

TRAIL OF CTHULHU

Dulce et Decorum Est

Great War Trail of Cthulhu

by Adam Gauntlett



Pelgrane Press

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Credits



Publisher: Cathriona Tobin

Author: Adam Gauntlett

Cover: Jérôme Huguenin

Art Direction: Beth Lewis, Cathriona Tobin

Internal Artwork: Leah Huete, Phil Reeves

Layout: Michael Chaney

Playtesters: Randall WiseWolf Padilla, Manuel Badilla, Jorge Araya, Mansai Acon, Susan Wardell, Brian Watson, James Kohl, Bert Isla, Stephen J Ellis, Adam Martin, Lisa Martin, Michael Simmons, Cathriona Tobin

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There is no going back, no pity. And so everyone knows who has seen one or the other of them in their kingdom, the aristocrat of the trench, with hard, determined visage, brave to the point of folly, leaping agilely forward and back, with keen bloodthirsty eyes, men who answered the demands of the hour, and whose names go down in no chronicle. Ernst Jünger

And the dead were the dead; this was no time to be pitying them or asking silly questions about their outraged lives. Such sights must be taken for granted, I thought, as I gasped and slithered and stumbled with my disconsolate crew. Floating on the surface of the flooded trench was the mask of a human face which had detached itself from the skull. Siegfried Sassoon

This supplement considers the Great War, 1914-18, from the perspective of Trail of Cthulhu. From the conflict in the air, to the depths of the sea, the home front and the different battle fronts, the Great War affects the lives of countless millions of people. It also brings humanity into conflict with elements of the Mythos, and in particular the Charnel God Mordiggian who, for the first time in centuries, may actually have more to devour than it can stomach. The Father of Ghouls is enjoying what may be its greatest triumph, but it is greedy; it always wants more. At the same time, forgotten temples and lost creatures which have gone undisturbed

for centuries suddenly find themselves caught up in humanity's new war zones. The forces of the Gods do not take kindly to being disturbed, and nor do they usually play favourites; unless your players are careful, they may find themselves attacked and wiped out in an instant, caught in an otherworldly crossfire they can only hope to survive, not understand.

While this compilation is about the Great War, it can't possibly encompass every aspect of that conflict. It would take many books to do that, and most of the information, though interesting, wouldn't be useful roleplay material. For that reason, the intent here will be to discuss aspects of the War in general terms, including game mechanics where appropriate, and then go on to highlight potential campaign ideas, before finally providing scenarios.

Every effort has been made to ensure that, where facts are presented, they are reasonably accurate, but this work should not be taken as a complete or entirely faithful history.

Pulp or Purist?

Purist aims for a philosophical horror, while Pulp strives for action. Given the nature of the setting, many might assume that Pulp ought to be the default for a Great War game. This

does not have to be the case, though there is much to be said for Pulp. Air war campaigns in particular, with their emphasis on swashbuckling dogfights and skin-of-your-teeth escapades, could benefit hugely from a Pulp treatment. Generally speaking, if your campaign is to involve plenty of battlefield scenes, Pulp is the better option. The campaign setting *A Season in Hell* is suggested as a natural Pulp campaign.

Yet Purist also has its place on the battlefield. Sometimes it helps – as with *Not So Quiet* and *Sisters of Sorrow* – to replace the action scenes with more stifling, pressurized environments and a clear deadline. A Purist Great War game could be set almost anywhere, from the streets of Paris to the dusty wastes of the Sinai and Palestine, or long-forgotten islands in the crystal blue Pacific. Any of the campaign settings could be played as Purist, but the *City Of Tears* and *Shadows In The Desert* are probably the most promising. As a general rule, if you prefer a Purist game, you ought to de-emphasise the combat scenes and replace them with other war moments. A game where the protagonists are all workers in a munitions factory is just as much a Great War setting as one in which they're all soldiers in the trenches. Use the war as a grand backdrop for your intimate tale of misery and blood; you'll not regret it.

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GREAT WAR TIMELINE

1914

- 28th July:* Archduke Franz Ferdinand of Austria is assassinated by Serbian nationalists. Austria-Hungary confers with its ally Germany, and then declares war on Serbia. Soon afterward Russia, Germany, France and the United Kingdom declare war on each other. By early November, Turkey is also embroiled in the conflict.
- 4th August:* Germany invades Belgium, in an attempt to force an early resolution by advancing quickly and knocking out France.
- 7th August:* British Expeditionary Force lands in France.
- 23rd August:* Battle of Mons. Though initial fighting is fierce, the British and French soon have no option but to retreat.
- 24th August:* German armies enter French territory.
- 26th August:* Eastern Front: Battle of Tannenberg. Within five days the Russian Second Army was completely wiped out, and its leader, General Samsonov, committed suicide rather than report such a defeat to the Tsar.
- Aug-Nov:* Africa: East African campaign. Though heavily outnumbered, the Germans, led by Paul Emil von Lettow-Vorbeck, inflict stunning defeats on the British.
- 5th September:* Western Front : First Battle of the Marne. The German advance is halted, at the cost of 500,000 dead or wounded.
- 6th September:* Eastern Front: Battle of the Masurian Lakes. Having utterly failed to come to his fellow general Samsonov's aid, Russian commander Rennenkampf's First Army manages to lose this engagement, and subsequently is forced to retreat. Russian forces no longer occupy German territory.
- 8th September:* Balkan Front: Battle of Lemberg. Russian soldiers under Ivanov handily defeat the Austro-Hungarian attackers; so crushing is the victory, Serbian soldiers fighting for Austria promptly defect and offer to help the Russians.
- 15th September:* Western Front: First trenches are dug.
- 17th September:* Western Front : In an effort to outflank each other, both sides engage in a race to the sea. The race ends in a tie.
- October:* Africa: Allies conquer German Southwest Africa. The German Schutztruppe (protection force) is so heavily outnumbered and outclassed that the result was a foregone conclusion, but even so German soldiers led by Franke hold out for some time, until he and his 166 men are finally captured in 1915.
- 12th October:* Western Front: First Battle of Ypres. Germany, possessing the advantage in soldiers and munitions, attempts to force a result. After a full month of bloody warfare, the Allied defences stand unbroken. All told, there are over 260,000 dead or wounded. The result convinces German Chief of General Staff von Falkenhayn that the war is unwinnable, but he cannot persuade his fellows to attempt a diplomatic solution.
- Nov-Dec:* Eastern Front: The Germans force the Russians to retreat further east.

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1st November: Africa: The Royal Navy, led by Sir Christopher Cradock, is trounced by Vice-Admiral Graf Maximilian von Spee's East Asia fleet in a surprise engagement at Coronel off the coast of Chile. The British lose three cruisers; the Germans lose three men, but expend half of their ammunition, which cannot be replaced. Any chance of resupply vanishes soon afterwards, when the British capture Von Spee's home port in China. It is a Pyrrhic German victory and Von Spee, on being presented a bouquet of flowers by grateful German colonists, says "these will do nicely for my grave." From this point until his defeat at the Falklands, Von Spee poses the greatest threat to the Allies: a German flotilla, roaming free in the South Pacific and near the South American coast.

2nd December: Balkan Front: Austro-Hungarians capture Belgrade.

11th December: Balkan Front: Serbs recapture Belgrade.

8th December: Falkland Islands: Von Spee's coal-starved and ammunition poor flotilla, having scratched about for resupply and found little, decides to raid the Falklands. It proves to be a costly error, as Vice-Admiral Doveton Sturdee and his squadron are already there, taking on coal. The encounter was a shock for both sides, but von Spee's force is outgunned and – despite a brave rearguard action - his attempt to withdraw ends in failure. Von Spee's entire force is sunk. The vast majority of the German sailors – including von Spee and his two sons – drown.

1915

3rd January: Eastern Front: First use of poison gas.

24th January: Sea War: Battle of Dogger Bank. Since the British manage to sink a German battle cruiser, the *Blücher*, this is considered a British victory, though the actual combat is scrappy and inconclusive. British attempts to rescue the *Blücher's* crew are frustrated by a zeppelin, which mistakes the *Blücher* for a British ship and bombs the lot of them.

February: Sea War: German submarine campaign begins.

February: Balkan Front: Allies start bombardment in Dardanelles, preparing for the attack on Gallipoli.

10th March: Western Front. Battle of Neuve Chapelle. The British attempt to break through the German lines, though initially successful, soon falters. This is blamed on a lack of artillery shells, and the subsequent crisis brings down the British government. About 22,000 men die, and the lines shift 2 kilometers.

22nd April: Western Front: Second Battle of Ypres. This lasts until late May, and is the first time poison gas is used on the Western Front. Though the gas attack does open a gap in allied defences, as the troops scatter to avoid an unspeakable death, the Germans are ill-equipped to take advantage of the situation. In the end, it is a largely wasted effort.

25th April: Balkan Front: The Gallipoli campaign begins. It will last until January 1916, and fail utterly to achieve any of its objectives, as the British are forced to fall back to Egypt. This victory renews the Turks, but ultimately they fail to throw the British out of Egypt. The fallout costs Churchill his job as First Lord of the Admiralty, and 44,000 allied troops their lives. The date becomes ANZAC day, in commemoration of the fallen Australian and New Zealand troops.

26th April: Italy signs the Treaty of London, agreeing to come into the War on the Allied side in exchange for territorial concessions. It is largely thanks to this Treaty, and the fallout when Italy's territorial demands were not met – the so-called 'mutilated victory' - that Italy later turns to Fascism.

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2 nd May:	Eastern Front: Battle of Gorlice-Turnow. What starts as an attempt by the Germans to ease pressure on the Front turns into a full-scale rout of the Russian army. The only thing that saves the retreating Russians is bad weather.
4 th May:	Western Front: Second Battle of Artois, which lasts until mid-June. A French attempt to break the German defences ends in stalemate.
6 th May:	War at Sea: The Cunard liner <i>Lusitania</i> is sunk by German submarine <i>U-20</i> , and 1,195 civilians – including 128 Americans and many children - drown. The sinking is subsequently commemorated in Germany with a medal. This ends the initial submarine war; after a period of enforced inactivity, it begins again in 1916.
9 th May:	Western Front: Battle of Aubers Ridge. An unmitigated disaster for the British Army, this attack gains no ground, at the cost of 11,000 lives.
15 th May:	Western Front: Battle of Festubert. A ten day struggle in which the British lose 16,000, and gain the village of Festubert – a heap of rubble by the end of the fighting - moving the lines 1 km forward.
23 rd May:	Italy declares war on Austro-Hungary.
June:	Africa: Fighting begins in Cameroon, and will not stop until January 1916. French and British troops conquer and occupy German Kamerun.
25 th August:	Italy declares war on Turkey.
26 th August:	Italy declares war on Germany.
25 th September:	Western Front: Battle of Loos, Third Battle of Artois, French begin offensive in Champagne. Fighting rages until early November. Hundreds of thousands of men die; nothing changes on the Front.
October:	Balkan Front: Austro-Hungarians invade Serbia. Allied troops begin disembarking at Salonika.
14 th October:	Bulgaria joins the Central Powers.
5 th December:	Middle East: Siege of Kut begins, and will not end until April 1916. British troops hold out south of Bagdad against Ottoman invaders. Eventually, despite a valiant attempt to relieve the garrison, the Anglo-Indian troops, near starvation, surrender to the Turks.

1916

21 st February:	Western Front: Battle of Verdun begins, and will not end until December. Each month of the battle will see an average of 70,000 casualties. Flamethrowers, phosgene gas and artillery were all features of the battle; artillery bombardment at what became known as the Mincing Machine of Verdun was so fierce that traces of it can still be seen today. At the end of it the Germans were beaten back, and so the battle is considered a French tactical victory, though at great cost. The town of Verdun was severely damaged in the fighting, and many of the small villages roundabout were utterly annihilated. Today, the site where these hamlets stood is known as the Zone Rouge. After the war these settlements were not rebuilt, in memory of the fallen; effectively, each of these villages “died for France”.
March:	War at Sea: Second period of unrestricted submarine warfare begins. The Germans are reluctant to commit, and unrestricted warfare stops in April.

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31st May: War at Sea: Battle of Jutland. This is the largest naval battle of the War, and the only time battleships will meet in combat. Fourteen British and eleven German ships are sunk, with great loss of life. As the end result did not significantly alter the balance of power, Jutland is considered a British victory, but neither side really came out ahead. The British were particularly alarmed to lose three capital ships – the *Indefatigable*, *Queen Mary* and *Invincible* – while only sinking one German battleship, the *Lützow*. Though the Germans were encouraged by the scale of the British losses, they soon realized that many more battles like Jutland would see the entire German Navy sunk.

4th June: Balkan Front: Brusilov Offensive. This will last until September, and is widely regarded as Russia's greatest feat of arms in the whole of the War. General Brusilov's comprehensive defeat of the Austrians causes the Germans to withdraw troops from Verdun to combat the Russians in the Balkans. This is thought to have been one of the decisive battles of the War as a whole.

6th June: Middle East: Arab revolt in the Hejaz begins. The Revolt will eventually end with the Ottomans being thrown out, and Sharif Hussein being installed as ruler of an independent kingdom; eventually, after the war, he will be deposed, and Hejaz will become part of what is now Saudi Arabia.

1st July: Western Front: Battle of the Somme begins, and will not end until November. The British and French mount a joint offensive, hoping to land a decisive blow, but the battle is disastrous. The British lose 60,000 men on the first day; despite continual bombardment, the German defences, having been well dug, held. The tank is first used on the Somme in September. All told, the allies suffer 620,000 casualties and the Germans 450,000; very little changes, in terms of territory won or lost.

6th August: Italy: Sixth Battle of the Isonzo River. There will be twelve battles in all, the last in October-November 1917. The river marks the border between Italy and Austria and is flanked by high mountains on both sides, making it both strategic and an absolute nightmare to assault. To make matters worse, the river was prone to flooding, and the period 1914-18 was one of epic rainfall. All told, the Isonzo will cost Italy 300,000 men. Hemingway's *Farewell to Arms* is based on his experiences at the Isonzo.

4th September: Africa: Allies capture Dar Es Salaam in German East Africa. Thereafter German East Africa became Tanganyika, which after gaining independence in the 1960s became Tanzania.

1917

January: Eastern Front: sporadic fighting in the Carpathians begins, and will last until February.

24th February: Middle East: British recapture Kut and Baghdad.

February: War at Sea: Germany recommences unrestricted submarine warfare. This is a desperate last-ditch gamble, aimed at crushing the British. The initial results were very favourable, but the introduction of the convoy system significantly reduced submarine effectiveness.

16th March: Tsar Nicholas II of Russia abdicates, following the February Revolution. He is replaced by his brother, Grand Duke Michael, but Michael refuses to accept the throne until the Constituent Assembly decides whether a monarchy or republic should govern Russia. Meanwhile the former Tsar tries to get himself and his family to safety, but all attempts are frustrated. For the moment, a Provisional Government rules Russia.

6th April: America enters the War.

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- 16th April:* Western Front: Chemin des Dames offensive, also known as the Second Battle of the Aisne. The French attack is shot flat by the latest German machine guns, and tens of thousands die.
- 24th April:* Balkan Front: Battle of Dorian, which lasts until late May. The British, left adrift after the failure of the Balkan campaign and the collapse of Serbia, and faced with a pro-German Greek monarch, team up with the remnants of the French, Serbs, Italians, Russians and Greeks to attack Salonika. The initial attack is a dismal failure. However, by exerting military pressure on the Greeks, the King is forced to abdicate and a pro-Ally government is installed in his place. Shortly afterward Greece enters the war on the Allied side.
- 18th June:* Eastern Front: Kerensky Offensive. Despite calls for peace at home, the Provisional Russian Government elects to gamble on one last offensive, led by Bresilov, the hero of the Balkans. The Austrians are easily dealt with, but the Germans prove much tougher, and casualties cause an instant collapse in Russian morale. Troops begin to form committees and vote on whether to continue the assault. Even when they finally decide to attack, the delay caused by these votes inevitably leads to Russian defeats on the battlefield. The Provisional Government now looks increasingly shaky, as the Russians abandon all thought of continuing offensive operations against the Central Powers.
- 31st July:* Western Front: Third Battle of Ypres, which lasts until early November. Also known as Passchendaele, neither side came out of this battle in good order. Both the Allies and the Germans suffered hundreds of thousands of casualties; Lloyd George called it “one of the greatest disasters of the war.”
- 3rd September:* Eastern Front: Germany captures Riga.
- 24th October:* Italy: Battle of Caporetto, also known as the Twelfth Battle of the Isonzo. The Austrians and Germans, using stormtrooper tactics and poison gas, break through and comprehensively defeat the Italians. Erwin Rommel manages to capture 1,500 soldiers and 43 officers, with only 3 riflemen and 2 officers to help him; this action earns him the *Pour le Merite*. However Caporetto also demonstrates the fatal German weakness brought on by effective blockade; the troops are near famished, and unable to fully exploit their successes due to lack of supplies.
- 20th November:* Western Front: Battle of Cambrai. Popularly – though not accurately – supposed to be the first tank battle, Cambrai is initially an excellent advance for the British, but the German counter-attacks reduce British gains to nominal. From this point on, tactics change; both sides see that defensive positions can be broken, with the right combination of troops and equipment.
- 11th December:* Middle East: British capture Jerusalem.
- 16th December:* Russia, now controlled by the Bolsheviks, makes peace with Germany.
- December:* Africa: Emil von Lettow-Vorbeck, having held out for so long, begins his retreat. His troops had performed miracles, but there were no replacements to be had, and his enemies are increasing their numbers daily. Would all retreats could go as well as his; before long he captures all the supplies he needs from a Portuguese garrison, and snags all the medicine he requires from a captured steamer. His undefeated army live off the land for a year, before finally surrendering in November 1918.

1918

- 8th January:* Woodrow Wilson publishes his 14 Points, as part of his ongoing efforts to secure peace.

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21st March: Western Front: German spring offensive begins, and will last until July. Also known as the Ludendorff Offensive, this is Germany's last ditch effort to secure victory on the battlefield. The Germans are desperate to knock out the Allies before American troops could arrive. Despite their best efforts, and five months spent shelling Paris, the offensive is ultimately a failure. Though the Germans gain significant ground, they lack the manpower and supplies to follow up early advances. It didn't help that a million men were still tied up on the Eastern Front. Towards the end of the Offensive things become dire; lack of supplies, food and ammunition all but ruin the German army.

2nd April: Western Front: American troops arrive.

May: Eastern Front: From May until October 1919, the Allies try to do something to help their fallen Russian allies. Though three British attempts are made, each are beaten off soon after they start, and eventually the British and American forces have to evacuate before winter traps them in Russia. Though the rebellion continues until 1923, it is largely a story of White Russian defeats and Bolshevik victories, often followed by thousands of executions.

18th July: Western Front: The Allies begin their counter-attack, culminating in the Hundred Days Offensive, which effectively ends the war. By this point the Germans are holding on by their fingernails; the Battle of Amiens, Second Battle of the Somme and Battles of the Hindenberg Line force the Germans further and further back, until by the end they are forced to give up all the territory conquered in 1914.

14th September: Balkan Front: The Allies continue to make gains in Bulgaria, following the events of the previous year. The combined force, led by Franchet d'Esperey of France, sweeps through Serbia and is on the verge of conquering Hungary when, in October, the Hungarians sue for peace.

September: Middle East: The British conquer Damascus, Aleppo and Beirut.

24th October: Italy: Battle of Vittorio Veneto. The Italians break what remains of the Austro-Hungarian forces, and the Empire shatters. Its constituent parts – Czechoslovakia, Hungary and the South Slavs – sue for peace. Less than two weeks after this victory, the Central Powers sue for peace. The Great War is over.

28th October: War at Sea: German mutiny at Kiel. The commanders of the Navy, fearing the worst, had intended to set out and meet the British in combat, hoping to die gloriously. When news of this plan spreads, ordinary seamen rebel en masse, and the fallout from this rebellion triggers revolution and the collapse of the monarchy.

1919

21st June: War at Sea: In a last act of defiance, the commanders of the German Navy sink their fleet at Scapa Flow, rather than have them divided up among the victorious allies. Many of these ships would later be salvaged by Ernest Cox in the 1920s and 1930s, and sold for scrap.

28th June: Treaty of Versailles signed.

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NEW ABILITIES

In the course of a Great War campaign, a protagonist is likely to pick up some new abilities, unique to a military career. In particular:

Military Talk (Interpersonal)

This ability replaces Cop Talk.

Many soldiers at the Front were only recently civilians, and have little knowledge of the ranks and rituals of their new calling. However an army has a personality all its own; its regiments have histories, badges, ranks and privileges, each unique, because the battle history of each regiment is unique. Ernst Jünger, in his memoir *Storm of*

Steel, recounts that his 73rd was known as Les Gibraltars, because they wore blue in memory of the regiment's Hanoverian Guard days, when it defended Gibraltar against the French and Spanish. The British regiments each had long histories of their own that dictated what they wore, how they behaved, whether they were allowed to visit another regiment's mess and, if so, on what terms, and a host of other details. It's all very tribal, and knowing the tribes' behaviour and speech is the best way to get on.

Much like Cop Talk, from which Military Talk is derived, this ability allows protagonists to make military men feel at ease in their presence. As a result, a protagonist may be able to:

- Get military men to give them information.
- Get excused, on minor infractions of discipline or military law.
- Imply that, as a fellow soldier, the protagonist is entitled to information.
- Tell when a military man is lying.
- Call in favours.

At the Keeper's discretion this may not work, or may require an increased spend, if there is a significant difference in rank between the protagonist and the NPC, and the NPC is senior to the protagonist. Conversely, a reduced spend – possibly even to 0 – may be possible, if the protagonist is senior to the NPC.

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Battlefield Lore (Interpersonal)

This ability replaces Streetwise.

This ability is part navigational skill, part blarney and information gathering. You know the trenches like the back of your hand. You know which unit's on your flank, which units are in the enemy trenches opposite, and what not to do in the event of an attack. You've got friends everywhere, which can be very useful when things get hairy. For purposes of game play, assume that Battlefield Lore covers all potential battlefield situations, including deserts, jungles, the air, and the ocean. This ability allows you to:

- Successfully navigate the battlefield without getting lost, no mean feat in itself.
- Avoid the major danger areas, such as places where snipers are known to congregate.

- Make, and utilize, contacts in the units near your position. You know the important faces – the NCOs, the people in charge – and know who to ask for favours, if you need them.
- Gather rumours from the units nearest your position.
- Know what kind of barter will be most effective. Does the lieutenant have a weakness for plum jam? Is the sergeant in need of something more than his rum ration? You know what people want; now you just have to have the items they require.
- Use trench etiquette to avoid fights and conflicts with neighbouring units. This can include the enemy in the trench opposite yours.

Changed Abilities

Of the existing abilities, several have a slightly amended function, or can be used in different ways. For example:

Gas Attack

In the event of a gas attack, your best defence is a gas mask and respirator. If the Keeper wishes, in the event of a gas attack the protagonists need to make an **Athletics** or **Sense Trouble, Difficulty 4**. Success means that they were quick enough to get the mask on, without ill effects. Failure means that they still get the mask on, but take damage before they do; the exact amount of the damage dealt depends on how close the gas is. See also Explosive and Area Attacks. Once the mask is on, no further damage is dealt. Of course, if there is no mask available, then the protagonist is in real difficulty. Urinating on a cloth and using that as a makeshift mask was at least partly successful in the early stages of the war, a tactic which may appeal to desperate protagonists.

Mustard Gas is different from chlorine and phosgene, in that it affects bare skin. The Scots had particular difficulty here, as they wore kilts. The key is to make sure that there is as little exposure as possible; but there are no effective battlefield countermeasures.

It is up to the Keeper what effect, if any, poison gas has on Mythos entities. It is reasonable to assume that entities with similar biology to humans – say, ghouls – will be affected in some way by poison gas. Other, more otherworldly entities may not be affected at all. Conversely, it might have an even greater effect than it would on a human, for reasons as yet unguessed by biologists. Essentially, the Keeper should decide, based on the needs of the scene, the actual effect of the gas on the creature in question.

Architecture

All battlefield entrenchments are included in Architecture. Any fool can dig a hole, but only a student of Architecture knows how to make, and maintain, an effective trench system. Most ordinary soldiers will not know Architecture, but will know the very basics of digging a slit trench, because they've had to do it so often before. Those without Architecture can create hastily dug defences; it takes Architecture to make anything more permanent or useful.

Intimidation

This can be useful for eliciting cooperation; it can be even more useful for scaring the living daylight out of an opponent. There's something uniquely motivating about a homicidal maniac armed with a razor-sharp rifle-mounted bayonet, particularly when he has friends with him. In addition to the usual benefits, Intimidation can make it more difficult for enemies to attack you, increasing their **Difficulty by +1**. A 1-point spend works on one opponent only; a 2-point may affect a group. This benefit lasts for the duration of the scene, but at the end of the scene the person using Intimidation in this way must make an **Athletics test Difficulty 4** or take **-1 Damage**, from exhaustion. Intimidation can only be used in this way if the user is attacking, and armed with a weapon that the opposition know to be dangerous. So a man attacking with an unloaded gun may not get the bonus, for example, if the opposition know that the weapon is out of rounds.

Medicine and First Aid:

Poison Gas

This is not a change, but acknowledging a fact: no amount of battlefield Medicine can cure, or even ameliorate the damage, done by poison gas. Whether chlorine, phosgene or mustard gas, all that can be done for a victim is to

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make them as comfortable as possible; palliative, as opposed to curative care. However, in addition to poison gas, both sides also used tear gas variants, which were nonlethal. The effect of those gases doesn't take nearly as long to wear off; therefore they will be effective for one scene only. Tear gas effectively reduces the protagonist to **Hurt** without actually doing damage. The protagonist's Health remain the same, but the Difficulty numbers for all tests and contests, including opponent's Hit Thresholds, are increased by 1.

Languages

For battlefield purposes, there is such a thing as a **Languages 0 pool**. Typically

with the Languages ability, each point represents a different Language spoken. However, over time, soldiers and civilians adapted their different tongues to create a bastardized lingua franca. It cannot communicate complicated thoughts, nor can you really hold a conversation in it, but for purposes of barter and very simple ideas, it does not cost a Languages point.

Long Life

It's entirely possible that a character will survive the War, and go on to have further adventures outside of a military setting.

In that case, Military Talk and Battlefield Lore need to be dealt

with. The Keeper can choose to let the player exchange each ability for points in Cop Talk and Streetwise, on a 1-for-1 basis. In that instance, the players' military past becomes a colourful bit of backstory, without actual game effect.

An alternative would be to let the player keep their original abilities, or do a part-exchange. There may be some use in having both Military Talk and Cop Talk, for example. In that instance the player can choose to reallocate points as he sees fit, with all exchanges taking place on a 1-for-1 basis.



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WAR IN THE AIR

Captain Little, after shooting down an enemy aircraft, had all his controls shot away and his Camel dived at high speed, but rounded out at ground level and broke up. Little was thrown clear and fell into a very large, soft, manure heap. Although bruised and stiff, he blazed away with his revolver at the German machine which had followed him down. He got back to our Mess during the evening still wearing his sodden clothing! Ronald Sykes, formerly of No. 203 Squadron

This is the first conflict in which aerial combat becomes a significant factor. The very first flight had taken place only 11 years prior, and none of the belligerents had, at the start of the war, any significant

air force. Nor, for that matter, did they have an actual air force as a separate branch of the military; instead the army, or the navy, co-opted this new technology and operated their own subordinate air services, tasked mainly with reconnaissance at the start of the war, and only later given an offensive role.

The kind of air war people have become familiar with – triplanes, Camels, Red Baron and all – is actually unique to the very end of the war, 1917-18, when aerial combat made its great leap forward. Lead times in new aircraft design and construction, particularly towards the end of the war, became a matter of weeks or months, not years, and pilots were remorselessly fed into the grinder. Over

50,000 airmen were killed in the course of the conflict, with each side fielding tens of thousands of planes.

The belligerents that used air combat include: Britain, France, the United States, Austria-Hungary, Russia, and Italy. Japan, though it had been an early adopter of air warfare technology, did not seriously invest in an air force until after the war, and initially used designs provided by their allies as the basis for their military. They were not the only ones to do so; the Italians relied heavily on captured German or French designs, with their ace, Mario Stoppani, claiming his kills in a Nieuport. The Americans often flocked to Allied air forces before the entry of the United

States into the war, either claiming to be from the British Commonwealth, or joining the Lafayette Flying Corps and fighting for France.

In at least one instance, an American joined the French air force even though the Americans were, at that time, involved in the war. His name was Eugene Bullard, also known as the Black Swallow of Death, one of only two non-white pilots who fought in the war. Bullard joined as an infantryman, and fought at Verdun, before transferring to the Lafayette Flying Corps. When he applied to join the American Air Force, his application was rejected. Ahmet Ali Çelikten was the other black pilot of the War, and he fought for the Central Powers, in the Turkish Naval Air Arm. Though a Turk by nationality, Ali Çelikten was of what we'd now call Nigerian descent.

Even after the entry of the United States into the war, American pilots tended not to use American planes. Eddie Rickenbacker and Frank Luke, the two premier American air aces, fought exclusively in French planes – the Nieuport and the SPAD – and American efforts at home were focused on building European designs.

The Zeppelin is unique to the German and Austro-Hungarian armies. It was used in long range strategic bombing, hitting coastal and dockland targets, but proved largely ineffectual, if spectacular, in this role. Its main function was reconnaissance, particularly for the Navy, and its ability to stay in the air regardless of weather conditions proved of great benefit to the Central Powers.

Sagittarius Rising

This section discusses the mechanics of air combat.

RFC veteran Major L.W.B Rees, VC, described aerial engagement in four succinct principles:

- Open fire before the enemy.
- Open fire at the shortest possible range.
- Open fire under the most favourable conditions.
- Try to disable the enemy at once.

It was combat by ambush; the pilot who could shoot his target without the target firing back was most likely to win the fight. **Piloting** is going to be of primary importance, and **Stealth**, **Sense Trouble** are also useful abilities. **Military Talk**, an investigative ability, may also be useful. The **Firearms** ability is used to operate the forward-mounted machine gun. All of these abilities are doing double duty; that is, they are used in air combat, and also as normal abilities when the pilot is not in air combat.

All air combat follows this pattern:

- The initial set up (who is the aggressor, who the defender) is decided.
- The aggressor may attempt to surprise the defender. Mechanically this is resolved by the player making either a **Stealth** or **Sense Trouble** check; see *Stealth*, *Sense Trouble* and *Military Talk*, below.
- If the aggressor successfully surprised the defender – hereafter described as keeping the **Stealth** advantage – then the aggressor gets a free shot before the dogfight begins, and the defender can neither stunt nor shoot back. See below, *Dogfight*.
- Once the **Stealth** advantage has been dealt with and the free shot (if any) resolved, the dogfight begins. It concludes when one side successfully **Flees**, or is victorious.
- The dogfight is a bid contest, **Piloting** versus **Piloting**. The one who wins gets to shoot (**Firearms**) at the one who loses. See below, *Dogfight*, for further information. *Exception*: a plane with a rear-mounted observer operated machine gun can always shoot at an aggressor, even if the pilot loses the bid contest.
- All damage is assessed against the crate's **Structure** rating. When a

place loses all its **Structure** it can no longer fly. A PC has the option of crash landing, but an NPC bursts into flames, explodes, or otherwise suffers a picturesque death.

Given that **Piloting** will be used quite often during a dogfight, the protagonists may be tempted to blow their pools quickly to guarantee a result. This tactic is perilous! If the protagonist gets into more than one dogfight in a scene, they could easily run out of **Piloting** before the scene ends.

Piloting and Stunting

Much may depend on whether the PCs are aggressors or defenders. In some scenes this is deliberately mentioned in the text, but in others this is up to chance. Compare the Flight Leader's **Piloting** to the NPC Flight Leader's **Piloting**. Whichever flight's Leader has the highest pool is the aggressor. In the opening scene, MacMurdo is the protagonists' Flight Leader, but afterwards a PC should be given that position.

Piloting in the Great War determines the Hit Threshold. Those with **Piloting** of 8 or more have a Hit Threshold of 4; those with less than 8 have Hit Threshold 3. Hit Threshold can also be modified by aircraft type, see further *Crates*.

Piloting permits **Stunting**, a new speciality. In combat, the player may wish either to reduce his target's Hit Threshold or increase his own. He does this by **Stunting** (jink, barrel roll, loop, Immelman Turn are examples), which is a simple **Piloting** test at **Difficulty 4**. This can be done after the dogfight bid contest has completed, but must be done before **Firearms** rolls. Both aggressor and defender usually have the option to **Stunt** before shooting. This means a defender who lost the bid contest can still try to keep from getting shot, and an attacker who won the contest can try to further increase his chance of hitting the target.

A **Stunt** can be attempted once per bid contest. Once the bid contest is resolved and the **Firearms** test made, the **Stunt** bonus (if any) expires; **Stunt** bonuses are not cumulative.

The combat may involve multiple bid contests, with new **Stunts** for each contest. Each new **Stunt** is a separate roll.

A successful **Stunt** allows the pilot either to increase his own Hit Threshold by 1 (making him more difficult to shoot) or decrease his opponent's by 1. Some aircraft cannot **Stunt**, while others give bonuses or penalties to **Stunting**.

The only time the defender can't **Stunt** is when he was unaware of the impending attack: the aggressor kept the **Stealth** advantage (see *Dogfight*).

Stealth, Sense Trouble and Military Talk

In each instance, the player is the active party, and is making a **simple Difficulty 4 test** to determine either if he successfully sneaked up on an opponent or if the opponent sneaked up on him. This can only happen before the dogfight begins; once combat is joined the situation is resolved as described in *Dogfight*.

The Difficulty of the test may be modified by NPC bonuses.

The pilot who has the **Stealth** advantage gets a free shot. If the **Stealth** advantage is lost, then there is no free shot and combat starts immediately. See also *Dogfight*.

Stealth is used when the PC is the aggressor. Success means that the PC sneaked up behind the NPC and therefore has the **Stealth** advantage. When a PC attacks an NPC, the NPC has an **Alertness** modifier that increases the difficulty of the protagonist's **Stealth** check.

Sense Trouble is used when the PC is the defender, and an NPC is sneaking

towards his tail. Success means that the PC spotted the NPC before combat began. Otherwise the NPC has the **Stealth** advantage. NPCs have a **Stealth** modifier that increases the difficulty of the PC's **Sense Trouble** check.

Military Talk can be used during the combat. Each aircraft had its quirks; some manoeuvred differently at different altitudes, some were better at turning to the left than the right, some had different blind spots, and so on. **Military Talk** represents the protagonist's knowledge of enemy aircraft types. Dramatically, perhaps the PC remembers a useful bit of advice given while swapping war stories at the bar, something his instructor back in Flying School told him, or a special briefing he attended. A spend of **1 point Military Talk** grants either **1 temporary Piloting pool** for use in bid contests only, or **+1 to all Firearms damage**, player's choice. The **Piloting pool** or the **Firearms** bonus lasts only as long as the scene does. This **Military Talk** spend can only be made once per scene, unlike **Stunting** which can be used once per dogfight bid contest. In a scene where more than one kinds of target are available then the PC must specify which particular target type he gets the bonus against. So if there's a Roland, two Fokker DR.1s and a Pfaltz in the scene, the player must specify whether the bonus is against the Roland, the Fokkers or the Pfaltz.

NPC pilots do not use **Military Talk**.

Military Talk does not normally work against Mythos creatures. However the Keeper may rule that if a protagonist has diligently gathered information about the creatures concerned, has met them at least once in combat and survived the experience, then the protagonist is entitled to a **Military Talk** spend against that specific creature type. A PC with **Cthulhu Mythos** can spend a point to gain the same benefit as a **Military Talk** spend, without needing to make a test.

NPC Pilots

NPC pilots and observers are ranked as **novice**, **experienced** or **ace**. Novices are at **-1** to all rolls in combat, including **Piloting**, and novice observers are at **-1** to all **Firearms** rolls. Experienced pilots fly and shoot at no penalty. Aces are at **+1** to all rolls in combat. The only exception to this is the bid contest (*Dogfight*); novice or ace bonuses and penalties are not added to the bid contest die roll. This ranking system does not apply to PCs, who are assumed to fly and shoot at no penalty. PCs who want to call themselves aces need to shoot down at least five NPC aircraft first. For a PC, the ace ranking is an honorific, and confers no bonus.

This ranking is in addition to other modifiers. If an NPC would normally have a **+1 Stunting** modifier thanks to his crate (eg. is flying an Albatross), but is a novice, then the **+1** and **-1** cancel each other out, and the effective modifier is **+0**. An ace, on the other hand, would have a **total +2 Stunting** modifier, including his ace bonus.

The Flying Coffin:

Damage and Structure

Most aircraft are armed with machine guns, which do **+2 damage**. This may increase to **+3 damage** with a **Military Talk** spend, see also *Stealth, Sense Trouble and Military Talk*.

The pilot may choose to load incendiary ammunition (the British called it Buckingham) for increased damage. This requires a **Mechanical Repair test Difficulty 4**, with failure meaning the gun hopelessly jams the first time it is used and will not be repairable mid-flight. Incendiary ammunition does **+4 damage** (potentially **+5** with the **Military Talk** bonus), and is the only kind of ammunition that can damage spotter balloons. While not outlawed, many Great War aviators refused to use incendiary, because they

didn't like burning their enemies to death. It was too forceful a reminder that they might burn themselves, one day. Keepers may want to impose **Stability 3 tests** the first time they see a pilot go down in a burning wreck, and possibly a further **Stability 1 test** every subsequent time they see it happen.

The Keeper may also choose to impose a social stigma on PCs who use incendiary. Their mess mates won't speak to them, and enemy pilots may go out of their way to attack them.

An aircraft's health is expressed in its **Structure** rating. This represents its ability to stay in the air despite damage; lose enough **Structure**, and the plane can no longer fly.

NPC aircraft crash and burn when they reach **0 Structure**. This usually means the death of the pilot and any observers who were aboard, unless there are good story reasons for the Keeper to rule otherwise.

A PCs' aircraft can drop below **0 Structure**. At 0 to -5, the crate is damaged and the Difficulty for all tests, including Hit Thresholds, is at -1. At -6 to -11, the crate is badly damaged (possibly on fire or about to catch light), can no longer **Stunt** or engage in combat, and all **Piloting** rolls are at -2 penalty. At -11 or greater, the aircraft has been shot down, and **Piloting** is at -3 (crash landings only).

PCs have the option of taking damage directly, rather than letting the plane suffer. The player can let one or more points of damage accrue to the character, not the plane. This decision must be made at the time the damage is suffered, and the player is under no obligation to take the damage; the player may prefer to let the plane suffer the **Structure** loss. The benefit is the plane doesn't lose as much **Structure**, which could help it stay in the air longer. *Example:* a Spad takes **8 points** from the enemy's attack, and the PC pilot

knows the crate only had **4 Structure** left. Rather than go into negatives, the player decides to let **5 points** from this attack damage the character instead. This injures the pilot, but leaves the crate with **1 Structure**; he'd better hope things improve in future rounds.

A PC has the option of crash landing. Whether on his home aerodrome or in No-Man's Land, the PC can attempt a simple **Piloting** test **Difficulty 4**. Success means the PC managed to get his aircraft down without further injuring himself. Failure means the PC still crash lands, but takes **+1 damage**. For dramatic purposes the Keeper should assume that a PC can find his way back to his aerodrome the same day as the crash, though if desired there could be a brief scene in which the protagonist has to navigate No-Man's-Land or similar first.

Dogfight

The aggressor has attacked the defender. The first issue to resolve is the **Stealth** advantage.

If the aggressor kept the **Stealth** advantage, then dramatically speaking he has worked his way into a kill position without the other pilot knowing, and gets one free shot. The aggressor can use **Stunts** or **Military Talk** to improve his chances of success. The defender cannot **Stunt** or shoot back, even if the defender has a rear-firing observer operated gun. This is the only exception to the rear-firing gun rule; in all other circumstances a rear-firing gun can shoot back even if the bid contest is lost.

Resolve the **Firearms** test as per usual. Assuming the defender survives the initial attack, the dogfight begins.

Now it's a duel to the death, with both aircraft twisting all over the sky trying to get a kill shot. This desperate jockeying for advantage is the dogfight bid contest.

All parties involved in the dogfight bid **Piloting**. No contestant can bid more than their remaining **Piloting** pool. The bidding is blind, and the reveal is simultaneous. One playtest group found that using playing cards simplified the bid process; if playing cards are not available, write the bids on pieces of paper.

Each contestant then rolls a d6. Any contestant who rolls an odd number (1, 3, 5) adds that, as a bonus, to their bid. Even numbers don't count and are not added. Remember, this is the only combat roll where novice or ace bonuses or penalties are not added.

Highest bid, including any bonus, wins that contest. The winner then gets to shoot at the loser. In the event of a tie, each gets a shot, simultaneously. Perhaps in the whirlwind of combat the fighters were face-to-face for a brief moment, and blazed away, or there may be other story solutions that make more sense. It's up to the Keeper to decide, bearing in mind the situation and the demands of the scene.

As a general rule, if a PC and an allied NPC are both potential targets, the allied NPC ought to be shot at first unless there is a compelling story reason not to do so.

Each party involved in the contest can **Stunt** if they wish. They do not have to **Stunt**, nor are they obligated to spend **Piloting** pool points in order to **Stunt**. Some crates are nimble and get **Stunt** bonuses while others get penalties, and some crates can't **Stunt** at all. Each combatant involved in the bid contest can only **Stunt** once per bid contest, but once the contest is resolved they can **Stunt** again in future contests.

Combatants may wish to **Flee** rather than fight. In a dogfight, **Piloting** replaces **Fleeing** as the operative pool, and if the attempt is resisted then it is resolved by bid contest. If the **Fleeing** combatant wins the bid contest then

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Combat Examples

Algy's Camel is stooging over the Front, looking for business. He spots a lone Roland flying below him, buzzing over the lines. Algy looks for other aircraft, but doesn't spot any.

He knows the Roland is slow and sluggish, with a rear gun. He is 10 mph faster than the Roland, which will give a modifier to his opponent's Difficulty Numbers. He doesn't know anything about the pilot or the observer. They could be experts or rank novices. Still, he has the advantage and he doesn't think it's a trap, so down he goes!

He spends 4 Stealth, (out of a starting pool 8), hoping to gain the advantage. He knows the base difficulty is 4, but of course the pilot could be an ace, or have other bonuses he doesn't know about. He wants to kill this Roland with the first shot, and that means he needs the Stealth advantage. Spending 4 pool ought to guarantee that.

His luck's in, and the Stealth succeeds! He'll get the first shot without having to make a bid contest, and the Roland won't be able to shoot back. Now to pour on the advantages to guarantee a hit; the more bonuses he can add, the better off he'll be.

He can use Military Talk and Stunting. The Stunt test is a simple Difficulty 4, and his Camel's natural nimbleness means he's going to get +2 Stunting even without spending pool points. He spends Military Talk but no Piloting (save that for later, he thinks), and makes the Difficulty test. He uses the Military Talk for a +1 Firearms damage bonus, and Stunting to reduce the Roland's Hit Threshold. He power dives upon his prey.

The Roland doesn't know what's about to hit it, and can't Stunt or do anything else to save itself. The Hit Threshold would normally be 3; now it's 2, and Algy's going to get an extra +1 damage if he hits. Algy spends 1 Firearms pool to make absolutely sure of his target. As luck would have it, he rolls a 6; the Roland is well and truly peppered. The damage roll is the final nail in the coffin: a 5, +3 (including Military Talk) for a total of 8. Exit one Roland, blazing like a bonfire. The enemy never got a shot off, and Algy didn't spend too many pool points. Time Algy went to look for other customers.

Unfortunately for Algy his next opponent isn't such a pushover. This Fokker triplane is out for blood, and is the aggressor.

Algy makes his Sense Trouble test, so the enemy doesn't get to Stealth him the way he did the Roland. Now it's a dogfight, winner takes all.

Algy's thankful it's a Tripehound, which has a top speed of 190 to his 210 mph. At least the enemy's Difficulty Numbers will be higher.

Algy elects to Stunt, without spending pool points. That saves his Piloting for the dogfight bid contest, but of course his Camel's natural +2 bonus doesn't guarantee success. On the other hand, the enemy crate also has a Stunting bonus, and the pilot may have additional bonuses Algy doesn't know about.

Algy also decides to spend Military Talk out of a rapidly dwindling pool, deciding to add a temporary Piloting pool point against the DR.1. That might make all the difference.

Unfortunately for Algy, he fails the Stunt test. The enemy successfully Stunts but does not use Military Talk (as an NPC, he cannot), and the Keeper decides to decrease Algy's Hit Threshold by 1.

After a nail-biting bid contest which sees Algy's Piloting pool go down by 4 points, Algy's luck finally runs out. The enemy wins the bid contest. That means the Fokker gets a shot off. Normally Algy's Hit Threshold would be 4 (thanks to his high Piloting), modified by his Camel to 5, and further increased to 6 by Algy's speed advantage. If the Stunt had worked it would have been 7, but it didn't. The enemy's successful Stunt reduces Algy's Hit Threshold back down to 5, and of course he may have other bonuses Algy doesn't know about. Is he an ace?

Well, on a Firearms roll of 5, he doesn't have to be. Algy's crate shudders under the impact, and suffers 4 Structure damage. It only had 7 to begin with; Algy's in a bad way. He has the option of spending Health to avoid some of that Structure damage, but decides to save that option for future rounds.

Still, he's not dead yet, and with a new bid contest comes another chance to Stunt, though he can't use Military Talk again so if he's already spent that temporary point he has no further Military Talk bonus coming to him. Time to pull out all the stops

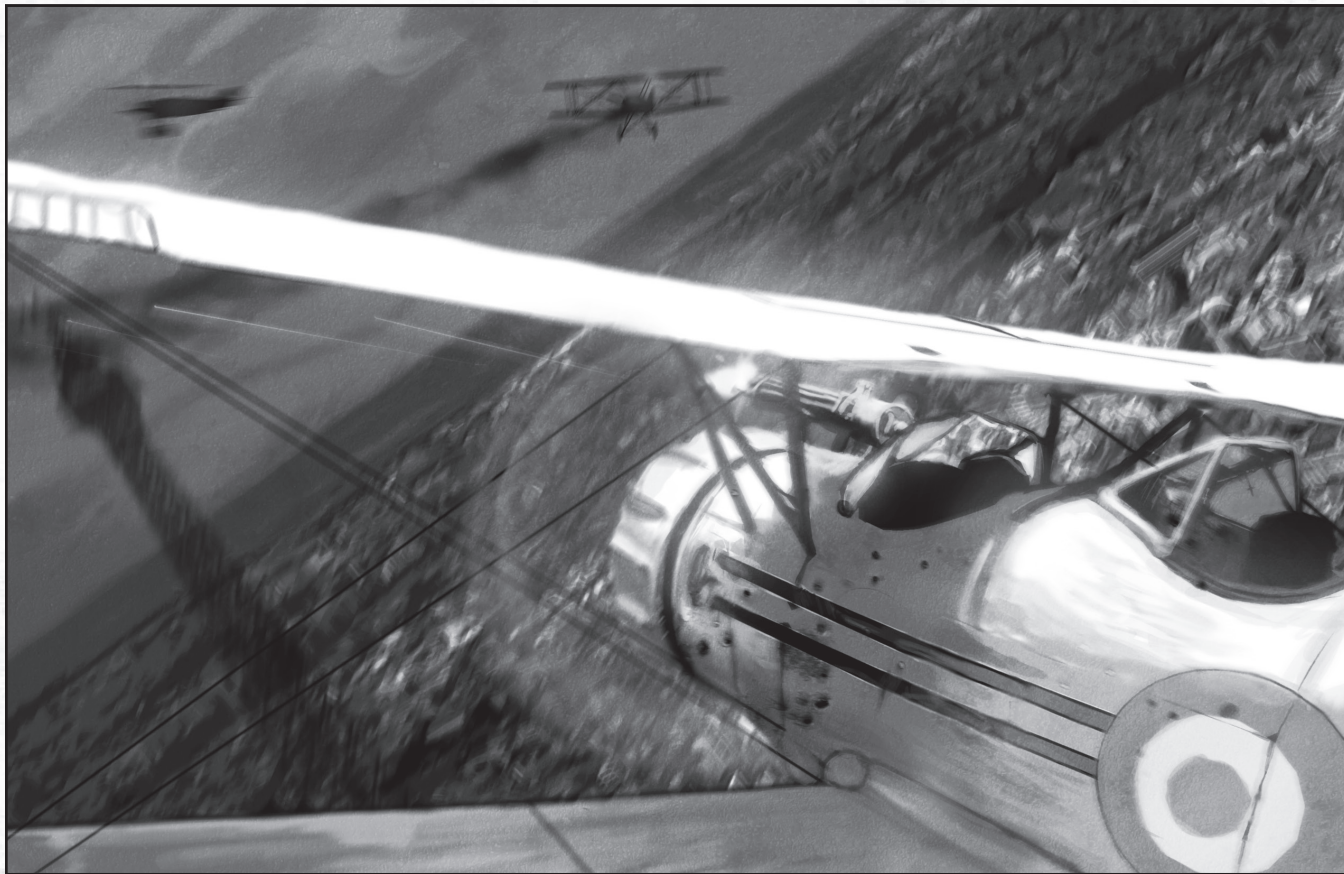
the attempt is successful, and the retreating pilot escapes the combat. It has to be a clear-cut win; a tie won't do. Dramatically, perhaps the **Fleeing** pilot

dived into a cloud, or faked a crash so the attacker would think he'd been shot down. The **Fleeing** pilot only needs one bid contest win to succeed.

Example of a bid contest: Algy and Ginger, both in Camels, are fighting von Stalhein in his Albatross. Algy is low on Piloting but Ginger still has a 5 point pool; they

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don't know how much von Stalhein has to spend. Algy bids 0 and Ginger 3, while von Stalhein bids 4. Now each roll, and Algy gets 5, Ginger 2, and von Stalhein 1. Ginger's 2 is discounted, but Algy's 5 against von Stalhein's 5 means they both get to shoot simultaneously. As von Stalhein is an NPC and there are two possible targets for him to shoot at, the Keeper can decide whether the Albatross has a pop at Algy or Ginger's crate. If Ginger is an NPC the Keeper ought to make Ginger von Stalhein's target. Meanwhile Algy blazes away at von Stalhein. If nobody has **Stunted** yet in this bid contest, now's the time to do so. Otherwise the next roll is a **Firearms** test. Note that as this is a simultaneous shoot, von Stalhein might be shot down and yet still kill his target, all in the same bid contest. Assuming all parties survive, a second bid contest begins immediately. Perhaps von Stalhein would rather **Flee** now – it is

two-on-one, after all, and his crate is damaged – but he'll have to win this bid contest in order to do so.

Crates

This is not an exhaustive list of Great War aircraft.

Planes only have a forward-firing machine gun if noted in the description, and may have rear-mounted weapons depending on type. This does mean that some aircraft may be able to shoot at two targets at once. This does not mean they can shoot at the same target twice.

The terms tractor and pusher are used to describe aircraft. Tractor planes are pulled forward by their propellers, while pushers are pushed along by rear-mounted propellers. Generally speaking, pushers of the period tend to be slower and less manoeuvrable than

tractors; the difficulty of mounting a tail section around the rear-facing propeller ultimately increases drag.

The aircraft are organized by date of appearance on the battlefield, earliest first. Bombers and reconnaissance aircraft are listed separately, after fighters.

Interrupter gear was invented in 1915 by engineers working with Dutch designer Anthony Fokker; before that, with the exception of the make-do armoured propeller used by Frenchman Roland Garros, tractor planes could not use forward firing weapons, as they shredded a tractor's propeller. Pushers didn't have that problem, but they had plenty of other issues which made them bad choices as fighting aircraft. By 1916-17, all sides had developed interrupter gear, and the age of the fighting plane had begun.

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Top speed (in mph) is given for each aircraft; cruising speeds are normally half to two-thirds as fast. In dogfights, if the plane's top speed is lower than its competitors by 10

mph or more, the pilot of the crate with the lower speed has +1 to all Difficulty Numbers in the contest. If it's lower by 30 mph or more, the add is +2. The Keeper may rule

that local conditions – an involved multi-combatant dogfight with planes twisting all over the sky, heavy cloud cover ideal for concealment – negate this advantage.

Entente Powers

Attack Aircraft

Tabloid: Sopwith-built single seat tractor biplane. *Top Speed:* 92 mph. *Structure:* 5. *Bonuses:* none. *Operation:* 1914-15. *Notes:* This was principally used by the Naval Air Service, and saw action in the Dardanelles and Aegean as well as the Front. Often modified for use as a bomber and armed scout, though the machine as designed carried no armament.

S.E.2a: British single seat tractor biplane. *Top Speed:* 96 mph. *Structure:* 6. *Bonuses:* none. *Operation:* 1914-15. *Notes:* This crate was not designed to carry weapons, but often was modified to do so; Lt Sheckleton, for one, equipped his with two rifles fixed to the fuselage.

Bristol Scout: British single seat tractor biplane. *Top Speed:* 92 mph. *Structure:* 6. *Bonuses:* +1 stunting. *Operation:* 1914-15. *Notes:* A useful scout, which saw service in Mesopotamia, Macedonia, the Aegean and Home Defence as well as the Front, though never in any great numbers. Even after pulled from the Front, they still saw service as trainers. Most were unarmed, but some RNAS crates had wing-mounted Vickers machine guns.

Nieuport 11: French single seat tractor biplane. *Top Speed:* 98 mph. *Structure:* 6. *Bonuses:* +1 stunting. *Operation:* 1914-17. *Notes:* This diminutive aircraft, popularly known as Baby, boasted a wing-mounted forward facing gun. It saw service in Belgium and Russia as well as France.

Nieuport 12: French tractor two-seater biplane. *Top Speed:* 96 mph. *Structure:* 5. *Bonuses:* none. *Operation:* 1915-18. *Notes:* This French design also saw service in Italy, and with the American Expeditionary Forces. The observer had a rear-facing machine gun; there was no forward-facing weapon. This plane was intended as a scout, but ended up being used as a fighter.

Morane-Saulnier L: French tractor parasol monoplane. *Top Speed:* 75 mph. *Structure:* 5. *Bonuses:* +1 stunting. *Operation:* 1914-17. *Notes:* Parasol refers to the wing design, which was 'held' over the fuselage like someone using a parasol. This very effective scout scored some of the first kills of the war, despite not having armament; its crews carried rifles instead, and took advantage of its speed which, in 1914, was remarkable. The Type L was also responsible for the first Zeppelin kill; the pilot used bombs to down his target. This saw service in Russia and the Aegean, as well as Europe.

Morane-Saulnier N: French single seat tractor monoplane. *Top Speed:* 105 mph. *Structure:* 6. *Bonuses:* +2 stunting, +1 hit threshold. *Penalty:* +1 Difficulty to all Piloting rolls. *Operation:* 1915-18. *Notes:* A very sensitive aircraft, which meant it was a joy to stunt but easily mishandled. Though they were effective fighters, armed with one forward-firing gun, very few were built. These saw service in Russia as well as in France.

Hanriot HD.1: French single seat tractor biplane. *Top Speed:* 200 mph. *Structure:* 7. *Bonuses:* +2 Stunting. *Operation:* 1916-18. *Notes:* Responsive and reliable. The French developed it but did not use it, instead giving it to the Belgians, Americans and Italians. Willy Coppens, the Belgian ace, flew a Hanriot. Armed with forward firing guns.

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- Nieuport 28:* French single seat tractor biplane. *Top Speed:* 200 mph. *Structure:* 7. *Bonuses:* +3 Stunting; Keeper has the option, on a natural 1 Stunt roll, to inflict -1 damage to the plane. *Operation:* 1917-18. *Notes:* Responsive and a joy to stunt, occasionally prone to structural failure. Used by the Americans and French.
- D.H.5:* British single seat tractor biplane. *Top Speed:* 102 mph. *Structure:* 7. *Bonuses:* none. *Operation:* 1917-18. *Notes:* There was nothing really wrong with this aircraft, but it got a bad reputation and soon became very unpopular with pilots. Armed with a forward firing machine gun.
- Spad S.XIII:* French single seat tractor biplane. *Top Speed:* 230 mph. *Structure:* 8. *Bonuses:* None. *Operation:* 1917-18. *Notes:* Steady and reliable, the standby for French and American squadrons. Armed with forward firing guns.
- Sopwith Camel:* British single seat tractor biplane. *Top Speed:* 210 mph. *Structure:* 7. *Bonuses:* Refreshes 2 Piloting pool points per scene, +2 Stunting, +1 Hit Threshold. *Operation:* 1917-18. *Notes:* Nimble, almost too much so; when introduced pilots believed it was prone to crashing, but learned better. Armed with forward firing guns.
- S.E. 5a:* British single seat tractor biplane. *Top Speed:* 220 mph. *Structure:* 8. *Bonuses:* Refreshes 1 Piloting pool point per scene, +1 Stunting. *Operation:* 1918. *Notes:* Responsive and capable workhorse, not as popular as the Camel. Armed with forward firing and wing-mounted guns.
- Sopwith Snipe:* British single seat tractor biplane. *Top Speed:* 220 mph. *Structure:* 8. *Bonuses:* +1 Stealth, +3 Stunting. *Operation:* 1918. *Notes:* Intended as a replacement for the Camel, flown by the Australians and Canadians as well as the British. Canadian Major Barker fought his famous battle against fifteen enemy aircraft in the Snipe. Armed with forward firing guns.

Bombers and Reconnaissance

- Farman HF20:* French two-seat pusher biplane. *Top Speed:* 55 mph. *Structure:* 4. *Bonuses:* none. *Operation:* 1914-18. *Notes:* The HF20 was a reasonable bomber and scout, but lacked engine power. The forward facing observer had a machine gun mount, and the HF20 could carry a small number of bombs. The HF20 was used in the Dardanelles, Mesopotamia, and in East and South-West Africa. Though the design saw use until 1918, it largely disappeared from the Western Front fairly early on; it was more often used elsewhere, in areas where it wouldn't be easy meat for enemy fighters.
- Caproni:* Italian three-seat twin engine triplane. *Top Speed:* 87 mph. *Structure:* 10. *Bonuses:* none. *Operation:* 1914-18. *Notes:* The Caproni were among the very first bombers of the War, and carried two pilots and an observer armed with a rear-facing gun in addition to its substantial bomb payload. Counts as Large for damage purposes.
- Breguet BrM5:* French two-seat pusher biplane. *Top Speed:* 85 mph. *Structure:* 5. *Bonuses:* none. *Penalty:* if used in day bombing, the enemy's Firearms Difficulty goes down by -1. *Operation:* 1915-18. *Notes:* The observer had a single forward-firing weapon, and the Breguet could also be equipped with bomb racks. They had decent range, but were too slow for day bombing; the French used them for night raids. Some also saw service in the Aegean.
- Voisin 5:* French two-seat pusher biplane. *Top Speed:* 69 mph. *Structure:* 7. *Bonuses:* refreshes one Structure per scene, up to maximum of 7. *Operation:* 1914-17. *Notes:* A remarkably sturdy frame made the early Voisin a standout, and it saw service in Italy and Russia as well as the Front. The observer had a forward facing machine gun, and the Voisin was equipped with bomb racks. After 1915 its usual function on the Front was night raids.

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BE2c & d: British two-seat tractor biplane. *Top Speed:* 72 mph. *Structure:* 7. *Bonuses:* none. *Penalty:* -1 stunting, enemy Firearms have Difficulty reduced by -1. *Operation:* 1915-17. *Notes:* This is the crate popularly known as 'Fokker fodder.' It stubbornly refused to stunt, having been built to be a steady gun platform, and climbed like a wounded brick. The observer's rear-mounted machine gun was very little defence against the enemy. This saw service in Macedonia, British Home Defence and the Middle East, as well as the Front.

Lebed XII: Russian two-seat tractor biplane. *Top Speed:* 82 mph. *Structure:* 7. *Bonuses:* none. *Penalty:* After each scene, the pilot and observer must make Difficulty 4 Athletics rolls or suffer -1 Damage. *Operation:* 1916-17. *Notes:* An unsatisfactory aircraft, whose side-mounted radiators belched noxious fumes into the pilot and observer's faces, frequently overpowering them. The observer has a rear-mounted gun and the Lebed can be fitted with bomb racks.

RE8: British two-seat tractor biplane. *Top Speed:* 102 mph. *Structure:* 8. *Bonuses:* none. *Operation:* 1916-18. *Notes:* This is the most widely used British two-seater in the War. It served in Italy, Mesopotamia and Palestine as well as the Front. It really wasn't up to tangling with late-war fighter planes, but otherwise was a useful bomber and recon crate. It had a forward facing and rear mounted guns.

Handley-Page: British four-seat twin engine biplane. *Top Speed:* 97 mph. *Structure:* 13. *Bonuses:* none. *Operation:* 1916-18. *Notes:* This was designed to be, in the words of the Air Department of the Admiralty, 'a bloody paralysers of an aeroplane', and the massive H-P fit that bill admirably. Easily the largest British bomber of its day, it boasted machine guns in the nose, dorsal and rear-facing positions, as well as bomb racks capable of carrying 8 250 pound bombs. The H-P was used in Palestine and the Aegean as well as on the Front. Counts as Large for damage purposes.

F.B.A.: British/French two seat pusher triplane/seaplane. *Top Speed:* 68 mph. *Structure:* 9. *Bonuses:* none. *Operation:* 1916-18. *Notes:* The Franco-British Aviation company was much more French than British, and were designing flying boats before the War. This make was developed in several different batches, one of which, the Type C, carried three crew. This crate was usually used for coastal and anti-submarine duties, and served in Belgium, Russia and Italy as well as the Front. The observer had a front-mounted machine gun.

Dorand ARL1: French two-seat tractor biplane. *Top Speed:* 95 mph. *Structure:* 8. *Bonuses:* none. *Operation:* 1917-18. *Notes:* Intended as a replacement for the Farman, this two-seater was used by the AEF and in Italy as well as the Front. The observer had a rear-mounted gun.

Central Powers

Fighters

Taube: Austrian two seat tractor monoplane. *Top Speed:* 71 mph. *Structure:* 6. *Penalty:* -1 Stunting. *Operation:* 1914-15. *Notes:* The Dove was a very pretty and docile flyer, good for training and reconnaissance, but not much use as a front line fighter. It was not designed to be armed, but crew frequently carried rifles.

Fokker E3: German single seat tractor monoplane. *Top Speed:* 83 mph. *Structure:* 5. *Bonus:* +1 Stunting. *Operation:* 1915-16. *Notes:* This was the first plane to be fitted with interrupter gear, and from mid 1915 to January 1916 they were practically the only useful fighter craft on the Front. They ate all opposition alive, and reigned unchallenged until early 1916, when the Entente powers began producing their own tractor fighters. Versions of the EIII saw service in Mesopotamia, Palestine, Turkey, and on the Eastern Front.

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Albatross DII: German single seat tractor biplane. *Top Speed:* 108 mph. *Structure:* 6. *Bonus:* none. *Operation:* 1916-17. *Notes:* As the Fokker monoplane began to lose ground against the Entente fighters, the DII was developed to fill the gap.

Roland DII: German single seat tractor biplane. *Top Speed:* 105 mph. *Structure:* 6. *Penalty:* -1 Stunting. *Operation:* 1916-17. *Notes:* Another replacement for the Fokker monoplane, the Roland proved sluggish and heavy on the controls. It was soon relegated to Russia and Macedonia, though some were still in operation on the Front in 1917.

Hansa-Brandenburg: Austrian single seat tractor biplane. *Top Speed:* 115 mph. *Structure:* 7. *Penalty:* +1 Difficulty to all Piloting rolls. *Operation:* 1916-17. *Notes:* the radiator, mounted smack in front of the pilot, made seeing what was going on very difficult. Armed with a wing-mounted machine gun, inaccessible to the pilot; this meant that, if it jammed or ran out of ammo, the kiste was defenceless.

Halberstadt: German single seat tractor biplane. *Top Speed:* 200 mph. *Structure:* 8. *Penalty:* -1 Stunting. *Operation:* 1916-18. *Notes:* Sluggish and unresponsive, if sturdy. Versions of this kiste served in Macedonia and Palestine, and were very common on the Front in 1917.

Rumpler 6B: German single seat tractor seaplane. *Top Speed:* 95 mph. *Structure:* 7. *Penalty:* -1 Stunting. *Operation:* 1916-18. *Notes:* This design was intended to defend coastal targets, but was an indifferent performer. Some saw service on the Black Sea.

Fokker DR.I: German single seat tractor triplane. *Top Speed:* 190 mph. *Structure:* 7. *Bonuses:* +2 Stealth, +2 Stunting, +1 Hit Threshold. *Operation:* 1917-18. *Notes:* Though popularly associated with the Red Baron, he more often flew the Albatross D.III. Werner Voss, considered the only pilot to rival von Richthofen, scored twenty kills in twenty four days, and fought his last battle, with the DR.I.

Albatross D.III: German single seat tractor biplane. *Top Speed:* 180 mph. *Structure:* 8. *Bonuses:* +2 Stealth, +1 Stunting. *Operation:* 1917-18. *Notes:* This reliable workhorse was best of the Albatross series. It served in Palestine and Macedonia as well as the Front.

Pfalz D.III: German single seat tractor biplane. *Top Speed:* 200 mph. *Structure:* 9. *Bonuses:* None. *Operation:* 1917-18. *Notes:* Steady, reliable and common; most pilots preferred the Albatross, though in some respects the Pfalz was the better kiste.

Fokker D.VII: German single seat tractor biplane. *Top Speed:* 220 mph. *Structure:* 9. *Bonuses:* +1 Stealth, +2 Stunting, +1 Hit Threshold. *Operation:* 1918. *Notes:* Widely considered to be the best German fighter. The Armistice specifically mentioned the D.VII, demanding that all surviving Fokkers be handed over. In response, Anthony Fokker smuggled components across the border and began manufacturing them in Holland. Several nations used them militarily post-war, during the 1920s.

Fokker D.VIII: German single seat tractor monoplane. *Top Speed:* 210 mph. *Structure:* 9. *Bonuses:* +1 Stealth, +3 Stunting. *Operation:* 1918. *Notes:* Very nimble, scored the last kill of the war. Early versions were prone to wing failure. Also known as the Flying Razor, Anthony Fokker smuggled these – along with the DVII – into Holland.

Siemens DIII: German single seat tractor biplane. *Top Speed:* 111 mph. *Structure:* 8. *Bonuses:* +3 Stunting. *Operation:* 1918. *Notes:* Though an excellent design, it was too little, too late as far as the War was concerned. Though officially designated the best single seat fighter, it never achieved the prominence of other designs.

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Bombers and Reconnaissance

<i>Gotha:</i>	German dual engine biplane with two observers and a pilot. <i>Top Speed:</i> 150 mph. <i>Structure:</i> 14. <i>Bonuses:</i> +1 observer Firearms rolls, cannot Stunt, -1 Hit Threshold. <i>Operation:</i> 1917-18. <i>Notes:</i> these were more often used to bomb London, and carried six 110 pound bombs. The Gotha was agile for its size, but it was gargantuan and thus not particularly manoeuvrable. It relies on observer mounted machine guns fore and aft for protection. These also served in Italy. Counts as Large for damage purposes.
<i>Ago CII:</i>	German pusher two seat biplane. <i>Top Speed:</i> 85 mph. <i>Structure:</i> 8. <i>Bonuses:</i> +1 Stunting. <i>Operation:</i> 1915-17. <i>Notes:</i> Fairly agile for a pusher, the Ago acquired a deadly reputation that it did not really deserve. The observer had a forward-mounted machine gun.
<i>Aviatik BII:</i>	German two seat tractor biplane. <i>Top Speed:</i> 67 mph. <i>Structure:</i> 7. <i>Bonuses:</i> none. <i>Operation:</i> 1915-16. <i>Notes:</i> Not a particularly useful bomber, the Aviatik carried no armament and a pair of small bombs.
<i>A.E.G.:</i>	German three seat twin engine biplane. <i>Top Speed:</i> 90 mph. <i>Structure:</i> 11. <i>Bonuses:</i> none. <i>Operation:</i> 1915-1918. <i>Notes:</i> This massive kiste could mount two or three machine guns, and carry a 441 pound bomb load. This saw service in Salonika, Italy, Romania and Macedonia as well as the Front. Counts as Large for damage purposes.
<i>Hansa-Brandenburg:</i>	German two seat tractor biplane. <i>Top Speed:</i> 77 mph. <i>Structure:</i> 7. <i>Bonuses:</i> none. <i>Operation:</i> 1916-1918. <i>Notes:</i> Useful workhorse, often used for recon and artillery spotting duties. The earliest versions just had an observer mounted gun; later iterations also gave the pilot a forward-mounted machine gun.
<i>Staaken:</i>	German twin engine 'giant' class biplane. <i>Top Speed:</i> 80 mph. <i>Structure:</i> 14. <i>Bonuses:</i> none. <i>Operation:</i> 1916-1918. <i>Notes:</i> This massive craft boasted five separate machine guns, needed two pilots, and could carry up to 18 100 pound bombs. Also known as the Zeppelin class, the Staaken bombed London, and operated on the Eastern Front. Counts as Large for damage purposes.
<i>Roland CII:</i>	German two seat tractor biplane. <i>Top Speed:</i> 102 mph. <i>Structure:</i> 8. <i>Bonuses:</i> +1 observer Firearms rolls. <i>Penalties:</i> -2 Stealth, -2 Stunting. <i>Operation:</i> 1916-1918. <i>Notes:</i> Sluggish and unresponsive, but a steady gun platform. In 1916 it was the best in its class, but as time went by it was soon outclassed by enemy fighters.
<i>Rumpler CIV:</i>	German two seat tractor biplane. <i>Top Speed:</i> 106 mph. <i>Structure:</i> 8. <i>Bonuses:</i> refreshes 1 Piloting pool per scene. <i>Operation:</i> 1917-1918. <i>Notes:</i> An efficient and useful observation kiste, the Rumpler had guns mounted forward and rear. These saw service in Italy and Palestine as well as the Front.
<i>Ufag CI:</i>	Austrian two seat tractor biplane. <i>Top Speed:</i> 118 mph. <i>Structure:</i> 8. <i>Bonuses:</i> none. <i>Operation:</i> 1918. <i>Notes:</i> Often used for photograph recon, the Ufag boasted a forward firing gun and a rear-mounted observer gun.

Other Hazards

<i>Balloon:</i>	Hydrogen-filled gasbag with observers in basket underneath. <i>Structure:</i> 5. <i>Bonuses:</i> -1 Hit Threshold. <i>Notes:</i> Unarmed and cannot manoeuvre or Stunt . Can only be damaged with incendiary.
<i>Archie:</i>	Anti-aircraft fire, named Archie by the British after a popular music-hall song with the refrain, 'Archibald, certainly not!' (as spoken by a girl to her would-be lover). It wouldn't be the Western Front without Archie, but Keepers are advised to use it as background colour rather than an actual weapon. Archie was notoriously inaccurate, but when it hit it was almost inevitably lethal. If the Keeper chooses to exercise the Archie option, treat hits as per mortar shell (main rules p. 67), assume all gunners have 0 pool , and allow all Archie attacks to be contested rolls vs. Piloting .

Ground Fire: Sometimes the protagonists will fly so close to the ground they risk being shot either by rifle fire or machine guns. Assume all gunners have **0 pool**, and allow all attacks to be contested rolls vs. **Piloting**. Damage is **+1**.

Ground Target: The protagonists may decide to strafe other targets on the ground, including trucks, trains, ammo dumps, buildings and so on. The Keeper should assume that some targets (eg ammo dumps, buildings) are protected by Ground Fire, while others (eg trucks, trains) are not. Ground Targets have no other defences, and their Structure rating can range from 4 (motorcycle, horses), 7 (trucks), 10 (ammo dump, trains) to 15 (buildings). Ground targets, with the exception of ammo dumps, are not particularly vulnerable to incendiary, and Buckingham does not get its usual +4. Instead all shots at ground targets are considered to be ordinary machine gun fire.

War in the Trenches

How few there were left even to understand what hopes had then borne the battalion on singing towards the Somme! When we left this camp of disastered 1917, to be merged again in the slow amputation of Passchendaele, there was no singing. I think there were tears on some cheeks. Edmund Blunden

Trench warfare evolved from the inability of either side either to win a decisive victory, or to outflank the other. The Race to the Sea ended with the First Battle of Ypres (October-November 1914), which put paid to any hopes the Germans might have had of forcing a quick victory on the battlefield. From that point on, it was obvious to both sides that defensive works were the only means of keeping the enemy at bay.

The system evolved over time. Initially the earthworks were irregular outposts, joined together – or not – by communications networks that might, or might not, be protected against gunfire. These were the very earliest defences, flung up on the fly and packed full of troops, which only increased the casualty list when the enemy artillery started work. Later, as the system evolved, things became more sophisticated.

The British favoured a three-trench system, in which the fire trench was closest to the enemy, and built in a zig-zag fashion to provide as many enfilade and firing points as possible along its length, not unlike the design of a renaissance fort. The other two

trenches, connected to the fire trench with smaller communications trenches, were for support, and were where the garrisons would retreat in the event of artillery bombardment, or muster in the event a counter-attack was needed.

The Germans were much more thorough. They built their trenches to last, with deep bunkers in the event of bombardment, a chain of concrete built machine gun emplacements to support the defenders, and support trenches much further to the rear of the main defensive works. The Germans were also the first to successfully use what came to be known as plane defence, where the front line trenches were lightly held with observers, snipers and the like, easily evacuated in the event of trouble. The intent was to get the enemy to reveal their intentions with their attack, only to be met by a massive counter-attack from the German support trenches.

The French were much less willing to invest time and effort in trench warfare, with the exception of Verdun and its surrounds, which were honeycombed with a variety of earthworks and concrete defences. The French preferred to rely on artillery and barbed wire to keep the Germans at bay.

A soldier might spend less than a day in the trenches before being relieved; the average time was often closer to eight days. Conditions, particularly in the wet months, were at best foul. The mud was so clinging

that men could get stuck in it, if they stood still long enough, and could only be extricated after hours of digging. “He who had a corpse to stand or sit on was lucky,” Captain Stewart of the 3rd Scottish Rifles remarked. Rats bold and savage enough to invade the trenches while the men were still there were commonplace, and they would not be denied. Corpses were everywhere, and after a time it became difficult to tell whether the skeletal remains were enemy or friend.

After a time, the troops became inured to at least some of the discomforts of trench life. They began referring to themselves as *poilu* (French, hairy beast), or *frontschwein* (German, front pig), glorying in their role as front line troops, despising the lazy skivers who stayed in the rear, safe and sound. They made themselves as comfortable as they could in their trenches and dug-outs, most of which they christened with absurd but colourful nicknames. Villa Fat-of-the-Land Chicken, Heart of the Rhine, Eagle’s Nest, Piccadilly Circus, Mud Lane, Three Huns Farm; evocative, and each with its history, now long since forgotten or remembered only in memoirs.

The kinds of trenches discussed here are unique to the Western Front. While other Fronts did see some trench warfare – notably Gallipoli, where the trenches were only a few yards from the enemy in places – only the Western Front saw the kind of elaborate, and permanent, trench works outlined in this section.

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Hazards of Trench Warfare

In game terms, the following hazards can be used by the Keeper at any time while the protagonists are in the trenches:

Barbed Wire, Allied: +0 damage. Does not have attack dice; instead it blocks the protagonist's path, and will only do damage if the protagonist tries to force his way through. *Special:* can be cut with wire cutters, which take 1d6 combat rounds to completely clear.

Barbed Wire, German: +1 damage. Does not have attack dice; instead it blocks the protagonist's path, and will only do damage if the protagonist tries to force his way through. *Special:* German barbed wire was much heavier gauge, and allied wire cutters often were incapable of cutting through it. Assuming the protagonist has the appropriate tools, it takes 1d6 rounds to cut someone free.

Mud: The target must make an Athletics check at Difficulty 4, or be stuck fast. If stuck, the target cannot pull himself free without assistance from at least one other person.

Mud, Shell Hole: This can only happen if the target is hiding inside a mud-filled shell hole, probably hoping for cover against enemy fire. The target must make an Athletics check at Difficulty 4, or start to sink. If not helped within 4 rounds, the target starts to drown, and must make further Athletics checks at Difficulty 4 each round or take +0 damage. Once the target starts to sink he cannot escape without assistance from at least one other person.

Shrapnel: There's all manner of scrap buzzing through the air, and you don't have to be shot at to get hit. **Athletics, Sense Trouble or Fleeing,** Difficulty 4, or suffer -2 damage.

Rats: These corpse-gorged animals swarm in packs, and will not be driven off easily. Increase Health and Scuffling by 2 for every 10 rats, and damage by +1 for every 30 rats. Every 2 hits against a swarm will kill 2 rats and disperse 9 others.; it takes longer to drive these off than it would ordinary animals. **Abilities:** Athletics 6, Health 4, Scuffling 5; **Hit Threshold:** 3; **Weapon:** bite -2 (may be infected); **Armour:** none. **Stability Loss:** +0 unless phobic.

Lice: These creatures are everywhere, and defy all attempts to keep them at bay. **Athletics or Sense Trouble,** Difficulty 4, or suffer -2 Damage. This will happen at least once a day, every day the target is in the trenches. The ability check represents the target actively seeking out and trying to crush the lice before they can do serious damage.

Trench Foot: This is a cardiovascular disease of the feet, and first signs of trouble include numbness and a rotting stench, as necrosis sets in. Very severe cases can lead to gangrene, and amputation of the affected area. First Aid can prevent damage, at 1 point spend per person treated. Athletics, Health or Sense Trouble, Difficulty 4, can avoid damage; in narrative terms, the soldier is taking steps to avoid catching trench foot in the first place. Otherwise the sufferer takes -2 damage per day the disease is left untreated.

Tank Warfare

Suddenly German S.O.S. rockets went up all around and we were fired on heavily from a trench just ahead. Almost at the same moment our belated tank [which Dunn's regiment had expected would be supporting its

attack] came lumbering up behind, spitting fire into our backs. We scattered in all directions, taking cover as best we could. The tank came right into the middle of us and circled round, shooting at anything moving it could see against the lights of the Show. A lot of our men were hit. Captain J.C. Dunn

It's difficult now to truly comprehend the impact seeing a tank on the battlefield would have had on the average soldier. These are men who might not even have seen a motor car before, let alone something like this. The thing in front of them, howling,

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Stability Losses

You see a Great War battlefield for the first time:	1
You endure the trenches for a week:	1
You encounter rats:	1
You come under fire on the battlefield for the first time:	2
You undergo artillery bombardment or gas attack:	3
You are attacked by tanks or flamethrowers:	3
You undergo close quarters combat for the first time:	3
You kill an enemy soldier:	3
You participate in a large battle:	4
You are attacked by tanks or flamethrowers for the first time:	5
You undergo bombardment or gas attack for the first time:	5
You witness a particularly gruesome death scene:	5

The Trench and Cover

For purposes of cover, there are three kinds of trench systems:

Hastily Dug: This can also apply to trenches that have recently been hit by shellfire, or to shell holes that protagonists are taking cover in. Though the trench does provide some cover, it is woefully insufficient. The target's Hit Threshold remains unchanged, but the target gains 1 point armour protection against Firearms.

Well Made: Except when the target fires off a shot, the barrier completely protects against incoming fire. The target's Hit Threshold is increased by 1, and the target gains 1 point armour protection against Firearms.

Reinforced: This classification only applies to dugouts, or to concrete reinforced bunkers. Not only is the target's Hit Threshold increased by 3, but also the target enjoys 4 points of protection against Firearms and explosive attacks. This bonus is negated if the explosive device somehow gets inside the bunker, eg if someone throws a grenade into it. This bonus does not apply either to flamethrower or gas attacks.

Explosive Device / Area Attack Table

Hand Grenade:	+3 (point blank)	+1 (close)	-2 (near)	X
Exploding tank/burning plane:	+4 (point blank)	+2 (close)	0 (near)	-2 (long)
Flamethrower:	+5 (point blank)	+3 (close)	+1 (near)	X
Gas attack:	+5 (point blank)	+1 (close)	-2 (near)	X
Mortar Shell:	+6 (point blank)	+3 (close)	+0 (near)	X
Bomber (Small):	+10 (point blank)	+3 (close)	-1 (near)	X
Artillery, Bomber (Large):	+17 (point blank)	+8 (close)	+1 (near)	-2 (long)

Note: For purposes of damage, bombers have been divided into Large and Small. The only aircraft of the period to count as Large would be the Zeppelin, Gotha and similar aircraft. The average two-seater crate, and most bombers of the War, count as Small.

clanking, manifestly mechanical yet unlike any other machine they had ever seen, was equally capable of blowing them up, shooting them, or crushing them under its massive treads. It must have been like seeing a monstrous beast out of some Grimm fable.

Though the technology behind it was known before the war, and indeed the weapon itself had been anticipated by H.G. Wells, the tank as we have come to know it was a wartime creation, born in 1914 out of a conviction that something truly extraordinary was needed to break the stalemate of trench warfare. The British favoured two kinds of design: the Female tank, which had no heavy gun but plenty of machine guns, and the Male, which had a heavy gun. Early designs were based on tractors; in fact, the very earliest tank types were essentially tractors with extra armour plating. Later this design was refined, the Big Willie design took over from Little Willie, and tanks were deployed on the battlefield.

The British first started using tanks during the Somme in 1916, and while initial results were very favourable – they punched right through entrenched German positions – the Mark I tanks couldn't handle the sodden Western Front terrain, nor were they very robust in the face of mechanical adversity. Before long almost every one of the thirty two tanks committed to the battlefield were destroyed by enemy artillery, abandoned due to mechanical failure, or stuck fast in the mud.

The Germans were less willing to invest in tanks than the allies had been. There was a general impression, among all ranks, that tank warfare was cowardly; it lacked the martial spirit. This was a grave error, as it meant that the Germans didn't develop their own designs until March 1918, far too late in the war.

Cambrai saw a heavier investment, four hundred tanks, and on that occasion

the tank was much more successful. However, the battle ended in stalemate, largely because there were insufficient infantry to back up the successes won by the tanks. German artillery also accounted for a good number of the new weapons, and the Germans were so fierce in their defence of their position that the British were forced to retreat.

It wasn't until August 1918, and the Hundred Days Offensive, that the British finally combined successful tank tactics with infantry support. By then the Germans were all but beaten.

In addition to the tank, there was also the armoured car, variations on which theme had been in production since 1900. Most of these were quite literally armoured cars; existing civilian chassis with a few extra armour plates and, if it was lucky, a machine gun. Consequently they were of little use in off-road operations, though there were some exceptions, such as the 1904 Austro-Daimler, which had four-wheel drive. Of the belligerents, only the Russian Imperial Government really invested in armoured cars before the war, most of which were bought from foreign manufacturers. On the Western Front, the armoured car was of little use, but they were successfully used in Russia.

Unlike the tank, the armoured car saw little evolution over the course of the war, though there were some remarkable experiments. Such as, for example, the 1915 Sizaire-Berwick 'Wind Waggon', the only one of its kind; it boasted a massive pusher propeller bolted onto its backside, and was intended for the desert campaign. The hope was that wind power would help it traverse soft dunes. It resembled nothing so much as the triumph of optimism over harsh experience, and – perhaps providentially – it never saw combat.

Armour and Hit Thresholds

Tank armour, for game purposes, is rated as **Light**, **Medium**, and **Heavy**.

Light armour counts as Full Cover for all inside, unless specifically noted otherwise. All damage done directly to the Structure of the vehicle is **reduced by 3**. Once the vehicle is out of Structure, it stops functioning; any further damage is done to the occupants, but is **reduced by 1**, representing the remaining armour protection.

Medium armour completely protects the occupants; they cannot be damaged until the vehicle runs out of Structure. All damage done directly to the Structure of the vehicle is **reduced by 5**. Once the vehicle is out of Structure, it stops functioning; any further damage is done to the occupants, but is **reduced by 2**, representing the remaining armour protection.

Heavy armour completely protects the occupants; they cannot be damaged until the vehicle runs out of Structure. All damage done directly to the Structure of the vehicle is **reduced by 7**. Once the vehicle is out of Structure, it stops functioning; any further damage is done to the occupants, but is **reduced by 2**, representing the remaining armour protection.

Armoured Cars and similar light vehicles are generally assumed to have **Hit Threshold 3**. This may increase by +1, if the driver has **Driving pool of 8 or more**.

Tanks and other heavy vehicles are assumed to have **Hit Threshold 2**. This may increase by +1, if the driver has **Driving pool of 8 or more**.

Once a vehicle is out of Structure, it provides reduced protection against damage and will not function. It might explode. If the vehicle is reduced to **-6 or less Structure**, the vehicle is on fire, and everyone inside will take **+1 damage**. This lasts for a number of rounds equal to **d6-1**. At the end of that time, the vehicle explodes, doing **+4 damage** point blank, **+2 damage** close, **+0 damage** near, and no damage at long.

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A vehicle can be repaired with **Mechanical Repair**, and this will restore 1 point Structure per point of **Mechanical Repair** spent.

Cannons

For game purposes, cannons are rated as **Light**, **Medium** and **Heavy**.

Light cannons do +5 damage point blank, +3 damage close, +0 damage near, and no damage at long.

Medium cannons do +8 damage point blank, +4 damage close, +1 damage near, and -2 damage at long.

Heavy cannons do +10 damage point blank, +5 damage close, +2 damage near, and -1 damage at long.

Communication

Armoured vehicles have no radio, and signals or semaphore often was either impractical, or of very limited use.

Consequently these vehicles have no means of communicating with HQ, which makes using them on the battlefield challenging. Occasionally someone came up with a brainwave, like putting carrier pigeons in the Mark I tank – imagine the dung and feathers, in combat – but, as a general rule, there is no way of talking to command. From a Keeper's perspective, this is perfect for creating a sense of isolation; from a player's point of view, it allows for freedom of action without having to clear everything with higher authority.

Entente Powers:

Armoured Cars

Seabrook: British, 1915, based on a 5-ton lorry chassis. *Weapons:* light cannon mounted on a turntable just forward of the rear axis, Vickers machine gun. *Armour:* Light. *Structure:* 9. *Crew:* 5. *Operating Theatres:* Western Front, Egypt. *Special:* the extraordinary weight on the rear chassis meant it often broke, requiring a **Mechanical Repair Difficulty 5** to fix. *Notes:* heavy, slow, but well armed, the Seabrook did tolerably well on the Western Front. It failed dismally in Egypt, and was soon replaced by more nimble vehicles.

Garford: Russian, 1915, based on an American design. *Weapons:* light cannon mounted in rear-facing turret, and two forward facing Maxim machine guns, one to either side of the driver's cab. *Armour:* Light. *Structure:* 11. *Crew:* 5. *Operating Theatre:* Russia, Persia. *Notes:* a fortress with wheels, impressive to look at but very heavy, and consequently not much use in off-road conditions.

Lancia IZ: Italian, 1915, based on a light truck chassis. *Weapons:* three machine guns, mounted in two forward-facing turrets. *Armour:* Light. *Structure:* 8. *Crew:* 6. *Operating Theatre:* Italy. *Notes:* the Lancia was a very successful design, which survived the Great War and was used by Italy right up to the Second World War.

Renault: French, 1916, based on a light lorry chassis. *Weapons:* 47mm Autocannon, rear-facing light artillery. *Armour:* Light. *Structure:* 9. *Crew:* 4. *Operating Theatre:* Western Front. *Notes:* This was an artillery gun trundled about at the back of a lorry; it couldn't fire forward, as the cannon was mounted very low, and would have taken out the driver.

Bianchi: Italy, 1916, an open top heavily armoured vehicle. *Weapons:* two machine guns, one facing forward, one rear. *Armour:* Light. *Structure:* 8. *Crew:* 4. *Operating Theatre:* Italy. *Notes:* This, like many Italian armoured car units, boasted a fold-up bicycle for use in emergencies.

Ford: British, 1917, a variant on Ford's civilian light wagon. *Weapon:* machine gun. *Armour:* Light. *Structure:* 9. *Crew:* 3, or 2. *Operating Theatre:* Russia, Middle East. *Notes:* Ford's reliability, no matter the terrain, made this a firm favourite, and it did very well in Russia. The gunner should be considered as being in partial cover, for combat purposes.

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Tanks

Mark I: British, 1916. Also known as Big Willie, or Mother. *Weapon:* two medium cannon, projecting from either side of the hull, and three machine guns [Male], or four machine guns [Female]. *Armour:* medium. *Structure:* 12. *Crew:* 8. *Operating Theatre:* Western Front. *Special:* in each scene, the operator needs to make a **Mechanical Repair Difficulty 4** test, or Big Willie, notoriously temperamental, takes -1 damage, which is not soaked by armour. *Notes:* Mother's first outing was a failure, as the battleground was so muddy that the tanks became stuck in it, but results were impressive enough that further tanks were commissioned.

Schneider: French, 1916, essentially an armoured box on top of a tractor. *Weapon:* light cannon, two machine guns. *Armour:* light. *Structure:* 10. *Crew:* 6. *Operating Theatre:* Western Front. *Special:* this vehicle catches fire as soon as it reaches 0 Structure, not -6. *Notes:* lightly armoured, and poor placement of fuel tanks made it a firebox.

Renault: French, 1917, the premier infantry support tank. *Weapon:* machine gun initially; later models were equipped with medium cannon. *Armour:* light. *Structure:* 9. *Crew:* 2. *Operating Theatre:* Western Front. *Notes:* This very successful design was used long after the war, by many different countries.

Mark V: British, 1918. *Weapon:* two heavy cannon, four machine guns [Male]; six machine guns [Female]. *Armour:* heavy. *Structure:* 14. *Crew:* 8. *Operating Theatre:* Western Front, Russia. *Special:* less ventilation means that crew must make Difficulty 4 Athletics tests each scene, or lose -2 Health. *Notes:* after its successes on the Western Front, 70 of these tanks were sent to Russia to help the Whites against the Reds. Many of these were captured by the Reds during the conflict.

Central Powers:

Armoured Cars

Ehrhardt: German, 1915, four wheel drive with duplicate driving control in the rear. *Armour:* light. *Weapons:* three or more machine guns. *Structure:* 10. *Crew:* 8, including commander and six gunners in addition to the drivers. *Operating Theatre:* Eastern Front, Western Front. *Notes:* an exceptionally successful design, which survived the war and was used in Germany as a police transport.

Mannesmann: German, 1916, essentially an armoured personnel carrier based on a light truck chassis. *Armour:* light. *Weapons:* none, but there are gun slits for the occupants to shoot from. *Structure:* 11. *Crew:* 2, plus occupants. *Operating Theatre:* Western Front, Eastern Front. *Notes:* these had powerful spotlights mounted at front and rear.

Tanks

Schwerer: German, 1917, a box built on a tractor chassis. *Armour:* Medium. *Weapon:* medium front-mounted cannon, six machine guns, two mounted on either side and two at the rear. *Structure:* 14. *Crew:* 18. *Operating Theatre:* Western Front. *Notes:* This massive, tall box wasn't much use crossing trenches – too top-heavy – but ate British female tanks alive, as it had cannon while they did not. It participated in the first tank versus tank action, at St. Quentin. It was also the only German design to see war service; though there were others in production, the end of the war put a halt to all further effort.

War at Sea

It is remarkable that today there should be so much traffic despite the fact that two large steamers were sunk south of St George's channel yesterday. It is inexplicable that the Lusitania was not routed via the North Channel. Captain Schwieger, commander of U-20.

The sea war is not a fruitful setting, for roleplay purposes. The battles that did take place, at the Falklands, Jutland, Dogger Bank and so on, were affairs of great ships, and the difficulty with situations such as these is that the players can have little impact on events. In an infantry setting, they could be part of an eight man squad; in a tank, part of the crew; in an air war, a pilot, or a pilot plus observer. In such situations each player can reasonably expect some spotlight time and freedom of action, but as part of the crew of a capital ship, each with thousands of men aboard, the individual player is in danger of being overwhelmed. Plus there is much less autonomy for a dreadnought; they go where they are told, not where they might like to go.

For that reason a sea war setting is best when it concentrates on smaller ships. The U-boat is ideal for this purpose, having a crew of perhaps only a dozen men, and considerable leeway in carrying out its orders. Smaller patrol boats, or river steamers such as those used in Africa, are also good choices.

If the Keeper is determined on a sea campaign, playing on the group's sense of isolation will be fruitful. A ship, in this era, has no truly reliable means of communicating with home. This is particularly true for the Germans, since the means of long distance communication – the massive international radio towers – were largely in the hands of the Allies. There could be a delay, possibly of several days, before a message gets through, and even then there is no guarantee

that the message wasn't intercepted, or faked. Von Spee, for one, allegedly died at the Falklands because he'd been lured in by a false radio signal, sent by the British Navy. News will take even longer; it could be weeks before a ship at sea finds out about the outcome of a particular battle.

The *SMS Emden*, which made the Indian Ocean its hunting grounds in 1914, would be an interesting campaign option; the *Emden* had a crew of 360, so protagonists might be a little lost in the shuffle, but the *Emden's* career, dodging from tropical port to tropical port, makes up for it. The final odyssey of Lieutenant von Mücke after the *Emden* was destroyed, in which he captured Direction Island in the Cocos, before sailing off to North Yemen, and then fighting his way overland to Constantinople, could make a very fitting cap to an *Emden* campaign.

As far as submarine warfare is concerned, the German sub campaign can be divided, broadly speaking, into two phases: the first, from February to September 1914, against warships, and the second, beginning in March 1916, against merchant shipping.

The campaign against warships was initially very successful, with their most famous coup being the triple sinking on 22nd September 1914, in which the British Live Bait Squadron - *Aboukir*, *Cressy*, and *Hogue* – were sent to the bottom by a single U-Boat, the U-9, Lt Otto Wedigen commanding. The problem was that, despite their successes, no amount of damage the U-Boats could inflict would ever seriously inconvenience the enemy. For this reason the first phase wound up in September.

The merchant shipping phase was intended to cripple the enemy's economy, and therefore their ability to wage war, much as the starvation blockade was hobbling Germany.

The problem, particularly in 1914, was that there was no way to tell the difference between a legitimate target and one that was not, particularly since the British often flew false flags, claiming to hail from a neutral port. Moreover attempts to conduct warfare the gentlemanly way, by surfacing and sending a scout party aboard the target, soon came unstuck when the British ordered its merchant shipping to ram the submarines the moment they surfaced. Captain Fryatt of the *SS Brussels* was given a gold watch by the Admiralty for his attempt at ramming U-33. Later, after being captured and executed by the Germans for the deed, his family was awarded a pension.

And those were just the ordinary merchant vessels; the British Q-ship, a wolf in merchantman's clothing, went out in disguise to fool the enemy. It worked this way: German tactics dictated that they would surface and challenge the merchant ship, if necessary by firing its deck gun. On being challenged, the Q-ship sent a panicked-looking lifeboat out, to lend verisimilitude to the deception. The U-Boat captain was supposed to think that the merchant was abandoned, and therefore it was safe to send a search party aboard. The U-Boat sent its team out, only to watch in horror as the Q-ship revealed its hidden guns, ran up a battle flag, and sank the submarine. Caught by surprise, the U-Boat typically had no means of retaliation. The Q-ship captain was paid a bounty of £1,000 per sub sunk, which prize money he was supposed to distribute among his crew. While effective, the Q-ships still suffered losses and didn't always get their targets; these indecisive battles soon tipped off the Germans that they were being conned.

The initial German reaction was to abandon its 1914 battle tactics and hit merchant ships entirely from ambush. Never surfacing in the presence of the enemy, the first sign of a U Boat would

be its torpedo, preferably planted in or near the target's engine room. No longer would they trust a merchant to be all that it seemed, or even to be flying the right flag. Unrestricted warfare was now the name of the game, and this second phase began in March 1915. It was put on hold in April of that year, when the *Lusitania* came to grief.

The *RMS Lusitania*, A Cunard liner, was transporting civilians and war material. Her hold contained shells and munitions intended for the Western Front which, as far as the Germans were concerned, made her fair game. However when U-20 hit her on the 6th May, 1915, a massive explosion and subsequent flooding sent her to the bottom in less than twenty minutes. There was no time for any rescue effort nor was the evacuation handled well; and in any event, as the ship listed heavily to one side as she sank, launching lifeboats was incredibly difficult. Only six of her forty eight lifeboats successfully launched. Of the 1,959 passengers and crew aboard, 1,195 – including 128 American civilians – drowned. Only 289 of the dead were recovered.

This put an end to unrestricted submarine warfare, at least temporarily. Although the Germans tried to pretend it had been a victory – even having a medal struck to commemorate the sinking – American political pressure forced Germany to put its sub campaign on hold. Germany feared that further provocation would bring America into the War on the Allied side, which would – and eventually did – ensure a German defeat. It wasn't until February 1917 that unrestricted submarine warfare began again, and it wouldn't stop until the end of the war.

In addition to operations in the North Sea, U-Boats also made the Mediterranean too hot to handle. Though the sinking of the passenger liner *Ancona*, only two months after the *Lusitania*, caused diplomatic problems, the U-Boat campaign in the Med,

against warships and merchants, was broadly successful. However it wasn't anything like enough to really cripple shipping, and in the end made little difference to the course of the war.

The Allies had nothing comparable to the German U-Boat fleet. The British sent a few C and E-class subs to the Baltic, experimented with fleet-protecting K-class subs, and tried to use diesel powered submarines for coastal patrol, but nothing really came of any of this.

From a Keeper's perspective, possibly the most interesting use of British submarines is that of the Royal Australian Navy, which was gifted with two E-class, the AE1 and AE2, in 1913. AE1, with a crew of 32, vanished without trace somewhere near Papua New Guinea in 1914, and no trace of her has ever been found. France had little success with its sub fleet. The Russians were confined to the Baltic, and ceased to be a significant player when the 1918 Revolution put paid to the monarchy.

Ghost U-Boat

There is a genuine tale of a ghost U-Boat that the Keeper may find useful. Details are taken from *Mysteries of the Sea* (Robert de la Croix).

In the early months of 1915, a submarine was spotted both by the Germans and the British, trawling through the North Sea and along the coast near Hamburg. The Germans initially thought that it was a British raider, and sent out destroyers, only to discover that it was one of their own. They let it be. The British, when they encountered it, opened fire, but soon after the shooting started the captain put a stop to it. He had his orders; the British Admiralty had told all captains operating in the area not to sink that U-Boat.

This was because it was stolen. It was a new class of U-Boat, and the Admiralty, which wanted a closer look at it, had come up with the cunning idea of sneaking a prize crew aboard. The four Intelligence Service specialists, disguised as Germans and provided with false papers, managed to con their way aboard while the boat was in dock, and set sail for England. The U-Boat wasn't armed – it had weapons, but no ammunition – and a four man crew left little margin for error but, with luck, they ought to have had no problem.

Unfortunately for them, soon after they set out, the U-Boat was caught in a bad storm. They had to batten down all hatches, and an accident with the ballast tanks part submerged the boat, so that the hatches couldn't be opened again. Without surfacing, they had no way to recharge their oxygen supply. They suffocated and died, not long after they stole the U-Boat.

The ghost U-Boat, which neither side was prepared to sink for fear it was one of theirs, floated randomly through the North Sea, going where wind and current took it. It even submerged and resurfaced every so often, thanks to the ballast tank problem. Though the British eventually became worried and tried to look for it, there was no way to know where it would turn up next. All they had to go by were reports from ships that had encountered it and, by the time the Admiralty got those, it had long since drifted somewhere else.

Eventually, with a crew of dead men bloating inside her, the U-Boat beached itself at Portsmouth. Finally it had found its way to its intended destination ... though some time overdue.

This section concerns submarine warfare only.

There are several facts to bear in mind, when using a U-Boat as a setting:

- A lot of time is spent on the surface. The U-Boat has two engines: a diesel, which can't operate underwater, and an electric, which can. The electric motors had a limited run time, and the batteries could only be charged topsides. When on the surface, the diesel engines were much more efficient than the electric ones, but in rough weather the small and slender U-Boat was tossed about like a twig in a violently shaken bucket.
- Everything stinks. Diesel fuel is the all-pervading odour, but there's also damp, salt water, bilges, vomit, food scraps, coffee, cabbage, unwashed bodies and excrement. Especially excrement, since the head couldn't be blown except at night; if done during the day, the enemy might notice the tell-tale burst of air bubbles. The WC mechanism was particularly complicated, and an unskilled operator could easily get it wrong. It was the sort of mistake only ever made once; failure meant the contents, possibly an entire day's worth of sewage, were sprayed over the unfortunate offender.
- Everything's damp. Sea water was part of the problem, but in the cold North Sea condensation was the bigger threat. Cold, wet drops formed on every exposed bit of metal, dropping from walls and ceiling onto the crew, even as they slept. The only heat to be had was in the engine room; given a chance, the crew would warm their numbed hands on the motors.
- Everyone's crammed in together. *UC-12* has a compliment of fourteen, with very little space devoted to their welfare. Add to that the mascot - Schwieger, the man who sunk the *Lusitania*, had a dachshund - plus supplies whether personal or Naval issue, and what started as snug quickly

becomes cramped. Vegetables and meats are packed in with the mines, where it's coolest; sausages, butter, bread and similar were wedged wherever there was space. There's no way to wash, except overboard - tied to the sub, in case of accident - and the North Sea isn't enticing to bathers. Only the skipper has a private bunk, and his is merely a small cubicle, separated from the radio shack by a thin wall.

- You could blow up at any moment. Apart from defective mine release mechanisms, the electric motors gave off hydrogen gas which was meant to be drawn off by the ventilation system. If it malfunctioned and hydrogen built up, the slightest spark could cause an explosion. Add to that sulphuric acid from the batteries - itself corrosive and prone to spill - and the potential for chlorine gas if sea water came into contact with that acid. It took courage to crew a submarine; if anything went wrong, the odds were heavily against escape.
- There's no such thing as sonar, echolocation devices or similar. Such technology is very much in its infancy. The main anti-submarine defences are nets, depth charges, and mines; ships confronted by a U-Boat also have the option of ramming or shooting them. From a Keeper's point of view, all of these defences have a major drawback: they can potentially wipe out the entire party in a single incident. For this reason the Keeper is advised to rule most of these, if used, as 'near misses' - at least in the first instance - perhaps allocating damage across the board to player characters, rather than killing them all out of hand.

There are various types of U-Boat. Without wishing to get too technical, the following data may be of use to the Keeper:

- **Pre War Torpedo Attack Boat:** armed with 6 torpedoes (2 aft-mounted tubes as well as 2 forward) and a 105 mm deck gun. Crew: 35.

Max Depth: 50 m. Approx Length: 64 m.

- **Early War Torpedo Attack Boat:** armed with 6 torpedoes (4 aft-mounted tubes as well as 2 forward) and an 88 mm deck gun. Crew: 36. Max Depth: 50 m. Approx Length: 65 m.
- **Late War Torpedo Attack Boat:** armed with 16 torpedoes (4 aft-mounted tubes as well as 2 forward) and a 105 mm deck gun. Crew: 39. Max Depth: 50 m. Approx Length: 72 m.
- **UC Class Mine Layer:** armed with 18 mines and an 88 mm deck gun. Later versions also carried torpedoes, 7 in all, (1 aft tube, 2 forward tubes). Crew: 14. Max Depth: 50 m. Approx Length: 49 m.
- **Ocean-Going UE Class Mine Layer:** armed with 40 mines and a 150 mm deck gun, as well as 14 torpedoes, (2 forward tubes, no aft tube). Crew: 40. Max Depth: 75 m. Approx Length: 82 m.

Crew types are as follows:

- **Kapitan**, Captain.
- **Leutnant zur Zee**, Executive Officer, second in command. There would be only one aboard. Also supervises the watch, helm and the radio room.
- **Leitender Ingenieur**, Chief Engineer, responsible for both diesel and electrical engines, and supervises the engineers and mechanics.
- **Obersteuermann**, Navigator, also in charge of supplies.
- **Funkmaat**, Radio Operator. Note that the radio can only operate while the boat is on the surface.
- **Oberbootsmann**, Bosun, in charge of crew discipline.
- **Mechaniker**, Mechanic, in charge of mines. There would be more than one mechaniker.
- **Maschinisten**, Engineer, in charge of the engines. There would be more than one maschinisten.
- **Steuermann**, Helmsman.
- **Matrosen**, ordinary seaman.

The Nature of Mordiggian

The entity known to Man as Mordiggian, the Charnel God, is an integral part of the Great War campaign, and deserves further explanation.

This campaign frame takes the view that Mordiggian is an entity which exists as a form of negation; its purpose is

death, and eventually it will destroy everything on Earth. Whether it will then die, as some legends say, is a matter for conjecture. The Comte d'Erlette, author of *Cultes des Ghouls*, is the foremost Mythos proponent of the world-as-bait theory, but even he only mentions it in passing in his book, confining his more outré conjectures to his correspondence with his Scots relative, George Gordon

Balfour, Laird of Cumbernauld. Most of those papers passed into the keeping of St Andrews, along with much of the family library, on the death of Arthur George Balfour at Ypres in 1914. Of that branch of the Balfour line, only two maiden aunts remain; Agnes and Sile, both of whom live in London.

Mordiggian as a Mythos entity does not interact with Man in the same way that, say, Nyarlathotep might, as Mordiggian has only one interest: destruction, of everything and anything. The least death to the greatest massacre is meat and drink to Mordiggian, but the greater the carnage the more active the Old One becomes. Mordiggian has been lured to scenes of great destruction and, at times, lent a hand to cause further bloodshed. As, for example, with the pandemics of the Black Death, in which the Charnel God's manifestations became so frequent that the Brotherhood of the Flagellants created itself in homage. Several of the Flagellant groups claimed to have instruction, even letters delivered by angels, justifying their activities; yet these letters were a creation of the Charnel God, designed to spread further pain and death at a time when the grave pits were already overflowing.

Mordiggian has sometimes been appealed to by necromancers and magicians who wish to further their art, or to achieve some other goal such as the finding of treasure. These magicians summon up spirits and attempt to persuade, or force, them to do the necromancer's bidding. Yet these manifestations too are created by Mordiggian though, unlike Nyarlathotep, Mordiggian has no interest in tricking his supplicants. Rather these spirits tend to be wholly destructive in nature, and either carry out missions of death or try to lure their summoner into committing acts of desecration and murder. Occasionally it is possible to gain Magic pools or otherwise increase magical power though deals with Mordiggian, but this path is fraught with peril.

Unpublished correspondence, Francoise-Honore Balfour to George Gordon Balfour, 16th August 1698, held by the University of St Andrews as part of the School of Philosophy, Logic and Metaphysics collection.

... and as you are aware, these are creatures of no very delicate sensibilities. Indeed their appetite is prodigious, and the least among them has a hunger such that it would bolt down a child while scarce taking time to unwind the burial sheet. Yet I have once, and once only, seen one of these close to tears, and that the eldest among them, when it said to its fellows, "yet for all that, we are but bait!" And a melancholy overtook them all.

It took some time before I truly understood what the creature meant, and even now I cannot be sure of its precise meaning. What I now know, I gained from *l'endroit où se trouvent les rêves illicites*, and I cannot be certain whether my informant came through the gates of horn or ivory. How it came to me is unimportant now. What I learned was this:

There is a Thing beyond whose will is to smite; he was, and is, yet will not be, and dwells in darkness yet. It is the Lie, the Destroying Spirit, and so long as it remains in the darkness it will prosper eternally. Yet there has been a snare laid for this Spirit, and that trap is the material world – all that we know, and see, and touch, and much besides – the least blade of grass as well as the tallest of mountains. The will of the Spirit is to smite, and it cannot resist this lure. It shall emerge from the darkness to strike down all it perceives, as is its purpose.

All things hunger and that is their purpose, from the least to the greatest. Each thing eats, or is eaten in turn, and the time will come when all else is gone, vanished into the maws of kites, as the poet says. The greatest of the devourers will look upon their kin, and say, "there is naught here left to eat, save thee." Then shall the feasting begin in earnest, and the snare shall be drawn tight. For the Lie will not escape, when all else is devoured; the Destroying Spirit shall be destroyed, and there shall be peace.

I asked whether there would be salvation beyond this, as some teachers say; I asked whether the world would be made anew, when the Lie had been eaten. Yet there was no reply.

No reply save the one I heard the creature give in the churchyard: *yet for all that, we are but bait* ...

There have been suggestions, particularly in *Cultes des Ghouls* and works inspired by that grimoire, that a Dark Pact can be made with Mordiggian. In exchange for a pledge of service, the individual will be protected or enhanced by the Old One. At least some of the tales of contracts with the Devil and deals made at a crossroads at the dead of night can be traced back to this belief. Many magicians start – and end – their careers attempting to make such a bargain. Yet Mordiggian does not care for negotiation, and is only interested in destruction; the most likely result of a ritual designed to attract its notice is nothing at all. Should Mordiggian's attention somehow be drawn, the next most likely result is wholesale carnage, which is why – in stories – so many of these Faustian bargains end with the magician being torn apart by the Devil. The only reason Mordiggian would have for sparing life, in this situation, is the promise of greater death to come, and even then Mordiggian will not be bargained with. It will merely stay its anger a little while, as it waits for the banquet to be prepared for it.

Finally there are many cases where people blunder into Mordiggian's service without realizing the consequences of their actions. This is why Mordiggian is sometimes referred to as the God of Murder, and how Mordiggian is linked with such diverse groups as the Norse berserks, "tasters of blood", the pirate l'Olonnais, and the Thuggee of India. Sometimes, as with the Thuggee, this contact with the Old One leads to organized worship, while in other instances, such as with l'Olonnais, the Charnel God's influence is limited to the individual who then goes on to massacre others. In no case does Mordiggian deliberately inspire the person's actions – encourage once begun, yes, but not inspire – yet the Old One does reap the benefit, and occasionally the person is gifted with extraordinary power as a result. This is perhaps the least reliable method of

dealing with the Old One, inasmuch as it can only happen by chance; but, should it occur, it is also the best means of gaining Mordiggian's favour. For Mordiggian does play favourites, and the ones it likes best are the ones who provide it with the most corpses.

Mordiggian in the Great War

In context, Mordiggian has several roles to play in a Great War chronicle.

First, Mordiggian acts as an instigator, agitating for greater bloodshed. Like Nyarlathotep, Mordiggian has an interest in dealing with Mankind but, unlike the Crawling Chaos, Mordiggian has a one-track mind. Anything that will inspire more death is of interest to the Old One, and that includes phenomena like the Angel of Mons, a ghostly manifestation inspired by an Arthur Machen short story that gained a life of its own, creating dozens of other 'battlefield angel' stories. Or the Trench of Bayonets at Verdun, where tales of heroism sprung from the wholesale slaughter of the 3rd company of the 137th Infantry Regiment, buried alive, such that only their bayonets protruded above the dirt-covered trench. These are phenomena that Mordiggian counts on to encourage men to kill men, or themselves, just as the Old One used alleged angelic manifestations during the plague to create the Flagellants hundreds of years earlier. It can create phenomena, even artefacts, to back up these alleged battlefield miracles. Corpses of German soldiers with arrow wounds in their heads, for instance, caused no doubt by long-dead bowmen from the Battle of Agincourt, are simple for the Old One to arrange; and Mordiggian will go much further than faked corpses to achieve a desired result.

Second, Mordiggian is the God to which death cultists on both sides will turn to bend battles in their favour. Agathe von Plon of Germany is one such, as are the Balfour sisters Agnes

and Sile, and there are many others who seek to ensure victory for their side by appeasing Death. Most of these are gifted amateurs who can do very little of substance, but there are some with greater knowledge who may be capable of terrible things.

Man's Inhumanity to Man

... as a necessary consequence, to save the freedom of the world, to save Liberty's own self, to save the honour of women and the innocence of children, everything that is noblest in Europe, everything that loves freedom and honour, puts principle above ease, and life itself beyond mere living, are banded in a great crusade – we cannot deny it – to kill Germans; to kill them not for the sake of killing, but to save the world; to kill the good as well as the bad, to kill the young men as well as the old, to kill those who have shown kindness to our wounded as well as the fiends who crucified the Canadian sergeant, who superintended the Armenian massacres, who sank the Lusitania, and who turned the machine guns on the civilians of Aerschott and Louvain – and to kill them lest the civilization of the world should itself be killed. Sermon delivered by Arthur Winnington-Ingram, Bishop of London.

None of what is said in this text should be taken to mean that Mordiggian is somehow behind the Great War, or caused any of its atrocities. Rather, the Old One benefits from them, and seeks to prolong them. It is Man's folly that he is so easily led to kill his fellow Men; no fault of cosmic entities from beyond the stars.

TRAIL OF CTHULHU

Dulce et Decorum Est



There will be some who try to make a contract with the Old One, as happens in the scenario *Not So Quiet*. In that instance the cult that sprang up around Nurse Borden was trying to save its members by appealing to Mordiggian's mercy, an appeal that was bound to fail. However there could be instances of Mordiggian cults on the battlefield that achieve a kind of success by making a pact with the Old One, so long as that pact involved great death and destruction somehow.

A U-Boat commander who, for instance, asked Mordiggian to protect his crew and sealed the deal by sinking an ocean liner, thus killing thousands, might get at least part of what he was after, inasmuch as his Boat would be

protected. Yet only part, for a U-Boat that has attracted the personal attention of the Old One is hardly likely to be a pleasant Boat to serve on. Nor is it likely to stay out of danger very long, since the Old One will demand more blood if its grim pact is to be kept current.

Finally there will be individuals, successful killers, who have gained Mordiggian's favour in some way. These people are not likely to fully appreciate the situation they are in; they may attribute their good fortune to a lucky charm, to fate, or the Gods of War. Yet Mordiggian favours them for the same reason the Old One favoured the berserks; they bring it bounty, kills by the score, and so long

as they continue doing so Mordiggian will back them to the hilt. However the instant they stop being useful, say because of a crisis of conscience or even just because they spent some time in hospital, Mordiggian's favour will be revoked. The Old One may take against a former darling, throwing obstacles in their way, driving them insane, or even killing them. Mordiggian has no time for past favourites; it is only interested in results.

Mordiggian Tomes

There are several books and other documents dealing with the Old One and its servants which may be of interest to Great War investigators.

Cultes des Ghouls (Bibliothèque Bleu)

The original text, as Mythos scholars know, was penned by Francois-Honore Balfour in 1703. However from about 1820 onwards, a series of chapbooks written in what has come to be known as the Bibliothèque Bleu style – cheap, mass-produced volumes – were very common. It is not known who first put the Bibliothèque Bleu edition together, but whoever it was had access both to an original copy of the *Cultes des Ghouls* and also several other occult grimoires, notably the *Dragon Rouge*, from which it borrows at least a third of its text. Skimming this work provides the reader **1 dedicated pool point for any Investigative ability involving ghouls**, or **1 dedicated pool point Occult**, player's choice as to which. Poring over it confers no Mythos benefit. While not as useful as the original, the Bibliothèque Bleu edition is far more common.

Gods of Carnage

Mass-produced French grimoire, originally published 1884, reprinted in several different languages, including German, from 1914 onwards. Often cheaply bound, and printed on substandard pulped paper, these grimoires tend to deteriorate quickly even if well cared for. The first editions were published during the Sino-French war 1884-5, and deal principally with the conflict around Tonkin and the Kep campaign, in which atrocities were committed by both the French and Chinese armed forces. The authorship is unknown, but whoever wrote *Gods of Carnage* clearly was a student of Comte d'Erlette and had read *Cultes des Ghouls*, although possibly the Bibliothèque Bleu and not the original. The grimoire instructs the reader on how to gain favour with the Gods of Carnage, through blood sacrifice of fallen enemies. The author says that the Gods can be persuaded either to protect

the supplicant, or help the supplicant kill more enemies. Skimming provides **1 dedicated pool point in Occult or History**. Poring over it confers **1 point Magic**. Some editions – but not all – include the spell *Contact Ghoul*.

Unpublished correspondence, Comte d'Erlette to George Gordon Balfour, also known as the Balfour Chronicles

These papers are held by St Andrews University, Scotland, as part of the bequest given it by the last Laird of Cumbernauld, Arthur George Balfour. They include not only the Comte's letters but also George Gordon Balfour's experimental records, alchemical and otherwise, conducted in the late 18th Century. The Laird of Cumbernauld was an amateur student of anatomy and paid resurrectionists well to supply him with corpses, which he then used to further his own knowledge of Death. George Gordon Balfour believed that his family was divinely appointed as Death's Chroniclers, whose task was recording the greater glory of Mordiggian. George Gordon Balfour compared his family's lot to that of the unknown authors of the Anglo-Saxon Chronicle, in that the Balfours – like the scribes of old – were writing for the greater glory of God and King, and could not shirk their mission. The Chronicle continues, written by several generations of the Balfour family, right up to 1914; Arthur George was the last Balfour to contribute. The Chronicles read like a list of slaughters, covering war after war, often with members of the Balfour family directly involved in the conflict. Skimming confers **1 dedicated point of Occult, History or Military Talk**, while poring grants the reader **+1 Mythos**, or **+2** if the reader has already encountered ghouls or significant Mordiggian manifestations. Though the St Andrews collection is the only copy of the Chronicles known to academics, there is at least one other; Agnes and Sile Balfour are keeping up

the family tradition, and there may be other, lesser branches of the Balfour family tree that have portions of this work. Several spells are included in the main text, including *Contact Ghoul*, *Contact Rat-Thing*, and a ritual to *Call/Dismiss Mordiggian*. Other incantations may be included, at the Keeper's discretion.

Defence of the Realm Consolidation Act November 1914, Section 5(1) to (4)

All belligerents in the Great War eventually drafted a version of this Order, and the game statistics given here can be assumed to cover alternate German, French, American, Turkish and other nationalities' official standing order. Different versions of this order exist at different times, but by 1918 all sides had a version of this standing order in place. In British military parlance this order is sometimes referred to as Auntie Dora's Red Ink, implying that the DORA instruction came from someone drunk on red ink (wine). Also known as the Old Crock's Order, as it is most frequently enforced by officers allegedly belonging to the Army Ordinance Corps (All Old Cocks). In summary, the order instructs belligerents who come into contact with what the order describes as practisers of Saturnalia, or eaters of the unburied dead. The order stipulates that all such are to be shot on sight, the bodies to be preserved and sent back to the rear for collection; hence the AOC link, as it is the Ordinance Corps that takes command of the remains. Skimming grants **1 dedicated pool point Occult or Evidence Collection**, to be used only on ghoul lore or investigating instances of ghoul activity. Poring over the order gives **1 point Occult, History or Evidence Collection**, at the discretion of the player. In a Pulp campaign, the remains are collected and studied by an Intelligence Agency using the Ordinance Corps connection as a cover; in a Purist campaign, the corpses

are destroyed and all record of them carefully expunged. This Purist practice may include demotion and transfer for the ones who killed the ghouls.

Trench Gossip

Technically this is not a written record, though versions of these stories do circulate in *The Wipers Times* and similar contemporary documents. Trench gossip also covers such things as sketchbooks, graffiti art drawn on the walls of buildings (as per Bruce Bairnsfather), poetry, and other ephemera that protagonists are likely to encounter, usually by accident, on the battlefield. While these stories are never very detailed and often contain misleading or factually incorrect information, there are times when the gossip has a grain of truth in it. Sometimes referred to in British slang as Christmas Tree Decoration; not to be confused with the term Christmas Tree Order, aka to parade in full kit, the tree being the soldier, or 'somebody to hang things [equipment] on.' In the Decoration sense, the slang refers to soldier's tall tales, not equipment. As these tales are so insubstantial, poring over them confers no in-game benefit, but skimming can grant the protagonist **1 temporary pool point Occult, Military Talk or Evidence Collection**, players' choice as to which.

Touched by the God

It is quite likely that a place, or thing, will become so tainted by Mordiggian that the effect lingers long after the Charnel God has departed. This is most likely to happen if the Old One manifests, or is Called, at a particular spot, but it can also happen at places where significant death and terror has occurred. Fort Douaumont, at Verdun – whose recapture was said, at the time, to cost 100,000 French lives – is one example of such a place.

Mordiggian's influence may easily encompass smaller areas. A single

aircraft, tank, or submarine, could be affected. Moreover since these machines can be broken up, their parts used as spares to repair other machines, Mordiggian's touch can spread from one craft to several others.

In game terms, Mordiggian's influence has the following effects:

First, all **Stability** checks, from whatever cause, are treated as though they had been triggered by Mythos influences. So being attacked by a human opponent, which normally would be at Difficulty 4, is now Difficulty 5, though the 2 point loss remains the same. Actually encountering a Mythos creature or situation within an area touched by Mordiggian does not further increase the Difficulty beyond 5.

Second, all **Damage** rolls are increased by 1. So where a Fist/Kick attack's damage is normally calculated at -2, it is now calculated at -1; knives, which are normally at -1, are now +0. Weapon Damage rolls do not increase beyond +1 – so a heavy firearm or sword does not go up to +2 – but explosive device damage does increase. So where a grenade or Mills bomb would normally do +3 damage at point blank range, it now does +4, and so on. The only exception to the damage increase is if the target itself has been touched by Mordiggian, say if the target is a tank which has attracted the Charnel God's favour. In that instance, explosive damage done to the tank does not increase by +1; it remains as standard.

Third, it is possible that Mordiggian's influence may inspire **supernatural manifestations** in the affected area. Corpses that whisper in the dead of night, rats with seeming human faces wandering the trenches, bayonets that weep human blood, moving balls of flame that shoot erratically across the battlefield, and many other phenomena may occur. These are treated as Mythos

inspired checks, so the Difficulty is 5, and the potential Stability loss is 3.

Finally, it is much easier to contact ghouls, rat-things, and other creatures subservient to Mordiggian, in an area defiled by the Charnel God. The Cost, whether in Magic or Stability, is always 1 less, and the response time is greatly shortened. So where a ghoul might normally appear before morning (main book, p 113), it now appears within the hour.

Areas or machines which have been touched by Mordiggian seldom remain affected for very long, unless steps are taken to prolong the taint. In peacetime, these steps may include regular prayer and ritual, effectively creating a Temple or Fane to the Charnel God. In wartime, it is much easier; a constant supply of death is sufficient. So a shell hole in No-Man's Land that has become tainted by Mordiggian's influence, luring men to their deaths as they sink into its muddy depths, is likely to remain affected so long as the area roundabout remains a battlefield. A machine – say, an airplane – will remain affected so long as it survives combat; if totally destroyed, the influence ends, though – at the Keeper's discretion – the spot where it remains end up could in turn become tainted by Mordiggian. Assuming no prayer and no battle, Mordiggian's influence ends within a month.

Death and the Cultist

As might be surmised, Mordiggian lacks an organized cult. However there have, throughout history, been brief periods when a group or organization, like the Flagellants or the Thuggee, form to cause destruction or otherwise glorify Mordiggian's name. There have also been times when lone cultists or disparate groups find themselves serving the Death God, whether wittingly or no. The examples given in this section are intended both to inspire the Keeper, and to provide antagonists for a campaign.

Call/Dismiss Mordiggian

This ritual must be carried out at a scene of destruction in which a large number of people were killed, or in the presence of a number of corpses. It is most often invoked on the battlefield but theoretically can be performed anywhere a sufficient number of people are buried or were slaughtered. Mordiggian considers a spot where twenty or more people died or are buried to be a Temple or Fane, for purposes of Inertia. If an idol to Mordiggian is constructed at the massacre site out of corpses and battlefield trophies – as occurs in *Not So Quiet* – then Inertia is reduced by an additional -1. Copies of *Gods of Carnage*, if dipped in the blood of a recently killed person, further reduce Inertia by -1. Consuming the raw flesh of a corpse is especially pleasing to Mordiggian, but is not an absolute necessity. Doing so causes a 7 point Stability test, and further reduces Inertia by -2. Unlike many rituals, this one does not require as much care and caution; it can be cast during combat.

Stability Test Difficulty: 5

Opposition: Reality's Inertia on a battlefield is 8, but will be as high as 24 in places where a battle has not been fought within the last month. Unlike many deities, Mordiggian is not unwilling to leave the material plane, and so its Inertia for the purposes of Dismissal is 10 on a battlefield, or 25 elsewhere. If not Dismissed, Mordiggian's habit is to lay waste to the surrounding area and then leave within 24 hours of being Called; for purposes of damage, consider Mordiggian's devastation to be equivalent to an artillery barrage covering 100 square yards

area, lasting the full 24 hours until Mordiggian departs. Though the damage is equivalent to an artillery barrage, it can manifest in different ways; it can as easily resemble poison gas, or similar devastating area attack.

Cost: Calling Mordiggian costs 5 Stability, or Magic. Dismissing Mordiggian drains the caster's energy, costing a total of 16 points from Scuffling, Weapons, Firearms or Athletics. This cost is reduced to 8 points if the caster committed cannibalism, or has killed at least 1 person in hand-to-hand combat on the battlefield during the ritual.

Time: It normally takes 12 rounds to Call, and 12 to Dismiss Mordiggian. On the battlefield this can be reduced to 3 rounds to Call and 3 to Dismiss, if the caster is engaged in combat at the time the ritual is cast.

Forms: Mordiggian is often encountered in the form of a ghastly corpse-like entity, or as a conglomeration of putrescent dead. However it may also be encountered in shapes suitable to the battlefield; dead friends, muck-filled shell holes, a gas cloud, liquid fire, an artillery barrage, or the Angels of Mons are equally valid forms of Mordiggian.

Notes: Mordiggian's interest in Man is limited. It lusts after death, but cannot be made to understand Man's more complex needs. Asking Mordiggian to save or keep humans safe is of very little benefit, and will only work if immediate blood sacrifice in quantity is offered. Asking Mordiggian to assist in some scheme that will further increase widespread

destruction is the best way to get the Old One's cooperation, but the exact nature of the benefit is up to the Keeper. Options can include increased **Weapons, Athletics or Scuffling** pools; an immediate, temporary increase of **+20 to one pool or spread among several** is well within Mordiggian's power, and if such boons are granted then Mordiggian's usual Cost is delayed until after the scene is over, to allow the supplicant time to use the points. Points granted cannot be used to pay Cost, and vanish at the end of the scene. Alternatives include increasing **Damage** by +5 for one blow only (player's choice as to which), or helping the supplicant ambush an enemy such that the accuracy of enemy attacks directed at the summoner are reduced by -4 for one scene only. Mordiggian will insist on sufficient payment for these boons, which means blood spilt. Going through with a massacre on this scale often comes with an additional **Stability Loss 7**, above and beyond any spent on the ritual. Oddly, asking Mordiggian to get directly involved in combat doesn't work the way a caster might hope. If Mordiggian is beseeched to kill someone's enemies, or destroy a strongpoint, the entity slaughters friend and foe alike, making no distinction between the caster and his allies, and the enemy.

Special: this is one of the few rituals that can be cast during combat; in fact, Mordiggian prefers it. Should the caster be actively engaged in hand-to-hand or **Weapons** combat, (but not **Firearms**, as it lacks the up-close-and-personal touch), Inertia is further reduced by -1.



Agnes and Sile Balfour
The Order of the White Feather

The Order was created in 1914 by Admiral Charles Fitzgerald, when he persuaded a group of women in Folkestone to hand out white feathers, the badge of shame, to men who had not yet enlisted. The symbolism caught on, and soon hundreds of women all over the Empire were handing out feathers to men they suspected were hanging back.

Though the Order isn't anything like an organized body, such an excuse is meat

and drink to the likes of Agnes and Sile, who see it as their duty to encourage as much killing as possible. They operate their own Order, using the original as a cover. Though they, like their German counterpart Agathe von Plon, support their nation's cause above all else, Agnes and Sile see this ultimately as a means to an end; that is, by working for victory on the battlefield, they also assist Mordiggian's cause. In so doing they have allied themselves with former suffragettes, famous people like the author Baroness Orczy of *Scarlet Pimpernel* fame, and army officers, to

create an environment where pacifism cannot thrive.

Handing out feathers is the least of it, though probably the most visible manifestation of the Balfour sisters' Order. Conscientious objectors are little short of traitors in Great War Britain, and the army is always very keen to get hold of them. "I was taken to the Tower of London and locked in a large dungeon where there were 20 or so prisoners," reported Fenner Brockway, later Baron Brockway, politician and prominent anti-nuclear campaigner. "Six were objectors. I was to be taken to Chester Castle and my wife travelled with me. The Cheshire Regiment did not have a good reputation for its treatment of objectors. The previous week the newspaper had carried reports of how George Beardsworth and Charles Dukes [both later to become important trade union leaders] had been forcibly taken to the drilling ground and kicked, punched, knocked down and thrown over railings until they lay exhausted, bruised and bleeding." Agnes and Sile do everything they can to make sure this sort of thing happens, and while much of their efforts use mundane means – reporting on conchies, speaking out in support of the army's harsh treatment of conchies, breaking up labour meetings and similar – they don't stop there.

They organize what they call prayer circles, where young women already loyal to the cause and handing out feathers are encouraged to gather in public places and pray for victory. The locations of these prayer meetings are deliberately chosen by the Balfours, experts in Megapolisomancy; the magical energy generated by these rituals is collected by them and used to power their death magic, which they turn on people who, they believe, are hindering the war effort, or not working hard enough to cause death. So a factory making munitions where the workers are agitating for better conditions is as

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likely to receive their attention as, say, a prominent advocate for peace who intends to make an important speech.

These two ferocious women are known to Parliamentarians and ordinary citizens alike as tireless campaigners for Britain's victory. Few know what they get up to in private; those few who do are among their favoured disciples, other women who believe that, come what may, God is on the side of the British Lion. Only Agnes and Sile know that the God they entreat isn't the Christian deity.

Immediate goal: to prolong the war effort, and crush all talk of pacifism or peace.

Long term goal: to find a replacement for their nephew, Arthur George Balfour. The tradition must carry on, and it is their hope that a suitable replacement, perhaps some distant relative, will be found. To that end they have opened up their Wimbledon home, not far from the Common, to convalescent officers from all over the Empire, as a kind of hospital-cum-recruitment centre. They would prefer that their recruit be a member of the family, but they're not that choosy. What's more important is that the candidate is suitable, and if that's because they broke him to their will or has natural aptitude is neither here nor there. However he does need to be capable of fathering children. A suitable candidate, once chosen, will be adopted by the sisters and become their heir.

Agnes Balfour

Abilities: Athletics 3, Conceal 8, Filch 10, Fleeing 8, Health 8, Magic 10, Megapolisamancy 4, Sense Trouble 8
Hit Threshold: 3

Alertness: +1

Stealth: 0

Armour: none.

Weapon: poisons.

Magic: Dominate, Create Hypertime Gate, Create Binding Sigil, Contact Ghoul, Call/Dismiss Mordiggian, Summon/Bind Dimensional Shambler

Notes: Agnes is the elder of the two sisters, and at fifty three is still a fairly vigorous woman, but complains of arthritis and a weak heart. She constantly devours pills of various kinds, to aid digestion, protect her from her 'attacks', and otherwise keep her healthy. It's a good excuse for carrying around bottles and powders, which she can slip into drinks and food at a moment's notice. Agnes is particularly keen on hallucinogenics, especially deleriants like atropine whose symptoms can be remembered by "hot as a hare, blind as a bat, dry as a bone, red as a beet, and mad as a hatter"; that is, dry skin, blurry vision, decreased sweating, and delusions. Overdose quantities can cause death.

Sile Balfour

Abilities: Athletics 7, Fleeing 8, First Aid 6, Firearms 10, Health 10, Magic 7, Megapolisamancy 1, Riding 10, Scuffling 12, Weapons 8

Hit Threshold: 4

Alertness: 0

Stealth: +1

Armour: none.

Weapon: Fist, Kick (-2), Knife (-1), Light Firearm (+0), Sword Stick (+0)

Magic: Dominate, Contact Ghoul, Contact Rat-Thing, Call/Dismiss Mordiggian, Shrivelling

Notes: Because Sile, the younger Balfour sister, tends to follow meekly in her sister's footsteps, voicing few opinions, people tend to assume that she hasn't much will of her own. This very definitely is not the case; in her native Lanarkshire she's well known as a sportswoman, shooting and hunting with the best of them, and she's also a tireless pillar of the Conservative party. She doesn't like London very much, and her discontent manifests as sullen disinclination to talk. Unless, of course, she has a white feather in her hand and a victim in her sights, at which point her stentorian bellow can be heard for hundreds of yards. She has a sword-stick hidden in her umbrella, and is one of

the fighting suffragettes, used to hand-to-hand combat.

Typical Acolyte

Abilities: Athletics 4, Conceal 4, Disguise 4, Fleeing 5, Health 8, Sanity 6, Stability 8

Hit Threshold: 3

Alertness: 0

Stealth: 0

Weapon: Fist, Kick (-2), Light Firearm (0)

Notes: The vast majority of these women are well brought-up young ladies with a burning passion to 'do their bit' for their country, by demanding that other people go off and fight. They have no knowledge of the true purpose of Agnes and Sile's Order, and are used mainly as eyes, ears, and sources of magical power. More adept members have Firearms 5, Scuffling 5 and Stealth +1 in addition to their other skills, and are used as enforcers and spies. Though the more adept may have seen Agnes and Sile do something a little shady, none of them know about the kind of death magic the Balfour sisters practice.

Mata Malam

When the Dutch spy Margaretha Geertruida Zelle — aka Mata Hari, Indonesian for Eye of the Day — was executed in October 1917, few mourned her. Many of her former paramours were secretly relieved to see her gone, but there was at least one who wept for her unreservedly, and that one determined to get her back, by any means necessary.

Doctor-turned-cultist Victor Berthelot's descent into madness began — though he could not have realized it at the time — when he went to see a show at the Olympia, in 1905. He was just a student then, but he was smitten by the danseuse's charms, and — along with many other would-be suitors — bombarded her each night with flowers and presents. At least, such presents as he could afford, and when his family discovered how he was spending his allowance, they threatened to cut him off. Chastened, he returned to

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his studies, while his beloved – who had no idea Berthelot even existed – went on to fame, fortune, and life as a courtesan to wealthy men.

Yet Doctor Berthelot, for Doctor he did become in 1907, never forgot about her. His obsession led him to many another bohemian Parisian nightspot, looking not so much for her, but for her imitators; and there were many of those. Some of them were even so foolish as to fall for him, handsome as he was, and moderately well off from his practice; but he only truly loved the original.

By this point he had begun studying again, more obscure texts this time, looking for a way to at least recreate his beloved's appearance, if not the woman herself. He found the *Cultes des Ghoules* in 1912, lured to it by rumours that there was an enchantment that could change a person's outward form into another's. Though the enchantment did exist, it wasn't what he was looking for, and at the time he put the grimoire aside.

Then, in 1917, disaster. Zelle – no longer the paramour of wealthy, influential men – was arrested, and accused of spying for the Germans. Doctor Berthelot spent every day of the trial in a waking nightmare, which culminated in the worst day of his life, her execution on October 19th.

Using his position, and substantial bribes, he was able to secure the body of Mata Hari, substituting another to be autopsied for medical study. Nobody knows where he got the substitute, but a dancer and Mata Hari imitator, Helene Dabney, went missing at about the same time, and her friends have never been able to find out what happened to her.

Doctor Berthelot turned to *Cultes des Ghoules* again, this time with a different object in mind. He wanted to resurrect the dead, and prayed to the only God he now acknowledged to help him in his endeavour.

Mordiggian does not make bargains of this kind, but Doctor Berthelot was able to create something from his beloved's corpse, a thing that he now calls Mata Malam, the Eye of Night.

Immediate goal: Keep his beloved safe from all harm.

Long term goal: Things cannot continue as they are. His goddess needs a home worthy of her and, while Doctor Berthelot is moderately wealthy, it's nothing compared to the luxury she once enjoyed. Money, and lots of it, is what's needed; but how to get it?

Doctor Berthelot

Abilities: Athletics 5, Driving 5, Fleeing 8, Firearms 5, First Aid 10, Health 8, Riding 6, Scuffling 8, Shadowing 5,

Hit Threshold: 3

Alertness: +0

Stealth: +1

Weapon: Fist, Kick (-2), Light Firearm (+0)

Magic: 6

Spells: Contact Ghoul

Tomes: *Cultes des Ghoules*, skimming: 1 dedicated pool point concerning ghouls or ghoul lore. Poring: +1 Mythos.

Notes: Doctor Berthelot is a prosperous man in his early thirties, though recent events have seen him go slightly to seed. He is active and resolute, the type of person who sees obstacles as something to be overcome. Though the Resurrection spell would be extremely useful to him, he has yet to master it; that hasn't stopped him from trying. Thanks to his bohemian connections he knows a lot of dubious people – pimps, drug pushers, thieves – some of whom he can rely on to help him in a crisis. If he were to lose his respectable practice and therefore his income, the criminal community would welcome him with open arms.

Mata Malam

Abilities: Athletics 10, Health 7, Scuffling 16, Weapons 2

Hit Threshold: 5 (abnormally fast and sinuous)

Alertness: +1

Stealth: +1

Weapon: Claw +1

Armour: damage from physical weapons refreshes the next round.

Magic: 7

Stability Loss: +1

Physical Appearance: A female corpse, its head missing – though at times it uses a replacement – often dressed in Mata Hari's stage costume. Mata Hari sometimes performed in Indonesian dress, but in her striptease act she appeared in a jewelled bra with ornaments on her head and arms.

Weaknesses: When the head of Mata Hari was removed and embalmed, it became – thanks to Doctor Berthelot – the receptacle of this creature's physical essence. If that head is destroyed, say with acid or by fire, Mata Malam will cease to be. Currently the head is at the Museum of Anatomy in Paris, and Doctor Berthelot has not realized its importance. If ever he does, he will do his utmost to get it back. If the head is reunited with the body, then Mata Malam can only be destroyed by removing the head again and destroying it. The substitute heads Mata Malam uses are not supernaturally joined to her body, but stitched, neck to trunk, and consequently are easier to remove than might otherwise be the case.

Needs: Mata Malam must bathe in the blood of a young woman at least once a week, to maintain its appearance. Each day it goes without, the corpse begins to show signs of rot. Though this will not destroy the creature, if it is denied its blood bath it will eventually become immobile and helpless.

Incredible Strength: Mata Malam can, by spending 2 Athletics point per feat, lift

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up to 500 lbs, tear doors off of hinges, move up to 2 range increments in a single round, or leap up to 30 ft vertically.

Mesmerism: Mata Malam can, through its dance, bewilder and mesmerize men. This ability does not work on women, and does not allow Hypnosis of any kind, but it does render the target immobile and effectively helpless. This succeeds if Mata Malam can win a contest of its Magic vs the target's Stability, and the immobility will last for at least 1 round after Mata Malam stops dancing.

Notes: Mata Malam is a vampiric entity, with some self-will, but much of its intelligence and personality resides in its head, which is currently in a jar at the Museum of Anatomy. Until head

and body are reunited, Mata Malam will only ever be a shadow of its former self. To replace the head, Mata Malam often uses those belonging to its victims - Helene Dabney was the first of many - but, unlike her body, Mata Malam cannot keep her replacement heads fresh with blood baths. After a time they have to be replaced, but before that happens Mata Malam can use the memories, and voice, of her current head. This sometimes leads to Mata Malam taking on aspects of the head's personality, and more than once Mata Malam has tracked down her current head's former lovers, enemies, and family members, in a misguided attempt to 'reunite' with her head's dead past. This has never ended well but, so far, Doctor Berthelot has been able to cover

for Mata Malam's bloody misdeeds. Doctor Berthelot is madly in love with Mata Malam and will do anything for her, and indeed, with her; Mata Hari's body, dead, is as promiscuous as Zelle was when she was alive. It may seem at first glance that Doctor Berthelot has succeeded beyond his wildest expectations, but there is a catch: he's only managed to get as close as he has to Mata Malam because, as long as it lacks a head, it lacks true will. It occasionally develops a kind of personality when it takes another head, but this is a fleeting, ephemeral effect that vanishes when the head deteriorates. Should it ever managed to reunite with the original Zelle head, all bets are off, and Doctor Berthelot is likely to become its next victim.



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Campaign Settings

A Great War game can be set pretty much anywhere, and this section is to help Keepers pick potential candidates for a campaign.

The Home Front

Elsie Mary Davey, aged 17, who has been missing from her home at Fleet Road, Hampstead, since January 10, has been found engaged on munition work in a factory in Woolwich. In trying to obtain assistance from the Marylebone magistrate on Monday, the mother – a widow – said the girl was ‘mad on munitions.’
The Pioneer and Labour Journal, Woolwich, Feb 4 1916

No longer are we told that ‘the hand that rocks the cradle rules the world.’ Today it is the hand that drills the shell that determines the destiny of the world; and those that do not hesitate to refuse the rights of citizenship to the mothers of men are ready and anxious to concede these rights to the makers of machine guns. Mary MacArthur, Trade Union leader, 1918

This is an age when women cannot vote, and – unless of the servant class – are discouraged from working. Even owning property can be problematic, as the landed gentry is always keen to ensure that the right people – often, but not always, the male heir – retain control of the family assets. The inevitable result is a semi-Victorian

world where women in the abstract are revered, while in practice women are kept in a very specific place in society. They cannot find a place of their own in the world; instead, men grant them their place.

Come the war, things change dramatically, particularly in Europe. There aren’t enough workers to keep the industrial state functional, and there are new munitions factories being built every day. Never mind other roles, like working on the farm or serving with the police, which needed people to fill them. It would have been untenable, had there not been an active campaign to get women into the workplace. Not that they needed encouragement.

Doppelganger: Servant of Mordiggian

Abilities: Athletics 7, Disguise 20, Fleeing 10, Health 6, Scuffling 9

Hit Threshold: 3

Alertness: +1

Stealth: +1 (only when in natural form)

Weapon: +0 (claw)

Armour: 2 (firearms, projectiles and piercing weapons, due to its rubbery flesh).

Magic: 6-9

Spells: Various, but most know *Contact Ghoul*, and all know *Call/Dismiss Mordiggian*.

Stability: +0

Notes: The doppelganger, known by some as a forerunner, is popularly supposed to be a warning of death or great disaster. If you see yourself, the legend has it, you are sure to die, and the clothes the doppelganger wears are the same ones you’ll be buried in. Mordiggian’s breed of doppelganger is a kind of hybrid, human-like creature with ghoulish traits; though true ghouls treat doppelgangers as inferiors, at best, or kill them out of hand at worst. Doppelgangers, for their part, tend to fawn on ghouls and treat them as superior beings, if not angels. Doppelgangers have great powers of Disguise, and can make themselves appear like anyone they have met, though it takes considerable effort and observation to mimic someone closely enough to have voice, speech patterns and mannerisms down pat. Even then, there is usually a tell-tale sign that something is amiss, often a physical defect – a club foot, a hairy palm – but sometimes something more intangible, like a misshapen shadow. These creatures evangelize for Mordiggian, creating and spreading cults of the Old One, and they take advantage of opportunities like the Great War to further Mordiggian’s cause. They are natural politicians, and always engage in the politics of the moment, the better to push their own cause. Their population ebbs and swells periodically; the witch cult burnings of previous centuries saw their numbers dip to near-extinction. The Great War gives them a chance to swell their numbers again, and more than a few war babies have inhuman fathers to thank for their birth. In its natural form, a doppelganger is thin, with twisted legs, and walks awkwardly, but is remarkably fast and nimble for all that. It can be mistaken for a burn victim, as its face is alternately twisted and shiny, with eyes like two coals sunk deep in its swollen cheeks.

Even those who had given no thought to suffrage wanted to back up their brothers, husbands and fathers on the front. Money was a bonus, a very welcome one that suddenly bumped women into a new economic class. In addition votes for women – a limited form of which is granted in 1917 – becomes a real possibility, made so by the political capital built up over years of war work.

This does not come without confrontation. Women's sexual role becomes very controversial, in this new, fast-paced world. One English MP, Noel Pemberton Billing of East Herts, claimed that there were traitors in high places, inflamed by the "cult of the clitoris", betraying state secrets while in a state of lesbian ecstasy. Meanwhile, in a world without reliable contraception, women are suddenly engaging in marriage and love affairs at a very rapid pace. "War baby" is the phrase of the moment. "We're all here today mate," says poet Catherine Reilly, "Tomorrow – perhaps dead." Why waste time, in a world where everything can be upended in an instant?

In this kind of setting, Mordiggian is fomenting corruption that will prolong the war, while at the same time make it easier for its cults to thrive in the future. Factory explosions that take dozens of lives are one thing; collective insanity that encourages thousands of people to think of nothing but death, all the time, and care nothing for the future, are very much another. That's the kind of world cults flourish in, and if Mordiggian can persuade a generation of women to fall in love with bombs and bomb making, that's a significant head start to achieving that kind of environment. Agnes and Sile Balfour are the two most prominent leaders, in Britain, of that kind of cult, but there are plenty of others. When a new God can promise you a means of striking back at the enemy, of making sure your bombs, grenades and shells have extra

lethality, people listen. In this kind of home front war, there are enemies on both sides of the suffrage debate devoted to Mordiggian, from men like Billing seeing enemies behind every women's movement, to women like Agnes and Sile determined to send as many men to their deaths as possible. At the same time, the protagonists need to be careful; just because a person is a political enemy, doesn't mean that he or she has sold out to unearthly deities. From the Keeper's perspective, Mordiggian is playing the long game. As the war grinds on, the Charnel God's chances of spawning a cult – or cults – that can envelop the world in blood increase exponentially. Meanwhile his servants are undermining human society from within, building for the day when Mordiggian's kind of world-destroying war can become reality.

Paris: The City of Tears

... every hostess likes to have a good stooge. One of my favourite stooges at that time was Tectonius, the musician, who was also a grand causeur and a never-failing wit ...

The great tapestried room was lighted by wax candles. A silence fell as Tectonius came forward. – Boom! Boom! – When the wind was in the east we could hear in the distance the guns of Compiègne. – Tectonius sat down before the piano. He sat so long that I wanted to shriek at him. And all the while – boom! Boom! – the distant rumble of the guns. At last, slowly his hands lifted and poised over the keyboard. Then, crash! And they began beating out Chopin's Funeral March! I could cheerfully have murdered the idiot. Belle Livingstone, American living in Paris.

From 1914 onwards, Paris is right on the front lines of the War. At times, the fighting is less than 80 km (50 miles) away from the city. Munitions are being manufactured in urban workshops and factories, right next to apartment buildings full of people. Accidents, and explosions, are commonplace;

the worst was in October 1915, when 48 people were killed, and another 100 wounded, in a grenade factory explosion. The ordinary citizens of the city, many of whom are now unemployed as a result of the War, have to rely on soup kitchens to keep body and soul together. There isn't enough food for anyone – Livingstone talks of seeing skeletal horses working on the streets, too weak for front line duty, too skinny to be turned into stew – and the use of lighting is restricted, for fear of bombardment. And that fear is well deserved; the first zeppelin attack occurs in August 1914, killing one old woman, and thereafter bombing is sporadic for the rest of the war. There isn't enough coal to keep Paris warm, and the winters are getting ever icier. Paris is a city of tears.

Yet at the same time it is a city of frenetic activity. Women are suddenly moving into the workplace, replacing the men who were sent to the front. Thousands of new faces are arriving every week, soldiers, journalists and thrill-seekers. Livingstone talks of the craze for khaki – "lieutenant-colonels grew like gourds in the night, with the Army List none the wiser" – and when the Highlanders arrived, clad in kilts, the desire among young women to get a souvenir was so strong that they pursued the hapless Scots, scissors in hand, eager to cut off a bit of kilt for themselves. Entertainment is the only thing not rationed, so music halls, theatres and, of course, the Moulin Rouge all put on the very best show that they can, entertaining both soldiers and the people of Paris.

In a Great War Paris campaign, the protagonists are living in Paris during the War. That could mean they are natives of the city, or one of the many migrants who, like Livingstone herself, settled there either because they wanted to, or because the War drew them there. Journalists, thrill-seekers and celebrities of all kinds, hob-nobbing

TRAIL OF CTHULHU

Dulce et Decorum Est

with generals, politicians and media moguls, all of whom have come to see the great Paris show. Yet every day one or two familiar faces go missing; the War must have its pound of flesh and, so close it always can be heard in the background, the drumming of the guns.

Mordiggian in this setting is a figure of despair; Death, as the cold comfort offered to the weak and feeble. People whisper that they have seen men and women who could not, positively could not, be where they were seen, for they died a week, a month, even a year ago. Suicides are becoming commonplace, and few mourn the unfortunate souls

who decide to end it all with a bullet, or a length rope; a trend that will continue for some years after the War ends. Meanwhile shadowy figures wander the Catacombs at night; the ghouls of Paris are active again, hauling their treasures from the Front – and they have not far to walk – back to their nests under the great city.

One of the after-effects of the War is the birth of Surrealism, created in part by the antics of Dadaists – artists and poets who prize nonsense and irrationality – many of whom begin their activities during the War. They are anti-war and anti-bourgeois, and delight in parody.

The Parisian entertainment boom is a golden opportunity for the Dadaists; Jean Cocteau's *Parade*, for example, a deconstruction of the very nature of ballet, is first performed in May 1917 at the Théâtre du Châtelet, boasting sets by Picasso and a musical score written in part by Cocteau himself. It inspires, among other things, a classical music riot. By the 1930s, the Surrealist artists have begun investigating the Dreamlands and negotiating with Paris' ghoulish community, as unveiled in *Dreamhounds of Paris*. Perhaps your Investigators, should they survive the trenches and the Mythos, will aid -- or thwart -- such exploration.

Suicide: Avatar of Mordiggian

Abilities: Athletics 9, Disguise 20, Health 8, Scuffling 12

Hit Threshold: 4 (5 in a Temple or Fane to Mordiggian, or in a spot where someone committed suicide within the last 24 hours)

Alertness: +2 (timeless eyes seem to see everything)

Stealth: +0

Weapon: Cold touch of death (+0, plus special)

Magic: 4-10

Special: Can, on touching or hitting an opponent, spend 2 MP to force the target to relive the worst moment he or she has ever experienced. In game terms, this means the target has to make a Stability check equivalent to the worst loss that target has ever suffered in-game. The minimum loss is 3, but can be greater if the target has known a greater loss. This attack can only be inflicted on a particular target once per scene; multiple hits in a single scene still cause damage, but do not inflict a Stability loss.

Armour: None, but all weapons do half damage. Firearms do only 1 point of damage even if fired point-blank; shotguns do 2 points.

Stability: +0, or +1 if the original was known in life.

Vulnerability: It is particularly vulnerable to fire, and suffers an extra +1 damage from fire-based attacks.

Notes: The Suicide is a creation of pain and loss. It takes the form of people who have recently committed suicide, and mimics the form they appeared in shortly before death. So an industrialist who slit his throat while shaving might appear, not in his morning coat, but in morning attire, though the wound would not be visible. It can mimic more than one form, so long as there has been more than one suicide in its hunting grounds within the past week. After a week has gone by its grip on a particular form is weakened, and its impersonation will degrade. It is a nocturnal creature, and cannot move about during the day. When resting, it typically prefers to stay in the same place as a recently dead suicide, which can mean the same coffin, tomb, or – if the body has not yet been discovered – the place in which it lies. The Suicide exists to create further pain and loss, by driving others to kill themselves. That is the purpose of its touch of death; through spreading despair, (the Stability loss), it pushes others to commit suicide. In its true form, the Suicide is a pale, spindly thing, and lacks a face of any kind.

TRAIL OF CTHULHU

Dulce et Decorum Est



15th New York Volunteer Infantry Regiment: A Season in Hell

With a side spring, the active little soldier from Albany came down like a wildcat upon the shoulders of the German ... As Johnson sprang, he unsheathed his bolo knife, and as his knees landed upon the shoulders of that ill-fated Boche, the blade of the knife was buried to the hilt through the crown of the German's head. Major Arthur Little

The 15th New York, aka the Harlem Hellfighters or Black Rattlers, was the first African-American infantry regiment to serve with the American Expeditionary Force in the War. The Regiment, mustered into service in 1917, didn't see France until December

of that year. They were initially relegated to labour duties, and it wasn't until the Hellfighters were assigned to the French 16th Division in May 1918 that the troops saw significant combat.

From that point on, the Hellfighters were in the thick of it. "I have read in the statistics of our Regiment," wrote Little, "that we were under fire 191 days; that we lost in battle, killed in wounded, about 1,500 men; that we lost in battle during the offensive of the Meuse-Argonne, September 25th, 1918, to October 6th, 1918, about 1,100 men; that we never lost a prisoner; that we never lost a foot of ground in defensive operations; that in offensive operations we took every objective but one, and in that one the fault lay

with a failure of artillery support." The Hellfighters served in the Second Battle of the Marne, as well as the Meuse-Argonne campaign, and were among the first soldiers to reach the Rhine. For their services, the French awarded the Regiment the honor of the *Croix de Guerre*, pinned to their colours.

Though many Hellfighters won military distinction, pride of place goes to Pvt. Henry Lincoln Johnson who, when his position was raided by a German night patrol at least 24 strong, killed four in close combat and drove the rest off. Wounded almost to death, Pvt. Johnson eventually recovered, though the bones of one of his feet were all but removed, and he had a silver tube in place of his shin bone, among other lasting injuries. France

gave Pvt. Johnson the *Croix de Guerre*; it wasn't until 1996, under President Clinton, that the U.S. saw fit to award Pvt Johnson a decoration, the Purple Heart.

A Hellfighters campaign would concentrate on the guts-and-blood trench warfare that the Western Front was known for. In that setting, Mordiggian inspires pride, and courage, which leads ultimately to bloodshed, in quantity. The players would be soldiers in the Regiment, doing their best to stay alive as well as win distinction for their regiment. By now death cults are springing up like weeds, as presaged in *Not So Quiet*; hardened soldiers on both sides have despaired, and turned to Mordiggian in the hopes of ending their suffering. Meanwhile Rat-Things have developed their own colonies, out in the Trenches, and it's said that there are dug-outs and bunkers abandoned by man, in which the rats are now kings, plotting to extend their empire. And things bigger than rats, men say; much bigger, that feast on human flesh.

Mordiggian sends portents and omens thick and fast, hoping to encourage the Hellfighters both to greater bloodshed and to glorify Death. Battered copies of *The God of Carnage* are passed from hand to hand, and with each reading, Mordiggian gains greater hold over his new followers. This would be a campaign facing down the threat from outside – the Germans – while at the same time battling corruption from within. For everyone wants a medal, and some are less scrupulous than others how they get it. When Mordiggian offers power and victory, for only a little sacrifice, who shall resist temptation?

In this campaign, the Hellfighters are new faces, fresh meat thrown into the cauldron. Whether or not they survive with their souls intact is up to them; but there are forces at every turn, seeking to corrupt the Hellfighters into Mordiggian's service.

Sinai and Palestine: Shadows In The Desert

There followed a terrific roar and the line vanished from sight behind a spouting column of black dust a hundred feet high and wide. Out of the darkness came shattering crashes and long, loud metallic clanging of ripped steel, with many lumps of iron and plate; while one entire wheel of a locomotive whirled up suddenly black out of the cloud against the sky, and sailed musically over our heads to fall slowly and heavily into the desert behind. T.E. Lawrence

Islam was, from the outbreak of the War, one of the least publicly talked about but most significant concerns of the British government. If troops were

to be diverted to Flanders, including colonial regiments, the very last thing the British could afford was to have the one acknowledged spiritual ruler of Islam favour the Central Powers. Quite apart from their own forces at the Front, the British also had to worry about the situation in the Empire generally. The Empire was home to over 100 million Muslims, approximately one third of the total Muslim global population. If those 100 million souls chose to follow a spiritual – and political – leader who owed his position and authority to the Turks, Britain could be utterly at the mercy of its own vast dominion. Yet that seemed to be a real possibility, and it had been developing for many years before the outbreak of war.

Death Cultist

Abilities: Athletics 9, Firearms 9, Health 8, Scuffling 12

Hit Threshold: 4

Alertness: +0

Stealth: +1

Weapon: Handgun (+0), Rifle (+1), Rifle-mounted bayonet (+0)

Magic: 3-6

Rituals: *Contact Ghoul*, *Contact Rat-Thing*, plus others at the Keeper's discretion

Armour: battle jacket (reduces bullet or club damage by 2 points)

Item: favoured cultists may have charms granted them by the Rats, which further reduces bullet or club damage by 1 point. Many also have a copy of *God of Carnage*, or the bibliotheque bleu version of *Cultes des Ghouls*

Stability: +0

Notes: These cultists can be found in all armed forces at the Front. Some even hold rank, though few greater than sergeant. These men have served too long in the trenches, and have come to welcome Death as an invincible partner in the War. So long as they curry favour with the Grim Reaper, these cultists believe, they'll never die on the battlefield. These men often seek out like-minded soldiers and corrupt them with promises of Mordiggian's power. They also consult with the rats, at dead of night, learning new death rituals from them, and plotting further cruelties. A band of men like this have taken to living out in No-Man's Land on their own, owing no allegiance to either side. It's said that this group plan some terrible atrocity, which they're desperate to ensure takes place before the War ends. Some even seek to become Rat-Things, thinking that this will allow them to live forever, free from the threat of Death's embrace.

It was the Caliphate of Mecca that was the problem. The British had believed that the sultan of Mecca occupied a purely spiritual role; it came as quite a shock to the government of the day when, during the Greek and Ottoman conflict of 1897, even Muslims in the North-West frontier of Pakistan - far, far away from the front line of the conflict - backed their fellow Muslims against the Greeks. *"The Caliph holds the sacred places and the noble relics,"* the British authorities in Cairo were warned by anonymous note, *"Though the Caliph were hapless as Bayazid, cruel as Murad or mad as Ibrahim, he is the shadow of God, and every Moslem must leap up at his call as the willing servant to his master's work."*

Moreover the Turks had been buttering up the sultan for some time. Together with the German Emperor, who supplied technical expertise and equipment, the Ottomans had encouraged the construction of the Hijaz Railway, intended to connect Istanbul with Mecca and provide a safe, convenient pilgrimage route for hundreds of thousands of devotees each year. Muslims all over the world, including those living in British colonies, donated generously to make this happen. Despite conditions on the ground that were little short of desolate, the Hijaz Railway was very near its completion when War broke out.

From the Keeper's perspective, if there was ever an excuse for spies, intrigue, assassinations and guerrilla warfare, this is that setting. The British have backed a wily old campaigner, Husein ibn Ali, Sharif of Mecca and would-be King of the Hijaz. Except that the British don't back him to the hilt; they have other concerns, most notably the division of the colonial world in what they hope will be the post-war carve-up, and the last thing they want to do is promise a hot-headed old schemer the moon and the stars. Nor, for that matter, are the British that keen on pouring

as much gold into Husein's coffers as Husein seems to think he'll need. Meanwhile Husein's sons are prowling restlessly, looking for a fight and not much caring where they find it. The British government, far off from the scene of calamity, wants to pull as many troops back to France as possible, which means it can't afford to commit British regulars to the fight. Yet the only other source of fighting men is to be found among the many bands of not-quite-bandits wandering in the desert, and they need to be bribed heavily before they'll commit to anything. This is a fact which the Ottomans and Germans

aren't blind to, and their agents are just as active as the British in their efforts to secure at least temporary loyalty from their neighbours. Then, of course, there are the French, nominal allies in the conflict against the Central Powers, but just as keen as the British to ensure that, come what may, post-war Arabia favours their own interests.

It's the kind of conflict that can draw in almost anyone. Archaeologists and military men scheme and make deals with bandits and mercenaries, while on the other side of the coin the devout and pious plot with politicians, each seeking

Hyenas

Abilities: Athletics 14, Health 8, Scuffling 14

Hit Threshold: 4

Magic: 4-6

Alertness Modifier: +3

Stealth Modifier: +2 (night only)

Weapon: +0 (bite)

Armour: -1 vs any (fur)

Stability Loss: +0

Notes: Striped Hyenas are nocturnal creatures that make their homes in burrows and caves. These Mordiggian-touched creatures are created as a result of several generations of breeding within forgotten temples, buried under the sand, that were once dedicated to the Charnel God. They often can be found as companions to Ghouls and cultists. While they have no magical ability of their own, they can teach others how to perform rituals; Contact Ghoul is often the first ritual they teach human cultists. They can educate cultists in the ways of Magic, granting them a Magic score equal to one half that of the hyena. They are sensitive to magical places, and are attracted to them. One explorer claims to have found a pack of these creatures jealously protecting an ancient, hidden grimoire, as though it were a holy text and they its devoted worshippers. Whether this means that they can read, and therefore learn, is unknown.

The normal hyena is a scavenger, and this creature is no exception; it will make any carrion its food. It has a healthy suspicion of man, and is not often found near large settlements except in times of great disease, and death. However, and particularly during plagues, these creatures have sometimes been spotted living on the outskirts of cities, when there is the prospect of a slaughter. They do not often attack humans, but that same scholar who tells the story of the grimoire also claims that, of all the creatures he had met in his travels, these were the first to keep what looked very like trophies from their human kills.

power on their own terms. The prize is Mecca, and with it, the Muslim world. The stakes cannot possibly be higher, nor the tactics any more barbarous. Modern technology, including aircraft and armoured cars, fight side by side with mounted warriors straight out of something written by Sir Richard Burton. One day, one bribe, one encounter could be all that stands between your side and victory, but that day seems very far off, and in the meantime you have somehow to hold together a rag-tag force shot through with murderous tribal rivalries.

This kind of campaign contrasts the ancient world, with its traditions and tribal customs, against the modern war machine, and modern man comes up short. There will be ancient Fanes hidden deep in the wastes, forgotten by almost everyone, but remembered by Mordiggian. The Arabic world gave humanity the word, ghoul; there will be plenty of the foul creatures, hiding both in the cities' back alleys, and out in the desert. This landscape has been a battlefield for untold centuries;

the protagonists are just the fresh meat, thrown into a conflict that has far too many hot zones. Your ally today may be your enemy tomorrow; but is he your ally, really, or has he been replaced by something else? Are there ancient blood drinkers hiding in the Necropoli of Egypt? What long-forgotten artefacts are hidden somewhere deep beneath Damascus?

Moreover – and particularly for those Keepers who enjoy mixing a touch of Night's Black Agents with their ancient mysteries – the *Shadows* setting is perfect for intrigue and spycraft. Agents may be expected to mount a camel and head off into the never-knows-where at a moment's notice, or infiltrate an enemy-held city, or persuade a recalcitrant not-quite-ally that now's the time to strike a blow for Arab nationalism. Nationalism itself is a powder keg; the British don't mind stirring up trouble, but are deeply conscious that their own position will be threatened if the nationalists take hold. Nobody really knows who will rule the Arabic

world, after the war, but there are plenty of volunteers and would-be Caliphs waiting in the wings.

Mordiggian, in this kind of setting, is the ancient enemy. Always to be feared, Mordiggian's power has ebbed and flowed in this region; once, temples dedicated to him would have run red with blood, and even now there are cults of assassins, or so it is said, who labour mightily in their master's cause. It is rumoured that there are creatures buried deep in the desert that claim kinship with the Old One, and that there are hidden doorways in long-buried Fanes that lead to Mordiggian's Dreamworlds domain. The hyena, men claim, is especially to be feared, for its link both to the ghouls and to Mordiggian itself. Biologists would scoff at any suggestion that these creatures have supernatural traits, but some – especially those who have been on expeditions deep in the desert – report that hyenas who choose the old holy places for their burrows come away oddly changed.





TRAIL OF CTHULHU



A scenario set in 1914 New York, aboard the premier German vessel of the Hamburg-American Line

John Rathom and the Providence Journal

The protagonists are on board as journalists, undercover agents employed by the *Providence Journal*, sent here to track down Hearst and find out what he's doing. Is he somehow involved with a German spy ring?

John Revelstoke Rathom, editor and general manager of the *Providence Journal*, is a liar and a fraud. However at this point in time, very few people know that; most accept without question that he is a Harrow old boy, a close personal friend of General Kitchener, and reported on the Sudan War. Rathom became what he is now thanks to boundless energy and bluff; by the time of his death in 1923, he will be a national hero, for his tireless efforts against German "spies".

His continual scoops concerning plots fomented by Teutonic spy rings, all of which his heroic counterspies somehow foil, are the daily delight of the press. Often his account is reprinted verbatim on every front page in the country. The people believe him without question; the government does not, because it knows that most of Rathom's information is bunk, or propaganda fed to Rathom by British agents.

For that reason, though the protagonists will not know it, they are effectively

SCENARIOS

These scenarios are not linked in any way, though they all share the same setting. With a little intervention by the Keeper, it would not be difficult to link at least some, possibly in a mini-campaign.

The Hook

The once-mighty *Vaterland* is a prisoner of politics. She is trapped in New York Harbour, as war rages in Europe. Her crew and Commodore are just as much prisoners as the ship herself, though they are making the best of their captivity by hosting concerts in support of the German relief effort. You've come aboard at the behest of John Rathom, editor of the *Providence Journal*, in hopes of uncovering a German plot.

The Awful Truth

Just for once, Rathom has it partly right. There is an organized conspiracy, whose members are using the *Vaterland* masked ball as a chance to meet and plot. However that conspiracy has little, if anything, to do with German spy networks. Agathe von Plon, death cultist and fervent believer in the supremacy of Germany, has been organizing a network of her own; a group of like-minded people whose intent is to bring America into the War on the side of the Central Powers. A ritual is planned for that very evening but, thanks in part to the protagonists, it is about to go horribly wrong.

Spine

The story opens with the protagonists waiting to board the mighty *Vaterland*, and soon after they're ushered into the Social Hall. Where is Hearst? Perhaps Clara Johns knows, or maybe there's a way to sneak past the crew. Once below decks, the protagonists spy on cultists preparing to contact an oracle, and have the option to intervene or let Clara be sacrificed. Either way, they'll struggle to get back out again, now Mordiggian's ire – or interest - has been roused. Will the trenches get them, or will they sink aboard the submarine? Can Hearst be rescued? More importantly, can they find their way out again?

Vaterland

Pride of the Hamburg-American Line

Much of the action takes place aboard the *Vaterland*, the largest and most luxurious liner afloat, currently stranded in New York harbour.

She is the brainchild of Albert Ballin, managing director of the Hamburg-American Line (or HAPAG, for Hamburg-Amerikanische-Packetfahrt-Actien-Gesellschaft), a transport and shipping company that, at the time of the scenario, has been connecting Europe to America for over fifty years. It is the largest German company of its kind, and the premier shipping line for German immigrants to the new world. When Ballin, only 28 years old, took over HAPAG's North American passenger service division, he became the most important man in German passenger shipping at a time when Germany was competing with the world for the extremely lucrative American emigrant market. The *Titanic*, which famously sank on its first voyage, had been Cunard's attempt at capturing that market, providing luxury travel from Europe to America. *Vaterland*, with her sister ships *Imperator* and *Bismark*, was HAPAG's shot at the same target and, as with *Titanic*, *Vaterland* relies on luxury as its selling point.

It is a giant. It can carry over 4,000 passengers, and needs 1,234 crew to keep it going. Of fresh meat, 45,000 pounds; canned and pickled, 24,000 pounds, and 28,000 litres of good German beer to wash it down. It is longer than the Woolworth Building is tall, and the Woolworth is the tallest skyscraper of its day. Inside, an entire row of shops, including a bank, travel agency and barber, stand ready to answer the least need a jaded First Class passenger might have. It has

a gymnasium and a pool complex for those who desire a little light exercise. Electric lighting, 15,000 luminaries, keep her glittering at night, and heating units keep the cabins pleasantly warm. The smoking rooms have fresh air pumped into them each morning, clearing out the accumulated fug of the previous evening. If you are a little hungry, the Ritz-Carlton Restaurant, an exact replica of the New York Ritz, is ready to serve you whatever you desired. Fresh flowers on each Ritz dining table come courtesy of the greenhouse on the upper deck. Safety has not been neglected; everyone remembers what happened to the *Titanic*, so *Vaterland* has a strengthened hull and a telegraph system, manned 24 hours a day. All this presided over by Ballin, its chief publicist, designer, and all-round perfectionist, who insists that only the very best be used in his beloved *Vaterland*.

It is without a doubt the finest ocean liner afloat, in 1914, the year of its maiden voyage.

In less than a year, it is in chains. The outbreak of war presents the American government with a dilemma. It can hardly let a belligerent nation have its liner back. All liners, including *Vaterland*, have a dual purpose as ships of war, and can even be equipped with cannon. Though America is officially neutral, the press is very much pro-Ally, and the disastrous publicity that would follow if the *Vaterland* escaped is not to be contemplated. So the *Vaterland*, and its sister *Imperator*, remain chained to a dock in Hoboken, slowly rotting from neglect. Meanwhile *Bismark*, the third of HAPAG's grand triumvirate, remains an unfinished hull in Germany.

The *Vaterland*'s crew, stranded in a foreign country, are offered a chance to return home. More than half refuse, and are trapped on board. For a time, the experience is almost jolly, with stranded Germans sneaking ashore to carouse in German-American Hoboken beer kellers. The ship's band plays at dockside concerts, and the crew hosts several parties intended to raise funds for Germany's war effort.

Things don't stay jolly. Unrestricted submarine warfare, and the sinking of the *Lusitania* with the loss of over 1,198 lives, including 128 Americans, sours the dream. There are no more parties, no more beer-soaked carousing ashore. The ship is effectively under siege, with the Treasury Department claiming that the crew are enemy saboteurs in all but name, either intending to steal the *Vaterland* back for the Fatherland or planning some other atrocity. Many of the crew leave, and by the time the Treasury Agents finally storm her in 1917, there are only 300 Germans aboard. They are taken to Ellis Island and offered a choice: become American citizens, and be free, or go to an internment camp for the rest of the war. Over 250 of them accept the offer, and become Americans.

America then repurposes the *Vaterland* as a troop transport, and renamed her *Leviathan*. But, claims the Chief Engineer as he is hauled off to Ellis Island, "you will never run her." The men sent to rebuild her fear it might be all too true; *Vaterland* is a ghost of her former self, and three years of neglect have ruined her. As well as that, the rebuilders can never be sure - when they creep from room to room armed with searchlights, as the electrics no longer work -

Pride of the Hamburg-American Line (Continued)

whether the enemy hadn't left booby traps behind to injure or kill them.

At the end of the war, realizing that he had lost everything, including his beloved *Vaterland*, Albert Ballin commits suicide. The *Vaterland* turned *Leviathan*, repurposed as an

American liner, did its best to recoup some profit for its new owners. Unfortunately the immigrant trade was over and done, while Prohibition meant that, so long as it flew the American flag, it could never carry another drop of beer aboard again. Those restrictions sink

any chance *Leviathan* might have had to earn a profit. In 1932 she is in dry dock again, the victim of structural failure. She remains in New York for another six years, like an animal in a slaughterhouse, before finally being broken up for scrap in 1938.

playing two roles. To themselves, and the press, they are heroes rooting out German spies. To the American government – including all Treasury agents met in the course of this scenario – they're either liars or dupes. For that reason the authorities almost certainly will not believe anything the protagonists say about German spies, mysterious goings-on aboard the *Vaterland*, or Agathe von Plon.

There is no scene with John Rathom in the scenario, though he is mentioned in several of the pregen characters' histories. The Keeper may wish to flashback a scene with John Rathom, if the Keeper thinks the plot needs it.

The Third Order (Antagonists)

This section describes von Plon, her Third Order, and their function in the plot.

Von Plon's death cult is comprised of two groups: a mishmash of people she has met while on her travels, and her dedicated occultists in Germany. The German cultists are seasoned Theosophical scholars, many of whom share von Plon's nationalistic and occult beliefs. The others, and in particular her American sympathisers, are much less disciplined, and less willing to take direction from von Plon.

The sect which von Plon heads in Germany is well known, in occult circles; **History** or **Occult** may help

protagonists recall the stories. When Doctor Felkin of the Order of the Golden Dawn visits Germany before the war, he meets her and her people several times, and describes von Plon as "quite the most disturbing woman I have ever met, with tendencies not unlike those displayed by our own *Frater Perdurabo*," a reference to Aleister Crowley. The German cultists who follow von Plon are very disciplined, accept von Plon's authority unquestioningly, and will do everything in their power to further the cause. They call themselves the Third Order, and claim to be Rosicrucian, but those familiar with Occult will soon realize that the Third Order's true beliefs are less concerned with ancient truths than they are with death magic.

Their American brethren are much less useful to the cause. Many of them are part-time occultists, attracted to the group not because of its beliefs but its politics. They all share a conviction that Germany has been greatly wronged, and that they must do everything in their power to ensure that America helps Germany win the war. However they do little more than talk, and none of them have the occult ability of von Plon and her friends in the Third Order.

William Randolph Hearst, whom they have managed to persuade aboard the *Vaterland* to meet von Plon, is a very different kettle of fish. Though he is staunchly against

American involvement in the War, having no sympathy with the British, he isn't particularly pro-German either, and knows nothing about the Third Order.

Von Plon's American cultists persuaded her to meet with Hearst because they believe Hearst could be valuable to the cause. However Hearst's bumptious nature and her frigid, uncompromising outlook are a poor match; they will never get on.

The ordinary cultists are von Plon's cannon fodder. Some of them may try to trick the protagonists (see also *Scoop!*), but as a general rule they won't take action against the protagonists unless von Plon orders it. Otherwise they are here to do von Plon's bidding, which means participate in rituals, and help with the sacrifice. They aren't combat trained and, in the event of serious fighting, most of them will withdraw or surrender if hurt or faced with serious – ie. firearms or similar – resistance.

Typical American Cultist

Abilities: Athletics 4, Credit Rating 3-5, Fleeing 8, Firearms 4, Health 9, Languages 2, [Magic 4], Scuffling 7

Alertness Modifier: +0

Stealth Modifier: +1

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

Special: some, but not all, are capable of using what they describe as the

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Deadly Current of Will, also known as Shrivelling. It's up to the Keeper whether a particular cultist has this ability or not; those that do have a Magic score, while those who don't, don't.

Notes: These tend to be of the upper middle class at a bare minimum; several are members of high society, albeit junior members of their well-connected families. More than a few have been involved in scandals of one kind or another, often sexual. **Cop Talk, Streetwise** or similar may allow the protagonists to know a little about their sordid pasts. None of them have ever been successfully prosecuted for any crime, though several are being blackmailed. Two of them are members of the all-male Family Club, a members-only West Coast institution founded by journalists and backed by Hearst, and it is through them that Hearst is persuaded to come here. Not all the cultists are armed with guns; about 1 in 10 have a revolver.

Liebling Kätzchen (Rat Thing)

Abilities: Athletics 9, Health 3, Magic 10, Scuffling 7

Hit Threshold: 6 (small and nimble)

Alertness Modifier: +1

Stealth Modifier: +2

Weapons: Bite (-2), victims must make Difficulty 4 Health test or contract a disease. It onsets within 1d6 hours and, once it starts, it affects the victim as if **hurt**. It drains Health at a rate of 1 point per hour until the victim reaches -6 Health, at which point he falls unconscious.

Armour: none

Spells: Contact Nyarlathotep, Call/Dismiss Mordiggian, Contact Rat-Thing, Summon/Command Rat Swarm

Rat Swarm: At a cost of 2 Magic, she can summon a swarm of rats equivalent to a 3 Health swarm; for every extra point of Magic spent, a further 1 Health

is added to the swarm. This swarm will arrive within (Magic spent-2) rounds, so the larger the swarm, the longer it takes to arrive, while a 3 Health swarm can arrive instantaneously. She cannot summon another swarm until the first has been dismissed or destroyed. The swarm will obey her commands without question; they willingly die for her.

Stability: +0

Notes: This 'darling kitten', as von Plon likes to call her, has been in von Plon's service for twenty years. She is a trusted favourite, and treated accordingly. Von Plon has even had gold and diamond jewellery, matching her own necklace and spear, made for her kitten. Gossip has it that the thing was von Plon's sister, lover, or even her mother, but nobody knows for certain what her origins are.

Agathe von Plon

Abilities: Athletics 6, Cthulhu Mythos 3, Credit Rating 4, Firearms 3, Health 8, Languages 4, Magic 15, Megapolisomancy 4, Scuffling 8, Weapons 8

Hit Threshold: 4

Alertness Modifier: +1 (only so long as her darling kitten is near, otherwise +0)

Stealth Modifier: +2 (only if her darling kitten is actually on her person, otherwise +0)

Weapons: ring-bedecked Fist (-1) Knife -1), Firearm +0, Gungnir (+1, see also Special)

Magic: Call/Dismiss Mordiggian, Create Hyperspace Gate, Create Hypertime Gate, Dominate, Ensnore Item, Shrivelling, Summon/Bind Dimensional Shambler, Summon/Bind Byakhee, plus Megapolisomantic rituals and other magic, at the Keeper's discretion.

Item: Gungnir. In keeping with her tradition, von Plon has created a replica of Odin's spear. It very much



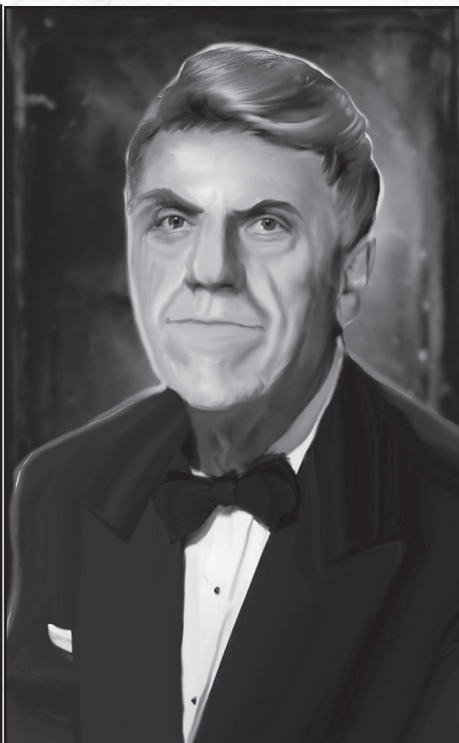
resembles the Lance of Constantine the Great, currently held at Vienna, but is a more modern (late 19th Century), exceptionally accurate replica of same. The chief difference being that, where the Lance holds an iron nail supposedly used in the Crucifixion, this contains a Byakhee's claw. In addition to storing Magic Pool points from sacrificed human victims (current total: 14 out of a maximum of 20), it can be used to cast Shrivelling, expending stored points to do so. This version of Shrivelling is instantaneous, so long as the caster hits the target with the spear, but it must use all the magic points currently stored; the caster cannot choose to use a lesser amount. The blood ritual used to recharge the spear is known only to von Plon. It has a special ward placed upon it so that, if a month goes by without a blood ritual, a Dimensional Shambler is summoned to its location. The Shambler's instructions are to retrieve the spear, killing anyone present in the room as it does so, and return Gungnir to von Plon's sanctum in Germany.

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Notes: Agathe von Plon is a megapolisomantic warrior in her fifties, with an Odin fixation. She believes herself to be the first defender of her City – that is, Berlin – and the Third Order are her Knights. She believes that the War is a means by which Berlin will subjugate lesser Cities, like London. In so doing, she thinks she is fulfilling the will of the entity she perceives as Odin: Mordiggian, He who sits beneath the gallows to absorb the wisdom of the slain, and who directs the course of battle. Her ultimate goal is to somehow become an immortal Valkyrie, protecting Berlin and serving Odin's will forever more. She is trying to learn more about the *Steal Life* ritual, as a stepping-stone to this goal. She cannot let herself believe in failure, and will constantly push herself to greater and greater lengths, snatching at any hope of success. She has used a Gate to get to New York, and this Gate stands ready for her escape at the back of the *Vaterland*'s Travel Agency; see also *Scoop!* She knows about Agnes and Sile Balfour, and considers them her sworn enemies; she would do anything if it could harm the Order of the White Feather. In private life, she is *Freifrau* (Baroness), with a small estate near Würzburg. During the 17th Century witch-craze, her ancestress Rosina von Plon was accused of witchcraft and, though Rosina herself was unharmed, the family castle was burnt to the ground. By tradition, the family has refused to rebuild; but, in a hidden basement in the ruins, Agathe keeps her ritual sanctum. Her home is in Berlin, where the family has had a town house for almost a hundred years.

William Randolph Hearst

Abilities: Athletics 6, Credit Rating 8, Driving 6, Fleeing 6, Firearms 6, Health 9, Languages 3, Riding 6, Piloting 2, Scuffling 8, Weapons 3



Alertness Modifier: +0

Stealth Modifier: +0

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

Notes: Hearst, at this stage in his career, is at the peak of his success as a newspaper mogul. He has nursed political ambitions, but is coming to the long-delayed realization that he isn't cut out for politics, nor is his personal life really suited for the political spotlight. He recently ran for Mayor of New York City, and Governor of New York State, losing both times. He's married and a father, but doesn't mind dallying with showgirls. He's the owner of the daily paper *New York Journal American*, among many other acquisitions, but he has yet to really blossom into the near-mythical owner of Hearst Castle, collector of almost everything under the sun. While at the party, he's dressed in tuxedo and domino mask, with an oversized turban balanced precariously on his head. The jewel in the centre of the turban, he will tell anyone who asks and most who don't, is a genuine ruby worth thousands.

The Crew of the Vaterland (Antagonists)

This section describes the ordinary crewmen manning the stranded liner, and their plot function.

These dedicated professionals are all German. They're proud of their ship, and unhappy about being trapped in New York. They're making the best of a bad situation, but many of them are deeply troubled by the news from Europe. Most of them just want to go home, but the longer they stay in Hoboken, the more attached they become to their American hosts. If only, they say, America would do the right thing, and support Germany in her struggle against the treacherous French and British.

Though the officers and crew are not members of von Plon's Order, they are under strict instruction from higher authority to offer her every assistance, and not to interfere with her activities. Commodore Ruser thinks she is dangerous and mad, but will not get involved in any ruckus that she is a part of. The most he will do is separate her from any civilian that is giving her grief, but if the protagonists ask him for help in any conflict involving her, they will be out of luck. This remains the case even if the protagonists can prove beyond question that the cultists and von Plon are involved in murder or worse.

Though their instructions come from Ballin, he isn't a member of the Order. He's obeying orders, given him by Order sympathisers within the Kaiser's government.

The Keeper should use the crew as background scenery. They are not antagonists in the strictest sense, but they will interfere with protagonist plans if the protagonists make an obvious nuisance of themselves, like cause a scene in the Social Hall. They are not

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allies of the cultists and will not obey cultist instructions, but will come to the cultists' aid if the cultists behave like ordinary guests. So, the crew won't engage in any rituals or help the cultists kill the protagonists, but if the cultists complain that the protagonists are bothering them – pawing the women, getting drunk and disorderly, that sort of thing – then the crew will get involved.

In a situation where a Stability or Sanity check would normally be called for, assume that all crew – with the possible exception of the Commodore – fail the check and can no longer take action for the rest of the scene.

Ordinary Crewman

Abilities: Athletics 6, Health 3, Piloting 6, Languages 1, Mechanical Repair 8, Scuffling 8

Alertness Modifier: +0

Stealth Modifier: +0

Weapons: Fist/Kick (-2)

Ships Officer

Abilities: Athletics 8, Firearms 6, Health 6, Piloting 8, Languages 2, Mechanical Repair 5, Scuffling 9

Alertness Modifier: +1

Stealth Modifier: +0

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

Commodore Ruser

Abilities: Athletics 10, Firearms 3, Health 9, Piloting 12, Languages 3, Scuffling 7

Alertness Modifier: +1

Stealth Modifier: +0

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

T-Men (Antagonists)

This describes the Treasury Agents, and their role in the plot.

The Treasury Department is deeply suspicious of the *Vaterland*, her crew, and everything to do with her. Senior officials believe – though they have little proof – that the *Vaterland* is being used as a haven for foreign agents,

and while America officially remains neutral, it is unofficially very unwilling to let Germany interfere with its trading relationships with the Allies. Millions of dollars are at stake, and the very last thing New York, as the premier harbour of the East Coast, needs right now is a nest of spies on its doorstep, potentially reporting every single ship departure and arrival to its superiors in Berlin. Suppose U-Boats are out there just off the coast, waiting for easy victims?

For that reason, the Treasury Department takes a very keen interest in everything the *Vaterland* does, including its parties and fund raisers. The T-Men have a file on all the crew, and open up a file on every civilian that goes aboard her. However the T-Men are not supposed to be on board, which is why Supervisor Donaldson's group cannot risk being discovered.

Supervisor Donaldson is one of those within the Treasury who has been agitating for even greater vigilance against the *Vaterland's* treachery. Were it up to him, he'd raid the ship tonight with armed agents, and throw everyone on board, civilian and crew alike, straight into jail on espionage charges. In order to more easily gather intelligence, Donaldson has assembled a small team of agents, led by him, who will – in disguise – board the *Vaterland* tonight and spy on the fund raiser. His men are armed, but Donaldson isn't expecting a fight; he'd much rather get in, get what he needs and get out. This operation has not been sanctioned by Donaldson's superiors. Donaldson is a believer in the principle that asking forgiveness is better than seeking permission.

The Keeper should use Donaldson's team as a potential rescue force, if the protagonists get into really deep water. Donaldson's agents won't get into a fight with the cultists, the crew, or anyone else, but if some half-mad character needs to be pulled from the burning wreckage – or something along

those lines – then Donaldson's team ought to be on hand to save their skin.

In a situation where a Stability or Sanity check would normally be called for, assume that all T-Men – with the possible exception of Donaldson – fail the check and can no longer take action for the rest of the scene.

Treasury Agent

Abilities: Athletics 6, Conceal 6, Driving 6, Disguise 8, Fleeing 8, Firearms 6, Health 4, Languages 1, Stability 7

Alertness Modifier: +0

Stealth Modifier: +1

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

Notes: the team is equipped with miniature hidden cameras as well as firearms.

Supervisor Donaldson

Abilities: Athletics 9, Conceal 8, Driving 9, Disguise 12, Fleeing 8, Firearms 10, Health 9, Languages 1, Scuffling 10

Alertness Modifier: +0

Stealth Modifier: +1

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

Notes: Anyone who spends **Bureaucracy** or **Cop Talk** in the scene *Willkommen! Bienvenue! Welcome!* will recognize Donaldson as the man they saw in charge of the Treasury Agents outside, even though he's in disguise. Perhaps he forgot to remove his Anti-Saloon League campaign button?

Willkommen! Bienvenue!

Welcome! (Core)

The protagonists board the *Vaterland*.

Initially they wait with everyone else, out on the Hoboken docks. Cheerful band music is playing from the ship's upper deck. The assembled guests, arriving in expensive cars, eagerly await a chance to see the inside of the most famous ship afloat. Their gaily coloured

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costumes are a kaleidoscope contrast to the grim, industrial docklands, where *Vaterland* and her German sister, *Imperator*, passively await war's end. The theme of the evening is Arabian Nights, and more than a few of the women are regretting their gauzy costume choices as the weather is unseasonably chill. It's almost impossible to tell who's who, but it's a reasonable bet that most of the really important people are towards the front of the queue, waiting their chance to board.

A gaggle of reporters are also here, covering the show. None of them are allowed on board, so they circle the fringes of the gathering, snapping shots and getting quotable statements from the guests. Mixed in with the reporters are a more sullen bunch of men, dressed in cheap suits; almost certainly Government agents, taking notes, keeping count of who goes on board. None of them are allowed on *Vaterland* either; effectively, the ship is German soil and, as agents of the American government, they're not allowed on board except with the express permission of the Commodore. He's not inclined to grant it, preferring to keep his enemies at arms-length.

Architecture (core) knows that this is, beyond question, the finest example of naval design yet built, but **1 point spend** also knows that rotting on the dock is no good for it. Though the crew do their best, cracks are beginning to show through the expensive veneer, speckles of rust dotting the once-immaculate hull. *Vaterland* needs constant care, and she's not getting it. **Bureaucracy, Cop Talk (core)** knows that the men in cheap suits are Treasury Agents, probably from the New York Bureau, and the information they're gathering will end up in the hands of the Federal Government. German sympathizers claim this is another example of Government harassment, when all they're doing is exercising their right to free assembly. **Bureaucracy, Cop Talk (1 point)** picks out a slightly

older man who seems to be in charge. He's tall, with an athlete's build, and the campaign button he's wearing indicates he's a supporter of the Anti-Saloon League's fight for national Prohibition. [See also *T-Men*]

The protagonists won't be able to pick Hearst out of the crowd, and in any case, as he's a personal friend of the Commodore, he may well be on board already. They must wait their turn, and board when they can. However they do spot his conquest of the moment, Clara, (**0 point clue**) and if they follow her, they may find him.

Looking around at their fellow guests, **Credit Rating (Core)** knows that the assembled crowd represents some of the most well-respected families in New York. **Streetwise (1 point)** or similar also knows that crowds like these are prime targets for con artists and other scammers, particularly since the gathering, while not technically illegal, is on the shady side of the law. Those spending **Streetwise** can easily pick out half-a-dozen potential pickpockets and grifters.

As the guests are guided up the gangplank, the awesome size of *Vaterland* becomes even more apparent. It's like vanishing into the belly of a particularly sleek and gorgeous whale, with smartly dressed and impeccably behaved crewmen urging them on. A purser stands to one side, keeping track of things, and those who spent **Streetwise** notice that, at a discreet nod from him, the crewmen weed out the obvious criminals and escort them, none too gently, off towards the stern.

The ball is being held in the Social Hall, a 75-foot long ballroom decorated with four massive oil paintings, each 13 feet high and 12 feet wide, depicting the legend of Pandora. Pandora, as investigators with a classical bent (**History, Library Use, 0 point**) may remember, was the first woman, created by Hephaestus as

punishment for man, after Prometheus gave man fire. *The immortals know no care, yet the lot they spin for man is full of sorrow*, as the *Iliad* has it, and Pandora eventually unleashes evil on the world, when she opens the urn in which Zeus had hidden all the sorrows in creation. These antiques, which date to the 17th Century, were donated by the Kaiser himself, from the monarch's private collection. In honour of the Kaiser, HAPAG installs a bronze bust of Wilhelm II in pride of place, staring out over the Hall. Tonight the bust is bedecked with fresh flowers, grown especially in the liner's greenhouse. The band plays a cheerful dancing tune, as the party gets under way.

The crew are happy to help the protagonists have a good time, but they respectfully prevent anyone from leaving the Social Hall to explore the ship. The *Vaterland*, they say, can be confusing to newcomers, and it would be unfortunate if they were to become lost. **Credit Rating** will not help the protagonists get past the crew, but **Oral History, Reassurance** or similar might; the crew won't take bribes, but if the protagonists can come up with a good story, or somehow convince the crew that they won't get lost, they will be allowed further access.

Hearst isn't in the Social Hall, but the rest of the guests are.

This scene links to the following scenes: *Great Party, Isn't It?*, *Scoop!*, and *Following Citizen Kane*. The next core scene is *Something Wicked This Way Comes*.

Great Party, Isn't It?

This side scene assumes that the protagonists hang around in the Social Hall for a while, getting a feel of what's going on and perhaps talking to some of the guests.

The assembled party goers represent some of the most prestigious families in New York's social register. The blue

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book gentry are happy to spend their money to help Germany, and thrilled to be aboard the famous *Vaterland*. Some of them noticed the Treasury men out on the dock, and loudly complain about the disgraceful attitude of the current government, that would willingly spy on its citizens to help a foreign – in this case, Britain – power. The protagonists would be hard pressed to find a single Democrat in the room; it's a staunchly Republican meeting, which is why they're all very curious to know how Hearst got an invite. Hearst, though he didn't support Woodrow Wilson in his recent presidential campaign, is an avowed liberal – one of the major figures involved in the 1912 Democratic caucus – and the most famous newspaperman in the country to boot. Having him here is like bringing a fox inside the henhouse, and the hens are understandably nervous.

Credit Rating (0 point) or similar will be able to pick out several faces that don't really belong. They're not New Yorkers, nor are they all socially advantaged, but they are Americans – for the most part – and seem to be fitting in, more or less. These, though the protagonists may not realize it, are members of von Plon's Third Order. They are circulating up here, before the ceremony to follow.

Anyone who spent **Bureaucracy** or **Cop Talk** in the previous scene may be able to pick out Superintendent Donaldson of the Treasury Department, and once they can do that, it isn't too difficult to identify the rest of Donaldson's team. They're gathering information as unobtrusively as possible, and will seek to avoid confrontation.

Anyone who spent **Streetwise** in the previous scene will notice the activities of one skilled pickpocket, Charlie Porter, working with his longtime partner – and partner in crime – Farley Green. The two of them are working the room carefully, with Porter collecting the merchandise and handing

it off to Green, who hides it in one of the many pockets of his Sultan's outfit. If the protagonists do nothing, the cultists will; see also *Scoop!*

Using **Oral History**, **Reassurance**, **Credit Rating** or similar on the party goers gets these **0 point clues**:

Nobody knows why Hearst is here, but everyone knows who he's with; "that Follies girl," Clara Johns, one of the chorus girls in Ziegfeld's latest review. She's young, pretty, and hopelessly naïve, and in this scene she's holding court amid a circle of admirers.

The crowd is madly interested in the mysterious 'guest of the Commodore' supposed to be having a private party on one of the lower decks. Nobody's seen her, but everybody's heard of her. Gossip has it that she's who Hearst came to see.

Spending **1 point** will get these clues:

An introduction to Clara Johns (see below).

One of the party goers is shivering with shock. Only a moment ago, she says, she saw a rat. A rat! It was almost as large as a cat, and something at its throat was gleaming, like jewellery! Her companion is trying to calm her down.

Another has seen something interesting. "I don't think the Commodore is as fond of that mysterious guest as people think. I heard him talking with her only a moment ago, and she addressed him in the most impertinent manner, as if she was in command! Quite extraordinary. She was giving him 'his instructions' – that's what she called it – about 'the accommodations in the Travel Agency.' Well, I mean! Thoroughly bizarre, don't you agree?"

Clara Johns, Hearst's companion for the evening, is at the centre of a knot of devoted admirers. She's dressed as Scheherazade, if 'dressed' is the right

word for the little she's wearing. It will be difficult to get near her, as everyone wants to talk to her; not just because she's attractive – though she undoubtedly is, as Ziegfeld doesn't pick plain girls for his chorus line – but because she's with Hearst, and everyone wants to know what Hearst is doing here. However if the protagonists spent a point they can get an introduction, and if questioned she will say:

"Randy – I call him Randy, he's such a sweetie – didn't tell me why he wanted to come here tonight. It's all very mysterious, but he says there's someone here he's anxious to talk to. Imagine that! I thought everyone who was anyone wanted to talk to Randy, but apparently this woman – he calls her the German – considers herself a cut above, and won't talk to just anyone. I'm supposed to be going down to the Ritz later, to join them."

Clara isn't one of Hearst's usual conquests; she barely knew him, until last week, when they were introduced by a mutual friend. Clara sees 'Randy' as a very rich admirer, not as someone she wants to know well. It's more of an arrangement than a relationship. If asked, she says she's not supposed to let anyone accompany her to the party downstairs, but she will help the protagonists get past the crew, and will also tell them where the party's supposed to be happening. See *Something Wicked This Way Comes*.

Scoop!

If the protagonists attract the Third Order's attention in the scene *Great Party, Isn't It?* – talking to Clara about Hearst is a good way, as is badgering the crew for permission to wander the *Vaterland* freely – then several of their members will try to lead them astray.

This scheme is the off-the-cuff plan of three people: Joshua van Dooren, dilettante, Maria Berghoff, his 'fiancée'

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(read: kept woman), and Penelope Bishop, the third member of the ménage. All three see themselves as potential leaders of the American branch of the Third Order, if they can somehow catch von Plon's eye, and Penelope happens to be skilled enough to cast the Deadly Current of Will. Otherwise treat all of them as typical cultists, as per *The Third Order*. None of them really understand what von Plon is up to, but they know that there's something dangerous in the Travel Agency. Their take on it is that, if they can lure these meddlers down to the Travel Agency, von Plon's pet beast will take care of the rest. Then they'll step forward as the heroes of the hour, and get rewarded by von Plon.

If this scene does not happen, then the three fixate on the pickpocket Charlie Porter and his friend Farley Green as the real threats. They'll lure those two down to the Travel Agency, which means their shredded corpses may be found down there later, if the protagonists look around.

Maria will make the approach. She's a zaftig brunette with a wicked gleam in her eye, and she claims to know where "a really wild party is about to start." If asked, she claims that Hearst is one of the attendees. However she won't part with any real information unless she's rewarded, or so she says; but, as her real mission is to get the protagonists to follow her downstairs, if they try to avoid spending a point, or promise to pay her later, she'll 'reluctantly' agree.

If this approach fails, she'll back off. If it fails so badly that the protagonists make a scene, Joshua steps in and claims that the protagonists – drunk, of course, and lecherous – have been "bothering my fiancée! I demand that something be done about it, this instant!" Thus getting the crew involved, and as Joshua has **Credit Rating 5**, he's likely to be believed unless the protagonists can somehow trump his claim. Meanwhile Penelope, ready to cast Deadly Current,

is standing off to one side, waiting in case she's needed. The crew, if they get involved, will separate the protagonists and the cultists, but won't do anything more than that so long as nobody does anything rash, like throw a punch. That will probably get the offender taken below, to be locked in one of the cabins, where the protagonist is told to "sleep it off." How the protagonist gets out of that is up to the players.

If the scheme succeeds, Maria and her two friends will lead the protagonists down to the Travel Agency. The crew will let them past, somewhat reluctantly, because the crew know that they're members of the Third Order. Once at the Travel Agency they will attempt to trick the protagonists into going in first, at which point they'll slam the door behind them and hold it shut. The Dimensional Shambler, they hope, will do the rest. See further *Following Citizen Kane*.

Following Citizen Kane

This side scene assumes that the protagonists try to find Hearst, and don't get caught up in any of the previous scenes.

Hearst isn't in the Social Hall, as they will soon discover. However his companion Clara is, so at a point best determined by the Keeper, Hearst goes in search of her. He leads her out of the Social Hall to the decks below, and as he's part of von Plon's gathering, the crew let him past.

If the protagonists want to use **Shadowing**, initial Difficulty is 5, as they will somehow have to get past the crew, which isn't easily done. However assuming that they do manage this, then the surveillance becomes much easier, as Hearst isn't an observant man and isn't expecting trouble. Besides, he's busy talking to Clara, who's chattering like a magpie. Should there be a need for checks beyond the initial one,

further **Shadowing** or **Stealth** tests have **Difficulty reduced by -2**.

The *Vaterland*, though undoubtedly luxurious, is also a very eerie place at night. The usual hustle and bustle of shipboard life is absent, and though all the lights are on, and the shop-fronts full, it's not unlike wandering through the interior of a very expensive tomb.

As Hearst leads Clara down the row of shops, just as they reach the Travel Agency Clara lets out a cry; she's seen something, and it looks like blood. Hearst reassures her that it couldn't possibly be so, and bustles her past as quickly as he can. [**Keeper's note:** Hearst doesn't think it's blood, but he's worried about von Plon, and so is too eager to press on to investigate the Travel Agency.]

The Travel Agency is a grand, opulent chamber, decorated with models of HAPAG liners and posters showing all the exotic locations the HAPAG line can offer. If the protagonists investigate the Travel Agency further, they find – assuming that *Scoop!* did not occur – the bloody remains of Charlie Porter and his friend Farley Green, lying just inside the Travel Agency. Whatever butchered them had all the brute savagery of an animal; the place is awash with blood. **Stability 3** for this discovery, and any **Sense Trouble** checks to detect the approach of the Dimensional Shambler has the **Difficulty reduced by 1**, as there are bloody claw prints all over. Should the protagonists spend any time in the Travel Agency, they will be attacked by the Dimensional Shambler that von Plon has put here to guard her Gate.

Dimensional Shambler

Abilities: Athletics 7, Health 10, Magic 7, Scuffling 10

Hit Threshold: 4

Weapon: +1 (talons), and it can attack twice in the round.

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Armour: -3 vs any (thick hide)

Alertness Modifier: +0

Stealth Modifier: +0

Special: *Dimensional Travel.* By spending 1 point from its Magic pool, (2, if clutching a human sized victim), it can travel between dimensions. This takes 1 round to accomplish, in which round it cannot attack. To capture a victim takes two successive Scuffling successes; the first to make the grab, the second to crush the victim in a monstrous hug. If the protagonists attack the Shambler in this scene, and manage to wound it, the Shambler vanishes into the void. It will come back later to get its revenge.

At the back of the Travel Agency, in the manager's office, von Plon has set up a Gate between this location and her home in Berlin. That is how she's managed to make the journey here, and how she intends to get back. The Gate will last for only twelve more hours, at which time it will fade and the Dimensional Shambler will no longer be bound to this location. It was von Plon's idea, when Ballin built the *Vaterland*, to attune this location for future Gate spells; as things turned out, she's glad she did. However it will take time to re-open the Gate if she doesn't use it within twelve hours, so she's on a strict schedule while she's here.

If the protagonists choose to investigate other rooms before heading after Hearst, they discover:

The state rooms are heavily luxurious, but unused. The beds haven't been made up, the furniture is dusty, and – while the rooms are regularly aired – it's already evident that months of neglect have taken their toll.

The Bank, and the other *Vaterland* shops, is imposing and beautiful - in a heavy, hearty, Germanic way - to look at, but obviously hasn't been used in several months. Any money that might

have been on the premises is stored elsewhere now, and the grand bank safe hangs open. Everything is neat and tidy, and nothing has been used, or even touched, in weeks.

The Ritz is where the ritual is being held; see further *Something Wicked This Way Comes*.

The Grecian style swimming pool is occupied; half a dozen cultists raided the wine cellar before the ceremony, and the resulting high spirits made them a little too carefree. They shed their costumes and went for a dip, thinking that they had plenty of time to enjoy themselves before the ceremony.

There is a small risk, if the protagonists wander around, that they'll encounter several Third Order cultists on their way down to the Ritz. These cultists aren't expecting any kind of trouble, and their demeanour and costume – they all still wear fancy dress – doesn't mark them out from any other guest. The protagonists might convince these cultists that the protagonists are cultists too; not all of the Third Order know each other by sight, and fancy dress doesn't help identification. Alternatively the cultists could be **Shadowed** to the Ritz, and **Difficulty for this is 3**. A fight, particularly a noisy one, may attract the attention of other cultists. The Keeper should assume, in any group of cultists encountered, that there are at least as many cultists as there are protagonists.

Something Wicked This Way Comes (Core)

The cult ceremony is being held at the Ritz-Carlton restaurant. The protagonists can discover this by talking to Clara, shadowing cultists, shadowing Hearst, or just searching.

The restaurant, when the *Vaterland* is a working ship, is normally a hive of activity, and tonight it seems to have

taken on new life. The tables, each with fresh linen and flowers, are set, as though a grand celebration is about to take place. Only the lack of staff breaks the illusion; the cultists are the only people here.

Von Plon has carefully arranged a grand table in the centre of the room, with a thick dropcloth underneath it. This table, unlike the others, is for use; the kitchen normally carves its meat on it, and von Plon had it brought out into the restaurant. Nobody knows why.

By the time the protagonists get here, many of the cultists – at least eighty – have already arrived, and the group is waiting for the stragglers. The assembled cultists have taken off their masks, but otherwise kept their fancy dress on, and are relaxing at table, with wine and beer. They aren't expecting trouble.

A great deal now depends on how the protagonists got here. If they pretended to be cultists, or choose to do so now that they've found the place, **Disguise** will help them maintain the illusion. They don't have to look the part, since everyone's in costume, but they do have to act it. **Language** may also help, since many of the people here are speaking German. **Occult** may come in handy, if they want to join in any of the conversations. The cultists here are hoping that von Plon will finally show them something spectacular. They've all been waiting for a sign, something to assure them that Germany will win the war.

On the other hand, if the protagonists prefer **Stealth** and **Surveillance**, they can take up positions outside the restaurant, with a clear view of the interior. The other shops are vacant, making this easier to do than usual, but they will still need to be careful about getting into position without being seen (**Difficulty 5**). Once in position, they will have a clear view, but it will

take at least two rounds to get into close combat range of von Plon's table, should they need to do so.

Soon after the protagonists arrive, the last of the cultists show up, and the ceremony begins.

Von Plon starts by addressing the crowd, in German. The time has come to deal with Germany's enemies. Within a few short months, Germany will win the war, and take her rightful place in the sun. Berlin, she claims, shall become the preeminent city of the world, dominating all others in its rise to glory. But, she says, there are always those who demand proof – she shoots a poisonous glance at Hearst, sitting alone at a table with Clara – and so, with that in mind, she intends to bring forth an oracle, so that they might see for themselves.

At this point the need for the table becomes clear, as a live, coal-black goat is brought into the centre of the room and held down by several of the cultists. Von Plon – aided by her darling kitten – begins a ritual that, she claims, will summon up the ghost of Otto von Bismark, who will confirm her prediction of Germany's glorious future. **Occult** or similar will work out that the ritual is indeed intended to summon up a ghost; **Cthulhu Mythos (0 point)** will note that the ceremony is being conducted in Mordiggian's name. The bloody ritual succeeds; a spirit claiming to be von Bismark's speaks, and under von Plon's questioning reveals that the German army will enjoy spectacular victories in 1914, victories that will take it all the way to Paris.

Assuming that nobody else has interrupted her thus far, Hearst – spurred on by Clara, who was horrified by the sacrifice – does so now. He pours scorn on the whole affair, which he calls little more than a cheap parlour trick. He's seen enough, and wants nothing to do with von Plon's so-called Third Order.

This infuriates von Plon, who orders her cultists to seize both Hearst and his showgirl companion. "Fraud, am I?" von Plon spits. "We shall see whether my next cheap parlour trick amuses you!" With that, she makes to sacrifice Clara on the altar, in a second ritual. This one, the protagonists may note, is intended to summon something altogether larger than a ghost; **Cthulhu Mythos** realizes that it's intended to contact Mordiggian itself. As this is a contact spell, not a calling, von Plon won't need to devour Clara; just eating her heart will be sufficient. Her cultists, though horrified – this is well beyond anything they expected – will hold Hearst back, allowing von Plon to kill Clara and start the ritual.

A great deal depends on what the protagonists choose to do. If they remain silent and just watch, then proceed to *Mordiggian Triumphant*. If they choose to get involved, anyone in surveillance from a shop across the hall will need time to get to the scene of the action. Those in the room can jump straight in, but before they can get to von Plon they will need to get past her cultists.

Most cultists are willing to defend von Plon, to a point. Fisticuffs, even knives are just about within reason for them. However if someone starts shooting, then any cultist not armed with a gun immediately flees the scene. That includes those with Magic ability, leaving somewhere between 8 to 10 cultists nervously shooting back, though the initial confusion as the others flee may complicate matters.

Meanwhile the rat-thing, von Plon's darling kitten, busies itself summoning up a rat swarm, though this may not become immediately apparent. Depending on the number of adversaries it sees in the room, it may aim for a Health 6 swarm, but it wants to get its rodent allies in the room quickly, so it won't go for a larger swarm than that.

Finally, von Plon tries to complete her ritual. If not otherwise prevented, she'll sacrifice Clara in the first round, but the ritual itself will take **5 rounds** to complete, and then von Plon will need to beat an **Inertia of 15**. If significantly interrupted – and engaging in combat for more than one round counts – then the ritual will fail. See *Mordiggian Displeased*. Otherwise it succeeds, as per *Mordiggian Triumphant*.

Whichever way it goes, von Plon will be surprised by the outcome. She's expecting to summon a spirit to answer questions; this is more than she thought will occur. Her next step, as soon as she realizes something's gone wrong, is to make for the Travel Agency and escape.

It's highly likely, given the situation, that Clara will die; but if rescued, she and Hearst will want to leave as soon as possible. If that means running while the protagonists stay and fight, fine by them. Rescuing Clara counts as *Mordiggian Displeased*.

Mordiggian Triumphant

In this branch of the plotline, von Plon's ritual was a success, Clara is dead, and the cultists are probably cowering in fear. The terrible entity that von Plon has contacted will, she thinks, tell her how Germany will win the war, and she eagerly asks it for prophesies. How long will the war take, before Germany wins? How many millions dead? In what glorious act of battlefield strategy will Germany finally be triumphant?

The room – and the entire ship – goes as cold as a graveyard at midnight. There is a sound, as if heard far-off, that might be hounds baying; then again, as those with **Cthulhu Mythos** will know, it could as easily be ghouls. Each human aboard the *Vaterland* feels a darkness enter their soul, a deep oppression that weighs them down like anchor chain. Mordiggian, the Charnel God, has suddenly been made aware of

this tiny little thing on the edge of its consciousness and, for a brief moment, it is interested. There's a potential **Stability 6, Sanity +2 loss** for this encounter.

From this point forward, every encounter aboard the *Vaterland* – and also in scenes nominally set elsewhere, as per *A Multitude of Lighthouses* – is treated as though the ship is touched by Mordiggian. That includes all the damage increases, Difficulty modifiers, and other alterations that normally accompany this affect.

It also means that additional visions can be had, even in areas of the ship not affected by *A Multitude of Lighthouses*. These visions include supernatural manifestations, such as:

A sudden plague of rats, each with a human face, run madly past the protagonists. They will not stop or engage in combat, but as they run they chitter battle orders to themselves, as though engaged in constant, contradictory manoeuvres. **Stability 3**

Dead soldiers, in uniforms of every nation, dance slowly to the tune of a foxtrot, played by an unseen gramophone. Some have rotted to almost nothing, while others are very recently deceased. **Stability 3**

A sinister looking red weed winds its way out of a nearby room, its tendrils seeking out ... something. It seems to blindly grope for the protagonists. **Stability 2**

A ferocious air battle is being waged, and it sounds as though it's going on right above the protagonists' heads, but nothing can be seen. A strange, eldritch symbol – the Yellow Sign, as **Cthulhu Mythos** will realize – burns itself into the ceiling above their heads. **Stability 2**

A winding trail of blood ripples out of a nearby room. A whispering noise can be traced to the blood itself; it is

whispering its life story, right up to the moment of death. **Stability 2**

The Keeper is encouraged to invent other phenomena, as needed. The point to bear in mind is, Mordiggian has been asked to prophesy, and it is doing exactly that, but in its own way. It is telling the story of the War, from its point of view, and it's not inclined to leave anything out. This effect will last until the end of the scenario.

Mordiggian Displeased

In this branch of the plotline, the ritual to contact Mordiggian was somehow interrupted. Clara's life may have been saved, or von Plon may have been stopped before the ritual could be completed.

In that event, Mordiggian is most displeased. It's one thing to be contacted by some upstart sorcerer, quite another to have an otherwise interesting experience be so rudely interrupted. At the moment the ritual is interrupted, all the lights aboard the *Vaterland* go out in a sudden crash and flurry of sparks, leaving the ship in total darkness.

In the next round, the protagonists feel the first of the rats. A massive swarm – uncontrolled by the little kitten – has been summoned there by Mordiggian, to feast on everyone in the Ritz. Over a hundred of the creatures are savaging cultist and protagonist alike, in an orgy of destruction.

Rat Swarm

Abilities: Athletics 5, Health 18, Scuffling 18

Hit Threshold: 3

Weapon: +0 (bite)

Armour: none

Stability Loss: +0

The cultists will be busy fighting their way out of the Ritz, and the main exit will swiftly become choked with bodies. **Athletics Difficulty 5** is needed to make it out of the restaurant. So long as they stay in the Ritz the protagonists

will be attacked, in the dark, by rats. Other ways out include through the kitchen where there are two service exits, and there is also a dumb waiter in the dining area that could conceivably be used as an escape route by someone daring. The other cultists won't think of those exits in the first two or three rounds, but after that they will, so the protagonists need to move quickly if they're to take advantage of these escape routes. If the protagonists come up with a plausible way out, let them try.

Once the protagonists escape the Ritz, go to *A Multitude of Lighthouses*. Unlike *Mordiggian Triumphant*, in this version of the plotline there are no supernatural manifestations, nor are there increases to Difficulty, damage and so on associated with being touched by Mordiggian. The ritual didn't complete, therefore that doesn't take effect.

One other thing that Mordiggian will have done, though the protagonists won't be aware of this yet, is release the Dimensional Shambler in the Travel Agency from von Plon's control. See also *The Third Order In Retreat*. If, for whatever reason, the Dimensional Shambler in the Travel Agency isn't available, another one is instantly summoned.

A Multitude of Lighthouses (Core)

From this point on, the protagonists' primary objective is to escape the *Vaterland*. They may develop secondary objectives on their own – chase after von Plon, rescue Hearst – but if they choose they can go straight to the exit, or what they may think is the exit.

If the ship is dark – which it will be, if Mordiggian is displeased – then the protagonists will not be able to find their way, and will stumble into Mordiggian's new passages without realizing it until it is too late. If there is light, then the

protagonists can make a conscious decision about where they go next.

If it is dark then they have to feel their way, and since they're right in the heart of the ship and far from any porthole, there isn't any natural light to help them. All **Sense Trouble** checks increase **Difficulty by 2**, or only **1** if a light source, like a torch or candle, is available. Attack rolls also have their **Difficulty go up by 1**, if the protagonists don't have enough light.

If Mordiggian was triumphant, then there is light, which means that the protagonists may be able to see where they are going. The first thing that they will notice, apart from the mob of struggling cultists desperate to find a way out, is that the layout of the ship seems to have changed. The bank, travel agency and other shops are much as they remember, but other doors and corridors seem altered out of all recognition. Some are rough metal, beaded with condensation, the sort that might be found aboard a naval ship, others are rough duckboard corridors with sandbags lining the sides, while still others are made of light wood, nothing like the sort of thing found aboard the *Vaterland*. Following any of these variant corridors leads to scenes from the front. See *Sisters in Adversity*, *Horse Meat*, and *Hell's Angels*.

From this point, the protagonists could also try to find von Plon, or rescue Hearst. See *Lost Luggage* and *Rosebud*.

If there is light and the protagonists elect to find their way out as quickly as possible, perhaps alerting the Commodore or the Treasury Agents along the way, they soon discover that neither the ship's crew nor the T-Men are easy to convince. Commodore Ruser may believe their story, but he's not about to send any of his crew down

there looking for von Plon; he has too clear an idea of what might happen if he did. Donaldson doesn't believe a word of it, and may drag the protagonists back downstairs "so we can find out what's really going on around here."

The Keeper should bear in mind that a character's Drive may tempt them to investigate these new mystery passages, even if the player is convinced that doing so is a bad idea.

Any or all of this may be complicated by the Dimensional Shambler which, if Mordiggian was displeased, may be loose below decks. It isn't going to go back to its dimension without a few meat snacks for the journey, and there are so many around it's spoilt for choice.

The cultists gather in small groups, and can be encountered in this scene and any of the related scenes, *Sisters in Adversity*, *Horse Meat*, *Hell's Angels* and *Rosebud*. If the protagonists threaten them, they'll respond, but most are too frightened to put up a fight, and only want to leave the *Vaterland*. Given the choice between a protagonist and a cultist, the Shambler attacks cultists first.

Dimensional Shambler

Abilities: Athletics 7, Health 10, Magic 7, Scuffling 10

Hit Threshold: 4

Weapon: +1 (talons), and it can attack twice in the round.

Armour: -3 vs any (thick hide)

Alertness Modifier: +0

Stealth Modifier: +0

Special: *Dimensional Travel*. By spending 1 point from its Magic pool, (2, if clutching a human sized victim), it can travel between dimensions. This takes 1 round to accomplish, in which round it cannot attack. To capture a victim takes two successive Scuffling successes; the first to make the grab, the second to crush the victim in a monstrous hug.

Rosebud

If the protagonists go looking for Hearst, the last time they saw him he was running off in the direction of the Bank, with a pack of rats in close pursuit. A cultist can tell them that, if the protagonists wouldn't reasonably have a chance to have seen it for themselves.

The Bank is just as large and gloomy as ever. The great safe door hangs half open, like the gaping mouth of an idiot. Hearst, with or without Clara, is balanced on top of one of the clerk's desks, flailing ineffectually at a small pack of rats that has him cornered.

Rat Swarm

Abilities: Athletics 5, Health 18, Scuffling 18

Hit Threshold: 3

Weapon: +0 (bite)

Armour: none

Stability Loss: +0

If rescued, and one of the protagonists happens to have a revolver, he immediately demands that they hand it over, as he's a crack shot, and therefore ought to be the one with the gun. Otherwise he's grateful for having been rescued, and promises to reward them if they can get him out.

So long as Hearst is with the group, he can contribute to its success. In game terms, treat it as if the group has **1 pool point** in **any 3 Academic abilities** (except **Cthulhu Mythos**) of the players' choice. This represents Hearst's wide breadth of knowledge on a multitude of subjects. The protagonists have the option of using these points either for abilities that they do not themselves possess, or as points spend that they don't have to pay for. This doesn't mean that they have to give up the spotlight to Hearst. If, for example, if a protagonist would prefer to keep the spotlight and hold forth on, say, **Architecture**, the character can do that,

but will spend a Hearst pool point rather than one of the character's own pool. In narrative terms, picture it as if Hearst agrees with everything the character is saying, and backs it up with his own knowledge.

If Mordiggian is triumphant, then as Hearst is rescued the door of the safe swings wide open, and a sea of blood flows out of it. **Athletics 4** to avoid being caught in the gush (-2 damage otherwise), and as the sea flows out it seems to endlessly repeat a verse of poetry, in a roaring voice:

*Our old world differences are dead,
Like weeds beneath the plough,
For English, Scotch, and Irish-bred,
They're all Australians now!*

(note: Andrew Barton 'Banjo' Paterson, *We're All Australians Now*, written after the Gallipoli Campaign)

Stability 3 for the encounter. After the tide subsides, the protagonists will be able to leave the Bank.

If Mordiggian is displeased, then the blood tide does not occur. Instead, the protagonists will hear a wailing outside, and then a tearing noise; when they leave the Bank, they'll discover the first of the Dimensional Shambler's victims outside, ripped to shreds. **Stability 3**.

Lost Luggage

The protagonists may try to catch Von Plon.

The last time anyone saw her, she was running off in the direction of the Travel Agency. If the protagonists would have no logical means of seeing her do that, the cultists will give Von Plon away by banging on the Travel Agency door, begging to be let in.

The door will need to be forced, if the protagonists are to get inside. **Athletics Difficulty 5** – it is remarkably sturdy,

and barricaded on the other side – and Piggybacking may be helpful. Once in, the protagonists see that the opulent chamber, filled with ship's models and posters, is in disarray. When von Plon first came through, she had to deal with the Dimensional Shambler. Then she barricaded the door, before going through to where her Gate is located in the Manager's Office.

If Mordiggian is triumphant, then none of this takes very long, the Dimensional Shambler is obedient, and Von Plon, though startled by the unexpected results of her ritual, is able to get away without further trouble. By the time the protagonists arrive in the Travel Agency, Von Plon and her kitten have left the *Vaterland*, though her Dimensional Shambler is on instruction to remain behind for an hour after her departure, and attack anyone who enters the Travel Agency. This is to make sure no troublemakers, perhaps close on her heels, somehow manage to make use of her Gate before she has time to close it.

If Mordiggian is displeased, then Von Plon hasn't nearly enough time to get away. Darkness and rats delay her, and then she's surprised to discover the Dimensional Shambler is no longer under her control, nor does her Gate function. It will take her a good ten minutes – she's well versed in Physics – to establish the Gate again, not counting the few rounds it takes her to beat off the Dimensional Shambler. The Shambler threatens her, but soon retreats when it realizes how formidable an opponent she can be, and how much easier to kill the cultists are.

Mordiggian's prophesy, in this room, takes the form of all the travel posters shedding blood, and the walls decaying, four years of rot happening in the space of four minutes. It concludes with a rain of small pills which pile up on the floor; a reference to Ballin's suicide, with an overdose of sleeping pills.

If the protagonists want to face down von Plon, they can take their chances. Her kitten cannot make rat swarms obey it as long as Morgiggian is displeased, so there's no chance of her summoning in extra allies. However if her kitten is with her von Plon has some extra bonuses, and she still has Gungnir, plus her other magic. If offered the chance to surrender von Plon may agree, but only if the protagonists clearly have strength of arms on their side. She knows that, once in New York, she can rely on friends to pull strings for her, to get her out of the worst of the trouble. Given enough time, she can create another Gate, thus evading long-term imprisonment. Death, on the other hand, is a permanent condition, and if it looks as though she's in serious trouble she may prefer to surrender.

It's worth remembering that the room will be dark, so unless the protagonists have sufficient light then all **Difficulty numbers go up by 1**. Von Plon doesn't have that problem; her kitten lets her see in the dark.

Sisters In Adversity

This alternate scene takes the protagonists to the belly of a U-Boat; UC-16, as it happens, not that the protagonists will ever know it. It is found by following one of Mordiggian's alternate passages.

The door to this scene is heavy, rough metal, beaded with condensation. Opening it releases a waft of foul, hot air, almost overpowering in its foetid stench. It's a combination of oil, sweat, and something else; something almost like compost.

Note: even if the lights are out on the *Vaterland*, they aren't out here. In fact, if the protagonists hunt around they can find small electric torches, which will be useful after they leave the scene.

The corridors here are back-breakingly small, and the tallest or widest have to

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Vaterland



be careful about squeezing through. From the protagonists' perspective, they enter the scene at the stern of the boat, where the engines are. Working their way forward, they'll pass through the crew's quarters, captain's bunk and WC, before reaching the mine laying tubes. **Architecture**, **History** or similar will realize that they're aboard a military vessel, possibly a submarine of some kind. There have been newspaper articles about such weapons of war, and **History** will recall the Civil War precursor of this kind of vessel, the *Hunley*, whose moderately

successful career ended with the deaths of its third set of crewmen and the vessel's loss, in 1864.

Everywhere the protagonists look, a red weed is growing, particularly near and around the WC, where it seems to be thickest. This weed is a very fast-growing specimen that seems to cover everything it touches, and spreads over organic material. **Biology** will know that it doesn't match any identified fungus. It exerts an extraordinary penetrative power; the bunks are impregnated with the stuff, as is all the food, much of which

is stored in the crew compartment. It seems to exist by breaking down organic substances into much smaller, easily digestible parts, and spreads in almost every direction. The protagonists may be alarmed to find, after they leave the scene, that in the time they've been aboard UC-16, some of the spores have propagated on their clothing.

Towards the bow, among the mine tubes, the protagonists discover the remains of a desiccated dachshund and a human. Both are incredibly thin, as though wasted from hunger, and the red weed seems to be growing from the inside, out. The man's eyes and ears have been totally destroyed by this substance, though it may not be what killed him; a blow to the head seems to have done that. **Stability 3** for this encounter.

If Mordiggian was triumphant, then as the protagonists examine this scene the dead man opens his mouth and speaks. He is speaking in the voices of several different people and, though the protagonists will not know it, each is a passenger or crew aboard the *Lusitania* or its killer, U-20:

"Hurry, Mister Vanderbilt, or it will be too late!" [steward]

"Where did you get the lifebelts?" [male passenger]

"Take your time, she's not going down!" [male crew]

"Clean bow shot from 700 meters range (G torpedo three meters depth adjustment) cutting angle 90 degrees. Estimated speed twenty-two sea miles." [Captain Schwieger, U-20]

"There's a porpoise!" [female passenger]

"These'll be the greatest pictures ever!" [male passenger]

"That doesn't interest me much. I can't swim a yard and that's not enough." [male passenger]

TRAIL OF CTHULHU

Vaterland

“For Thou art with me; Thy rod and Thy staff comfort me. Thou shalt prepare a table before me against them that trouble me; Thou hast anointed my head with oil, and my cup shall be full. But Thy loving kindness and mercy shall follow me all the days of my life; and I will dwell in the house of the Lord forever.” [female passenger]

“[baby crying]”

This will not be interrupted by anything the protagonists do, no matter how much they may try.

The Dimensional Shambler waits until the protagonists are about to abandon UC-16, and then strikes. Its rapid, violent movement seems to agitate the red weed, and its spores explode in a cloud of red dust. For that reason, the Dimensional Shambler will only attack for two rounds before disappearing; it does not

like the strange sensation. Neither will the protagonists, who must make an **Athletics 4** check or suffer **-1 Damage**.

The protagonists will not be able to move through this scene to other sections of the *Vaterland*; to get back to the liner, they will need to retreat through to the engine room again, and then out.

Horse Meat

The carpeted floor of the *Vaterland* transforms, under the protagonists' feet, to mud-sodden duck boards, as the protagonists find themselves in the trenches. If Mordiggian is triumphant, then the protagonists have enough light to see the path as it changes in front of them. That will give them some warning, and perhaps some time to prepare or to ignore this path altogether. If Mordiggian is displeased,

then the darkness will mask this change in the protagonists' environment. The only clue they may get is that it seems lighter in the direction of *Horse Meat*, though they won't understand why at first. As they get closer see stars and the moon in the sky above them, as well as the ever-present crescendo of shellfire.

The trenches wind out for some distance in front of the protagonists. In the far distance, they can see what appears to be the *Vaterland*, a massive, looming landmark. The area they're in at the moment is unpopulated, muddy, and thoroughly miserable. **Architecture** can determine that not only are these trenches well-constructed — with all the defensive bonuses that implies — but also can work out the best way of heading through the trenches, towards the *Vaterland*, without poking heads up above the trench parapet. Without it, the



TRAIL OF CTHULHU

Vaterland

protagonists run the risk of sniper fire. The sniper has **Firearms 10, Damage +1**. If the protagonists should somehow work their way out to the sniper's nest, they find it unoccupied, save for an empty rifle and some scraps of uniform.

As the protagonists work their way through the trenches, time and again they come across evidence of human occupation – clothing, weapons, equipment, letters, a radio set – but no sign of actual humanity. The air is thick with what feels like electricity, a baseline hum that eats through the protagonists nerves, keeping them constantly on edge. It is as if something terrible and eternal was above them, watching their every move. **Stability 3**. However if the protagonists scrounge, they can find equipment that may be useful to them; electric torches, candles, matches, even working rifles, though in a Purist setting the Keeper might consider stipulating that the recovered weapon only has a few rounds left.

At any moment, the Dimensional Shambler may appear, seeking to capture at least one protagonist and drag them off into other dimensional space. If faced with serious resistance, it will withdraw.

As the protagonists work their way towards the *Vaterland*, they discover the remains of what appears to be a church, in the middle of the trench system. The few surviving walls have been incorporated into the trench, making it a partly fortified structure. What would have been the altar has a tapestry cloth draped over it, covering it completely. **History, Library Use** or similar realizes that the tapestry depicts exactly the same image of Pandora as was seen in the *Vaterland's* Social Hall. Beneath the cloth, if the protagonists choose to remove it, is a jar – not an altar after all – in the Classical style, with a seal on it. If that seal is removed, the protagonists feel a great joy within them, as though an angel had promised them peace. Treat this as if each had received the benefit of a **1 point Psychoanalysis**

spend, and regain **2 Stability**. As this occurs, the sense of great oppression is lifted, and does not return. Yet at the same time, a malignant whisper can be heard from the darkness, “*pourtant, malgré tout cela, nous sommes seulement de viande...*” [yet, for all that, we are but meat.]

If Mordiggian was triumphant, then when they remove the tapestry the protagonists discover that the jar has been smashed, its contents trodden into the mud. As they discover this, a great whitish-yellow cloud begins to gather over the trenches from which they have come, and it rolls inexorably forward, shrieking as it does so. The babble resolves itself, if the protagonists listen, into a thousand different voices and a dozen different languages, all screaming, saying or whispering the same thing: “*In all my dreams before my helpless sight / He plunges at me, guttering, choking, drowning*” [Keeper's Note: Wilfred Owen, *Dulce et Decorum Est*] If the protagonists let this mist catch up with them, it does **+1 Damage** so long as they are within it. Treat it as a **Fleeing** contest, and assume that the gas has an effective **Athletics 20**, for purposes of the contest. If the protagonists can get to the *Vaterland* before the gas catches up with them, they are safe. They have as many rounds to get there as the Keeper thinks fit – minimum 4, assuming a Pulp setting, Purist ought to take longer – though **Architecture** could reduce that. Bear in mind that anyone getting out of the trenches and running is exposed to sniper fire, as above.

Once the protagonists get back to the *Vaterland*, the scene ends. Any equipment they have on them remains, though in a Purist setting they may be low on ammunition, or have none at all.

Hell's Angels

The door to this scene is plain, wooden board, utterly unlike any of the *Vaterland's* grand portals. The sign, in clean, freshly painted lettering,

reads ‘Officer's Mess’. If Mordiggian was displeased, then the lights are off, so the protagonists may not see the sign. They'll still be able to feel the ‘wrongness’ of the door itself.

Should the protagonists enter, they find themselves in a rough-looking cottage or country inn, with plain wooden floorboards, rough plastered walls, comfortable, overstuffed chairs, and a roaring fire in the hearth. What looks like a bar is set up along one wall, and the bartender stood behind it seems to accept the new arrivals without comment. If approached, he addresses the protagonists by name, always calling them “Mister [last name]”; he'll do that even if the character happens to be female. He'll happily get the protagonists whatever drink they want, so long as it's beer, wine, or whiskey, and there's no question of a charge; he puts it on the protagonists' tab. If asked, he says that A Flight's due in

The Dying Airman

*A handsome young
airman lay dying*

And as on the airdrome he lay

*To mechanics who
'round him came sighing*

*These last parting
words he did say:*

*'Take the cylinders
out of my kidneys,*

*The connecting rods
out of my brain;*

*The crankshaft out of my backbone
And assemble the engine again.*

Author: Unknown

TRAIL OF CTHULHU

Vaterland



any moment, and the Squadron Leader will probably be in soon too. As far as he's concerned, the year is early 1918, "just as the frost's wearing off – and not before time!" He takes any assertion to the contrary in good humour. "You will have your little joke, sir," he responds.

The room isn't well decorated, but it's welcoming, the sort of place that might remind characters of their college fraternity house. The magazines and newspapers, stuffed next to a chair or lying on a table, all bear out the bartender's assertion as far as the date's concerned, but each also details unimaginable horrors, both on the battlefield and the home front, with casualty lists in the millions. London, Paris, Berlin have all been incinerated, according to these papers. Conscientious objectors are being crucified en masse, and the current government is calling for some kind of

sacrificial ritual dedicated to the Old Ones "to wash us clean of our sins and transport us into glory." **Stability 2.** Searching around the room can also discover items that the protagonists may find useful, such as matches, but not weaponry. There's a plaque above the fireplace with row upon row of mugs hanging from it, each with an officer's name on it; there seems to be an impossible number, hundreds or more. The only way out of the room seems to be the way that the protagonists came in.

Evidence Collection, Occult, Library Use or similar discovers one useful item: a battered *Bibliothèque Bleu* edition of *Cultes des Ghoules*. Skimming through it discovers someone's handwritten notes in the margin, about a spell, described as 'the dread chant' [actually the Vach-Viraj Incantation] which, if need be, can be cast by anyone holding the book and using it as a reference.

At a moment of the Keeper's choosing, a group of pilots walk in through the door. Each is a patchwork of horrors, their bodies torn apart or burnt to a stinking cinder. Parts of what look like machinery – crankshafts, pistons, valves, and other bits – protrude from their broken bodies like oddly shaped branches from a badly lopped tree. Yet none of them seem any the worse for it, nor do they make any reference to their injuries. **Stability 3** for witnessing the sight. If asked, the newcomers claim that the protagonists are B Flight, and any assertion to the contrary is laughed off. "The Old Man will be in any moment," they say, "save your jokes for him!"

The Old Man is, in fact, the Dimensional Shambler, which is eager for blood. This time it will attack whether the protagonists show resistance or not, and is determined to get a kill. However the Dread Chant is enough to **Intimidate**

TRAIL OF CTHULHU

Vaterland

it for at least one round, allowing the protagonists a chance to withdraw. If the protagonists leave the scene, the Shambler does not pursue.

The other pilots won't show the slightest concern, nor will they interfere. "You shouldn't have got the Old Man's blood up," is the most that they say. "Now you're for it!" Throughout the scene, they sing *The Dying Airman*.

There is nothing stopping the protagonists leaving the scene and going back to the *Vaterland*, should they so choose.

Endgame

By this point the protagonists have probably found a light source, if they've been fumbling around in the dark, and have been able to make their way up from the depths of the *Vaterland* back to the Social Hall, where the other party guests, the crew, and possibly the Treasury Agents have gathered. None of the NPCs know very much about what's been going on down in the Ritz, with the possible exception of the Commodore, who knows little and doesn't care to guess the rest.

The protagonists are greeted by a scene of controlled panic, as the crew do their best to keep the passengers pacified. The crew's main objective at this point is to get the guests off the ship as soon as possible, which they are doing, but it's a slow task made more difficult by the fact that the guests aren't cooperating. They have a thousand and one questions, particularly if the lights went out, and the crew aren't answering them.

The protagonists will soon be surrounded by a crowd of angry, panicked people, who want to know what's going on. If they managed to rescue Hearst, then he soon calms

the crowd down, and before long has them eating out of the palm of his hand as he reassures them that all is well. If they did not, then the crowd blocks the protagonists' path, as they demand answers.

If the protagonists somehow manage to pacify them – **Reassurance** or **Flattery** are two possible means – then they can proceed, and escape the *Vaterland*. The crew won't stop them, but the Treasury Agents might. Assuming that Donaldson and his team weren't involved in whatever happened below decks, they will wait their chance and then try to snap up the protagonists as soon as they get to the Hoboken dock, and therefore are no longer on German sovereign soil. Donaldson and his team won't be argued or reasoned with, though a **Cop Talk** or **Law** spend of at least **2 points** may avoid incarceration. Otherwise it's **Fleeing**, a jail cell, or rescue by Hearst, if he is on the protagonists' side.

If captured by the Treasury Agents, Donaldson quickly makes the protagonists understand that he won't accept any nonsense about Rathom, German occultists, or sinister plots. That sort of thing is pure bunk, he says, and he'll keep hammering them – as suspected enemy agents – until they tell him the truth. Coming up with a really good lie, or **Bargain**, **Bureaucracy** or similar spend of at least **2 points**, will avoid long-term incarceration. Without that, Donaldson pulls as many strings as possible to keep the protagonists in jail without trial for as long as possible. By the time they're finally released, their reputations in ruins, Donaldson has lost interest in them. He has other enemies of the state to chase; he can't be bothered with small-time stuff.

Rathom refuses to believe any of it. German spies are one thing – he can sell that – but occultists, ghostly shapes, and strange creatures from different dimensions are the stuff of pulp fiction. He's not in the business of selling dime novels, he says, as he washes his hands of the protagonists. He also publicly denies ever having had anything to do with them, which might go particularly hard on the protagonists if they happen to be incarcerated by Donaldson at the time.

Hearst, if rescued by the protagonists, is friendly, and may even offer them jobs at one of his own newspapers if Rathom cuts them loose. However it soon becomes clear that he's not easy in his mind about his adventure aboard the *Vaterland*. It all seemed so real at the time but, in the cold light of day, how can rational people believe such things? No, it must have been some ghastly misunderstanding, a hallucination. With this rationalization comes a desire to separate himself from the protagonists. He won't fire them, if he hired them, but he won't encourage intimacies either. It's far, far better for his fragile Stability if he keeps them at arm's length.

Though, as the protagonists may notice, he still attends parties aboard the *Vaterland*, when they are held. Perhaps he's looking for something, or someone.

Pregenerated Characters

The Keeper isn't obliged to use these pregens. If it would suit your game better, by all means come up with your own characters. Bear in mind that these were created with the assumption that six characters would be involved. If that is not the case, the build point totals may need to be adjusted.

Trail of Cthulhu

By Kenneth Hite

Player Name:



Investigator Name: Quentin Abbott

Drive: Curiosity

Occupation:² Journalist

Pillars of Sanity: 1) The People have a right to know! 2) The little guy, the straphanger, the average joe: he's worth fighting for.

Sanity¹

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

Hit Threshold³

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

Academic Abilities

Languages - 2

Interpersonal Abilities

Assess Honesty - 2

General Abilities

Cop Talk - 4

Credit Rating - 5

Conceal - 6

Disguise - 8

Fleeing - 8

Health - 8

Oral History - 4

Preparedness - 8

Streetwise - 4

Shadowing - 8

Sanity - 6

Stability - 8

Scuffling - 6

Technical Abilities

Electrical Repair - 12

Evidence Collection - 4

Photography - 4

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.

Page references refer to the Trail of Cthulhu Core Rulebook

You're a seasoned veteran of sleaze. You present the outward appearance of a sophisticated man of letters; to impress women, you sometimes describe yourself as a poet, and have a chapbook published to prove it. In reality there isn't much about the crime beat, and political dirty dealing, that you don't know. Your favourite trick is the telephone tap; people just don't realize how easy it can be to listen in to someone's so-called private conversations. Your trouble is, you can be a bit of a glory-hound, and when your last attempt to grab the front page blew up in your face, your editor put the freeze on you for a while. This job is your shot at career redemption, and working direct for the big man, Rathom, himself, is something you'd never have expected in a million years. If he says jump, you say how high.

Equipment: small portable camera

TRAIL OF CTHULHU

BY KENNETH HITE

Player Name:



Sanity¹

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: Emily Ames

Drive: Bad Luck

Occupation:² Criminal

Pillars of Sanity: 1) There's nothing beats skill; not luck, not persistence. Skill will get you through.

Academic Abilities

Interpersonal Abilities

General Abilities

Bargain - 2

Cop Talk - 2

Reassurance - 4

Credit Rating - 2

Disguise - 9

Filch - 8

Fleeing - 8

First Aid - 6

Health - 7

Technical Abilities

Scuffling - 4

Sense Trouble - 9

Locksmith - 6

Shadowing - 8

Stealth - 10

Streetwise - 2

Sanity - 5

Stability - 8

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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

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.

Page references refer to the Trail of Cthulhu Core Rulebook

You have the worst possible luck; it's uncanny. You started off as a pickpocket, and worked your way up to burglar, with plenty of cash in hand and set to live a life of ease. Except your boy, a grifter, blew town with all your dough, forcing you to start over. Then you get caught, and have to make a deal to get out of jail, which makes you a snitch and not very welcome in your former circles. A friend put you on to the newspaper racket – they can always use people who know how to get information – and, so far, things have been going great. This job Rathom has you on, though, that has you buffaloe. You haven't had this kind of bad feeling about a caper since your boy said he was going to be out of town for a few days, and neglected to mention he'd be taking your money with him.

Equipment: small set of lockpicks

Trail of Cthulhu

By Kenneth Hite

Player Name:



Investigator Name: Toby Buffet
Drive: Sudden Shock
Occupation:² Ex-Military
Pillars of Sanity: 1) The English are the finest nation on this Earth. 2) Courage is the best possible virtue.

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

Academic Abilities	Interpersonal Abilities	General Abilities
History - 1	Bureaucracy - 4	Athletics - 10
	Intimidation - 4	Credit Rating - 1
	Reassurance - 4	Driving - 8
		Disguise - 3
		Firearms - 8
		Health - 9
		Scuffling - 15
	Technical Abilities	Sanity - 8
		Stability - 7
	Languages - 2	Weapons - 10
	Outdoorsman - 2	
	Piloting - 8	

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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

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.

Page references refer to the Trail of Cthulhu Core Rulebook

You come from a wealthy English family, and joined the services because that's what you were expected to do. A cushy job would doubtless come your way before too long. But that's not what happened; instead, you were cashiered when a colleague and friend framed you for handling stolen goods. Of course, that's not what you told Rathom to get this job. You told him you were working, on an unofficial basis, with British Military Intelligence. So far, he believes your story, cribbed from Blackwoods magazine though it may be. Now you just have to live up to his adventurer conception of you.

Equipment: small concealed pistol

TRAIL OF CTHULHU

BY KENNETH HITE

Player Name:



Sanity¹

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: Barbara Krause

Drive: Revenge

Occupation:² Alienist

Pillars of Sanity: 1) Socialism will save the world. 2) There's no tyrant who can't be stopped with a bullet.

Academic Abilities

Biology - 4

Languages - 2

Library Use - 4

Medicine - 4

Interpersonal Abilities

Assess Honesty - 2

Flattery - 4

Interrogation - 4

General Abilities

Athletics - 6

Credit Rating - 3

Disguise - 4

Fleeing - 6

Firearms - 12

Filch - 4

First Aid - 8

Health - 8

Stability - 6

Psychoanalysis - 6

Santiy - 6

Shadowing - 7

Stealth - 5

Technical Abilities

Chemistry - 1

Pharmacy - 2

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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

⁴ These General abilities double up as Investigative abilities

⁵ Usually, you can't start with Cthulhu Mythos. Sanity is limited to 10-Cthulhu Mythos.

⁶ In a Pulp game If your Firearms rating is 5 you can fire two pistols at once (see p. 42)

⁷ Assign one language per point, during play. Record them here.

⁸ Any Fleeing rating above twice your Athletics rating costs one point for two.

⁹ Only Alienists and Parapsychologists can buy Hypnosis, and only in a Pulp game

¹⁰ You start with 4 free Sanity points, 1 Health and 1 Stability point.

Page references refer to the Trail of Cthulhu Core Rulebook

You had to work on Rathom for a long time to get this job. He knows your family is German, and doesn't trust you. Your Socialist beliefs, carefully concealed from Rathom, got you thrown out of Germany as an undesirable back in 1908, and now's the time to return the favour. Rathom's constant crusades against German spy networks are what attracted you to begin with, and now you see a way in which your natural talent for propaganda can be used to strike back at the people who would crush the People's revolution.

Equipment: small concealed pistol

TRAIL OF CTHULHU

BY KENNETH HITE

Player Name:



Sanity¹

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

Hit Threshold³

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: John Slocum

Drive: Artistic Sensibility

Occupation:² Journalist

Pillars of Sanity: 1) There's something truly beautiful about the wide open spaces. 2) It's right to stand up and do your duty, if called on.

Academic Abilities

Art History - 2
Architecture - 2
History - 4
Languages - 4

Interpersonal Abilities

Assess Honesty - 2
Bargain - 2
Reassurance - 4

General Abilities

Athletics - 8
Fleeing - 8
Health - 10
Oral History - 4
Occult - 2
Stability - 8
Sanity - 8

Technical Abilities

Evidence Collection - 2
Piloting - 8
Photography - 4

Sense Trouble - 6
Stealth - 6
Stability - 7
Scuffling - 5
Shadowing - 4

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.

Page references refer to the Trail of Cthulhu Core Rulebook

You've been all over the world, and seen and done things most people would never believe. You spent the last eight months single handed sailing all the way up the coast of South America, through the Caribbean, before finally making landfall in New York. By that point your financial reserves were pretty low, so to make ends meet you sold a few articles about your travels and, on the strength of that, talked your way into a job on Rathom's paper. You don't take tales of German spy networks too seriously, but it pays the bills.

Equipment: Swiss Army Knife

TRAIL OF CTHULHU

BY KENNETH HITE

Player Name:



Sanity¹

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

Hit Threshold³

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: Elizabeth Quade

Drive: Arrogance

Occupation:² Author

Pillars of Sanity: 1) France is the most fortunate nation on this Earth. 2) There's nothing that can't be overcome with enough effort, and optimism

Academic Abilities

Art - 2
Architecture - 4
Accounting - 2
History - 2
Languages - 2
Library Use - 4

Interpersonal Abilities

Assess Honesty - 4
Flattery - 4

General Abilities

Credit Rating - 4
Conceal - 6
Disguise - 6
Firearms - 3
Fleeing - 8
Filch - 3
Health - 8
Oral History - 4
Occult - 2
Psychoanalysis - 4
Sanity - 6
Stability - 8
Sense Trouble - 5
Scuffling - 10
Stealth - 8

Technical Abilities

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

⁵ Usually, you can't start with Cthulhu Mythos. Sanity is limited to 10-Cthulhu Mythos.

⁶ In a Pulp game If your Firearms rating is 5 you can fire two pistols at once (see p. 42)

⁷ Assign one language per point, during play. Record them here.

⁸ Any Fleeing rating above twice your Athletics rating costs one point for two.

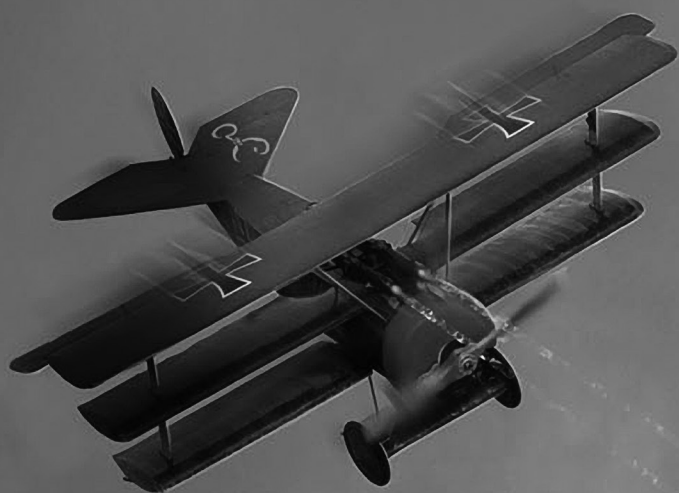
⁹ Only Alienists and Parapsychologists can buy Hypnosis, and only in a Pulp game

¹⁰ You start with 4 free Sanity points, 1 Health and 1 Stability point.

Page references refer to the Trail of Cthulhu Core Rulebook

You have one advantage over your colleagues, and that's why Rathom wanted you on this job: you know Hearst personally. Not that well; in fact, when you worked on his paper, you quarrelled badly and were forced to find alternate employment. However you smoothed that story out a bit when you told it to Rathom, and he thinks you and Hearst are friends. You spend many years in France when you were younger – your mother is French, and you have relatives in Paris – and you still have more than a few French mannerisms. You have a tendency to fly off the handle when provoked, a tendency that you have done your best to suffocate. Unfortunately, it keeps coming out at the worst possible times.

Equipment: small, concealed savate baton (-1 damage)



Dead Horse Corner

Ghastly events in the trenches of the Western Front.

Hook

The protagonists discover that a trench which ought to have been occupied by their fellow soldiers has been abandoned. Twenty men vanished without a trace, food still on the table and coffee cooling in their mugs. Was it an enemy attack?

While the scenario is written from an Allied perspective there is no reason why the situation could not be reversed, with German protagonists. The trench design is loosely based on Plugstreet defences in Belgium.

The Awful Truth

The medieval romance of Hellequin's ghostly Army (*familia Herlechini* according to Benedictine monk Aubin's account in 1048) has some basis in truth. The legend claims that Satan presides over a march of the Dead on their way to Hell, and can often be mistaken for an army, as their numbers are so great. A Llogigor has long haunted this quiet farmland, but in recent years has lain dormant for lack of worshippers. The Dragon is the Satan of the legends, while the Army are its victims. The sudden influx of new minds intrigued it, but it could not understand the circumstances, and grew impatient when its attempts to establish a cult among the incomers came to nothing. In a fit of rage the creature exterminated all the nearby soldiers. Enter the protagonists, to further enrage the Dragon and its Army.

Spine

The protagonists are ordered to investigate a communications breach at Dead Horse Corner. They are also asked, as a favour, to deliver some bottles of wine to the post's CO. A glare of green light is the first sign of trouble, and the protagonists find the post completely abandoned. The CO's diary and official reports make for interesting reading. There isn't a rat to be seen; odd, when elsewhere they're so common. First priority is to repair the telephone wire, but a large portion is simply gone, as though melted. Strange shapes are seen in the mist (is it poison gas?) and voices can be heard, their half-blurred conversation lost on the wind. A crazed survivor crawls back in from No-Man's Land, but his stay may be short. The Serpent begins to pick off the newcomers, but prompt action might provoke it sufficiently to make it assume physical form. The end result may be a hail of shellfire, engulfing both Dragon and its victims.

Trusty and Well Beloved (1900 hours).

The protagonists (more likely just their leader, but the Keeper may wish to have all protagonists present) are ordered to attend a briefing from Battalion, back at HQ.

There their Colonel outlines the situation. The forward observation post at Dead Horse Corner has gone silent, probably thanks to enemy action. The telephone line must be repaired quickly, as it's thought that the enemy are massing for an attack on this sector and the information the OP gathers may

be critical to beating off the assault. The Colonel can't understand why the OP hasn't already sent a runner back to report, or at least sent a pigeon, but that hasn't happened. The protagonists are to reinforce the OP, repair the telephone line, and report on the status of the occupying unit.

"Lieutenant Somerset's the CO there, good chap all round. Captain of Rugby at King's, you know, just the sort of chap you'd think would be on top of a situation like this. I can't understand why we haven't heard anything from him. He commands a troop of twenty and a small Signals section. Sergeant Hobden is his NCO, if Somerset's copped a packet, and otherwise there are two corporals. There's been no significant action, that we're aware of, in their sector, but it's possible enemy infiltrators attacked the post. Unlikely, though; they usually prefer to wait until nightfall to sneak about. Good luck!"

The protagonists may want to gather clues either from the Colonel or from other staff officers at HQ. The Keeper should assume a good number of officers, Signals and runners are all present at HQ at any given moment. Some may be from Allied (e.g. French, Canadian, Australian, Indian) commands, and all ranks are represented.

Core:

- Dead Horse Corner is a forward post under close observation by the enemy. Snipers are a real peril; anyone sticking their head up is liable to get it shot off.
- Contact was lost at 1800 hours, and despite all efforts has not been re-

Dead Horse Corner

established. Nor have any runners arrived to advise HQ as to the nature of the breach.

- A spotter plane for enemy artillery was seen in the area at about 1700 hours, and there was sporadic shellfire. It's possible the OP took a direct hit, but it would have to have been a very lucky hit to kill all personnel with no survivors. More likely, if there was a hit, it damaged the telephone wire beyond repair, but that doesn't explain why Somerset didn't send a runner or pigeon to HQ. Possibly he did, but the message didn't arrive; snipers or hawks could be to blame.
- Just as the protagonists are about to leave, a Lieutenant approaches their section leader. He has a crate of wine, which he asks the protagonists to give to Lieutenant Somerset. "We had a bet on as to who'd win the cup at King's this year, and he won. Make sure he gets these, will you? Take a bottle for your trouble. Tell the old blighter he won't be so lucky next time!" There are six bottles in the crate, and the Lieutenant will give the protagonists a seventh as payment.

1 point Clues:

- *Military Talk, Oral History.* Sergeant Hobden has been mentioned in dispatches and put forward, by Somerset, for the Military Medal, though the award has yet to be confirmed.
- *Architecture.* Dead Horse Corner is particularly important to HQ because they were about to set up a new tree. These fake trees, designed for observation, are stumps intended to elevate the observer far above the trench defences while at the same time providing natural camouflage. The plans for the new tree are at HQ now, and can be seen by the protagonists. Dead Horse Corner is just yards away from the enemy, and under close observation, so the whole operation had to be carried out in utmost secrecy.

- *Outdoorsman.* There are three snipers operating near Dead Horse Corner, who the soldiers have nicknamed Violet, Deirdre and The Bastard. (Shrinking) Violet has been known to miss. Deirdre (of the Sorrows) is a deadly shot, distinguished by the peculiar thumping noise of his rifle, which isn't standard issue. He's known to be particularly fond of shooting stretcher bearers. The Bastard isn't picky; he'll shoot anyone, but is almost never known to miss, and has an estimated tally of over thirty victims.

Going Up the Line (Transitional)

The protagonists need to navigate through the winding maze of trenches to get to Dead Horse Corner. This is a floating scene and can be invoked more than once.

The ground is boggy and water pools in the bottom of the trench, so duckboards have to be laid to walk on. Yet these boards wear out quickly and are never replaced fast enough, so in places the trench is like a swamp. There is a strong, sickly smell of decomposition that never goes away, as the dead are everywhere – some of them built into the trench wall. Rats are always present, fat, obscenely confident creatures that have lost their fear of man. In most places the trenches are deep and well dug, but in some cases either the trench has been altogether blown or hasn't yet been completed, so the protagonists will have to crawl over open ground or through rubble to get to the next bit of cover. Aircraft buzz overhead like angry wasps, occasionally duelling and crashing to the ground in a fiery hail.

The protagonists are carrying two important pieces of kit: the telephone wire, wound around a large spool, and the wine. Both are heavy and unwieldy. The protagonists might injure themselves, or break a bottle or two, by accident. Call for **Athletics** tests when the protagonist carrying the equipment has to do something

tricky – dive for cover when an enemy aircraft strafes the trenches, crawls along exposed ground to get to cover, and so on. Failure indicates that either the protagonist has injured themselves (strained a muscle trying to shift heavy gear) or broken something (probably one or two bottles. A **d6-1** indicates how bad the injury is, or how many bottles broke.

They will meet other soldiers from different units on their way through the trenches, and may try to gather information. **Military Talk, Credit Rating, Oral History** or similar works well.

Core:

- There hasn't been much enemy activity today. There was sporadic shellfire earlier, and someone saw a fog bank that initially got mistaken for poison gas. That caused a bit of a flap, but came to nothing.
- One of the men saw an odd green flash at about 1730 hours, near Dead Horse Corner. That might have been a shell hit, but if it was, there wasn't any concussive blast to go with it. Just the light.

1 point:

- **Oral History, Reassurance.** There have been rumours among the enlisted men that something funny's been going on up at Dead Horse Corner. Lieutenant Somerset even called the padre in, but Canon Franklyn wasn't much help. There was talk that morale might have gone bad, but the Lieutenant was always quick to jump on idle speculation.
- **Architecture, History, Language.** As the protagonists are crawling past the remains of a bombed-out church, they notice a section of statuary sticking out of the mud. Very little of it is left, but the figure was clearly a male in armour, with sword hand upraised, though the head and a portion of the torso have been blasted away. A

Dead Horse Corner

small part of the inscription remains: **Fortis cham . . . des , succurro mihi in certamen obvi . . .** This is a portion of the Prayer of Intercession dedicated to Saint George, and would have read **Valiant champion of the Faith, assist me in the combat against evil.** Saint George is a very popular icon of Christendom, most famous for slaying a dragon, though the legends are confused as to exactly when and where this took place.

Hitting Your Mark (Antagonist Reaction)

This is a floating scene and can be invoked, more than once, at any time.

German snipers – Violet, Deirdre and The Bastard – are watching this section of the line. Should a protagonist do something provocative, like stick their heads above the trench or light a cigarette, they may try to kill the protagonist. Note that this can happen if a protagonist fails a **Stability** check and acts out of panic.

It is up to the Keeper which sniper takes the shot:

- **Violet:** Athletics 6, Firearms 10, Health 8; Hit Threshold: 4 (base 3, full cover) Alertness: +1; Stealth: +1; Armour: -2 vs Firearms (under cover); Damage: Rifle (+1).
- **Deirdre:** Athletics 5, Firearms 14, Health 8; Hit Threshold 4 (base 3, full cover); Alertness: +2; Stealth: +2; Armour: -2 vs Firearms (under cover); Damage: Rifle (+2)
- **The Bastard:** Athletics 8, Firearms 20, Health 9; Hit Threshold: 5 (base 4, full cover); Alertness +3; Stealth +3; Armour: -2 vs Firearms (under cover); Damage: Rifle (+1).

A sniper tends to work from a prepared nest, which is why each is rated as under Full Cover, with armour protection.

Deidre is a gun enthusiast who has modified a hunting rifle to his own specification.

Bullets and Billets

The protagonists arrive at Dead Horse Corner.

Dead Horse Corner includes the following locations: *The Tree*, *The Dugout*, *Machine Gun Emplacements*, *The Wire*. The dugout is centrally located and reinforced to withstand shellfire; the other locations are connected, by trench, to the dugout.

As they get closer to Dead Horse Corner, the protagonists will notice that although the trenches up to this point have usually been occupied, either by units in fixed positions or by men travelling from one point to another, at Dead Horse Corner and for some distance around it there are no people at all, whether soldiers or anyone else.

Moreover (**Outdoorsman**) there are no animals, not even rats. If the protagonists think to check, the trench is also louse-free; not even so much as a maggot or fly. The length and breadth of Dead Horse Corner is utterly deserted, and silent as the tomb. **Stability 2.**

Searching (**Evidence Collection**) reveals several places where people may have been. Scraps of clothing, fragments of flesh and similar are all that is left of Lieutenant Somerset's command. Painstaking examination might piece together enough to work out that the men were completely destroyed, but the fragments are so small – just splinters and bits, really – that piecing together one whole corpse is completely out of the question. Even clothing and weapons have been annihilated. However very close examination will discover two things: first, in each instance there is a very faint but unmistakable outline against the wall or floor of the trench, which almost looks like a shadow tattooed onto the surface. The water in the trench has an odd blue-green sheen to it as well, as though it were contaminated. Someone with **Physics** or **Chemistry** might speculate that

intense pressures ripped the bodies apart, possibly imprinting their remains on nearby surfaces, but if so the impact was very localized with no blast damage at all; completely uncharacteristic of any known enemy weapon. Something out of science fiction, like a death ray, might have done it, but that sort of thing is well beyond anything the protagonists have dealt with before. **Stability 2.**

Though the soldiers are missing, their equipment and belongings are still in place. With the exception of anything they had on their persons, their mess tins, diaries, photographs, tin hats and so on, are exactly where they left them. A tea kettle is just about to boil dry, and corned beef stew is cooling in several mess tins. A game of cribbage has been left abandoned, with the cards lying scattered as though dropped in haste. A half-written letter lies in a pool of water at the bottom of the trench. Whatever happened, it did so very quickly, as though in a heartbeat twenty soldiers were snatched off the face of the earth. Also the air is somehow wrong; everything feels heavy, and there is an aura of Stygian gloom that could be cut with a bayonet. **Stability 2.**

Whizz-Bang (Antagonist Reaction)

This section explains the Lloligor and its motivation.

This creature has lived in the valley since time immemorial. Its presence and activities inspired ghostly legends and at least one witch cult, put down during 17th Century purges. However in recent years its power has waned, as its worshippers had scattered and there were few living nearby to replace them. The creature went into a form of decline, and stopped interfering in human affairs.

Then of a sudden thousands upon thousands of humans relocated to its

Dead Horse Corner

valley, giving it a seemingly unending flow of energy, far more than it had ever enjoyed before. This allowed it to access a level of power previously undreamed of, which is how it can now direct the vortex explosion much more accurately and can affect so many at once. This sudden rejuvenation gave the creature cause to think that a new age of near-Muvian glory was about to begin, and it started trying to recruit these new humans.

This wasn't possible. It didn't understand modern warfare. Though it could in theory convert individuals, this took time, and the humans were dying or moving on so quickly that it could never get a following. The amount of energy available was vast, and most of it was going to waste. In a fit of apocalyptic rage it exterminated Lieutenant Somerset's entire command (with the exception of Sergeant Hobden, see further *The Saint*), thinking that this would be an example for the rest, and when the humans saw what it had done naturally they would bow before it.

Now it intends to start afresh with the new humans.

When running the Llogigor, think of it as an immensely powerful, but near senile intellect, used to absolute authority and suddenly infused with power beyond its wildest dreams. This has gone to its head, making it act with rash impetuosity where it ought to be cautious.

It has a unique weakness. Humans can protect themselves against its mental influence by getting drunk. Intoxicated humans are too difficult for it to control or drain power from, so it will avoid trying to do either. This doesn't stop it attacking drunk humans, if it wishes.

Its presence taints the land, but the effect is particularly strong in certain places. Notes within each scene identify these places, and in these instances its influence is strong enough to affect **Stability** tests.

The legend of Hellequin's Hunt (Hellequin: Germanic, lit. *Heer*, or army, *thing*, of free men, also rendered Herlequin or Helething, the original of Harlequin, the jester of the commedia del arte) is wrapped up with this entity (see *The Saint*) and **History** or similar will recall the story. Keepers should note that while this is based on the Wild Hunt myth as retold by Orderic Vitalis, changes have been made to suit the scenario.

The Hunt was witnessed by Walechin, a young priest who served the church of Saint Aubin. One night, when returning from a visit to a sick parishioner, he heard a great din as of a passing army. He was then confronted by a giant horned beast, which ordered him to remain where he was and witness the passing of Hellequin's rabble. The first group were a great crowd on foot, bearing the burden of their sins, among whom Walechin recognized some of his neighbours who had recently died. Therewith followed the priests, abbots and bishops among them, and these wore black cowls of burning lead which scorched their dead flesh. Several thousand knights marched on the heels of the priests, and these bore weapons of molten flame, and armour also, that presented a terrible sight as it burned their bodies. Among them was a man, William of Glos, who recognized Walechin as a neighbour, and who entreated him to go to his home and persuade his sons to restore a mill William had stolen to its rightful heirs. This Walechin refused to do, as he did not wish to be the messenger of a criminal. Enraged, William tried to strangle Walechin, and in so doing scored the priest's flesh with the fires of Hell . . .

Llogigor, Hellequin

Abilities (immaterial/material): Athletics 3/7, Health 39/22. Scuffling 0/17

Hit Threshold: 7 (invisible) / 3 (large)

Alertness Modifier: +1 (+2 vs. any electrical field / music)

Stealth Modifier: +2

Weapon: +5 (claw) +1 (bite), only usable in material form.

Armour: -5 vs any (reptilian hide) only in material form; cannot be harmed by

physical weapons in immaterial form.

Stability Loss: +0 as reptile, +1 as immaterial poltergeist, +3 for communication or mental contact.

Abilities: Harvest. Llogigor need humans to survive; the energy they drain from intelligent beings keeps them going. 1 Health point spent drains a single sleeping human; 5 drains several at once. Each victim loses 1d6 pool points from any ability(ies) chosen by the Llogigor, and the Llogigor either refreshes all points in one pool, including Health, overnight (multiple sleepers) or refreshes normally (one sleeper). The next morning victims complain of headaches and poor sleep.

Sleeping Sickness. A single sleeping human can be targeted for intensive drain. The Llogigor spends 3 Health to lower the target to -1 Health, which drains 1d6 Stability from the target's pool. This puts the target in a coma, which can be resisted (cf. Consciousness) after one full day. Failure means the target remains sleeping, losing 1 Stability per night. At -11 Health no more Consciousness rolls can be made. At -12 Stability, the target is insane, a servant of the Llogigor, at which point the target wakes up. Success at a Consciousness roll means the target awakens, refreshes 1 Stability (or enough Stability to bring the target to +1 Stability) and can be treated for Health loss.

Telekinesis. The Llogigor must be directly present to use this ability, and it works best below ground. For purposes of this scenario, the trenches count as subsurface, while dugouts and similar count as below ground. In open ground it costs 10 Health to create a force capable of manipulating 7 lbs of material, 6 to do the same in subsurface areas, and 3 when below ground. For each additional expenditure, the amount of force doubles. Keepers should consider using simple effects to create complex results: eg pulling the trigger of a rifle, pulling the pin out of

TRAIL OF CTHULHU

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a Mills bomb, both of which could kill with minimal input from the Llogigor.

Vortex Attack. The diameter of the blast is 1 yard per Health point spent, and does +6 Damage to those within the blast radius, +0 to anyone at Close range, and nothing beyond that. In this scenario thanks to the increased power level of the Llogigor, this power can be directed against multiple targets, and costs **3 Health** to totally obliterate a human. The impact is extremely localized, and the only visible effect is a flash of green light. Sense Trouble difficulty 5 notices the telltale effects of the vortex.

Raise the Dragon. The Llogigor takes its reptile form by spending Health equivalent to its Scuffling pool. Once it assumes this form it can maintain it indefinitely or dissolve it at will, but if reduced to 0 Health in reptile form it dies permanently.

Extra Health. This ability is unique to this Llogigor. Thanks to the increased power drain, it has accumulated a pool of extra Health points. These points don't increase its actual Health in any way, which remains at 39 (immaterial) or 22 (material). However these points can be used to power its abilities. It recently expended a significant amount of power to wipe out Somerset and his men, but still has **20 points extra** in addition to a full Health pool.

Hellequin's Dreams. Whenever a sleeping target is attacked by the Llogigor, the dreams it inspires always follow the same theme: a ghostly army on the march, calling for the sleeper to join it. This can be a modern or ancient army, and may include people that the dreamer knows personally. Often the soldiers carry flaming weaponry, or are aflame themselves, and Hellequin in his beast form is sometimes present. The Keeper should consider having protagonists sleep but not know it – say, by falling asleep on watch, through exhaustion – so they never are quite sure whether what they're seeing is a



dream or a real event. **Stability 2** per dream sequence, the exact details of which are left to the Keeper.

Emotional Assault. This isn't a power; it's a side effect of the Llogigor's presence. Its natural pessimism creates an aura of

gloom the effect of which is nearly physical. Though this aura may be attractive to those with the **Ennui** drive, it's nightmarish for anyone else. When present in a scene, even if invisible, the atmosphere created is so terrible that it causes a **Stability 2** test, the first time it happens.

Dead Horse Corner

The Tree

This camouflaged OP has been built and is ready to be set up, but Somerset and his men were killed before it could be put up.

The tree is very realistic and mimics an actual blasted stump, which stands directly behind the trench in which the fake tree rests. The plan was to put up the fake tree and remove the real one overnight, when enemy observers would be least able to notice any funny business. Then, when dawn came, the landscape would look exactly the same as it did before.

Part of the protagonists' mission is to make sure the OP is built. It takes 4 men to put up the fake tree, and another 4 to quietly remove the real one, all of which will take several hours. A minimum of 2 **Difficulty 5 Mechanical Repair** rolls are required for success. Success here counts as a refresh of general ability pools, except that rather than refreshing 3 General abilities each participant can only refresh 1. Effectively, rather than rest in a place of safety they are creating one, and the refresh is granted on the presumption that this represents the glow of victory in an important task.

The fake tree has not been damaged in any way, but the blasted fragmental remains of a soldier are near it. There is also a sketchbook of cartoons, quite well drawn, lying underneath the tree. Most of them are trench humour, but one or two are slightly odd. *General Harlequin Inspecting the Men* is of a smartly dressed line of soldiers being inspected by a wild-eyed horned serpent thing wearing a general's uniform. *Wild Hunt* shows a group of soldiers, all on fire, returning from patrol, led by a serpent-headed sergeant. **History** or **Occult** will understand the Harlequin reference (see *Whizz Bang*).

The Wire

The telephone wire is down and needs to be repaired, so communication can be re-established with HQ.

It's a good thing the protagonists brought wire with them, as the existing cable has been cut. In fact, it has all but melted for about 20 yards, part of which is in open country. The damage is remarkably neat, in its way; the wire wasn't shelled, but it wasn't cut either. It will take 4-6 hours of labour and 2 **difficulty 5 Electrical Repair** rolls to make it work again, made all the more complicated because, unless the workers want to get sniped, they'll have to wait until nightfall to do it and work without lights.

There's a peculiar blue-green tinge to the water here, splattered all along the length of the damaged wire. It glows with an odd light whenever a flare or shell goes off overhead, and as the area is constantly being shelled this happens quite often during the repair. **Stability 2**.

Success here counts as a refresh, as per *The Tree*, for all protagonists involved in the task.

Machine Gun Emplacements

There are two machine guns, in two separate emplacements.

Both are Lewis guns (+2 **Damage**). One has been splintered and destroyed, while the other is in perfect working order. The destroyed gun seems to have been damaged by the same weapon, whatever it may have been, that killed the soldiers. The damage is very similar to a grenade blast, except that the splinters and fragments are so small and that the damage is extremely localized. The same blue-green water is splattered over the damaged area. **Stability 2**.

Use of **Evidence Collection** or similar notices that, judging by what little remains, the Lewis gun had actually been removed from its tripod and was pointed at something inside the trench when it was destroyed.

The weapon's gunner kept a running tally of kills stencilled on the sandbags next to his emplacement, which

Evidence Collection may notice. There are thirty-odd little chalk men, each with a cross through them. There is also one dragon drawn in chalk, with a question mark next to it.

Sound the Retreat (Antagonist Reaction)

The protagonists may try to leave Dead Horse Corner.

Hellequin would prefer they didn't, and can use **Telekinesis** to prevent it. An expenditure of 18 **points** collapses a trench, effectively blocking it. Anyone caught in the collapse suffers +3 **Damage** and must make an **Athletics Difficulty 5** check or be pinned, unable to move, and will need to be rescued. This may result in Suffocation (p 68) at the Keeper's option.

Hellequin can spend 9 **points** to entangle a trench, or soldier, in barbed wire. This does +1 **Damage** and immobilizes a target. If the target doesn't struggle but waits to be cut free, they take no further damage, but struggling results in a further +1 **Damage** per round. If Hellequin wishes, it can expend a further 1 **point** per round on a target immobilized by wire, to cause damage to the target as if the target were struggling. **Athletics Difficulty 5** to avoid incoming wire, but once caught no further Athletics tests can be made.

Climbing outside a trench avoids getting caught in a collapse but not barbed wire, and it may provoke sniper fire.

Other options available to Hellequin include: directing the crash of a falling aeroplane or artillery shell, so that it happens to land smack on top of a trench rather than somewhere else; causing a small **Vortex** that does no damage but produces an impressive green flash of light, directly in front of a retreating human; implanting dreams

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in sleeping humans that cause them to believe escape is pointless.

The Mist (Antagonist Reaction)

Throughout the scenario a low-lying greenish fog hangs over No-Man's Land, and occasionally the breeze blows it into the trenches. It moves with a kind of sickly wallow, like water that has had oil poured on it, and can easily be mistaken for poison gas. It makes observation difficult, but not impossible, particularly if the observer is watching from an elevated position like the Tree.

The mist is actually an artefact left over from the Llogigor's previous activity. Mixed in with the fog are minute specks of ash and human remains, all that is left of the soldiers. It is safe to breathe, if unpleasant, and leaves a slight greasy residue behind as it moves.

The Llogigor tends to move with the mist, and can use **Telekinesis** to shape it. These half-glimpsed shapes never last for long, but can be crafted to look uncannily like people or animals. The Llogigor tends to shape the mist into representations of itself or previous victims, so a ghostly patrol could seem to be marching out of the fog, or a dragonish shape suddenly loom large. The creature has enough control to create an accurate representation of a human it has met, and that includes the protagonists. While these representations could never be mistaken for real people, they're realistic-looking enough to give someone a nasty shock. **Stability 3 test**, possibly rising to **Stability 4** depending on the circumstances (eg. an attacking force of ghostly soldiers swarm, or the protagonist sees his doppelganger at the other end of the trench).

This is a relatively cheap effect, and only costs the Llogigor **1 to 3 Health** depending on how elaborate the illusion becomes.

The Saint

This scene describes Sergeant Hobden, one of two important NPCs still living at Dead Horse Corner.

Sergeant Hobden survived the attack, though he is no longer in his right mind. At a point chosen by the Keeper, he crawls back out of No-Man's-Land where he has been hiding. Given the nature of his insanity, he may attack the protagonists, but can be convinced to surrender.

Sergeant Hobden believes he is actually Saint George, defender of the Faith and slayer of Dragons. He only speaks Latin. He reacts favourably to protagonists who are obviously Christian and preferably Catholic. Protagonists who pretend to immediately convert to Christianity when confronted by the Saint are viewed very favourably.

Hobden's self-imposed quest is to slay the Dragon, which he refers to as the Beast, Hellequin. He claims to have been attacked by it, "and all my brave knights, slain!" He will encourage any attempt to confront the Llogigor. He knows the story of the Wild Hunt.

Hobden can be saved. Alcohol spared him the worst of the creature's influence, and while he's not stable at the moment given time and rest he could be cured.

There are **two Core clues**. First, Hobden stinks of alcohol. He's clearly been drinking heavily (to ward off the creature's influence, not that the protagonists know that) but the booze is wearing off. Second, he has an odd green blemish on his upper torso and neck, which resembles a chemical burn.

Protagonists who use **Oral History**, **Reassurance**, **Military Talk** or **Interrogation**, and who either speak Latin or have a translator, might get Hobden to reveal:

- The Beast came out of the Mist and demanded that good Christians wallow on their bellies in worship. When they refused, it destroyed them all.
- The Beast has command over the things of the earth, as they are tainted with sin. It can move and manipulate them at will.
- It came in the night, attacking at first in dreams, "sending succubi to taunt its victims!"

Hobden is armed with a spiked club and wears a makeshift chain-and-leather jerkin, which he has daubed (in mud) with a rough Cross of Lorraine. He is a devout Jesuit-educated Catholic when he is in his right mind.

Sergeant Hobden

Abilities: Athletics 8, Electrical Repair 4, Explosives 6, Firearms 8, Fleeing 8, Health 9, Scuffling 10, Weapons 10

Hit Threshold: 4

Alertness: +1

Stealth: +3 (maddened, catlike nerves)

Armour: Tin Hat (-2 cutting, slashing and bullets, head wounds only), Chain and Leather Jerkin (-2 bullet or club damage, ineffective against stabbing or cutting).

Weapon: Spiked Club (+1)

The Dugout

This billet can fit as many as twenty, in an emergency. It is well constructed with good supports and a thick roof; it could withstand a few mortar hits, though a direct artillery hit would probably collapse it.

Directly outside the main entrance is a pigeon coop with an electric buzzer. When pigeons arrive, they're trained to ring the buzzer so the Signals men know it's arrived. There's no pigeon there now, though there is a telltale green residue.

Inside the dugout is the telephone set. It hasn't been damaged, but the wire has been cut (see *The Wire*) and until that is fixed it will not function.

TRAIL OF CTHULHU

Dead Horse Corner

There's enough green residue here to indicate that six men were inside the dugout when whatever happened, happened. The Lloligor's influence here is very strong, and the air feels heavy and stale.

Lieutenant Somerset is collapsed in an armchair, asleep (see below) and cannot be wakened.

Compared to the trench outside the dugout is relatively comfortable. It has several overstuffed armchairs looted from nearby homes, a record player with a small selection of discs, and half a dozen cigars in a box. Someone's golf clubs rest next to the main entrance. There's a good supply of almost everything, except alcohol.

Lieutenant Somerset's reports and those of the Signals section make for interesting reading. **Core clues:** Somerset was worried about a morale problem. Several of his men came down with 'a blue funk' and he was worried it might spread to the rest. The Signals section reported problems with the main line; it was constantly breaking, and even when it worked there was some kind of interference.

Evidence Collection or similar finds Somerset's diary, written in a rambling, disjointed style, which reveals the following clues:

- 'We have no alcohol left. It's a disgrace! A disgrace! **A disgrace!**' The pen pressed so hard against the paper it tore it.
- 'Sergeant Hobden is the enemy, you know. He doesn't know it yet, but I do.'
- 'Hellequin's Hunt goes marching on, hurrah, hurrah, Hellequin's Hunt goes marching on, hurrah! Hurrah!'

Lieutenant Somerset has been put into a coma by the Lloligor. At some point during the scenario he will awaken as



a loyal servant of the Beast; Keeper's option as to when this happens. He remains lucid and may seemingly cooperate with the protagonists, but he serves the Dragon now and will betray the protagonists at its bidding. If the Lloligor is killed but Somerset survives, his mind is completely broken and he'll spend the rest of his life in an asylum.

Lieutenant Somerset

Abilities: Athletics 10, Explosives 1, Firearms 8, Fleeing 8, Health 10, Scuffling 12, Weapons 5

Hit Threshold: 4

Alertness: +1

Stealth: +1

Armour: Tin Hat (-2 cutting, slashing and bullets, head wounds only)

Weapon: Webley (+1, heavy firearm), Riding Crop (-1), Mills Bomb (+3 point blank, +1 close, -2 near, no damage beyond near). The Keeper may want to limit his supply to two bombs, possibly kept in the pockets of his greatcoat.

The Wild Hunt (Conclusion)

Eventually the Lloglor will confront the protagonists and demand fealty.

If the protagonists choose to defend themselves, either through becoming drunk or by fighting with weapons, Hellequin becomes frustrated enough to take on physical form. He intends to crush them all with his newfound power and subjugate the next group. He should have enough Health left to manifest out of the mist within a few rounds, and won't bother to take the whole night to form his body as he thinks he can get more power easily from the other humans on the battlefield.

In this form he is a formidable opponent. He can do a significant amount of damage and is armoured against almost anything the protagonists can throw at him. A machine gun (like the Lewis) or explosives might penetrate his hide, but small arms haven't much of a chance. In fact, Hellequin is convinced through long experience that nothing can harm him in dragon form.

Hiding in the dugout is probably the best hope the protagonists have, but that won't last forever. In dragon form, Hellequin can tear through the sandbags in **four rounds**, exposing the humans within.

Hellequin hasn't bargained on the Germans. **Sense Trouble** may alert protagonists to the danger, which is: just as the protagonists have been expending all their efforts to observe

the enemy, so too have the enemy been observing them. They know every inch of the trench; that's why the tree had to be so carefully prepared, and erected at night, so they wouldn't spot the difference between the old real tree and the new fake one. Something as big as Hellequin cannot go unnoticed. The Germans' immediate reaction is to call for an artillery strike, on the assumption that the huge thing must be some kind of enemy war machine. This will happen **six rounds** after Hellequin's initial appearance.

The firestorm will destroy Hellequin, but also stands a good chance of killing all the protagonists. Protagonists hidden in the dugout stand the best chance of survival, assuming that Hellequin hasn't torn it to shreds. Assess damage as per **artillery strike**, with the dugout providing **-20, -10 or -5** armour depending on whether Hellequin has been destroying it and for how long.

Of course if the protagonists choose to give fealty to the Dragon, things work out differently. Hellequin will accept their service, and put the most useful ones (officers in particular) into a coma so they can be forcibly converted, like Somerset. He'll take the others on faith for the moment. He'll instruct them all to spread worship of the Dragon amongst their fellow soldiers, perhaps by spreading stories of ghostly soldiers wandering through No-Man's Land and helping them defeat their German enemies. Hellequin reasons that with a broader base of guaranteed followers he stands a better chance of establishing another witch-cult, one that might

survive for decades. He'll encourage surviving worshippers to settle in the area after the War is over, to help him rebuild his power. This result would count as a win for the Mythos.

Some protagonists may choose servitude while others resist. If that happens, then Hellequin remains in immaterial form, pitting one group against the other and seeing who wins. Hellequin may intervene here and there with Telekinesis or similar, but prefers to let his new followers do all the real work. Naturally Hellequin hopes that his followers prevail, but won't be too upset if they lose. Weak followers aren't much good to him. If that happens, he'll slink back into the night, waiting for another chance to cause mischief. This counts as a draw; the protagonists didn't really win or lose, and Hellequin still lives.

The Wild Hunt will begin again, another dark night, with a new batch of victims. For as long as Hellequin lives, it will still need humans, and there's so much power at stake it will be willing to try again and again until it gets what it wants.

Pre Generated Characters

The Keeper should bear in mind that, if these are not used, or if there are fewer than six players, these pre-gens were created on the assumption that the game includes six players. This means that extra points may need to be added, for fewer than four players; the pre-gens had 16 Build Points and 65 General points spent on them.

A black and white caricature portrait of a man with a mustache, wearing a military uniform, framed by a decorative border. The man has a prominent nose, a slight smile, and is looking directly at the viewer. He is wearing a dark jacket with a strap across his chest and a tie. The background is dark and textured. The entire image is enclosed in a white border with a decorative, repeating pattern.

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

Pillars of Sanity: 1) The British Army is the finest fighting force in the world. 2) Courage is the greatest virtue.

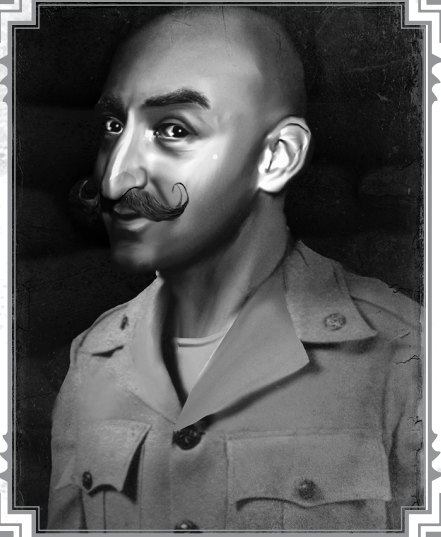
Academic Abilities	Interpersonal Abilities	General Abilities
Psychoanalysis - 10	Intimidation - 2	Athletics - 4
	Reassurance - 4	Credit Rating - 3
		Electrical Repair - 10
		First Aid - 6
		Firearms - 4
		Health - 8
		Military Talk - 2
	Technical Abilities	Scuffling - 6
		Stability - 8
	Outdoorsman - 2	Sanity - 7
		Sense Trouble- 6
		Stealth - 10
		Weapons - 6

Page references refer to the Trail of Cthulhu Core Rulebook

TRAIL OF CTHULHU

BY KENNETH HITE

Player Name:



Sanity¹

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

Hit Threshold³

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: Sgt. Patrick Hobbes

Drive: Bad Luck

Occupation:² NCO

Pillars of Sanity: 1) God is my shield, I shall not despair. 2) Nothing beats a bullet; anything can die, given enough firepower directed at the target.

Academic Abilities

Interpersonal Abilities

General Abilities

Intimidation - 4

Athletics - 10

Conceal - 8

Credit Rating - 2

Firearms - 8

Fleeing - 10

Health - 10

Scuffling - 8

Technical Abilities

Stability - 6

Sanity - 6

Outdoorsman - 4

Sense Trouble - 5

Weapons - 8

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.

Page references refer to the Trail of Cthulhu Core Rulebook

Hobbes is career military, and has been in the Army for twelve years. He knows the value of tactics, but to him, nothing beats a bayonet charge, or an enfilade shoot at the right time. When in doubt, he leaves the matter up to the Lord to decide. So long as discipline is rigidly enforced, nothing can go too badly wrong. This War is, to him, the ruination of many a good Regiment; they're even bringing in the Territorials, and other riff-raff! Kitchener's Army, for pity's sake; what a shower! Still, Hobbes knows his duty, and will never complain – at least, not out loud.

A black and white portrait of a man with a mustache, looking directly at the camera. He is wearing a dark jacket. The image is framed by a decorative border.

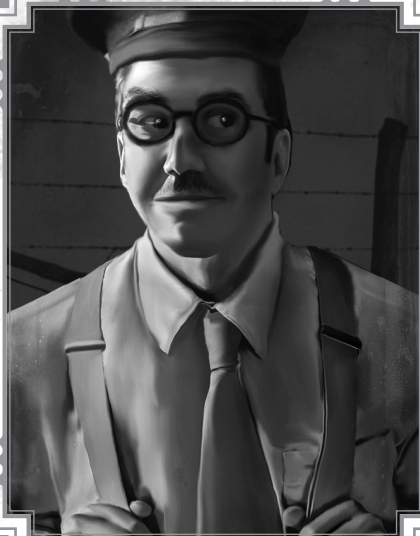
Health			
-12	-11	-10	-9
-8	-7	-6	-5
-4	-3	-2	-1
0	1	2	3
4	5	6	7
8	9	10	11
12	13	14	15

Academic Abilities	Interpersonal Abilities	General Abilities
Languages - 2	Assess Honesty - 4	Bargain - 4
	Reassurance - 4	Disguise - 10
		Fire Arms - 8
		Fleeing - 10
		First Aid - 5
		Health - 8
		Military Talk - 4
	Technical Abilities	Oral History - 2
		Shadowing - 8
	Evidence Collection - 2	Stability - 7
	Photography - 2	Sanity - 6
		Scuffling - 8
		Weapons - 8

TRAIL OF CTHULHU

BY KENNETH HITE

Player Name:



Sanity¹

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

Hit Threshold³

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: LBdr George Monk

Drive: Duty

Occupation:² Soldier

Pillars of Sanity: 1) Britain is the greatest of nations. 2)

The Royal Engineers is the best Corps in the Army.

3) Nobody beats me in a fight!

Academic Abilities

Languages - 2

Library Use - 2

Physics - 4

Interpersonal Abilities

Assess Honesty - 1

Flattery - 2

Intimidation - 4

Military Talk - 2

General Abilities

Athletics - 8

Explosives - 10

Firearms - 8

Health - 10

Stability - 10

Sanity - 4

Scuffling - 15

Technical Abilities

Chemistry - 4

Electrical Repair- 10

Evidence Collection- 4

Mechanical Repair- 6

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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

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⁷ Assign one language per point, during play. Record them here.

⁸ Any Fleeing rating above twice your Athletics rating costs one point for two.

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¹⁰ You start with 4 free Sanity points, 1 Health and 1 Stability point.

Page references refer to the Trail of Cthulhu Core Rulebook

Lance Bombadier Monk was a middleweight, and still keeps in fighting trim, even though the chance for a mill doesn't come along that often any more. Rugby, when he gets the chance, is another of his passions. He's been in the Royal Corps of Engineers for six years now, and it's father, mother, and wife, to him. Like many another Engineer, he can be a little bomb-happy, but thinks that there's nothing finer than a few tons of HE, properly placed. He takes pride in his strength, and his profession, and nobody had better dare challenge him in either.

Trail of Cthulhu

By Kenneth Hite

Player Name:



Investigator Name: LCpl Jack Simmons

Drive: Follower

Occupation:² Soldier

Pillars of Sanity: 1) The Royal Engineers is the best Corps in the Army. 2) Liverpool F.C! The best team in the country! 3) Technology can solve all problems.

Sanity¹

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

Hit Threshold³

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

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, + 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

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

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Academic Abilities

Architecture - 2

Languages - 2

Library Use- 2

Interpersonal Abilities

Assess Honesty - 4

Bureaucracy- 2

Flattery - 4

General Abilities

Athletics - 8

Driving - 6

Firearms - 4

Health - 8

Military Talk - 6

Stability - 9

Sanity - 8

Stealth - 6

Scuffling - 4

Technical Abilities

Chemistry - 4

Evidence Collection - 6

Electrical Repair - 10

Mechanical Repair - 10

Outdoorsman - 2

Simmons is one of the wiry and cunning sort, who just barely met the height requirement, being 5 foot 2 exactly. He likes a quiet smoke, a crafty nip of whiskey, and a footie match, in more or less that order. He's not what anyone would describe as a marksman, or a scrapper, but he makes up for his deficiencies with a solid grasp of the technical side of things. He was a motorcycle driver until about a month ago, when an accident put him in hospital for three weeks. His leg still twinges, in wet weather, which means it twinges all the time, these days.

TRAIL OF CTHULHU

BY KENNETH HITE

Player Name:



Sanity¹

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: Private Brian Gardener

Drive: Sudden Shock

Occupation:² Soldier

Pillars of Sanity: 1) Manchester City F.C.! The best team in the country! 2) This world is the only real world; anyone who says different is either a liar or a fool.

Academic Abilities

History - 4

Interpersonal Abilities

Assess Honesty - 4

Intimidation - 4

General Abilities

Firearms - 8

Fleeing - 8

Health - 8

Military Talk - 6

Preparedness - 4

Stability - 7

Sanity - 6

Scuffling - 10

Stealth - 6

Shadowing - 6

Weapons - 6

Technical Abilities

Medecine- 8

Outdoorsman - 4

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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

⁴ These General abilities double up as Investigative abilities

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⁸ Any Fleeing rating above twice your Athletics rating costs one point for two.

⁹ Only Alienists and Parapsychologists can buy Hypnosis, and only in a Pulp game

¹⁰ You start with 4 free Sanity points, 1 Health and 1 Stability point.

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Private Gardener is a hard-headed materialist. If you can't see it, eat it, or buy it, it doesn't interest him. This probably comes from his father's hell-fire religion, which Gardener worked out, from the age of twelve, was a total crock. To this day, he can't stand bible-thumpers, or the religious. He makes a natural soldier, and is thinking about signing up once the war is over, since it could be a good career for him. The only other job he'd consider would be winger for Manchester City, but he hasn't really got the wind for it – not that this hasn't stopped him trying to get a match going, whenever there's a quiet moment. His moment of revelation came about four months ago, during a gas attack, when he saw three of his mates die and a fourth go back to Blighty, blinded for life. Now he knows that this life is all he's got, and he's prepared to hang onto it, tooth and nail.



Sisters of Sorrow

Horror aboard UC-12, a mine laying Unterseeboot operating in the North Atlantic.

Hook

The crew of *UC-12* encounter an abandoned German vessel, and soon afterward the boat is infested with the same strange plant that apparently killed the other ship's crew.

The Awful Truth

Obersteuermann Otto Petri has Deep One genetic roots, but cannot fully transform; a condition that recurs every other generation or so in his family. This wouldn't normally be a problem (bar the occasional bad dream and peculiar cravings) had he not volunteered for U-Boat duty. Being this close to his genetic destiny, yet unable to embrace it, is making him unstable.

It doesn't help matters that the Deep One settlements in the North Sea have started attacking submarines. The minelayers and depth charges being used, while not a serious threat, are unsettling enough to the undersea race that some of them have decided to take action. They are the ones who killed the crew of the other U-Boat, and if Petri has his way, they'll also come for *UC-12*.

Keeper's note: The nickname Sisters of Sorrow was applied to all mine laying unterseeboots, because their time-delay mine release mechanisms were unreliable. This sometimes meant the U-Boat was caught and destroyed by its own mines.

Spine

The crew, new and experienced hands, shake out the cobwebs on their way to their destination. First they must navigate the net traps, then get to their target and lay their mines. They have a close call or two before they get there. Odd noises are heard underwater, some of it whale song, but they also hear a sound almost like the tolling of a bell. *UC-16* is discovered adrift, which poses a problem: the vessel needs to be scuttled, and its important documents are to be recovered before that happens. Strange weeds are found aboard. Later, back on their own mission, more odd underwater sounds are heard, as if the sea is singing to *UC-12*. The same odd weeds start sprouting aboard *UC-12*, and unless prompt action is taken, men will start vanishing. Surfacing may be their only option, but that presents other problems – for the Deep Ones are waiting for precisely this, and will storm the vessel given half a chance.

Gott Strafe England

The scenario opens on an overcast day just as *UC-12* leaves German waters. The Kapitan, Kurt Schabell, (see also *Unterseeboot*) gives the crew their orders. Their mission is to penetrate the North Sea defensive zone, make their way to Tyneside, lay their mines and return. Weather reports indicate a choppy run, but no major storms are expected for at least the next several days. This provokes an ironic cheer from the older hands, who know the intelligence is frequently wrong. *U-12* will remain on the surface for the next few hours, unless a ship is sighted.

Use this to get the players used to life on board a submarine. Possible scenes to play out include:

- Night watch. The sea shortly after dusk glows with a phosphorescence, thousands of tiny creatures mating and dying in the ocean. The glow is an iridescent gold and green that hangs to the sub like a gown. The protagonists may try to sneak a cigarette or similar, but the Kapitan is on the prow and will pop up unexpectedly for an inspection.
- Explosive WC. Perhaps one of the protagonists makes a mistake (**Mechanical Repair Difficulty 4**, possibly **Preparedness**, **Sense Trouble**) and the plumbing vomits waste all over them. This is the sort of thing the Keeper should only do once; perhaps it could happen to an NPC instead, and the protagonists are tasked to help clean up. **Stability 1**.
- Special gift. Kleiner Krieger, the ship's cat, kills and disembowels a rat at least as big as she is, and deposits the remains on a protagonist's bunk. They may not notice this before they crawl into bed. This isn't worth a **Stability** check; it's just messy.
- Chess game. Maschinisten Emsmann, one of the veterans who spends most of his time working on the electric batteries, challenges a protagonist to a match. This is an opportunity to gain **Oral History** or **Military Talk** clues. If the protagonists want to know who won, treat it as **+3 Difficulty test**, with the option of using **Preparedness**, **Sense Trouble**, **Conceal**, **Psychoanalysis** or similar as the base skill. The skill use should be described in character, assuming no

Sisters of Sorrow

Life in the Kaiserliche Marine

Germany was the last major power to build submarines; even the Dutch had a working prototype before the Kaiser did. In 1901, Admiral Von Tirpitz, father of the Navy, told the Reichstag that Germany did not need submarines. Surface navy officers and men despised their underwater counterparts, believing that the true test of naval supremacy was an all-out gun battle between capital ships. The Germans, as indeed had most of the other great naval powers, did not debate or properly consider the use and strategic impact of the submarine before war began. As a consequence, the undersea war was very much a work in progress, even as it was reaching its peak.

It was a form of warfare they were to become very good at, particularly when seen in contrast to the efforts of Germany's surface navy, which battled inconclusively at Jutland and otherwise had no great victory to its credit.

England ruled the waves but also waived the rules, by imposing a comprehensive blockade on all ships, neutral or otherwise, which might supply Germany with food or munitions. The whole of the North Sea was declared a military area, in breach of international accord, and in support of this blockade England committed capital ships, mines, and diverted all vessels headed to Europe to designated English ports for search

and possible seizure. Those deemed to be bona fide were then escorted to their destination by Royal Navy warships. This starvation blockade, which had been imposed contrary to the Rules of Blockade – rules which England had signed in 1856 – was a major factor in bringing Germany to its knees.

The U-Boats threatened the starvation blockade, and very nearly broke it.

Germany deployed several kinds of U-Boat, with specific tasks to perform. Before America entered the war, the *Deutschland*, captained by a great ocean liner veteran, carried cargo to and from Baltimore, dodging the blockade by going underneath it. These boats were defenceless; weapons would have meant the subs couldn't be legally classified as merchant ships. Torpedo attack boats like U-9, the boat that sank the *Hague*, *Cressy* and *Aboukir* (aka the Live Bait Squadron), were armed with forward-firing torpedoes and a powerful deck gun. Their orders were to obey the prize rules established in 1856; legitimate passenger ships were not to be sunk, and crews of merchant vessels were to be allowed to leave their ship before the sinking. Later in the war, when English Q-Ships and the *Lusitania* disaster made it clear that the prize rules were unworkable, such chivalry was abandoned in favour of combat by ambush.

As this scenario is set early in the war, the protagonists should react as though the prize rules still applied. That means when they encounter surface vessels they should not attack without giving the crew a chance to abandon ship; nor should they assume, if they meet another vessel, that the unknown is a disguised attacker. Q-Ships may have been in operation by this point, but the protagonists wouldn't know that.

The UC class were minelayers and net breakers. Their job was to sneak into English waters, using bow-mounted cutting blades to get through the nets laid to frustrate them, and then deploy mines inside enemy harbours, or as close to those harbours as they can get. The weighted mines sink to the bottom, at which point a water-soluble plug began slowly to dissolve. When the plugs broke, that released the weights, and the mines rose to the surface. It was this system that earned the UC class its nickname, Sisters of Sorrow, since it often happened that the plug would prematurely release, allowing the mine to float free before the sub could leave the area. The mine would hit the sub and detonate, killing all aboard.

Later in the war the UC class would be issued deck guns and have rear-facing torpedo tubes. *UC-12* has no such weaponry; its sole armament apart from the mines is a machine gun.

Sisters of Sorrow

cheating, so Conceal, for example, could be 'I fake a pawn attack thus concealing my intentions, keeping my Bishop in reserve, waiting for the right moment to ambush his centre', not necessarily 'I cheat by moving a piece when he isn't looking.' Though of course if the protagonist prefers to play that way, he should be allowed to do so. Emsmann is a bit of a chess expert, hence the increased Difficulty.

Round out the scene with:

- Whale song. Just as the sub slips beneath the waves as it creeps into the North Sea, a strange, fluting vibration can be heard throughout the whole ship. The Keeper may call for **Stability** rolls if necessary, to maintain suspense, but there is no penalty. The veterans chuckle at the protagonist's reaction, claiming at first that it's the song of the Lorelei, or mermaids. Then they take pity on the greenhorns, explaining that its whales talking to each other deep in the ocean. 'You'll see and hear some strange things out here, but boy, it will make a man of you!'

A Close Shave

UC-12 gets a little closer than it would like to an allied warship.

UC-12 had surfaced to recharge its batteries and air out the interior, as much as possible. Some of the protagonists may be detailed to cleaning duty; basically sluicing themselves and their clothes with sea water, not the ideal solution but better than stinking with sweat. The Oberbootsmann may also have them on garbage disposal detail, if he's caught them in an infraction.

One of the watch - if a protagonist, then **Sense Trouble** or similar, **Difficulty 4** - notices the approaching vessels. It's too far a distance to make out type or nationality, but *UC-12* can't afford to take chances. An emergency dive is ordered.

The sudden descent is a little too quick for the crew on deck, and in the mad scramble to get below, a few gallons of sea water cascade through the hatch before it can be shut. **Mechanical** or **Electrical Repair, Difficulty 5** stops the water from getting the electric batteries wet; the Keeper may also allow **Sense Trouble, Athletics** or similar, **Difficulty 6** to close the hatch before the water can get in. If the batteries get wet, a puff of chlorine gas envelops the engine room; **Athletics** or **Health Difficulty 4**, or take **+1 damage** before the vents do their work and flush the chlorine gas.

A sudden increase in pressure, making the protagonists feel as though a leather band was being squeezed close around their temples, is the only sign that they are submerged.

The Kapitan, glued to the periscope, soon identifies the approaching ships as a British cruiser escorting a merchant vessel flying the Norwegian flag, probably on their way to a neutral port. If they were an attack boat, he says, they might be lining up another victim right now. As it is, they nearly became the victims. If the protagonists did well, he praises their efficiency with a gruff "well done."

Church Bells

UC-12 is still underwater and will stay there for hours yet, avoiding detection.

The protagonists are startled to hear a strange, muffled booming noise, oddly musical. It rings almost like a sequence of church bells, tolling to summon parishioners to worship, a noise that the protagonists are probably familiar with, even the townies among them. **Stability 2**

The veterans, if asked, have no explanation for this odd noise. None of them have heard anything like it before. After a peal of a dozen tones, the bells fall silent, and are not heard again.

The noise affects the crew in different ways; see also *The Usual Suspects*.

This is a Deep One signal, warning the colony that a sub is nearby.

Morpheus Underwater

UC-12 has been in operation for many hours without break; the crew are becoming tired.

The Kapitan orders the ballast tanks filled, and the sub sinks to the sandy bottom. There they can get some rest; sleeping men consume less oxygen. All submariners know to sleep when they get the chance. The Kapitan allows half an hour's grace for music and entertainment (perhaps some chess?) and then they all must sleep. In eight hours, the ballast tanks will be blown and *UC-12* will rise to the surface.

See also *The Usual Suspects*.

Cold, wet drops of condensation form on the metal bulkhead, dripping relentlessly on the sleeping men. **Athletics** or **Health Difficulty 4** or take **-2 damage**, representing fatigue and chill.

The mascot, Kleiner Krieger, hunts joyfully while the crew sleep, and her scurrying footfall can be heard throughout the night.

Towards the end of the night watch, a tapping noise is heard. It seems to be coming from outside, as if someone were striking the hull. It almost resembles Morse code. The noise continues for some little time and then stops - or it stops immediately, if someone tries to reply, but doing that attracts the attention of the Oberbootsmann, who won't believe any stories about underwater tapping. **Stability 1**.

These noises are caused by Deep Ones, toying with the humans.

Sisters of Sorrow

Unterseeboot

The protagonists are crew. It is up to the Keeper as to their rank and duty aboard ship. Though there are some named NPCs, (eg. Kapitan Kurt Schabell), if one of the players really wants to be the captain there's nothing stopping the Keeper from replacing the NPC with a protagonist.

The total ship's compliment is fourteen, so it's entirely possible that the protagonists make up the bulk of the crew, depending on the size of the group. The text assumes that the protagonists are new crew on their first voyage; depending on protagonist backstory, that may not be so. Crew types are as follows:

- Leutnant zur Zee, or Executive Officer, second in command. There would be only one aboard. Also supervises the watch, helm and the radio room.
- Leitender Ingenieur, Chief Engineer, responsible for both diesel and electrical engines, and supervises the engineers and mechanics.
- Obersteuermann, Navigator, also in charge of supplies. [Otto Petri]
- Funkmaat, Radio Operator. Note that the radio can only operate while the boat is on the surface.
- Oberbootsmann, Bosun, in charge of crew discipline. [Walter Kleber]
- Mechaniker, Mechanic, in charge of mines. There would be more than one mechaniker.
- Maschinisten, Engineer, in charge of the engines. There would be more than one maschinisten.
- Steuermann, Helmsman.
- Matrosen, ordinary seaman.

Several NPCs are described in more detail in *The Usual Suspects*.

Kapitan Kurt Schabell, if not replaced by a protagonist, is a young, ambitious officer who volunteered early in the war. In civilian life he is a mechanical engineer,

and is fascinated by new technology. In his first few cruises as a Leutnant zur Zee his Kapitan was a Prussian stickler for regulations and discipline, and the experience stuck with him so strongly that now he feels he has to be hard on his men or crew discipline will suffer. This crusty exterior can sometimes break down when Schabell is faced with a technical problem; then his enthusiasm gets the better of him and he becomes more approachable.

Schabell: Athletics 8, Electrical Repair 4, Firearms 2, Health 8, Mechanical Repair 8, Scuffling 6, Stability 8, Sanity 7; Hit Threshold: 4; Alertness: +2; Stealth +0; Weapon: Luger (+1), Fist/Kick (-2); Armour: none; Stability: +0 (infected version only)

The mascot, Kleiner Krieger, a coal-black cat, is mentioned several times in the narrative.

Kleiner Krieger: Athletics 8, Health 3, Scuffling 6; Hit Threshold: 4; Alertness: +2; Stealth: +2; Weapon: bite/claw (-3); Armour: none; Stability: +0 (infected version only).

The Keeper can use her for added colour, in early scenes. Later uses include:

- A pile of dead rats, each neatly disembowelled, is found in a dark corner. They have begun growing the strange mould (see Red Weed). Though not seen, Kleiner Krieger can be heard off in the shadows, coughing and spitting. **Stability 1**
- Bloody red paw prints are found all over the place, including on sections of wall and ceiling that Kleiner Krieger couldn't possibly have reached.
- Kleiner Krieger, infected with the mould (Red Weed) crawls pitifully out from behind a section of machinery. She tries to make a

sound, but the mould is caught in her throat. **Stability 1.**

Talking to the crew can gain general clues, core and otherwise, as follows:

- **Core.** *UC-12* is a happy boat. The Kapitan has taken her out twice, and each time the mission was an unqualified success. At least four enemy ships are credited to *UC-12*, for a total 8,000 tonnes sunk. There's talk that the Kaiser himself will award the Kapitan his Order of the Red Eagle, when next they return to port. [Historical note: the U-Boat War Badge wasn't created until 1918.]
- **Military Talk.** The Kapitan's bark is worse than his bite. He can always be sweetened by a technical challenge. However it's a good idea not to get on the bad side of Oberbootsmann Kleber, as he's a mean-tempered man who doesn't hesitate to give punishment duty out for even minor infractions, double or triple watches being his favourite.
- **Oral History.** This is the fourth mission for Obersteuermann Petri, and his first for *UC-12*. He's a kind of lucky mascot, as each time he went on a mission his boat had a close shave, often losing one or more men, and yet made it back to port. Petri escaped without a scratch, but usually transferred to a different boat directly afterward.
- **Flattery.** Protagonists may wish that they had a pool point in an Ability that they do not possess. Flattery is the best way to get an NPC to help out, assuming that the protagonist does not significantly outrank the NPC (ie. he's not the Kapitan). This represents the protagonist persuading the NPC to do something that, strictly speaking, isn't part of his regular duties. Exchange Flattery for the needed Ability on a **1-for-1** basis.

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The Usual Suspects

Antagonist reaction.

The protagonists will eventually suspect that one of the crew is up to no good. They're correct, but Petri isn't the only one with something to hide, and the actions of the other two should cloud the issue enough for Petri not to be the only (and obvious) suspect.

Oberbootsmann Walter Kleber: A beefy, sour-faced man who speaks with a strong *Plattdeutsch* (low German, northern dialect) accent, and who occasionally stumbles over his words. Originally from Hanover, he is a working-class man made good and would like to be an officer, but his rough-and-ready mannerisms will forever keep him from high rank. *His secret:* he has gambling debts ashore and is desperate to pay them off. He's started stealing from his fellow crew members. *Reaction to unusual phenomena:* Fear, which he conceals by getting angry and lashing out at people.

Maschinenisten Leon Emsmann: A thin, short man with Magyar roots, he tends to lapse into Hungarian when tired. He has dark brown hair and striking good looks. He doesn't like the navy but volunteered because otherwise he'd be drafted, and picked the sub service because it looked interesting and was a good outlet for his mechanical skills. *His secret:* he's a practical joker and knows that he can get a good rise out of the protagonists by playing up to their paranoia. Later, when he loses Stability, his jokes may become more violent. *Reaction to unusual phenomena:* Anxiety and panic, which he conceals with manic behaviour and tittering laughter.

Obersteuermann Otto Petri: A quiet, intense man, well-educated; he was studying for a medical degree when the war broke out. He speaks exaggeratedly precise *Hochdeutsch* (High German) and Polish. He doesn't socialize much with the crew, and is thought to be a little stand-

offish. *His secret:* Though he is aware there is a strange taint in his family that drives some of them to madness, he was unaware of his Deep One heritage until recently. Now he'd like nothing better than to join his undersea brothers, but his body won't oblige him. *Reaction to unusual phenomena:* Fascination; he is attracted to oddities like the red weed, and will be in awe of sounds like the Church Bells.

The Keeper should use each Suspect in scenes as necessary, always bearing in mind that while Kleber and Emsmann may behave suspiciously, they have nothing to do with Petri.

Potential uses (before the encounter with *UC-16*):

- Kleber: Is seen poking through another man's bunk. If challenged, he claims the bunk is untidy and kept in a manner contrary to regulations. He then sweeps everything to the floor and orders the protagonists to clean up the mess 'and do it properly, fool!'
- Kleber: Is seen with something small and silver. Later, another crewman complains he has lost his lucky Thaler, a silver coin on a chain. It was hanging from a hook near his bunk, and now it's not there. Kleber, if challenged, denies seeing it; **Assess Honesty** might spot the truth, but mere suspicion isn't enough to convince the Kapitän that Kleber is the thief, and he's not hidden his loot anywhere near his own belongings. **Evidence Collection**, possibly in combination with **Stealth** or **Shadowing**, will help; Kleber keeps his stash among the mines, hidden with the meat and vegetables.
- Emsmann: Strange tapping noises are heard whenever Emsmann is around. In fact, he's mastered the Fox sisters' trick of making rapping noises with his toes. If indulged, Emsmann comes up with a whole paranormal repertoire (one knock for yes, two

for no), and even a personality for the phantom, claiming it's a ghost of a sailor sunk by *UC-12*.

- Emsmann: While the protagonists try to sleep, they see a ghostly figure rise up from the bunk opposite and drift over the floor. Potential **Stability** test to maintain suspense; Emsmann has used a bit of phosphor paint, some string and a bit of cloth to manufacture a spectre.
- Petri: Though the others aren't keen to bathe in the frigid North Sea, Petri doesn't mind. He swims like a fish, and doesn't seem cold at all.
- Petri: He suffers from nightmares, and when asleep mutters to himself and a high-pitched whisper. He seems to be arguing with someone, but no words can be clearly made out.
- After *UC-16*:
- Kleber: He becomes violently morose, lashing out at even the smallest provocation. His obsession with cleanliness completely takes over, and he demands that everything be kept spotless at all times – an impossible task.
- Kleber: He starts talking to people who aren't there, muttering in *Plattdeutsch*. He keeps assuring the unseen other that 'I have the stuff,' and 'If you'll only wait, I'll give you all of it, soon.' He denies saying anything, if challenged.
- Kleber, **Assess Honesty** / **Medicine**: He's near a psychotic break, and could turn violent at any time. **Psychoanalysis Difficulty 5** to talk him down. **Preparedness** or **Filch** might also be useful, if the protagonists want to slip him a sedative.
- Emsmann: He starts hinting at a dark secret in his past. "My people come from Transylvania, you know," he says. He pretends to have a bad reaction to light, and hunts rats with *Kleiner Krieger*. The protagonists might even catch him with blood dribbling down his chin.
- Emsmann: With red weed strewn

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like straws in his hair, Emsmann starts hiding in dark corners and ambushing the protagonists; he doesn't intend to cause real damage. He may bite someone and draw blood, but that's as far as it goes.

- Emsmann, Asses Honesty / Medicine: He's under a lot of strain and has a bad sense of humour, but that's it. Psychoanalysis may help, as might Reassurance or a stern dose of Military Talk, all at **Difficulty 5** or a **1 point spend** if **Military Talk** is used. Emsmann is relieving his own tension by being provocative, and can be persuaded not to do that.
- Petri: He becomes more morose and ill at ease, always sweating and pasty-faced. He spends a lot of time going over his charts again and again, scribbling notes that make no sense. He seems to be trying to plot a course to some unknown spot in open water, in the middle of the North Sea.
- Petri: He frequently zones out, becoming unresponsive even to direct questioning. When prodded, he shivers and apologizes, saying that his mind was elsewhere. "I was thinking," he says, "what a terrible weight of water is around us, all the time. The pressure inside is the same as the pressure without, but were that to change, pouf! We would shatter like an eggshell, and the water would come rushing in."
- Petri, Assess Honesty/Medicine: He is suffering from monomania, which seems to be in its early stages. So long as he is not provoked he probably won't become violent, but it's always a possibility. **Psychoanalysis** won't work on him, though for appearance's sake the Keeper ought to let dice be rolled. Petri might even be smart enough to play up to it and pretend to be cured.

Walter Kleber

Athletics 10, Electrical Repair 1, Firearms 1, Health 9, Scuffling 12, Sanity 4, Stability 5; Hit Threshold: 4; Alertness: +0; Stealth: +2 (constantly alert for

infractions); Weapon: Club/Wrench(-1), Knife (-1), Fist/Kick (-2); Armour: none; Stability: +0 (infected version only)

Leon Emsmann

Athletics 6, Electrical Repair 1, Fleeing 6, Firearms 2, Health 6, Mechanical Repair 6, Sanity 5, Stability 6, Scuffling 8; Hit Threshold: 3; Alertness: +1; Stealth: +0; Weapon: Club/Wrench(-1), Knife (-1), Fist/Kick (-2); Armour: none; Stability: +0 (infected version only)

The Ghost Boat

While on the surface, at night, *UC-12* suddenly spots *UC-16*, a few hundred yards off the starboard bow.

The silhouette is unmistakable; the other craft is definitely a German sub, and it doesn't respond to hails. There doesn't seem to be anyone on watch, if indeed there is anyone aboard.

If a protagonist is Kapitan, this poses a dilemma. On no account can *UC-16* be left to drift. The Allies must not be allowed to capture it; the sub alone would be an intelligence bonanza, never mind the code books, log books and other documents aboard. At the same time *UC-12* would never be able to tow *UC-16* back to harbour. The best option is to recover whatever can be recovered and then sink *UC-16*. The second best option is to send a prize crew aboard and try to get *UC-16* back to port, but that would mean sending at least four men from *UC-12* and out of a total of fourteen that's a hard thing to do; particularly since some of the men sent would have to be engineers and mechanics, of which there are a very limited number. It's unlikely that *UC-16* would be able to quickly submerge with a crew of four, which means they'd be sitting ducks for an allied warship. Without a deck gun or torpedoes, *UC-12* can't sink *UC-16* from a distance. Charges would need to be set and detonated.



Kapitan Schabell sends a small team aboard *UC-16* to get whatever they can, including food, and then scuttle the sub. The protagonists ought to be part of that team, Petri too, and at least one of the other Usual Suspects.

TRAIL OF CTHULHU

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From a design and layout perspective, *UC-16* is very much like the protagonist's own boat. When they get aboard, they find the sub to be in good trim; clearly it hasn't taken on much, if any water. There's no watch on the conning tower and the main hatch is open, so it's possible the crew abandoned ship. If so, standard procedure

would have demanded that the sub be scuttled. Possibly charges were set but not detonated, and in choppy seas the crew may not have been able to get back aboard to rectify the problem.

1 point Evidence Collection or similar notices gouges near the aft hatch, almost

as though something tried to wrench it open; something large, and strong. There's also odd red seaweed draped over the conning tower, and a bloody handprint on the bulkhead just inside the aft hatch.

Inside, the protagonists can't find any of the crew. The red weed noticed

The Red Weed

This is the Deep Ones' making.

Theoretically they could summon something and have that destroy the sub, but that seemed like overkill to them, and in any case wouldn't have left a visible mark of their victory. The whole point here is to demonstrate to the humans that the Deep Ones will not tolerate undersea incursion, which is a difficult message to get across when the evidence is fathoms underwater.

They got the weed aboard while *UC-16* was in transit, by contaminating the pipes in the head. The mould then spread throughout the ship; the crew first noticed it growing on meat stored near the mine tubes, but that wasn't the source of the infection. Then, when the weed didn't take effect (because the crew discovered how to beat it) they blocked the WC pipes, ensuring it would malfunction, spraying weed everywhere. When *UC-16* surfaced, the Deep Ones pursued it, and slaughtered the crew as they came out of the hatch. They then left the sub to drift.

When the protagonists scuttle *UC-16*, the Deep Ones will begin again with *UC-12*, and this time they will have Otto Petri's willing assistance.

The weed is a fast-growing mould that prefers to feed from organic materials. Leather, meat, vegetables, it doesn't matter; it won't grow on metal, and can be killed with a dilute acid solution. If it attacks a living target, it slowly spreads, internally and externally. Externally it resembles severe eczema; internally it is like a tumour, and can produce visible lumps. It does **+1 damage** per day until the victim dies, with **Stability 3** every time damage is done. **Medicine, Biology, Chemistry** or similar can delay the damage by twenty four hours each time it is used, but not the **Stability** loss, and a permanent cure is not available outside a hospital. If caught in its early stages, the victim can wash himself clean with a very dilute acid solution, but even this does **+0 damage**. Making the dilute acid solution requires either a **Chemistry** spend or **Electrical Repair** – the best source of acid is the sub's electric batteries – **Difficulty 4**. Failure in this instance does not mean no acid was gathered; it means that the batteries no longer power the boat, though at the Keeper's option it may be repaired with a second **Electrical Repair** check.

Bear in mind, the sub is awash with material that this weed can grow on. Once established, it can crop up almost anywhere. Even the acid treatment won't get rid of all of it, though it will keep the stuff in check.

Petri will bring the stuff aboard *UC-12*. He recognizes its significance; later, in his dreams, the Deep Ones will instruct him in its use. Throughout the scenario from this point on Petri will do his best to spread the contagion, and interfere with attempts to beat the weed.

From the time the weed is brought aboard to the scenario's conclusion, the Deep Ones will pay close attention to *UC-12*. They can't get in without help, which means they need to wait for the boat to surface. As soon as it does, they attack. They can introduce more weed if they have to, through the WC as before, but this relies on a combination of circumstances that they can't control unless they persuade Petri (via dream instruction) to accidentally-on-purpose blow the head.

Once the weed is established, in addition to direct damage it can also foul up the boat's systems. Plugging the ventilation system or causing the electrics to malfunction are two possibilities. If either happens, foul air will not be flushed out, hydrogen will build up and gasoline fumes will choke the crew. The first could cause an explosion with a single spark; the second could suffocate everyone, causing dizziness, unconsciousness and death. If the weed doesn't do this, Petri can – possibly leaving some weed behind to suggest that this is what happened, though **Evidence Collection** could disprove it. Either could force the Kapitan to surface the boat, which in turn leads to a Deep One attack.

As a last resort Petri will start attacking the crew, ambushing them one by one. The boat is very small and it's difficult to hide a body, but not completely impossible. Petri will stash the dead man forward, among the mines. As he's in charge of supplies, he can stash corpses among the meat and vegetables he has stored there, and as it's the coldest part of the ship, few others bother to go forward. Petri should be allowed to kill at least one NPC before he attacks any protagonists. If the protagonists go searching they might find the dead man, throat slit, with the fast-growing fungus already starting to eat away at his flesh. **Stability 2**.

See *The Devil Fish* for Petri's statistics.

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earlier seems to have found its way into everything, and the electric battery is out of action (though it can be repaired, **Difficulty 4**) so there are no lights. There's a nasty stink in the WC, and the walls and floor are coated with sewage.

1 point Evidence Collection or similar notices that the red weed seems almost to be growing out of the sewage in the WC, like a mould or fungus. If so it's a very fast grower, for the sewage is still pretty ripe and hasn't had time to completely dry.

The ship's mascot, a dachshund, is lying dead in the bow compartment, among the mine tubes. The animal seems to have been eaten from the inside out, and is very desiccated, almost down to hide and bone. Red material is growing out of its mouth. **Stability 1**.

Hiding in the far reaches of the bow compartment, close to the anchor and ballast tank, is the sole survivor; an engineer, judging by his rank insignia. This man is almost as desiccated as the dachshund, but still clings to life, licking the mine tubes for moisture and chewing miserably on the remains of a ham. He cannot see and can barely hear; his eyes have been completely destroyed by the red weed, and his ears are choked with it. He is completely insane, and can't tell whether the protagonists are friend or foe. He'll assume foe, and attack from ambush with a heavy wrench.

Insane engineer: Athletics 4, Health 3, Scuffling 4, Firearms 2; Hit Threshold: 3; Alertness: +2; Stealth: +0; Weapon: Club (-1), Fist/Kick (-2), potential Firearm; Armour: none; Stability: +0

He doesn't have a pistol, but if by some chance he can get one from the protagonists, he may fire one shot in their direction before blowing his own brains out. If rescued, nothing will get through to him. He screams gibberish about red devils in the night and a fire in his brain, before dying.

According to the log, (**Library Use**) the red weed was first noted a week ago, when a seaman named Neuberger complained that the meat had been contaminated. Shortly after that it was seen growing all over the ship. *'It seems to favour organic substances, so the leather suits we wear may have to be abandoned, for I do not think it healthy to have this material so close to human skin. Yet without the suits the cold will surely kill us. We may have to return to port sooner than planned.'* Then they seemed to have some success against it, by using a dilute sulphuric acid solution, which shortened the life of the battery but killed the weed. The final entry is *'Kai blew the head and the weed is everywhere! Will have to surface, there's no way we can clean it without fresh air and water.'* The log contains enough information for the protagonists to make more dilute acid; see The Red Weed.

The sub can be sunk with appropriately placed demolition charges, and once this is done *UC-12* can resume its mission.

The Devil Fish

This scene assumes that the Deep Ones get to attack.

That means the boat has surfaced. The fish men will ambush the first man out of the hatch (so the Keeper ought to make that an NPC if possible, though if a protagonist insists on going first ...) and then climb down to get all the others.

In the event of a general assault, the Keeper should remember that *UC-12* has a machine gun (**+1 damage**), but otherwise the officers are probably armed with handguns (**+0**) and crew have whatever clubs or knives (**-1**) they can get hold of. The machine gun isn't normally mounted outside; in action, the crew have to take it up then mount it on the conning tower. Of course it can be used inside the sub, so long as the protagonists don't mind ricochet, and if hydrogen gas forced them to surface

then gunfire can cause an explosion (treat as **Gas Main**, p 67 main rules).

Slamming the hatch shut quickly can turn the assault into a siege, but that requires an **Athletics** roll with **+4 Difficulty** thanks to Deep One cooperation.

There are at least as many Deep Ones as protagonists, though only four of them are armed with tridents. If they take significant (four or more) losses they will pull back.

Petri will help the Deep One attack in any way he can. He's quite insane by this point, and believes he has more in common with the devil fish than with humanity.

A potential pyrrhic victory could be had by blowing the ship up once the Deep Ones are aboard, possibly by sabotaging the mines (**Mechanical Repair**) or setting explosive charges (**Explosives**). It's highly unlikely that any of the protagonists would survive but not completely impossible, particularly if one or more of them were outside the sub when that happened. Survival in the cold North Sea is a different problem; hopefully they wore their life jackets. If they go that route, then assume all Deep Ones are killed when *UC-12* blows up. The Keeper should also assume that any survivors are picked up by a merchantman soon afterward, and spend the rest of the war in an internment camp.

In a siege, the Deep Ones remain outside trying to get in, and will do so for at least eight hours. Depending on the situation, the sub may not be able to submerge, and meanwhile the devil fish are clawing their way in. Petri, if not dealt with, may try to help them get inside. At the end of that time, assuming they haven't clawed the hatch free (**Difficulty 8 Athletics, Mechanical Repair** or similar to prevent) then they leave, never to return. This siege may also happen if the Deep Ones are beaten

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off (take four or more losses) and if that happens they'll wait eight hours to see if there's any way to get through the human defences before leaving.

Deep Ones

Abilities: Athletics 8 (surface) 12 (water), Health 9, Scuffling 8/12, Weapons 6/4.

Hit Threshold: 4/5

Alertness Modifier: +0 / +1

Stealth Modifier: +0 / +1

Weapon: +1 (claw) +1 (trident)

Armour: -1 vs. any (scales and skin)

Stability Loss: +0

Otto Petri

Abilities: Athletics 6, Cthulhu Mythos 1, Fleeing 4, Firearms 4, Health 8, Mechanical Repair 5, Piloting 8, Weapons 6

Hit Threshold: 3

Alertness Modifier: +0

Stealth Modifier: +0

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

Armour: none.

Stability Loss: +0 (infected version only)

The Open Waves

This covers events after the encounter with *UC-16*.

The sub needs to make its way past the English defences and lay its mines in or as close to the harbour as they can manage. The Keeper should intersperse this sequence with red weed and Deep One action, as detailed above. Scenes in this sequence can include:

- *Dive!* *UC-12* encounters an enemy ship, a fishing boat. In theory it poses no threat to the sub and the protagonists may be tempted to attack it, using the machine gun to back up its assault. The other option is to emergency dive and hope to sneak past. Under the rules of war, if *UC-12* attacks the fishing boat, they have to let the crew abandon

ship before they sink it. If they don't attack then they need to make sure they aren't spotted; otherwise the fishermen might warn the Admiralty that a sub is operating in the area.

- *Fishing Nets* The English have set up a defensive line, using fishing trawlers dragging nets behind them as a means of catching U-boats. *UC-12* must either cut through the nets (**Piloting Difficulty 6**) or cleverly avoid the snare (**Sense Trouble** or similar **Difficulty 5**). Failure in either test means that the boat was caught and eventually breaks through, but not before taking system damage, which means they're stuck on the sandy bottom with no lights (electricity's out, needs **Electrical Repair Difficulty 5**) and all aboard take -2 **damage** when the boat shakes its way free of the nets. The **Electrical Repair** can be attempted multiple times, but each failure results in -1 **damage** to the user, representing sulphuric acid splash.
- *Deployment* The sub's mines are released. From this point forward they can no longer be used in a pyrrhic victory (see *The Devil Fish*). As the sub retreats there is a muffled bang and the boat is shaken from stern to stern; one of the mines must have detonated prematurely. [In fact, the Deep Ones tried to use it against the sub, but that plan didn't work well for them. They lose several of their number, and in any future attack the Keeper should assume they've already taken four losses. That means they're more easily beaten off.] **Piloting Difficulty 6** or everyone on board takes -2 **damage**.
- *Buzzards* As *UC-12* surfaces and makes its way back to port, its batteries depleted, it is sighted by two enemy scout planes. Neither has much fuel left nor, thankfully, do they have bombs. However they do have machine guns and will go on the attack for 4 **combat rounds** before they have to leave for lack of fuel. If the boat submerges

Electrical Repair Difficulty 6 is needed to keep the batteries going, as they haven't had time to recharge. It takes at least 2 **combat rounds** to submerge. The planes are DH2 'pusher' scouts with observers; **DH2: Piloting 8, Firearms 7, Health 12; Hit Threshold: 4; Alertness: +0; Stealth: n/a; Weapons: machine gun (+1); Armour: none**. If this scene coincides with a Deep One attack it could be advantageous for the protagonists; several Deep Ones might get caught in the crossfire.

At some stage during the above sequence the Deep Ones will make their move.

If the protagonists survive that and get back to port, the military authorities will be very sceptical of any fish stories. Insisting that the boat was attacked by Devils could get the protagonists incarcerated as lunatics. The red weed is a mystery that biologists will chew over for a while, but after the war all record of the incident is lost. Whatever is left of the weed ends up forgotten, in dusty bottles on someone's shelf.

If they keep their own counsel then the Kapitan is awarded his Order of the Red Eagle and the crew get special mention in dispatches, as two merchant ships are confirmed sunk by their mines; another 3,000 tonnes sent to the bottom.

Of course, that might not be much consolation to the crew of *UC-12*, bearing in mind they'll have to go out and do it all again ...

In Playtest

This seems to be a scenario in which either everyone survives or everyone dies. However you'll be pleased to hear that – in the majority of cases – it was a bloodbath, with one or two half-crazed survivors floating clear of the wreckage. In only one instance did the entire group survive, helped perhaps in part because a player had the role of Kapitan. The Keeper should bear this in

Sisters of Sorrow

mind, when deciding whether or not to allow a player that role; it may be more sensible to leave Schabell as an NPC.

In broad terms, the opening scene *Gott Strafe England* and the scenes that follow, *Church Bells* and *A Close Shave*, are intended to set the tone for what follows as well as to introduce the players to what is probably an unfamiliar setting. The Keeper shouldn't feel a need to rush through these scenes to get to what follows; instead it would be better to let the players explore a bit on their own. The intent is to give players a chance to meet and talk with the significant NPCs, as well as set them a few minor challenges so that they have a chance to get used to the idea of being on a U-Boat. Now is the time to emphasise the little things like the biting cold, lack of space, the stench that pervades every inch of the Boat, the harsh discipline and the unforgiving environment. *UC-12* is a significant element in the scenario, not just as a

means of getting to Tyneside and back but also as a setting, even as a character in its own right with all its creaks, leaks and stench. The Keeper should use these early scenes to emphasise that fact.

After the *Ghost Ship* scene it may be useful to heighten player paranoia, perhaps by suggesting that a particular character is being observed; **Sense Trouble** may be helpful here. Though the player should never have their suspicions absolutely confirmed, perhaps a ripple in the water as though something just sank out of sight (when the submarine is on the surface) or a sense of being watched (when the sub is underwater) can be useful.

Some players guessed that Deep Ones would attack as soon as *UC-12* surfaced. In instances where the players seem to have been too clever for their own good, the Keeper may prefer to replace Deep Ones with something else in the

scenario climax. A Xothian for instance, or perhaps something less formidable, like a giant octopus prodded into action by Deep Ones swimming alongside *UC-12*. Even sea-rotted zombies – again, summoned and controlled by Deep Ones – could be a useful substitute, if the players are feeling full of themselves. Naturally this option should only be used if, in the Keeper's judgement, using Deep Ones in the final scene would be anticlimactic.

Pre-Generated Characters

The Keeper should bear in mind that if these are not used, or if there are fewer than six players, these pre-gens were created on the assumption that the game includes six players. This means that extra points may need to be added, for fewer than four players; the pre-gens had 16 Build Points and 65 General points spent on them.



TRAIL OF CTHULHU

BY KENNETH HITE

Player Name:



Investigator Name: Funkmaat Hektor Webber

Drive: Curiosity

Occupation:² Radio Operator

Pillars of Sanity: 1) There must be something out there, some other intelligence, some other life 2) Technology can defeat any obstacle, 3) Scientific method is the best way to find answers to any problem.

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

Academic Abilities	Interpersonal Abilities	General Abilities
Cryptography - 1	Assess Honesty - 3	Athletics - 4
Languages - 2	Credit Rating - 2	Conceal - 8
-	Flattery - 2	Electrical Repair - 6
-	Intimidation - 2	Fleeing - 8
		First Aid - 3
		Firearms - 5
		Health - 8
		Preparedness - 6
		Psychoanalysis - 3
	Technical Abilities	Scuffling - 6
	Astronomy - 2	Stability - 7
	Evidence Collection - 1	Sanity - 7
	Outdoorsman - 2	Weapons - 6
	Photography - 2	

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, + 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.

Page references refer to the Trail of Cthulhu Core Rulebook

Webber is a wide-eyed enthusiast for all things modern. Who would be born in any other century than this, and at any other time? Innovation and technology have changed the way people see the world, how they think, how they communicate – and how they wage war. Webber is grateful not to be in an attack boat; as a radio operator, he can't help picture his opposite number, aboard the ships that get sunk, frantically tapping a plea for help that will probably never be answered. At least, in a UC class boat, Webber can comfort himself with the knowledge that UC-12 will be miles away, out of sight and out of mind, before any damage is done. Though not a religious man, strictly speaking, Webber does believe in an intelligence greater than man's, and he can't wait to meet it, one day.

TRAIL OF CTHULHU

BY KENNETH HITE



Investigator Name: Leitender Ingeniuer Elias Hoffman

Drive: Duty

Occupation:² Chief Engineer

Pillars of Sanity: 1) The Kaiser is the father of the nation; he knows best. 2) Man is the instrument of Divine Will

Sanity¹

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

Hit Threshold³

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

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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

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

Page references refer to the Trail of Cthulhu Core Rulebook

Academic Abilities

Physics - 2

Interpersonal Abilities

Bureaucracy - 2

Credit Rating - 2

Intimidation - 2

Interrogation - 2

Military Talk - 2

Reassurance - 2

Technical Abilities

Chemistry - 3

Outdoorsman - 2

General Abilities

Athletics - 4

Electrical Repair - 8

Firearms - 6

Health - 7

Mechanical Repair - 10

Piloting - 7

Scuffling - 10

Stability - 6

Sanity - 9

Weapons - 8

At the grand old age of 25, Hoffman is the Papa of the boat. He has a wife, and a child; he's practically a doddering ancient compared to the children the Navy recruits these days. He acts as father confessor, older brother, and problem solver, a role that comes naturally to him. Before all this, he was a spit-and-polish officer aboard the HAPAG liner Victoria Luise, and once met the Kaiser's brother, Prince Henry. Hoffman volunteered for U-Boat duty because he knew they needed experienced men, and he didn't want to let the Kaiser down, even though the risks were much greater in the submarine service.

TRAIL OF CTHULHU

BY KENNETH HITE

Player Name:



Investigator Name: Mechaniker Leon Voss

Drive: Follower

Occupation:² Mechanic

Pillars of Sanity: 1) Strength, in mind and body, is the only thing a man can rely on. 2) Always back up your mates, and they'll back you up, when things get bad

Sanity¹

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

Academic Abilities

Interpersonal Abilities

General Abilities

Assess Honesty - 2

Flattery - 2

Intimidation - 4

Athletics - 8

Explosives - 8

Filch - 8

Firearms - 6

Health - 10

Mechanical Repair - 10

Scuffling - 12

Stability - 6

Sanity - 6

Sense Trouble - 5

Weapons - 8

Technical Abilities

Outdoorsman - 2

Evidence Collection - 1

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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

⁵ Usually, you can't start with Cthulhu Mythos. Sanity is limited to 10-Cthulhu Mythos.

⁶ In a Pulp game If your Firearms rating is 5 you can fire two pistols at once (see p. 42)

⁷ Assign one language per point, during play. Record them here.

⁸ Any Fleeing rating above twice your Athletics rating costs one point for two.

⁹ Only Alienists and Parapsychologists can buy Hypnosis, and only in a Pulp game

¹⁰ You start with 4 free Sanity points, 1 Health and 1 Stability point.

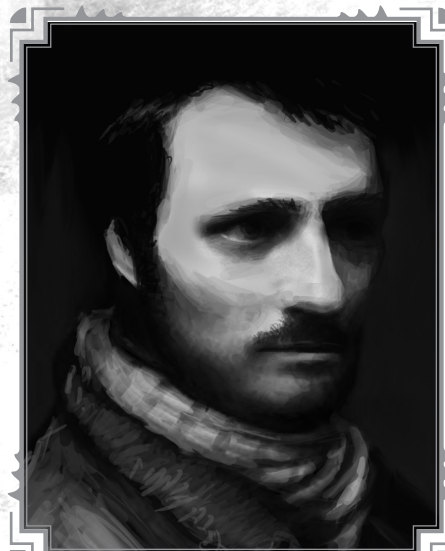
Page references refer to the Trail of Cthulhu Core Rulebook

Voss has had a spotty record, up till now. He used to be a bookmaker's agent, and fought with the racetrack gangs. Though he never was arrested for anything serious, there were a couple of close calls, and he joined the Navy to avoid getting sent to prison. Since then, he's discovered that the Navy life is a lot like being a gang, and he finds that comforting. It's good to know that, when the chips are down, you're serving with the best – men you can rely on. Voss counts all the crew of UC-12 as his own personal mob, and he'd back any of them against the world.

TRAIL OF CTHULHU

BY KENNETH HITE

Player Name:



Sanity¹

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: Leutnant zur Zee Felix Mayr

Drive: Adventure

Occupation:² Executive Officer

Pillars of Sanity: 1) The sea is a beautiful wonderland, 2) The Navy is the only career for a man.

Academic Abilities

Biology - 2

Medicine - 2

Interpersonal Abilities

Assess Honesty - 3

Bureaucracy - 4

Credit Rating - 2

Intimidation - 2

Military Talk - 2

General Abilities

Athletics - 9

Firearms - 8

First Aid - 4

Health - 7

Piloting - 6

Scuffling - 8

Stability - 8

Sanity - 7

Sense Trouble - 6

Weapons - 8

Technical Abilities

Evidence Collection - 2

Outdoorsman - 4

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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

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Mayr is a doctor's son, and has the faintly bookish air of someone who doesn't really belong in the rough-and-tumble Navy. However, even as a child he always wanted to run away to sea, like his Uncle had twenty years ago, and the war gave him his chance to get out from under his father's wing. Natural intelligence and aptitude has taken him this far; soon, he hopes to have command of his own boat. He can be surprisingly fierce when he chooses, as several unruly sailors have found, to their cost. When Germany wins the war, there will be a place for men like Mayr in the Kaiser's Navy, and he wants to be ready to fill that place when it opens up.

Klinghoffer never really gave the war that much thought, until recently. He had too many other things on his mind, mostly his studies, and the squabbles of his extended family, including five brothers. As of two months ago, Klinghoffer is now an only child; his last surviving brother, Max, was gassed on the Western Front. There is nothing he wants more than to get even with the people who took his family away from him, and his studies have long since been forgotten. He can't even imagine what life will be like, after the war.

TRAIL OF CTHULHU

BY KENNETH HITE

Player Name:



Sanity¹

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

Hit Threshold³

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: Maschinisten Ernst Weissman

Drive: Bad Luck

Occupation:² Engineer

Pillars of Sanity: 1) The Lutheran Church, 2) Family above all things; there is no greater task than to be a father, 3) Science has led us into the light and will continue to do so in the future.

Academic Abilities

Physics - 2

Interpersonal Abilities

Flattery - 4

Intimidation - 2

Reassurance - 1

General Abilities

Athletics - 8

Explosives - 6

Electrical Repair - 8

First Aid - 4

Firearms - 6

Health - 8

Mechanical Repair - 10

Psychoanalysis - 6

Scuffling - 9

Stability - 7

Sanity - 6

Weapons - 9

Technical Abilities

Chemistry - 1

Outdoorsman - 2

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Weissman recently had fantastic, and frightening, news: Marthe is expecting their first child. Their marriage had been a rushed affair, right after he'd been called up, and he hadn't given any thought to what the future held. Now the future's been thrust upon him, and he's almost looking forward to it. He's a big fan of rocketry, and had been working with a lab on early prototypes just before the war broke out. One day he'll go back there, and help his son – or daughter, perhaps – reach the stars, and touch the face of God.

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