

TRAIL OF CTHULHU

SOLDIERS

OF PEN AND INK

BY ADAM GAUNTLETT



Pelgrane Press

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TRAIL OF CTHULHU

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Soldiers of Pen and Ink

A *Trail of Cthulhu* scenario set during the Spanish Civil War.

Hook

The protagonists, sponsored by the Paris-based political organisation BNVS, have come to Spain to shoot a documentary on the war, and find themselves marooned in Madrid. One of their team goes missing, and their literary colleagues say it's pointless – even dangerous – to ask what happened to him. In a war of competing ideologies, unorthodoxy can merit the death penalty, but is this Communist oppression or something more sinister?

HORRIBLE TRUTH

The scenario is assumed to take place in late 1936, shortly before the November Siege begins.

The protagonists are caught up in a three-way conflict. On the one hand there are the intellectuals, people like Dos Passos, all of whom are supportive of the war against Fascism but are conflicted as to how it is being fought. They support the Republic but not necessarily the Communists. On the other hand there are the Soviet political and military advisors whose support is crucial to keep the Republic going, and whose constant hunt for Fifth Columnists and ideological traitors may well have caused their friend's demise.

The third is a small group who have embraced the ennui mneme that is Hastur, and are willingly sacrificing themselves to bring it into greater circulation. This group no longer have faith in Republic or Rebel, Communist

or Fascist ideologies, nor do they believe in the superiority of intellect over instinct. To them, it's all instinct now. Though not an organized cult in the usual sense, they are all working towards a common goal: subsuming Madrid into Hastur, with each ritual suicide bringing that goal closer to fulfilment. If they succeed, then Madrid and eventually all of Spain will fall, but not to Franco's Fascists.

Members of this group, the Disaffected, all claim to have gotten their ideas from things that do not, in fact, exist; at least, not in the traditional sense. The items they describe are elements of the mneme, and draw power from it. Some Disaffected say they saw a film that inspired them, or claim to be following the dictates of a radio personality, or a book. This propaganda is being spread by a triumvirate of creatures who have surrendered their humanity to the mneme and now work to bring Hastur back to the world of men, resurrecting His city of Carcosa in the process. The protagonists will need to find a means of dealing with this propaganda.

One possible method is to combat lies with truth, becoming soldiers of pen and ink by pushing their own version of the facts out onto the public stage, spreading Hope to combat Hastur's ennui. However this method has its own perils, since whatever they put out probably isn't going to be ideologically correct, bringing them into conflict with the intellectuals and the Soviets. If they go this route, they will need to tread carefully, or they too might be disappeared in the name of thought purity.

Historical Note

While this scenario is set during the Spanish Civil War, it should not be taken as an accurate history of the Siege of Madrid. Some events have been conflated, locations have been shifted or invented, and other alterations have been made as needed. Any historical inaccuracies are the invention of the author.

SPINE

This is as follows:

Where is Ramon?

The protagonists are introduced to the central dilemma during an artillery barrage, as they flee from their hotel rooms under rebel shellfire. Their colleague and interpreter is not with them; although he was there at the hotel the night before, he is not among the group of evacuees. Introduces central intellectual figures, including Hemingway and Dos Passos.

Leads to: *No Such Person, The Disaffected.*

Intellectual Giants

This scene assumes that the protagonists follow up with Hemingway and/or Dos Passos. Hemingway is dismissive; Ramon was clearly up to no good, or he wouldn't have been arrested. Dos Passos is more concerned, but cannot confirm Ramon's current whereabouts.

For Whom the Bell Tolls

This scene covers the Hemingway subplot and his role with the Disaffected. He is slipping under the control of the

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Introduction

Author; the protagonists can save him if they intervene.

Adventures of a Young Man

This covers the Dos Passos subplot and his role in the fight against the Disaffected. The Thought Police have him in their sights; unless the protagonists intervene, he may be taken out of the picture.

No Such Person

The protagonists follow up through official and possibly unofficial channels, but are stonewalled. Ramon has effectively ceased to exist. However their intervention provokes an antagonist response from Koltsov, the Russian liaison and unofficial military attaché. He knows about the Disaffected, but believes them to be part and parcel with the Fifth Column and the Fascists. Depending on protagonist reaction, Koltsov could be an ally or a menace.

Leads to: *The Disaffected*, *Life in Madrid*.

Their Master's Voice

Through information obtained in *No Such Person* the protagonists go to a military hospital, where victims of the Disaffection are being treated. Potentially the first encounter with the Radio Announcer.

Opening the Door

Antagonist reaction, as Hastur's influence begins to overtake the hospital, replacing it with the Disaffected version. Protagonists will need to escape quickly; fight can't help here.

Back to School

The protagonists follow up links to Theo Gettel at the University of Madrid, and have the opportunity to learn more about the Hastur mneme. This can link with the other *Educational Opportunity* optional scenes.

The Disaffected

The protagonists encounter the Disaffected and see their new vision for Madrid. This antagonist group is not a cult in the strictest sense, but their activity is causing a build-up of ennui that Hastur will use to break down Madrid and replace it with the God's version, as shown in *A Hell on Earth*. Introduces the Author, the Radio Announcer and the Projectionist, each with their own contribution to make to the ongoing corruption.

Leads to: *Life in Madrid*, *A Hell on Earth*, *The Final Push*.

The Printworks

The protagonists follow up on the Author's plotline, in which Hastur-infected books are being distributed all over Madrid. These books are being created in the Printworks, and one means of weakening Hastur's grip is to shut that down.

Radio Chained Madrid

The protagonists follow up the Radio Announcer's plotline, in which infected radio broadcasts are spreading Hastur's message via an unofficial station. Shutting down that station is the protagonist's goal.

Kinematographer

The Projectionist's plotline, in which films promoting the Disaffected point of view are shown via mobile, temporary cinemas. This is potentially the most difficult to deal with, but counteracting the Projectionist's message is the protagonists' goal.

Latitudes of Acceptance

Introduces a potential weapon for the protagonists. They could fight back by disseminating propaganda of their own, counteracting the Disaffected message.

Introduces the Politics mechanic. The difficulty will vary depending on previous scenes: did they save Dos Passos and Hemingway, and have they Koltsov on their side?

Joining the Enemy

The Disaffected message may strike a chord with a protagonist. This scene takes them further into the Disaffected group, showing the protagonists the ennui-laced dream that inspires the Disaffected.

The Thought Police

Potential antagonist reaction, in which Hastur's Byakhee enforcers act directly against the protagonists.

Life in Madrid

The protagonists delve deeper into events in Madrid, and discover pockets which the Disaffected have completely overwhelmed, as well as other areas which are resisting. Their role here is to uncover the Disaffected cells within Madrid and deal with them, before important parts of the city are overwhelmed. Introduces the bullring which later features in *A Hell on Earth*.

Leads to: *The Disaffected*, *A Hell on Earth*, *The Final Push*.

Aerial Assault

During an air raid, the protagonists are forced to take shelter and encounter a group of Disaffected hiding listening to the Radio Announcer. This either gives the protagonists a chance to fight back, or provides antagonist reaction.

Educational Opportunities

The protagonists learn of a Disaffected cell operating at the University. The protagonists have a chance to fight back or to refresh their Politics pools, if they can deal with the Disaffected first. The Author features in this scene.

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Soldiers of Pen and Ink

Market Day

The streets of Madrid are choked with sheep. Peasants have fled the battlefield with all their possessions and are seeking safety in Republican territory, but the Projectionist is using their images in his own kinotographic nightmare. If the protagonists act quickly, they can stop it from gathering their memories to use in his psy-war.

Ramon!

The protagonists catch a glimpse of their former friend, now a member of the Disaffected.

A Hell On Earth

The effect of this scene will depend on success in previous scenes. Hastur's ennui has taken over portions of Madrid, and in those portions his version of the city has completely replaced the Madrid that the characters knew. People huddle fearfully as the Thought Police fly overhead, while the captive masses are being herded towards the bullfighting arena, there to be exterminated. The protagonists' role in this scene is to escape, preferably with as many rescued civilians in tow as possible. They may also take the opportunity to comprehensively defeat the Projectionist, Author or Radio Announcer, since this is Hastur's country, where they are physically vulnerable.

Aerial Assault

This and the other optional scenes in this series mirror previous activity, but with Hastur's influence colouring the scene. May involve antagonist reaction (Radio Announcer, Thought Police).

Educational Opportunities

This and the other optional scenes in this series mirror previous activity, but with Hastur's influence colouring the scene. May involve antagonist reaction (Author, Thought Police).

Market Day

This and the other optional scenes in this series mirror previous activity, but with Hastur's influence colouring the scene. May involve antagonist reaction (Projectionist, Thought Police).

La Fiesta

In the bull ring, those who haven't fallen in with the Disaffected are exterminated first; the Disaffected will be killed later. The silent ranks of the Disaffected watch as the victims – which may include Hemingway, Dos Passos, Koltsov, and other important NPCs – are led to the slaughter. In this scene the protagonists have the chance to rescue the victims, but may encounter Hastur directly.

The Final Push (Conclusion)

In this scene Fascist forces strike at the Casa de Campo, as part of an assault intended to carry Madrid by force. The Republican government has already fled, and things seem hopeless. The protagonists may have rifles shoved in their hands and be ordered to the front, but it is at this point that the effect of their previous efforts is seen. If they spread enough Hope, rescued enough people or otherwise successfully combated Hastur's ennui, then Madrid does not fall to Hastur's mneme. The remnants of Hastur's forces may attempt a final strike at the protagonists, if they have the strength.

THE HASTUR VIRUS

This section discusses the role of Hastur in the scenario. It takes a slightly different approach to the Unnameable, which needs to be understood for the scenario to make sense.

The mneme as a concept was formulated by the German researcher Richard Semon, who committed suicide shortly after Germany's defeat in the Great War. His work is in print in English at the time of the scenario, as well as in Semon's native language. He took his title from the Greek

goddess of Memory, arguing that there were parallels between the reproductive powers of heredity and the reproduction of memory. This scenario presumes that Hastur is a mnemetic creation, brought about by a particular kind of external stimulus, as yet undetected by science. As Semon put it, "it is possible that energies which have hitherto escaped our observation may produce synchronous excitations in organisms, and thereby also act engraphically."

Semon's thesis is encapsulated in his book *The Mneme*, published in English in 1921. It is not this scenario's intention to reproduce Semon's thesis in full. In any case it is being adapted for a work of fiction, and so what is written here will never completely represent Semon's work. However a bowdlerized synopsis is as follows:

There is an external stimulus that affects an organic body, accompanied by a physiological change in that body. The initial effect on the organism is an irritation of the nerves (the immediate sensation), followed by an effect on organs far removed from the initial effect (muscle and gland action), which further has an effect at a cellular level. The initial stimulus may be of short duration, but the after-effects may linger for some time. Further it is never a question of one cause, one effect, but rather one or more causes, in combination with all other relevant factors present at the time, producing at least one and probably several effects. These effects permanently change the organism, a process that Semon called engraphic action, "because a permanent record has been written or engraved" on the organism.

Any given organism is bound to have thousands upon thousands of engrams, the collective store both of all the cause-and-effect actions that have taken place over the course of the individual organism's existence and also of all the inherited engrams built up over the lifetime of the species. "The phenomena

The Hastur Virus

resulting from the existence of one or more engrams in an organism I describe as mnemetic phenomena. The totality of the mnemetic potentialities of an organism is its Mneme.” Moreover every organic creature is constantly bombarded with changing stimuli, often interconnected. “A thunderstorm produces simultaneously photic, thermal, acoustic, mechanical and numerous other stimuli affecting those organisms with whose energetic situation it interferes. Often various stimuli simultaneously affect the same organism, and we are unable to trace their relations of origin. Such a coincidence we describe as fortuitous.”

It is possible, through manipulation of the stimulus, to provoke an engram that is otherwise completely uncharacteristic of the organism. Semon used the example of the caterpillar which only makes one cocoon in its lifetime, but which can be manipulated into repeating the process again and again, whole or in part. It is also possible to provoke an engram reaction through stimuli that are related to an original incident in the distant past – say, a smell that is evocative of a particular event, time or place. Finally, Semon used the example of the Planarian worm, a creature that can rebuild itself a body from a sliced segment of the whole, to posit that the engram is encoded at the cellular level (so one cell contains the entire engram stock), and in fact is probably much smaller than a cell. A minute scrap contains all the engram information of the whole being.

The Hastur mneme is an engram present in most of humanity, whose effects are limited such that most of the time the engram goes completely unnoticed. The original stimulus is long since forgotten, remembered only at the cellular level. In some cases humans are exposed to Hastur-related stimulus, causing the activation of the engram. Continued direct exposure to the Hastur stimulus provokes and multiplies the engram reaction, which in turn will eventually

cause changes at the cellular level. These changes make the subject more sensitive to stimulation of the engram, further causing cellular changes, and so this goes on in a repeating loop. Essentially it acts as a kind of virus, reproducing by transmission from host to host, and the mnemetic reaction needs to take place quickly as the cellular changes are often fatal to the host.

According to report, it is possible to strike a bargain – the Unspeakable Promise – with Hastur, which essentially gives the Old One use of the bargainer’s body in exchange for favours. This is not entirely accurate. The report is in fact describing what will happen to a human through increased stimulation of the engram. There is no bargain; it is the natural result of exposure. Eventually the mneme completely overwrites the host, either destroying mental capacity (the subject is permanently caught in a mnemetic feedback loop) or so warping the cells that the subject is no longer human.

Moreover humans seem driven to stimulate the engram once an initial stimulus activates their own, long-dormant mneme. This is why so many copies of Hastur-related propaganda and images, such as the play *The King in Yellow*, are spread by non-cultists. The engram encoded in their cells forces them so to do, though whether this is because it causes a memory of pleasure, mitigates a memory of pain, or otherwise affects them is impossible to precisely determine. It almost certainly is a combination of many different memories, forcing them to act as they do. In some cases, they may not even be conscious of their actions or of the result; they act from instinct, not forethought.

Mythos scholars disagree as to why this should be so. Of the current theories, the most popular is that of Theo Gettel, currently of the University of Madrid, who posits that whatever the original Hastur stimulus may have been, it is

long since extinct. However it is trying, whether consciously or not, to recreate itself through us, and the constant stimulation of the engram is nothing less than a prolonged experiment with one aim in mind: the resurrection of Hastur, through humanity’s cellular structure. Gettel’s is not the only view; there are those who argue, for example, that the stimulus is actually a form of radio wave transmission from somewhere else in the galaxy, and that this is an attempt by an alien entity to travel beyond its own planet by piggybacking on the cells of other life forms. Other theorists have other opinions, but this is a branch of research with a high drop-out rate. Those who get too close to the stimulus usually lose all interest in science; their original goals forgotten, they work to other ends.

As the effect of engram stimulation is to provoke a memory reaction, it is likely that those who deal with Hastur are being fooled by their own minds: they see what they think they ought to see, thanks to a millennia-old memory encoded within their cells. For when the enemy is as insubstantial as thought, scholars cannot take their own senses for granted: they too may be infected by the Hastur mneme, and all that they see or seem “is but a dream within a dream.”

Thus the Byakhee is not an independent creature with a will of its own. It is an element of the larger mneme culture, and can be ‘summoned up’ less by an occult ritual and more through the increase in the strength of the mneme caused by the concentration of the ritual casters. There is no difference between the Byakhee and Hastur. Hastur and the Byakhee are one and the same, complex creations brought about by the same many-trillion-times-over replication of an ancient mneme process.

A Byakhee can therefore form itself seemingly out of nothing, coalescing in shadow. It is the embodiment of the mneme, and as such is a super-transmitter of the virus. To use an analogy: if a human

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is a 'stimulus transmitter' with the power of, say, a radio tower, then a Byakhee is also a stimulus transmitter, but with the equivalent power of the Sun. This is why it is so uncomfortable for a human to be in close contact with a Byakhee, why their description of the creature is so confused and contradictory, and why the instinctive reaction is that they are "something I cannot, and must not recall." Unless the human is in perfect sync with the Hastur mneme, when the stimulus is transmitted at that magnitude of power it causes physical pain to humans.

In game, this means that unless the human has Stability 0 or lower, they suffer physical damage until either they die or lose sufficient Stability. This is also why, in the scenario, Byakhee are referred to as the Thought Police, for unless the human observer is thinking the right thoughts they suffer untold agonies when Byakhee are present.

Though humans may believe that Byakhee can take them beyond the planet's atmosphere, this isn't so, though it may appear so to their limited senses. In fact they are taken within the realm of thought itself, to a point where symbols have a concrete meaning. Carcosa, the Library of Celaeno, and similar locations do not actually exist, or at least have

no independent existence as humans understand it. They are manifestations of the mneme, creations of pure thought in the same way that Byakhees are. Within every city there is Carcosa; within every library, the Library of Celaeno. Classical scholars may wonder whether Plato's Allegory of the Cave was saying even more than Plato intended it to; they may be correct.

There are other symbolic representations created by the mneme, but no man can say how many or what these may be. Some Mythos scholars argue that the symbols of the Tarot, for example, are in actuality signposts that mark the paths to specific portions of the Hastur mneme, that there really is a Ruined Tower somewhere in Carcosa, and a Magician that wanders its streets. The King in Yellow is also a mneme construct, which in all probability has been building itself since Hastur's inception and thus has a symbolic 'history' that is so tightly tied to our own evolution that its actual antecedents are obscure. This may explain why the King is sometimes referred to as the Tattered Monarch; it has been going for so long that the stimulus which gives it life no longer holds together as coherently as once it did, and this lack of coherence is reflected in its physical form.

Of course, there may be another explanation for the tatters. The Hastur mneme is ultimately fatal. Over-stimulate it, and the human victim is taken apart. The Tattered King may be symbolic of the beginning of the end, its shredded form a warning that the viewer is reaching lethal mneme toxicity. That would suggest the Tattered King is not actually part of the Hastur mneme at all, but possibly a projection of the viewer's own mental state. That would make it a kind of forerunner of destruction, the Pallid Mask the viewer's own face, so distorted due to the influence of the mneme that the viewer can no longer recognize it.

These are questions that may never be resolved. In fact, there's a strong argument in favour of not trying to resolve them, since further investigation stimulates the engrams which then cause all the trouble. There are those who claim that theorists like Gettel are not merely wasting their time, but are positively dangerous to humanity. Any investigation into the Hastur mneme provokes the reaction; better, then, to destroy all information which might point down that dead-end path, and forget it ever existed. These are the anarchists of scholarship, who would rather pull down the temple than submit to alien domination.

MADRID

Madrid is the golden heart of Spain, and has been so ever since the Kingdoms of Aragon and Castile became one. The *Siglo de Oro*, when Spanish military and cultural power was at its height, saw Madrid blossom. Great artists, musicians, writers, architects, spread Madrid's fame far and wide. Writers like Cervantes and Lope de Vega, painters such as Velasquez and Coello, great architects

like Herrera, lived and worked in Madrid, enriching it with the output of their talents. Yet by the time of the scenario's events, these days are long past. Madrid is a ghost that haunts itself, and its baroque palaces and churches, as elaborate as fine lace, are its bones.

At the same time it is also a modern city, with every amenity that a city

in the early to mid 20th Century possessed. In that respect, as travellers have noted, Madrid is utterly unlike other cities in Spain; here the traveller can expect every comfort that Paris or Rome possesses, and in much the same style. There is a Metro train network, built in 1919; its underground stations will serve as bomb shelters when the fascists send in their planes. Art Deco and Nouveau architecture

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Madrid

are as prominent as Baroque and Moorish designs. Though it is not yet as industrialized as it will become after the War, its factories are still amongst the most modern in Spain. The Telefonica Building is Spain's first skyscraper, patterned after American designs; it greatly resembles similar structures in New York. At the time of the scenario, it is the tallest building in Spain. Madrid also has its University, the oldest seat of learning in Europe, and one of the most important battle grounds in the fight to come. Barajas Airport has been operating international flight routes since the 1930s, though during the scenario flights in and out are heavily restricted. There is also the Prado, a

magnificent 18th century Neoclassic building that houses Spain's most treasured artworks, and Las Ventas, a Neo-Moorish 1929 design, the spiritual home of bullfighting.

And there are churches, in all their sanctified glory. The oldest dates to the 12th century, but they span the whole of Spanish architectural history. Whether a tottering encrusted edifice that contains at its heart the blood of a saint, or a sleek youngster built a few decades prior, all the churches at this point in time have one thing in common: they are under threat. If they are not actually shut and barred, their priests and protectors are well aware that at any moment a committee of

the people – whoever claims to represent the people this week – may invade and loot it, to fund a Communist revolution. Or turn the priests out and convert the church to other, secular uses. The protagonists are unlikely to get any cooperation from any Catholic religious figure during the scenario, at least not without a certain amount of flattery and bluff, as the priests will almost certainly believe them to be godless Socialists.

Spanish society is in the midst of an upheaval. For generations tradition has been the motivating force behind every aspect of Spanish life, social and political. If it had been done one way – and 'it' could be anything



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from sweeping the streets to paying stipends to Dukes for their feudal service - in the glorious past (and the past was always glorious), then it ought to be done that way forever. So say the ruling classes, but for the first time in the country's history, what the ruling classes think and say no longer matters. Everything is new, and all the trappings of former times, down to the suits and hats, are thrown off, to be replaced by proletarian garb and behaviour. Even tipping in a restaurant or café is a thing of the past: tips imply a capitalist way of thought. In a city where everyone is a worker there is no point in tipping, and if you give a tip you're identifying yourself as a member of the despised upper class. Spain is a nation of comrades, and anyone who still has middle-class airs makes themselves a target. Just as priests and churches are a target, since they represent the old Spain with its tradition of oppressing the working classes.

Women are doing extremely well. In the new Spain they can walk without chaperones, talk with whomever they please, hold jobs, even fight on the front lines if they wish to. Many of them do; this Spain is as much theirs as anyone else's. Many others volunteer for the innumerable committees and voluntary organizations that run everything in Madrid, from sanitation to welfare.

There is a sizeable foreign contingent in Madrid, of long standing. Many are French, but there's also a fair number of English, Germans, Italians and even Americans who have settled here, started businesses and raised families. Some of these will have fled the city, perhaps returning to their native lands, and those who stay (particularly the Italians and Germans) will be suspected of



anti-Republic sympathies. There's also a considerable compliment of Moors and Africans, the flotsam of old wars and immigration, regarded with suspicion since the Fascists have very effective Moorish combat troops.

Economically the city has most of the things it needs, except for bread of which there is a shortage. The prices are substantially higher for most luxuries, and there are sporadic curfews and lockdowns enforced against places which either are or might be of ill repute; bordellos, gambling halls, restaurants, and so on, places

that either encourage criminality or promote non-Communist ideals. Of course as there are many different factions within the Republican party, a group of armed men who shut down a particular establishment may or may not be acting with the blessing of the government. They could as easily be acting off their own bat, perhaps out of malice or because the proprietor is linked somehow to a faction they don't approve of. This is a city gripped with paranoia: even holding a sherry glass the wrong way when drinking in La Venencia, Hemingway's haunt, could get you arrested. The

people who belong, who are good socialists, all drink the same way, holding the glass by the stem. Doing otherwise means you do not belong, and therefore are a spy.

Geography and Climate

Not all of the locations given here are scenario specific. They are included to give the Keeper options, places where scenes might be set. Equally it is not intended to give a street-by-street description of the city, but instead a broad-brush depiction that the Keeper can use to add flavour to a scene.

The climate of Madrid is very changeable. The summer can be unbearably hot (over 100° Fahrenheit) but the winters are unpredictably chill. A popular saying has it that the air is so keen and subtle it can kill a man, yet not blow out a candle. Colds and lung afflictions are easily picked up. The scenario is set just as the summer is dying and winter takes hold, so the temperature could be sunny and warm during the day, yet unbearably cold at night. Rain is very likely; the summer may be dry, but the winters are very wet, with a fair chance of snow or hail.

Madrid lies on a great alluvial plain of clay and sand, with channels or arroyos running through it. Unlike many another European metropolis there is no substantial river running through the urbis, nor is there significant water-borne traffic. The Manzanares is a relatively small tributary, unlike the Thames or Seine. The main reason Madrid exists at all as a major city is because Philip II moved his court there. He did so because it was centrally located with few significant ties to either Castille or Aragon, not because it was a significant trading point.

When trying to find a street address, careful attention ought to be paid to the wording. A *calles* is a street, a *correderas* a longer street, and a narrow one a *callejon*. A *traviesa* is a short connecting alley, *cuesta* an ascending or descending street (remember those arroyos, and imagine how treacherous this could be in heavy rain), *costanilla* an ascending or descending lane, *pretil* a lane on a slope, with a parapet on one side and buildings the other, *campillo* a deserted square or open space, *jardinillo* a square laid out like a garden. A *plaza* is a square, often home to a *mercados*, or market. Even during the war, Madrid still had a fairly healthy market economy. *Paseo* is a promenade or boulevard; Hemingway now has one named after him. It is reasonable to assume that most *calles* or *correderas* have been asphalted and paved for motorized traffic, but the narrower lanes and alleys may still be cobbled.

The Manzanares is a small river that winds down from the mountains and passes through Madrid in a series of canals, which divides the old centre of the city east of the river from the more modern urban areas to the south and west. The Republicans will make this their battle line, heavily fortifying the canal approaches. It is bridged in five spots: San Fernando, Los Franceses (both of which will be captured by the fascists), Sergovia, Toledo and Princesa.

Casa de Campo is a park, the former hunting estate of Spanish kings. Until 1931 it was a private reserve; the Republic gave it to the people. Among other things, it houses the Zoo. Nationalist supporters are convinced beyond reason that the socialists are feeding priests and anyone else they don't like to the animals. During the assault, the fascists will feint an attack through the working class suburbs to

the southwest, but their main attack will come through the park, towards the San Fernando and Los Franceses bridges. They will meet unexpectedly stiff resistance, but will eventually break through.

University City is just across the river from the Casa de Campo. It has been enjoying a miniature golden age, as many Jewish academics oppressed by fascists in their home countries have been coming here to study and teach. At the same time the 'generation of 27', Spanish intellectuals who came of age just prior to the Republic (among them the playwright Garcia Lorca, executed by the Nationalists shortly before the events of the scenario) was also making its presence felt, many of them bringing further prestige to the University. This is the scene of some of the fiercest fighting and bombardment. During the siege, trenches will be dug like rabbit warrens throughout the campus, and the battle lines will snake through many of the buildings. Troops will build battlements out of books, Cervantes, Coleridge and Wordsworth saving them from shrapnel. The Nationalists will establish a bridgehead here once they cross the Manzanares, but they will be unable to proceed further. Most of the buildings in University City are modern, built on the order of Alfonso XIII in the early 20th Century. The atmosphere is resolutely cosmopolitan, functional and modern, though its libraries house one of the foremost collections of ancient works of art and literature in Europe.

Telefónica Building is Madrid's premier skyscraper. Its architect modelled it after skyscrapers in Manhattan, but added Spanish baroque touches to its 14 storey bulk. It houses Madrid's telecommunications network, and its giant clock face set at its top makes it a memorable landmark. Its height makes it a perfect observation

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platform, and during the siege close watch will be kept on Fascist troop movements from here. The fascists will repeatedly shell it for precisely that reason, though the building will survive the bombardment. The Telefónica houses the Press Office, and all the foreign journalists need to come here to submit their stories.

Las Ventas in Salamanca, a district a short distance east of the Manzanares, in the centre of the city, is Madrid's premier bull ring. It embodies the heart and soul of the bullfighting tradition, and was only recently opened to the public, in 1931. It is built in a neo-Mudejar architectural style, combining elements of Western architecture with a Moorish aesthetic. It resembles a cathedral, but with Moorish arches and bright brickwork. Bullfighting is Spain's addiction; three matadors against six *toros*, each matador fighting for the honour and ultimate prize of two ears and a tail. Las Ventas will be vacant during the scenario, as the fights are suspended for the duration of the War. Patrons

have a choice of seats in the sun (the cheaper option) or covered (the most expensive); the Royal Box, a grand arabesque affair complete with private bathroom and lift, is exclusive to the King. Though estimates vary, the White Terror, as Nationalist reprisals came to be known, claimed somewhere between 150,000 to 400,000 lives. It sometimes happened that captured or suspected Republicans would be herded into a bull ring and shot, as bull rings were often the most convenient place to gather large numbers of people quickly. Though this did not happen at Las Ventas, the bull ring was the scene of other fascist triumphal celebrations; during the Second World War, when Spain was officially neutral, Franco hosted Nazi dignitaries at Las Ventas.

Hotel Florida is a 200 room luxury hotel with restaurant and bar, its façade clad entirely in marble and, like Las Ventas, is built in the neo-Mudejar tradition with strong elements of Deco. It was completed in 1924 and is built on the Gran Via, the Great Way, which is itself a showcase of Madrid's

architectural art. It boasts the best accommodation that modern design and technology can offer, including lift service and electricity. However the hotel's location, on the corner of the Plaza del Callao, means that it lies just east of the Casa de Campo and south of University City. That puts it smack on the firing line. Immediately prior to the siege the Hotel Florida was riotously debauched; Paul Preston (*We Saw Spain Die*) describes it:

Frequented by prostitutes, the hotel housed young aviators, journalists, and a bizarre mixture of arms dealers and spies. The pilots sported large knives and even larger revolvers. Once the prostitutes began to sidle in at siesta time after lunch, the noise and scandal would intensify until, in the early hours of the morning, there would be drunken rows and people running and shouting in the corridors. The frenzied merry making did not survive the worst of the siege. Once the rebel columns arrived and the hotel became a prominent artillery target, correspondents began to drift away from the Florida and then avoided it altogether.

No man living can say whether or not they have the right of it.

THE WAR

The events of the scenario are set in Madrid. Keepers and players may wish to continue their adventures beyond the Siege, or play out other stories set elsewhere in Spain. This section is intended as an advisory on how to do so.

Character Archetypes

The combatants on either side were, generally speaking, not trained military men, with the exception of the Condor Legion supplied by Hitler and the Moroccan *Regulares*, who fought for

Franco. Spain had a peacetime army, ill-equipped for modern combat, which had not participated in the First World War and consequently had no experienced officers or troops except for those who had fought Rif tribesmen in Morocco.

Some of the officers were well trained and dedicated, but these tended to be the exception. The rule was an officer of the upper classes who knew very little about tactics and strategy, and had joined because it was a respectable, well paid career. As a consequence the Army was exceptionally top-heavy, with one officer for every fourteen men and two hundred thirty three generals, all of whom had very little prospect of

action or promotion unless they went to Morocco. Otherwise they sat around at home, bellyaching about the state of the nation and their paltry pay packet (for no matter how much they were paid, they always felt it wasn't enough), manning desolate garrisons and practicing their spit-and-polish ceremonials. They were in charge of an army 160,000 strong, whose soldiering was unimpressive at best. In 1921 King Alfonso encouraged General Silvestre to mount an expedition in Morocco, in the hope that he'd have a glorious victory to celebrate for the Feast of Saint James. Moroccan tribesmen ambushed Silvestre's men, killing 10,000 and capturing 4,000. The tribesmen then went on to massacre another 7,000 Spanish troops in a second engagement,

Character Archetypes

and dragged their officers away in chains. Silvestre committed suicide, the King was disgraced and publicly censured, and as a result of this debacle Primo de Rivera became the Dictator of Spain.

When the Civil War broke out many of the officers and men of the Army joined the Nationalists, but not all. Some remained loyal to the Government, and the first few weeks of the rebellion was punctuated by assassinations, as both sides tried to slaughter as many backsliding officers as possible. Many of the better officers died then, either killed trying to escape to the side of their choice or assassinated by roving gangs of political extremists.

The Republicans had the benefit of foreign volunteers, some of whom had joined via the International Brigades network which had been organized by the Communist Parties of Europe under the direction of Moscow, and some of whom had smuggled themselves into Spain to fight against Fascism. This produced a mixed bag of irregular troops. Some had seen action in the First World War and were easily the equal of if not superior to the Nationalist forces. However many volunteers had never been in the army before, never mind in combat, and had very little concept of strategy, tactics, or even such basics as drill, weapons handling or how to dig a trench. Only the International Brigades received any kind of training, and they also got the best of the weapons and experienced leadership. The other volunteers had to make do with rusty rifles and whatever they could scrounge. The Nationalists had some volunteers as well, notably the Spanish Foreign Legion and the Irish Brigade commanded by Eoin O'Duffy, but Franco's fascists didn't command the kind of popular support overseas to attract many recruits. O'Duffy's Blueshirts performed very poorly, his adjutant ran off with the men's wages, and the Irish went home with their tails between their legs. The Spanish Foreign Legion, *Tercio de Marrueco*, modeled after

the French Legion, did rather better, but only a quarter of the unit were actually foreign nationals.

What this means in game terms is very few, if any, protagonists should be allowed to choose Military occupations, even if they have a military background. It is quite reasonable for a Nationalist Spanish officer of twenty years service to have the Dilettante occupation and no combat skills, and for his troops to be thick-witted ruffians who've never fired a shot in anger, though they know the drill manual by heart. By the same token on the Republican side any of the occupations in the main rulebook, from Alienist to Scientist (including Hobo) is also acceptable, and nor do they have to have combat skills either. So long as they have a burning desire to defend the world against Fascism, the Republican government will be more than happy to issue them a battered antique rifle and send them to the Front. The only occupation unlikely to be represented on the Republican side is Priest; in Catholic Spain, the clergy viewed the Republicans as godless heretics, and were among the most vocal advocates of their extermination. Of course, in a Nationalist force a Priest character fits right in.

New Archetypes

Extremist

Whether Nationalist or Republican, you believe heart and soul in the Cause. You would gladly die for it, but you'd far rather kill your enemies instead. You may have spent some time in prison, or exile; you've never had the chance to make a living, which is why your Credit Rating is as low as it is. No doubt this is the fault of your political enemies. You've spent years, decades, preparing for this moment when at last the enemies of the People revealed themselves, and now it is time to strike. You are well versed both in the theory and practice of revolution, and have already struck several blows for the Cause. This may

have involved assassination or execution of your enemies, or front-line service. **Note:** Extremists are home-grown. As the scenario takes place in Spain, only Spaniards can be Extremists. This does mean some skill in Languages may be necessary to communicate with non-Spaniards. Keepers wishing to use the Extremist template in other settings (Germany, Italy, America) should bear this in mind, and restrict the Extremist template to the nationality of the scenario's setting.

Occupational Abilities: Assess Honesty, Evidence Collection, Explosives, Firearms, History, Interrogation, Politics, and three other Abilities of the players' choice.

Credit Rating: 1-2

Special: You can identify your faction's enemies, thanks to the years you've spent sniffing out traitors. Any Assess Honesty or Sense Trouble checks made to find out whether a person is of the opposing faction, or whether you're being set up or ambushed by members of the opposing faction, is at -2 Difficulty (if a check) or costs 1 point less, (if not a check) to a limit of 0.

Volunteer

You've come a long way to help out your fellow man and strike a blow for Freedom, whether against godless Communists or goose-stepping Fascists. You didn't ask for this fight; you were happy at home. However you knew you could never live with yourself if you did nothing when liberty was threatened. You aren't a natural soldier and don't really have a knack for campaigning, but you trust that good intentions and determination will see you through.

Occupational Abilities: See Special, plus Firearms, Intimidation, Outdoorsman, Politics.

Credit Rating: see Special.

Special: You didn't start out as a soldier, but have become one through force of

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circumstance. Pick a second Occupation from the list in the main rulebook, excluding Soldier. Choose four Abilities from that occupation's list, and use the Credit Rating for that occupation. You don't get the Special Ability that goes with that occupation. The Difficulty Number of your first three combat-related Stability tests increase by 1, and after six combat-related Stability tests the Difficulty Number is reduced by 1. This only applies to combat-related tests; Stability checks provoked by other stressors are not affected.

SpY

You may have been sent to Spain by a foreign power, or went there of your own accord and sold your skills to the highest bidder. You pose as a useful but unimportant person, perhaps a newspaper reporter or a clerk, someone who shuffles papers all day and is seen often in Government offices. Whether you spy out of patriotism, political zeal or strictly on a cash only basis, you are a professional, and deception comes naturally to you. You have many acquaintances, but few friends, and probably are good at languages. Though pulp novels would pretend otherwise your profession isn't known for combat skill.

Occupational Abilities: Assess Honesty, Bureaucracy, Bargain, Cryptography, Evidence Collection, Languages, Library Use, Politics, Reassurance, Streetwise.

Credit Rating: 2-3

Special: You have friends in high places. By using either Streetwise (for prisons, armed encampments and the like) or Bureaucracy (government offices, private rooms of important officials, and similar) you can get access to Government facilities and restricted areas. You won't be able to carry anything away, or, when visiting a prisoner in some state-sponsored oubliette, take anything in with you. However you will be able to get face time with everyone up

to and including Government Ministers and important Generals, or be allowed access to prisons, torture chambers and executions.

This does not mean unrestricted access. In a prison, for example, the spy will be accompanied by guards at all times, and be watched constantly. Government ministers are less well protected, but even they have secretaries, aides, and other people near them always. A spy hoping to assassinate someone, to search their offices, or jailbreak a prisoner will need to find another way to do it. However if they're in doubt as to where the important files are being kept, for example, this would be a good way to find out where the wall safe is, where the keys are hidden, or whatever other information might be useful in later scenes. This may translate to a reduction in Difficulty for later tests, at the Keeper's discretion; a spy who has planned out his entry to and escape route from the target building, thanks to previous visits, may reduce the difficulty for Stealth and Sense Trouble checks by as much as -2, as well as reduce the cost of such Clues as may prove relevant to the scene. Locksmith, say, for those annoying wall safes, or Library Use for searching the filing system; the cost can be reduced to as little as 0, depending on the previous Bureaucracy or Streetwise spend. The exact amount of the bonus is up to the Keeper.

Black Marketeer

You understand the laws of supply and demand like no other. In these straitened times people need someone like you, and your services don't come cheap. Neither the Communists nor the Fascists like you very much, and you're always one step ahead of the authorities. Make a misstep, and you'll probably disappear off the face of the earth. Until then you accumulate a healthy nest egg by making sure that the people have what they want, when they want it. You may deal in day-to-day items like bread and cigarettes, or more

dangerous commodities. Dealing in weapons and explosives is a quick way to damnation, but can be a very lucrative way to go, and of course a wise smuggler will always have an escape plan prepared for when the worst comes to the worst.

Occupational Abilities: Assess Honesty, Bargain, Bureaucracy, Conceal, Law, Politics, Reassurance, Streetwise, plus any two other Academic or Technical abilities.

Credit Rating: 2-4

Special: Once per adventure, you may have an item useful to the scenario back at your hidden stash of illegally hoarded items. This can include Core Clue items or information, firearms, explosives, petrol, or any vehicle up to and including a car, so long as it isn't military. A motorcycle is reasonable, an armoured car is not. Aircraft requests are not unreasonable, so long as the plane is not a modern fighter; a clapped-out crate from the Great War is fine, but not a Polikarpov I-16 Mosca ground attack craft. The item or clue obtained can never be occult or Mythos related, but must be mundane. Mythos tomes or ritual ingredients can never be obtained this way.

The Keeper is within rights to deny any request that seems abusive or makes no narrative sense.

New Ability

Politics (Academic): You study human political systems, and are well versed in the shifting tides of factional rivalry. You can:

- Supply information about a political group;
- Quote from political manifestos and speeches, eg. *Das Kapital*, *Mein Kampf*;
- Recognize the names and political affiliations of major political operatives;
- Identify whether a particular line of political rhetoric is correct or heretical;
- Correctly spout the appropriate dogma when called upon to do so.

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What Do I Know About Spain?

In period, Spain is a crazy quilt of political ideologies, with everyone suspecting everyone else. Orwell spent time in Spain as a P.O.U.M. volunteer, an organization he joined not out of conviction but because he needed to join one or another of the groups in order to enter Spain. He got caught up in the Barcelona Uprising, and was nearly imprisoned and executed as a Trotskyite when P.O.U.M. was suppressed by the ruling faction. He would later draw on his experiences to create his dystopian vision *1984*, and also *Animal Farm*.

This is how Orwell describes the end result, in *Homage to Catalonia*:

It would be impossible for me, for instance, to debate the rights and wrongs of the Barcelona fighting with a Communist Party member, because no Communist – that is to say, no ‘good’ Communist – could admit that I have given a truthful account of the facts. If he followed his party line dutifully he would have to declare that I am lying, or at best, that I am hopelessly misled and that anyone who glanced at the Daily Worker headlines a thousand miles from the scene of events knows more about what was happening in Barcelona than I do. In such circumstances there can be no argument; the necessary minimum of agreement cannot be reached.

WHAT DO I KNOW ABOUT SPAIN?

The players may wonder what their characters know about the conflict and current conditions in Madrid. These clues should be considered 0-Point, can be revealed at any time, and can be relevant to any scene. Potential Abilities include History, Architecture, Theology, Streetwise or Politics; other abilities may be relevant, as decided by the Keeper.

The intent of this list is to avoid an information dump on the players at the start of the session. Rather than

bludgeon them with facts, allow them to ask questions as and when appropriate to the scene, and then use the information given in one or more of these clues.

This cannot be considered a complete and accurate portrait of Spain in period. Much larger and more scholarly books provide that, in particular Antony Beevor’s *The Battle for Spain*. This is merely a broad-brush interpretation of events. In any case, people in the protagonists’ position wouldn’t know all the facts. They’d know what they were told, which isn’t quite the same thing.

It should also be noted that events in the scenario, though based on the Siege of Madrid, do not correspond exactly with the true events of the Siege. In most cases this is minor; the artillery bombardment of the Hotel Florida, for example, took place in April, but has been moved in the timeline to November for the convenience of the plot. Other events have also been moved or shortened for plot convenience.

- Spain is economically moribund and the Great Depression hasn’t helped.
- Spain’s economy has traditionally been agricultural, but over the last twenty



Disaffection and Hope

Madrid is under threat from the Hastur mneme, and this threat manifests as Disaffection.

Disaffection has much in common with ennui. The sufferers become cut off from hope, listless, and fatalistic. They no longer resist the forces arrayed against them, or if they do so, it is with the expectation of failure and death. They may see their failure as noble, even a kind of Shakespearean tragedy, but the fact remains that it is inevitable as fate.

Some people, like Hemingway, are means of infection. Through their creative works and deeds they inspire Disaffection in other people. Just talking to them is enough; even if the listener disagrees with what is said, they cannot rid themselves of the nagging suspicion that the Disaffected may be right after all. Sources of Disaffection include political broadsheets, radio reporting, and dramatic works, as well as talking to specific NPCs. These Disaffection Ratings are noted in the description of the NPC or item, and usually range from +1 to +3.

This rating has no effect at the time it is gained. Instead it has a knock-on effect, in that it makes resisting the Hastur mneme that much more difficult. Those who pay attention to Disaffection find that their next Hastur-related Stability test will increase in Difficulty, by the amount listed. So someone who listens to Hemingway, for example, will find that their next Hastur-related test increases by +1 Difficulty.

This effect is cumulative. Someone who listens to several different sources of Disaffection, worth +1, +1 and +1 individually, will find that their next Hastur-related Stability test will increase by +3 Difficulty, to a maximum of 8 (near-impossible). However a single source of Disaffection can only affect a target once, and will not be able to do so again until the target's Disaffection level is reduced. So Hemingway, rated at +1, can spread +1 Disaffection to a protagonist. However, he can't do this more than once per target - he can't give the protagonist +1 in one scene, +1 in another, and +1 in a third for a total of +3. He can only give +1 total, no matter how many scenes Hemingway is in. But should the target clear his Disaffection rating Hemingway can then re-infect the target, giving him +1 Disaffection again.

If not cleared then this effect lasts until the sufferer is reduced to 0 Stability or less, at which point the Difficulty numbers revert to normal. Those at 0 or less Stability are

'thinking the right thoughts' and therefore their lack of Stability is, in a very limited sense, a defence against further Difficulty number increases.

It should be born in mind that Disaffection increases affects only Hastur-related Stability tests. Tests that are not related to Hastur are not affected. So a test provoked by encountering a mangled corpse would remain the same Difficulty, but a test provoked by encountering a Byakhee would increase in Difficulty.

There is a defence against Disaffection: Hope. Hope represents the impulse that allows people to attempt the impossible, and yet win. In game, Hope can be spread by propaganda or by theological promises of Heaven. The two relevant abilities are **Politics** and **Theology**. These two Abilities can be used to cancel out Disaffection on a 1-for-1 basis. This represents the person making the spend talking out the problem with the sufferer, in much the same way as someone would use **Psychoanalysis**. The chief difference (apart from the lack of a test) is that where someone using Psychoanalysis affects one person at a time, someone using **Politics** or **Theology** can affect a group of people, provided that the group can hear what is being said. Just as a radio broadcast can spread Disaffection among hundreds, even thousands of people, another radio broadcast can spread Hope among the same number.

In game, the protagonists are the ones who spread Hope; there are no NPCs who do so. However there are some sources of dedicated Politics pools scattered throughout the scenario, which can be used to spread Hope.

These Hope scenes include *Intellectual Giants*, *Adventures of a Young Man*, *Back to School*, and can be gained as a result of completing any of the optional scenes *Radio Chained Madrid*, *The Kinematographer*, *The Printworks*.

As the protagonists are members of a documentary crew, they have an option open to them that would not otherwise work: they can shoot a film of their own, and show it to the people of Madrid. This can potentially reach a wide audience, particularly since one film can be shown many times, and copied. Each time the film is seen, it spreads Hope to everyone in the audience, the amount of which will depend on the amount of **Politics** or **Theology** spent creating the film. See also *Latitudes of Acceptance*.

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Technology, Weapons and Equipment

Technology, Weapons and Equipment

Military arms and equipment cannot be bought legally.

This list is not exhaustive.

Where damage is given, it is listed as Point-Blank/Close/Medium/Long. Cannon fire can be accurate up to thousands of meters. In this instance, Range refers not to distance of cannon from target, but distance of target from shell impact (or flame, in the case of the flamethrower). In context this means that the likelihood of accurate shell placement depends

on the Difficulty of the shot, so Point Blank is Difficulty 7+, Close is Difficulty 6, Medium is Difficulty 5 and Long is Difficulty 4.

Generally speaking most tankers won't bother shooting cannon at individual soldiers. Larger targets like a bunker or another tank are much more tempting.

The tankettes listed are light tanks. In period the Soviet weapons performed favourably against their Nazi counterparts, but were often

not supported with assault troops nor were they adequately supplied with munitions and fuel. That limited their effectiveness in combat. The Nazis saw Spain as a chance to test some of their weapons and tactics, but their weapons weren't as effective as they'd hoped. Before long, Lieutenant Colonel von Thoma, in charge of the German armoured division, was offering up to 500 pesetas for each T-26 captured. The Russian tankettes were so good even the Germans preferred them to their Panzers.

Republicans

Aircraft	Type	HP	Armour	Armament	Crew
<i>Nieuport Delage</i>	GA/F	8	0	Twin LMG (+1)	1
<i>Grumman GE-23</i>	GA/F	10	0	Twin MG (+2)	1
<i>Polikarpov I-16</i>	GA/F	12	2	MGs & Cannons (+3)	1
<i>Potez 540</i>	B	12	0	3 MGs	7
<i>De Havilland DH-89</i>	T	12	0	None	1 plus 8 passengers

Nationalists

Aircraft	Type	HP	Armour	Armament	Crew
<i>Messerschmitt Bf 109</i>	GA/F	14	4	MGs & Cannons (+3)	1
<i>Fiat CR 32</i>	GA/F	9	0	Twin LMG (+1)	1
<i>Heinkel He 51</i>	GA/F	10	0	Twin LMG (+1)	1
<i>Junkers Ju 87</i>	B	12	2	Twin LMG, Rear LMG (+1)	2
<i>De Havilland DH-89</i>	T	12	0	None	1 plus 8 passengers

GA/F: Ground Attack/Fighter.

B: Bomber. All bombers carry light bombs, and the damage is +6/+3/0/X.

T: Transport. Both sides used the De Havilland Dragon Rapide. Famously, two MI:6 agents flew Franco from the Canary Islands to Spain in a Dragon Rapide at the beginning of the war.

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Republicans

Tankette	Type	HP	Armour	Armament	Crew
<i>T-26</i>	LT	12	3	45 mm Cannon +MG	3
<i>BT-5</i>	LT	13	3	45mm Cannon + MG	3

Nationalists

Tankette	Type	HP	Armour	Armament	Crew
<i>Panzer I</i>	LT	12	3	2x7.92mm Cannon + MG	2
<i>L3/Lf</i>	LT	10	2	MG + Flamethrower	2

LT: Light Tank.

C: Cannon

Armament: 45mm cannon damage is +8/+3/-1/X

7.92mm cannon is +3/+2/-1/X

Flame thrower is +7/+4/-1/X. Flamethrowers also set the target on fire, causing +1 damage per round until extinguished or burnt out. This only applies if the target is within range, so Long range flamethrower attacks will not set the target on fire. The maximum effective range of a flamethrower is 80 feet. Its value is as much psychological as tactical, and any target attacked by a flamethrower may suffer a Stability Loss 2 check.

Armour: The Keeper should assume that light tanks cannot be harmed by pistol and rifle fire, but can be damaged by grenades and petrol bombs.

Camera! Action!

The protagonists will have movie cameras and film as part of their equipment. If this initial supply is lost or broken, they will need to get more from local suppliers.

There are two types of camera likely to be available in-period. Both shoot 35mm film, but one is what's called a 'sync' camera, while the other is a 'non-sync'. The term refers to capturing sound; a sync camera can capture film and sound at the same time, while a non-sync does not and so has to work in tandem with an audio capture device. Non-syncs are why movie clapboards were invented; movie directors needed some kind of audio and visual cue to work out whether their film was synchronized with the audio track.

A sync camera can, theoretically, be operated by one person. A non-sync needs at least two; one to aim and shoot, the other to operate the audio equipment. At the Keeper's discretion, **Electrical** or **Mechanical Repair** may be needed in addition to **Photography** in order to successfully make a shot, but Difficulty tests should only be invoked under certain circumstances; say, when the

operators are being shot at. Cameras are notoriously easy to damage, so protagonists need to be careful in danger zones lest their equipment become a pile of expensive junk.

The film will be nitrate based, which was the most commonly available kind of film in-period. Nitrate-backed film is incredibly flammable and the worst thing about a nitrate fire is, once it starts, it can't be extinguished. Someone who sees the film smoking (**Sense Trouble**) may be able to do something before the worst happens, but after the film catches the only thing to do is let it burn out. Nitrate burns with a white, intense heat, and such fires should be considered **+1 Damage** for anyone at Point-Blank, **+0 Damage** for those at Close, with no damage for anyone further away than that.

As a general rule, the only sync cameras in Madrid are the ones that the protagonists bring with them. The Keeper may even prefer to rule from the outset that the protagonists only have non-sync equipment. Any camera they have to buy in Madrid will definitely be non-sync, and will probably also be slightly older equipment than the protagonists are used to using.

TRAIL OF CTHULHU

Camera! Action!

Potential camera manufacturers include:

- Kodak
- Lecia
- Bolex
- Franka Kamerawerk
- Keystone
- Minolta – as a Japanese make, this would have been rare in Madrid

There would also have been several different types of Russian camera available, most of which were inferior copies of Western designs. The FED, named after Cheka boss Felix Edmundovich Dzerzhinsky, is one such. The LOMO - Leningrad Optical Mechanical Amalgamation – camera is another, being a copy of the Lecia.

years industry has been developing strength, giving jobs and money to the new urban lower and middle classes. The improvement in their fortunes is seen as a direct challenge to the existing hierarchy.

- The King, Alfonso XIII, is ineffectual, but as a symbol of authority and a reminder of past glories he has considerable influence over the national psyche. There's an influential clique within the Nationalist faction dedicated to restoration of the monarchy.
- Authoritarian rule has been the norm, with the landed elites and the Catholic Church in command of the nation's soul. Both ruled through fear: the elites would call in the army at the slightest provocation and have anyone who opposed them shot, while the Church relied on superstition to keep control.
- The reaction to this authoritarianism has been savage. Not for nothing is the most famous image of the 1909 rebellion that of a worker dancing with the corpse of a disinterred nun. Centuries of repression and terror have made even casual violence seem normal. People who have been terrorized all their lives don't behave peaceably towards their former tormentors.
- Spain has never enjoyed strong democratic government. A succession of dictators, the threat of military revolt, the stifling influence of the Church and the great landowners have always meant that political reform either has not been possible, or that those who might have instigated reform were intimidated into staying silent.

- The Nationalist faction includes a mix of traditionalists and Royalists, but the Fascists have the loudest voice. Thanks to the support of the Fascist nations, Franco has been supplied with the latest weapons as well as trained troops to use them.
- The Republican faction is a mixture of dozens of different political groups, each with their own agenda. Some of these factions are sworn enemies, and the Communists suspect everyone else of Trotskyism or Marxist sympathies. The Fifth Column is everyone's nightmare; are there really traitors ready to bring down the Republican government from within?
- The elections of February 1936 were the final straw. They had been preceded by general strikes, rebellion, the October revolt of 1934 that had been brutally suppressed by the military (Franco was one of the commanders), and seemingly endless political scandals. Both Left and Right claimed that, if the other won the elections, the next step would be civil war. They were right.
- Stalin's Soviet Union is known to be a supporter of the Republic. Karkov is popularly supposed to be Stalin's representative, but he does not hold that title. Officially he is a reporter from *Pravda*, but he has extraordinary access to the Government and is known to be one of the leaders of the Communist faction.
- Nazi Germany and Mussolini's Italy are both staunch supporters of the Nationalists. Theoretically they are

members of the Non-Intervention Committee, but both have found excuses to withdraw, which has allowed them to commit troops. Given the military ineptitude of the Nationalists, there's a good argument for saying that without the Condor Legion, Franco's position would be much more vulnerable.

- The governments of the West are broadly unsympathetic to the Republican cause. Roosevelt's America is isolationist, and supports the arms embargo that does nothing to stop Franco getting weapons but cripples the Republic. Meanwhile within America the nation's Catholics are trying to force the government to support Franco, or at least remain neutral, using stories of Republican atrocities to do so. France and England also preach non-intervention, partly out of sympathy with the traditionalists (both nations were still strongly traditional themselves), partly out of dislike for Communism, and partly out of fear that Spain could drag Europe into direct conflict, sparking another Great War. By the time they were forced to recognize that Germany and Italy didn't give a fig for non-intervention, it was too late to do anything about it, or at least so they claimed.
- This may be the last chance to stop fascism in its tracks. A victory for Franco will only encourage Germany and Italy, and the nations of Europe are ill-prepared for war. Franco must not be allowed to win!

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Ramon



Ramon is a friend to the protagonists. He has helped them set up their documentary, and thanks to his network of friends in high places they've been able to talk to people they'd no hope of getting access to otherwise. At the start of the scenario he has vanished, and the protagonists' first task is to try to find him.

Ramon is an educated Spaniard who fled the country during the Primo de Rivera dictatorship and lived in America for many years. He settled in New York, working as a taxi driver by night and painting during the day. He became a good friend of several of the New York film moguls, which is how the protagonists first came to hear of him. He returned to Spain in 1934, and was a junior lecturer at the University for a short while before becoming a full-time employee, as an interpreter, of Soviet Military Intelligence. When the protagonists arrived he offered them every assistance, and was only too happy to do so, even personally escorting them on tours close to the Front.

His family is wealthy, of the old aristocracy, and is known to be sympathetic to the Nationalist cause. In fact his younger brother is an officer in Franco's army. Ramon is a fervent Communist, and the black sheep of the family.

Ramon is tall but well-proportioned, and many women think him handsome. He smokes American cigarettes when he can get them, and peppers his pungent Spanish with New York slang. He drinks too much sometimes and goes on wild binges, but he has the knack of seeming sober as a judge the next day. When drunk he fights, and sometimes ends up with a black eye and bruises, but he's strong as a bull and usually gets the better of his opponents. No matter what he's wearing, even if it's a suit, there's bound to be a few daubs of paint on it, as he never goes long without working on another canvas.

THE STORY BEGINS

Where is Ramon? (Core)

This scene opens at the Hotel Florida, in the early hours of the morning.

The hotel hosted a particularly enthusiastic gang the previous night. It's as though rumours of the rebel advance stimulated everyone's appetites. There was a massive row between Hemingway and some of the prostitutes' pimps,

which degenerated into a three-way brawl between the pimps, Hemingway and his friends, and a bunch of drunken pilots who were only really interested in getting the girls but ended up punching their way out. After that things settled down a bit, but the noise didn't really die away until three or four in the morning.

The protagonists have rooms at the hotel, and may have spent the night there or in someone else's suite. Let them describe what they got up to, without invoking

tests or die rolls, and inventing as many details as necessary.

At about six, the hotel gets an early wakeup courtesy of German artillery. The first few blasts thunder in like the wrath of God, ripping away at the delicate marble façade, but in fact the hotel isn't struck as often as the plaza and street are; huge black bombs drop with shattering force on anything and everything outside.

Inside, the anthill is heaving. Panicked women and men pour out of every room,

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The Story Begins

Why Are We Here?

The protagonists are in Madrid to make propaganda. They are a film crew, whose purpose is to shoot a movie about the Civil War. However where a modern audience tends to expect a documentary to have relatively little political bias, the protagonists, and their audience, would have expected a political motivation. Their purpose was to explicitly espouse a political line, and often they were sponsored by governments or organizations with that aim in mind. Thousands upon thousands of feet of film reel were dedicated to the Nazi point of view, the Socialist point of view, the pro-government line, the anti-government line; and if you happened to be, say, Luis Brunel, then you shot the Surrealist line. Nazi Germany openly gave Goebbels the title of Minister in charge of Public Enlightenment and Propaganda while Britain made do with the less grandiose Ministry of Information, but both countries engaged in spreading carefully crafted misinformation, and they were not alone.

The protagonists are not in Madrid by accident, nor do they expect to be able to cross the battle lines and get a quick interview with Franco for the sake of

balanced reportage. They have been sponsored by an organization based in Paris, *Base Nationale pour la Vérité Sociale*, (BNVS), which is secretly funded by a French Trotskyite organization organized by Christian Rakovsky. Rakovsky at the time of the scenario is under a great deal of pressure; he has endured a show trial, “admitted his mistakes” and publicly denounced Trotsky in *Pravda*. He will be arrested during the Great Purge and eventually is executed in 1941, but this hasn’t happened at the time of the scenario. The protagonists would know about Rakovsky and his link to the BNVS, but they wouldn’t expect outsiders to know it.

What this means for the characters is this:

- They answer to their bosses in Paris. These bosses don’t appear in the scenario and will never directly affect a scene, but the protagonists must always bear in mind that the BNVS expects a documentary from them and act accordingly.
- If needed, the Keeper could use Georges Durrand, their editor in Paris, as a spur. Durrand is a hard-bitten Socialist in his

mid-forties who is only interested in two things: good copy, and other men’s wives. He’s prone to making phone calls at odd times of the day and night, as he never seems to sleep. Durrand could also be used, *in extremis*, as a means of providing the protagonists with extra Credit Rating or Bureaucracy pool points, perhaps in the form of bail money, letters of introduction or BNVS identification papers.

- They are not trusted by Communists, including Karkov, the *Pravda* reporter. The Communists know that the BNVS has Trotskyite leanings, and Karkov will have extensive dossiers both on the BNVS and its sponsor, the traitor Rakovsky. He probably also has files on each of the protagonists.
- If pre-gens are not used, then each player’s character has access to the Politics Ability as part of his character archetype. Whichever their occupation, they would not be where they are now without some knowledge of Politics. Their Drives may also reflect this; Arrogance and Adventure are two likely Drives, as is Revenge and Thirst for Knowledge.

half-dressed, all with only one thought: *get to the basement; it’s the only place that’s safe*. Some rush down in a frenzy, heedless of everything except the promise of safety. Others take the calmer view, though few go so far as Antoine de Saint-Exupery, correspondent for *L’Intransigent*, who, immaculately turned out in a stylish dressing gown, is standing on the landing with a supply of grapefruits, asking passing women *Voulez-vous une pamplemousse, madame?* Some stay in their rooms, nervously hoping for the best or praying.

Meanwhile the hotel quivers like a vast jelly, and the plaza outside is a whirlwind of shells and shrapnel. Anyone foolish enough to go outside should take **-2 damage** in the first round (artillery, long) and **+1** in the second and successive rounds (artillery, near) until they get under cover again. Assume it takes at least 3 rounds to cross the plaza, bearing in mind the character’s probably ducking and weaving, and none of the hotels, cinemas or businesses are open, nor is the Metro. There are no other people on the street, and the few

cars or trucks parked nearby are going up in balls of flame.

If the protagonists go for the basement, they discover that several hundred people had that idea as well and there’s not room for everyone. Fights break out, and this time weapons may be used. The Keeper should assume all mooks in this scene are **Scuffling 4, Weapons 3, Firearms 2, Health 5** and potentially armed with **Fist/Kick (-2), Knife (-1) or Revolver (+0)**.

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The safest option for the characters is probably to stay in their rooms, remembering to keep away from any windows. There's a potential **-2 damage** to be had from broken glass or errant shrapnel, but other than that there's no significant risk. Holes do get blown in the hotel's structure, and Keepers wanting to turn up the action could have the protagonists' room suffer a very near miss and part-collapse, tearing apart an outside wall and exposing the room to the elements. This could result in **+1 damage** if the protagonists stay in the room after the blast.

Stability checks that may be significant include artillery bombardment (**2 Loss**), witnessing a violent death (**3 Loss**), or being attacked by a human opponent with intent to do harm (**2 Loss**).

It is at this point that the protagonists realize that Ramon, who was with them the night before, is not with them now.

He could be in his room, hurt or possibly unconscious. Or he could have made his way to the basement, or even gone outside.

Those who search Ramon's room find a hysterical woman, half-dressed, in his bed. His belongings are scattered all over. **Evidence Collection (core)** easily determines that the room has been searched by experts, working quickly, and that several important documents (travel papers and letters of introduction in the protagonists' names) as well as all of Ramon's personal papers are missing. However in their haste the searchers overlooked the wastepaper basket, in which several half-written letters, all addressed to Dos Passos, were thrown. The protagonists would also know that Ramon would have kept other papers at his office, in the Press Office; perhaps whoever did this has not had the chance to search there yet (*No Such Person*). **Locksmith**

(core) notices that the door was not forced and that the key is actually in the lock on the inside, but the door opened anyway. **Outdoorsman (core)** realizes that thanks to the shellfire the floor is covered in dust, so footprints are easily tracked. Yet only a few bare feet near the bed, presumably Ramon, left any marks. Whoever searched the room, they did it without leaving a single trace of their passing (potential Stability **1 Loss**).

Whoever searched the room they were obviously professionals, which means they were connected to the Government or the Communists, possibly both. That means that there ought to be government officials who know about it, and if Ramon was arrested then there would be paperwork associated with that arrest. **Politics** or **Bureaucracy (0 cost)** would know where to go and who to talk to; this leads to the scene *No Such Person*.

The Thought Police

Byakhee

Abilities: Athletics 5/20,
Health 8, Scuffling 6/11

Hit Threshold: 4

Stealth Modifier: +1 in air

Weapon: +1 (claw),
-2 (presence, see below)

Armor: -2 vs any
(insubstantial form)

Stability Loss: +1

These creatures are embodiments of the Hastur mneme. They may provoke many different and conflicting memories, and thus appear to have different and incongruous characteristics. *Not altogether crows, nor moles, nor buzzards, nor ants, nor decomposed human beings* is the classic description, but the actuality is that

the descriptors come directly from the individuals' fear response, ingrained in long-forgotten memories. Corpses and the like are common fear totems that affect most people, but other triggers, such as spiders, only afflict a relatively small proportion of the whole.

These creatures tend not to be violent. They won't usually attack, though they will defend themselves. They are drawn to loci where the Hastur mneme is strong, and if an individual is particularly affected by the Hastur mneme then they may take that individual away with them (see also *Joining the Enemy*), but they do not have a purpose as humans understand the term. They

exist because humans nearby created them through activation of the mneme, and they vanish (apparently) when the mneme is appeased or quietsens.

As these are creatures created by thought, they have an extreme effect on nearby thinking creatures. So long as those nearby are not completely dominated by the mneme, which in game is defined as having Stability above 0, then being near a Byakhee is enough to cause extreme mental anguish, pain, nausea, dizziness and potentially death. Each round a Byakhee is within 10', those nearby take -2 damage. The after-effect of exposure is often a migraine that lasts several hours.

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Where Is Ramon?

The woman is Spanish, and half out of her mind with fear. **Language** and **Reassurance** will be needed to talk to her. Any attempt to use **Interrogation** or **Intimidation** pushes her over the edge, and she becomes catatonic, wailing quietly to herself and praying. Even with **Reassurance** she can barely string two sentences together. There are deep bruises on her upper arms. **Biology** or **Forensics** can determine that these correspond to finger marks; she was gripped by someone very large and strong, but the marks would indicate an attacker with abnormally large hands, six fingers on each. A potential **Stability 1 Loss**, as the protagonist realizes that whatever left the marks cannot have been human.

Her name is Maria del Carmen, and she is a hotel maid. She may say any or all of:

- They came for him!
- Have they gone, the men?
- They came into my head! MY HEAD!
- Hemingway warned him! Why didn't he listen?
- He knew too much, that's why they came ...
- Gettel ... They wanted to know about Gettel ...

However she can say no more than that, and at the end of the questioning will scream incoherently for several minutes before lapsing into catatonia. Potential **Stability 1 Loss** (witnessing the aftermath of torture).

Gettel may be familiar to those with **Bureaucracy**, **Politics**, **Physics** or **Occult**. Maria is probably referring to Theo Gettel of the University of Madrid, late of the University of Bremen, a refugee from Hitler's Germany. He is a physicist with some very unorthodox ideas. The protagonists know that he and Ramon were friends, though they don't know why or what brought them together. Following this lead takes the protagonists to *Back to School*.

When the bombardment subsides some of the inhabitants of the hotel, Hemingway and Dos Passos among them, go outside to see what has happened. The rest hide indoors, trying to convince themselves that the worst is over.

The Siege of Madrid has begun.



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Soldiers of Pen and Ink

John Roderigo Dos Passos

Abilities: Athletics 2, Assess Honesty 3, Art History 2, Art 4, Credit Rating 2, History 4, Health 3, Politics 3, Languages 2, Library Use 3, Stability 8, Sanity 8, Scuffling 4

Alertness Modifier: +0

Stealth Modifier: +0

Weapons: Fist/Kick (-2)

Disaffection: 2

Notes: Dos Passos is the illegitimate son of a lawyer and trusts expert, who has since become noted for his social revolutionary views, expressed in his novels. He has served on *The American Committee for the Defence of Leon Trotsky*, (aka *The Dewey Commission*) and is familiar with - and broadly

sympathetic to - the work of the BNVS.

He is a man at a crossroads. Up to this point he has supported communism; he believed it was the best response both to fascism and the social injustices created by the imbalance of wealth in America. He has come to believe that Stalin's Russia is not to be trusted. He doesn't think much of the bullying tactics of the communist-dominated secret police, and worries that Stalin's overweening ambition will ruin everything that Socialists around the world are working for. Moreover he has just lost a dear friend; Jose Robles has been arrested. Nobody will tell Dos Passos what has

happened to him, or whether Robles is alive or dead. He is distraught and afraid for his friend's safety.

He will later say of his experiences:

I have come to think, especially since my trip to Spain, that civil liberties must be protected at every stage. In Spain I am sure that the introduction of GPU methods by the Communists did as much harm as their tank men, pilots and experienced military men did good. The trouble with an all powerful secret police in the hands of fanatics, or of anybody, is that once it gets started there's no stopping it until it has corrupted the whole body politic. I am afraid that's what's happening in Russia.

Ernest Miller Hemingway

Abilities: Athletics 8, Assess Honesty 2, Art 2, Credit Rating 3, Firearms 7, History 3, Health 9, Intimidation 2, Languages 2, Library Use 3, Outdoorsman 3, Preparedness 2, Piloting 2, Politics 3, Scuffling 12, Stability 7, Sanity 6

Alertness Modifier: +1 (very observant)

Stealth Modifier: +0

Weapons: Fist/Kick (-2), Revolver (+0)

Disaffection: 5

Disaffection Rating: +1

Notes: Hemingway is the son of comfortably well off middle class parents. He is well educated and has some musical training, but his chief love is the outdoors, a passion he picked up as a teenager, hunting and fishing in the woods and lakes of Northern Michigan. His first job was as a newspaper reporter for the Kansas City Star,

where he picked up his characteristic blunt writing style. He volunteered as a Red Cross orderly in the Great War, and served in Italy, where he won a commendation for bravery. He couldn't settle in American after the war, and eventually relocated to Paris as the exchange rate was favourable. He's very familiar with Spain, having visited the country several times before the Civil War, and has written a book, *Death in the Afternoon*, about bullfighting. At the time of the scenario he has married, divorced, and married again, and is currently embroiled in an affair with Martha Gellhorn which will end his second marriage. He is in Spain as a reporter for the North American Newspaper Alliance, and is in talks to work as a scriptwriter on the documentary *The Spanish Earth*, as Dos Passos, the previous scriptwriter, is reluctant to continue thanks to the Robles affair.

Hemingway is a force of nature. He has boundless enthusiasm and energy. He frequently drinks himself into a stupor and gets into fights, but has yet to degenerate into full-blown alcoholism. He loves the war with the fervour of a convert; the action suits his machismo, and the good-versus-evil conflict is clear-cut. To Hemingway, anyone who isn't for the Republic is little better than a Fascist. Anyone questioning the party line deserves everything they get.

He is Disaffected and can cause others to become Disaffected, through his work and actions. He is currently writing the play *The Fifth Column*, in which his lead - Philip Rawlings, the hard-drinking man's man and Communist Party operative posing as a war correspondent - speaks for Hemingway:

We're in for fifty years of undeclared wars and I've signed up for the duration.

Intellectual Giants

Intellectual Giants (Optional)

This scene assumes that the protagonists follow up with Dos Passos or Hemingway. They may do so because of evidence found in Ramon's room, or as a result of talking to Maria del Carmen.

This scene can lead further into the subplots concerning Dos Passos and Hemingway, detailed in *For Whom the Bell Tolls* and *Adventures of a Young Man*.

The most likely location for this initial scene is the Hotel Florida, either shortly after the bombardment or in the next few days afterward. If this scene takes place after the bombardment, then it occurs either outside, as the writers pick through the rubble, or in the hotel rooms.

Outside the hotel after the bombardment is like seeing the world through a mirror cracked beyond repair. The street and plaza have been transformed. Only last night everything was normal, on one of the most decorative and historic boulevards of Madrid. Now there are huge craters in the streets, fire has broken out in several locations, there is glass everywhere, and several of the buildings took direct hits, leaving great gaps in their facades. Almost no-one is out on the street, except for the protagonists and a few others from the Hotel Florida.

Those who want to help can either fight fires or tend to the wounded. Some supplies can be had from the Hotel, but the protagonists are going to be limited to what they can scrounge or find for themselves; buckets of sand or fire extinguishers from the bar or kitchens, perhaps, or bandages made from torn-up bed sheets. Rescuing injured people from collapsed structures or fires may involve a combination of **Athletics (Difficulty 4-6)**, **Electrical Repair** (in case of downed power lines or exposed cables, **Difficulty 4-5**), **Mechanical Repair** (forcing open gates or security shutters, rescuing people from broken lifts, **Difficulty 4-5**) and **Preparedness**

(bandages, fire extinguishers, **Difficulty 4**). Hemingway can offer **Cooperation** (p 58 main book) for **Athletics** and **Preparedness** tests (perhaps he knows where a fire extinguisher can be found) but Dos Passos is less useful, and may end up increasing **Difficulty** numbers as per **Piggybacking** (p 57 main book). Potential victims include people:

- trapped down the Metro by a gate that now won't open;
- caught in a car that's about to catch fire;
- unconscious near a downed power cable;
- covered in glass cuts and caught in a burning shop;
- trapped in a pile of fallen rubble.

Keepers shouldn't force protagonists to spend **First Aid** points, but assume that any attempt to render assistance is automatically successful so long as the rescuer's **First Aid** pool is above 0.

Helping the wounded and showing resistance in the face of bombardment gets the helper a **1-point dedicated pool, Theology or Politics**, which can only be used to spread Hope.

If this scene occurs later, then it will probably either be in the Hotel Florida bar (Hemingway) or in one of the hotel's suites (Dos Passos). In either instance the hotel is functioning as best it can, even though there are holes in the walls and the ceilings have part-collapsed.

Hemingway is best approached with **Flattery** or **Streetwise**; **Intimidation** or **Interrogation** causes him to react aggressively. **Intimidation** or **Reassurance** works on Dos Passos, but he doesn't react favourably to **Interrogation** or **Flattery**.

The following **0 point clues** can be had from Hemingway:

- He warned Ramon not to get too involved with what he describes as "the

whiners." He claims that Ramon was in over his head, and that Theo Gettel was giving him bad advice.

- He thinks Ramon was arrested, probably by the Communists, and that this was because Ramon was working with the Fifth Columnists to undermine the defence of Madrid.
- He reacts with hostility if anyone suggests that Ramon is being unfairly treated, or that his arrest was a mistake. "This is a war! Casualties are inevitable, and if you start associating with the wrong element you deserve everything you get."

The following **1 point clues** can be had from Hemingway:

- **Assess Honesty:** he believes everything he's saying, but there's something else he's not telling. He seems frightened of something – but what could frighten Hemingway? Whatever it is, he's keeping it very close to his chest; he doesn't even talk about it when drunk out of his mind.
- **Flattery:** He gives the flatterer a pamphlet which he says he got from 'powerful friends' – probably Koltsov or the Communists. The pamphlet is propaganda straight from the Author; see *The Disaffected* for a description. He claims that the propaganda will help the protagonists understand "what's at stake."
- **Streetwise:** He says that he can arrange an introduction to Karkov, which will help them if they decide to talk to Stalin's representative in Madrid. Should they accept Hemingway's offer, then the cost of **Interpersonal** spends in the scene *No Such Person* are reduced by 1 point for each **Streetwise** point spent here.

Any significant conversation with Hemingway increases the listener's **Disaffection** by +1.

The following **0 point clues** can be had from Dos Passos:

- Theo Gettel is a professor at the University of Madrid, who's been

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working on a theory of engram stimulation and its effect on the human nervous system. Dos Passos has met him several times, and though he doesn't understand the professor's theories he finds them disturbing in ways he can't define.

- He thinks that Ramon fell foul of the secret police, and was probably arrested. He knows that Ramon was under suspicion thanks to his family's links with Franco, but "it doesn't take very much to become a persona non grata in the eyes of the Government, these days."

- He reacts with sympathy but says that very little can be done. "In Madrid, you have to watch your step. There are informers everywhere. One day a man might be powerful, influential, with many friends, and the next he might vanish as though he had never existed."

The following **1 point clues** can be had from Dos Passos:

- **Assess Honesty:** He's definitely not telling everything he knows. He's probably doing it out of a misguided

sense of responsibility; he doesn't want to get the protagonists in trouble. He's also frightened, though not as much as Hemingway.

- **Intimidation:** He knows that there's a faction calling itself the Thought Police, or at least he's heard them referred to by that name. He's never met one, but he's heard enough from people who have not to want to attract their attention. "They do things to your mind. It's like torture, but not any torture I've ever heard of." He knows nothing specific about them.
- **Reassurance:** He says he can arrange an introduction to the university officials, which will help them if they decide to seek out Theo Gettel. Should they accept Dos Passos' offer, then the cost of Interpersonal spends in the scene *Back To School* are reduced by 1 point (minimum 0) for each **Reassurance** point spent here.

For Whom the Bell Tolls

(Hemingway Subplot)

This section discusses the protagonists' efforts either to save Hemingway from Disaffection or to witness his intellectual destruction as part of the Hastur mneme.

Events in this subplot can occur on multiple occasions within the scenario timeline.

Hemingway is Disaffected; see further *The Disaffected*. That means he is in danger of sinking into ennui and intellectual despair, wasting his gifts in a never-ending fight against "the enemy." Though he doesn't know it, he may end up fighting for Hastur in a long series of undeclared wars against humanity. In the context of this scenario, this means that he may end up a prominent victim in *La Fiesta*, or be one of the many swept up in *The Final Push*. Beyond the scenario, this also means that he may end up spreading the Hastur mneme long after the Civil War is over.



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For Whom the Bell Tolls

This has affected his personality in the following ways (so far):

- He's become much more belligerent, even for him. He gets into fights on the slightest provocation and will not back down. Those using **Assess Honesty** or anyone with **Psychoanalysis** skills will wonder whether Hemingway's depression has become near-suicidal, prompting him to punish himself by getting beaten up or shot at.
- He refuses to comfort old friends or empathise with those that aren't Disaffected themselves. He sees those people as "whiners" who don't accept the reality of their situation. He accepts any information from the Radio Announcer, Author or Projectionist as gospel.
- He deliberately sabotages any effort to counteract the Radio Announcer, Author or Projectionist. He sees people who try to combat their influence as Fifth Columnists, worse than the Fascists, and will try to exterminate them if at all possible.

This may mean that Hemingway will become a floating antagonist, doing all he can to defeat the protagonists' efforts. If the protagonists become Disaffected, he's more likely to befriend them.

As a prominent man with a following, he can enlist others to help him. He doesn't have any direct Government authority so he can't bring in troops, but he has plenty of pals willing to help him in a fistfight or otherwise do his bidding. These are a mix of Spaniards, foreign fighters and journalists, many of whom are themselves Disaffected.

Hemingway's Buddies

Abilities: Athletics 6, Firearms 5, Fleeing 4, Health 8, Intimidation 1, Sanity 5, Stability 0-4, Scuffling 8, Weapons 6

Alertness Modifier: +0

Stealth Modifier: +0

Weapons: Fist, Kick (-2), Knife (-1), Handgun (+0)

Hemingway isn't a strategist so he probably won't use his Buddies sensibly. It's more likely he'll just pitch them into a fistfight without giving thought to the consequences.

Hemingway spreads Disaffection primarily via the Author, and can be encountered during any Author-related scene. He gives the Author's pamphlets and books to anyone he meets, and hopes that the Author will publish Hemingway's books one day.

If the protagonists try to save Hemingway, they will need to give him enough Hope to counteract his current Disaffection level. As he is hardened in his convictions this isn't as simple as a 1-to-1 exchange of Politics or Theology. The protagonists will need to find a source of Hope within Madrid that they can then use to convince Hemingway that he's wrong. Such sources can be found in the scenes *Back to School*, *Latitudes of Acceptance* and *Life in Madrid*. However as he's one of the lesser agents of Disaffection, he's only rated at +1, which means he can be saved with a minimal expenditure of resources. Once his Disaffection level has been cleared, he cannot be re-infected by another source of Disaffection.

If his Disaffection is dealt with Hemingway is a potential ally. He can use his Buddies to help the protagonists. Again, he has no official standing either in his own right or as a member of the Government so he can't do much about the Communists or help the protagonists navigate the bureaucracy. However if they need a band of fist-fighting bravos, Hemingway can supply them.

Hemingway is likely to be encountered in the following circumstances:

- On a nightly carouse through the streets of Madrid, hopping from bar to bar with a collection of his Buddies in tow. He's fighting drunk and looking for an excuse to do damage. He'll try to provoke a fight with someone, anyone;

he doesn't much care who, so long as he gets to punch someone's face in.

- Having a serious discussion with fellow reporters or intellectuals, in scenes such as *Friend or Foe?* or *Educational Opportunities*. He will be spreading Disaffection by shouting down anyone who isn't Disaffected, claiming they're all whiners either working with the Fifth Column or unwittingly supporting the Fifth Column in their attempts to destabilize Madrid.
- Spreading Disaffection amongst the Spaniards, in scenes such as *Aerial Assault*. In those scenes he portrays himself as a true friend of Spain, fighting against the Fascists. He shouts down any attempt to inoculate Hope, calling people who try to spread Hope whiners and quislings in league with the Fascists. They don't love Spain, he claims; they just say they do, but secretly they're in league with Hitler and his goose-stepping Nazis.
- Meeting with Communist officials, military officers and Karkov in scenes like *No Such Person*. In those scenes he enthusiastically agrees with fellow Disaffected within the bureaucracy, particularly Karkov who he regards as a great man. He bullies and belittles anyone who tries to challenge the system, or asks about Ramon. He calls them cowards, who don't love Spain or hate Fascists enough.

If Hemingway isn't saved by a Hope spend, then he later becomes so infected by the Hastur mneme that he becomes a permanent agent of contagion. See further *The Disaffected*. As he survives the Siege of Madrid and goes on to live for many years afterward, this could mean he becomes a long-standing agent of Hastur, corrupting the world at large.

Adventures of a Young Man

(Dos Passos subplot)

The protagonists are not alone in their fight against the Disaffected. Dos Passos is one of those who wants to do what

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he can to eliminate the Hastur mneme. However he doesn't think about it in those terms, as he's not familiar with the Mythos or Gettel's theories. Instead he sees this as a struggle for the heart and soul of Madrid, and he's doing what he can to counteract all the propaganda spread by people like Hemingway, the Author, the Radio Announcer and the Projectionist.

Dos Passos is doing his best to counteract the lies spread by the Disaffected, but it's a slow process. He's butted heads with Hemingway, and their friendship is about to break under the strain. Meanwhile Dos Passos is half-convinced there are forces within the Communist-controlled government determined to put a stop to his efforts. He has already published several scathing critiques of Communism and many socialists now prefer to have nothing to do with him.

He can be of limited help to the protagonists. He doesn't have any real influence to speak of and many people, Disaffected and otherwise, now distrust him because of his perceived lack of support for the anti-Fascist line. Anyone who calls themselves a good Socialist cannot afford to associate with people like him. Unlike Hemingway, he doesn't have a collection of goons to throw in whenever needed. His only asset is his celebrity, and he's spent a lot of that currency trying to find out what happened to Jose Robles.

However he is under threat, from the same Hastur-inspired forces that took Ramon and which now threaten the protagonists. He is being shadowed by those agents, as well as agents of the government, and may end up becoming a victim of the madness that infects Madrid.

Anyone who has too much to do with Dos Passos (one conversation could be enough) may attract the attention of these agents, who will follow them and attempt to do them harm.

Agents of Disaffection

Abilities: Athletics 6, Conceal 5, Firearms 7, Fleeing 5, Filch 7, Health 8, Intimidation 1, Pharmacy 1, Sanity 3, Stability 0-2, Scuffling 8, Weapons 8

Alertness Modifier: +0

Stealth Modifier: +1

Weapons: Fist/Kick (-2), Knife (-1), Handgun (+0)

Special: While not capable of spreading Disaffection themselves, they are part of the Hastur mneme. That means they give off a signal roughly analogous to the Byakhee, and the discomfort thus caused to those not thinking the right thoughts provokes a **Stability 1** check. This is a Hastur-related check and so the Difficulty may increase for those already touched by Disaffection. It's as though they embody all the protagonists' nebulous fears about secret police and a knock on the door in the middle of the night. Just their presence makes a person's skin crawl.

Doing harm isn't limited to dragging a protagonist down a dark alley and beating the stuffing out of them, though they may try that. Tactics they may use includes:

- Using **Filch** to slip "evidence" into their pockets, indicating that they're in league with pro-Trotsky Fifth Columnists. They then alert the authorities, or a group of concerned citizens who take matters into their own hands. Use Hemingway's Buddies as a template for the concerned citizens. Otherwise see *No Such Person*.
- Using **Filch** plus **Pharmacy** to slip drugs into their food or drink. **Athletics Difficulty 6** to resist, otherwise the target takes **+0 damage** per round. If the target reaches **0 Health** they fall unconscious. This "damage" will wear off after four hours of rest at which point the target regains all Health lost to this drug (though they may still have a headache), but in the meantime their unconscious body is defenceless. They may be dragged

off to a dark cellar to be interrogated, accused of being Fifth Columnists, or something more sinister may happen to them. **First Aid**, if administered before Health falls to 0, negates the effect of this drug.

- Breaking into their rooms and searching them, or planting 'evidence' of their crimes and then alerting the Communist authorities.
- Putting pamphlets from the Author in their path, or making sure that the radio in the bar is tuned to the Radio Announcer's latest broadcast. This helps spread Disaffection, weakening them and making them more susceptible to the mneme.

If interrogated, these Disaffected know very little about what is going on. Their minds are addled by the mneme, and their bodies are beginning to show subtle signs of mutation: their skin is thickening, their eyes are red and inflamed, while their nails and hair have become brittle and fragile.

Dos Passos is also under threat from these creatures, and the protagonists may notice this and try to help. Perhaps they find Dos Passos as he's being drugged, prior to an abduction. Perhaps they notice them shadowing him, or find some of them searching his rooms.

However Dos Passos, if he trusts the protagonists sufficiently, may ask them for help. He wants to know what happened to his friend Robles, and thinks that since the protagonists are looking for their friend Ramon they might be able to help each other. If they agree to help him find out what happened to Robles he'll help them in their search. This has implications for the scenes *No Such Person* and *The Disaffected*. So long as Dos Passos is allied with them and present in the scene, Interpersonal spends are reduced by 1 (minimum 0). Narratively speaking, Dos Passos is using his celebrity to overawe the people they meet, thus persuading them to help.

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No Such Person

However if Dos Passos is present in the scene, that guarantees Hemingway's interference. It also guarantees an immediate antagonist reaction as per *The Disaffected*.

In order to help Dos Passos find out more about Robles the protagonists will need either to break into government offices to steal the paperwork, (requiring a combination of **Stealth Difficulty 5+**, **Locksmith** and possibly **Filch Difficulty 5**, with guards present as per *No Such Person*), or they'll need to bribe their way to success with two separate **Credit Rating 1** spends and a **Sense Trouble Difficulty 4** to notice that they've attracted the attention of four Disaffected who will attempt to murder their contact, a low-ranking Government clerk named Arnulfo, before he can tell them about Robles.

Helping Dos Passos get information about Robles gains the helper a **1-point dedicated pool, Theology or Politics**, which can only be used to spread Hope.

If Dos Passos is abducted by the Disaffected, he will turn up later either in *La Fiesta* or *The Final Push*.

No Such Person

This scene covers all protagonist contact with the bureaucratic officials of the Republican government and their Communist allies. This may occur more than once. It is most likely to occur once the protagonists begin to think that Ramon was abducted by the secret police.

It can be divided into three subsections: the Government, the Communists, and Bureau of Special Tasks.

All contact between foreign journalists and the Republican Government is managed through the Press Office, run by Constanica de la Mora. Technically she is not in charge; her immediate superior is a man named Rubio Higaldo, but he is an indifferent supervisor and Constanica has effective control of the office. It operates out of the Telefónica Building, on the Gran Via. The Press Office is run by a mixture of volunteers, government lackeys who have demonstrated their inefficiency and been posted here, and people that the Government would rather they didn't have to deal with. Constanica falls into the latter category;

she's irreplaceable, as the foreign journalists trust her implicitly, but few people in the Government can deal with her.

The Press Office is where all foreign journalists go to send and receive cables from their publishers, transmit their stories, and get their articles vetted by the authorities. It is not easy to slip uncensored news articles out of Madrid, since the Government controls all the means of sending messages to and from the outside world. Those few who manage it soon find themselves persona non grata, and if not actually arrested and shot, will certainly be expelled from Madrid. The Press Office is well stocked with Communist propaganda agents who spread all kinds of misinformation about glorious victories and treacherous Fascists, so not all of the foreign press take Constanica's frequent bulletins and official statements seriously. That said she is considerably more forthcoming and accurate than balding, obstinate and unimaginative Rubio Higaldo would like.

Ramon's office is located here, and some of his papers would have been kept in his office.

Constancia de la Mora

Abilities: Accounting 1, Bureaucracy 4, Evidence Collection 3, Fleeing 6, History 2, Health 6, Languages 3, Oral History 2, Sanity 6, Stability 7, Scuffling 4
Alertness Modifier: +0
Stealth Modifier: +0
Weapons: Fist/Kick (-2)
Disaffection: 2

Notes: Constanica is tall, dark and imperious. Born into an aristocratic family (her grandfather was Prime Minister of Spain) her revolt against her

background and Catholic upbringing led her first into bohemian living and later to volunteer to work for the Republic. Before that she worked at a folk art store, and looked after refugee children. She's a natural organizer, but she's incapable of hiding her disdain for inefficient, stupid and lazy people. She's been at daggers drawn with her nominal supervisor more than once. She has a volatile temper and is often brusque. Foreign journalists like her because she is efficient and understands their needs, though her

occasional censorship role means she frustrates them at times. Though she is a fervent Leftist she retains enough of her upbringing to be shocked at the way some foreign journalists dress and behave. She, immaculately turned out at all times, cannot understand why so-called respectable journalists go around dressed like tramps.

She knows nothing about Hastur or Disaffection, and will not believe people who try to convince her that occult forces threaten Madrid.

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The following **Core clues** can be found here:

- **(Constancia):** An arrest warrant was issued for Ramon just yesterday, on the order of the Ministry for War. According to the warrant Ramon is accused of passing sensitive military information to the enemy. Constancia is uneasy about this, as she knows Ramon quite well and cannot believe he would betray the Republic. In any case she knows for a certainty that Ramon was not arrested, as

the warrant is still outstanding. If he was captured, it wasn't by the Government.

- **(Constancia):** When she last saw Ramon, he told her he was following up an investigation at a military hospital not far from the Casa de Campo. Possibly that is what had the Ministry for War so concerned, but she can't understand why the Ministry would be so agitated over something as trivial as this. [leads to *Their Master's Voice*]
- **(Ramon's Office):** This has been searched, and by experts, much

like Ramon's hotel room. However these experts were obviously mortal, and left a clear trail of destruction. Constancia can confirm that agents from the Ministry carried out the search, and took several boxes of papers with them.

- **(Ramon's Office):** The agents from the Ministry didn't take Ramon's desk. It's an antique roll-top from the turn of the century, with a hidden drawer. Any protagonist searching to see if the Ministry men left something behind can find the hidden drawer. Inside are notes in Ramon's handwriting about interviews he has conducted with Dos Passos, Hemingway and other foreign journalists [*Intellectual Giants*]. Ramon was trying to track down the source of a series of propaganda pamphlets, one of which is in the drawer.

– **The Author's Propaganda.** This leaflet resembles more conventional Republican propaganda posters the protagonists will have seen elsewhere. It depicts a monstrous hand, made up of thousands of dark soldiers, descending over Spain as though to crush it. However there is something deeply troubling about the leaflet; the soldiers don't quite look human, and though the intent would seem to be to inspire resistance it actually makes the viewer feel depressed and overcome with ennui. The image seems to squirm in front of the viewer's eyes, as the soldiers march (or fly?) towards Madrid. **Stability 1 loss**, and those who fail the check acquire **1 Disaffection point**.

The following **1 point clues** are available:

- **Reassurance, Oral History (Constancia):** For the past few days, Ramon has been behaving peculiarly. Constancia wasn't surprised when the men from the Ministry came for him. However she didn't think the Ministry was what he was afraid of. He once asked her if she'd seen strange movies,



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No Such Person

propaganda from the Fifth Column, or heard radio broadcasts from what he only described as a pro-Fascist station. He mentioned people he called the Author, the Radio Announcer and the Projectionist “as though those were not titles, but names.” She had no idea what he was talking about. [*The Printworks, Radio Chained Madrid, The Kinematographer*]

- **Bureaucracy, Interrogation (staff members of the Press Office):** When the men from the Ministry came, they asked questions about a dangerous Fifth Columnist group that Ramon was supposed to be a member of. They asked if anyone had heard of foreign agents with the code name Author, Radio Announcer or Projectionist. They also said that if they heard anything, they should report it to the Communists via the reporter Karkov.
- **Evidence Collection, Occult, Astronomy (Ramon’s Office):** There is a poster on the wall that the men from the Ministry didn’t bother to confiscate. Unlike most other posters in the Press Office this isn’t a political subject, but an astronomical one: a faded chart, probably early 19th century, that depicts Aldebran as it would be seen in the sky over Madrid. However it is marked *Palilicium*, the name the Romans knew it by, and in Ramon’s handwriting next to the star there is a note: *¿el rey sigue en su estela?* [trans: *the King follows in its wake?*] **Keeper’s Note:** Ramon was becoming well aware of Hastur’s influence, and shortly after drawing this conclusion he went to see Gettel who he knew had more information.

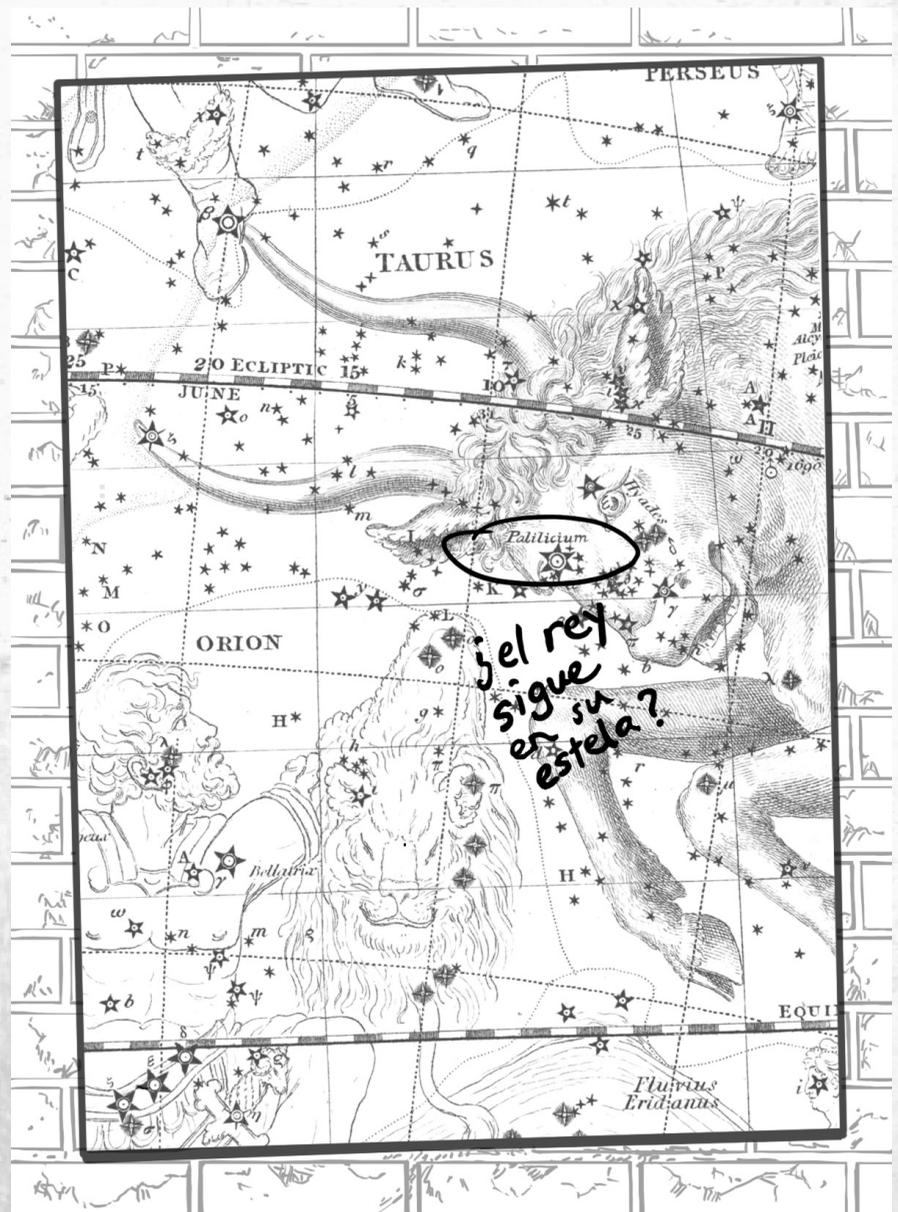
Assess Honesty shows that Constanca and her staff believe everything they say. Constanca is the only one in the Press Office who’s truly worried about this. Unlike her staff, she thinks there’s something more going on that a mere Ministry investigation, but she thinks Fifth Columnists are at the root of it all, not occult forces.

This scene changes location should the protagonists seek out the Communists, or the *Pravda* reporter Koltsov.

The Communist HQ is a large, imposing building draped in vast portraits of Lenin and Stalin. Most of the important Soviet officials have offices there, as does Koltsov, though more often than not they can be found working in the other Government offices advising on the defense of Madrid and other military issues. Koltsov - the premier Communist and *Pravda* reporter – frequently roams Madrid and the battle

lines, flitting from point to point often in an armoured car or aircraft.

Thus the scene can occur in several different locations: grand government offices, richly decorated and encrusted with centuries of history; a dingy café where working men and those who pretend to be good working class intelligentsia gather; beside Koltsov’s armoured car, parked on a deserted calle, as the car’s crew go for wine and sandwiches; or elsewhere in Madrid. Koltsov is constantly on the move. If he



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Mikhail Koltsov

Abilities: Accounting 1, Art 3, Bureaucracy 2, Evidence Collection 3, Fleeing 4, Firearms 6, History 1, Health 8, Languages 3, Mechanical Repair 4, Oral History 2, Physics 1, Piloting 7, Politics 4, Sanity 7, Stability 8, Scuffling 7, Streetwise 3

Alertness Modifier: +0 (-2 without his glasses)

Stealth Modifier: +0

Weapons: Fist/Kick (-2), Pistol (+0)

Disaffection: 2

Notes: Physically Koltsov is nothing to write home about; short, nervy, bespectacled, with an acid tongue and

morbid sense of humour. Politically, he is the most important Communist in Madrid. Koltsov is a man credited with almost unlimited power and influence. Some say he has a direct phone line to Stalin in his office. Others claim he's actually a Soviet general sent to take personal charge of the war effort. The truth is slightly less glamorous; Koltsov is a representative of *Pravda* and a Leftist from way back, one of the intelligentsia of the 1920s who helped build the Soviet state. As such he has many connections but also many enemies, and some within the Party claim he is a closet Trotskyist. However, as a reporter he is brilliant,

tireless and fearless. He very much enjoys his work, and is a skilled pilot as well as an aviation enthusiast. Koltsov is a deeply troubled man. He has done his best to ingratiate himself with Stalin, but he knows that the Russia Stalin has created will not accept him. Spain has made Koltsov a free man; he no longer thinks like a party apparatchik. Soon after he returns home, he is arrested, and after a forty-minute trial on espionage charges he is condemned to death in 1940. His German lover, Maria Osten, is left stranded in Moscow after his death, and not long afterward is herself arrested, tried and shot as a Nazi collaborator.

thinks the protagonists are looking for him, he may seek them out himself.

The following **Core clues** are available:

- Koltsov knows Ramon and knows about the charges against him. He doesn't think Ramon has been arrested, but does think that Ramon should be arrested. The man is clearly guilty of some very serious charges. Were it up to Koltsov, Ramon would probably be shot.
- As far as the Communists are concerned, the Fifth Column is very real. Koltsov is the only one who takes rumours about the Author, Radio Announcer and Projectionist remotely seriously, and even he doesn't credit the Hastur connection or Gettel's mneme theory. To Koltsov, the Disaffected are merely human Fifth Columnists backed by the Fascists with instructions to destroy Madrid from within.

The following **1 point clues** are available via **Bureaucracy, Politics, Oral History** or similar:

- Koltsov knows about the Military

Hospital that Ramon was interested in, and thinks that something very odd is going on there. He's been trying to find out what, but the agent he sent to investigate went missing. Koltsov is concerned and was about to investigate personally when the shelling started. Since then he's been too busy to go. [*Their Master's Voice*]

- Koltsov warns against trusting Gettel at the University. The man claims to have fled Nazi persecution, but Koltsov doubts his bona fides. He could be a German agent sent to incite dissent. Why else would Gettel spout such nonsense about occult agencies from beyond the stars? [*Back to School*]
- He really doesn't know what happened to Ramon. He knows that a warrant was issued and that Ramon ought to have been arrested, but when the agents went to look for him Ramon couldn't be found. Koltsov finds this very suspicious. He thinks Ramon has fled Madrid, and is probably with his Fascist friends.
- **If asked specifically about the Printworks, the Radio Transmitter or the Film Studio** Koltsov knows the location of one of these places, but

not the other two. He can help the protagonists find it. [*Printworks, Radio Chained Madrid, Kinematographer*]

Assess Honesty determines that Koltsov believes what he is saying and is being as forthcoming as his politics permit him to be. He doesn't entirely trust the protagonists, but that doesn't mean he wishes them harm or wants to frustrate their investigation.

If the protagonists win his trust (reporting back to him about what's going on at the Military Hospital or befriending Hemingway are two likely means of so doing) then he can lend them a few experts from the Bureau of Special Tasks if they need a handy thug or two.

The Bureau of Special Tasks is a polite pseudonym for an unlovely organization. Advisors like Koltsov are not Russia's only contribution to the war effort. Special Tasks consists of a group of trained counter-espionage agents whose expertise includes interrogation and assassination. Nobody really knows who is a member of the Bureau and who is

Their Master's Voice

Bureau of Special Tasks Agent

Abilities: Athletics 8, Cryptography 2, Fleeing 8, Firearms 10, Health 9, Explosives 9, Interrogation 4, Languages 4, Politics 3, Sanity 8, Stability 8, Scuffling 10, Streetwise 1, Weapons 10

Alertness Modifier: +1

Stealth Modifier: +0

Weapons: Fist/Kick (-2), Pistol (+0), Submachine Gun (+1)

Disaffection: 0, or very occasionally 1

Notes: These men and women are Russian, though only someone versed in **Anthropology, Politics** or **Languages** can tell for certain since they dress and behave like ordinary Spaniards. They are ruthless and determined people, quite capable of dynamiting an apartment building to get at a single target.

not, nor do they know where the Bureau has its headquarters. Koltsov knows about them, as he ought since they are members of the NKVD - *Narodnyy Komissariat Vnutrennikh Del* - aka the People's Commissariat for Internal Affairs: Russian Secret Police. The Bureau acts independently of the Russian Legation, the Spanish Communists and indeed the Republican Government. They seek out and eliminate enemies of the State, which right now include the Disaffected and possibly also the protagonists.

The protagonists are unlikely to want to seek out the Bureau but the Bureau might be after them. This can occur if they ask too many questions about Ramon, upset the wrong people (Koltsov, Hemingway, the Communists), or are seen in places where they have no business being, such as sneaking into Government offices on behalf of Dos Passos. In those circumstances their reaction is to capture, interrogate and later eliminate the potential threat.

They could also be encountered because their interests run parallel to the protagonists. They too seek out the Disaffected, believing them to be Fifth Columnists. The Keeper may want to use them as unlikely saviors in antagonist

reaction scenes should things go badly early on. Or perhaps the shattered corpses of a few Bureau men could be used as a tip-off that something very dangerous is nearby.

If captured, the protagonists will be interrogated in a dingy cellar, somewhere far away from prying eyes. The Bureau will want to know everything: who the protagonists are working for, who their Fascist contacts are, the names of their collaborators and so on. As far as the Bureau is concerned the very fact that they had to capture the protagonists proves their guilt; innocent people would not have attracted the Bureau's attention. In that event, and assuming that rescue is not an option, the scene should be interrupted by Byakhee who have come to wreak havoc on the Bureau and happened to time it just when the protagonists were about to be executed. There is a potential **Stability 3** loss for the interrogation. The Byakhee won't be interested in the protagonists but may provoke additional **Stability** checks. **Evidence Collection** or similar after the massacre finds a notebook in one of the dead Bureau men's pockets detailing his surveillance of a suspected Fifth Column headquarters - actually the location of either the Printworks, Radio Transmitter or Film Studio, Keeper's choice.

Their Master's Voice

This scene assumes the protagonists follow up on hints that something is going on at a Military Hospital near the Casa de Campo.

The Hospital is set up in the working-class suburb of Carabanchel, near the park. The Republicans, convinced that the Nationalists will attack here, have reinforced the defenses with over 12,000 troops, and a further 30,000 defend the Casa de Campo itself. The men are ill-equipped and indifferently led, but their morale seems high. **Anthropology** or similar may notice that their high spirits mask a deeper anxiety: these are men convinced that they are about to die gloriously, not win a glorious victory. They are preparing for death, each in their own way.

The Military Hospital is run by a volunteer, a nominal Colonel, Ilsa Fischer, one of the German Communists. In Hitler's Germany she was a hospital administrator; here, she is director, nurse, doctor and occasional surgeon, in charge of a staff of twenty. The staff is at best half-trained, but keen to do what it can. The hospital itself is very busy all the time. Constant shelling and aerial bombardment is supplying plenty of casualties. The protagonists will be allowed to wander as they see fit; this isn't a heavily guarded installation, and Ilsa is short on official protocol.

If asked, Fischer or her staff can confirm that Ramon was there a few days ago, asking questions. They didn't understand what he wanted. He seemed interested in Fifth Columnists, but they don't have time for that kind of nonsense. They're too busy. They claim to know nothing about Radio Announcers, Authors or Projectionists, if asked.

Assess Honesty realizes that they're lying. They know what Ramon wanted, and they know he's been taken care of. They're glad. They seem to have a hidden agenda, but it's impossible to tell what.

The following **Core clues** can be had:

- The sick are poorly treated, and in some instances this seems to be deliberate. The staff neglect them, perpetuate dirty and insanitary conditions, and bully them. They don't seem to care much whether they recover or not.
- According to some of the patients there are "things" that visit the hospital late at night. Accounts vary, anything from "it was huge, a black shadow that towered over me!" to "I saw its flesh drip right from its bones!" In each case the speaker seems to be sincere but deluded, and **Assess Honesty** won't know what to make of it. Clearly the witness believes what he's saying, but he's more than half insane. [**Keeper's Note:** these were Byakhee, attracted by the high level of Disaffection.]
- The Radio is tuned to an odd station. Most radios in Madrid get their signal from transmitters based somewhere overseas, like Morocco, or from stations bought and paid for by the Fascists, the British or the French. They're hard to come by and the Communists occasionally crack down on radio ownership because they could be used to transmit secret messages to the Fifth Column. However this station isn't like anything the protagonists have heard before. The speaker is probably Spanish, judging by his accent and word choice, and he's exhorting his listeners to resist the Fascists. That said, the Announcer doesn't give the slightest indication that the resistance will be successful; more that there will be a glorious defeat, and the defenders' names will forever be remembered. However there are two things odd about it.
 - First, no matter who the listener may be, he hears the Announcer in his own native language. A Frenchman hears French, an Englishman English, and so on. This may not be obvious at first, but should they realize what's happening it's good for **Stability Loss 2**.

– Second, although the Announcer uses the word Madrid, the listeners hear Carcosa. As in "It is the duty of every citizen to defend Carcosa to the last drop of his blood!" Listeners know he said Madrid; equally, they know he said Carcosa. **Stability Loss 2**.

Anyone who listens to the Radio Announcer for any significant length of time gains **1 point of Disaffection** which may affect future Hastur-related **Stability** checks.

The following **1 point clues** are available:

- **Medicine, Biology:** Several of the wounded suffer from devastating injuries; so severe, in fact, that they ought to be dead. There is no reason for them to still be alive, and yet they are. It's almost as if they're somehow being kept alive, for unknown purposes. However the sight of them clearly unnerves the other patients. That's one reason why morale is so low, and dropping by the minute.
- **Evidence Collection, Physics, Electrical Repair:** The radio signal is probably AM, judging by the interference that occasionally obscures the Announcer's voice, and since it's as strong as it is the sender won't be that far away. With the right equipment, it ought to be possible to track down the transmitter. [Radio Announcer subplot]
- **Politics:** The Announcer isn't tied to any of the political parties in the Republic. None of them would allow defeatist sentiments like that to be expressed on the airwaves. However they do sound remarkably familiar; perhaps the protagonist has encountered something like it before. If they cudgel their brains a bit, they ought to remember where. [*The Disaffected*]

As soon as this scene ends, *Opening The Door* begins.

Opening the Door

(Antagonist Reaction)

When the protagonists finish the scene *Their Master's Voice*, possibly attempting to leave the hospital, this scene is triggered.

Hastur's influence is particularly strong here, and the hospital has slipped over into the domain of the Unspeakable One. The Radio Announcer's voice becomes shrill and insistent. "*You must die, and die well, comrades! Your blood will make the nation strong again! This is the third of death, my brethren, and your time is almost done!*"

As the words strike home the protagonists feel physically unwell, as though swept by a wave of nausea. Their surroundings seem to flicker and fade. Strange new buildings can be seen where previously there were only drab working class homes and the park; oddly beautiful architectural artefacts, that seem to stretch into the sky. Unlike the Moorish influences seen elsewhere in Madrid, these structures owe their design to influences that don't seem to have drawn inspiration from any element of human history, and even their doors and windows are oddly misshapen. Yet these structures are overlaid on Madrid; the protagonists can still sense the Madrid that they know, underneath the façade of this new city. Where the park was, there is still a park, but far greener and lush than the Casa de Campo, with plants and trees in it that would seem more akin to something found in a Martian fantasy landscape than in Spain.

At the same time the injured men noticed earlier (the ones who ought to be dead) become blackened lumps of corruption that keen unceasingly, battering the protagonists' ears with their wailing. **Stability Loss 2** while the protagonists are within earshot of these creatures. They have **Health 6** if the protagonists decide to attack, and they don't defend themselves nor do they have armour. There are 10 of them.

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Opening the Door

The nurses and staff of the Hospital are also here, in their Disaffected form. Though they superficially resemble their earthly counterparts the mnome has altered them sufficiently that they can no longer be mistaken for human. Their flesh is thick and rugged, their limbs tangled and spiderish. They close on the protagonists and strike out at them.

Disaffected Hospital Staff (20)

Abilities: Athletics 6, Health 7, Scuffling 10

Alertness Modifier: +1

Stealth Modifier: +0

Armour: -1 vs. stabbing, cutting or bludgeoning weapons.

Weapons: Claw (+0)

Stability: +0

If the protagonists stand and fight, they're probably going to get killed or go insane very quickly. Their best bet is to run away, and their best route is through the park since they might be able to throw their pursuers off. Running through the streets is slightly more dangerous, because the streets are open and it's easier for their pursuers to see and follow them.

Should they go through the park, the strangest thing about it isn't how odd or unnatural the plants seem, but how familiar it all is. It's as though there's something here that the protagonists respond to, a long-forgotten memory that is just now coming to the surface. Perhaps it's something that they have seen in a dream, but it seems as natural somehow as a place they've known all their lives would be.

Fleeing checks start at **Difficulty 2** to leave the hospital grounds, but after that things get complicated. The park's paths are winding and not always wide, and some of the plants look positively dangerous. If they're not careful they could get lost, find themselves on a path that loops back to the hospital, or stumble into something vicious. **Three**

Fleeing checks each at **Difficulty 4** are needed to get away, with failure meaning either that their pursuers get closer or the protagonist gets too close to one of the nastier plants (-2 **Damage**).

Fleeing checks start at **Difficulty 5** if they run through the streets instead. Anyone tempted to go in a building and hide incurs a **Stability 1** check; the doorway looks far too much like a gaping, hungry maw for comfort.

When the protagonists finally escape

their pursuers (i.e. make successful **Fleeing** checks) they find themselves back in the Madrid that they remember. The odd buildings, the strange plants, the pursuers have all vanished.

Should they check the hospital again, they find it completely abandoned. Nobody knows what happened to the staff or the patients. Only a few long-dead corpses were left behind, the remains of those patients that seemed too injured to be alive. **Stability Loss 3.**



TRAIL OF CTHULHU

Soldiers of Pen and Ink

Back To School

The protagonists follow up on the Gettel clues, which lead to University City.

University City is in the midst of an upheaval. The bombardment was a spur to action, and the authorities are busily removing as much as possible of the most valuable works before the rebels attack. Those academics staying do so with a mixture of bravado and ill-concealed fear; many of them fled to Madrid to get away from the Nazis, and now there's nowhere left to run. Some of the buildings are completely deserted, while others are a hive of activity. A few students are still here, as much interested in defending Madrid as they are their lectures.

Theo Gettel takes some finding. His offices are in the School of Physics

Sciences, a modernist building with Deco influences. The staff are too busy making preparations to leave to be of much help, but with some patience the protagonists will be directed to his office on the upper floor, with a view of the rest of University City. Protagonists may be alarmed to see a significant quantity of explosives and armament in Gettel's offices, stuffed in cheek by jowl with academic texts and papers.

Gettel is polite and offers visitors every courtesy, but he's clearly preoccupied with his own research and his volunteer defence of University City.

The following **0-point clues** can be had:

- He met and talked with Ramon several times, and says Ramon was remarkably well-informed "for someone without

an academic background." Ramon was particularly interested in his explanation of Semon's mneme theory.

- The last time he saw Ramon was several days ago. Ramon seemed worried, and claimed that someone was following him. Ramon couldn't say who it was, just that he had an overwhelming feeling that he was being watched. "I suspect he got too close to the mneme. I have felt much the same way sometimes, particularly now that the stimulus is reaching peak levels."
- If asked what he means by mneme theory or what the stimulus is, he proposes a demonstration. He puts the protagonist in front of the window, looking out on University City. Everything seems normal enough. Then Gettel leans in and whispers something in the

Theo Gettel

Abilities: Athletics 3, Art 1, Cthulhu Mythos 3, Evidence Collection 1, Explosives 2, Firearms 3, Fleeing 8, Health 7, Library Use 4, Physics 4, Scuffling 4

Alertness Modifier: -1 (preoccupied)

Stealth Modifier: -1 (brave to the point of recklessness)

Weapons: Fist/Punch (-2), Handgun (+0), Submachine Gun (+1), Hand Grenade (2 of, +3/+2/-2/X), dynamite (bundle of, with detonator, +7/+4/-1/X)

Disaffection: 5

Disaffection Rating: +2

Notes: Theo Gettel is in his early thirties, with a mane of dark hair and a perpetual grin. His academic career has been tainted with controversy; there are those who claim he left Germany less to escape persecution than to avoid being

thrown out by the University of Hamburg for what could best be described as conduct unbecoming. He may or may not have left a child behind; certainly he's made himself popular with the female students in University City.

Gettel is also an Anarchist and an admirer of the Italian Anarchist leader Buenaventura Durruti, due to arrive at any moment to help defend Madrid with his column of irregular troops. Gettel believes that it is his duty to defend Madrid, which he interprets as defending the University. As a consequence he's been squirreling away explosives and weapons in his office, preparing against the rebel advance.

Gettel is most famous for his peculiar physics theorems, which

he says are intended to further prove Semon's theory of the mneme. Occult scholars claim Gettel is going several steps further, and linking mneme theory with something more outré.

As part of his researches he's recovered a Mythos text from University City's collection: *The King In Yellow* (+2 Cthulhu Mythos, +1 Art, otherwise see main rulebook p. 106). He has compiled his own notes on the *King* and his researches, in a leather-bound volume. That text confers +1 Cthulhu Mythos, and in addition grants a **dedicated 1-point pool Sense Trouble** for Hastur-related threats. It details his experiences in Madrid, and the various places he has seen Carcosa break through thanks to the efforts of the Disaffected.

protagonists' ear. When he does this, the view seems to flicker and change. Now there is a kind of triumphal arch at the entrance to University City, a massive stone-built thing that seems at first glance to be neoclassical. A second glance dispels all doubt; whatever the blood-red structure is, it cannot have been built or designed by humans. **Stability Loss 3**, and then the vision fades. "The mneme is a function of memory, a long-buried process. You carry it, I carry it, all Madrid has it buried deep in their cellular structure, but for the vast majority of us it has no meaning — *unless it is stimulated*. Which it has been, for you, and I, and every citizen in the city. Hastur is on the march, comrades, and only a supreme effort can stop him now."

- He shows them *The King in Yellow*, and claims that it contains information vital to stopping further stimulus of the mneme. He will even lend it, if asked, to anyone with reasonable credentials (**Credit Rating 2** or better).

Assess Honesty reveals that Gettel is being truthful, and very forthcoming. Almost too forthcoming; if the protagonist didn't know better, he'd think Gettel had been dosed with some kind of drug. [The use of "truth serum" psychoactive substances to induce cooperation in unwilling subjects is known by this point, but not well known outside academic circles. Generally psychoactives are reserved for psychiatric treatment. In this instance, the Hastur mneme is to blame. Gettel's unwittingly spreading the mneme by talking about it and recommending *The King In Yellow*.]

The following **1-point clues** are available:

- **Physics, Occult:** There is a blackboard with Gettel's notes scribbled all over it shoved in a corner of the room. Some of the equations are interesting from a mathematical point of view, while the occult symbolism

reminds the onlooker of the Platonic Theory of Forms, which proposed that non-material abstracts or ideas express the most fundamental concept of reality. However it's also clear that through these theories Gettel is trying to trace a specific location. He's marked down several likely locations within Madrid. [Either the Radio Announcer, Author or Projectionist. Leads to *The Disaffected* subplots.]

- **Reassurance, Oral History:** Gettel claims that Ramon is no longer to be trusted. "If he's vanished now, you can be sure the enemy has taken him. If he's lucky, he'll die, but if not then the enemy may turn him, make him one of Them. That would be the worst fate possible. I would sooner die than have it happen to me — and I carry these [grenades] with me always, to make sure it doesn't happen!" [*Ramon!*]
- **Theology, Politics:** There are texts here in Gettel's collection which can be used to spread Hope. Works of theology and Platonic philosophy, which Gettel himself recommends as means by which the ennui caused by Disaffection can be eased. For **1 point** spent here, the protagonist gets a **2-point dedicated pool** which can only be used to spread Hope. The spend represents either noticing the books in Gettel's collection or favourably impressing Gettel such that he gives the protagonists the books with his blessing.

Gettel wishes the protagonists luck and says he'll help them if he can, but he has his own work to do. He won't willingly leave University City. In fact the mneme is inspiring this self-destructive behaviour; unless something happens to stop it, Gettel will probably blow himself up in a fit of anarchic recklessness when the siege of University City begins.

This can be prevented if the protagonists understand Gettel's situation and make a successful **Psychoanalysis Difficulty 6** test. Success means the protagonist has

persuaded Gettel that while defending University City is a noble cause, his self-destructive tendencies are the result of Hastur's influence. On realizing that Hastur nearly persuaded him to blow himself up, he becomes shaken. He offers the protagonists every assistance, even going so far as to give them his notebooks and help them in future scenes (ie *The Printworks*, *Radio Chained Madrid*, *Kinematographer*).

The Disaffected

(Core / Antagonist Reaction).

The protagonists come into contact with the Disaffected.

These men and women are scattered throughout Madrid. They come from all walks of life; a secretary at the War Ministry is as likely to be one of the Disaffected as a scared civilian hiding in a bomb shelter. The players may think of these people as cultists, but that isn't true. NPCs may be tempted to think of them as the Fifth Column but that also isn't true. Both those terms imply organized activity, and if there is one thing the Disaffected are not, it's organized. They have no cells, no secret leadership; they don't worship under a gibbous moon or sacrifice anything in any God's name. They are ordinary, frightened people who have come into contact with the Hastur mneme, and because their current situation breeds fear and a sense of futility, the mneme has taken root in them.

Three of them have been so completely subsumed in the mneme that they have become inhuman. See also *The Printworks*, *Radio Chained Madrid*, *Kinematographer*.

The protagonists are likely to notice them everywhere, once they realize what the warning signs are. The Disaffected are suffering from near-pathological ennui. They don't care about their surroundings, pay no attention to their work, and will seemingly take great risks not because they're brave but because they don't care

enough to get out of the way. They do things by rote, without caring overmuch whether what they're doing is right. **Assess Honesty** or similar spots their behaviour patterns a mile off; they're so fundamentally out of it that they no longer act in anything like a rational manner. Their ennui might be confused with shell shock, but **Medicine** can rule out diseases like soldier's heart, (aka Da Costa's Syndrome), since, apart from their odd detachment, the Disaffected are perfectly healthy. That said, **Medicine** will also show strange deformities and tumours, the spread of which seems remarkable in an otherwise healthy population. There's also an odd roughness of skin, superficially similar to psoriasis, yet not accompanied by the usual itching and pain.

Disaffected

Abilities: Athletics 6, Cthulhu Mythos 1, Firearms 5, Fleeing 9, Health 8, Scuffling 8, Weapons 7

Alertness Modifier: +0

Stealth Modifier: +0

Weapons: Fist/Punch (-2), Knife (-1), Handgun (+0)

Sanity: +0

Magic: 4

Disaffection: 8

Special: The Disaffected are becoming part of Hastur's reality. As such, they can fade in and out of the 'real' Madrid, disappearing into Carcosa. They can't stay there, but for the expenditure of **2 Magic**, they can effectively vanish for 2 minutes. It takes 1 round to completely vanish, and while in Carcosa they are free to move around, so they might turn up in a completely different location, when they reappear.

For a cost of **1 Magic**, they can pull items from Carcosa to Madrid. This is limited to items supplied by the Author, Kinematographer, or Radio Announcer. A Disaffected might pull a book written by the Author from his pocket, or have a camera supplied by

the Kinematographer, or a pocket radio that only picks up the Radio Announcer's broadcasts. They can also use this power to gain knives and simple hand weapons, but not firearms. Any object taken from Carcosa will vanish if the Disaffected is killed.

The first encounter with Disaffected occurs in a crowded plaza. Everyone's nerves are on edge, as the rebels have been shelling, off and on, all day. Another round of shellfire erupts, and the crowd, screaming, disperses, everyone trying to get to a place of safety. Except, that is, for a group of half a dozen ordinary-looking people, who stand, unconcernedly, in the centre of the street. Two shells land nearby, and a woman is killed instantly, while the child she was dragging by the hand howls in terror. **Stability 2** for the event, and then, as if by magic, a camera lens seems to sprout from one of the Disaffected, its lens erupting from her eye, and there is a whirring noise, as though somehow the camera was filming. The woman takes in every detail: the blood, the child, the screaming people. She never once flinches or offers to help, and the other Disaffected intervene if someone tries to stop her filming. **Stability 4**, and, as this is a Hastur-related test, the Difficulty number may be increased. If the Disaffected are attacked with intent to kill, they all vanish (possibly provoking another **Stability 3**, if the Keeper wishes, as this is the first time the protagonists will have seen it happen), but otherwise they stay in the location until they stop filming. As soon as they stop, they walk away, refusing to talk, or discuss what just happened. **Physics (core)** realizes that, for a moment, the woman's flesh was behaving like an amorphous solid, melting and rearranging itself apparently at will. **Occult (core)** notices that, when the event occurred, there was a moment when it felt as if a great etheric energy had suddenly expended, which may mean that, at least for a second, the woman was in contact with a completely different plane of existence.

Disaffected may be encountered anywhere in Madrid, but their main objective is to spread Disaffection or gather information that can be used to break morale. They might film a tragedy, as above, or transcribe the words of a dying man, the fingers of the Disaffected melting into the pages of one of the Author's books and creating the text automatically; they might even become living radios, broadcasting direct from a scene of violence, capturing every terrifying moment. Alternatively they can leave items behind which spread Disaffection, such as:

- A book, or poster, written or designed by the Author. This item, if studied, makes no real sense; it's a mishmash of imagery, and badly written text. However, it is not meant to be studied; the intent is to hit the reader with the force of its message, not inform them in any serious way. **Adds 1 Disaffection.**
- A radio, which can only pick up broadcasts from the Radio Announcer. This creature spreads rumours about the rebel advance, claiming that they're much closer than they actually are, and also tells the listeners to expect to be massacred as soon as the rebels take the city. The Radio Announcer claims it is the listener's duty to die for Madrid, and die with dignity; there's no mention of fighting, or resisting the rebel advance. **Adds 1 Disaffection.**
- A portable cinema, set up in a café or cellar, showing the works of the Kinematographer. These movies play scenes of mass murder, torture, and broken Republican strongholds. Republican aircraft are shot down almost as soon as they take off; Russian tanks are smoking lumps of ruined metal. **Adds 1 Disaffection.**

Radios and portable cinemas may be operated, or defended, by one or more Disaffected. Books and posters can be left almost anywhere, and Disaffected don't tend to hang around after those have been dropped off.

TRAIL OF CTHULHU

The Disaffected

Protagonists may attempt to analyse Disaffected media:

- Assuming **Photography** is used on the work of the Kinematographer, and they can get hold of the film, then the protagonists notice several odd things. It isn't the panchromatic stock that they're used to. It's larger than the usual 35mm gauge, and seems to have been perforated by hand; it's the sort of thing an amateur photographer might have done, about thirty years ago, when the Lumière brothers were still in business. However it isn't a nitrate-based film, which means it's much less flammable, and the quality of the picture and sound is remarkably clear given the ropy materials used to make it. Moreover there are frames in the stock that do not appear on-screen: images of a strange, alien city, and a tattered, faceless form wandering the streets of Madrid.

These images would appear on-screen for a fraction of a second, too quick for the human eye to register. [Keeper's note: subliminal messaging hasn't been invented yet; the first, probably fraudulent, claims that subliminals could affect human behaviour were made in 1957. However, protagonists with a background in psychology may be able to work out what the images were intended to achieve.] **Stability 2**

- **Craft, Art** or similar, might be used on a Disaffected book, or poster. The binding is odd; it isn't stitched or glued, but instead the pages just meld with the cover, as though they were all one and the same object. The pages themselves feel oily, somehow, and don't appear to have been made with pulp or linen. Possibly some other, unknown substance was used to create it. The colours and images on a poster appear to run, melt, or change, the longer they are looked at; given

enough time, the subject of a poster may completely alter, right in front of the viewer's eyes. Someone closely reading the Author's works notice that pages from some kind of play appear to have been inserted, at random, in the text. **Stability 2**

- **Electrical Repair, Physics** or similar used on the Radio knows that the signal can be traced back to its origin, with the proper equipment. However, the radio itself should not work. There is no power source, no means of adjusting its frequency or sound level, and the broadcast can be picked up with crystal clarity no matter where the radio is placed. Opening it up shows that the crystals are burnt out, and the mechanical elements rusted beyond hope of repair. In design, it's the kind of thing an amateur might have put together, back in the 1920s when radio first became popular. **Stability 2**



TRAIL OF CTHULHU

Soldiers of Pen and Ink

Disaffected media can be destroyed easily, but there are always more Disaffected out there, spreading the message. For every poster ripped down, or film burnt, there are two more put up within the hour, and another showing of the Kinematographer's work, in some mobile cinema.

The Printworks

(Optional, Subplot)

In this scene, the protagonists track down the Author.

Examining his books and posters, the protagonists may note (**0 point Evidence Collection**, or similar) a printer's mark on each item. The mark depicts a crenulated tower, struck by lightning, with the letters A and F on either side of the tower. There is also (**1 point Craft, Evidence Collection** or similar) a watermark, depicting a church bell with an odd symbol above it, (*Keeper's Note: the Yellow Sign*), that is uncomfortable for the viewer to look at. **Stability 1**

Armed with this information, **Library Use, Bureaucracy** or similar on the printer's mark, and **Occult, Theology, Library Use** or similar on the watermark, will be able to determine that the printer's mark dates to the early 18th Century, the house of Andreas Froiz, that became defunct in or around 1910. The watermark is medieval, and belongs to a paper-maker, Casas, that was rooted out and destroyed in 1728 by the Inquisition on charges of heresy; everyone connected with the business, including the maker's fourteen-year-old daughter, went to the *auto-da-fé*. Further investigation (**Bureaucracy, Library Use, Oral History**) will be able to determine that the Froiz bindery and the Casas paper-makers were both located in the same building. The building still exists, and is at Canillejas, an old town on the eastern edge of the metropolis. Canillejas can be reached within an hour by anyone with a car or access to transport. The town has yet to be absorbed within Madrid proper, (that happens in 1949), but to all intents and purposes it is part of the

main city. The Froiz bindery, according to current records, is the property of Alvarez Froiz, who has been the owner of record since 1868. In the most recent census data, it is listed as a warehouse.

The building is a doddering medieval tower, with strong Moorish influences, particularly its elaborate exterior stucco work, crumbling with age. All the windows are boarded up, and the door is thick, iron-bound wood. Anyone knocking gets no reply, but judging by the deep, hoarse barking, whoever lives here keeps a watchdog. During the day there are no signs of life, but at night it is a different story; rumbling machinery, quite possibly a printing press, can be heard from dusk through to the very early morning, a disturbance not lost on the neighbors who claim (**Oral History, Flattery**) that they've tried complaining to the authorities about it, but when a man from the Government came to investigate, he was only there for a day and never came back. They also say that nobody ever goes in, or out, and the apparent owner is a man in his later forties. At least, that's the only person they've ever seen, and him only glimpsed once or twice at the upper windows; a vulpine, dark-haired man, with piercing eyes and an unpleasant demeanor. Nobody has ever seen food delivered, nor have they seen the dog, though they hear it barking often enough.

Getting in will be a challenge. The door is barred, not locked, so **Locksmith** will be no help, and the windows are shut tight from the inside. With some effort and a crowbar, a window might be forced, (**Athletics Difficulty 4**), but this will make a lot of noise. Climbing to the roof, (**Athletics Difficulty 5**, failure meaning the protagonist takes **+0 damage** as their grip slips, and they fall a few feet before catching hold again), may be the better bet, as the trapdoor set in the top of the tower is not barred, and can be opened easily.

Subplots

The Printworks, *Radio Chained Madrid* and *Kinematographer* are subplots, in which the protagonists attempt to track down the source of the books, films, and radio broadcasts that are spreading Disaffection in Madrid. In each scene, the protagonists may come into direct conflict with the Radio Announcer, Author, or Kinematographer, former humans who have become so infected with the mneme that they no longer exist entirely in this reality. They are citizens of Carcosa now, and live only to spread Hastur's message.

In previous scenes, some floating clues were dropped that might help them track down one of the three main antagonists. There are other, more specific clues, described in the subplot scenes, which will also help the protagonists achieve this goal.

The protagonists need not complete each subplot. The main thing to bear in mind is, each time the protagonists complete a subplot, they gain **2 points Hope**, which can then be used to create their own messages, perhaps by making a documentary subject, to spread Hope among the citizens of Madrid. See also *The Final Push*, for more information about how Hope can save Madrid.

TRAIL OF CTHULHU

The Printworks

The tower is divided into three levels plus a cellar, each accessed by a spiral stair that runs from basement to the top of the building. On the uppermost level, the Author has his rooms; below that, the space is used mostly for storage, and below that, on the ground floor, is the Printworks. Beneath all these is the cellar.

The ground floor is a wide, square room, not divided up by interior walls. It is dominated by a huge, steam-powered printing press, and as a consequence the room is very hot at night, since the windows are never opened; condensation drips like sweat from every surface. The fires are fed with what might be human remains; there are many bones, and powdered ash, much like cremated corpses. **Stability 1.** The dog, a massive mastiff, is always here, day and night. Hung from the rafters like a pig at a slaughterhouse is the Government inspector, whose wrists are chained to a hook in the ceiling and whose belly has been slit open. The dog has been feeding on the dangling intestines. **Stability 3.**

Mastiff

Abilities: Athletics 15, Health 10, Scuffling 14

Alertness Modifier: +1

Stealth Modifier: +1

Weapons: Fangs (+0)

Sanity: +0, Hastur-related test.

Notes: This animal is a vicious killer, with a taste for human flesh. Closer examination shows that, like a shark, its teeth seem to be embedded in its massive jaws, and are arranged in rows which allow for easy replacement of missing teeth.

The storage space is filled with books, posters and the like, most of which the protagonists may recognize from other examples seen elsewhere. However, some of them seem considerably older, perhaps dating as far back as the mid-19th century; the oldest stacks are covered with cloth, and seem not to be used,

though the newer items are stacked and ready to transport. Studying these items **increases Disaffection by 1.** Also stacked here are rolls of paper for the press.

The Author's rooms are on the uppermost floor. These are well-kept and tidy, though Spartan; there are few personal touches, and the whole effect is rather like being in a monk's cell. The only piece of furniture, apart from the bed, is a roll-top desk and chair set against the wall, with a view of Madrid from the window next to it. Stuffed inside the drawers and cabinets of the desk are reams of paper, all of them covered in handwritten notes and scraps of information. The desk is crammed almost to bursting with them, and a pile of blank paper set up next to the desk indicates that the Author is not finished with his grand work. Poring over these notes would add **+3 Cthulhu Mythos**, while skimming them grants **1 dedicated Mythos pool point**, to be used to understand Hastur-related events.

The Author

Abilities: Athletics 9, Art 2, Craft (Printing & Binding) 4, Cthulhu Mythos 3, Fleeing 8, Health 8, Scuffling 9, Weapons 9

Alertness Modifier: +1

Stealth Modifier: +0

Weapons: Fist/Punch (-2), Knife (-1)

Sanity: +0, Hastur-related test.

Magic: 6

Notes: Alvarez Froiz spent his entire, unnaturally prolonged life trying to understand the strange mutations he suffered from. He has come to realize that it was Hastur's mneme, which Froiz first encountered as a child; he was deliberately infected by his father. His writings are a literary analysis of the play, *The King In Yellow*, which he has been attempting to understand for more than fifty years. He's been examining it from the perspective of the Romantics, and claims that the original author of the text

may have been one of Byron's intimate friends. He does have a copy, but has torn out - and eaten, though the protagonists have no way of knowing that - all the pages, so only the binding is left. To look at, at least from a distance, Froiz is a man in his early forties, with a shock of dark hair; in fact, this is loose skin that hangs over a bloody frame, and Froiz can pull off this skin in a moment, which he may do if attacked. He may talk to people who behave calmly, and do not attack him straight away. He has no access to spells, but can, like any Disaffected, relocate to Carcosa by spending **2 Magic points**, as well as pull items from Carcosa by spending **1 Magic point**.

The cellar houses a well, which seems to be drawing water from deep under the city. In fact, the well connects to ghoulish tunnels, and plaintive weeping can be heard by anyone who listens long enough. The water is brackish and unpleasant, tainted - as **Chemistry** can determine - by human remains, in varying states of decay. The ghouls are the source of the taint, and also of the fuel Froiz uses in his printing press.

If the protagonists really want to go down there, they will encounter groups of ghouls - perhaps three to six at a time - before finally emerging, blinking and lost, in the Metro tunnels. Potential **Stability** losses include: trapped and lost underground (2), find a mouldering corpse with bite marks on its bones (2), find a ghoulish larder with several corpses hung up to mature (3), see a ghoulish up close (4).

Ghouls

Abilities: Athletics 9, Health 7, Scuffling 9

Hit Threshold: 5 (underground)

Alertness: +2

Stealth: +1

Weapon: -1 (claw), +0 (bite)

Armor: Firearms and projectiles do half damage, rounded up.

Stability: +0

Radio Chained Madrid

(Optional, Subplot)

In this scene the protagonists track down the source of the radio messages that are plaguing Madrid.

Mechanical Repair, Electrical Repair or Physics (1 point) can help the protagonists build devices capable of tracing the transmissions. After that, it's pure detective work; they will need a map of Madrid, and at least two devices, to successfully trace the signal. Once they have the two devices, the protagonists need to take them out into the city, and try to find where the signal peaks. Once they do, by virtue of tracing it from two locations they can triangulate its position, since it will be at the point where a line drawn on the map from each location meets.

Of course, this does require specialized equipment, and it also means that they may need to split into two groups. Buying the equipment may require that they delve into the black market (**Streetwise**) for supplies, or spend **Credit Rating**. The protagonists would also know that there is a risk the signal is being boosted, which means a second transmitter could be involved; they might end up finding the signal booster, not the actual source. However the signal is strong, as they may have noted in previous scenes, and there's a good chance that the station is within the city.

Attempting to trace the signal may attract the attention of the Disaffected, or the Thought Police, which will provoke an antagonist reaction. The Byakhee are more likely to attack outright, while the Disaffected may prefer to watch what's going on, and ambush the protagonists if they get the chance.

See *Byakhee*, p24.
See *Disaffected*, p40.

The radio signal is being transmitted from atop an office building in Barajas,

in the north-eastern quarter of Madrid. The building, judging by its design, was probably built within the last twenty years, but seems to have been abandoned. The neighbourhood roundabout is run-down, and there aren't nearly as many people as might be expected, even given that many would have evacuated when the siege started. If the protagonists ask – **Oral History, Reassurance, Interrogation, Intimidation** – nobody has anything good to say about the building, which, according to popular report, “*has been unlucky ever since it was built.*” Before the War, six of the businesses that tried to establish themselves there went bankrupt, and the building's owner shot himself in 1932. Since then, it has been owned by his son, who never pays a peseta for its upkeep. Nobody who wasn't already desperate would consider moving their offices there, and the war has forced many people to leave anyway.

According to the plate next to the door, the only business currently operating there is *RadioVerdad*, up on the top floor.

The doors are locked at night and the windows have metal shutters. During the day, the front exit is open, but nothing else is, not even the windows, so the rooms inside are gloomy. Hector Vélez is the building manager, and the only person there during the day. Hector is one of the Disaffected, and his job is to make sure that the Radio Announcer does not get disturbed.

Hector Vélez

Abilities: Athletics 10, Cthulhu Mythos 1, Firearms 8, Fleeing 7, Health 9, Scuffling 12, Weapons 8
Alertness Modifier: +0
Stealth Modifier: +1
Weapons: Fist/Punch (-2), Knife (-1), Handgun (+0)
Sanity: +0
Magic: 4

Hector has the keys for the elevator and also the keys for the stairwell doors.

There is a panic button near his little cubbyhole, next to the front door, which he is instructed to press in the event of an attack. That signal warns the Radio Announcer, who can then take action. Hector can be bluffed with a clever story, but otherwise will not let anyone upstairs.

If the protagonists get up to the top floor, *RadioVerdad* occupies the whole of that floor. Though the offices are substantial, they don't appear to be used, or cleaned regularly. A thick layer of dust coats everything, and there are no staff to speak of, though coats hung on the racks and other personal effects indicate that people used to work here.

If the Radio Announcer has been warned, then he won't be here, but two Byakhee will be. The Announcer will have fled to Carcosa, and will return later that day to resume broadcasting.

Radio Announcer

Abilities: Athletics 4, Cthulhu Mythos 3, Fleeing 4, Health 8, Mechanical Repair 15, Electrical Repair 15, Scuffling 12
Alertness Modifier: +1
Stealth Modifier: +0
Weapons: Cables (-1)
Sanity: +1, Hastur-related test.
Magic: 6

Notes: David Rois is the most recent recruit to the triumvirate, having been Disaffected for less than thirty years. He came into contact with the mneme thanks to a movie shown by the Kinematographer, back in 1916. At that time, Rois was the son of a successful businessman, with an interest in radio technology. Hastur's influence was just enough, at first, to get him to seek out more material, while at the same time he was collaborating with Julio Cervera Baviera on using radio technology for military purposes. Later, when the mneme took hold, Rois drove his father to suicide, and did everything he could to make sure that the tenants of his

Radio Chained Madrid

father's building left. Once he had his privacy, Rois set up *Radio Verdad*, which has been broadcasting since 1934. His initial operation used human staff, but, thanks to Rois' mutations, he discovered that he needed no-one to make his station operational. These days he spends most of his time directly hooked to the transmitter, his mouth and head fused with the equipment, his intestines interwound with the electrical cables. He can extrude these cables and use them to attack, but given a chance he'd prefer to flee. Unlike other Disaffected, he can't move very far, so should he vanish to Carcosa, he'll end up returning to the same location. This could prove his undoing, if the protagonists decide to destroy the building.

The Kinematographer

(Optional, Subplot)

In this scene, the protagonists try to track down the source of the Hastur-inspired films that are spreading Disaffection.

The best way of finding the Kinematographer is to study his film, which, as noted in *The Disaffected*, has many things in common with the earliest forms of cinema. **Craft, Photography** or similar will notice this, and realize that whoever shot the film would have used the kind of cinematograph that the Lumière brothers are credited with popularizing. There are dozens of film companies based in Madrid, but **Library Use** or **Bureaucracy** helps the protagonists to track down four businesses which might use the same kind of equipment, or know where it can be found.

Three of those businesses are legitimate companies, run by ordinary citizens:

- A cine-club, a group of amateurs with an interest in film, which operates out of the University. Most of its members have fled, and some of its principals have joined the Fascists. University

staff will be able to help locate any remaining members, though this task will be much easier if the protagonists are on good terms with Gettel. Otherwise a **Bureaucracy** or **Credit Rating** spend is called for. The equipment is still stored at the University, and has not been tampered with. None of the remaining members can think of anyone who uses old stock.

- A production company, *Industrial Productora de Suprema*, which has been in operation since 1919. Its owner, Roderigo Gimenez, is a prominent supporter of the Fascists, and he has fled Madrid. He left his company's equipment behind, along with most of its film stock. The employees are extremely reluctant to cooperate, as they fear that the Republican government will take all of the company's equipment, given an excuse. **Intimidation** or the like may be useful here, but once the protagonists get to see inside the warehouse they soon discover that the equipment has not been stolen, or used. None of the remaining employees know anything helpful.
- Eduard Neville, owner and proprietor of *Cámara de Maravillas*, a cinema built in 1917. Neville, English on his father's side and French on his mother's, emigrated to Spain in 1916, shortly after being invalided out of the Army; he felt that the warm Spanish climate would do his fragile health good. Though he chain smokes, and still suffers from the shell fragments embedded in his body, he is remarkably robust. His love for cinema knows no bounds, and he is a talented amateur cinematographer in his own right. However, the political situation and falling demand has almost driven him to bankruptcy, and he is contemplating leaving Spain. He is suspicious of strangers, but **Oral History, Reassurance** or similar will get him to open up. He has seen several of the films, and recognizes the shooting style. He thinks a Spanish

filmmaker, Luis Peromarta, made the films, and he can tell the protagonists where Luis is located. At the Keeper's discretion, this scene may include Antagonist Reaction: an attack by one or more Byakhee, just as Neville is about to tell the protagonists where Peromarta is. **Byakhee Abilities:** Athletics 5/20, Health 8, Scuffling 6/11; **Hit Threshold:** 4; **Stealth Modifier:** +1 in air; **Weapon:** +1 (claw), -2 (presence); **Armor:** -2 vs any (insubstantial form); **Stability Loss:** +1

The fourth is a private studio, owned and operated by Luis Peromarta. **Oral History** or the like may recall a little of Peromarta's history. He is a Spanish cinema pioneer, creator of several well respected *españoladas*, or historical films, and also the producer of *Los Vampiros de Madrid*, the serial that ended his career. Some surrealists hailed it as a misunderstood masterpiece, but the peculiar effects, slightly reminiscent of German expressionism, and plot, about a gang of thieves who swear allegiance to the Devil, won it few fans. Peromarta vanished from the public eye shortly afterward, only seen once or twice at film events. Most cinema buffs in Madrid think Peromarta is dead, and to the outside world it is as if he never existed at all. Only old hands like Eduard Neville know that his studio still exists, out in Carabanchel, near the Casa de Campo, where rents are cheap.

Peromarta's studio is a nondescript, two-story building that has been neglected for years. It is in a commercial area, and most of the businesses nearby are either boarded up or in the process of being boarded, since everyone is convinced the rebels will attack at any moment. The neighbors (**Oral History, Reassurance, Flattery**) don't know much about the studio, or Peromarta, though they can confirm that the studio belongs to him. They know someone's there, whether Peromarta or someone else, since they can hear machines

TRAIL OF CTHULHU

Soldiers of Pen and Ink

operating at night. “Whatever it is,” they say, “It must draw on a lot of power, for whenever we hear it working, our lights flicker and fade. It’s even worse, now that the shelling has started; what little power we can get is eaten up by that place.”

On ground level, the doors and windows are shut, shuttered and locked. **Locksmith** will be able to force the lock on the front door, and **Athletics** can break a shutter, though that will make a lot of noise. On the upper level, the windows are shuttered, and again **Athletics** will be able to force them.

Inside, the building has been neglected for at least a decade. Wallpaper hangs in strips from the walls, and old movie posters have gone to mould, the faces of the actors weirdly luminescent in the dim light. Whoever lives here is a pack rat of the worst sort, as great mounds of mostly useless material can be seen piled in every corner, stacked from floor to ceiling. Much of it is old equipment, props, costumes, mannequins, and reels upon reels of forgotten classics, though most of the film has become brittle and unusable with the passage of time. Wandering the choked halls of this building is a little like being entombed in cinema, with only the desiccated corpses of rats for company. There are paths through the junk, narrow tunnels that seem to have been picked out by the occupant, some of which lead nowhere in particular. One tunnel leads to what might have once been a kitchen, but is now completely covered in debris; a mannequin dressed like a prince or bishop nods, tiredly, on top of the stove, so precariously balanced it seems about to fall at any moment. Another leads to a ground floor window, and those who look out the window, peering between the bars of the shutter, stare out at a street in Carcosa, not Madrid. **Stability 2**

It is all but impossible to get from the upper floor to the ground, since the

stairway is completely blocked. Those trying to do so need to be **Athletic (Difficulty 4)** or risk falling, in a landslide of junk, taking **-1 Damage**. Anyone on the upper floor will soon realize that whoever lives in this building doesn’t go upstairs much any more, since the tunnels which mark out paths downstairs don’t exist up here. It’s as if someone threw away their entire life and career, leaving it packed throughout the long-neglected rooms. A significant damp problem has damaged the floor in several of the south-facing upper rooms, and there is a chance of collapse. **Architecture** may realize this and **Athletics** may avoid it, but anyone incautiously picking their way through could end up falling through the floor, taking **+0 Damage**.

Anyone who picks through the discarded film reels can find Peromarta’s old serial, *Los Vampiros de Madrid*, as well as a collection of other films that never saw the light of day: *La Maldición del Rey*, *Un Vistazo de Carcosa*, *Amarillo es la Insignia de Grandeza*, *El Pueblo que Dios se convirtió en*. All of these films are Peromarta’s tribute to Hastur, and they share similar themes: a village, or town, destitute and robbed of its soul, either finds its true greatness, and is reborn through a connection with the divine, or a divine Emperor curses a village or town, causing it to crumble into nothing. These films are all silent movies, made at some point between 1918 and 1932, and watching them adds **+1 Cthulhu Mythos**. There is a moment, in *Los Vampiros de Madrid*, where the criminals call on what they describe as The Spirit of El Cid Campeador, which is actually a Byakhee; those watching this sequence need to make a **Stability 5** (Hastur related) check.

Down in the cellar, accessed by stair through the kitchen, is where Peromarta keeps his film equipment. A massive, complicated-looking machine dominates the center of the room. It might once have been a cinematograph, but so many things have been added to it that

it is impossible to say what it is, or does. It constantly whirrs, making a low, humming sound, and at night, when it is more active, it spits out and cuts new reels of film, shot during the day by the Disaffected. At night, Peromarta tends to this machine like a father would his first born; during the day, when not sleeping next to his cinematograph, he wanders the rooms upstairs, admiring his collection.

The Kinematographer

Abilities: Athletics 10, Art 4, Cthulhu Mythos 3, Fleeing 8, Health 10, Photography 4, Mechanical Repair 15, Electrical Repair 15, Scuffling 10

Alertness Modifier: +1

Stealth Modifier: +1

Weapons: Claws (+0), Teeth (-1)

Sanity: +1, Hastur-related test.

Magic: 6

Notes: Luis Peromarta was introduced to the Hastur mneme by Alvarez Froiz, from whom Peromarta obtained a copy of *The King InYellow*. In those days, Froiz was still capable of interacting with ordinary people, and the two of them would talk long into the night about the symbolism and themes of the text. When Froiz retired from public life, Peromarta used his talents as a filmmaker to bring Froiz’s vision to the screen. Several of the important thematic elements of *Los Vampiros de Madrid*, and especially the idea that the city is an echo of a grander original, are borrowed from Froiz. However, Peromarta’s strict adherence to the ideas of Froiz won him few friends, and when *Los Vampiros* flopped, costing Peromarta nearly all his savings, his mind broke, and he effectively retired. The building, his former childhood home, is the only thing he still owns, and for over twenty years Peromarta has been filling it with discarded remnants and reels of film that nobody would ever see. These days, he is more spider, or rat, than man; his spindly body is covered with odd, dark hair, and his eyes gleam yellow in the half-light.

TRAIL OF CTHULHU

Latitudes of Acceptance

Scuttling from room to room, Peromarta never leaves his house now; he has all he wants, inside. Like all Disaffected, Peromarta can relocate to Carcosa by spending **2 Magic points**, as well as pull items from Carcosa by spending **1 Magic point**.

Latitudes of Acceptance

(Alternate, Protagonist Action)

The protagonists may attempt to spread Hope, and this scene describes what happens next.

Hope can be spread on a face-to-face basis, just by talking problems out, as with **Psychoanalysis** and the like, but this is an inefficient means of doing so, as it only reaches a handful of people at a time. A speech addressing a large crowd is a better bet, and better still is some kind of film or recorded message that can be broadcast to dozens or hundreds, over and over again.

It doesn't really matter what line they choose to take, so long as they oppose Disaffection. In theory, they could espouse militant Fascism, free market

Capitalism, hellfire religion, or a combination of themes. However, given the nature of their audience, they need to be careful not to outrage either local mores or the government. Any attempt to espouse Fascism as an alternative to Disaffection will be met with, at best, stony silence; it will not raise Hope, since the audience is always going to be anti-Fascist. The same could be said about religion, particularly Catholicism. Communism will be a popular topic, as will Socialism, Trotskyism, Marxism, and similar creeds. That said, anyone giving the Trotskyite line is liable to get on the wrong side of Stalinists like Koltsov; the Communists may respond violently, perhaps breaking up the meeting, or even arresting the speakers. The Keeper has a certain latitude here, but should assume that someone objecting violently to a protagonists' speech has **Firearms 5, Health 7, Scuffling 8, Weapons 6**, and is armed with a **Club (-1), Knife (-1), Handgun (+0)** or their **Fists (-2)**. In theory, if Koltsov is really angry, the Bureau of Special Tasks (see *No Such Person*) may get involved.

The big advantage to a speech is it requires no special preparation, beyond a willing and able speaker. It can happen anywhere, and at any time. **Politics** or **Bureaucracy** will be useful, either as a means of gathering a crowd together to listen, or as a way of getting permission to use, say, a church hall or University teaching theatre. Once that's done, the speaker can then get up in front of everyone and deliver whatever flights of oratory the protagonists choose. Of course, it does help if the speaker and the audience share a common language.

A film or a recording takes more time to prepare, and needs special equipment, both to broadcast and to create. However, the great advantage is a film, or a recording, can reach hundreds of people, and be repeated again and again. In the case of a silent film, there isn't even a need for a common language, since the pictures speak for themselves.



A film only needs a darkened room to be shown; a café, or basement, is ideal as a cinema. Creating something like this may require abilities like **Photography, Art, Craft, Mechanical** or **Electrical Repair**, and will require equipment, but as the protagonists are part of a documentary crew, this does not present too much of a problem.

The protagonists need to decide how much Hope to invest, either in the speech, (which can only be given once), or the film or recording, (which can be used multiple times). Once invested, the Hope is gone, and cannot be used in a different capacity. The Hope invested in the media is then matched against the Disaffection of the audience, and Disaffection is removed on a 1-for-1 basis. A 3 point Hope speech removes 3 points of Disaffection, and so on. One source of Hope can only work once per target, so repeated viewings of the same film do not remove Disaffection more than once. Two different films, or a film and a speech, would be more helpful.

If they get the support of people like Hemingway or Dos Passos, most likely by completing their subplots, then they can include either man as subjects of their Hope. Perhaps Hemingway joins the speaker on stage, or Dos Passos is shown in part of the film. The exact nature of the inclusion is up to the protagonists, but including either author confers 1 extra point of Hope; for example, the 3 point Hope speech becomes a 4 point speech if Hemingway joins the speaker.

Koltsov cannot give extra Hope, but he may either help or oppose the protagonists in other ways. If he is an ally, he can provide equipment or otherwise smooth the protagonists' way; effectively, he counts as **1 free point in Politics, Photography, Craft**, or a related ability which, in the Keeper's view, Koltsov could reasonably provide. He is someone of considerable resource and political clout so he can provide most things, but there are limits; he

has no occult or Mythos knowledge, and is of little help when such things are needed. If he is an enemy, he may send agents to break up the protagonists' meetings, perhaps even using the Bureau of Special Tasks if the protagonists seem exceptionally capable.

Even without Koltsov getting in the way, agents of Disaffection will try to prevent the spread of Hope. The first time it happens, they won't interfere; they weren't expecting it, and didn't react in time. The second and subsequent occasions, there may be antagonist reaction. The first time this happens, it may be limited to a few Disaffected turning up to start a fight, or break up the meeting. Alternatively they might try to replace the protagonists' work with some of their own – a group might try to put some of the Kinematographer's films on, or drown out a speaker with something from the Radio Announcer, or plaster the walls with posters produced by the Author. Since they're drawing directly from Carcosa to do this, in order to make it happen they only have to spend Magic points; plastering the walls with posters doesn't want a bucket of glue and twenty minutes, it just spontaneously happens, provided they spend enough Magic points. This may require several of them acting in concert, and they will need to be defeated if the protagonists want to stop the effect. Defeat in this instance probably does not mean lethal violence, since gunfire (for example) is as likely to break up the meeting as anything the Disaffected might do. However, a good brawl is acceptable, as is drowning out the Disaffected message by broadcasting the protagonists' efforts at a louder volume.

See *Disaffected*, p40.

Thought Police may also turn up, on the third or fourth attempt to spread Hope, assuming that the Disaffected weren't particularly successful. The Byakhee won't do anything directly; they'll infiltrate the meeting,

and let their presence do the rest. The best means of dealing with this problem is to combat the Byakhee directly, which breaks up the meeting, but is probably a reasonable alternative to letting the Byakhee do as they like. If met with violence, the Thought Police do not return, so subsequent meetings can be held without interruption.

See *Byakhee*, p24.

Actions taken to spread Hope will have a direct effect on events in subsequent scenes, particularly *A Hell on Earth*.

Joining the Enemy

This scene assumes that one or more protagonists become Disaffected, presumably through loss of Stability.

Mechanically, if the character still has positive Stability but has deliberately decided that Hastur's mneme ought not to be challenged, they lose 3 points Stability and 1 point Sanity, as they realize that Madrid will become one with Carcosa – the mneme is too deeply rooted to be undone. Embracing the mneme ought to be a conscious decision, not a mechanical one; the player must decide whether it is the appropriate thing to do. Embracing the mneme also means that they are thinking the right thoughts and as far as Hastur is concerned no further action will be taken against them. The Disaffected won't attack them and the Thought Police won't trouble them. This also means that they are incapable of spreading Hope (see *Latitudes of Acceptance*).

Alternatively if the character falls into negative Stability, losing 1 or 2 points of Sanity as per the rules, then they effectively become Disaffected so long as their Stability remains at 0 or below. This also means that the Disaffected won't attack them and the Thought Police won't trouble them, as above, but someone in this condition can be saved by increasing their Stability above

Joining the Enemy

0. Stability loss is not the same thing as deliberately embracing Hastur's mneme; thus it is easier to break free from.

Characters who have embraced the mneme start seeing Carcosa wherever they go, as it is the truth behind the transparent bubble that most people perceive as the 'real' world. For them, every library is the Library of Celano, and the streets of Madrid are as one with those of Carcosa. They see the inhabitants of that doomed city wander the streets side by side with ordinary Spaniards, conducting their mysterious affairs as though oblivious to the bombs and carnage going on in the besieged 'real' city. Carcosa seems, by the way its citizens behave, to be in the middle of some kind of celebration; there are bright banners hung from every window and its people dance in the streets, great garlands of golden flowers in their arms. They strew the streets of Madrid with these blooms, which fade, crumble and die within seconds of touching the earth. Each night the Carcosans move in an inexorable tide towards the bull ring at Las Ventas, and there they wait patiently for something to happen, though it never seems to. See also *La Fiesta*; they are waiting for the final extermination of those who are not Disaffected, which will eventually happen unless the protagonists prevent it.

Eventually characters who embrace the mneme cross over completely and are no longer seen on the streets of Madrid, though someone capable of seeing Carcosa might spot them wandering the labyrinthine streets of that haunted city. Exactly when this occurs is up to the Keeper's judgement, but it will happen at some point unless the character, presumably having recovered sufficient Stability, raises their pool above 0 and decides to abandon Disaffection.

Characters who become Disaffected are welcomed by those who are already Disaffected, which may include NPCs like Hemingway, but they become a

target for others. The Bureau of Special Tasks and Koltsov in particular will be interested, and this may mean that the characters will be spied on or attacked by them.

The Thought Police

(Antagonist Reaction)

This scene assumes that the characters have done something significant enough to warrant intervention by the mneme, other than try to inspire Hope. See *Latitudes of Acceptance* to find out what they do when Hope is at stake.

Sense Trouble may notice a flickering at the edges of perception, as though something were struggling to break through the fragile membrane of reality, and a very strong chemical smell not unlike antiseptic. This is how the Hastur mneme is perceived by those who haven't given themselves over to Disaffection; they have yet to understand that Carcosa lies beneath everything they see, and so their senses try to warn them that something has gone very wrong with what they perceive to be reality. If they concentrate, the chemical smell may alert them to the direction that the Thought Police are coming from.

The Thought Police prefer to attack when a victim is alone and vulnerable. They might have taken shelter in a Metro station during a bombardment, be all alone in a street car or taxi, be caught in a blackout, trapped in a cellar by agents of the Bureau of Special Tasks or otherwise isolated, but the key ingredients are isolation and sensory deprivation. One or the other makes an attack likely; both makes one a certainty.

Their M.O. is quick ambush, followed by rapid retreat. They don't stick around to see what happens next, and they don't mind if they fail to kill a target so long as the victim knows he's been in a scrap. They never stick around for more than a few combat rounds if they can help it,

melting into the shadows as soon as the fight's over.

If they kill a victim, the body is dragged off into Carcosa. Later the dead person might be encountered again, in much the same way that Ramon can be encountered in the scene *Ramon!* However, once a person has fallen victim to the Thought Police, they can never come back. Just because their shell is seen on the streets of Madrid doesn't mean they're alive; a shell is all that is left, not a personality.

Bear in mind that one of their attack forms doesn't require them to assault people. The Thought Police can inflict pain just by being in the same room as a human, so long as that human has Stability above 0. So a potential attack could be two Thought Police quietly sitting on either side of a target while the target drives back to the Hotel Florida in a taxi, or standing silently at the foot of their bed in the middle of the night.

Any attack by the Thought Police comes direct from the mneme, which means that elements of Carcosa may be seen at the same time that the Thought Police make their move. This is particularly likely to be noticed by anyone with low Stability. Also, any attack by the Thought Police is a Hastur-related Difficulty test, for purposes of checks.

Anyone who spends a point of **Politics** or **Theology** to inspire Hope while being attacked by Thought Police has a chance of driving them off. This Hope spend has to be deliberately targeted at the Byakhee; it can't be used for any other purpose. However spending 1 point of Hope in this way is enough to stop an attack, preventing any damage from its negative aura. The Thought Police would remain in the scene and might directly assault someone, but could not use their aura nor could they cause any further Stability checks. Spending 2 points of Hope drives the Thought Police off.

See *Byakhee*, p24.

TRAIL OF CTHULHU

Soldiers of Pen and Ink

These creatures are embodiments of the Hastur mneme. They may provoke many different and conflicting memories, and thus appear to have different and incongruous characteristics. Not altogether crows, nor moles, nor buzzards, nor ants, nor decomposed human beings is the classic description, but the actuality is that the descriptors come directly from the individuals' fear response, ingrained in long-forgotten memories. Corpses and the like are common fear totems that affect most people, but other triggers, such as spiders, only

afflict a relatively small proportion of the whole.

As these are creatures created by thought, they have an extreme effect on nearby thinking creatures. So long as those nearby are not completely dominated by the mneme, which in game is defined as having Stability above 0, then being near a Byakhee is enough to cause extreme mental anguish, pain, nausea, dizziness and potentially death. Each round a Byakhee is within 10', those nearby take -2 damage. The after-effect of exposure is often a migraine that lasts several hours.

Life In Madrid

In this scene, which can occur on multiple occasions, the protagonists experience first-hand what life is like in a besieged modern city. There are several sub-scenes which go into greater detail about certain aspects of the siege.

This is an umbrella scene; it covers *Market Day*, *Aerial Assault*, *Educational Opportunities* and *Ramon!* Those scenes are part of the overall *Life In Madrid* and can be encountered at any time.

The important thing to bear in mind about life in a besieged city is that Madrid is still a functioning modern city despite everything. It has public transport, including the Metro train service, trams and buses as well as taxis. The bars still open at night, as do restaurants, cafés, shops and political clubs. Though the Fascists are practically on the doorstep, there seems to be little in the way of organized activity to keep them out. Not even the construction workers have been mobilized; it's easier to find a bricklayer on a building site putting up someone's extension than it is to find one out near the front lines building bunkers and machine gun nests. The city to all intents and purposes is sleepwalking its way to disaster.

Though the protagonists should be forgiven if they think Madrid is on the cusp of revolution, since that's all anyone seems to want to talk about. For a supposedly socialist movement, surprisingly few of the working classes are actually involved. Instead, the loudest voices belong to the intelligentsia and the foreigners, journalists and state employees – earnest young people who believe that a Socialist victory is inevitable, and yet somehow manage to avoid associating with the workers in any serious way. Being in Madrid is rather like being a university student again; little actual responsibility, and plenty of talking.



Life in Madrid

There are militia members in their dark blue uniforms on every street corner and in every café – few of them seem all that keen on going to the front either, though they talk a good game, and serious questioning would soon discover that only one in every ten of them knows anything about being a soldier. Moreover anyone with **Politics** would realize that many of the militia belong to political movements that are, at best, suspect and liable to be broken up by the Communists any day – as does in fact happen with P.O.U.M., the group that Orwell belongs to, with significant loss of life and many arrests. The government is conspicuous by its absence: no speeches, no personal appearances, no leadership, and in fact by the time the scene *A Hell on Earth* occurs the government will have decamped en masse and fled the city. Koltsov will go to see the War Minister, and discover all the government buildings abandoned, doors wide open and everything left in place, as though the government had become one vast *Marie Celeste*-style ghost ship with coffee and food still cooling on the table.

Militia members should be assumed to have health 8, Scuffling 6, Firearms 4, Weapons 5, and are armed with rifles (+0 damage) and knives (-1 damage). Ordinary citizens have various skills, but Bargain 2, Streetwise 2 and Languages 2 are common. Street thieves and the like have Health 6, Intimidation 3, Filch 6, Fleeing 8, Scuffling 7, Weapons 6, and are armed with fists (-2 damage) or knives.

Throughout it all, the echo of cannon fire, thud of mortars hitting home, and aircraft buzz overhead is a constant reminder that at any moment the city might fall to Franco.

Architecture will occasionally spot, hidden between the neo-Mudéjar and Arabesque buildings, a reminder of Carcosa. Perhaps it is a square that, in spite of everything, gleams in summer sunshine and has cheerful banners hung,

rather than the winter and dust that seems omnipresent elsewhere. Perhaps it is a building that seems utterly unlike its fellows, a cuckoo in the nest, gleaming with gold and silver. Or perhaps **Streetwise** notices a carriage drawn by something that is not a horse, trotting next to the tram the characters are in – or a street vendor that sells meats and pastries utterly unlike anything they have seen before, laden with spices that somehow remind the character of a dream they once had. **Stability 2** losses may be incurred, and these will be Hastur-related tests for Difficulty purposes.

Evidence Collection, Oral History or similar can easily find either evidence of the Disaffected – including books from the Author, movies from the Kinematographer or broadcasts from the Radio Announcer – which can be used to track down any of the triumvirate. However each time one of these items is found exposure raises Disaffection, usually by 1 point, until the Difficulty for Hastur-related tests reaches a maximum of 8.

History, Library Use, Occult or similar allows the character to track down either a copy of *The King in Yellow*, or – more likely- a bowdlerized version put about by the Author, Kinematographer or Radio Announcer. Thanks to their efforts the story is everywhere in Madrid. People are talking about it in the cafés and bars as though it was another political treatise, and everyone seems either to have seen a version or to know someone who has. Perhaps they saw a flickering movie serial put together by the Kinematographer, saw a pamphlet published by the Author, or heard a homily the Radio Announcer told that was based on the tale. These versions do not confer the dedicated pool points mentioned in the main rulebook or any **Art** bonus, as the effect of the story has been watered down. However characters still need to make a Difficulty test – starting at 3, but possibly increasing

with Disaffection – to avoid reading, watching or listening to it. The first time this happens the media will include the Yellow Sign, with a **3 point Stability test**, but subsequent exposure doesn't carry that risk. The character will also gain **1 Mythos** the first time he is exposed.

Politics or **Theology** will realize that the city is in the grip of a terrible malaise, which it may not be able to shake. Though people talk a good game, in their hearts they have already given in and accepted that the worst will happen. Hopefully the worst will be Franco, for falling to the Hastur mneme would be a much more terrible fate.

Aerial Assault

This scene flows from *Life In Madrid*, and describes an event that occurs during the siege of Madrid.

Like the other scenes in this sequence, it is a floating scene. It can be encountered at any point, and is most likely to be encountered when the protagonists are transitioning from one location to another. If the protagonists decide to leave their current location and go to seek out the Kinematographer, for example, then this scene could occur during their search.

German planes are bombing the city throughout the day. This isn't the kind of concentrated raid that was seen at Guernica; it's more of a quick strike, carried out by several Junkers and their fighter escort. Though Republican Nieuports try to intercept, they are no match for the Condor Legion, and are swiftly turned into so much burning scrap as the Junkers start their bombing run.

When this happens everyone in the street runs for the nearest shelter, and if the protagonists don't want to get bombed flat they had better do the same. **Athletics or Fleeing difficulty 4** to

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avoid immediate injury, otherwise the character either falls heavily or is caught outside when the first bombs fall, and is struck by white-hot shell splinters. Damage is -1.

The shelter the characters end up in is a crowded Metro station, filled with anxious Spaniards. There are at least a dozen militia here, as well as two score or more ordinary citizens, young and old. The youngest is just a baby, while the oldest is in her eighties. There aren't many men, except for the militia members.

Streetwise or **Assess Honesty (core)** realizes at once that something isn't entirely right. The civilians are very frightened, which is understandable, but they seem to be more frightened of something that is in the Metro with them than they are of the bombs outside. They mutter among themselves and look about, as though they expect something to lurch out of the shadows and attack them. Even the Militia seem frightened, though they try to hide it as best they can.

Then there is an electric crackle, as a radio starts to play. 'Citizens!' the Radio Announcer blears, 'When the time comes, as you know it must, the Fifth Column will make its move and all will then be lost. They lurk in the dark places, Comrades, they hide in the shadows, in the tunnels, in the hidden places. There shall be no escaping them, when they come for you with their knives, guns and bombs. They live only to avenge themselves, to bathe themselves in Republican blood, and they won't be fussy about getting what they want. For what does it matter, when the blood begins to flow, whether you support the Republic or deny it in your heart? It does not matter to them, I can promise you ...' The Announcer carries on in this vein. There are at least as many Agents of Disaffection guarding the radio as there are characters in the group, and they will violently resist anyone who tries to turn it off. Athletics 6, Conceal 5, Firearms 7, Fleeing 5, Filch 7, Health 8, Intimidation

1, Pharmacy 1, Sanity 3, Stability 0-2, Scuffling 8, Weapons 8; Weapons Fist (-2), Knife (-1), Handgun (+0). Their presence is sufficient to provoke a **Stability 1** check.

As the Announcer speaks, shadows begin to move. Out just beyond the light there seems to be a group of people gathering; the click of rifles being readied and the scrape of blades being unsheathed can be heard. Then, as the Announcer reaches the peak of his oratory, the Fifth Column comes out of the darkness and attacks the crowd on the Metro platform.

Or at least, that's what the Spaniards seem to see. The protagonists may see something else altogether, depending on their level of Disaffection. Anyone with at least 1 point of Disaffection sees formless shapes, not armed thugs, and those with 3 or more Disaffection sees the citizens of Carcosa, colourful banners in hand, dancing as if at a religious festival. **Stability 2** for the formless shapes, or **Stability 3** for the citizens of Carcosa, but in either instance the attackers won't be driven off by force. The protagonists are certainly welcome to try – assume Scuffling 8, Damage -2 for shapes or dancers, but they have no Health and cannot be harmed as they are creations of the mind – but the best means of dealing with the situation is either by spreading Hope or by destroying the radio.

The agents of Disaffection guard the radio and must be dealt with before it can be destroyed, but even one kick will smash it to bits. Spreading Hope probably means a speech, given that the situation precludes anything requiring complex equipment. The agents of Disaffection will try to interfere, so someone needs to protect the speaker while the speech is being given.

So long as at least 2 points of Hope are created – which means 2 points of Theology or Politics are spent – then the Fifth Column cannot affect the crowd, and fades into the darkness.

The Spaniards are relieved, and laugh the situation off. Creating only 1 point prevents the Fifth Column from hurting anyone, but the shadows still flutter in the dark corners of the Metro, leaving everyone on edge and unhappy.

Educational Opportunities

This scene involves the University, and assumes that the protagonists have already met Theo Gettel. If not, then this scene may not occur.

Like the other scenes in this sequence, it is a floating scene. It can be encountered at any point, and is most likely to be encountered when the protagonists are transitioning from one location to another. However, unlike the other floating scenes this one gives the protagonists a chance to regain **Politics** or **Theology**, should they be successful.

Gettel sends a message to the protagonists via one of his students, a bright young woman named Ana. The message reads 'Things are worse here than I thought possible. If you can, please come and help me deal with these fascists.' There is no explanation for the note, and Ana doesn't know what the man she calls 'profesor poco' is talking about. Things are certainly very fraught at the university, since everyone believes the fascists will attack any day now, but as far as she knows nothing has happened to justify Gettel's concern.

Ana De la Rúa

Abilities: Athletics 3, Fleeing 6, Health 6, Languages 1, Politics 1, Physics 2, Scuffling 4

Damage: -2 (fist, kick)

Alertness: +0

Stealth: +0

Notes: Can add her Politics score to any attempt to spread Hope.

Description: Tall, bespectacled, red hair. She tends to quote Marx whenever

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Educational Opportunities

she wants to win an argument, and she's always on the lookout for an argument.

What happens next will depend on whether or not the protagonists previously dealt with Gettel's Disaffection. As covered in *Back to School*, Gettel is suffering from Hastur-induced suicidal tendencies, and has in his possession a quantity of dynamite. If a Psychoanalysis check was not made prior to this scene, then Gettel's condition has worsened. He sees Carcosa everywhere, and has become convinced that resistance is futile. As a last-ditch defence, he has barricaded himself in his University offices along with several of his students – or as he sees them, victims of the mneme – and is prepared to blow himself, the students and the protagonists sky-high. He thinks the protagonists are part of the problem because by their activities they inadvertently spread the mneme, and therefore assassinating them is a win for normality.

His plan is to lure the protagonists to him with the note. He has rigged the door of his office so that the instant it is opened the bomb will go off, doing +7 damage to the protagonists and everyone in the office. That will kill Gettel and his students; it may also kill or severely wound the protagonists. **Sense Trouble Difficulty 4** to realize that the door has been rigged, which may drop to **Difficulty 2** if the tester has **Languages** as the students tearfully cry out, trying to warn the protagonist of the danger. In their terror they speak Spanish, hence the need for **Languages**. **Psychoanalysis** will be able to talk Gettel down but this is now a **Difficulty 8** test, as Gettel has become thoroughly deluded.

On the other hand if Gettel's Disaffection was dealt with in a previous scene, then the problem is more straightforward. Gettel has become aware that the Author's agents have infiltrated the university in significant numbers, but he does not know why, and he wants the

protagonists to help him root out these agents of Disaffection.

In fact the Disaffected are trying to contaminate the books in the university's libraries. They know, thanks to the mneme and their links with Carcosa, that the siege will take place soon. When that happens the books will be torn from their shelves and used to build barricades. They intend to make sure that as many books as possible carry the Hastur mneme, either by switching them for the Author's books or by putting Yellow Sign pamphlets and similar

messages in between the books' s. That way the defenders of the University will be absorbing the mneme even as they fight against Franco's soldiers.

The pamphlets and papers they carry can spread **1 Disaffection** to anyone who reads them. Some are bowdlerized versions of *The King in Yellow*, or posters and images that utilize Hastur iconography. Others are innocuous in themselves but have the Yellow Sign imprinted on them, which anyone with at least 1 Disaffection can see but those without any Disaffection at all will not



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notice – though they will be affected by it. **Stability 1** for the papers.

See *Disaffected*, p40.

The Keeper should bear in mind that the Disaffected can Flee into Carcosa should they need to.

The Disaffected in this scene will retreat if seriously challenged, and will not return. Seriously challenged in context can mean either combat in which a Disaffected is injured, or a spread of Hope to one or more civilians like Gettel and his students.

Should the protagonists be successful in this scene, they have the option of regaining up to 3 points in either **Politics** or **Theology**, to be used for spreading Hope. In the narrative this represents Gettel and his students offering the protagonists every support they can in their continuing crusade against the mnome.

Market Day

In this scene the protagonists have to deal with the agents of the Kinematographer, during a massacre in a market square.

Like the other scenes in this sequence, it is a floating scene. It can be encountered at any point, and is most likely to be encountered when the protagonists are transitioning from one location to another. If the protagonists decide to leave their current location and go to seek out the Kinematographer, for example, then this scene could occur during their search.

Madrid, for all its sophistication, is still a place where farmers come to sell their goods. This usually happens at least once a week, but now that the siege has started many peasants in the countryside are bringing their livestock and livelihoods into the city, to get them out of the firing line. In this plaza the *mercados* is being held as best it can, and anyone prepared

to fight through herds of sheep to get to the market stalls can pick up items that may interest them. The market isn't just for agricultural goods; the protagonists could buy equipment or luxury items here, if they can find (**Streetwise**) a willing and well-connected black market trader. To do that they'll have to dodge through the crowd, as it would seem that every peasant fleeing the battlefield brings his worldly goods with him; not just clothing and suitcases but also the matrimonial bed, treasured items of furniture and any number of other things.

As the protagonists work their way through the market they may (**Sense Trouble**) notice a group of Disaffected gathering at one end of the market. They seem to be waiting for something, and there's at least half as many again of them as there are in the protagonists' group. Three of them are filming the crowd, while the rest are protecting the camera operators.

Then the sound of airplane engines is heard, high above, though the planes themselves are hidden in the clouds. The crowd, already uneasy, start to panic. Someone – one of the Disaffected, if the protagonists think to look – starts yelling that bombs are falling, and then the packed throng erupts in a full-scale riot. People try to drag their possessions and family out of harm's way, but there are so many humans and animals gathered in the plaza that within moments the *mercados* becomes a tangled mess of screaming people, frightened animals and fallen bodies.

Athletics will be needed to avoid being crushed underfoot or buried when the piled contents of someone's cart topples over. Those who don't make the test take +0 damage either from falling objects or from being trampled either by people or sheep. **Scuffling** will also be useful, as panicked citizens lash out blindly, fighting to be free; assume Scuffling 8, Health 5, Damage -2 for any crowd

member. Even if the protagonists avoid harm they can clearly see many others did not, including women and children now trapped and hurt in the screaming mob; **Stability 3** to witness the carnage. All the while the Disaffected are filming the scene, capturing as much of it as possible to turn into another of the Kinematographer's nightmare movies.

Anyone who is Disaffected may see things a little differently. Yes, the crowd is dangerous and could trample them flat, but in addition to screaming peasants those with 3 or more points of Disaffection see dancing men and women dressed in the colourful finery of Carcosa, carrying banners with welcoming greetings printed on them, and strewing petals from exotic flowers in their wake. **Stability 2**, as the watcher realizes that – though they appear in every way normal – these people cannot possibly exist, else they'd be caught up in the riot too. Those with less than 3 Disaffection do not see the citizens of Carcosa but may see Ramon; see further *Ramon!*

An immediate Hope spend – probably a speech, given the circumstances – will stop the panicked crowd. At least 1 point will prevent the worst of the damage, though people will still be hurt and frightened. A spend of 2 or more will calm people down, and within a minute or two what was a panicked mob becomes a group of helpful citizens who work together to clear the wreckage and assist the injured.

Without that spend the crowd goes wild, and the protagonists will have to fight their way to safety. Several in the mob have guns and will not hesitate to use them, if the protagonists look as though they're about to put up a serious fight. The same will apply if the protagonists launch a violent assault on the Disaffected. The mob won't help the Disaffected directly, but any gunfire or show of weaponry will provoke a panicked, violent response.

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Market Day

There are no bombs of course, so after a nasty quarter of an hour things get back to something like normal. Several people have been injured and two children have been trampled to death, unless the protagonists stepped in immediately with a Hope spend.

See *Disaffected*, p40.

Ramon!

In this scene the protagonists get a glimpse of their friend's fate, and learn what may be in store for them and all of Madrid.

Like the other scenes in this sequence, it is a floating scene. It can be encountered at any point, and is most likely to be encountered when the protagonists are transitioning from one location

to another. If the protagonists decide to leave their current location and go to seek out the Kinematographer, for example, then this scene could occur during their search.

When Ramon was taken by the Thought Police, he became a citizen of Carcosa. As such he wanders the streets of Carcosa every day, which means he is out and about in Madrid every day. He can be encountered in any scene where the people of Carcosa can be found; for example, as part of the Fifth Column in *Aerial Assault*.

Though Ramon seems normal enough, dressed in the same clothes he was wearing when the protagonists last saw him and not apparently injured in any way, he does not respond to greetings. This is because – as the protagonists will see if they get close enough – he has no

mouth to speak, eyes to see, or ears to hear. There is no scar tissue; it is as if the flesh was neatly, seamlessly folded over his face, removing the offending organs and orifice. **Stability 4**, and this is a Hastur-related check. As the protagonists watch, apparent tears – not water, but what looks like molten gold – flow from where his eyes ought to be, and then Ramon turns away and runs off into the crowd.

Fleeing 6, and if the protagonists give chase then they need to make two tests, to close the distance and to avoid tripping over an obstacle at the last minute. Success means that the protagonists catch Ramon who, with a fearful howl – one that he, mouthless, ought not to have been able to make – vanishes. **Stability 2**. As he does so, he drops a notebook.



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The notebook (**Core**) contains the address of one of the triumvirate – whichever the Keeper thinks would be suitable – but there is much more. The notes are in a mix of Spanish, English, and a language that may not be Earthly, and interspersed with the notes are sketches of buildings and plazas that superficially resemble Madrid but in fact depict Carcosa. **Languages, Library Use, Occult** or similar realizes that, taken as a whole, the notes depict a kind of absorption of the city, with portions of it being transformed into parts of another city altogether. The bullring of Las Ventas is depicted in one key diagram as having a crown superimposed upon it, with golden blood dripping from a bloody massacre in the arena.

This, combined with a Mythos spend, is a revelation sufficient for **3 Stability** and **1 Sanity** loss, as the protagonists finally realize what will happen to those who do not accept the mneme; herded into the bullring, they will be murdered like animals in a slaughterhouse.

A Hell On Earth

By this point the protagonists are rapidly heading towards endgame. They may have encountered one or more of the triumvirate, or become Disaffected. At the same time, in the so-called “real” world, Franco’s troops are about to launch their assault on Madrid. The Republican government flees the city, believing that any defense would be hopeless. It is up to the militias, the International Brigades and General Miaja to defend the city against the fascists.

This scene, and the scenes within it, is triggered when the protagonists either make all of the Hope spends they can possibly make – including refreshes – or run out of leads to the headquarters of the triumvirate. By this point the protagonists are ready to find out how well they have done in defending Madrid against the mneme.

A great deal will depend on how much Hope they have been able to spread, and how proactive they have been in dealing with the Hastur threat. If they have been quickly moving to deal with the Hastur menace and have taken every opportunity they could to spread Hope, then the events in this and subsequent scenes may go in their favor. If not, then the opposition will be much stronger and **Stability** losses higher.

The sub-scenes in this sequence are deliberately written to echo previous scenes. The protagonists should get a strong sense of déjà vu, as they face challenges they thought they had already dealt with.

Madrid by this point is in a state of near-panic. The Metro, trams and taxis are all running, as before, but now drivers occasionally abandon their vehicles mid-drive and flee the scene, terrified out of their wits. The militia seen previously on every street-corner are conspicuous by their absence; perhaps they too have fled, or are stationed out on the front lines. The intellectuals once found in every café and bar now talk of nothing but defeat and death, assuming they can be bothered to show up at all.

Dos Passos and Hemingway, if still active, react to events each in their own way. Dos Passos becomes melancholic and withdrawn, convinced that his friend is dead and that the cause he once believed in has been betrayed by the Communists. He can no longer be relied on to take any sensible action. Hemingway becomes manic, relishing the fight to come and hoping for a chance to prove his manhood in glorious combat. He too becomes unapproachable, but this has nothing to do with melancholy; he violently attacks anyone who suggests, even for a moment, that there are other things to do besides shoot fascists.

The only troops on the streets now are the International Brigades, a contingent of whom arrived just in time for the

fighting. The Brigades are made up of men from all nations – Germany and Japan as well – who volunteered to defend Spain against fascism, but they are pitifully small in number and it seems impossible that such a force could do anything useful against the army arrayed against the city.

Architecture now sees evidence of Carcosa much more often, and it becomes difficult to tell the difference between a neo- Mudéjar design and that inspired by Hastur. Similarly the people of Carcosa can be seen often in the streets, always with the same cheerful banners and welcoming smiles. It is as if they can sense the incipient surrender – or as they may perceive it, liberation – of Madrid, and are ready and eager to assimilate the city.

Evidence Collection, Oral History or similar finds nothing but stories of doom and despair. Everyone knows about the families left bereft, bomb-site tragedies, murders, massacres and worse. It is all anyone ever talks about now, and **Assess Honesty** realizes that the people telling those stories are in the grip of a powerful depression. They believe every word they are saying, even if positive evidence can be shown to the contrary. To them, if someone says that the government ministry buildings are awash with blood and every official in the Republic has been slaughtered by the Fifth Column, then that is what happened. The Fascists have already won, they say; now all anyone can do is wait to be shot. If asked about the Kinematographer, Author or Radio Announcer, the people freely admit that they listen, read or watch their media. “Only they [the triumvirate] will tell us the truth about what is going on,” the people claim.

If any of the triumvirate are still active, then their media is omnipresent in this new Madrid. Every street-corner bears a poster, every radio blares the message, every hall or café is another cinema.

A Hell on Earth

Where before the Disaffected were circumspect and operated clandestinely, now they openly talk sedition, despair and worse. Thought Police walk the streets and can often be seen, spreading despair by their very presence. They deliberately seek out large groups of people now, trying to reduce their Stability and make them think “the right thoughts.”

Hope spends are more difficult, assuming the protagonists still have Hope to spend. Where even 1 point of Hope was useful before, now 3 points are needed to get the same effect. The people are in the grip of a terrible malaise, and can no longer make sense of anything, let alone a message of Hope in the face of despair.

As a general rule, things will be easier in these scenes if the protagonists have:

- Spread at least 4 points of Hope. This must be in addition to any Hope spends made to prevent trouble, for example, as in *Aerial Assault*, where a Hope spend at the right time can stop the Fifth Column from causing a massacre. The 4 points have to be spent proactively by the protagonists, not defensively.
- Defeated one or more of the triumvirate.

Aerial Assault

As with the previous scene in this sequence, the attack begins when several Junkers and their escorts bomb the city. However where - in the previous scene - there were Nieuports doing their best to keep the enemy aircraft at bay, now there are no Republican aircraft in the sky, and those who are Disaffected will see Thought Police flying with the enemy aircraft (**Stability 3**). The people on the street make a mad dash for the Metro as the first bombs fall.

What happens next depends a great deal on whether or not the protagonists have been spreading Hope. Ideally they will

have done that and also dealt with the Radio Announcer, since this is a scene where the Radio Announcer features.

If they have done both those things, then there are no Disaffected in the Metro nor is there a broadcast from the Radio Announcer. Instead, one of the civilians has a radio of his own, and it broadcasts some good news from the front; the militia are holding their own, and in some places even beating the fascists off. This scene can therefore count as a potential refresh point for the protagonists, allowing them to refill some of their General pools. It also gives them **1 dedicated Politics** point to be used to spread Hope, as they tell others the good news about the fighting on the front lines.

If they have not done those things, or if they have spread Hope but not dealt with the Radio Announcer, then the situation is more dangerous. As with the previous scene there are several Disaffected here, and they have a radio. The Radio Announcer gleefully reports only bad news from the front. There is no air cover for the city; the fascists can bomb as they like, and according to the Radio Announcer the fascists are planning a massive bombing raid utterly unlike anything the world has ever seen. Madrid will be wiped from the face of the earth, in a firestorm of biblical proportions.

“Citizens!” the Announcer screams, “When the time comes, there shall be no escaping the flames. No matter how deep a hole you find for yourselves, the fire will reach you, burning away your flesh until so little is left, not even sons and daughters will recognize their parents. The wrath of the King is upon you, and the time has come for judgment!”

As the Announcer says this, there is a crackle as if from an enormous firestorm, as flames sweep down into the Metro. This fire does **+1 Damage** to everyone present, except the Disaffected who

seem untouched by the flames. Those who are Disaffected or have 0 or less Stability see things differently; to them, it is as if a crowd of gaily dressed citizens of Carcosa rushed into the Metro and started grabbing people, some to dance, others to drag up into the sunlight. These Carcosans do not seem to notice that the people they have grabbed suffer agonies, but instead laugh and smile even as their partners char and burn. **Stability 4** for witnessing the firestorm, or **Stability 5** if the protagonist sees the Carcosa version.

There are two means of dealing with this, and the first involves Hope. However spreading Hope now means a spend of at least **3 points** to get any benefit at all, since the mneme is significantly stronger. The Hope spend allows people to see that there is no fire, just an illusion born of panic and fear. The Carcosans retreat back up the Metro stairs when this happens. However even after that demonstration the citizens of Madrid are still on edge, and despair of ever surviving the carnage that is to come.

The second is to **Flee**. Running down the Metro tunnel away from the flames will save the protagonists, but nobody else. Later, the corpses of dozens of people will be found; all of them unmarked, though to judge by the expressions on their faces they died in the utmost agony. **Fleeing** also has the benefit of putting the flames out straight away; since they are illusory, not real, their effect vanishes as soon as the protagonists run down the Metro tunnel. Though this does not heal damage already taken, it prevents further injury.

In theory the protagonists could try to shut down the radio before the firestorm, but this means fighting the Disaffected first. There are at least as many Disaffected present as there are protagonists.

See *Disaffected*, p40.

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Educational Opportunities

As with the previous scene in this sequence, this opens when Ana seeks out the protagonists with a message from Theo Gettel.

Ideally the protagonists will have dealt with the Author by this point and have spread Hope but if that has not happened, or if they have spread Hope but not defeated the Author, then the Disaffected version of Ana shows up.

Ana De la Rúa (*Disaffected*)

Abilities: Athletics 1, Fleeing 8, Health 6, Languages 1, Politics 1, Physics 2, Scuffling 4

Damage: -2 (fist, kick)

Alertness: +0

Stealth: +1

Magic: 2

Notes: Can spread 1 Disaffection.

Description: Tall, bespectacled, red hair. She tends to quote from *The King InYellow* whenever she wants to win an argument, and she's always on the lookout for an argument. In her Disaffected state, all of her quotes and arguments are intended to spread Disaffection.

Assuming that the protagonists meet with the Disaffected Ana, then the message she brings is as follows: *'All is lost! There is no way to defeat these monsters save one, and I have taken that path. Bow before them, if you value your life – but if not, then do as I have done!'*

According to Ana – and the protagonists can confirm this if they decide to go back to the University – Gettel strapped sticks of dynamite to his body and ran outside into a crowd of students, blowing himself up and injuring or killing several others. **Stability 4** to learn this news, possibly rising to **Stability 5** if the protagonists go to see the terrible incident for themselves, as there has been neither time nor people available to clean up the gore. If the protagonists do visit the

site, they notice that the spot at which Gettel blew himself up is the same spot where - in his offices during *Back to School* - he pointed out the location of the blood-red arch that exists in the Carcosa version of Madrid.

Keepers should bear in mind that this will happen even if Gettel was successfully psychoanalyzed in previous scenes, since his actions now have less to do with Disaffection than with lack of Hope.

If the protagonists have been spreading hope and dealt with the Author, then the scene plays out differently. Ana is not Disaffected, and the message she brings reads as follows:

'The time is coming when we shall have these things on the run. I have been preparing for that moment, and if you need equipment then come and talk to me.'

If the protagonists visit Gettel, then he gives them either military equipment or technical support, as they may require. He has enough rifles to arm each investigator, and if they ask for technical support then with his assistance they can refresh **one General pool** up to **2 points maximum**. This refresh is in addition to any refresh they might have gained by resting, and represents Gettel and his students offering as much aid as they can. At the Keeper's discretion, this aid can include **Psychoanalysis** (up to 3 points Stability regained) or **First Aid** (up to 3 points Health regained), should the Keeper feel that the protagonists are in need of extra support.

Market Day

As with the previous scene in this sequence, this opens when the protagonists encounter a packed plaza filled with frightened peasants and their livestock.

If they have not been spreading Hope, or have spread Hope but not dealt

with the Kinematographer, then the panic starts when several of the Disaffected start projecting one of the Kinematographer's movies against the wall of a nearby building. Though the scene takes place in bright daylight, the image is as clear and crisp as if it was being shown in a darkened cinema. The movie itself is silent, but it grabs the attention of everyone present like a vise. Every Spaniard in the plaza watches it, speechless and incapable of movement.

The movie depicts what appears to be a ballroom scene, or perhaps a masque. Two of the characters on-screen are obviously people of rank, and they are talking in hushed tones about the arrival of a third, as yet unseen person. A title card flashes up which reads *'It is Hel!'* and then the third person, a robed man wearing a fabulous mask, enters the shot.

When that happens, the crowd in the plaza goes wild. They scream, cry, and riot, trampling even their own children under foot to get away from the screen. Their carts topple, their livestock scatter, and in a moment the plaza is a heaving mass of struggling people.

Athletics will be useful to avoid being trampled (**+1 Damage**) as will **Scuffling**; assume people in the panicked crowd have **Scuffling 8**, **Health 8** and do **-1 Damage**. Most of the crowd will do anything, even kill, to get out of the plaza. Some can be seen rocking back and forth, sobbing bitterly. Others laugh hysterically as they claw their own eyes out. Several salute the masked figure on screen as though he were a fascist dictator. **Stability 4** for the experience.

Hope may be useful, but it will need a spend of at least +3 to calm the crowd now. Even if this is successful, the peasants and townsfolk will still be on edge, depressed, and jumpy. They know what's coming for them; it's only a matter of time.

TRAIL OF CTHULHU

La Fiesta

Otherwise **Fleeing** is the only other recourse. It will be very difficult to get out of the plaza once the panic starts; ideally the protagonists will start running before the masked figure gets his on-screen debut. Otherwise the protagonists will need to make at least 3 tests to get away. Afterwards, should they return to the scene of the carnage, they find that twenty to thirty people were killed or crushed underfoot, and dozens more were injured, including several children. **Stability 3** to witness this bloody aftermath.

If the protagonists have been proactive, then this does not occur. Instead the

grateful and cheering crowd gather around a detachment of the International Brigade, and are told by the Brigade commanders that the Republic will do its utmost to defend the city of Madrid. This scene can count as a resting period for protagonists who want to regain General pools. In addition, should the characters need or want pieces of equipment, they can gain one useful item for every point of **Credit Rating** they care to exchange. The Keeper shouldn't allow occult grimoires or anything the size of a truck, but handguns, ammunition or transport up to a small car can reasonably be bought here.

La Fiesta

This scene occurs towards the end of the scenario, and it assumes two things: first, that the players have not been spreading Hope - or at least not as much as they could - and second, that at least two members of the triumvirate are still alive. This means that the mnome is taking over Madrid, and this scene is a last-ditch effort to salvage something from the wreckage before the inevitable end.

By this point the protagonists will be seeing evidence of Hastur's influence everywhere. It may be impossible to be certain, when walking from one street to another, whether the walker is still in Madrid or in Carcosa. Thought Police are routinely seen, and the Disaffected are always present wherever the protagonists go.

Streetwise or **Sense Trouble** may warn the protagonists that the mood of the city has changed, from near-suicidal depression to a kind of low-key panic. It is as if the citizens know that something dreadful is about to happen, and are clearing the streets to avoid trouble. It is very dangerous to be out on the streets at night unarmed, and whatever benefit electric lighting once provided is now totally snuffed out. People barricade themselves inside their homes and businesses, and the Spanish turn against any foreigners in their midst, flinging them out into the street or avoiding any contact with non-Spaniards. This may mean that the protagonists are thrown out of their hotel, or otherwise mistreated. Assume **Health 7, Scuffling 8, Damage -2** if the protagonists get into a fistfight with anyone, but the odds will quickly go against them as more and more Spaniards rush to help their brethren.

Covered trucks are seen moving slowly about the streets. Each truck has a guard of armed Disaffected, and they start collecting up anyone they find outside.



TRAIL OF CTHULHU

Soldiers of Pen and Ink

Those they capture are disarmed – if they have a weapon – and bundled into one of the trucks, which then drives away. These Disaffected prefer to capture rather than kill, but they aren't above killing and are well armed.

See *Disaffected*, p40. (8 to a truck)

It is likely that the protagonists will be captured, but if they escape then they have a chance to follow the trucks and see where they are going. This may involve **Shadowing** or **Driving** and will be at **Difficulty 5**, since the lack of other vehicles in the streets makes it difficult to follow the Disaffected discreetly.

An alternative result is that the protagonists somehow manage to deal with the Disaffected and capture a truck. Clever investigators may even realize that they can **Conceal** a truck of their own, changing its outward appearance to make it look as if it is one of the Disaffected vehicles. Protagonists who do this can follow other Disaffected vehicles to their destination without needing to make any **Shadowing** or **Driving** checks, as the Disaffected will be less suspicious of a vehicle that looks like one of their own. Protagonists who want to capture a truck will need to deal with a team of heavily armed and alert Disaffected, so they must be either careful or capable of bringing overwhelming force to bear.

It soon becomes clear that the trucks are headed to the bull ring at Las Ventas. The bullring is part Carcosa and part Madrid, as **Architecture (Core)** will clearly see. Its gloomy height looms over the neighbouring streets as though it were trying to reach out and swallow them whole. The arabesque decorations seem almost to curl in upon themselves, like snakes trying to eat their tails, and those with low (or no) **Stability** will clearly see the banners of welcome and strange golden flowers that the citizens of Carcosa use as decoration.

There the captives – of which there are several score – are unloaded and kept under guard in the *callejón*, the alley around the main ring where the bullfighters and animals traditionally wait for the combat to begin. The protagonists may recognize several people amongst the crowd; NPCs like Dos Passos, Hemingway, Theo Gettel, Ana De la Rúa, Koltsov and many others have been brought to Las Ventas. This is neither the time nor the place for a happy reunion, as the *callejón* is guarded by armed Disaffected. None of the captured NPCs knows what is going on, except perhaps Gettel, who is sunk in catatonic despair.

High up in the Royal Box a figure sits alone, grand in its isolation. From the *callejón* very little can be seen of this mysterious personage, but just looking at him sends a shiver down the looker's spine. This, although they may not realize it, is the King in Yellow, come to represent the mneme in its final triumph.

In theory protagonists who see someone in the box, but don't understand his importance, may try to get to the Box somehow. This is relatively easy to do so long as the protagonists aren't already caught in the *callejón*, since the corridors and lift are unguarded. Of course, this brings them in direct contact with the embodiment of Hastur in Madrid, which has its own consequences. The Yellow Monarch cannot be defeated by mere combat, and being in the presence of His Tattered Majesty is enough to inflict **Stability 2, Sanity 2**. At a very great distance he might be mistaken for a human – possibly even King Carlos himself – but anyone close enough will soon understand that the creature they are dealing with has never been a mortal man. If it chooses to attack, it does +4 **Damage** and has effective **Scuffling 30**. It **cannot** be damaged by any actions the protagonists may take.

Sitting in the stands – fewer in the sun-soaked section than in the more

comfortable shaded seats – are hundreds of Disaffected, including the surviving members of the triumvirate. They watch with eager anticipation as the first group of captives are brought into the arena. Throughout the performance, they cackle with glee at each drop of blood spilt.

The execution is simple and efficient. Captives are ushered into the bull ring at gunpoint by the Disaffected, where they are left alone in the arena. There they are attacked by one or more Thought Police, and killed. As they are not armed and have nowhere they can flee, the captives are soon slain after a brief chase. The ritual then begins again, until the Disaffected run out of captives. **Stability 4** to witness this massacre.

See *Byakhee*, p24.

Those trapped in the *callejón* may think all is lost, but there is a small chance for them. As each group of humans are ushered into the arena, the Disaffected guards become less careful, because they want to watch the fun. **Stealth, Athletics** or a combination of the two would be enough to hop the *callejón* and get into the stadium seating without being seen. Large numbers of people could never do it, as they'd attract too much attention. However a few people – perhaps one or two at a time, no more than six altogether – could escape, and once in the seating area so long as the protagonists behave inconspicuously they can slip away without needing any further **Stealth** checks. The only option, if they don't behave inconspicuously, is to **Flee** and hope for the best, since the Disaffected are well armed and have the strength of numbers.

The protagonists will notice - as the slaughter continues - that each time someone is killed a new person appears up in the stadium seating. Those who are killed in the ring are immediately replaced by their Disaffected counterpart, so a Hemingway, for instance, will be available to replace

TRAIL OF CTHULHU

The Final Push

Hemingway, should there be a need. This Disaffected creation is totally under Hastur's control and cannot be saved. They exist to replace their living counterparts and go out into the world, to spread the mnome.

The best result for the protagonists is either to sneak one or two NPCs out of the *callejón* and away to safety, or to somehow break more than a few people free so that they can run for it. Breaking more than one or two people free assumes that the protagonists somehow can neutralize several Disaffected guards without being overwhelmed. That may mean **Stealth** combined with **Scuffling** and **Weapons**, or perhaps a heavily armed attack. Regardless, if they somehow manage to pull that off then they ought to escape with all of the named NPCs and as many others as the Keeper sees fit. Those who are rescued **Flee**, with the possible exception of Hemingway, and will not help fight Disaffected.

It is highly likely that one or more protagonists will die in this scene. See further *The Final Push*, for a possible conclusion should some or all of the protagonists die here.

The above is what happens if the protagonists were not proactive in spreading Hope and did not deal with the triumvirate. If they did do both of those things, then the mnome lacks sufficient force to take over Las Ventas. Instead the protagonists may see a rag-bag assortment of Disaffected and lost Carcosans gathered there, as though waiting for a signal that will never come. Las Ventas seems somehow forlorn, as though it had lost all purpose and become a relic of some forgotten age.

The Final Push

Endgame

The fascists attack Madrid, in an all-out assault that starts with an attack disguised

as a feint which turns into a push straight through the *Casa de Campo*. Though the protagonists are in no position to realize this, Republican forces will fight the fascists to a standstill and eventually stop them in a protracted firefight at University City. That will happen regardless of whether the protagonists have been spreading Hope or not; but what happens to Madrid afterward depends very much on Hope, and the protagonists' battle against the mnome.

The fascist assault is preceded by shelling and aerial bombardment of unparalleled ferocity. The rich and remaining government officials flee, by whatever means they can. Many journalists and important foreigners retreat to the safety of their respective embassies, which the protagonists are perfectly entitled to do should they choose. If they go that route, they will be safe from physical harm during later events in this scene.

In the first day of the assault, Franco's troops battle through the relatively open ground of the *Casa de Campo*. Franco wants to avoid a pitched street battle, where he thinks his troops will come off badly, and though street fighting does cost him some casualties his initial attack is a success. The fascists have complete control over the *Casa de Campo*, and are poised to assault the rest of Madrid.

The next day fascist troops fight their way across the bridge towards University City, but now the fascists are deeply mired in street battles and every step is a bloodbath right up to the University itself. That fight turns into a grinding nightmare, with defenders hurriedly erecting bulwarks out of books while under fire. The Anarchists choose the University as their battlefield, and it is here that their leader Durruti will later be shot.

The fascists are unable to break the resistance of the defenders, and by the third day the Republic's defenders are on a counter-offensive. Assault forces,

including a women's battalion and many untrained volunteers – people who had no idea how to load a rifle or clear a stoppage – attack the troops in the *Casa de Campo*. Numbers and courage win the day for the Republic, as Franco's troops at the University face the possibility of being cut off within Madrid. The fascists – previously thought to have been unstoppable – are given a very bloody nose, and then on the next day the International Brigades get stuck in. The Brigades are well armed, well disciplined, and almost suicidal in their bravery; the German International Brigade in particular showed courage and élan in combat against the fascist troops.

From that point forward nothing goes the way the fascists would like. Though fierce fighting continues long after that, Franco's troops never once manage to regain the initiative. They are forced into exactly the kind of street-by-street warfare they least wanted to fight, and the Republic troops hold them off at every turn.

Throughout it all, Madrid carries on life as normal. Once the fighting stops, shopkeepers open their premises and people walk the streets. Republican local committees organize the dispersal and relief of refugees, as more and more people flee the combat zones.

As a scene, it's entirely possible that the protagonists will retreat somewhere safe and witness most of the violence rather than participate. That's perfectly reasonable; after all, they've probably fought hard up to this point in other scenes and may not have the resources to fight yet more battles. Many other journalists will have retreated to their Embassies at this point, if they haven't already fled the city. However it may also be interesting to get the protagonists involved actively in the defence of Madrid, perhaps as part of the fighting retreat at the *Casa de Campo* on the first day, the defence of the University on the second day, or as part of the subsequent carnage.

TRAIL OF CTHULHU

Soldiers of Pen and Ink

As far as weapons are concerned if they don't already have guns then clubs and knives are the best they can hope for, at least until they can grab something more dangerous from a dead man. They certainly won't be the only people reduced to fighting hand-to-hand; plenty of volunteers are in the same boat. Their first opponents should be troopers, perhaps Moors or Spanish regulars, but later on tanks, flame-throwers and other dangerous weapons of war will be arrayed against them.

The Keeper should treat this as a final gunfight in the style of *The Magnificent Seven*, with any number of small personal victories but only one logical conclusion; death, whether by bullet, bayonet or explosive, is the only outcome they can hope for. Perhaps the fascists will corner them in a house and set it on fire, or perhaps they'll go down with petrol bombs in each hand as they charge an enemy tank. Maybe the last thing they ever see is a blood-spattered first edition at the University being used as a barricade, or the bridge across the *Manzanares* as they frantically try to get away from the advancing fascists. However they meet their end they will be killed if they engage directly in the fighting, but the Keeper should try to make sure that each character's death scene is memorable.

Potential **Stability** losses include being attacked by a human with intent to kill (3), killing a human (3), witnessing a grisly massacre (3).

Moroccan Regulars

Athletics 9, Health 10, Firearms 7, Scuffling 10, Weapons 9

Weapons: Fist (-2), Knife (-1), Rifle (+1)

Spanish Legionnaires

Athletics 7, Health 8, Firearms 9, Scuffling 8, Weapons 7

Weapons: Fist (-2), Knife (-1), Rifle (+1), Grenade

Italian Tanker

Athletics 6, Driving 6, Health 8, Firearms 5, Mechanical Repair 5, Scuffling 6, Weapons 5

Weapons: Fist (-2), Knife (-1), Handgun (+0) Machine Gun (+1, mounted on tank), Flamethrower (mounted on tank)

German Tanker

Athletics 8, Driving 8, Health 9, Firearms 8, Mechanical Repair 7, Scuffling 6, Weapons 5

Weapons: Fist (-2), Knife (-1), Handgun (+0) Machine Gun (+1, mounted on tank), Flamethrower (mounted on tank)

Whether the protagonists get themselves killed in the fighting or retreat to safety, they meet Ramon one final time.

The tenor of this moment will depend on whether or not the protagonists have spread enough Hope and dealt with the triumvirate. If they have done both those things, then Madrid is safe from the mneme for now. If not, then the soul of Madrid is corrupted beyond salvation, and whether or not Franco is beaten off the city will fall under Hastur's control. After this Madrid will become directly linked to Carcosa, and develop into a stronghold for the mneme. From here the mneme will spread throughout Europe, infecting it with its own kind of ennui and despair.

If Madrid is safe then the protagonists see Ramon as they saw him last, before all this happened. He appears normal, and happy. This may be the last thing the protagonists ever see, if they are in combat; Ramon pulls them away from the fighting and comforts them as best he can, before the darkness comes. Otherwise the protagonist should see Ramon from a distance, as he smiles and waves to them before disappearing.

If Madrid is not safe then the last glimpse they have of Ramon is his Carcosa

version, with its eyeless, mouthless face that yet weeps golden tears. This menacing figure either drags them down into the dark, if they are caught up in combat, or confronts them in their place of safety. Perhaps they can beat him off – in which case he vanishes before he can be killed – but as he fades into nothing the protagonists realize to their horror that all around them is Carcosa, and Madrid. There is no difference between the two cities, and no matter what they do now, that is how things shall stay. If they have not already suffered a Revelation by now, then this would be an appropriate time for the **3 Stability 1 Sanity** penalty.

Ramon (*Disaffected*)

Athletics 9, Health 10, Scuffling 14

Weapons: Claw (-1)

Stability: +1

The scene – and the scenario – concludes after Ramon has been encountered for the final time.

Pre Generated Characters

The Keeper should bear in mind that these characters were designed with a six-person group in mind. Should the actual number of players be less than six, some adjustments may be needed; this may include additional point allocation, at the Keeper's discretion.

Player Name:

TRAIL OF CTHULHU

Sanity ¹			
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15
Hit Threshold ³			

Stability			
-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

Health			
-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

Investigator Name: Julian Fellowes
 Drive: Revenge
 Role:² Journalist / Documentary Producer
 Pillars of Sanity:
 1) The Truth is the highest ideal.
 2) People are essentially good, and will rally to the cause if given a reason.

Academic Abilities	Interpersonal Abilities	General Abilities
Languages ⁶ 2	Assess Honesty 2	Athletics 10
Politics 4	Credit Rating 2	Driving 6
	Oral History 4	Health ⁷ 8
	Reassurance 2	Mechanical Repair ⁸ 8
	Streetwise 2	Preparedness 8
		Sanity ⁹ 6
		Stability ⁹ 9
		Scuffling 10
		Shadowing 6
Damage	Technical Abilities	
Fist -2	Evidence Collection 4	
	Photography 6	

Fellowes has been a Communist Party member for many years, and suffered for it. He's been arrested four times for offenses ranging from assault to trespass, all as part of his union-organizing activities. For the last six years Fellowes has turned his talents to film, and caught the attention of the world with his 1934 documentary Fires Blaze Up. He's been restless, looking for his latest subject; he wants to make the world see what he has seen, and suffer what he suffered for the Cause. He is far too dedicated to his work to consider creature comforts, or companionship.

¹ In a Pulp game where Sanity can be recovered, mark Sanity pool loss with a line, Sanity rating loss with a cross.

² Occupational abilities are half price. Mark them with a * before assigning points.

³ Hit Threshold is 3, 4 if your Athletics is 8 or higher

⁴ These General abilities double up as Investigative abilities

⁴ Usually, you can't start with Cthulhu Mythos. Sanity is limited to 10-Cthulhu Mythos.

⁵ In a Pulp game If your Firearms rating is 5 you can fire two pistols at once (see p. 42)

⁶ Assign one language per point, during play. Record them here.

⁷ Any Fleeing rating above twice your Athletics rating costs one point for two.

⁸ Only Alienists and Parapsychologists can buy Hypnosis, and only in a Pulp game

⁹ You start with 4 free Sanity points, 1 Health and 1 Stability point.

Player Name:

TRAIL OF CTHULHU

Sanity ¹			
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15
Hit Threshold ³			

Stability			
-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

Health			
-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

Investigator Name: Anne-Sophie Thomas
 Drive: Artistic Sensitivity
 Role:² Author / Documentary Scriptwriter
 Pillars of Sanity: 1) Art is Truth. 2) Once capitalism is overthrown, we will all ride in first class together. 3) Love is man's finest emotion and is capable of miracles.

Academic Abilities	Interpersonal Abilities	General Abilities
Architecture 2	Assess Honesty 8	Conceal 8
History 2	Bureaucracy 6	Disguise ¹⁰ 10
Languages ⁶ 2	Credit Rating 1	Driving 7
Politics 2	Oral History 4	Fleeing ⁷ 8
Library Use 4		Health ⁹ 9
		Sanity ⁹ 9
		Stability ⁹ 8
		Scuffling 6
		Weapons 8
Damage	Technical Abilities	
Fist -2	Art 4	
Knife -1		

Thomas was raised in Paris, and grew friendly with the early Surrealists, including Andre Breton who advised her on her subsequent film career. She identifies herself both as a Surrealist and a Socialist, and is suspicious of the Moscow-led Communists. She sees the world as a giant canvas on which she shall sketch something glorious, and has little time for long-term romantic attachments; she has a romantic soul, but is skittish when it comes to commitment.

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⁶ Assign one language per point, during play. Record them here.

⁷ Any Fleeing rating above twice your Athletics rating costs one point for two.

⁸ Only Alienists and Parapsychologists can buy Hypnosis, and only in a Pulp game

⁹ You start with 4 free Sanity points, 1 Health and 1 Stability point.

Player Name:

TRAIL OF CTHULHU

Sanity ¹			
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15
Hit Threshold ³			

Stability			
-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

Health			
-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

Investigator Name: Klaus Meyer
 Drive: Follower
 Role:² Dilettante / Documentary Photographer
 Pillars of Sanity: 1) People are essentially good, and no matter how bad things get will work together to help one another.
 2) There is something pure in Socialism, and one day it will save humanity.

Academic Abilities	Interpersonal Abilities	General Abilities
Languages ⁶ 1	Credit Rating 5	Athletics 9
Politics 4	Flattery 4	Firearms ⁵ 10
	Reassurance 8	Health ⁹ 8
		Mechanical Repair ⁽⁰⁾ 10
		Preparedness 6
		Riding 6
		Sanity ⁹ 8
		Stability ⁹ 8
		Sense Trouble 3
		Stealth 6
Damage	Technical Abilities	
Fist -2	Art 2	
Handgun +0	Photography 6	

Meyer's family are Hamburg Jews, and have suffered a great deal since the coming of Hitler's Germany. They are thinking of emigrating to America, but have not yet made the trip as it would mean abandoning almost everything they own. Meyer wants to do something to warn the world of the dangers of Nazi Germany, but he also wants to gain Ann-Sophie's approval. It is thanks largely to her that he is here in Madrid, but now he is here he can see what the Fascists might do to the world, given a chance.

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² Occupational abilities are half price. Mark them with a * before assigning points.

³ Hit Threshold is 3, 4 if your Athletics is 8 or higher

⁽⁰⁾ These General abilities double up as Investigative abilities

⁴ Usually, you can't start with Cthulhu Mythos. Sanity is limited to 10-Cthulhu Mythos.

⁵ In a Pulp game If your Firearms rating is 5 you can fire two pistols at once (see p. 42)

⁶ Assign one language per point, during play. Record them here.

⁷ Any Fleeing rating above twice your Athletics rating costs one point for two.

⁸ Only Alienists and Parapsychologists can buy Hypnosis, and only in a Pulp game

⁹ You start with 4 free Sanity points, 1 Health and 1 Stability point.

Player Name:

TRAIL OF CTHULHU

Player Name:

Sanity ¹			
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15
Hit Threshold ³			

Stability			
-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

Health			
-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

Investigator Name: Katarina Kovar
 Drive: Bad Luck
 Role:² Nurse / Documentary Production Coordinator
 Pillars of Sanity: 1) Man, the pinnacle of evolution, can solve all the world's problems. 2) The human body is a pure temple for the human soul.

Academic Abilities	Interpersonal Abilities	General Abilities
Biology 2	Assess Honesty 4	Athletics 4
Languages ⁶ 2	Bureaucracy 4	Driving 8
Medicine 2	Credit Rating 3	Firearms ⁵ 6
Politics 4	Reassurance 4	First Aid 8
		Fleeing ⁷ 8
		Health ⁸ 8
		Preparedness 6
		Psychoanalysis 6
		Sanity ⁹ 7
		Stability ⁹ 8
Damage	Technical Abilities	Sense Trouble 2
Fist -2	Pharmacy 2	Shadowing 4
Handgun +0		Stealth 6

Kovar is a Czech, who hates and fears Slovaks and Germans. The rise of the extreme nationalist Slovak movement in her country forced her to leave, and though she left family behind she knows it was the right choice. She has left her former profession behind, and drifted into Socialism as they seemed to be the only ones opposing the Fascists directly. It seems that whenever she is about to make a fresh start, fate throws her a curve; for just as she thought Paris would be a home, she was swept off to Madrid by Fellowes and his team. There's something almost hypnotic about Fellowes; perhaps Kovar could change him, and soften his world view.

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³ Hit Threshold is 3, 4 if your Athletics is 8 or higher

⁴ These General abilities double up as Investigative abilities

⁴ Usually, you can't start with Cthulhu Mythos. Sanity is limited to 10-Cthulhu Mythos.

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⁶ Assign one language per point, during play. Record them here.

⁷ Any Fleeing rating above twice your Athletics rating costs one point for two.

⁸ Only Alienists and Parapsychologists can buy Hypnosis, and only in a Pulp game

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Player Name:

TRAIL OF CTHULHU

Sanity ¹			
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15
Hit Threshold ³			

Stability			
-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

Health			
-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

Investigator Name: Alexander Schepens
Drive: Thirst for Knowledge
Role:² Artist / Effects Manager and Sound Crew
Pillars of Sanity: 1) Art is everlasting, a tribute to the finest thoughts and philosophies of man. 2) Artifice is man's cleverest art form; we can make anything beautiful if we try.

Academic Abilities	Interpersonal Abilities	General Abilities
Architecture 4	Assess Honesty 2	Disguise ⁰ 8
Art History 2	Credit Rating 1	Driving 6
Languages ⁶ 2	Flattery 4	Electrical Repair ⁰ 6
Politics 2		Firearms ⁵ 4
		Fleeing ⁷ 10
		Health ⁷ 7
		Mechanical Repair ⁰ 8
		Psychoanalysis 6
		Sanity ⁹ 6
		Stability ⁹ 10
		Stealth 4
Damage	Technical Abilities	
Handgun +0	Art 4	
	Craft 4	
	Evidence Collection 2	
	Photography 4	

A Belgian by nationality and a citizen of the world by inclination, Schepens is a noted Surrealist whose architectural sketches of absurd cityscapes and perspective-altering photographs gained some small recognition. For some time Schepens worked in theatre, designing backdrops and sets for plays in Paris and Madrid. However even citizens of the world must eat, and when the chance came to earn a slightly more substantial crust Schepens leapt at it.

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² Occupational abilities are half price. Mark them with a * before assigning points.

³ Hit Threshold is 3, 4 if your Athletics is 8 or higher

⁰ These General abilities double up as Investigative abilities

⁴ Usually, you can't start with Cthulhu Mythos. Sanity is limited to 10-Cthulhu Mythos.

⁵ In a Pulp game If your Firearms rating is 5 you can fire two pistols at once (see p. 42)

⁶ Assign one language per point, during play. Record them here.

⁷ Any Fleeing rating above twice your Athletics rating costs one point for two.

⁸ Only Alienists and Parapsychologists can buy Hypnosis, and only in a Pulp game

⁹ You start with 4 free Sanity points, 1 Health and 1 Stability point.

Player Name:

TRAIL OF CTHULHU

Player Name:

Sanity ¹			
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4	5	6	7
8	9	10	11
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Hit Threshold ³			

Stability			
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-8	-7	-6	-5
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4	5	6	7
8	9	10	11
12	13	14	15

Health			
-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

Investigator Name: Katy Bennett
 Drive: Adventure
 Occupation:² Clergy / Production Assistant and Location Scout
 Pillars of Sanity: 1) The workers are the salt of the earth, and must be defended from the forces of capitalism. 2) There is a God, and He watches over us.

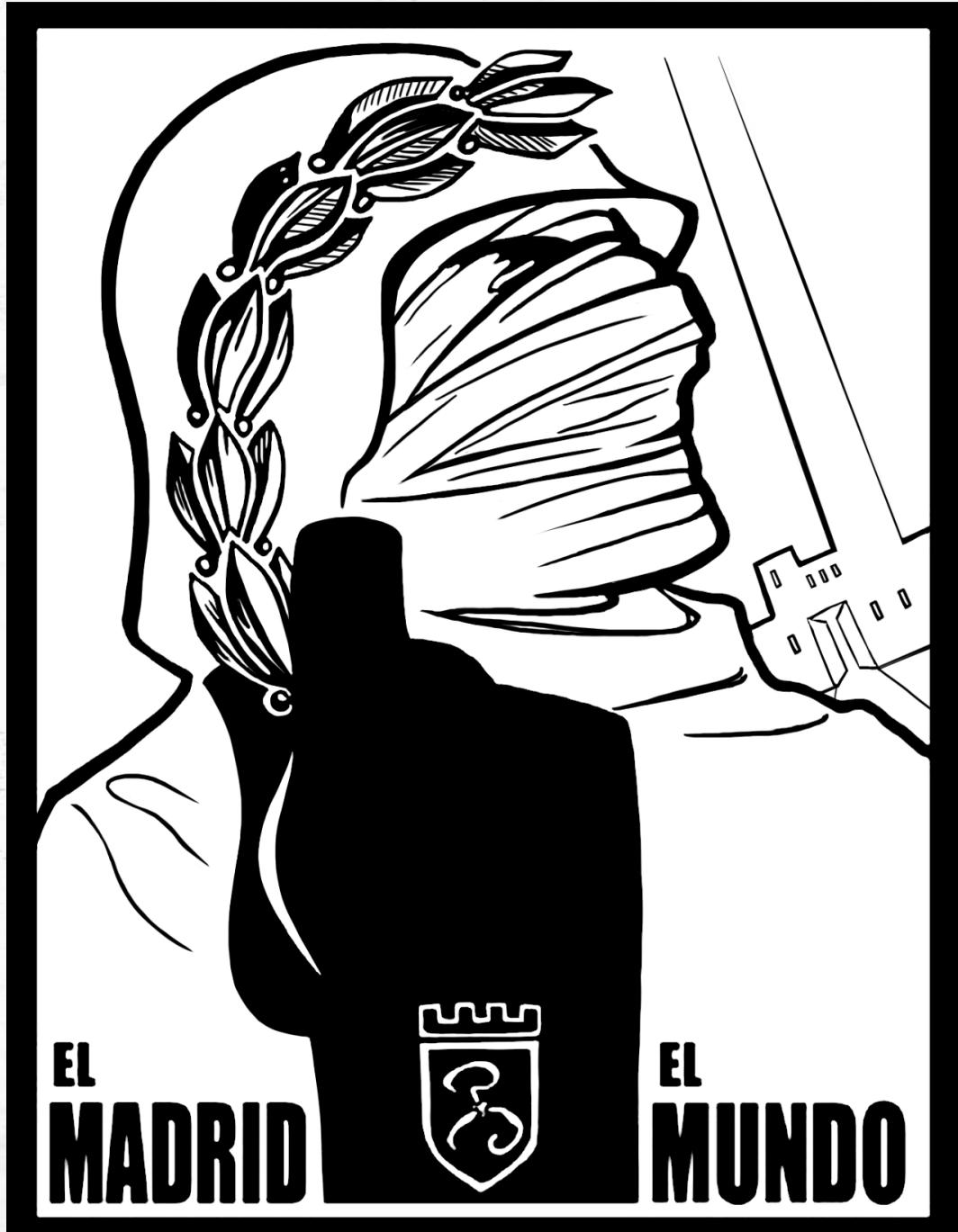
Academic Abilities	Interpersonal Abilities	General Abilities
History 2	Assess Honesty 6	Athletics 4
Languages ⁶ 4	Reassurance 6	Driving 8
Library Use 2		First Aid 8
Politics 2		Fleeing ⁷ 8
Theology 4		Health ⁹ 8
		Mechanical Repair ¹⁰ 6
		Psychoanalysis 8
		Sanity ⁹ 8
		Stability ⁹ 8
		Scuffling 9
Damage	Technical Abilities	
Fist -2		

Bennett's best kept secret is that, until two years ago, she was a nun of the Poor Claires, the Franciscan Order. She lived in New York and worked for the Catholic Worker newspaper, which sent her to Madrid in 1931, to cover events in Azana's new government. It was her experiences in Spain that radicalized Bennett, and she could no longer follow the Catholic Worker's doctrine of pacifism or ignore the role of the Catholic Church in Spain's misery. She abandoned both her profession and her calling, and spent the next few years helping the workers as best she could. Bennett was hired by Fellowes' crew shortly after they arrived in Madrid. Of them all she knows Ramon the best, and likes him very much.

¹ In a Pulp game where Sanity can be recovered, mark Sanity pool loss with a line, Sanity rating loss with a cross.
² Occupational abilities are half price. Mark them with a * before assigning points.
³ Hit Threshold is 3, 4 if your Athletics is 8 or higher
¹⁰ These General abilities double up as Investigative abilities
⁴ Usually, you can't start with Cthulhu Mythos. Sanity is limited to 10-Cthulhu Mythos.
⁵ In a Pulp game If your Firearms rating is 5 you can fire two pistols at once (see p. 42)
⁶ Assign one language per point, during play. Record them here.
⁷ Any Fleeing rating above twice your Athletics rating costs one point for two.
⁸ Only Alienists and Parapsychologists can buy Hypnosis, and only in a Pulp game
⁹ You start with 4 free Sanity points, 1 Health and 1 Stability point.

TRAIL OF CTHULHU

Handouts



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