GIRL

**Scene Type:** Introduction

**Lead-Outs:** The Fantasia Lounge, Checking the Books, Burned Mark, Talking About Tony

The action starts with Viv beginning a new job undercover at the Fantasia Lounge, a clip joint which opened about six months ago in Harlem. Viv got in through cultivating a friendship with one of the club's hostess's, teenage "Peaches La Fleur." The player may decide whether or not Peaches is in on the operation. The player may also describe how Viv has changed her own appearance for the investigation--did she dye her hair or simply cut and style it differently? Has she adopted a completely different method of doing makeup and wardrobe? Is she trying to pass for younger than her real age or leaning into a mysterious woman of the world vibe?

**Streetwise:** Clip joints employ beautiful young women as "hostesses." In a respectable place, one may rent a hostess as a partner for twenty-five or fifty cents a dance, a strictly above-board transaction. In a clip joint, however, the hostesses entertain men all night and get a cut from the house. Some venture out to find their own dates and bring them to "a great club she's always wanted to visit" or "hear a fantastic new singer." Others gamble in the club's miniature casino or hang around the bar with the pretense of having been stood up, waiting for men who think they know the score to try picking them up. The place serves the woman watered down alcohol while she gets the guy thoroughly drunk, generally on the priciest stuff in the place. Anyone who doesn't pay, or tries passing a bum check, gets himself worked over until he coughs up as much as he's got. These places generally prey on out-of-town men who've come to the city alone for business or tourism.

After the player learns the nature of clip joints, ask them about Viv's goals for her undercover story. Is she investigating the mob ties? Is she primarily interested in documenting

the lives of the women who work there? Her angle is not critical to the plot, as Viv gets caught up in another story while investigating the first, although it may matter for the Coda.

The Fantasia Lounge stands at 132nd and Lenox St., in Harlem, 4 blocks south of the more famous Cotton Club. Curling neon lights over the red awning at its entrance spell out "FANTASIA LOUNGE." Peaches takes Viv past the front door to the back entrance. There, they enter a hallway which leads past a kitchen, a staircase upstairs, and to a dingy dressing room. A group of eight women, looking from anywhere in their late teens to their mid-30s, check their hair and freshen their lipstick in the yellow glare of a couple of exposed bulbs.

The night starts off with admonitions from club owner Salvatore "Sal" Rossi to his "girls," but particularly aimed at Viv: Remember, you do good business and he'll treat you good. And try to have a good time, it sells it better.

- (core, "The Fantasia Lounge") Now you know what the deal is, right, sweetheart? You get a percentage of the tab your guy runs up, and that includes the gambling tables. 5%. It costs a lot to keep a joint like this. Sal doesn't run a charity. Maybe if you're lucky, you get two in a night.
- Don't worry about using your own money at the tables. The house will front you some cash. Of course you don't get to keep the winnings...but them's the odds. Try to look like you're losing, otherwise the sap might suggest you spot his drinks.
- Go out and find your own if you want a sure thing, but plenty of guys stumble in, they want a good time, you show them a good time, maybe they pay a little more than they expected and go home a little wiser, you know?

Viv may use **Oral History** on her fellow hostesses to get the following information about the club:

- Besides Peaches, the big players among the hostesses are Lulu, Vera, and Dixie. Lulu can manage a table of two fellas all on her own without either getting bored. Shirley, one of the others, is almost as new to the place as Viv, having started 2 days ago. Real shame, they might have called it a family, but then two girls gone in less than a week and nobody so much as said goodbye.
- Nobody asks too many questions about anyone's personal life at a place like this. But you all look out for each other, even if you might have stolen their date the night before. Even the guys around the joint acted a little weird the night after the first one left, like they kept looking around to keep tabs on her.
- (pipe, "Talking About Tony") Ellie, the girl Viv replaced, used to do pretty well for herself. She always kept herself apart from the rest of the girls. Older type, maybe 35? She told Lulu her husband died a while back and now she had to look out for herself, same as the rest of us. Real hit with younger fellas. Nora, the club's singer, might have had something to do with her leaving... Lulu and Dixie know Ellie had something going on with Nora's husband Tony. He works here too, mostly to keep guys in line, but he's light on his feet.
- (alternate, "Checking the Books") Sal employs his son, Marty, upstairs as some kind of accountant, but the women judge him a joke. He always comes down to drink and see if anybody hasn't already found company for the night. They warn Viv that he'll run more than his eyes over her if given a chance.
- No, Sal doesn't expect her to do anything more with customers than flirt and dance a little. He's fired more than one girl for trying to earn a little on the side. Sal worries a lot about police stings. He can always claim a customer got so drunk he forgot what a big tab he ran up--harder to claim he got fuzzy headed about a dame who came home with him.
- You can catch a man more easily at the gaming tables than the bar. Bringing your own has its upsides, but if you don't know how to talk them

here, they might have big ideas about how the evening should go. Sure, they buy you drinks wherever, but there's no 5%.

- (alternate, "Burned Mark") Viv should watch out for a creeper who showed up two nights ago. One of Ellie's "dates." Came back once he sobered up, and got in a big fight with the bouncers. They'll look out for the girls, but Lulu saw him again last night, just watching. Gave her the shivers.

### THE FANTASIA LOUNGE

**Scene Type:** Core

**Lead-ins:** Clip Joint Girl

**Lead-outs:** Checking the Books,  
Talking About Tony

Most of the other women disperse into the streets, off to find their company. If Viv doesn't have other ideas, Peaches will suggest that she join her in the gambling room. They enter the club through a door in the ladies' room, marked "Private." Peaches notes this is how Viv should make her exit at the end of the evening--or any time she needs to ditch a guy for good. Catch the eye of one of the fellas, they'll know she's not coming back.

The front part of the club resembles many more legitimate places Viv has visited--a hat-check girl up front, a bar and various tables, a dance floor and bandstand. And behind those, ill-concealed behind a red hanging curtain, the club's small casino. If Viv checks with her police source, Lt. O'Connor, his Law confirms that Mayor LaGuardia has come down hard on illegal gambling. But then this entire place smells of any oversight being "on the take."

Seeing Viv, Sal waves over a handsome Italian man in his mid-20s, whom he introduces as Tony. "I'm not gonna just let you make a fool outta yourself in my club. Show me what you're made of. Maybe someone sees ya dancing with Tony, he thinks he'd like to do that too. Maybe ya can't dance, someone buys ya a drink as consolation for the embarrassment." As Tony leads her onto the dance floor and begins a simple two-step, Viv doesn't need any interpersonal skill to sense Nora, the singer, giving her the stink-eye.

## ONCE AROUND THE DANCE FLOOR

### Athletics

**Advance 3+:** Sal can tell you know your way around the floor. He compliments Peaches for finding someone who actually knows what she's doing. Earn Edge 5+Edge1: "**Gams.**" and "**Grace**"

**Hold 2:** After a few steps, Sal makes a cut-off gesture and nods for her to come back. Tony summarily drops your arm and walks off. Sal tells you you'll do, but not to push it on the dance floor.

**Setback 1 or less:** Sal suggests that you can still give the job a shot because of your face and figure, but maybe you should stick to listening to the marks, laughing, and show'em a good time that's not dancing. Gain Problem 1, "**Two Left Feet.**"

(pipe, "Talking About Tony") Before leaving her to go off for the evening, Tony murmurs in her ear his pleasure that she's joined their little family. He remarks that he finds older woman so much more interesting; pity Ellie's gone, the two of them would've knocked this place dead. He hopes they'll get a chance to know each other better

**Dial H** determines the degree of suggestiveness in his invitation.

### Picking Up a Mark

Actually entertaining a mark is the least interesting part of Viv's investigation or, indeed, the scenario. It should play like a montage. Viv may pick up any man already within the Lounge with a simple act of role-playing, however, if the player seems to expect a challenge, use a Difficulty 4 Quick Test of **Cool** to convince a mark at the gambling tables that his next stop should be buying Viv a drink and having a dance, rather than moving onto the next place.

If, on the other hand, the player decides she wants to venture abroad to find her own fish, it requires passing a Difficulty 4 Quick Test of **Cool** to immediately bring him back to the Fantasia Lounge. Otherwise, he drags her around the difference between her roll and 4 (e.g. roll of 2 =

2) clubs he's simply got to try before she gets him back to the Fantasia Lounge. This doesn't mean the lounge can't make a profit off him, but Sal puts her on probation, suggesting that she'd better up her game the next night.

(core, "Checking the Books") As the evening wears on, Marty Rossi drifts into the club, apparently leaving the upstairs unattended. His slovenly, although clean, manner of dressing throws the other men into relief. A bit of hair flops over one eye and he absently plays with a jeweled ring, refracting the lights from the chandeliers onto the ceiling. Viv gets the sense from the other men that if he were anyone but Sal's son, they'd have him out on his ear. His eyes keep returning to Viv, sizing her up.

### CHECKING THE BOOKS

**Scene Type:** Core

**Lead-ins:** The Clip Joint Girl,  
The Fantasia Lounge

**Lead-Outs:** The Frenchy Connection,  
Mobsters Gone Missing

Either while pretending to be out looking for a mark, or after giving one of the lounge's attendants a nod and vanishing through the private door in the ladies' room, Viv may take advantage of the lack of people in the back of the house, and attempt to break into the upstairs offices. She may also make a Push of **Flattery** on Marty (who, indeed, magically appears at the suggestion) to take her upstairs so they can have a little time alone. Otherwise:

### KEEPING A LOW PROFILE

#### Stealth

**Advance 5+:** You glide effortlessly up the stairs and out of sight of those on the lower level. Earn Edge 2 "**Business As Usual.**"

**Hold 3-4:** You make it upstairs but will encounter Marty on your way down.

**Setback 2 or less:** You bump right into one of Sal's guys exiting the Private room upstairs. He escorts you back downstairs. Even if you make a pretense of having lost your way, gain Problem 2,, "**Sal's Suspicious.**"

**Extra Problem 3, "Shaky Ground"**

Viv's **Lockpicking** has little difficulty getting into the office upstairs. The only other room is marked "Private", but through its open door she can see a card table with decks, as well as a few couches. Sal's men likely hang out here before and after work.

The office reflects the slovenly character of its most common inhabitant, with unwashed dishes on the desk, and last night's shirt and tie draped over the back of the desk chair. The cleanest surface is a table on the far side of the room, with a pile of loosely-strewn rubber bands. **Evidence Collection** pegs it as the kind of place where one would sort out the night's take.

The desk itself contains a ledger in the middle drawer. Using her **Accounting**, Viv learns:

- Despite the costs involved in keeping this place up, it takes in a massive profit every night.
- No record of the women exists in the books.
- The men appear to each take home about \$200/week with Tony taking home \$300. Not bad in the Depression, but their costs don't even come to a 10th of the overall take.
- If/after Viv gets paid, she suspects that her 5% cut is light compared to the real numbers as well, but then she and the girls never actually see the bills get settled.
- (core, "The Frenchy Connection") A 50% cut of each week's earnings gets subtracted on Sunday night; the entry reads "Lucky." Viv's **Streetwise** recognizes "Lucky" as the nickname for the boss of the Luciano crime family, Charlie "Lucky" Luciano. This would confirm any suspicions of this place being firmly within the city's organized crime landscape. Lt. O'Connor's **Streetwise** could get her more detail on the mob's most recent suspected workings.

Of the rest of the scattered papers on and in the desk, most relate to the day-to-day workings of the establishment--orders for alcohol, etc., which she's seen reflected in the ledger. **Evidence Collection:** She finds three scrawled notes shoved in the back of the drawer.

They read as follows:

*Harlem belongs to the Irish. Get out or we will get you out. You've been warned.*

*You got no business coming into this neighborhood. LEAVE or face the consequences. No one is outside our reach.*

(core, "The Frenchy Connection")

*We took out the Mad Dog and we can take you out too. This is the final warning.*

Besides the desk and table, the room includes a closet full of men's white dress shirts in multiple sizes, and an assortment of ties.

**Evidence Collection:** When looking through the closets finds a false back in one of them, opened by a small catch on the right side. The panel swings open to reveal stacks of cash, sorted and banded into neat bundles. From the books, it's not apparent whether these came from the operation, or if the outfit behind the operation has decided to squirrel some away here. If Viv is by herself in the room, it looks awfully tempting.

## NOT GETTING GRABBY

**Cool**

**Advance 4+:** Not only do you not take it, you do a quick tally and use your Photography to get a great shot for your newspaper despite the poor lighting. Earn Edge 3 *"Like a Pro."*

**Hold 2-3:** You don't take it, but every ounce of you wishes you did.

**Setback 1 or less:** You take a couple bundles. This cash could solve a lot of problems. Gain Problem 4, *"Who's Got My Money?"*

**Extra Problem 5, "Distracted."**

On her way out, Viv hears the murmuring of voices in the “Private” room next door. She may make a Difficulty 4 Quick Test with **Stealth** to listen at the door briefly. If she fails, she has plenty of time to scoot down the stairs before they open the door. On a success, she overhears a pipe clue for “Mobsters Gone Missing,” as a couple of Sal’s guys argue over whether Jimmy really would run off what with him having a wife and kids, no matter how much money he got his hands on. The one standing for Jimmy’s innocence also thinks Sal’s hiding something about it, but the other doesn’t think Sal would dare hide anything from Lucky.

### With Marty in Tow

If Viv spends a Push to bring Marty, he eagerly shows her the books to prove how well this place is doing--taking all the credit for himself, and expounds on his plans for someday owning the business and more. He explains away the notes, which fly out as he pulls out the ledger, as (pipe, “Mobsters Gone Missing”) a prank that a couple guys who stole money from his dad used to make it look like somebody whacked them. The letters came before they disappeared, so they must’ve been planning this. **Assess Honesty:** he believes what he says. She may investigate the room as long as she feigns appreciation, but encountering the money leads to a quick shut down and suggesting she come sit on the desk.

If she got a Hold on “Keeping a Low Profile” and encounters him on the way down, she may improvise or handle Marty in one of the following ways:

- Her **Streetwise** recognizes him for the type that’s more afraid of his father than anyone else, and he wouldn’t want his father to know how bad he slipped up by leaving the office unattended. She may make a Difficulty 6 **Fleeing** test to get down quickly before he has a chance to react, knowing he won’t mention the incident to anyone.
- **Flattery** (no push required) and a Difficulty 4 Quick Test with **Cool**, perhaps to suggest he get them a couple of drinks--real ones, not the watered-down type.

**Dial H:** If Viv ends up alone in the office with Marty, he eventually tries to get fresh with her. Viv may use a Quick Test of **Fighting** to get that satisfying kick-the-patriarchy-in-the-jingles feeling. Anything lower than a 3 leaves her feeling somewhat embarrassed with her efforts as he hustles her out in disgust, deciding that she only cozied up to him because of his old man. On a 4+, she may describe the kind of pain she leaves him in (or control her slap to discourage him from doing anything further while not leaving him resentful...a balancing act many women learn).

### THE BODY ON THE SIDEWALK

**Scene Type:** Core/Antagonist Reaction

**Lead-Ins:** The Fantasia Lounge, Checking the Books

**Lead-Outs:** Analyzing Ichor, Talking About Tony, Rooftops of Harlem

This scene should occur after Viv’s had a chance to explore the Fantasia Lounge and discover the threatening notes, possibly just after she talks to the Burned Mark (p. 16), but is still in earshot a few blocks away, in which case the club is empty of customers in the latter half of this scene. Screams from the sidewalk outside the Fantasia Lounge lead to a mass exodus of its current occupants (including customers, if the evening is still underway). **Streetwise** notices most of the men working in the house have either produced small sidearms or carry themselves in a way that indicates they could draw at any moment.

Tony Romero lies dead on the sidewalk, his head slightly separated from his body. His lips and teeth are still open in a silent scream, made more eerie by the way his head has rolled slightly to the side, at an angle it could never hold in life. His tangled feet suggest that he tried to run backward from whatever killed him, but tripped and met his end. Grim-faced, Sal barks out orders to the men to get people back inside the club and take care of this. Several of the women sob quietly. The singer, Nora, fainted at the sight. Peaches and Lulu have revived her, and ineffectually try to comfort her.



## SEEING TONY'S CORPSE

### Stability

**Advance 9+:** Your mind reacts with weariness and pity rather than horror. Earn Edge 4 *"Holding it Together."*

**Hold 5-8:** Although the sight ranks up with your more horrible encounters, it only nauseates you temporarily. Once you've leaned on a wall for a minute, you regain your equilibrium.

**Setback 1or less:** Your vision spins as your mind contrasts this gruesome reality with that of the living, breathing man you'd encounter so recently in the club. Gain Problem 6, *"Tony on My Mind."*

**Extra Problem 7, "Callous."**

A waiter rushes outside carrying a pile of tablecloths, directed by Sal. The men cover Tony's body and head separately and, their disgust showing, carry them around to the back entrance. Sal announces to the company that they didn't see nothing, before following.

Once Viv has a chance to evaluate the scene, her **Evidence Collection** notes that a beheading should lead to far more blood. Either he wasn't killed here, or the killer used an unusual weapon. (alternate, "Analyzing Ichor") She finds a strange mucous-like substance on the ground where Tony had lain, which she can collect on her hankie, in an empty compact in her purse, or in something a little more traditional, and bring to her scientific source, Nettie Rice.

(alternate, "Rooftops of Harlem") The teens who normally loiter on this block appear to be having some kind of argument with a younger boy across the street, involving head-shaking and pointing. The pre-teen, Riley, insists that he saw what he saw. A use of **Oral History** and a willingness to listen get him to describe seeing strange lights flashing on the rooftop of an apartment building right before everything happened. He admits he didn't see what happened, because the lights got him kind of hypnotized. The teens scoff. Viv's **Streetwise** knows tipping kids for info is customary. If Viv tips Riley a nickel or

more, Earn Edge 5, "Kid on the Block."

**Streetwise:** You'd consider it a miracle that no beat cop has showed up, but experience tells you it's more likely evidence that the Fantasia Lounge...or the killer...has paid them to look the other way.

Inside the club, Sal's men close out tabs, present bills, and curse the marks who cut and ran during the commotion. The band packs up their instruments. The women, if Viv stayed outside to examine the scene, have retreated to the dressing room (although if Viv seems more interested in rooftops or generally not returning to the club, she hears the first clue as Nora gets led inside).

Nora, having recovered from her fainting fit, has turned to hysterics. She alternates between blaming Sal, blaming Tony, and blaming Ellie. Her statements run to the following:

- (alternate, "Mobsters Gone Missing") If Sal had done something when Jimmy and Ricky disappeared, maybe Tony wouldn't have died.
- (core, "Talking About Tony") She doesn't get why Tony would want her to work for a joint like this anyway. They could have had so much more. She could have sung at real clubs, for real people. What a mistake she made, marrying a guy who couldn't see any bigger than the neighborhood he grew up in, and the suckers he grew up with.
- Tony had it coming though, for taking up with that two-faced Ellie.
- "The last day I saw her, that trash told me to enjoy Tony while I still had the chance." She'd thought Ellie meant while her looks lasted, or until he took up with another girl again, but maybe she did this.

The other women don't know what Nora means about Jimmy and Ricky. Lulu remembers a guy named Ricky who stopped by sometimes to speak with Sal, but they try not to know more than it's good for them about some things. Of the guys who'd know, Marty's the most likely to spill the beans.

Viv may attempt to question Sal, who remains understandably close-mouthed on the matter. Marty will insist that Jimmy and Ricky took off someplace with his dad's money.

## Seeing Tony's Corpse Again (and on purpose)

If Viv wants to see Tony's corpse again, she may do so if she passes a Difficulty 4 Quick Test of **Cool** to convince Sal's men that she'd worked as a nurse before, or has some other rational reason to look at a dead body. If she fails, she can tell they think she's the kind of thrill-junkie who gets excited about dead bodies or railroad accidents.

With her lack of medical knowledge, she may determine the following basic facts from the corpse:

- Whatever severed Tony's head somehow sealed the wounds.
- More of the strange slime covers his body, both directly on his skin and under his clothes. If she touches the slime, it doesn't seem to do her any harm.

### TALKING ABOUT TONY

**Scene Type:** Alternate

**Lead-Ins:** The Body on the Sidewalk

**Lead-Outs:** The Frenchy Connection, Mobsters Gone Missing, The Cotton Club

Viv may approach Nora one of two ways, either in the dressing room at the Fantasia, or by walking her home after Tony's death, or offering to check in on her later. Her apartment is a little to the south and east of the club in Harlem, in an enclave often called "Italian Harlem." Although filled with shabby used furniture, elements of the place reflect Nora's passions--a piano with a stool and sheet music, a phonograph.

Getting information about Tony from Nora requires a delicate touch, but not a push. Viv may use **Reassurance**, or encourage Nora to unburden herself with **Oral History**.

- Nora married Tony young -- they were just a coupla kids. Her parents didn't like it; he was Italian, she's Irish, and they said she'd married down.
- She and Tony had worked lots of gigs together before this one. In speakeasies, mostly, during Prohibition. Tony's friends always took care of finding him work. And Tony insisted on having her there too.
- Her whole building is Italian women, lots

from Sicily, or born here, but they still stick to themselves. They always considered her an outsider. Gets real lonely sometimes. Tony felt bad about her feeling lonely, but then he'd go off with his buddies anyway. Said he had to. Said it was important.

- Tony never wanted her to know too much about it, but sometimes Sal, or others before him, would send him out on errands. Whatever it was, he got steady money between gigs, and she knew not to ask too many questions.
- (alternate, "Mobsters Gone Missing") Jimmy and Ricky, a couple of Tony's friends who work for Sal, disappeared just a few days ago. First Jimmy never came home. Then Ricky was supposed to deliver something to Tony at the Fantasia. He never showed. Sal and the guys got real worried. Tony thought someone might've been trying to cut in on Sal's turf. And with what happened to Tony? She just doesn't know. Maybe she's better off.
- She caught Tony and that skeeze, Ellie, carrying on upstairs, just a couple days before she stopped coming. It made her furious. Nora decided that she was done with all of this and needed to strike out on her own.
- (core, "The Cotton Club") She went down to the Cotton Club the very next day and talked to Mr. Owney Madden about hiring her to work at one of his clubs. She couldn't work there, though, because that's all black performers and maybe a few special guests. But he got very interested once she told him where she worked. He asked her a lot of questions about the place. He had some weird ideas though, asking her about the Black Hand, some kind of superstition the older Italians have.
- (core, "The Frenchy Connection") Mr. Madden said he didn't have work for her, but suggested he might send a friend of his, Mr. Frenchy DeMange, to come hear her. He said Mr. DeMange might have some ideas.



## THE BURNED MARK

**Scene Type:** Alternate

**Lead-Ins:** The Clip Joint Girl,  
The Fantasia Lounge

**Lead-Outs:** The Frenchy Connection,  
Cherchez La Femme

Viv may ask the girls for further details about Ellie's date. Her **Streetwise** also picks him out when leaving the club after closing. She notices him as the only white man hanging around the streets of this primarily-black neighborhood and not in the company of at least a few other men. If the Italians didn't notice him, perhaps they didn't have her eye for a potential harasser.

As he's skittish about another run-in with the lounge's administration, he skulks off once he notices Viv coming in his direction.

## CATCHING UP WITH THE MARK

### Shadowing

**Advance 9+:** You come in close enough to breathe in his ear. He panics and stops long enough for you to engage his attention. Earn Edge 6 "**Night Stalker.**"

**Hold 3-4:** You close in well enough, and far enough away from the bar, that you can yell something that'll get him to stop.

**Setback 2or less:** He gives you the slip tonight.

**Extra Problem 8, "Cahooting."**

Should Delaney give Viv the slip, she may work on a plan with Peaches to take a tag-team approach to catching him on the following night - for example, having Peaches stalk him toward a waiting Viv.

Roger Delaney, who won't give his name unless Viv asks, has one of the more forgettable faces she's seen. Everything about him screams "salesman," although she'd be right in her guess that he doesn't live in the city. He justifies his lurking as waiting to see if some other fella gets treated the way he did, together maybe they could file a complaint with the city. **Oral History** gets him to slowly spill out his story:

- He works as a traveling corset salesman, fitting women all over the country and having them order back to the city. He's just come back to get the latest samples and have maybe a week of fun before it's back to the grind.
- This new joint opened up since he'd been away, he wanted to stop in for a few drinks and a few laughs, met a really cute girl, thought he was having a fun time. But boy was he suckered. At the end of the night she goes "poof", and suddenly he's arguing with a couple of big fellas about the size of his tab. They put the fear of god into him, so of course he paid.
- As his story goes on, it comes out that, originally, he'd stuck around because he wanted a few words with the girl, he felt hurt by it all.
- **Dial H:** In fact, he felt she owed him something, considering what he'd paid.
- He saw her twice, but always with one of the fellas who worked there. Maybe she'd asked him to walk her home, maybe they were shacking up, he doesn't know. But he figures the boss of the joint must not've liked it.
- (pipe, "Cherchez La Femme") Last night he thought he saw Ellie, but she went down a side street, and not into the lounge. He didn't see her face, but he remembers she wore an artsy bracelet made of mirrors, and he saw that kind of sparkle coming from her wrist. But by the time he made it over to the other side of the street, she was gone.
- (alternate, "The Frenchy Connection") He's not the only one watching the place, you know. Earlier tonight, he saw a big lug skulking around, glancing up at windows and hanging around across the street, watching people come and go. It struck him he'd seen the guy before, when he went to see one of those all-black shows at the Cotton Club. This guy was in charge of security, and threw him out for practically no reason. Streetwise: The bouncer wouldn't have done that - Viv knows there must have been a reason.
- If Marty has already died, Delaney protests his own innocence in the matter, and his general ignorance "I watch the back, not what goes on up front. I thought some sucker got himself hit by a car! But I wasn't joining that crowd." He

suggests that perhaps the Frenchy fella knows something about it, as he was more on that side of the club.

### THE FRENCHY CONNECTION

**Scene Type:** Core

**Lead-Ins:** The Burned Mark, Checking the Books,  
**Talking About Tony**

**Lead-Outs:** Mad Dog's Widow, The Cotton Club,  
The East River Body

When Viv begins sorting out the various mob elements involved in the story, her police source, Lt. O'Connor, can provide her with additional information. While warning her to steer as far clear of these people as she can, and noting that she does not want this kind of trouble, he outlines the following about the various figures involved:

- "Big Frenchy" DeMange works for Owney Madden, handling security at the Cotton Club and probably in a lot of other places. As far as O'Connor knows, he wouldn't have anything to do with handling talent, but he might have a real interest in the club anyway. Frenchy's not an Irish man, but Owney's the last of the Irish gangsters left in New York. The Italians keep moving them in and squeezing them out, but Frenchy's stayed loyal.
- Madden has a long history in the city. He led a gang all the way back in 1910, long before Prohibition. He's killed at least two men, that the police know of, over women. They got him on the second, in 1914, and sent him to Sing Sing for almost a decade. Bastard should've served the full 20 years, but made it out on parole. Cotton Club probably matters more to him than anything else in this world right now. It's a nearly-legitimate operation, too.
- (core, "Cotton Club") From what O'Connor's heard, Madden tightened security at the Cotton Club recently. Either he's started running some kind of illegal scheme again, or he's got another reason to be frightened.
- (alternate, "The East River Body") That could have something to do with the body they fished out of the East River recently. Belonged to one of Madden's men, though the coroner hasn't released it yet. If Viv describes Tony's body, he confirms that it's a similar cause of death.
- Right now, O'Connor knows the police are still trying to find ways to tie Madden to the hit on "Mad Dog" Coll a few years ago. Coll used to be a mob assassin, running a group of hitmen for Dutch Schultz, although of course nothing stuck to him. Then he and his men turned and began terrorizing their own--kidnapping for ransom, murdering, targeting the same Irish and Jewish gangsters he used to work for. Everybody knows Madden and the Dutchman put out a hit on him, but proving it's been nearly impossible.
  - **Streetwise:** Viv remembers the name "Mad Dog" from his trial for injuring a number of small children, and killing one, as part of a mob assassination. He walked.
- (alternate, "Mad Dog's Widow") If Viv wants to know more--though she might not go on the record--O'Connor would talk to Coll's widow, Lottie. Coll's operation wasn't like those groups with ethnic ties or family or any of that; all the men fell off the face of the earth as far as he knows, probably got hit by Madden or the Dutchman. Lottie didn't clam up like the Italian women. She told the police exactly who killed her husband, and why. As far as he knows, she's stayed in the city, and not gone into hiding. Strange woman.
- Charlie "Lucky" Luciano controls a lot of the Italian organized crime that happens in the city. O'Connor doesn't know exactly how much. His kind of operation certainly includes places like the Fantasia. Probably got all the licensing for it done by the people he pays off in the city government, and has most of the local cops on the take, so if a mark complains, they just brush him off. Even a raid for illegal gambling would likely lead to little more than a fine.
- It takes O'Connor a while to pull together any information on Sal Rossi. The best he can find is a 1931 booking for illegally operating a speakeasy. Rossi was represented by a lawyer named Moses Polakoff, was bailed out, and got off with a light fine. O'Connor couldn't prove a connection, but Polakoff also represents Lucky Luciano.

## ROOFTOPS OF HARLEM

Scene Type: Alternate

Lead-Ins: Body on the Sidewalk, Cotton Club

Lead-Outs: Analyzing Ichor, Cherchez La Femme

Investigating the rooftop location of the reported flashing lights works the same way in each location - only the view differs. In both cases, the report places the strange lights atop one of the neighborhood's ubiquitous five-story brick apartment buildings, laced with fire escapes. These buildings house the majority of Harlem's population; in this area, around three quarters black, and one quarter impoverished Irish, Italian, and Jewish people. If Viv holds Edge 5, "Kid on the Block," Riley will give her a tour, again for an expected gratuity.

If Viv enters the building on her own and climbs the five stories to the rooftop door, she encounters a few residents of the building--a young black mother returning with groceries, a gray-ringed Jewish man dressed in bowler and black coat--who glance curiously at her, but do not engage. The rooftop door should be locked, but residents of the building broke the lock long ago to enjoy their own, safer, route to fresh air.

She may also make a Difficulty 5 Quick Test with **Athletics** to jump up and pull herself onto a fire escape. Failure leads to a loud bang, and old ladies' heads poking out the window, complaining about the damn noise, and prepared to yell at an offending child. If she does this during the day, a couple of neighborhood kids will stop and watch her, murmuring something about white ladies.

During the day, the rooftops command a view for blocks in any direction, although this view consists primarily of other rooftops. Few buildings in the neighborhood stand higher than these apartments. She may see couples quietly enjoying each other's company, young folks chatting and laughing, and a few children playing games. Abandoned pigeon coops mark when previous generations of children found a way to turn the city's pests into a form of entertainment. In the evening and through the night, a haze hovers

over the rooftops, making it feel like another world above the yellow streetlights.

On each rooftop, Viv's **Evidence Collection** discovers the following signs:

- (alternate, "Analyzing Ichor") On the rim edge of the rooftop, facing the appropriate building, she discovers a mess of a similar slimy substance to that which she may have recovered from Tony's body. An appropriate number of days old, it contains bits of pigeon dung, gravel, and other city dirt, but Viv may still extract a sample.
- (pipe, "Hound Unleashed") She spots a strange burn mark on the corner of one of the brick housings from which the rooftop door emerges (there's a similar mark in both locations, but they are not identical).
- (by the Fantasia Lounge) Viv finds scratch marks around the knob on the outside of the rooftop door, and dark threads caught in the outdoor brick near the door and also by the fire escape. She also notices a few smears of what might be the slimy substance on the rooftop, although here it has spread out more than on the rim. The smears cover a region approximately the size of a man's body, if for some reason he decided to make a snow angel on the roof.
  - Viv may take the threads and use **Photography** to capture the smears (at least in daylight) to show her police source. The threads came from a lower-end men's wool suit, but he hasn't been able to identify the substance in the smears.
- (by the Fantasia Lounge) Just inside the stairwell, there are marks as though the door experienced tremendous force while wedged shut.
- (by the Cotton Club) (alternate, "Cherchez La Femme") Viv spots impressions in the rooftop dirt of someone kneeling, as though they had watched the Cotton Club from this location for a long period. The marks appear to have been made by someone in a skirt.

**ANALYSING ICHOR****Scene Type:** Pipe**Lead-Ins:** The Body on the Sidewalk,  
Rooftops of Harlem**Lead-Outs:** The East River Body

Nettie Rice can perform an analysis on the strange substance Viv found both where Tony's body had been lying, and on Tony's body itself. Stacks of ungraded midterms and unwashed coffee mugs cover Nettie's desk, and she grouches about hiring several new professors this year who still need handholding. Nettie also fusses over whatever Viv has told her about the risks she's taking for this story, and notes Viv's had a respite from cases involving corpses. Nettie had hoped this would continue.

As she talks, Nettie tests the mucous substance with a variety of reagents, frowning and pausing to mutter to herself over the results she gets. Eventually, she finds one which works, but then turns to Viv with a fresh concern. Whatever this is, she hasn't seen the likes of it before. She'd initially tested it assuming it was non-organic, but none of the usual tests for determining even its type had worked. So then, she ran her usual tests for an organic substance--a kind of animal mucous, perhaps. But those also didn't react correctly.

(pipe, "The East River Body") From what she can tell, the substance isn't especially complex. It most closely resembles saliva, with one key exception: it lacks any of the digestive enzymes found in human or animal saliva. The substance definitely comes from some type of organic life form. But no type of animal lacks enzymes in its saliva. They're found in life forms as basic as bacteria.

Analysis of samples taken from "Rooftops of Harlem," if brought to Nettie separately, matches the original result and each other. Something about these three ties together.

**MOBSTERS GONE MISSING****Scene Type:** Alternate**Lead-Ins:** Checking the Books, The Body on the  
Sidewalk, Talking About Tony**Lead-Outs:** The East River Body, The Frenchy  
Connection, Mad Dog's Widow

Using **Oral History**, Viv may chat up the experienced hostesses (Peaches and Lulu) to learn more about Jimmy and Ricky. (She could also get this information from Marty if she's intentionally cultivated a flirtation with him for better access.)

Jimmy and Ricky grew up with Tony and Marty in the same Italian neighborhood, and Sal considers them all like his sons, like family. Neither Peaches nor Lulu gets into the detail of Made Men, or necessarily knows much on the subject, but they attempt to give Viv knowing looks. Peaches volunteers that, as far as she knew, the two generally hung around a dive bar known as the Cleopatra down near 132nd and Lenox when they weren't working. Someone there might know more.

Located in the basement under a deli, the Cleopatra manages to hide its existence from the casual passer-by. Its faded interior reflects its past as a popular speakeasy during the Tutmania of the 1920s. Now, many of the striped tiles show cracks. The gold-and-black bar doesn't look like it's seen polish in four or five years. Stuffing hangs out of one barstool. Behind the bar, a middle-aged woman in heavy makeup serves the customers.

In the daytime, a couple of palookas nurse drinks at the counter. The bartender reads her paper and picks her teeth with a toothpick. In the evening, the place is full of Italian-American men and their female companions, keeping the bartender on her toes. Either way, as Viv enters, the place hushes and everyone looks up at her. The bartender, Maria Viano, asks in a husky voice whether Viv is lost.

Viv's **Streetwise** recognizes the Cleopatra as the kind of place with a certain kind of clientele, difficult to break into unless one already has an "in." As an employee of Sal's, she has that "in", but word might get back to Sal that she was asking questions. She may either Push with **Reassurance** to convince Maria or others at the bar that she's an insider, or make the following test.

### ONE OF SAL'S GAL'S

#### Cool

**Advance 3+:** You convince them to welcome you into the group of the bar's regulars. They accept your curiosity as natural, rather than snooping. Earn Edge 6 "*Night Stalker*."

**Setback 2 or less:** You get cagey answers out of the company. One of the guys slips out hte back to head to the Fantasia Lounge. Gain Problem 2, "Sal's Suspicious." If already holding Problem 2, move to an Antagonist Reaction after this scene.

**Extra Problem 9, "Cleopatra Regular."**

After Viv loosens her up with some **Oral History**, Maria gossips about her own theories of what happened to Jimmy and Ricky:

- (core, "The Frenchy Connection") They were whacked by the Irish wise guys. They think this is still their turf. Don't let Mr. Owney Madden fool you that he's some kind of showman. His Big Frenchy is one mean so-and-so.
- Maybe they did a runner upstate like "Legs" Diamond. Jimmy first, then Ricky went to meet him instead of making the delivery. From what she's heard, Mr. Charlie ("Lucky") got real angry at Sal when that money didn't show up. Didn't end well for Legs, though that was Dutch Schultz who did him in, but Mr. Charlie doesn't stand for that either.
- (alternate, "The East River Body") One of the boys told her that there was some real fishy business yesterday with a body washed up out of the East River. Not one of our guys. Sounded a bit like what happened to Tony though.
- (pipe, "Cherchez La Femme") She heard from someone who swore they'd seen Ricky coming toward the Fantasia Lounge the night he never showed. One of the lounge girls came out to meet him. They'd assumed the two were having a little hanky-panky.
- Or it could be the ghost of Mad Dog Coll. All she knows about him comes from the legends, because he never went after the Italians, he stuck to kidnapping and then killing his own kind. But they said he had a strange way of making people vanish from inside their houses, no blood, no doors bashed in, no windows jarred, nobody seen nothing. Sure, they gunned him down, but that kind of spirit doesn't go quietly.
- (alternate, "Mad Dog's Widow") She thought she saw Mad Dog's widow around here recently. Wild girl she used to be. Gave her chills. But someone called her by another name, so she must've been wrong. Widow's name was Lottie. She can't recall what the other name was.
- (pipe, "Underworld Summit") From what she's heard, the big bosses plan to meet and hash out what's going on, figure out who's trying to hit them. She doesn't know where, though.

**Dial H:** As Viv socializes in the bar, she notices one man making gestures for silence to his friends and exaggeratedly tip-toeing up behind her. His hand comes in for a pinch.

## AVOIDING THE PINCH

### *Athletics*

**Advance 4+:** You grab and twist his hand mid-air. Whether you follow it up by announcing that it's only for customers, or telling him to watch his step and threatening to sic Sal on him is up to you. Gain Edge 7, "*Plucky*."

**Hold 2-3:** You twist nimbly out of the way.

**Setback 1 or less:** You land a solid smack on his hand before he lands his pinch, leaving him sulkily muttering about "only a bit of fun."

## BEING VIVIAN SINCLAIR

### *Disguise*

**Advance 5+:** You pass right by a couple of Sal's guys who don't bat an eye at this changed you. Earn Edge 8 "*Watch Your Step*"

**Hold 3-4:** You pass a few of Sal's guys, who narrow their eyes for a second, but shrug. Lottie coll, however, recognizes you when you show up at her place. "Haven't I seen you all done up *differently, going into that Fantasia Lounge?*"

**Setback 2 or less:** Sal's guys do a double take when passing you by, then proceed to whisper excitedly. Gain Problem 2, "Sal's Suspicious," or trigger the Antagonist Reaction after this scene if Viv already has Problem 2

**Extra Problem 10, "Risking the Gig."**

## MAD DOG'S WIDOW

**Scene Type:** Alternate

**Lead-Ins:** The Frenchy Connection, Mobsters Gone Missing

**Lead-Outs:** The Cotton Club, Mobsters Gone Missing, Harlem Below

This scene sets up Lottie as a possible suspect, so that Viv may form a fuller picture later, and reveal her as the mysterious Ellie. If the player puts off visiting Lottie Coll until late in the scenario, move to "Cherchez La Femme" instead, to give her a chance to confirm Coll's role, while not forcing the final confrontation.

**Library Use** gets Viv an address for Lottie Kriesberger Coll, on 140th St. between Lennox and 7th Avenue, in a five-story apartment building like the one(s) she may visit in "Rooftops of Harlem." She also finds several clippings of Mrs. Coll from her husband's trial and news coverage of his death. If Viv calls ahead with any story of basic relevance to Mrs. Coll--her husband's death, widows of controversial figures, widows in general, etc. -- she agrees to meet Viv. If she answers the door to find an unannounced Viv, she is slightly startled, but readily admits her.

Before she gets to Lottie, Viv must make the following test ("Being Vivian Sinclair") because of the proximity of Lottie's apartment to the Fantasia Lounge and Cleopatra, where Viv has passed herself off as someone else. And, unknown to Viv, Lottie keeps a closer watch on the Fantasia Lounge than she might expect.



A family would find Lottie Coll's apartment cramped, but for a widow, it appears a comfortable size. Lottie has kept the decor tasteful, if a bit sparse. Several pictures of Mad Dog Coll stand on the mantle, and there are two of Lottie with him, one apparently on their wedding day, although the bride wears a simple suit. A pair of mirrors, one above the mantle and one on the opposite side, give the main room a slightly eerie feeling, as if it goes on forever.

In her serge suit and with her gently-waved, permed hair (although Viv's **Streetwise** picks out the uniform color as a dye job), Lottie Coll strikes Viv as a professional woman finding herself out-of-place. She speaks with a cynical air, somewhat belied by her nervous fingers, which alternately smooth a curl below her right ear, and run over her right wrist.

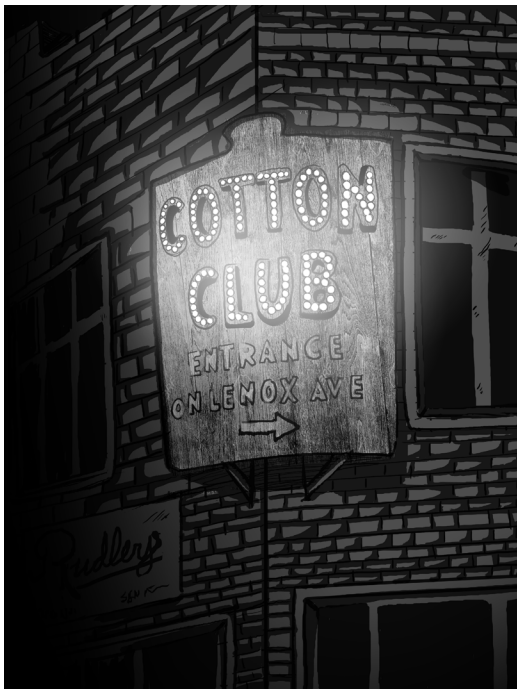
With a use of **Oral History**, Viv may get the following answers from Lottie in response to her questions:

- She used to work as a fashion designer and still considers it her calling, although she hasn't had a full-time position in quite a while. Still, she earns her keep doing tailoring for her neighbors, and sometimes sells designs to the people she used to work for.
- Sometimes she thinks about moving out of the place, but that would mean letting the men who killed her husband win. That's why Viv came to see her, right? About her husband.
- Her husband had more vision than his bosses. She encouraged him to go independent. Without her, well, he'd never have had the means. Of course maybe what he did after that wasn't smart, but you should see the kind of ransom these guys would pay for one of their own, or the protection money to be left alone. They could've lived like kings on it. As things turned out, the money's kept her in this place, and she has plenty to keep her here for a while longer. Nobody's ever tried to collect it from her. Maybe they consider it compensation for taking away Coll.
- (core, "The Cotton Club") She plans to stay in the neighborhood long enough to see the Cotton Club go under. Owney Madden may style himself as an entertainer, but he's every bit as cold-blooded a killer as her husband. So's that guy he keeps around him all the time, "Big Frenchy." They had the audacity to murder her husband in a drug store in broad daylight, and got away with it.
- (alternate, "Mobsters Gone Missing") What goes around, comes around, though. She's heard that the Italians are looking hard at Madden right now because some of their guys have gone missing.
- How does she know? It's a small neighborhood, and one doesn't exactly leave the world, even if one doesn't live in it. Some of her neighbors thrive on passing on gossip to see how she reacts.
- (alternate, "Harlem Below") If Viv wants the real dirt on Madden, though, she won't find it in the club. His performers, the black folks he won't even let dine in his restaurant, know the score. They congregate in the basement next door, making new melodies, experimenting with strange substances, and gossiping about what goes on in the club. She's never been there, of course, but everyone in the club knows, including her husband, back when he worked for Madden and Siegel.
  - **Evidence Collection:** As Lottie responds to questions, she unconsciously exposes a strange mirrored bracelet, held together at various angles by homemade solder. If this scene occurs after Viv has spoken to "The Burned Mark," she recognizes the bracelet. Lottie hedges, but will provide the following answers to questions on the subject:
- Yes, she worked for a while at the Fantasia. Nobody would hire Lottie Coll, so of course she used a pseudonym. She supposes she shouldn't have worn the bracelet there, but she made it herself in design school, broke the mirror, soldered the lead, and feels attached to it.
- Why? She got bored. Everyone's got a right to amuse herself when she's bored. But the affair with Tony got too complicated. She didn't want him, just wanted to prove to herself that she could have him.

- **Assess Honesty:** She isn't lying, but there's a deep note of bitterness there, which she doesn't conceal well.
- She doesn't know where Jimmy or Ricky are. She barely met either of them.
- **Assess Honesty:** She doesn't seem to be lying.

Lottie asks Viv several questions about her own work as a journalist, how she goes about coming up with stories and particularly about going undercover. **Assess Honesty:** She appears especially interested in Viv's undercover work.

She offers to show Viv some of her fashion sketches. While most follow the 1934 trends, several strike Viv as innovative and edgy designs. One dress appears composed entirely of shattered mirrors. If asked about it, Lottie offers an explanation which reminds Viv of Stella's occasional rhapsodies about art--something about the many angles of the soul, forcing people to confront their true selves, etc. **Assess Honesty** catches a surge of excitement Lottie tries to hide as she talks about it, although Lottie simply may not want to overwhelm Viv with an enthusiasm she doesn't expect to have matched.



## THE COTTON CLUB

### Scene Type: Core

**Lead-Ins:** The East River Body

**Lead-Outs:** Harlem Below, Rooftops of Harlem, The East River Body, Underworld Summit

Viv easily finds out that the shows at the Cotton Club run twice a night, once at midnight and again at 2am. The club doesn't even open before 10:30pm. To have a shot at looking around the place or talking to Madden, she'd either need to attend a show or break in through the alley door by the 646 Lennox location ("Harlem Below"). In order not to be refused admission as an unaccompanied woman, she may recruit a friend to accompany her. Although the Cotton Club enforces a whites-only rule, they generally waive it for Jewish people like her source Stella, and would give her source Esteban a pass after a quick glance.

When entering the club, whether as herself or her Fantasia persona, Viv must make a Difficulty 4 Quick Test with **Disguise**. This test determines whether Big Frenchy, who leans against a wall near the stage, recognizes her as someone who works at the Fantasia. Unless she succeeds at coming as and being nothing but Vivian Sinclair, she notices him peeling off the wall and slipping into a back room.

The maître d' seats her well behind the cream of New York society, who occupy tables around the stage, although Viv may try **Bargain** to hash out something a little closer. At one, Ethel Merman, fresh off performing in "Anything Goes" earlier that evening, drags on a cigarette and appreciatively nods along with Cab Calloway's band. Playwright Lillian Hellman and author Dashiell Hammett share a table for two in the shadows near the bandstand, confirming rumors Viv's heard that the two are having an affair. Owney Madden, whom Viv recognizes from his pictures in the paper, sits at another table near the bandstand.



The main attraction of the evening is singer Adelaide Hall, whom Viv knows as one of the most influential jazz singers of the era. Her Cotton Club Parade has had rave reviews. If the player decides she's a music lover, Viv's caught a few of Hall's live shows, broadcast over the radio direct from the club, as well as her show from Chicago's World's Fair last year. During her song "Ill Wind," an artificial fog ripples out over the audience, causing a murmur in the crowd.

**Streetwise:** Throughout the evening, a steady stream of entertainers, figures about town, and apparently ordinary people drop by Madden's table. He holds court, kissing an actress's hand or having a brief conversation with a well-known investor. Viv could easily take advantage of such a situation herself. (For a player too timid to approach Madden of her own accord, a waiter approaches Viv's table with an extra chair and the gangster appears behind him, comfortably seating himself.)

Whether or not Madden recognizes Viv depends on her **Disguise** roll. But, no matter what, he takes an interest in her shaped by the following facts--as he sees them:

- (came as Viv, succeeded at **Disguise**) Vivian Sinclair, investigative journalist, has dropped in at his club, and may be planning some kind of expose.
- (came as Viv or in disguise, but failed her **Disguise** roll) Frenchy tipped him off that one of the girls from the Fantasia Lounge came by tonight and is actually Vivian Sinclair. Something's up, and he wants to know why she's here.
- (came in **Disguise**, succeeded) Frenchy tipped him that another girl from the Fantasia Lounge is in the audience. That's two in a week. Are the Italians sending them to spy on him?

How Madden greets Viv depends on his perception of her, but no matter what, he takes pride in recognizing, or "recognizing", her. **Assess Honesty** spots this pride is paired with false bravado - something about her presence makes him nervous. If she's pretending to be from the Fantasia Lounge, dropping Nora's name (or confiding her real identity to him, in a "but I can't break my cover" way) puts him a little less on edge.

He hits her with the following spiel:

- He's transformed the Cotton Club from a little dream in Jack Johnson's head to the best place to see black talent today.
- Cab Calloway, his band leader, performs regularly on NBC and as a guest of Walter Winchell. The band? Best jazz musicians in the world, every one of them.
- He managed to book Adelaide Hall for an entire season, after her 30-week 1933 tour and remarkable performance at the World's Fair. Stole her right out from under the Apollo and her "Chocolate Soldiers Revue." This music? Written just for her.
- He knows he has a bit of a reputation, and sure, maybe he did get into some less-than-legal dealings back in the days of Prohibition, but he's left that all behind. Now he has plenty to do with his club, and the production of Madden's No. 1 beer, which is all above board now. He recommends she try some if she hasn't already.

Madden also provides the following responses to direct questions:

- Yes, Mad Dog Coll kidnapped Frenchy once, but Madden paid the ransom and got Frenchy back. That's how much he values the man. He knows Frenchy would do anything for him, too.
- Coll got too big for his britches, and it shouldn't have surprised anyone that somebody decided to put him down. As for his widow, live and let live. Sure, he could send his boys over to take back the money from Frenchy's ransom, and all the other guys Coll kidnapped, but why bother. He's got a profitable enterprise, she's a widow.
  - **Assess Honesty** only picks up that he's keeping himself completely bland.
- He doesn't know anything about threats against the Fantasia Lounge.
  - **Assess Honesty** indicates he finds the question surprising, and a little confusing.
- If he asked Nora about the Black Hand, maybe she should've kept that to herself. Maybe he just wanted a little information.
  - **Assess Honesty**: he's not entirely successful at hiding his fear with bluster.
- (alternate, "The East River Body") Yes, he's heard that one of the men who worked here washed up under an East River dock. Mick

hadn't worked here too long, only came over from Ireland two years ago. Real tragedy, he hears it must've been some kinda boating accident. Of course he's looking out for the man's mother.

Viv may make a Push of **Reassurance** to indicate that maybe if she knew about the Black Hand, she could tell him more. In this case, Madden takes her to his office to see the threatening notes. She may also make Push of **Flattery** to talk Madden into allowing her backstage, ostensibly to interview his performers. Otherwise, to get backstage from this end or from outside, she must make the following test. If Viv attempts to slip backstage without having interacted with Madden in the main room, the difficulties for the test increase by 2, as he and his men are keeping an eye on her.

## SLIPPING BACKSTAGE AT THE COTTON CLUB

### *Stealth*

**Advance 4+:** Using a particularly dynamic performance as cover, you slip through the service door and into the backstage area. Earn Edge 2 "*Step Lightly.*"

**Hold 2-3:** You make it through the service door, only to come face-to-gace with Frenchy. Make an appropriate Interpersonal Push to keep going or make excuses for a "wrong turn."

**Setback 1 or less:** Big Frenchy looms up behind you, interrupting your not-so-delicate tread. He politely suggests that you settle your bill and find somewhere else to continue your evening's entertainment. You see in his eyes that he'd happily pick you up and place you on the street himself.

**Extra Problem 11, "Easier In Than Out."**

## Backstage at the Cotton Club

The rest of the Cotton Club's second floor, on which the main restaurant and stage are located, consists of the wings and scenery storage, the kitchen, and staircases to the roof and ground

floor, where the dressing areas and offices are located. If Viv slips in through the alley door rather than attending a performance, she comes in at the bottom of the staircase. She must still make the above test.

From the staircase to the ground level, a door leads out to the alley, and a corridor leads back past several doors into clearly-labeled dressing areas, and beyond to offices. Various performers, all black, hang about the hall. Some rehearse, others chat; everyone looks up when Viv arrives. Using **Reassurance** gets basic cooperation with her questions related to the show, the culture of the Cotton Club, and people's individual acts.

Entering the women's dressing room results in one of the senior dancers asking if she can help Viv. Again, **Reassurance** or **Flattery** allows her to interview both the chorus and show dancers and Adelaide Hall. If the player proposes visiting the men's dressing room, **Streetwise** reminds her that Black men in 1930s New York City know they could end up in far more danger than Viv if someone caught her in there. Should she try, she encounters a resounding "oh hell no" from the male performers. Not even a Push changes that, although if she keeps pressing the issue, a man may volunteer the "Harlem Below" lead-out.

Adelaide Hall can spare Viv a few minutes, although she's not as embedded in the life of the Cotton Club as the rest of the performers. She volunteers the first two bullets and provides the rest in response to questions or further prodding:

- She's toured the country and the world, several times now, but coming back to Harlem always feels like coming home. She's a Brooklyn girl.
- Mr. Madden lured her here with the promise of songs written just for her, but of course she completed her contract at the Apollo first. She's very proud of the work she did there on Chocolate Soldiers.
- Of the people she's performed with, Bill Robinson and Ethel Waters are her favorites so far--although Bill has a temper. Luckily, it's never been directed at her.
- Her situation is still hard sometimes, famous as she is. Two years ago, she and her husband

bought the nicest little place up north in Westchester County, New York. Her neighbors tried to evict her, and even tried to burn the place down, but they stuck it out. Sometimes her husband suggests they go to Britain, although it's not roses there either. She's enjoyed performing in London, though. She could see herself staying there.

- If asked about anything strange at Madden's, she notes that one really does one's best not to notice anything out of the ordinary. One works for so many kinds of people in this business, it's best just not to ask.

If Viv gets the impression from a few of the chorus line dancers that they might be willing to say a little more than Miss Hall, perhaps for a **Bargain** of smokes:

- When it comes to gigs, it's here, the Apollo Theater, and Connie's Inn if they want steady work. Other places will hire black performers, but not on year-long contracts. Madden knows talent, too, so you perform with the best here, like Miss Hall.
- Of course, he only hires dancers who match a certain type. For all the talk of "Jungle" here, you'd think a white audience would faint if they saw a dark-skinned girl in the chorus. "'Tall, tan, and terrific' that's his line."
- (alternate, "Harlem Below") You never know when Madden, Big Frenchy, or one of their lackies might pop up around here. If Viv wants to hear some stories, she should come by the basement where performers jam after the show. But for that kind of thing, well, they'd better not end up in print.
- (alternate, "Rooftops of Harlem") Only thing she'd be willing to say that's been off lately around here is the queerest feeling sometimes that she's being watched. And not by Frenchy's guys. Once when she was walking home after a show, she looked up and saw a strange sparkle or a flash on the roof of the apartment building next door... just for a second, then it vanished.

Getting into Madden's office requires

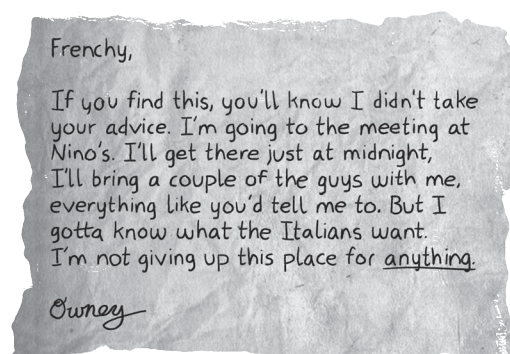
**Lockpicking**, but the results from Viv's **Stealth** test give her the privacy to do so. The performers would really rather not know anything she gets up to, and give her plenty of space when she's not

engaged in talking with them.

Madden's wood-paneled office has the lived-in look of one used continuously for over a decade. He keeps it organized neatly, but the seat cushion bears an indentation from long use by the same person. A smell of cigar smoke permeates the room, even though the ashtray's empty.

**Evidence Collection:** In the top right-hand drawer of the desk, she finds an unsealed envelope labeled FRENCHY and two notes, crushed and carefully reflatened.

(core, "Underworld Summit") The FRENCHY envelope contains the following letter, dated either tonight or tomorrow, depending on the appropriate time frame for the finale:



The word "MADDEN" is scrawled across the top of the first note, which bears a crude sketch of a hand with a stiletto thrust through it.

**Streetwise:** This is the sign of the "Black Hand," an Italian organization known to prey on other Italians during the first few decades of the 20th century. From what Viv knows, the Black Hand hasn't existed in years and only ever targeted Italians, not Irish like Madden. The second note reads:

*If you know what's good for you, Madden, get out while you still have a chance. This is our turf now. You think the Mad Dog was dangerous?*

**Evidence Collection:** the handwriting on the threatening note matches those she found upstairs in the Fantasia Lounge in "Checking the Books."

If Viv spent a Push of **Reassurance** and Madden brought her back here, he'll show

her the notes and tell her his determination to go to a meeting with the Italians, against Frenchy's advice. He tells her the time and location of the meeting--midnight (tonight, or tomorrow if this occurs early enough in the scenario) at Nino's, a grocery at 132nd and Park. He won't bring her with him, but tells her she might be the first to get a heck of a story if she's on the scene.

Should Viv decide to slip up to the roof, she'll find Madden's pigeon coop, a testament to his nostalgia for his teen years racing fancy pigeons, and running the cut-throat Gopher gang.

### THE EAST RIVER BODY

**Scene Type:** Pipe

**Lead-Ins:** The Frenchy Connection, Mobsters Gone Missing, The Cotton Club

**Lead-Outs:** The Cotton Club, Cherchez La Femme

Viv may head down to the city morgue at Bellevue (see Cthulhu Confidential, p. 173) to view the decapitated body which came out of the East River. With a little **Flattery** or **Bargain**, the coroner will readily talk to her about the body as a medical curiosity. He's a little surprised nobody from the newspapers has come before. He volunteers:

- They still don't have a head for the body. Someone out on a boat saw the body floating under a pier, and dredging the area didn't turn up anything else.
- At first it looked like a pretty ordinary boating accident, probably a propeller, though if it was an accident someone should've reported it. The only thing which made him look more for a cause of death was the strange way the neck looked, almost as though whatever cut off the head sealed the neck behind it.
- He started the autopsy thinking he might find out what did that to the neck, but nothing about this body makes sense. He doesn't see how it could've happened after death, but he's never seen anything like this in life either. The man's heart was where his spleen should be, his gallbladder was under his right shoulder, all of it wrong, although at least still in the torso. Some of the organs show signs of violent trauma, so he thinks it happened around time

of death, but he can't prove it. If Viv checks with either her **Medicine** source, Louisa, or her **Biology** source, Nettie, they can back up his analysis.

- (alternate "Cherchez La Femme") It wasn't a robbery, because they found the sap's wallet in his pants, complete with \$10 and his identification. The name on the ID was Mickey O'Malley, though without a head they can't quite prove it. A lipstick stain on his collar suggests he might've been out with a lady, but that's up to the police to figure out.
- (core, "The Cotton Club") Frankly, he finds it more than a little fishy that this guy worked at the Cotton Club, but she can't quote him on that - he's got a wife and kids to think of.

If Viv wants to see the body for herself, the coroner leads her into the same frigid room which she may have visited in "Fatal Frequencies" (Cthulhu Confidential, p. 197). Sliding out the shelf, he uncovers the body and peels back the flaps of skin which remain unstitched. If Viv got an Advance on "Seeing Tony's Corpse," she gets a +2 on the following test.

The coroner eagerly points out all the misplaced organs and gestures to where they ought to be, explaining, too, why natural functions such as digestion shouldn't work in a body like this.

### HEADLESS, OPEN, AND FISHY

#### Stability

**Advance 9+:** You find yourself able to push through the horror and find the fascination of seeing a human interior so different from the diagrams Louisa showed you in her nursing books. Earn Edge 4 "**Holding It Together.**"

**Hold 4-8:** Whether its the complete lack of a head, the open chest, or the fishy smell, you find your legs shaking, but you white-knuckle your way through it.

**Setback 3 or less:** This horror strikes a deep note.

**Extra Problem 12, "Unnatural Forces."**

## HARLEM BELOW

Scene Type: Core

Lead-Ins: The Cotton Club, Mad Dog's Widow,

Lead-Outs: Underworld Summit, Cherchez La Femme, The Cotton Club

In the pre-dawn hours, as the Cotton Club's second floor show winds down, performers completing their routines drift across the alley, through a door, and down the stairs into the basement of Lennox 646. There, musicians test out new improvisations, dancers massage tired limbs, mouths drag on hand-rolled joints, and everyone chews the fat about the latest news of Harlem, the entertainment industry, and their employer. Compared to the whites-only space next door, this hangout exists as a place for black expression, where performers can relax without facing exclusion, or the fear of causing an offense which would lead to their dismissal or worse.

By opening the door and walking down the stairs into the basement, Viv reintroduces elements of the Cotton Club. She may feel like an outsider as the piano pauses, heads turn, and conversation quiets. In developing her **Streetwise**, she's become aware of the potential threat she brings into black spaces--as with any group of subjects she might interview, she could use her column to threaten their employment or safety. But more than that, everyone in the room is aware that if they angered her, and she called the authorities' attention to their existence as a group, the police could use any number of pretexts to lock them up--depending on their level of deference or whether they paid a bribe to be left alone.

By making a Push with **Reassurance**, or succeeding at a Difficulty 5 Quick Test with **Cool**, Viv finds connections between friends she's made through previous stories and some of the performers here. A regular use of **Reassurance**, if succeeding the **Cool** test, assures the group that she hasn't come to write some kind of expose or tell-all about their group, and that she's chasing a completely different kind of story. By succeeding, Viv does not automatically become a trusted member of the group, but she gains just enough rep for the others to relax around her and warm to her

questions.

Failure does not earn her eviction, just careful words and coldness. The group would rather she grew bored and left of her own volition. They talk about families, children, stops on Hall's tour, and the subjects any group of longtime friends and insiders might discuss when spending an evening together. (alternate, "Cherchez La Femme") As she eventually leaves, someone remarks about her that she's the second white woman to come by lately looking for some kind of extra dirt on Madden.

In response to uses of **Oral History** about Madden, the Cotton Club, and any weirdness, a man the others call "Dizzy" (Gillespie) volunteers the following tidbits:

- Most of the time, Madden keeps things on the level. You play over at Connie's Inn? Well, you ask Mr. Louis Armstrong about the time a man with a gun showed up at his gig in Chicago and told him he'd be playing at Connie's that weekend. Madden has a little more...tact...when he squeezes.
  - Something put Madden on edge in the last week or so, though. A couple times, just before the club opened, little kids showed up with notes they said were for Mr. Madden. When the second one came, Big Frenchy collared him and took him to Mr. Madden's office. Poor kid came out sobbing with a red ear. All he'd say was that a white lady gave him a nickel to deliver a letter to Mr. Owney Madden. Miss Hall gave him another nickel and told him to buy himself a bunch of sweets.
  - (alternate, "Cherchez la Femme") Actually, there was a white lady who came down here a couple weeks back, maybe. She wore one of those stylish veils that cover your face with just enough mesh your friends don't recognize you in the street. Hers had little silver sequins hung on it, like mirrors. She wore a strange mirror bracelet too. She didn't say much, mostly stood around and smoked. Gave them the creeps.
- Lena (Horne), a girl of no more than 17, whom Viv recognizes as a one of the featured dancers in Hall's act, adds the following:
- (core, "Underworld Summit") Before the club opened, she went upstairs to get a pair of slippers she'd left when rehearsing. When



she was behind the curtain, she heard Madden and Big Frenchy fighting. Scared her so bad she couldn't breathe, she didn't want them to notice her. (Hall and a few others break in with comforting statements.) It was over whether or not Madden himself should go a meeting with some Italians. The meeting's supposed to take place at midnight tomorrow. Frenchy thought it was a setup, Madden thought he had to go or he'd look like a coward. Frenchy said something about not being able to protect him over a grocery full of Italians with a laundry full of Italians next door.

### Another Route Into The Cotton Club

If Viv would rather only investigate behind the scenes at the Cotton Club, and has already gotten Lottie Coll's tip about the basement hangout, she may make the "Slipping Backstage at the Cotton Club" test from the 646 Lennox location to slip through the alley and into the lower level of the Cotton Club.

#### CHERCHEZ LA FEMME

**Scene Type:** Alternate

**Lead-Ins:** Mobsters Gone Missing, The East River Body, Harlem Below

**Lead-Outs:** Underworld Summit

Through the second half of the scenario, in particular, Viv picks up clues about the involvement of a woman. If she has met Lottie Coll, or simply learned enough about her, she may soon deduce that the woman involved is Lottie. If so, move to the test "Breaking Into Lottie's" or any of the player's ideas for how she might locate Lottie.

However, she may only know some of the following facts, such as:

- Ricky met a woman who came out of the Fantasia Lounge the night he and Jimmy disappeared. A woman was likely with Mick O'Malley ("The East River Body") on the evening he died.
- Ellie's resentful "date" recognized her by a strange mirror bracelet.
- A woman with a strange mirror bracelet and veil visited the Lennox Street hangout.

- A woman hired children to take threatening notes to Madden, purportedly from the Italian mob. The same person who wrote the notes Viv found at the Fantasia Lounge, purportedly from the Irish mob.
- A woman knelt on the rooftop overlooking the Cotton Club long enough to leave marks from her skirt.

As in many a mystery novel, following up on these leads may require doubling back to try some **Oral History** on persons she consulted earlier. If the player is unsure how to proceed, the GM may need to review those who might know. Information she can get from various sources:

- The Fantasia Lounge women, including Nora, will confirm that Ellie wore a strange mirror bracelet every night. She was still working there when Jimmy and Ricky disappeared but left just after. She lived nearby, for sure, as she never walked down to the train station with them. The kids who hang around the neighborhood might know where she went.
- Riley and other teens who hang around (and work as numbers runners in) the blocks near the lounge also recognize the woman with the mirror bracelet. That's Miss Coll. Their parents always told them keep clear of her - she had a crazy husband who got himself killed. Bad news. She dyed her hair blonde recently, took to wearing fancy dresses and going to that lounge, but it's not the first time she's done strange things. Sometimes they seen her up on rooftops of buildings she doesn't even live in.

Viv may get Lottie's building number from the teens or look up her address with **Library Use**, which also results in the clippings about Lottie's marriage to Coll, and Coll's trial. Whether Viv intentionally plans to visit Lottie, or to break in while she's out, Lottie ditches her apartment near the end of the scenario, perhaps because she's seen Sal's men on the block more and more regularly.

## BREAKING INTO LOTTIE'S

### Stealth

**Advance 5+:** You evade both neighbors and Sal's lookouts, get a moment of privacy to use Lockpicking, and can conduct a thorough search of the apartment.

**Setback 4 or less:** Sal's men have already been working on their own theory. A lookout posted to keep an eye on Lottie's spots you breaking in. Just as you complete searching the place, three of Sal's guys throw open the door and make you **"Prove You're NOT the Woman."**

## PROVE YOU'RE NOT THE WOMAN

### Cool

**Advance 3+:** You convince them that while they're right about the timing sure seeming coincidental, you actually were looking into this yourself. But you see they have it well in hand, so you'll leave them to it. They warn you not to show your face around this neighborhood again.

**Setback 2 or less:** The Italians bring you back to the Fantasia, where Sal keeps you upstairs until it's time to be a **"Guest to the Italians."** The women working at the Fantasia avert their eyes as Sal's men hustle you in the back door.

- (core, "Underworld Summit") A diary. Today's entry: "Finally! I thought Sal would never take the bait, even after Tony. They're meeting Madden at midnight at the grocer's on 132nd! If this goes right, the Italians will destroy everything that SOB's ever built."

– **Streetwise:** With a little work, Viv identifies this as the two-story Italian grocery at 132nd and Park.

If Viv chooses to read the diary, she also learns the following:

- The basics of Lottie's backstory from "The Story So Far" and "Summoning a Hound," including how she goes about Hound and diverting its focus.
- As Ellie, she lured Ricky and Jimmy to their deaths under the pretext that Tony'd sent her to tell them something was going down at the lounge, and they should wait for his signal from the rooftop. Then she called the Hound, and blocked the door.
- She'd used the same rooftop to send the Hound at Tony, after it became apparent Sal wasn't going to just blame the Irish and start a mob war.
- When that didn't work, she tried baiting Madden with the notes, and picking off one of his men who was too new to recognize her. That involved getting up close when the Hound killed, and she didn't like it.

Going over Lottie's apartment with **Evidence Collection**, Viv finds the following objects of note:

- Photographs of Mad Dog Coll as a young man, and of him with Lottie on the mantle. A pair of mirrors over the mantle and across the room make the place feel eerie.
- Sketchbooks. Some are full of stylish fashion sketches and dress designs. Others appear to be sketches of swirling darkness, or white smoke drawn in negative space with charcoal. Some contain strange, elongated heads of something inhuman.
- An empty binoculars case.

## UNDERWORLD SUMMIT

**Scene Type:** Core

**Lead-Ins:** Mobsters Gone Missing, Harlem Below

**Lead-Outs:** Hound Unleashed

If Viv needs to find the actual location of either “Nino’s” or an Italian grocery next to an Italian laundry, she can use **Streetwise** with local kids, performers, or those at the Cleopatra or Fantasia. Poring over a map also works.

The grocery halfway up the block at 132nd and Park sits directly opposite an elevated track, and its customers feel pinned between the thunderous rattle of trains, and the roar of the industrial washing machines next door. Although the worn sign painted across its front simply reads “Grocer,” locals call the place “Nino’s” after its proprietor. In spite of convention, probably as a bargain to avoid paying for protection, Nino and his family don’t occupy the second floor. If neighbors notice men coming and going from the location late at night, well, they know better than to say anything about it.

**Streetwise:** Getting into a meeting like this under your own power is neither possible, nor desirable. But if you can’t, neither can Lottie. Your best bet to solving the problem is staking out where you think the next hit will come. Maybe you can stop her, maybe you scoop the next big mob assassination, maybe... better not to think of the other outcomes.

If Viv had a head start with Madden’s information, she may have had time to scope out approaches to the grocery. Either way, her **Photography** skill gives her the background to appraise places where one might have an excellent view of the grocer’s store. From **Evidence Collection** on Harlem’s rooftops, or reading Lottie’s journal, she knows that the killer prefers high places when possible. The elevated track next to the grocery offers nowhere for a killer to lurk, but the railroad bridge tower at the end of the block, where the train bends off to cross the river, looks ideal...

Arriving any time after 11, Viv spots Lottie, a crouched figure on the bridge’s maintenance walkway, outlined by the nearly-full

moon. Viv may use the elevated railway for cover until she gets to the tower’s base. The walkway can be reached by an open metal staircase, which twists back and forth. If Viv decides to ambush Lottie, use **Preparedness** in the test below to decide how well it works.

## BECOMING ONE WITH THE SHADOWS

**Stealth**

**Advance 7+:** Lottie’s intense focus doesn’t leave the grocer’s until you’re perhaps ten feet away from her. Earn Edge 9, “Perfect Balance.”

**Hold 4-6:** Lottie doesn’t spot you until you turn onto the flight directly below her level.

**Setback 43 or less:** Lottie sees you coming from the moment you set foot on the stairs. She’ll monologue as you approach, but you don’t have a prayer of fighting her.

Lottie’s monologue revolves around themes Viv may have heard before, or learned in her diary. She blames Madden for taking away her true love. She saw Coll as her key to power, but she brought him the real power, the power of her father’s stone and what it calls. She wants to destroy Madden; not just kill him, but use the Italians to destroy everything he loves. She’s waited for just the right moment to start a mob war.

When Viv reaches her level, Lottie pulls a matchbook from her pocket, flips it open, and brings it toward the stone. Viv notices strange sigils on the inside of the matchbook.



## STOPPING LOTTIE

### *Fighting*

**Advance 9+:** You subdue Lottie and manage to pry the objects out of her hands: a strange stone, and a matchbook covered in sigils. You also have the opportunity to remove her bracelet, if you choose to do so. An impulse tells you to throw them in the river and be rid of them. If you do so, move to the Denouement (p. 35) and describe what you do next with Lottie. If you hold them together, a Hound manifests itself anyway.

**Setback 8 or less:** You make your best effort, but Lottie quickly manages to use the strange things she holds to summon the Hound. **Scene: "Hound Unleashed."**

## SEEING A HOUND MANIFEST

### *Stability*

**Advance 11+:** Knowing that it exists somehow doesn't frighten you, since Lottie controls it. You know who you have to stop. Earn Edge 10 **"All Too Human."**

**Hold 4-10:** The same terror which floods your brain prevents you from fully registering the implications of anything but a predator suddenly existing where one didn't before.

**Setback 3 or less:** Gain **Problem 13, "From Another Dimension."**

Move to "Hound Unleashed", p. 34.

## GUEST OF THE ITALIANS

**Scene Type:** Alternate Finale

**Lead-Ins:** Cherchez La Femme, Underworld Summit

**Lead-Outs:** Hound Unleashed

If the Italians have brought Viv, they explain that they'd like to clear a few things up with Mr. Madden before they even think about letting her go. Their remarks indicate their train of thought runs in the following direction: they caught her at Lottie's place, thus Viv and Lottie have planned some kind of elaborate job on the Fantasia and maybe Mr. Madden got involved too. But they don't have all the pieces, so she's gonna sit tight and wait.

Shortly before midnight, they hustle her out of a car into the side door of a grocery by the elevated rail. Up on the second floor, they wait in silence, only broken by the occasional roar of the El speeding by, ten feet away.

Madden arrives, looking flushed and a bit hunted. If she is there openly, he seems confused by Viv's presence, particularly if he hasn't met her during the scenario. The Italian lackey who brings him up vouches that he and the two guys with him have been frisked. "He wasn't packing, they was." There's no sign of Big Frenchy. Just as things seem about to start, the sound of gunfire sends gunmen to the windows, and Sal and Madden both pull back toward the door. Someone switches off the light as the gunmen open the curtains.

Looking outside, you all witness a Hound of Tindalos, newly manifested from the corner of the grocery, wrapping its horrifying tongue around one of Sal's men. Men on the street and men throwing open the grocery's windows shoot at it. Their bullets appear to have almost no effect on the thing. After an agonizing ten seconds, through which Viv feels every heartbeat, it has finished its grisly task and seems to fade into the corner of a building.

## WITNESSING THE HOUND'S ATTACK

### Stability

**Advance 10+:** You find your focus on the humanity of the power behind this deadly monstrosity. It comes down to one woman's vendetta. Earn Edge 10 *"All Too Human."*

**Hold 5-9:** Your blood turns icy as you see the way in which it kills. But you've seen at least one body dispatched in this fashion and you grit your jaw enough to hold through it.

**Setback 4 or less:** Gain **Problem 13**, *"From Another Dimension."*

As you and those in the room react to the carnage, two men come up from the street, holding a struggling Lottie. They throw her to the floor, explaining that they couldn't get the thing that killed Vinnie, but they managed to catch her anyway. They note that she didn't have any weapons on her. Suddenly, she dives her hands into her pockets--Lottie doesn't need a gun. If the player decides to let the professionals handle it, take the Hold condition for "Disarming Lottie" and continue.

## DISARMING LOTTIE

### Fighting

**Advance 9+:** You get her pinned and wrest the items out of her hands: a strange stone, and a matchbook covered in sigils. You also have the opportunity of removing her bracelet, if you choose to do so. Take a +3 to Challenge *"Play it Cool Boys."*

**Hold 4-8:** You don't manage to get the objects out of her hands, but you distract her enough for one of Sal's men to do so.

**Setback 3 or less:** You attack so poorly half the men think you're her and go for you instead. She not only gets away, she manages to release a House while doing so. Lottie vanishes into the city, but the rest of you move to **Scene: "Hound Unleashed."**

If Lottie gets taken down before she can call back the Hound, her capture sets off an argument between Madden's group and the Italians about what should happen next. If Viv disarmed Lottie, she may pocket the matchbook and only hand over the rock, but if they get their hands on both, Sal takes them and suggests seeing what's up with the combination. Lottie's reaction depends entirely on whether or not she still wears the bracelet. If she still wears it, she taunts him with being too scared not to see what'll happen. If she's lost it, or Viv already had them take it off her, she pleads as hard as Viv for them just to throw the stone in the river and leave it alone.

## JUST PLAY IT COOL, BOYS

### Cool

**Advance 6+:** Whatever kind of story you're dishing out, Sal buys it. Earn Edge 11 *"A Persuading Lady."*

**Hold 3-5:** You implant enough healthy self-interest that he reconsiders.

**Setback 2 or less:** Sal scoffs at your fears. Surely this stone and matchbook couldn't do any real harm, right? Move to **Scene "Hound Unleashed."**

If Sal keeps it cool, the two groups go back and forth over the idea of killing a woman. Neither side wants to be the one to kill her, even though both seem fine with someone else doing it. If Viv has any Pushes left, she may spend one to suggest they forcibly commit Lottie to a sanitarium, perhaps the one where Viv knows a nurse. Otherwise, they show Viv the door and suggest that she consider very carefully anything about this entire situation which ends up in a newspaper.

Move to the Denouement.

**HOUND UNLEASHED****Scene Type:** Finale**Lead-Ins:** Underworld Summit, Guest of the Italians**Lead-Outs:** Coda

When a Hound manifests, it focuses its attention on the summoner, attempting to kill (and possibly consume) them and destroy the artifact used to bring it across gulfs of time and space. When summoning it, Lottie uses her mirrored bracelet to deflect that focus, and reflect a target into its eyes instead. After using its ghastly tongue to encircle and rip off a victim's head, it bores its elongated tongue inside the body and swirls it around in a strange and terrifying fashion. It then jumps again through a cornered space, half-thinking it has completed its mission...unless it has a real chance at the talisman which called it. The thing may be called a Hound, and its elongated body may remind one of a monstrous greyhound, but a vagueness, length, and extra-dimensionality of shape would never leave one believing it was a dog, or even a ghost dog.

**Above the Grocery**

The Hound may be summoned again by either Lottie, on a Setback from "Disarming Lottie" (p. 33), or Sal, if Viv fails at "Just Play it Cool, Boys". If Lottie still has her mirrored bracelet, she survives, and Sal meets a violent end. Otherwise the Hound knows Lottie by scent, and turns its furious focus on this being which has so often torn it through space and taunted it with strange and fractured images. Its hatred leads it to destroy her first, although it will return for the stone if the holder is unwise enough not to drop it and flee. Viv may make a Difficulty 5 Quick Test with **Fleeing** to get away from both mob and Hound.

**On the Railway Bridge**

The Hound manifests on the bridge silently, first as fog, then as a head and body leaping out from the cold steel of a girder. The world hushes. Only Viv, Lottie, and the Hound remain. At first, the Hound directs itself inexorably toward Lottie. But she flashes up her bracelet, twisting and swirling

it. The Hound pauses and redirects itself toward Viv, its long tongue lashing out. If the player ponders ways Viv may fight the Hound, **Evidence Collection** in the back of Viv's brain reminds her that whatever else may be involved, the thing went at Lottie before she used the mirror on it.

**FLEEING THE HOUND****Fleeing**

**Advance 8+:** You run fast and in a direction which takes you on a direction collision course with Lottie. Take a +2 of momentum to **"It's You or Lottie."**

**Hold 4-7:** You put Lottie between you and the Hound, but it won't stop for her. You'll have to lose your momentum, turn, and take her down.

**Setback 3 or less:** Lottie jumps off the walkway, on to the railroad tracks and tears off. The last thing you see of her are the backs of her sensible shoes and the flash of her bracelet.. Move to **"Grim Coda: Beheaded."**



## IT'S YOU OR LOTTIE

### *Fighting*

**Advance 8+:** Viv may describe how she overpowers Lottie. Whatever she does, she must smash the bracelet if she wishes to live. Then she may flee, or watch the Hound devour Lottie (use Witnessing the Hound's Attack from "Guest of the Italians" as a test if she watches.)

Advance 10+: Gain Edge 12, "*Reflective*."

**Hold 5-7:** You find yourself pinned under Lottie. You do not smash the bracelet. However, Lottie has not reckoned with the Hound's other senses. It knows her scent from so many tantalizing near-misses. It recognizes her as the one who holds the stone, the one it must destroy. And so, with the tongue's strange mucus dripping down on Viv, it devours Lottie on top of her, then leaps into the corner of a beam. Move to test "**Kiss of the Hound**."

**Setback 4 or less:** Lottie leaves you, hurtin, in the Hound's path as the tongue reaches down and begins to wrap around you. Move to "**Grim Coda: Beheaded**."

## KISS OF THE HOUND

### *Stability*

**Advance 11+:** You lived. No one will call that beast again, surely you must believe this. Gain Edge 12, "*Reflective*."

**Hold 7-10:** You remain shaken for days, but you eventually categorize and sort out the event as one of the many horrors you've seen.

**Setback 6 or less:** Gain Problem 14, "**Shattered Glass**."

## Denouement

For Viv, the story wraps as the player describes the fallout from the worst Problem card left in her hand. If she's avoided taking on Stability damage from the Hound, she may still have remaining tensions with either the Irish or Italians, and will need to avoid Harlem for the foreseeable future. Or she may conquer all, and write an engaging "I Worked at a 'Clip Joint'" piece which artfully avoids naming names.

Not too long after the scenario, Viv sees headlines coming through on the entertainment and crime pages which reveal the fallout of the situation: "Cotton Club's Madden to Set Up in Hot Springs" and "Owney Quits Cotton Club for Good."

## Grim Coda: Beheaded

If Viv suffered a Setback on "It's You or Lottie," narrate the icy, yet acidic feel of the Hound's tongue as it wraps around her neck. Viv may describe her last thoughts and how those involved in her life react to the horrifying discovery of her body by railroad workers in the morning.

Madden does not die that night, but the deaths of low-level Italian mooks and the non-appearance of Frenchy convince Luciano and the other higher-ups that the Irishman's gotta go. Soon after, he resurfaces in Hot Springs, where a fleeing Luciano will later be arrested at one of his joints.

If Viv survives, the scene closes with her on the bridge. The Hound destroys the stone, although she may find the matchbook, strangely burned, on Lottie's body. Move to the Denouement.

## ANTAGONIST REACTIONS

Trigger	Reaction	Setback	Hold	Advance	Extra Problem
A mark from the clip joint spots Viv (disguised or undisguised) on the street	Thinking he recognizes her, the man threatens to take her to the police and charge her of the money he's lost. <i>Cool.</i>	1 or less: Viv gives him everything in her purse to make him shut up and go away. Problem 15, "Skint."	2-5: Viv manages to convince him he could have made a mistake, but the scene on the street leaves everyone staring at her.	6+ Viv not only convinces him it wasn't her but earns an apology as well. Earn Edge 13, "Mouth on You"	n/a
Viv holds combination of "Sal's Suspicious" and "Who's Got My Money?"	Sal's boys take her to Marty's office, and Sal questions her intensely about the missing cash. <i>Cool.</i>	1 or less: Viv may appease Sal either by 'fessing up, paying it back, and letting him kick her out, or confessing her true identity, which worries him more and also leads to him kicking her out.	2-4 Viv still holds "Sal's Suspicious" but satisfies him that one of the missing men must have taken the money.	5+: Viv gets rid of both problems, and Sal apologizes for his jumpiness.	Problem 16: "Framing Shirley"
Viv fails "One of Sal's Gal's" while already holding Problem 2, "Sal's Suspicious"	A P.I. she recognizes from a former job follows her around for a few hours. Disguise.	2 or less: Sal sends a message through his men- he'd better not see her at his place again, and she should think twice before writing about what she saw.	3-5: Viv manages to stay in character but becomes far more self-conscious. Take Problem 18, "Always On."	6+: Viv easily stays in character and may discard "Sal's Suspicious"	Problem 19: "A Favor Owed"
Viv hasn't resolved Problem 9, "Cleopatra Regular"	A couple guys from the Ceopatra start following her down a dark street, assuming she can show them a good time. <i>Fleeing</i>	3 or less: Viv ends up in an awkward and unnerving conversation. She convinces them to go away, but takes on Problem 17, "Spooked"	4-9: Viv gets away from them but feels a little unsettled, knowing this could happen again.	10+: Viv easily darts down a couple of side streets, and brushes it off as she might other instances of street harassment.	n/a

# The Howling Fog Problem Cards

## PROBLEM 1

### Two Left Feet

After that embarrassing encounter, you find yourself constantly overthinking your movements. Take a -2 to your next Athletics test and discard.

## PROBLEM 2

### Sal's Suspicious

Already on edge about what's been happening to his people, Sal tells you he'll keep a close eye on you.

## PROBLEM 3

### Shaky Ground

A near miss on your first attempt leaves you thoroughly rattled at the thought of what might happen if one of Sal's security guys actually caught you. Take a -2 to your next **Cool** test and discard.

## PROBLEM 4

### Who's Got My Money?

At the end of the day, Sal's sharp accounting senses pick up on the missing bills. He lines up the entire crew and promises dire retributions if he figures out who took it. If you also hold or acquire Problem 2, solve with a Push of **Reassurance** or risk an Antagonist Reaction in the next scene or two.

## PROBLEM 5

### Distracted

Not taking the money feels great in the moment, but you can't help thinking about all the ways it could've come in handy. Your brain comes back to it at the most unfortunate moments. Take a -2 to your next General/Mental Test and discard.

## PROBLEM 6

### Tony On My Mind

You fixate on the contrast between his charming smile and the reflection of horror in his severed head. Discard after Taking Time to shake the image.

## PROBLEM 7

### Callous

Even though you just started, the others at the Fantasia Lounge find your seeming indifference shocking. You can't Push with Interpersonal Abilities on any of the lounge's employees until Taking Time to demonstrate some emotion, real or faked, about his death.

## PROBLEM 8

### Cahooting

A couple of Sal's guys notice you chasing after a strange man. Resolve this by convincing Sal (either through a Push or other impassioned argument) that you're not working an additional line.

## PROBLEM 9

### Cleopatra Regular

You convinced them you're one of them - now they want you to come back. Take Time to drop by the bar again or face an Antagonist Reaction.

## PROBLEM 10

## Risking the Gig

In chasing the mystery that's cropped up, you're putting your other story at risk. Take Time to put in a solid showing at the Fantasia Lounge, or next time you meet Sal he'll tell you he doesn't have time for girls who don't have time for him.



## PROBLEM 11

## Easier In Than Out

Sure, you make it in. But one of Madden's men notices you as you leave later.



## PROBLEM 12

## Unnatural Forces

*Mythos Shock*

Something wrong happened here, something unnatural. You can't shake the feeling that this happened to Tony as well.



## PROBLEM 13

## From Another Dimension

*Mythos Shock*

It moves, seemingly unstoppably, between dimensions. It shows little vulnerability to the forces of this world. What's to keep one safe? You can't destroy every corner.



## PROBLEM 14

## Shattered Glass

*Mythos Shock*

Your mind has broken into tiny fragments, like Lottie's strange bracelet. Putting them together will take some time, and you'll never be the same again.



## PROBLEM 15

## Skint

That money may have shut the mark up, but unless you resolve this, you're gonna be short on the rent and your landlady will get sore.



## PROBLEM 17

## Spooked

You worry about other unforeseen encounters you may have as a result of this investigation. Take a -1 to your next **General/Mental** test and discard.



## PROBLEM 18

## Always On

Take a -1 to the next test you make as you expend additional energy on not being Vivian Sinclair. If this happens to coincide with another Disguise test, take a -2 as you try to navigate your varied identities.



## PROBLEM 16

## Framing Shirley

You attempt to point out that you're not the only new girl around here backfires, convincing Sal that Shirley took the money. Next time you see her, she's got fresh bruises and one of Sal's men hustles her out the door. How will you resolve the damage you caused an innocent bystander?





# The Howling Fog Edge Cards

EDGE 1

## Gams and Grace

You float around the room, as though the tapped rhythm were a full orchestra. The glide stays with you. Spend for an extra die on a **General/Physical** test.



EDGE 2

## Step Lightly

Your footfalls sound no louder than your breath. Spend for a +2 on a **Stealth** test.



EDGE 3

## Like a Pro

Surrounded by a world you've never been a part of, you keep your head and your focus. Spend for a +2 on a **General/Mental** Test.



EDGE 4

## Holding It Together

You know you've gotten into something rough, but your brain sticks to the story. Spend to make a Push or for an extra die on a **Cool** test.



EDGE 5

## Kid on the Block

As long as you tip him, Riley, a boy of about 12, acts as an additional Source for you in the general vicinity of the Fantasia Lounge and Cotton Club. Riley describes himself as "in the numbers business." **Streetwise** knows he probably delivers bets and money, and does general errands for Harlem's numbers racket, a popular underground lottery.



EDGE 6

## Night Stalker

These are your streets. Spend for a +2 on a **General/Physical** Test.



EDGE 7

## Plucky

Your handling of the situation impresses those around you. Spend to make a Push.



EDGE 9

## Perfect Balance

You know everywhere your body will move next. Spend for a +2 on a **General/Physical** Test.



EDGE 8

## Spring In Your Step

You really pulled it off. Spend for a +2 on a **General/Manual** Test.





EDGE 10

### All Too Human

You see all the ways in which a Hound resembles a Tommy gun, all wielded by human agents to end other human lives, but no more than a tool. Spend to make a Push or counter a Mythos Shock.



EDGE 11

### A Persuading Lady

Your calm control over facts and narrative compels other to action. Spend to make a Push.



EDGE 12

### Reflective

You may view the world in new ways, but you know you will survive through them. Spend to make a Push or counter a Mythos Shock.



EDGE 13

### Mouth on You

You can talk your way into or out of anything. Spend for an extra die on a **General/Mental** test.





## VIVIAN SINCLAIR

*Investigative Journalist*

### INVESTIGATIVE ABILITIES

Accounting   
Assess Honesty   
Bargain   
Bureaucracy   
Cryptography   
Evidence Collection   
Flattery   
History   
Inspiration   
Locksmith   
Oral History   
Photography   
Reassurance   
Research   
Streetwise

### GENERAL ABILITIES

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

### STORY

Pad and pencil in hand, journalist Vivian Sinclair tracks down leads, grills witnesses, and turns in hair-raising stories of corruption, crime, and parts of the city's underbelly most would rather not see. Where a detective sees a case, Viv sees a story. She'll follow it relentlessly to its conclusion, even putting her life in danger to get at the truth.

### SOURCES



#### LT. JOSEPH O'CONNOR, Detective

Cop Talk, Forensics, Intimidation, Law, Streetwise

*His honesty and honor is bigger than his bulb nose. Lt. O'Connor serves as a valuable ally to shake up or question suspects.*



#### ASTELLE "STELLA" ABRAMS, Amateur Occultist

Architecture, Craft, Cthulhu Mythos, Occult, Theology

*A bohemian bombshell easily identified by her heavy kohl makeup, bangles, and robe-like dresses; it's no wonder Viv and Stella were once an item.*



#### ESTEBAN MANUEL ARAGON GONZALES, Explorer

Anthropology, Archeology, Art History, Geology, Outdoorsman

*A first generation Cuban immigrant, Esteban caught wanderlust early. He guides amateur archeological expeditions across the world and has found many mysterious idols.*



#### ANETTE "NETTIE" RICE, Professor

Astronomy, Biology, Chemistry, Languages, Physics

*In her opinion, journalism could use a generous dose of the scientific method. Clad in tweed and over-caffeinated, she's here to help.*



#### LOUISA REYNOLDS, Nurse

Medicine, Pharmacy, Psychology

*Viv's third cousin is a stern, no-nonsense woman in her mid 40's. While neither a doctor nor psychiatrist, she's absorbed a vast amount of knowledge of medicine.*