TRAIL OF CTHULHU

RED TIDE RISING

Ben Scott
Chris Murphy
Vivek Sangubholta
Naomi Burgess
Introduction

The following grimoire was penned and bound as part of Chris Klug’s RPG Writing Workshop course at Carnegie Mellon University. As part of this course, students learn how to construct a campaign within the realm of a pre-existing role-playing game IP, complete with a step outlines, prose outlines, set pieces, dramatic scenes and character sheets for both player characters and crucial NPCs.

This particular volume was authored by Ben Scott, Christian Murphy, Vivek Sangubhotla and Naomi Burgess, and over the past four months, we contributors have been delving deep into the unfathomable abyss of forbidden knowledge that is the Trail of Cthulhu game system. The resulting adventure, which is set within an early 1950’s version of the previously bespoken universe, and which is detailed within these very accursed pages, attempts to nail a permanent question mark to the end of the word “reality.”

***

You are one of four students who have flown into Cairo from various reaches of the Earth in order to study with renowned virologist Professor Cameron T. Birchwell. Your first expedition into the North African bush involves testing villages full of mysteriously ill tribespeople for sleeping sickness. But as it turns out, the ailment that they are truly suffering from just might forebode a fate this is, at once, unspeakably worse.
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THE INVESTIGATORS
OR
PLAYER CHARACTERS
Investigator Name:  Adaline Braun

Drive: Ennui

Occupation: Dilettante

Occupational benefits: Can use brutal psychological manipulation to achieve goals

Pillars of Sanity: Knowledge of the human condition, pre-existing nihilistic worldview, the beauty of Euler’s Formula

Academic Abilities

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SOURCE OF STABILITY:

Anton, your old flame, is a reminder of your power. You are filled with determination when you think about how easily you were able to rip his heart into little pieces.

CONTACTS AND NOTES

Your emaciated frame and frizzled ponytail make your demeanor seem misleadingly frail. However, a single glance from your wide and piercing blue eyes is enough to cut thorough stone. You have a cutting perception of the human condition, and can pit peoples’ insecurities against each other on a whim.
Memories of your mother, God bless her soul... she taught you how to empathize and get along with people, and how to treat a lady.

Your best friend BUS, the only person with an imagination as wild as yours. You guys would fight with the neighborhood kids and reenact the war stories that your father would tell.

You and your father never really saw eye-to-eye. He made you do the Boy Scouts, go hunting, and fence. But you wanted to do art with your Mother at her woman's club. After your mother passed from a violent dream you became intimately close with the women there. You and BUS often spend the night, not sleeping at all. Some women speak of strange visions your mother had of ancient lost artworks being unearthed in Africa.
Memories of your mother, God bless her soul... she taught you how to empathize and get along with people, and how to treat a lady.

Your best friend BUS, the only person with an imagination as wild as yours. You guys would fight with the neighborhood kids and reenact the war stories that your father would tell.

Christian Murphy

You and your father never really saw eye-to-eye. He made you do the Boy Scouts, go hunting, and fence. But you wanted to do art with your Mother at her woman’s club. After your mother passed from a violent dream you became intimately close with the women there. You and Bus often spend the night, not sleeping at all. Some women speak of strange visions your mother had of ancient lost artworks being unearthed in Africa.

To find the lost art your mother saw in her dreams

Charismatic Creative

Assess Honesty, Flattery, and intimidation work better against women and foreigners

Best friends BUS, past damsels conquested

Lee Runge Hammarburg

Your yellow topaz necklace, a gift from your parents and your only remaining connection to them; George Henderson, your former boss and confidant at the “Bear and Bowler” pub.

 originally from a rural farming community in Kansas, your parents sent you away aboard a Greyhound bus after a Hastur-worshipping cult (which your parents had joined) tried to sacrifice you to save their crops from the Dust Bowl. You got a job as barkeep in Arkham, and enrolled in Miskatonic University’s biology program, mostly to rid yourself of your unassailable feelings of ennui and dread.

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**Contacts and Notes**

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Investigator Name: Acheron Erevnitis

Drive: Thirst For Knowledge

Occupation: Anthropologist

Occupational benefits: Using Archaeology or any suitable Interpersonal Abilities allows handling of artifacts

Pillars of Sanity: 1. Only through experience can knowledge be gained. 2. Humanity is special.

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**Academic Abilities**

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**SOURCES OF STABILITY:**

Your twin brother Alchino, who has always supported your endeavors; your professor Dr. Haros, who taught you how to study tribes through immersion; your cat Tabitha, who got her name from your first assistant.

---

**CONTACTS AND NOTES**

Coming from an affluent family, you have always been the black sheep, choosing to follow your passion of anthropology over the family business. You have spent a lot of time in immersion studies and are now able to empathize with the tribes while being detached enough to study them analytically. You hope to learn from Prof. Birchwell, hoping to feed your dark fixation for rituals. You are not one for believing in pure analytical studies as only through the experience can one gain true knowledge.

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Vivek Sangubhotla
### Sanity

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### Hit Threshold

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### SOURCES OF STABILITY:

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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 an * 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. 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.
SUPPORTING CHARACTERS
recently become more erratic than his baseline level of "eccentricity".

Wants

Professor Birchwell carries out his research in the hopes of curing mankind of mental illnesses. This conflicts with his desire to lose himself in the places he visits. He believes that he would feel more at home in the jungles of South America, or among ruins and tribes in Northern Africa than he feels when he’s in his office at the University.

He seeks the Mask of Hastur to cure his wife of her dementia. Even though he’s spent his life studying medicine, he cannot save her. He thinks he can use the Mask to get inside her mind, and cure her.

Tools

The professor has an army of graduate student researchers at his disposal, who are capable of moving mountains of paper for him. He is the administrator of a well-equipped laboratory in Northern Africa, and has tenure.

Flaws

Allegations have been made that he has repeatedly violated the University’s code of ethics. During his latest expedition, he has made a number of questionable decisions.

He can become so absorbed in a problem that he loses his perspective. Specifically regarding his quest to save his wife, he has become so desperate to save her that he’s agreed to work with the Soviets, and to try to use an ancient relic to cure her.

Quote

In the coming month, I want each of you to take an action you know to be morally wrong, precisely because you know it to be morally wrong, and write an essay of whatever length you please about the experience, typewritten only. I expect to see all of you up early tomorrow for the expedition north into the ruins. Class dismissed.
Isn’t always the most honest person. Living on the street has taught Borst to lookout for himself above all else. Not that he isn’t trustworthy, he is, but his personal survival comes first.

Role

The trusted reporter of the Russian military. Rumor has it that he was best friends with one of Stalin’s favorite bastard children. After Borst’s parents were killed in a freak fire, Stalin gave him the honor of joining the military, he is Stalin’s eyes and ears in the Africa operations. Driven by love of his life, Adela.

Common Knowledge

After being led to the military by Stalin, Borst quickly proved he wasn’t grunt material. His sharp tongue and sharp shooting caught the attention of his superiors. They tried to have him removed for brawling with officers several times, but Stalin wouldn’t allow it. Eventually an agreement was reached and Borst joined the special operations intelligence unit Cheka. While training for Cheka Borst met the beautiful Adela, a secretary who won his heart. At first she was hesitant but eventually his charisma and wit softened her. They were secret lovers for time being until Adela became pregnant. Fearing for her financial future Adela tried to abort the children, but Borst caught her in the nick of time. She then dissapeared from work one day and in secret gave birth to twins; a boy and a girl. However, due to the secrecy of the childbirth the birthplace was unsanitary and Adela became very sick. Borst was forced to seek medical help revealing their love. The price of Adela leaving Cheka was death. Borst wrote to Stalin begging him for mercy swearing fealty to his country. A furious Stalin intervened with the punishment under one condition: that Borst promise to put nothing before Mother Russia ever again. If he broke this promise his wife and children would be put to death, and he would banished into the tundra to survive on his own. Agreeing, Borst undertook the Africa campaign where he writes correspondence directly to Stalin. His intelligence gathering has led him to an area where strange dreams seem to be linked to telepathy and mind control. Borst has been placed under Chief Commander Ilya Zolnerowich who takes orders from Stalin. Strangely most of Stalin’s orders are informed by Borst himself. Borst and Ilya don’t see eye to eye because he Ilya is so quiet, cold, and uncharasmatic. Borst sometimes wonders if the Chief Commander is even human.

Allies

Soviet Military, Stalin, Adela (Wife)

Enemies

All those who oppose mother Russia, The Americans, Ilya Zolnerowich

Quote

I did not deserve what was given to me, I was an orphan and the mother land took me as her child. She gave me opportunity, purpose- and I will work tirelessly to repay her kindness.

Wants

To impress Stalin so that one day he can climb up the ranks of the Cheka, and give his children a brighter start than his own. By presenting Stalin with the dodecahedron he will return to Stalin’s favour.

Fears

that I will die in this godforsaken land, leaving my wife a widow and children beggars on the street.

Tools

Charismatic attitude, and a deep knowledge of human emotion. Though he’s never been schooled, Borst is no stranger to the human condition and can often get the upper hand in both verbal and physical altercations.

Flaws

Borst Chekov
Red Tide Rising

Dolya Petrovna

Role

Dolya Petrovna is an editor for Pravda, the official newspaper of the Soviet Communist Party. She is essentially in charge of laying out the paper, tweaking any details that might turn out to be a bit...problematic for Joseph Stalin and his regime. She is on shaky terms with her staff writers: on one hand, her command of the Russian language is astounding, and they are always vying to catch her in between large mugs of coffee for precious feedback, but on the other hand, she will sometimes sit locked up in her office for entire days, refusing to see anyone.

She has no family left. At least, none that are known to be still breathing.

Allies: PCs, Borst (initially), Ilya (initially), Professor Birchwell

Enemies: Borst (later), Ilya (later)

Common Knowledge

Dolya first appeared in the streets of St. Petersburg, hawking for change and odd jobs around the city. She had apparently come from somewhere in the vicinity of the Volga, where she had performed the backbreaking role of barge-hauler for some time. One day, as she was aimlessly looking for work, she spotted a man attempting to hand out newspapers to a scrambling mob of citizens; she jumped in to help him out, and before he could protest, Dolya had sold nearly 40 papers in only a couple of minutes. This man, Grigori Polzin, happened to be a staff writer for Pravda, and as he had no family of his own, he took the teenage girl in as an apprentice of sorts, even letting her stay in his apartment. Over the next 10 or so years, Grigori carefully taught Dolya everything he knew about language and writing, and with the advent of Stalin’s rise to power, she got a gig at Pravda and began working alongside Grigori. Sometimes in the middle of Stalin’s purges, Grigori disappeared, leaving Dolya his apartment in a hastily scribbled note. The day after his disappearance, Dolya was caught rummaging through the Grigori’s old desk, and was seen stuffing some kind of parcel down her shirt, but nothing ever came of the matter. Surprise searches conducted by the NKVD turned up (and continue to turn up) nothing.

Quote

“I said that he was going to carry on Lenin’s great plan. I said that he would stop people from starving. I said that he was a hero. I said that he was going to save us all. I guess, when it comes down to it, I’m just a filthy, stupid little liar. No more...no less.”

Wants

To find out what happened to Grigori. He was the first person in her life to actually give her a chance, and now, she needs to return the favor.

Tools

Dolya is a master researcher and an acutely precise wordsmith: not a single wayward punctuation mark, letter or mouth-watering scrap of information can evade her gaze. In addition, her time at Pravda has honed her ability to twist and re-shape the truth into any form that she sees fit.

Flaws

She is quite prone to overthinking. For Dolya, even the tiniest twitch in the corner of a person’s eye might mean something, and she is usually very quick (oftentimes a bit too quick) to point these observations out. In addition, she is constantly torn between her desire to peel back the veil surrounding various members of the USSR’s elite and her fear of lies beyond it, beyond that which has cloaked her comfortably all these years. This internal clash manifests itself in her hesitance to dig through any files, invoices or other papers documenting the upper echelons of the Party and their propaganda machine.
Colonel Ukrit Omari

**Colonel Ukrit Omari** was a elite soldier of the Egyptian Armed Forces Unit 999. He soon found himself presented with the opportunity to take control of the entire smuggling world in a single move, an opportunity he did not think twice about. With the North African Soviet Outpost needing various special materials and personnel moving between Soviet territory and Africa, the Colonel decided to profit off of the Soviet’s fanatic endeavors to transport ammunition into Africa and artifacts out of it. He only desires one thing - eternal power - and his acceptance of the Soviets was to use them to gain it.

**Common Knowledge**

**Colonel Ukrit Omari** is surrounded by shadows and will do anything to gain information that can deliver him more power - whether this power manifests through wealth, weapons or fear. His thirst for this power began with his usurping the Egyptian underworld, followed by all smuggling operations into Northern Africa. He is looking to expand his business into Southern Africa and got into bed with the Soviets to gain the necessary weapons and funding to do so. He hopes to someday control the whole of Africa and claims to be its ruler before moving on to the rest of the world. He is smart, well read and ruthless. He looks up to Alexander the Great and Hitler as inspiration and follows in their wake, creating his own path forged in blood. His main sources of income are valuables, weapons, precious stones, antiques and artifacts. He detests the drug trade as he feels drugs soften his men who should be alert and ready. He has no qualms however in the trade of women whom he views as a commodity equal to weapons. He also has no second thoughts about using children as soldiers.

**Quote:**

People say strength is power, others knowledge is power. No, my brother. Power is power and I shall have it.
Ilya Zolnerowich is the chief commander of a large swath of Red Army forces south of Cairo. His underlings have never seen him smile, not once. In the presence of all, even Joseph Stalin himself, Ilya is almost completely silent, choosing to communicate his thoughts only through pen and paper. He has no family; all of them were lost in either the Russian Revolution or Stalin’s purges, and rumor has it that he even turned his own mother over to the KGB. His father died when he was very young: he had collapsed in the basement of the family’s summer home, his skin swollen and bursting at the seams. He had shot himself. Ilya was the one who found the body, and hasn’t spoken a word since.

**Allies:** Borst (initially), Professor Birchwell (initially)

**Enemies:** PCs, Dolya, Borst (later), Professor Birchwell (later)

**Common Knowledge**

Ilya was able to study psychology at Saint Petersburg State University with the help of his grandfather, who was a professor of mathematics, and who also provided housing for him, his mother and two siblings after his father died. During the Russian Revolution, a group of three Bolsheviks raided his grandfather’s apartment, killing the professor and discovering the rest of the family holed up in a bathroom. Only one made it out alive, screaming that a young man had “stared his friends to death.” This caught the eye of the Cheka, a newly formed security organization that used Ilya’s uncanny profiling abilities to catch enemies of the budding Soviet state.

**Quote**

“Can you hear them? They’re all singing in harmony, and it’s glorious. I wish…I wish you could hear it, too."

**Wants**

All Ilya ever seems to be interested in is his personal collection of Egyptian artifacts, all of which bear the image of the same shrouded figure, the same scratched out cartouche. Almost every other evening, one can hear Shostakovich’s Fifth Symphony emanating from Ilya’s tent; he carries a record of the Leningrad Philharmonic’s performance of it wherever he goes.

**Tools**

His glassy eyes hide intellect beyond belief. Ilya is a skilled behavioral analyst and linguist, and he is rumored to be able to gaze into (and even seize control of) the minds of men.

**Flaws**

Ilya still cannot block out the image of his father lying in a pool of his own blood, and some days, these flashbacks confine him to bed until late afternoon. Some nights, he has terrible sleep paralysis nightmares, which his father’s corpse stands at his bedside and slowly suffocates him with a pillow, muttering “Haaa…Haaaa….” What’s more, his frantic urge to collect more artifacts seems to supersede all semblance of self-care. Ilya will go entire days without eating or sleeping when he feels the familiar tingle in the back of his brain that urges him to ceaselessly comb a particular part of the desert.
Prose Outline
ACT 1

STRANGE AEONS

by Ben Scott
Inciting Incident

The next day, the PCs are summoned to the main lab. After the Professor gives an unusual lecture, they return to the village to present the chief with their findings.

The Professor then escapes, just as Ilya enters the Observatory from the opposite side. Ilya then asks the PCs to perform a small task before he allows them to return home.

Verb: Interrogate

Complication

They arrive at the tent of the so-called Dreaming One, only to find it empty.

They find tracks that lead to a small ocean inlet.

As the PCs walk down the stairs of entrance, they hear running water. As they approach the underground river, the PCs begin to have a strange sensation.

Very strange things begin to happen to them, and they find their way outside.

They exit the cavern, and find themselves along the shore.

Verb: Experience

Climax

Having come up short, the PCs must now return to Ilya with their findings. Ilya appears mostly unconcerned about the mission he sent them on, and asks them to decode a passage of arcane text. Ilya then promptly makes arrangements to send the PCs home, and tries to convince the PCs that they were just seeing things, and that none of the Professor's research was real.

The PCs concede to go home, but their transport is attacked by Spawn of Cthulhu, and they're left stranded near the Observatory.

They reenter the Observatory, and discover horrible things about Soviet Military Operations, and their future plans.

Verb: Negotiate

Conclusion

Having escaped, the PCs walk aimlessly in the jungle for hours. When they arrive at the Village, the carnage is almost too difficult to look at. They realize that they don't have enough information to break the code. The blinking object they noticed through the telescope was sending coordinates. Even though they can only make out bits and pieces, they deduce that the Soviets are in North Africa looking for an artefact. If it is as powerful as the communications indicate, and if the Soviets do intend to weaponize it, it could give them a critical advantage over the United States, rendering the US policy of brinksmanship useless. If the PCs do not act, and soon, the Soviet Union might become the world's only superpower.
Scene 1: Meet Interesting People...

Professor Birchwell has been sent to diagnose a rash of sleep disturbances, reported by villagers living near late-Antiquity Roman ruins in Northern Africa. He has assembled a team of students and doctors to assist him on this expedition.

The PCs touch down at the Cairo airport, and while they didn’t talk much during the flight, they become acquainted during the long bus ride to the Laboratory.

The PCs introduce themselves to each other, and share stories about how they got in the program, and why they’re interested in the Professor’s work.

The sun set long before they arrived, and the lights are all out in the dormitory. The thick, humid darkness occludes their view of the living space, but they can hear strange bugs and exotic animals making noise in the distance.

INT. DORMITORIES – NIGHT

A group of STUDENTS are unpacking their belongings in their assigned room. It’s muggy, but the fan is doing a good job of pushing warm air around. An alarming number of bugs circle the room’s lone incandescent bulb. Also assigned to their living space are OSCAR and CINDY. CINDY has so far unpacked 5 of her 9 bags, and is hard at work organizing alarm clocks and pencil cases on her nightstand. OSCAR is short, somewhat overweight, and doesn’t smell quite right.

OSCAR
(clearing his throat)
What’s he like?
While all the STUDENTS heard him, it appears that CINDY didn’t. She continues along unpacking, humming to herself.

OSCAR
The PROFESSOR, what’s he like?

CINDY
What, me? I don’t know.

OSCAR
I heard you say you met him, on the bus.

CINDY
The bus... Do I know you?

OSCAR
No, I just heard...

CINDY
I’ve heard he’s a complete loony, and--
OSCAR
--Don’t say that, it’s... Crazy people are just... people, they’re not... evil.

CINDY
Okay...?

OSCAR
(to the STUDENTS)
What do you guys think?

The PCs can render their opinions, if they want.

INT. DORMITORIES - NIGHT
The room is quiet for a few moments, save for CINDY’s unpacking. The fan rattles a bit, and the bugs continue to orbit the light.

OSCAR
It’s not bad to be... you know... Some people just need... help.

CINDY
What’s the matter with you?

OSCAR
Nothing, I--

CINDY
(smirking)
--I hear he killed a kid on the last expedition.

OSCAR
That’s ridiculous. You don’t just... just kill people... and, and go back to normal!

CINDY gives no response but an eye roll, and resumes her activities.

OSCAR gets back into bed and begins penning a letter.

Eventually, the PCs turn off the lights, and try their best to sleep. They fall asleep quite easily, despite Oscar’s snoring.

Scene 2: 19th Nervous Breakdown
The next morning, they hear a knock at the door. This arouses Oscar, who appears to have fallen asleep writing his letter. The pen and paper clatter to the floor, but he hardly seems to notice. He pulls out a sizable pillbox, and makes his way to the door. He loses balance for a moment as he steps on a note that had been slid under the door.
As they talk amongst themselves while preparing for their first day in the field, the PCs realize that they all had strange dreams last night.

With packs full, the PCs arrive at the staging ground. There are other students, jeeps, and security guards everywhere. They see Professor Birchwell being instructed in the usage of a firearm. He holds it quite awkwardly, and is making jokes with the R.S.O. The PCs are assigned a jeep and are given some basic instructions. They’re told they can wander around for a short while, but that they should be back long before the caravan is supposed to leave.

EXT. NORTH STAGING GROUNDS - DAY

The STUDENTS are in a crowd of their peers, all waiting around idly while the staff prepares their equipment. Jeeps are loaded, supplies are counted, and canteens are topped off. Although the crowd is quite noisy, CINDY can be heard above the chatter.

CINDY
I hear his mother came as far as the airport. He asked me a bunch of weird questions yesterday, like, I hope I can get moved or something. The room is super icky, too, it’s the top floor, and it’s always like, 100 degrees, even at night.

LEONARD
They say the PROFESSOR is the best doctor in the world. He can cure anything!

DAVE
Wasn’t there like, some ethics thing when he was at--

CINDY
--Look, I don’t care if he kicks puppies! I’m just going to study and do what he says. I’m not going to be someone’s secretary.

The STUDENTS hear a scream come from across the staging grounds. OSCAR, their other roommate, appears to have found a gun. The PROFESSOR rushes towards the commotion.

OSCAR
It’s... the yellow, yellow, yellow... It is our saviour! Praise... to, it!

PROFESSOR BIRCHWELL
Oscar, put that gun down immediately.

OSCAR
The... it’s ours, it tells me! I am to be the first martyr of the Yellow King!

OSCAR raises the gun, and points it at the PROFESSOR.

PROFESSOR BIRCHWELL
Oscar, what is the meaning of this?
OSCAR
You will be taken... taken with me! You can all be martyrs, the... the--

The PCs can attempt to talk Oscar down { Bargain / Flattery / Psychoanalysis } or disarm him. { Stealth / Athletics / Filch } If they succeed, he doesn’t kill himself, but becomes incurably insane. Otherwise he attempts to shoot himself.

EXT. NORTH STAGING GROUNDS - DAY

OSCAR raises the gun to his head, smiling. Suddenly, a member of the security detail tackles him.

BORST
(dusting himself off)
We’re done here. Take him out of here.

PROFESSOR BIRCHWELL
Aha! Always keeping us safe. Everyone, your attention!

The PROFESSOR raises his voice, though the crowd is already well at attention.

PROFESSOR BIRCHWELL
This is... what’s your name, son?

BORST
BORST CHEKHOV, at your service.

PROFESSOR BIRCHWELL
Yes, BORST! Everyone, let this be an example of true bravery! If everyone follows in his example, we will accomplish great things!

Oscar is taken back into the lab by the security detail, and preparations continue.

Scene 3: ... and Kill Them

The crowd disperses, and preparations continue. The PCs are assigned a jeep.

EXT. NORTH STAGING GROUNDS - DAY

A group of STUDENTS are busy at work packing daybags into their jeep. When they try to sit, however, the DRIVER speaks up.

DRIVER
Not up front, hey... hey, you hear me? That’s where the pointman sits.
STUDENTS
The pointman?

DRIVER
Yeah, someone gotta keep us safe, he need the best seat, know what I mean?

BORST approaches the jeep. His accent is thick, but understandable.

BORST
You already have a... security? Or, I sit here?

DRIVER
Yeah, yeah, go ahead.

BORST boards the jeep, and the convoy embarks into the jungle. As they continue into the jungle, BORST turns around to face the STUDENTS.

BORST
Hello, I am BORST. You are all student here?

Borst asks them about who they are, and their backgrounds. They make small talk, but he says nothing about himself.

Smoke begins to pour out from under the hood of the Professor’s jeep. Professor Birchwell becomes irate with the driver, and begins to lambaste him about coolant fluids.

If the PCs fix the engine, they catch up with the others { Mechanical Repair }. The caravan continues towards their destination, driving late into the night. Right before they arrive at the ruins, they are ambushed by tribesmen.

After the PCs defend themselves they begin to assess their surroundings. The fight is rather easy, given that Borst was in their jeep, heavily armed.

In the melee, the PCs see Professor Birchwell, cornered by a tribesman. He draws his pistol and awkwardly fires, and shortly thereafter, the tribesmen disperse. They find that the tribesman is unarmed, but is wearing a strange necklace { Forensics / Evidence Collection }. Professor Birchwell approaches them, and asks them to give him the necklace.

Talisman of the Yellow Sign

This is a necklace, worn by members of a hostile tribe. It’s quite simple, made of only wood and string. The PCs need one to gain access to their Tribal Ritual.

Inscribed on it is a strange, golden symbol.
Scene 4: An Outdoor Asylum

When the caravan arrives, they are met with the sight a dying village. Villagers, clad in rags, are seen roaming the streets, or sleeping in alleyways. Nearly everyone appears to be sleep deprived, and some even have physical wounds.

(The Village’s ailments are being caused by a ritual they perform. They travel to secluded area in the Ruins, and drink from an underwater river there. The river, they say, has magical properties. The “magical properties” are actually contamination: a Soviet rocket fell to Earth, somewhere in the area.)

Professor Birchwell delegates assignments to the group. The PCs are to question the more salient locals, to determine what they think the cause of their sickness is. They are also tasked with finding the village leader, and getting his opinion.

After this, Professor Birchwell wanders off into the village. If the PCs attempt to trail him, they lose sight of him in the crowd.

INT. BROKEN STOREFRONT - DAY

The STUDENTS find a STOREKEEPER who is obsessively trying to clean his shop. He looks like he’s being flung around the room by some external force. His movements are sloppy, he looks tired, but his eyes are wide open. He repeatedly wets a rag with muddy water, and wipes down the entire counter, leaving chunks of dirt and grime after each pass.

STUDENTS
Why are you cleaning so much?

STOREKEEPER
To make p-people buy food! Wouldsh-would you like to buy f-food?

STUDENTS
No, thank you. Do people buy much food?

STOREKEEPER
Oh yes, much much-ch more now. The s-sickness makes... very hungry!

This is strange, as everyone in the village appears to be malnourished. Examining the shelves, they find military rations with Cyrillic letters on them { Languages }. They thank him, and depart to the village well.

(These rations are evidence of a Soviet military presence in the area. The Soviets are searching for the rocket they lost in the area.)

EXT. RUINED VILLAGE - DAY

The STUDENTS find a VILLAGER, drowsily cranking the pulley on the village’s well. They notice that the rope is not attached to a bucket, he’s just coiling and uncoiling the rope.
STUDENTS
Are you getting any water?

VILLAGER
...th.. the water helps... people.

STUDENTS
What do you mean, it helps people?

VILLAGER
...hot, during, during the... sun. The sun makes...

STUDENTS
It doesn’t seem very hot outside.

VILLAGER
Ish... well, no. The ocean... water th... hot away...

STUDENTS
What do you mean?

VILLAGER
The ocean... th... it’s th... the wind.

STUDENTS
Ok, so, how much water do you drink, usually?

VILLAGER
...the... the sun isn’t hotter, but we are still thirsty.

STUDENTS
Are you thirsty at night, too?

VILLAGER
Yes, people are... thirsty, all... all the time thirsty...

Again, the PCs note these symptoms to be very strange. It hasn’t been particularly hot, and they seem to have no shortage of water or shade.

They have similar encounters with villagers, and while all of their stories match, it doesn’t fit any particular sickness that they’ve ever seen or learned about. The PCs gather samples from the village, and set off to find the village’s chief.
Scene 5: Chieftain’s Remorse

Having spoken to many of the villagers, the PCs decide to find the Chieftain.

INT. CHIEFTAIN’S HUT - MORNING

The STUDENTS enter CHIEFTAIN AMBALO’s bedchambers. He’s confined to bed, and it’s plain that he’s nearly lost his mind.

STUDENTS
What do you think is going on with your village?

CHIEFTAIN AMBALO
It’s those demon worshipers, they are the cause of our plight.

STUDENTS
What have they done to cause this to happen?

CHIEFTAIN AMBALO
They have made deals with a devil, and have brought this curse to all of us.

STUDENTS
Has anything else out of the ordinary happened?

CHIEFTAIN AMBALO
Oh, many things! One thing, there were white men in suits, like yours, who came here from the east.

Light floods the tent as the PROFESSOR enters through the canvas door.

PROFESSOR
Hello, my pupils. Greetings, Chief. Students, our work here is concluded. Let’s be off now.

STUDENTS
We haven’t asked the CHIEFTAIN about--

PROFESSOR
There will be time for that later. Come on, now! Let’s not leave the caravan waiting.

CHIEFTAIN AMBALO
You, you must end our curse! Find the demon worshippers! They have caused the tide to change, and they wander into our village at night, putting ants in our... our grain stores!

PROFESSOR
I’m sure. Come now, my students.

STUDENTS
Let’s hear the CHIEFTAIN out, PROFESSOR. This could be very valuable information.

PROFESSOR
(sighing)
I will have the caravan wait.

The PCs continue to listen to the Chieftain’s rambling.

(His hatred for this other tribe has clouded his judgement. While he may provide some insights, he may misinform the PCs.)

He tells them that the strange men he saw come to the village periodically, waiting at the jungle’s edge, and watching them.

(The uniformed men are Soviet troops who have taken an interest in the tribe. The Soviets sent a rocket into space, but it fell to Earth somewhere in the area.)

With some effort, the PCs convince Ambalo to reveal that his only son was taken. His son disappeared a month before the village began to have problems { Intimidation / Psychoanalysis }. All the other missing villagers showed signs of this “curse” before disappearing.

(If they press him, they can get the Chief to talk further about his son. This doesn’t fit the pattern because the chief’s son left on his own accord. His son actually joined the other tribe, and is a servant of Hastur.)

Scene 6: Cherry Blossoms and Asphodel

After they conclude with Chieftain Ambalo, the PCs spend some time looking for any clues they might have missed while in the area.

EXT. RUINS - AFTERNOON

The PROFESSOR walks up behind the STUDENTS, with a solemn look on his face.

PROFESSOR BIRCHWELL
Are you quite finished?

STUDENTS
Yes, PROFESSOR. We’re mostly done here.

PROFESSOR BIRCHWELL
I suppose you haven’t heard the news then, having been out here?

STUDENTS
What news?

PROFESSOR BIRCHWELL
(sighing)
I’ll tell you back at the caravan, they’re ready to go.
They walk back to their meager camp, and it’s more quiet than usual. They observe the PROFESSOR’S jeep depart. Their DRIVER looks them over.

DRIVER
You ain’t heard the news, huh?

STUDENTS
No, we haven’t.

DRIVER
Well... the main lab radioed in about an hour ago.

STUDENTS
And...?

DRIVER
There’s no way to put it delicately... Some kid ... killed himself, after he shot some lady. Apparently there was some trouble with him earlier, too. I don’t know much about that.

With this, the caravan gets underway, but it’s a boring and uneventful ride. The caravan returns to the lab, and they begin analysis on the samples immediately. They test against many common diseases and afflictions, but none of the tests come back positive.

(There are no matches because they’re not sick. All of their ailments are a direct result of being altered by Cthulhu, and their proximity to the ocean.) Perplexed and exhausted, they retire to their room. Oscar’s possessions have been cleared away, let alone a scrap of paper under the bed. The PCs recognize it as the letter he was writing the first night.

It reads:

Dear Mom,
It has been going good since I got here. I’ve been taking my pills, you’re always so worried I forget. Since we landed, some of the weird voices came back, but don’t worry! I actually took extra today, even though they make me feel weird. I’m all grown up, and I’m going on an expedition! I’ll be researching! I’m exited about tomorrow--

The PCs might recall that he was writing for more than an hour. This appears to be as far as he got.

(While it’s possible that Oscar’s actions were entirely due to his illness, he says he took more pills than usual. Extra drugs would make him a lethargic zombie, not a psychotic murderer. Oscar was, in fact, directly possessed by Hastur that day.)

The PCs hear footsteps in the hall, and then Cindy and Borst enter the room. Borst tells them that they’ve made up another room for them in the basement. Cindy begins the arduous process of repacking all her things. With their things gathered, Cindy and the PCs relocate to the basement room. While not first-class accommodations, the room is a step in the right direction. They settle in, and try their best to sleep.
SEQUENCE 2: BUILDING ON FIRE

Scene 1: Red Journalism

The next day, the PCs are summoned to the main lab, again via note.

Upon their arrival, they find Professor Birchwell has begun well ahead of schedule. They also notice a girl that they’ve never seen before, watching from the back of the lab.

(Enter Dolya Petrovna, a Soviet Journalist)

INT. MAIN LABORATORY - MORNING

The PROFESSOR sits at the center of the main lab. His cheerful mood seems ill-befitting of the recent events, and the “doctor jokes” he’s telling to a GROUP OF STUDENTS border on being inappropriate.

PROFESSOR BIRCHWELL
The psyche ward is... quite an experience, especially your first shift.

GROUP OF STUDENTS
What do you mean?

PROFESSOR BIRCHWELL
Well, I had this one patient, Harold. He’d wander out his room from time to time, and ask me things.

GROUP OF STUDENTS
Like what, professor?

PROFESSOR BIRCHWELL
Well, he’d say, “What do I do, Doctor? It hurts when I do this!” The professor violently pantomimes raising his hand, and the students giggle.

GROUP OF STUDENTS
What did you do then, PROFESSOR?

PROFESSOR BIRCHWELL
Well, I said to him rather plainly, “Ok, Harold. Don’t do that.” Then he raises his hand again, and says, “Thanks doc!” The professor makes the gesture a second time, and a few of the students laugh.

As the laughter is dying down, Borst enters the hall. He runs up to the Professor, and whispers something to
him. A scared look runs across the Professor’s face. He thanks Borst, and continues to prepare.

(He tells him that Ilya Zolnerowich is unhappy with him about his progress, and that Ilya has shown up, unan-
nounced, to check on him.)

INT. MAIN LABORATORY - MORNING

Right before 11:00AM, a GROUP of men enter the room, where PROFESSOR BIRCHWELL is preparing to give a presentation. Their uniforms bear the insignia of the Soviet Union. The GIRL in the back takes notice, and pulls out a notepad. The GROUP sits down in the back of the room. Ever punctual, he begins his lecture, but he’s stammering.

PROFESSOR BIRCHWELL
Ah, l-l-let’s... g-g-get started, h-here! Ok! I... I’d, like to intro-
duce, uh, our honored, uh, guests, or... Everyone? I’d like to welcome ILYA ZOLNEROWICH, and his team.

ILYA smiles warmly, and turns around in his seat to face the rest of the lab.

PROFESSOR BIRCHWELL
They’re doing some unrelated research in the area. We try to stay out of their way, but sometimes we run into each other. Try not to step on their toes if we do see them, as I’m sure they will do for us! Now, on to our presen...

The PROFESSOR trails off as ILYA stands, and calmly walks to the front. The two speak quietly for a moment, and then ILYA begins to leave the room. The PROFESSOR stutters through a few slides, then skips a bunch. He’s sweating, and fumbling with the controls of the slide projector.

PROFESSOR
Let’s-ss-s... I’m going to, uh, a tangent... talk about ethics. What defines... w-w-who’s to say... what’s right and what’s wrong? Is there any universal... real universal thing, that, that, that marks a particular action to be morally good, o-o-or bad?

He trails off, and looks at his watch multiple times.

PROFESSOR
I w-want... each of you, hm, do something you know to be ethically wrong. Be... to, at, rather, the next lecture with... half a page about... Class is--

The sound of glass shattering emanates from somewhere on the other side of the lab, and a small fire breaks out below a nearby fume hood. Professor Birchwell watches the fire spread for a moment, giggling. At this time, the PCs notice the girl writing feverishly in her book. Some students put it out, and the class disperses.

(Professor Birchwell is beginning to lose his grip on reality. He doesn’t seem to realize how insensitive his jokes are, especially in light of the recent events with Oscar.)
Scene 2: A Bad Diagnosis

They return to the village to present Chieftain Ambalo with their findings. The PCs notice that they are the only ones present who were also on the initial expedition. Professor Birchwell begins the conversation with the Chieftain.

INT. CHIEFTAIN’S HUT – MORNING

The STUDENTS and PROFESSOR BIRCHWELL return to the CHIEFTAIN’s hut. He’s still in bed, and appears to be even more insane.

PROFESSOR BIRCHWELL
Greetings, CHIEFTAIN.

CHIEFTAIN AMBALO
Ah, the good doctor has returned! He will rid us of these spirits.

PROFESSOR BIRCHWELL
Not spirits, but rather African trypanosomiasis, the dreaded sleeping sickness. As it has been roughly a month, we have brought a supply of melarsoprol, and...

If they notice the discrepancy { Medicine }, the PCs can ask the Professor about it.

(Doctors and cunning PCs will recognize this diagnosis to be objectively false. African Sleeping Sickness is almost unheard of in the area.)

INT. CHIEFTAIN’S HUT – MORNING

STUDENTS
Uh, professor, aren’t we supposed to use a combination of nifurtimox and eflornithine? I thought melarsoprol was only for cases of T.b.r. because of the side effect profile.

PROFESSOR BIRCHWELL
What you fail to understand is that melarsoprol is effective against both parasite, and since we have no way of telling if this is a case of T.b.g. or T.b.r., the only logical course of action is to use the more effective treatment, now may I--

STUDENTS
--Aren’t cases of T.b.g. about 50 times more frequent? Also, I don’t think tsetse flies live this far north.

PROFESSOR BIRCHWELL
ENOUGH. Need I remind you how long I’ve worked in this area? You will hold your tongue until we return to the lab.
The Chieftain characteristically suggests that they kill the whole neighboring tribe. He pleads to the PCs to find the missing villagers, and his son, claiming that they are in the lair of the so-called “Demon Worshippers”.

(The “Demon” is Hastur, and his “worshippers” are members of the other tribe.)

Even if the PCs have no interest in saving the villagers, they decide that going to investigate the other tribe could prove to be helpful, as it might provide them with new insights into the nature of the Ambalo Tribe’s plight.

Scene 3: Decomposed Upon Westminster Bridge

As they conclude with Chieftain Ambalo, they notice the Professor slip away again. They trail him as he weaves his way through the village, to the edge of town. He walks directly into the woods, and comes to a stop along a small bridge.

The PCs hide in the brush, slightly downstream. The sound of the water prevents Professor Birchwell from hearing them. They realize he’s speaking in Russian to a group of Soviet Troops. They also recognize Ilya, who is standing at the other end of the bridge.

(Ilya knows that he’s taking a risk with the Professor. He still hasn’t perfected their mind control device, and what’s more, the Professor is armed.)

All of a sudden, the Professor pulls out a gun. He shoots one of the Soviet Officers, and then takes aim at Ilya. A twig breaks, and Ilya looks directly at the PCs. As this happens, the Professor looks unsteady on his feet. Ilya looks back at the Professor, who promptly drops his gun, and the Professor begins walking back towards the village at a leisurely pace.

EXT. SMALL BRIDGE - DAY

ILYA ZOLNEROWICH and an attaché of SOLDIERS approach the STUDENTS.

ILYA ZOLNEROWICH
You there! Do not move, we do not hurt you! Are you by chance student, of the professor?

STUDENTS
Yes, we’re with him. Is that man OK? What’s going on? Should we get help?

ILYA ZOLNEROWICH
It is no danger, I promise. Are you feel OK? Do you feel safe here?

The PCs suddenly begin to have a strange sensation. The sun gets brighter, and its warmth feels like it’s embracing them. The bridge’s wooden frame gleams in the sunlight, and the trickling of the water seems almost friendly.

(When Ilya looks at the PCs, the mind control prototype begins to act on them. It exerts a powerful force over their perceptions, and induces these feelings of wellbeing and happiness.)

They find that they’ve walked back to the village, with only the faintest inkling that Ilya asked them some ques-
tions. While they’re unable to remember any details, they do remember that Ilya’s chief concern was their safety and wellbeing, and that if they ever ran into trouble with the Professor, they could always trust Ilya to keep them safe, or get them home.

Having concluded their business in the area, the PCs feel compelled to get back to the Laboratory.

Scene 4: My Old School

The PCs return to their Quarters. They may try to look for the Professor or reanalyze their research, but the Professor isn’t in the lab or in his office, and they can’t tell go around telling people they probably saw the Professor kill a Soviet Troop, so they eventually retire to bed.

Late at night, they awake to find Cindy screaming and clawing at the door. Their ears are ringing, and while it sounds like a fire alarm, something’s off.

(Professor Birchwell started the fire to destroy his research. He was working with the Soviets, but now he wants to find the rocket himself. If they found his research, they wouldn’t need him anymore, and might kill him. While burning the lab was somewhat sensible, the Professor is losing his grip.)

INT. BURNING LABORATORY - MORNING

A group of STUDENTS are frantically gathering their things, while CINDY claws at the door so vigorously that her fingers are bleeding.

STUDENTS
(to CINDY)
There’s a door, right next to you!

CINDY
(yelling)
No! You can’t! Don’t leave! I have to get through! No! NO! The door! The door! The ringing! AHH! If I don’t get through, they’ll kill me!

STUDENTS
Cindy, get up! Come on, we have to leave!

CINDY
(yelling)
NOO! NO, never! NO! I can’t go out there! I have to get to the middle! Middle!

It seems like each time she says middle, she loses another fingernail as she digs harder into the wall.
She’s sobbing and completely incoherent.

If they do anything but leave her alone after this, she attacks.

As they travel through a section of the lab which has caved in, they come across an Incensed Student, tearing through some papers.

(Some parts of the lab aren’t burned, they’ve been smashed. The Professor used a minor spell from his Grimoire to possess them, and he instructed them to destroy the lab, and his research.)
INT. BURNING LABORATORY - MORNING

A group of STUDENTS are trying to escape from their burning laboratory. An INCENSED STUDENT is pacing madly, gesticulating and muttering to himself. He seems to be quite interested in the contents of the bookshelf, which is barring the most obvious egress from the burning building. The STUDENTS won’t be able to get out without him noticing them.

STUDENTS
Are you OK?

INCENSED STUDENT
(to himself)
... the men, gods, men, gods, awake, wake, wake...

STUDENTS
We’d like to escape, come with us, we’ll get you help!

INCENSED STUDENT
(to himself)
... awakened, wake, woke...
The INCENSED STUDENT swings violently at the papers on the shelf, tearing some of them, albeit inefficiently. The STUDENTS attempt to pass him, presuming him to be focused solely on the papers.

INCENSED STUDENT
No, no, LEAVE, NO, do... You! You, staying? Ringing, awakened, you are awakened ones! You are!

STUDENTS
What do you mean by awakened?

INCENSED STUDENT
That you do not... you know, you understand, you are the awakened! You cannot, cannot... cannot ring, leave, awakened ones, awake... wake...

STUDENTS
We’d like to leave, the building is burning.

INCENSED STUDENT
Awakened ones are not, afraid of burning, afraid of fire, afraid of gods, you are... are... awakened, woken...

Time being of the essence, the PCs may decide to incapacitate him to escape. Ears still ringing, the PCs push their way out of the building, having grabbed whatever they saw fit to take from the bookshelf.

When they look back at the lab, it’s like it never existed: the outline of their dormitories isn’t where it should be, and the main lab has been reduced to rubble.

The strange part is that they’re alone. It’s as if they’re the only ones who even tried to get out. Just as they get to safety and begin assessing their situation, the ringing in their ears stops.
Having escaped the lab, the PCs pore over the notes they found. They find strange diagrams and symbols, unrelated to any practice of medicine they’ve ever seen.

(Further examination of his notebook reveals a Tendril-Like Glyph. The notes are slightly helpful, but now they need to learn more.)

Scene 5: Going to Have to Leave Me Now

They continue reading through the material they found. While most of the notes are too abstruse to understand, one thing becomes clear: The Professor wasn’t interested in these coastal tribes to cure them. He was looking for some sort of strange artefact, and his recent entries indicate that he found it. The PCs observe a lone figure in the distance. They recognize the figure to be Professor Birchwell as he walks to the North Grounds. They hear the sound of a jeep being started, and wheels turning in the dirt.

EXT. SMOLDERING LAB - DAWN

The STUDENTS are preparing to give chase to the PROFESSOR, when they hear someone scream from somewhere in the dark.

DOLYA PETROVNA

Wait! Wait! Stop! Wait! Take me with you!

STUDENTS

You’re the girl from the lab, with the notebook!

DOLYA PETROVNA

Name’s DOLYA, it’s a pleasure, truly. Where are you going in such a hurry? What on earth happened here?

The PCs explain to Dolya their best theory about what’s going on. She says she’s a Soviet reporter, and that she might be able to help them find the Professor.

(At this point, Dolya joins the party)

SEQUENCE 3: A CHANGE IN THE WEATHER

Scene 1: The Road Not Taken

The PCs and Dolya have followed the Professor down a jungle road. It opens up into a clearing, the centerpiece of which is a grand Observatory. Dolya reassures them that she can get them in, so they drive up to the gate. The Gate Guard recognizes Dolya, and waves them through. They notice an out of place American Jeep parked near the Observatory’s main Atrium.

INT. OBSERVATORY ATRIUM - NIGHT

A group of STUDENTS enter the building, and find the PROFESSOR scribbling away in a little black book. He takes notice of them, and stands.
PROFESSOR BIRCHWELL
Thank, thank god you’re all, you’ve all made it out...
The PROFESSOR’s voice is cold and flat, as if it were drained of all its emotion.

STUDENTS
What’s going on?

PROFESSOR BIRCHWELL
A fire must have started when someone was working late, or, early...
early morning...

STUDENTS
You seem remarkably well prepared, professor. Do you always pack your bags and travel to a secret base at 4AM?

PROFESSOR BIRCHWELL
I was lucky. I couldn’t sleep, so I thought I’d... I’ve been out walking.

STUDENTS
With a full suitcase?

The PROFESSOR gives no reply whatsoever. He seems to have not even heard them.

STUDENTS
Why did you tell AMBALO his village had trypanosomiasis? We didn’t find any evidence of that in the lab.

PROFESSOR BIRCHWELL
Who are you to question my medical opinion? You pull something like that, you... you might kill us, or...

STUDENTS
It was flat out wrong, it can’t be T.B.r, we’re too far Nor--

PROFESSOR BIRCHWELL
How am I supposed to trust you with m-my research, if I can’t trust you to not, not... trust that I have...

STUDENTS
That you have to lie to those helpless villagers abou--

PROFESSOR BIRCHWELL
--You’re the spies, aren’t you? You’ve been spying on my research.

STUDENTS
What on earth are you talking about? Wait, you mean to tell us... you’re saying there’s spies? Here?
PROFESSOR BIRCHWELL
You! You’re, ah, you’re right, about... They don’t have T.B.r, I made it up. There’s something very strange going on there, but... I can’t... rather, I don’t know what, but... but...

They hear some vehicles approaching outside, and the PROFESSOR looks uneasy. He regains his focus, having noticed something in the STUDENTS’ possession.

PROFESSOR BIRCHWELL
Where did you get that pen?

The PROFESSOR’s eyes grow very wide.

PROFESSOR BIRCHWELL
Did you take anything with you... out of the building?

STUDENTS
No, professor, just--

PROFESSOR BIRCHWELL
You did, didn’t you? That pen was in my office. What else did you take?

STUDENTS
No, we--

The PROFESSOR draws his gun, and cocks it.

PROFESSOR BIRCHWELL
Open that bag.

The STUDENTS have no choice but to do as he asks. The PROFESSOR takes almost everything they found, minus a few illegible papers and the page with the glyph on it. As he sifts through his papers, he comes across the letter that Oscar wrote.

PROFESSOR BIRCHWELL
(smirking)
Oh my, such eloquence. What ever will we tell his family?

STUDENTS
You started the fire, didn’t you?

PROFESSOR BIRCHWELL
Strange things are happening here. Things I cannot explain. Find a way home, get out of here, and never speak of this to anyone.

The Professor gathers his things, and begins to leave the Observatory.
Scene 2: Shelter from the Storm

At this moment, Ilya and some soldiers begin to enter from the other side. Ilya commands his men to stop the Professor, but he escapes into the night.

INT. SOVIET OBSERVATORY, NIGHT

The PROFESSOR has just escaped the OBSERVATORY, with most of his arcane artefacts. The STUDENTS are in the middle of the viewing platform, whereas ILYA and his men have just entered along the catwalk edge.

ILYA ZOLNEROWICH
Not fast enough, it seems. Ah, his pupils, are you well?

STUDENTS
Yes, we are OK.

ILYA ZOLNEROWICH
That is good to hear. What was the PROFESSOR taking with him?

STUDENTS
We found some weird papers of his. Our lab was destroyed.

ILYA appears to be genuinely concerned.

ILYA ZOLNEROWICH
That is terrible to hear. If you need a roof over your head, I will make arrangements for you to stay at our forward base, but first I must ask how much of your research was destroyed?

STUDENTS
The PROFESSOR has most of what we got out, and the rest is probably burning as we speak.

ILYA ZOLNEROWICH
Yes, but how close were you to the artefact?

STUDENTS
What do you mean?

ILYA ZOLNEROWICH
How is it that you are so close to his research, yet you do not know this? A rocket of our design fell to Earth in the area. Your professor was trying to find it.

STUDENTS
Of course, the rocket. We worked very closely with him.

ILYA ZOLNEROWICH
So you can be of use to us, yes?
STUDENTS
Certainly!

ILYA ZOLNEROWICH
Good. I unfortunately have a task for you. The rituals in the ruins, they are a problem. I suspect that whoever is leading them knows what he has under the ruins.

STUDENTS
Is that where the rocket ended up?

ILYA ZOLNEROWICH
We suspect, and while it is too large to retrieve, you need to find out what he knows, and if he intends to cause us problems. If you manage this, you are free to return home.

STUDENTS
What do you mean?

ILYA ZOLNEROWICH
We are desperate, I am afraid. It seems you are the only ones capable of picking up where the professor left off. We would not harm you, of course, you will be like guests. However I cannot allow you to leave before we determine what he was up to.

STUDENTS
And if we refuse?

ILYA ZOLNEROWICH
I will have no choice but to detain you. You will be well looked after, you will not be in a prison cell, but until we know more about what the professor found, it would not be safe to let you go. If we find more qualified researchers, you will of course be released. I do not want to endanger your lives, these are not matters for such young people.

STUDENTS
What are we supposed to do?

ILYA ZOLNEROWICH
Find the cultist they call “The Dreaming One”, and see if he knows anything about our rocket. I want you to be safe. I will send someone I trust along with you.

The PCs are escorted out, and as promised, are given a place to stay in the makeshift Soviet base near the Village.

As they’re settling in, Borst arrives, and says he’s been instructed to travel with them.

He and Dolya agree that in the morning, they should return to town and ask about a ritual.

The group agrees to meet at 0900 hours, at the Village square.
SEQUENCE 4: DIPLOMACY WITH NECROMANCERS

Scene 1: Daytime Cultism

The PCs, Borst, and Dolya return to the main square.

INT. BROKEN STOREFRONT – AFTERNOON

The STUDENTS return to the STOREKEEPER, who is still working frantically. He looks like he’s being flung around the room by some external force. His movements are sloppy, he looks tired, but his eyes are wide open. He repeatedly wets a rag with muddy water, and wipes down the entire counter, leaving chunks of dirt and grime after each pass.

DOLYA
You’ve reorganized the whole shop!

STOREKEEPER
Y-Yes! I had to make sure... sure... Sure that people would buy meat!

BORST
They don’t seem to be in any particular order.

STOREKEEPER
Th-they’re ordered by... thing-ness!
Are you s-sure I can’t sell you s-so-some meats?

STUDENTS
No, thanks. We’d like to know about the other tribe.

STOREKEEPER
I can’t t-tell any... non-m-meat buyers about a-any ritual if they don’t buy so--

DOLYA
We’ll buy some meat if you tell us. Do you know anything about it?

STOREKEEPER
Y-yes! Villagers and some of your p-people, too, take part in it, and th-there’s another... is being held tomorrow!

STUDENTS
Where do they do this?

STOREKEEPER
A-are you going to b-buy meats?
The PCs purchase some weird-smelling meat { Barter / Interrogate } and learn that the ritual is to be held in the ruins themselves.

They are warned, however, that the cultists don’t like “interlopers”.
The PCs are now aware of the ritual (and it’s location), but will have difficulty gaining entry when it comes time for the ritual.
They travel to the Ruins, and find them empty.
The Ruins are comprised of concentric hemispheres of rough stone pillars, the designs of which become more complex as one moves inwards, towards the centerpiece: a bloody, stone altar.
Directly behind the altar is a solitary pillar of rough-hewn aplite. { Geology }

(Geologists and keen students will recognize that it’s not native to the area.)

While they have learned a few things, they can’t learn more until the ritual occurs.

Scene 2: Joining a Cult

The PCs, Borst, and Dolya return to the Ruins later at night, during the ritual.
At a distance, it looks like the central pillar is just a carving of the sun, but fine details are hard to make out, as the whole area is lit only by a fire. When the PCs get closer, it becomes apparent that it’s more: The center of what they thought was the sun is actually a twisted face. Its horrified expression immortalized in the red stone, painted over in blood. They also observe that some of the tendrils around the edge are pointing inwards, and the face appears to be recoiling from them.
The PCs lie in wait, to observe another student gaining entry to the ritual. When this occurs, they realize that everyone in the ritual is wearing a Talisman, just like the ones worn by the tribesmen who ambushed them on the first night.
If the PCs gave their Talisman to the Professor, they can search the area around the ruins for another body. Once they have their own Talisman, they can enter the inner circles.

Talisman of the Yellow Sign
This is a necklace, worn by members of a hostile tribe. It’s quite simple, made of only wood and string. The PCs need one to gain access to their Tribal Ritual.
Inscribed on it is a strange, golden symbol.

Scene 3: Lasciate Ogne Speranza...

As they move closer, they discover a horrific scene. There are a mix of tribespeople and students around a bloody altar, all chanting in unison about a demon saviour. They learn that there will be a sacrifice, and that another student has volunteered to be “awakened”.
They begin to sneak around, trying to both learn about the ritual, and find a way to prevent the sacrifice of their fellow student.
They can search the altar room, stand in the crowd, or enter the catacombs. Being in the crowd doesn’t yield much, and increases their chances of being caught. Entering the catacombs, they find piles of corpses. As they leave, if they’re observant, they notice a symbol over the archway.

(This is what’s depicted on the Tendril Medallion.)
In their attempts to learn more about the ritual, the PCs are eventually caught by a High Acolyte of the clergy.

INT. ALTAR ROOM, INSIDE RUINS - DUSK

A group of STUDENTS snoop around some storerooms in a cluster of ancient RUINS. A horrific sacrifice is beginning in the amphitheatre. When they enter the Altar Room, they are surprised by the HIGH ACOLYTE. He sways back and forth in a kind of rhythm. When he speaks, it’s as if his voice is coming from somewhere else.

HIGH ACOLYTE
The Yellow King consecrated this eisodos. You are not of the awakened clergy, you are only allowed in the theatron.

STUDENTS
We have these amulets, we’d like to be awakened. Where is the ritual to take place?

HIGH ACOLYTE
You would lie directly to the gods? Do not tempt the gods, I warn...

STUDENTS
We kneel before your god, we wish to learn more, and join your faith.

The HIGH ACOLYTE is still for a moment, no longer swaying. He narrows his gaze on one of the STUDENTS, and he smiles.

HIGH ACOLYTE
Your... trespasses warrant a punishment, but you may yet be awakened.

STUDENTS
What must we do? We are unafraid!

HIGH ACOLYTE
You would begin with a false belief? You do not fear my punishment? I will give you cause to fear the great King. You will kill for him, or I will kill you on his behalf. You will perform the sacrifice.

STUDENTS
And if we kill for this god, you will educate us about him?

DOLYA
(whispering)
We are not seriously considering--

BORST
(whispering harshly, shushing DOLYA)
--would he not be sacrificed in either case?

HIGH ACOLYTE
I will teach you all that I know about the Yellow King.
Having determined that his goal is to bring others into the faith { Psychoanalysis / Bargaining }, the PCs bargain with him to allow them to perform the ritual, in exchange for their safety, and more information. They are told that if they perform his coup de grâce, then they’ll be “awakened”, and in good standing with the cult. They must decide if they want to kill him, or plead for his life. They are all taught a chant, and are each given a Ceremonial Knife. The High Acolyte instructs them to strike at the student’s heart, and sends them out to the altar.

At this point, the PCs can:

1. carry out the ritual, killing the Sacrificial Student
2. negotiate with the High Acolyte
3. kill the Sacrificial Student, and then swing at the High Acolyte
4. go straight for the High Acolyte

Scene 4: Silencing Lambs

The PCs resolve to carry out the ritual, but remain ready to strike at the High Acolyte if the opportunity presents itself.

EXT. CENTERSTAGE, RUINS AMPHITHEATRE - NIGHT

A STUDENT wields the CEREMONIAL KNIFE, standing somewhat offstage. The HIGH ACOLYTE presides over the bloody altar, appearing pleased with what’s about to happen. He raises his hands, and the CROWD begins to chant twice as loudly. The SACRIFICIAL STUDENT lies comatose on the altar, eyes wide open, but completely unresponsive to his surroundings.

HIGH ACOLYTE
Approach the altar.

If the PCs are able to keep their heads, then the High Acolyte will trust them, and let his guard down { Reassurance }. If he doesn’t believe they’re genuine, he will keep his distance, and the PCs will have no opportunity to strike him.

EXT. CENTERSTAGE, RUINS AMPHITHEATRE - NIGHT

The STUDENT approaches the bloody altar, knife in hand. As the STUDENT brings the CEREMONIAL KNIFE down, the SACRIFICIAL STUDENT begins to say their name. His voice trails off after his heart is perforated by the knife.

The CROWD becomes instantly silent as the SACRIFICIAL STUDENT writhes. For just a moment, the sound of waves breaking on rock can be heard in the distance. The HIGH ACOLYTE moves towards the altar.

HIGH ACOLYTE
The Yellow King smiles upon you. You have taken your first step towards becoming awakened.

The HIGH ACOLYTE pauses for a moment to disarm the STUDENT, and contin-
ues to speak while he wipes the blood off of the CEREMONIAL KNIFE.

HIGH ACOlyTE
What do you wish to know?

STUDENTS
Who are you?

EFUA AMBALO
I am EFUA AMBALO, head priest of the Order of the Yellow Sign.

STUDENTS
You’re the CHIEFTAIN’s son?

EFUA AMBALO
No longer. I serve the Yellow King now. My father was lost to the demons long ago. Crazy old man.

STUDENTS
What can you tell us of the catacombs beneath the ruins?

EFUA AMBALO
Your awakening must continue before you learn such things. The Yellow King instructs you to find the Dreaming One. You will find this dreamer, he can achieve your awakening.

Efua goes on to describe what the Dreaming One told him about the other realm. It’s a sacred dream realm, larger than anyplace on earth, which was watched over by a golden disc. Efua makes broad gestures when describing its wonder, and how it filled the sky with wisps of gold. He calls them gods spectacle of light and color, and that when the sun hits it just right, new worlds are unlocked.

(This is a dream representation of the Tendril Medallion.)

The PCs set off to find the Dreaming One.
Sequence 5: Where Are Monsters in Dreams?

Scene 1: Prometheus Bound

They arrive at the tent of the so-called Dreaming One, only to find it empty. Looking closer, the PCs notice a hole in the side of the tent, and a bunch of strange, slithering markings leading downhill. Following the tracks, the PCs find themselves in a small ocean inlet. They observe a man, prostrate on a large boulder at the water’s edge. Suddenly, the waterline recesses, nearly draining the inlet. The man rises, and reveals a horrible wound in his stomach. He falls hard, as if he was being pushed into the ground. He impacts head-first as the water swells back in, twisting his shattered frame against the rocky outcrop.

(Possession by Hastur causes the yellow sign to appear somewhere on the body.)

The PCs notice something running away very quickly, into the jungle to the north. At the same time, the body of the Dreaming One goes limp. Investigating the area, they find a stray sheet of paper with a glyph on it. The PCs approach the body {Forensics}.

(If they’re observant, they determine that the wound was self-inflicted.)

They find that he’s still clutching a little stone carving. Despite the waves and the impact, his hand still firmly grasps it.

(This is his attempt to create his own Tendril Medallion. This would imply that rigor mortis had already taken hold, but they witnessed him stand up, and throw himself into the sea. This is a direct result of the Professor’s incantation.)

Wrenching his hand open, they take a closer look at the carving. He clearly spent all his time working it, as it bears countless tool marks. It’s round, with short tendrils around its edge.

Scene 2: The Tendril Medallion

Recalling what Efua told them, the PCs return to the ruins at high-noon. In proper daylight, they observe a hole cut through the top of one of the pillars. While the central pillar near the altar is in the shade, a small, slot in the central pillar is illuminated by the light. They place The Dreamer’s stone carving into the indentation, and while it fits perfectly, nothing happens.

(His handmade version of the Tendril Medallion doesn’t reflect light. They need to find something that does to access the Underwater Grottoes.)

Given the description Efua gave them of the medallion, they rife through their belongings, to see if they have anything similar to a medallion.

(They need to determine that the medallion would likely be reflective. If they put something reflective in the slot, the light from the pillar is reflected.)

With proper alignment, they emulate how the genuine article would reflect light, and the pillar begins to sink into the ground, revealing a passageway. A steep set of stone stairs lead down.
Scene 3: The Grottoes

As the PCs walk down the stairs of entrance, they hear rumbling. The entrance begins to collapse, and they’d die if they tried to run back. Stone begins to roll down the stairs, and if they aren’t fast enough { Athletics }, they’ll be pretty severely hurt.

Now, they’re a dozen feet underground, and possibly wounded. While they’re still in the dark, they’re attacked by something.

Anyone who get close to it or are hit by it gain some insight into what it is. If they spend the time to create a bit of light, they begin to form an image of what their assailant looks like. It’s slimy, it has tentacles, and it doesn’t appear to be touching the ground.

Once they defeat the creature, they assess their surroundings. They’re in a damp, underground grotto, and they can faintly hear running water. Exploring the warrens, they find a ledge at the end of one passage. They also find another cavern, with an underground river running through it.

Scene 4: Underwater Cave Diving

Having no other recourse, they go deeper, and find an underground river. As they approach the water, the PCs begin to have a strange sensation. It’s like they’re dreaming awake, and they have a sense of nostalgia. The mental noise becomes deafening, and they feel compelled to swim in the water.

The water seems to be running much more rapidly, and the water appears to be glowing. Perhaps it’s glowing because they’re near the end, and it’s flowing outside. On the other hand, it might be flowing deeper underground, and the light is coming from upstream, which would be completely unreachable.

They could either spend their time trying to climb the ledge they found earlier, or brave it, and swim downstream in the hopes that it leads out.

If they try to climb, it takes twice as long, and there’s a risk of injury. However, the experience they had when they only touched the water was rather severe. Swimming in it might be destabilizing.

If they climb the ledge, they find that it doesn’t lead out, but it reveals that the underground river opens into a larger cavern downstream.

The only egress appears to be through the water.

Scene 5: Are You Experienced?

The PCs gather themselves, pack up their things, and take the plunge { Stability }.

Strange shapes flit in and out of their minds, and they begin to fall asleep. Their dreams are more lucid than life, and they dream of strange oceanscapes, where the seemingly flat ocean is bent and twirled in strange directions, as if the dimensions themselves were deforming.

They find themselves in an enormous city, shaped from solid stone. A strange, ghostly fantasm approaches them, and as it grows close, they experience thousands of strange blips of sound, and it feels like they’re being deafened by the mental noise.

They become attuned to it, and they notice a specific phrase being repeated:

…ph’nglui mglw’nafh Cthulhu R’lyeh wgah’nagl ftagn…

(PCs gain { Cthulhu Mythos + 1 })

Their vision fades, and they wake up on the shore, with their bodies rearranged. They appear to have crawled out of the water in their sleep, and put one hand back in the water.
They find themselves in a different cavern, and can now see a way out. Even though it’s nighttime, the water is still glowing. They gather themselves, and notice a glint shining from the shallows. When they pull it out of the water, they realize it’s the Tendril Medallion.

The Tendril Medallion
This is a medallion, found amongst ruins in Northern Africa. It is cold to the touch, and is shaped like a tendril of some sort. The same symbol depicted on the Tendril-Like Glyph is etched into the front face, and it appears to have a notch in the back, as if something could be inserted into it.

They exit the cavern, and find themselves along the shore.

Scene 6: Sense of Doubt
The PCs and Dolya are returning to the Village. It’s become quite windy, and it’s very dark out.

EXT. RUINS ALONG THE COAST – MIDNIGHT
As they walk back to the village, DOLYA asks the STUDENTS if she can see the MEDALLION.

DOLYA
It looks like a key.

STUDENTS
What do you mean?

DOLYA
(examining the MEDALLION)
It has notches and... and grooves in it. It looks like a key.

BORST
So what if it is a key?

DOLYA
That means it unlocks something.

BORST
Yes, that’s plain.

DOLYA
ILYA told us he wanted to make sure the PROFESSOR’s research wasn’t harmful, yes? What would he do with this sort of thing? Who’s to say he doesn’t take it from us, and use it?
BORST
I have it on good authority that he is, how you say... a well-reasoned man. He has been good to us.

DOLYA

Dolya returns the Medallion to the PCs, putting the decision in their hands. They return to the Village base, and clean themselves up.

Sequence 6: Secrets Among the Stars

Scene 1: Always Returning

Having come up short, the PCs must now return to Ilya with their findings. The PCs did find one item of interest, a Medallion, but Borst and Dolya have split opinions about what to do with it. Ilya appears to be in possession of the Professor’s Grimoire now, and is studying it intently.

INT. OBSERVATORY VIEWING PLATFORM - MORNING

A group of STUDENTS have returned from their mission, and now must report their findings to ILYA, who has promised them passage home upon completing this task.

ILYA ZOLNEROWICH
Good to see friends. What have you found?

STUDENTS
The “Dreaming One” you sent us to look for was killed, and we didn’t find any crashed rockets.

ILYA ZOLNEROWICH
Unfortunate, but it is not problem. We have made progress here, decrypting what of the PROFESSOR’s notes. Come closer, I wonder if you are make sense of this.

The STUDENTS approach the desk and examine the strange book. They’re surprised to find that they are able to read the arcane scripts! ILYA takes notice of this, and his eyes become wide.

ILYA ZOLNEROWICH
Ah, you can read it, yes? Tell me, read me the section about using the artefact it describes. We think it describes some sort of procedure, but we do not know.

They fully comprehend the passage. It reads:

…the Mask is a thing of great power, power greater than any living form can sustain. When handling the Mask, precautions must be taken. If it gets too close to its wearer, the power will become overwhelming. Once a being is gradually brought closer to the Mask, its power will attune. With a sufficiently long treatment, a person could
even wear the Mask with no ill effects...

The PCs have a few options here, they can:

1. read Ilya the passage, verbatim
2. read Ilya most of the passage, but claim to not understand everything
3. read the passage, but tell Ilya it means the opposite of what it says
4. read him the passage, but omit subtle but critical details

Scene 2: Sorry, Don’t Make it So

Unless they attempted to lie to him, Ilya thanks them for reading the passage.

INT. OBSERVATORY ATRIUM - NIGHT

ILYA closes the GRIMOIRE.

ILYA ZOLNEROWICH
Thank you. You have been very helpful. I must be making preparation to depart now, but I will send you for to be taken to the airport.

STUDENTS
What have you learned about the PROFESSOR’s research?

ILYA ZOLNEROWICH
Well, this is how you say, bad news. Your professor appears to have learned nothing about our rockets, so we must look elsewhere for where to find this thing.

STUDENTS
But, the artefact?

ILYA ZOLNEROWICH
Your professor was... he was not well. His writings and, all his notes, they were fantasy. There are no magical masks, no evil powers here. It would be best for you to put it out of your minds.

STUDENTS
But we witnessed many of the strange things he wrote about! Something’s going on here, it’s not just our imagination.

ILYA ZOLNEROWICH
(sighing)
I would urge you to consider that the things you have experience were not real. We do not know what your professor was doing, but if you say you saw the same things he did, well... I would have my own doubts. My men will take you to Cairo as soon as they and you are ready.

When Ilya leaves, the PCs notice him take the Grimoire and all the notes with him.
Scene 3: Divine Interdiction

As Ilya is leaving, a group of Soviet Soldiers arrive, and say they are ready to leave for Cairo. If the PCs protest, the Soldiers “insist”, by brandishing their guns. They are taken to a Soviet Army military transport, and are loaded into the back along with other Soviet Troops. The covering precludes the PCs from seeing where they’re going. The ride begins to get quite bumpy. All of a sudden, someone near the front of the transport screams, and they begin to run off the road. They nearly roll over, and the covering is bent and twisted around them. There is gunfire outside, and the PCs notice the transport’s covering is being lashed at, leaving gaping, tentacle-shaped tears in the canvas.

As they scramble out of the transport, they glance up. They see dozens of tentacled figures, silhouetted by the night sky. Their only sensible option here is to hide { Fleeing }. Once they escape the carnage, they realize that they’re closer to the Observatory than anything else. They also know that Ilya has gone somewhere with the Grimoire. With no means of transportation, and no way to explain the transport filled with dead Soviet Soldiers, the PCs, Dolya, and Borst have no other recourse but to sneak back into the Observatory.

Scene 4: ...Voi Ch’Intrate

Having walked back the short distance they drove, the PCs must now find a way past the guards, and into the building. There isn’t much activity around the Observatory. However, there is a steady flow of vehicles entering and exiting the area. Once inside, they must learn everything they can about the Professor’s research, and what Ilya intends to do with it.

Coming from the southeast, there’s a vehicle checkpoint, manned by 1 Gate Guard. The checkpoint is run down and somewhat isolated from the rest of the area. While the Gate Guard cannot be reasoned with, he can be overpowered and impersonated. If they maintain the illusion long enough, they can hijack an incoming vehicle.

After they subdue him and set up shop, traffic will conveniently become less frequent, allowing them the time to interrogate the Gate Guard.

**EXT. GUARD BOOTH - NIGHT**

The Party has kidnapped a guard, and is questioning him.

**STUDENTS**
Tell us about the OBSERVATORY.

**GATE GUARD**
It is OBSERVATORY, with refractor telescope in the middle. There are metal path around inside edge, and stairs from the paths to entrance, and up to Control Room.
In Control Room, there are lot of office... and papers, things. I not... I lack clearance to go in Control Room, I am apologize.

**STUDENTS**
Are there guards?
GATE GUARD
Three guards patrol outside base, 5 minute interval. Inside? no guards. The scientist, he does not allow these things.

STUDENTS
The Scientist?

GATE GUARD
Scientist? He is British. I have not spoken to him personal.

STUDENTS
Who is you C.O.?

GATE GUARD
Enough, American dogs. You kill me now, for Mother Russia!

If they gain entry, but aren’t able to hijack a vehicle, the PCs must sneak into the main Observatory on their own. They make it past the guards, and enter the Observatory.

Scene 5: A Mind Forever Voyaging

Once inside, they can riffl through desks and drawers, read documents, and find some instructions. They can go up to the Control Room, or down into the Atrium. In the Control Room, they find classified documents, which contain horrifying descriptions of secret military tests.

They learn that the Soviets have attempted to use live humans as guidance systems for ICBMs.

They also notice a number of documents which relate to the purpose of this Observatory. They find one paper which describes, in depth, how to sync the telescope with a quickly moving object in the night sky. Believing the Observatory to be empty, they begin the process of syncing the telescope.

If they have these skills, they are able to figure it out while they’re here. If they don’t, they wont be able to question the Professor about what they’re up to, but they’ll still be able to go back to the lab later and decode what they saw.

They follow the instructions, and see a blinking object through the telescope { Astronomy }. Using the charts and telemetry they find in the desks, they decode and record what the blinking object is sending for later evaluation.

Just as they figure it out, both Professor Birchwell and Ilya Zolnerowich enter the Atrium.

(Sputnik was broadcasting small amounts of information up to a month after launch.)

While the Players are armed, they can’t sustain a firefight. While combat may ensue for a few turns, they should be made aware that shooting isn’t going to advance their cause.

When they surrender, Ilya takes their guns and the Medallion. He then has a solider announce for him that he is going to test a new technology.

The troops push the Players onto the catwalk. A group of students from the lab are brought in from the Entrance. They all have a strange look about them. Ilya lines them up, and we hear him speak a single word:

Kill.

The instant he says this, hand to hand combat begins with the brainwashed students.
After combat, Ilya smirks, and raises his hand. His troops raise their guns, ready to execute the students. However, the Professor pleads to him for their lives. Ilya looks away from the PCs for a moment, just long enough for them to try to escape. The Professor distracts Ilya for just long enough that the PCs could escape. When Ilya looks at the Professor, it’s as if his gaze alone crumpled the Professor to the floor. The PCs haven’t been bought much time, just some.

They flee the Observatory and make it to the edge of the jungle, where they can hide.

Sequence 7: Brave New Ruins

Scene 1: Toadstools and Petrichor

Having escaped, the PCs walk aimlessly in the jungle for hours. It’s dark, and they don’t have anything to navigate with, and all seems to be lost. However, they begin to hear the sound of running water. They attempt to follow it to a river or a stream, but they never find any bodies of water, the sound appears to be coming from elsewhere. Doing their best to follow the sound, they eventually detect the sound of waves, crashing on the shore. Somehow, inexplicably, they have found the coast. From there, they are able to navigate home. When they arrive at the Village, the carnage is almost too difficult to look at. Villagers are bleeding out in the streets, shredded by automatic weapon fire. They travel to the remains of the Lab, only to find the same destruction. The Soviets have given it the same treatment they gave the village, and there’s still an attaché of Soviet troops, looking for survivors. They now know that their Professor is or was working with the Soviets, and that the Soviets have destroyed a whole village looking for something. They find a safe place to hide and recuperate as the sun rises.

Scene 2: Wouldn’t You Prefer a Good Game of Chess?

Salvaging tools, they work on decoding what they saw in the Observatory. After many hours of codebreaking, they realize that they don’t have enough information to break the code. However, they are able to decrypt small snippets of information. The blinking object they noticed through the telescope was sending coordinates. (The Soviets were sending up devices like Sputnik long before the US noticed any activity. In this case, the Soviets lost a key telemetry satellite, which was relaying data critical to the operation of their nuclear arsenal. While crude and inaccurate, the satellites served their purpose. They were recording approximate coordinates of major world capitals, and while such data would be impossible to use for ordinary rockets, the Soviets were developing guidance systems which relied on Organic Control.)

Even though they can only make out bits and pieces, they deduce that the Soviets are in North Africa looking for an artefact. It’s apparently very powerful, and they plan to weaponize it. If it is as powerful as the communications indicate, and if the Soviets do intend to weaponize it, it could give them a critical advantage over the United States, rendering the US policy of brinksmanship useless. If the PCs do not act, and soon, the Soviet Union might become the world’s only superpower.
Exposition

June 20th, 1953

There isn’t much activity around the Observatory. However, there is a steady flow of vehicles entering and exiting the area. Once inside, they must learn everything they can about the Professor’s research, and what Ilya intends to do with it.

You have learned of a strange Jungle Observatory, being operated by Soviet spies in Northern Africa. Sputnik has been in low Earth orbit for a few weeks now, and you have reason to believe that not everything is as it seems.

Having tracked Dolya and the Soviets to a Secret Observatory, the Players now must find a way past the guards, and into the building. They have waited until dusk, and are along a Dusty Path, which leads to the Observatory.

There isn’t much activity around the Observatory, however, there is a steady flow of vehicles entering and exiting the area. Once inside, they must learn everything they can about the Soviet’s operations.

Coming from the southeast, there’s a vehicle checkpoint, manned by 1 Gate Guard. The checkpoint is run down and somewhat isolated from the rest of the area. While the Gate Guard cannot be reasoned with, he can be overpowered and impersonated.

To achieve this, the Players need:
(Scuffling 3 / Athletics 5) to overpower the Gate Guard +1 to each roll if:
they took the vines from the fence to tie him up with (Disguise 2 & Languages 2) to impersonate the Gate Guard (Firearms 2 / Weapons 3) to hijack an incoming vehicle
-1 to each roll if:
they fail a Sense Trouble > 2 roll as a vehicle is approaching Stealth < 2 for any Player involved in the above actions

After they subdue him and set up shop, traffic will conveniently become less frequent, allowing them the time to interrogate the Gate Guard.

To get information out of him, they need:
(Languages 1) to understand him
(Intimidation 2 / Psychoanalysis 4) to convince him to talk
This yields basic information about the Observatory, and its layout.
It is Observatory, with refractor telescope in the middle. There are metal path around inside edge, and stairs from the paths to entrance, and up to Control Room.
In Control Room, there are lot of office... and papers, things. I not... I lack clearance to go in Control Room, I am apologize.

They can ask about guard movements:
Three guards patrol outside base, 5 minute interval. Inside? no guards. The scientist, he does not allow these things.
However, if they ask about anything more, he claims to know nothing:
Such things, above my pay grade, as you say.
To get more out of him, they need:
(Languages 1) to understand him
(Intimidation 3 / Psychoanalysis 4) to get him to talk more
(Assess Honesty 3 / Psychoanalysis 4) to verify he believes what he says
They can ask him about the “scientist”:
Scientist? He is British. I have not spoken to him personal.

They can ask him about the chain of command:
I report to Ilya Zolnerowich. I do not know of where he is.

Eventually, he will refuse to betray his people any further:
Enough, American dogs. You kill me now, for Mother Russia!

If they gain entry, but aren’t able to hijack a vehicle, the Players must sneak into the main Observatory on their own.

3 Guards walk the perimeter at regular intervals. The Guards are humorless, and are immediately hostile to the Players. On the opposite side of the Observatory, there’s plenty of foliage.

To get inside, they need:
(Stealth 2 / Athletics 4) to get across unseen +1 to each roll if:
- they interrogated the Gate Guard
(Lockpicking 3 / Architecture 2) to open the door / find another way in -1 to each roll if:
- they run at the wrong time
- they don’t use the foliage as cover

Once inside, they can begin to look through papers and drawers for clues. They can go up to the Control Room, or down into the Atrium. In the Control Room, they find classified documents, which contain horrifying descriptions of secret military tests.

To read these, they need:
(Physics 3 / Astronomy 3) to make sense of the technical diagrams
(Evidence Collection 2) to figure out which documents are important to steal

They learn that the Soviets have attempted to use live humans as guidance systems for ICBMs.

They also notice a number of documents which relate to the purpose of this Observatory. They find one paper which describes, in depth, how to sync the telescope with a quickly moving object in the night sky.

Believing the Observatory to be empty, they begin the process of syncing the telescope. To attempt this, they need:
(Physics 3 / Astronomy 3) to operate the telescope
(Cryptography 2) to figure out what the blinking means

If they have these skills, they are able to figure it out while they’re here. If they don’t, they won’t be able to question the Professor about what they’re up to, but they’ll still be able to go back to the lab later and decode what they saw.

Just as they figure it out, and look through the telescope to see a blinking object, the Professor enters the area. After he accosts them for following him into a Soviet military base, and after they question him about his involvement in all this, Ilya Zolnerowich enters the Atrium, with a group of Soviet Soldiers.

While the Players are armed, they can’t sustain a firefight. While combat may ensue for a few turns, they should be made aware that shooting isn’t going to advance their cause.

When they surrender, Ilya takes their guns, the grimoire, and the medallion. He then has a soldier announce for him that he is going to test a new technology.

The troops push the Players onto the catwalk. A group of students from the lab are brought in from the Entrance. They all have a strange look about them. Ilya lines them up, and we hear him speak a single word: Kill.

The instant he says this, hand to hand combat begins with the brainwashed students.

After combat, Ilya smirks, and raises his hand. His troops raise their guns, ready to execute the students. However, the Professor pleads to him for their lives.

Ilya concedes, but they are questioned rigorously about what they know. To stay alive, and make sure they don’t reveal that they know anything:
(Reassurance 2 / Flattery 4) to assuage the Soviet’s fears
(Conceal 3) to ensure that the Soviets don’t find the documents they stole +1 to each roll if:
(Languages 1) to ensure they don’t miscommunicate anything -1 to each roll if:
- any Player has Stability < 5, as this might be considered suspicious

Now, the Players can do nothing, and be subjected to more questioning. Alternatively, they could also attempt to escape, and the odds of a successful escape go up after Ilya loses interest and leaves.

To escape, they need:
(Fleeing 3 / Stealth 4) for each Player -1 to every Player’s roll if:
(Fleeing < 3) for any Player

Layout

Entrance

This is the main entrance to the Observatory. There’s a door leading out, and a door which leads in, to the Atrium. The stairs leading up to the Control Room seem especially poorly constructed, but the stairs down to the catwalk seem fine. The Exterior door and the Metal door lead out and in, respectively.

Control Room

The Control Room sits above the main Atrium. There are arrays of buttons and switches and controls for the telescope, and many desks and papers strewn about the area. There are a set of important looking cabinets along the west wall, which contain classified documents about the Soviet’s secret organic control program.

Atrium

Most parts of the Atrium are in the shadow of the Observatory’s main attraction. A grand, refracting telescope is the centerpiece of this Observatory. It creaks as it rotates on its pivot, but is otherwise solid. The eyepiece on the telescope is small, and has a rubber pad around its edge. The Players could see where the telescope is pointed through it, but only after it’s calibrated.
Other Areas

- Jungle Path:
  - road leads north to the Vehicle Checkpoint
  - South goes back to the village, but is out of scope for the mission
- Vehicle Checkpoint:
  - road leads north-south, leads to the clearing around the Observatory

NPCs & Monsters

Gate Guard
[Health 8, Stability 10, Sanity 10, Athletics 5]
Hit Threshold: 3
Alertness Modifier: 1
Weapon: 5
Armour: 1

Soviet Troops
[Health 10, Stability 10, Sanity 10, Athletics 8]
Hit Threshold: 4
Alertness Modifier: 3
Weapon: 10
Armour: 6

Brainwashed Students
[Health 4, Stability 0, Sanity -10, Athletics 2]
Hit Threshold: 1
Alertness Modifier: 0
Weapon: 1
Armour: 0
INTERIOR, JUNGLE OBSERVATORY, MIDNIGHT

THE OBSERVATORY’S OPEN CANOPY ORBITS DELICATELY, CROPPING A FRESH SWATH OF THE CRYSTALLINE NIGHT SKY. A GROUP OF STUDENTS HAVE BEEN SUMMONED BY ILYA ZOLNEROWICH, A SOVIET ARMY COMMANDER, TO HELP HIM DECODE A PASSAGE OF PROFESSOR BIRCHWELL’S GRIMOIRE. AMONG THE STUDENTS IS ADALINE BRAUN. WHILE SHE DOESN’T LOOK IT, SHE IS VERY CUNNING (E.G., A MORALLY-GOOD NURSE RATCHED).

ILYA ZOLNEROWICH

Are you able to read this? We believe it has something to do with our rocket.

ADALINE BRAUN

Well, yes actually, I believe I can. Oh, it’s some kind of... magical... something.

ILYA ZOLNEROWICH

Hmm. Fascinating, but not anything to do with why we are here. Could you read it anyways? If nothing else, it will be entertaining.

ADALINE BRAUN

Certainly. It says that the mask must be attuned properly to a person’s soul before it can be used for their awakening. Certain precautions must be taken, so as to avoid destroying the soul with the mask’s raw power.

ILYA ZOLNEROWICH

(beat)

What sorts of precautions?

ADALINE BRAUN

It says that the mask needs to be gradually exposed to its wearer.

ILYA ZOLNEROWICH

Over what period of time?

ADALINE BRAUN

It’s not measured in... I don’t know what to make of it.

ILYA ZOLNEROWICH

How interesting. Well, as promised, I have arranged for you to travel home.
ILYA GETS UP, AND BEGINS TO LEAVE THE AREA.

ADALINE BRAUN

(beat)

Wait, what did that conclude about the Professor’s re-
search?

ILYA ZOLNEROWICH

I’m afraid the doctor needs to see a doctor himself. He
is not well, Adaline. Most of what we found was incoher-
ent, and involved strange magic and rituals. He wrote it
as if he believed it to be real. We didn’t learn anything
about our rocket. I’m sorry Adaline.

ILYA EXITS THE OBSERVATORY. ADALINE NOTICES THAT HE TOOK THE PROFESSOR’S
GRIMOIRE WITH HIM. SHE BEGINS TO FACE AROUND THE CATWALK, AND A FEW HOURS
GO BY. SUDDENLY, SHE IS STARTLED BY A MAN’S VOICE, EMANATING FROM THE DARK-
NESS TO HER LEFT.

VOICE

They seem so much closer now, don’t they?

ADALINE LETS OUT A SILENT WHIMPER, AND TURNS TO FACE THE STRANGE SOUNDING
VOICE, STRAINING TO SEE HIM IN THE DARK.

VOICE

The stars... as if knowledge itself could be made to...
reach.

FRAGMENTS OF THE MAN’S FACE ENTER THE MOONLIGHT. ADALINE SHUDDERS WHEN SHE
REALIZES THAT SHE’S FACE TO FACE WITH PROFESSOR CAMERON T. BIRCHWELL. THE
PROFESSOR IS ALMOST UNRECOGNIZABLE: HIS CHEEKS ARE HOLLOWED NOW, AND HIS
EYES ARE WIDE OPEN. HE SPEAKS WITH NO INFLECTION, AS IF HIS VOICE WERE
DRAINED OF ALL EMOTION.

ADALINE BRAUN

oh, ahh, professor... you--

PROFESSOR BIRCHWELL

--That’s where they’re waiting. Up there. Above.

ADALINE REMAINS SILENT, ALMOST PARALYZED. BIRCHWELL GAZES AT THE STARS.

PROFESSOR BIRCHWELL

He’s stealing from the gods, you know.

ADALINE BRAUN

Who is, Professor?

PROFESSOR BIRCHWELL
Ilya, of course. He seeks to become awakened, and to destroy us all.

ADALINE BRAUN

Awakened?

PROFESSOR BIRCHWELL

You were always... very perceptive... student, mind open. You could be saved.

ILYA ZOLNEROWICH RETURNS TO THE OBSERVATORY AND AN ATTACHE OF SOVIET TROOPS ENTER THE OBSERVATORY. BIRCHWELL IS INVISIBLE TO THE TROOPS FROM THEIR VANTAGE POINT. THE SOUND OF LEATHER-SOLED SHOES ECHOES AROUND THE AREA. ILYA ZOLNEROWICH WALKS SLOWLY INTO VIEW.

ILYA ZOLNEROWICH

Ah, my good friends. Are you well? I forgot to ask you, dear students, in your travels, did you ever come across a golden trinket?

ADALINE TAKES A STEP BACK, AND GLANCES AT THE NEAREST DOOR. ALL OF A SUDDEN, PROFESSOR BIRCHWELL SPEAKS UP.

PROFESSOR BIRCHWELL

You know nothing of the gods you try to exploit, Ilya! Your day will come.

ILYA ZOLNEROWICH

Dear lord! Comrades, the Professor! Restrain him! You will not kill again, you madman! Come Adaline, get away from him!

PROFESSOR BIRCHWELL

You have betrayed me, but now you seek to corrupt them, too? Allow them passage home, they are no threat to you.

ILYA ZOLNEROWICH

You are aware that the Professor killed one of my officers in cold blood, Adaline? Come away from him at once!

BELOW, THE SOVIET TROOPS TAKE AIM AT THE PROFESSOR.

PROFESSOR BIRCHWELL

I have done no such thing?

ADALINE

We saw you do it, Professor.
PROFESSOR BIRCHWELL

I cannot explain this. Ilya is a mind warping monster, and he has caused this somehow. You must not allow him to move forward with my research.

ILYA ZOLNEROWICH

Adaline, your professor is not well. Please, I fear for your safety.

ADALINE BRAUN

I trust him, Ilya. Too many strange things have happened for this to be made up.

ILYA ZOLNEROWICH

You have read his writings! His so-called incantations! They’re fantasy. There are no masks of ancient power, no spells and glyphs, your professor is not in his right mind! Surely you do not believe this arcane magic exists?

ADALINE BRAUN

We have experienced firsthand the strange and twisted things he wrote about! Something is going on here, and it’s not our imagination!

ILYA ZOLNEROWICH

Adaline, I urge you to consider that the things you have experienced were not real. If you really believe this fantasy to be true... well, I would have my own doubts... My men will take you to Cairo, and they will take this criminal you call a professor to the noose for his crimes. Before you go, may I have the medallion?

ADALINE BRAUN

I don’t know what you’re talking about.

ILYA RAISES HIS HAND AND THE SOVIET TROOPS SHIFT THEIR AIM TOWARDS ADALINE.

ILYA ZOLNEROWICH

I’m afraid I’ll have to insist.
ACT 2
THE AWAKENING
by Christian Murphy
Inciting Incident
The PCs stumble upon Soviet turncoat Borst Chekov. He has been stabbed by an ancient dagger. The PCs head over a sand dune to a Medical Truck. Inside it is a student who transforms into the Wretched Barnacle. Natives arrive and help the PCs defeat this beast. They have a recipe that can save Borst, but need the PCs to help them destroy a radio tower that is polluting their local water.

Verb: Co-operate

With a functional Borst the PCs are on their way to find Birchwell when a sandstorm strikes. Forced into a cave, they are confronted with a deranged Shaman and several puzzles. Upon completion they find another part of the Medallion.

Verb: Explore

Complication
The PCs arrive at the Soviet Camp. They sneak around to an abandoned Bunker a remnant of the Slave Trade. They must make their way inside and here they fire a cannon to distract the soldiers.

Verb: Distract

The Soviet Camp still has guards, specifically watching the Medical Lab. The PCs must sabotage the camp to move troops around. They are then able to steal Ilya's door password, and free Doyla.

Verb: Sabotage

Verb: Repair

Crisis
Omari picks up the PCs and tries to take them to his base. They don't make it far and find themselves in a graveyard of ruined ships and rusted tanks. The Truck stops working and players must collect pieces to fix it.

Verb: Repair

Crisis
Upon entering Omari's camp the PCs gather materials to prepare for Ilya's opening of the cave. Along the way they must make decisions regarding Omari's actions and the morality of his institution.

Verb: Prepare

Resolution
The PCs enter the cave and through a series of tasks reveal the Mask. Ilya takes the mask and in doing so unleashes the Meat Monster. After a rigorous fight the PCs search the various bodies for any sort of item that will help them escape the cave. They blast through the stone pillars blocking the cave exit, and surprisingly open a path to a different location.
EXT. RUINS - DAY
The party has regrouped in the ruins surrounding the burned school. The flames of burning have subsided, but much of the contents lays smoldering. About a mile away a pillar of black smoke smears the air. They survey the land using to scavenge whatever RESOURCES available, finding some packaged LUNCH MEATS and WATER BOTTLES the PCs can choose to add 1-2 points to their Health. The PCs hear moaning coming from behind a pillar. Upon inspection they find BORST, he is injured and has a dagger wedged into his chest. BORST calls out for his wife ADELA, before seeing the PCs… He then falls silent.

“The students of BIRCHWELL, I thought they had killed you all… BIRCHWELL will be pleased when I tell him”

The PCs have several options here:

Using First Aid the PCs attempt to remove the dagger and BORST lashes out at them cursing in Russian. He switches over to English and tells them that this wound feels on fire, and that if they remove the blade he will surely bleed to death. BORST tells them to end his life, laughing about how they will surely all die in the desert. From administering FIRST AID the bleeding will stop, but a ghastly yellow puss will begin to leak from the wound. It looks unlike any injury you have ever seen before.

(NOTE: This is a very sensitive area and should be treated with caution, BORST is important to the story and if they kill him it may screw them)

Using Reassurance the PCs will question him. BORST tells them that he was in charge of ‘civilizing’ the local native populations. That STALIN has interest in the resources that the jungles on the outskirts of the desert hold. He curses the natives, claiming that one of them plunged a knife in him when he was discussing trade agreements.

Using Assess Honesty BORST will crumble and admit that he hasn’t been working with the natives. He speaks of his betrayal by ILYA, and that he must make it back to his wife in Russia after exacting his revenge on ILYA.

Using Intimidation, the PCs will cause BORST to breakdown into tears. He will tell of his soon to be baby, and his innate need to see his child born. He curses ILYA for his betrayal, and vows vengeance. Promising that he can help the PCs if they aid him.

Using Interrogation, Borst will close up and begin praying in Russian. Tears stream down his face but he does not crack. After looking up he will laugh in the PCs face, saying

“You don’t think that I’ve endured worse? You aren’t very creative… I guess that’s why you are just sheep studying under BIRCHWELL. Suchas!”

Further questioning BORST about BIRCHWELL he will tell you of his involvement in the fire, and how the Soviets came after seeing smoke on the horizon, but came too late to make a difference. He continues telling how rare water is to the military, and that it was painful to watch the bodies of children burn to pools of flesh as ILYA stood by watching.

With a final groan BORST tells the PCs that a Soviet MEDICAL TRUCK is stationed over the sand dune. That in the back is valuable medical supplies. If they can find ANTIBACTERIALS and BANDAGES, then they
might heal him. He says that he can smell flesh, so therefore the MEDICAL TRUCK hasn’t left yet.

Before being able to question BORST about his last statement further, he passes out.

The PCs look up and see the trail of smoke in the air. Lines lead up the dune from the ruins of the school, some of them have blood drips dried in the sand. The trails lead over the dune to the MEDICAL TRUCK

EXT. DUNES - DAY

Depending on how the PCs have interacted with the TRIBES in Act I they will have an easier or more difficult time obtaining the MEDICAL SUPPLIES.

Surveying the other side of the Dunes the PCs see a Soviet MEDICAL TRUCK as BORST described. There is a soldier sitting in the front seat, but he isn’t moving. The truck is facing a pit in the sand where billows of smoke pour into the air. The view of the fire is obscured by thick smoke, and the flame isn’t visible. The back of the truck is closed, and nobody else seems around. A Mosin Nagant M10 7.62mm combat carbine lays on the ground with its bolt open, it is empty.

Approaching the Mosin Nagant you see that sand has been lodged into the trigger, and it is no longer functional.

Approaching the MEDICAL TRUCK. It is visible that the soldier in the front seat is alive but not mentally present. He is shaking violently and looking off into space mumbling to himself in a language you have never heard. On the rearview mirror a KEYRING swings in the air. The back of the MEDICAL TRUCK is locked but can be opened using the LOCKPICK ability. Upon closer inspection it is apparent that the pit is full of the bodies of whatever students survived the fire.

If the PCs use Interrogate, Intimidate, or Sneak to try and talk to the soldier he reacts violently. Swinging the door of the MEDICAL TRUCK violently he knocks the PC to the floor taking a point off of Health. The soldier frantically gets out of the TRUCK and speaks English in a strange hoarse voice, with an unfamiliar accent. His eyes pure white with no pupils.

“They took the children, It wasn’t me! They did it-- he, he his eyes!” With that the soldier begins projectile vomiting. Chunks of blood and bile mix with seaweed and yellow saltwater spill onto the sand. The SOLDIER staggers and then his eyes turn completely black. He turns and sprints to the pit leaping into the fire.

Checking the inside of the MEDICAL TRUCK players find a 12-gauge flare pistol (1882), a 750ml of Vodka, and a broken radio.

Using EVIDENCE COLLECTION the PCs find shells around the side of the truck, it is evident that some of the students were executed before being thrown into the pit. However, the amount of shells and signs of struggle make it seem like there wasn’t enough bullets to execute all the students… leading you to believe that many must have been tossed into the fire alive.

Using FORENSICS the players find that the fire is composed of students, natives, and gasoline. If PCs use FORENSICS take -1 Health.

The back of the truck can be unlocked with the KEYRING or with the Lockpick ability. Inside a student you have never seen is sitting in the corner of the truck. She hugs her knees to her chest rocking back and forth.

INT. SOVIET MEDICAL TRUCK - DAY

The truck is clean and filled with supplies. It is evident that the soviets haven’t used any of the supplies to heal
the students. There are BANDAGES and ANTIBACTERIALS on the shelves. As you get closer to the STUDENT you see that her clothes are soaking wet, and she is covered with sea foam and chunks of flesh. She is whimpering and shaking despite the hot stuffy interior of the truck. The room smells fetid, a different more vulgar smell than the burning bodies.

The student raises her face, and everyone must take a Stability check. The bottom half of her face is raw with the jawbone protruding through the little muscle left. Her tongue is intact but elongated and covered with barnacles. Her eyes on the other hand are nowhere to be seen, instead two saffron sea cucumbers grow from her eye sockets, they have long antennas which whisk around the air feeling around the walls and floor.

When the PCs approach her she raises her head uttering in guttural sounds, “ya vulgtagln -nyth n’ghft”

The PC’s can use Occult, Cthulhu Mythos, or Languages to interpret her words as “I pray to servant of Darkness”.

The girl tries to get up, but her body has rusted to the metal floor of the MEDICAL TRUCK. Blood mixes with seawater as the seams of her skin stay cemented to the floor tearing from soft muscle underneath.

She lets out a scream, and projectile vomits a steaming yellow liquid. The liquid sprays on the walls of the MEDICAL TRUCK, the BANDAGES and ANTIBACTERIALS. It instantly dissolves them into a black bubbling tar. Drips of the liquid spill onto her clothes burning them away, scarring her flesh, and exposing the soft tissue underneath. The medical supplies are ruined.

She moans, “Please, help me.. Save me.” Strange movements begin to occur underneath her skin as if bugs are crawling beneath the flesh trying to burst out.

She starts spitting yellow liquid randomly, and it gets dangerously close to the PCs. Many area of the trucks have already disintegrated giving it the appearance of a skeleton. Through the holes you see figures with spears moving outside.

EXT. DUNES - DAY

AMBALO and five of his best warriors stand around the truck, they are well equipped and appear healthy and strong.

Ambalo carries his ceremonial spear. A Jagged weapon made with the sharpened teeth of the wild beasts he has slain. On his waist is a TT-3 Tokarev 7.62mm automatic pistol (1933) Two warriors are armed with Soviet Mosin Nagant M10 7.62mm combat carbines. Three have machetes and shields.

Ambalo approaches you with urgency in his voice, “Drop your weapons. We are not here for you. Help us, we must act quickly, it will be too late” He motions to his men and points at the truck. “Once one has felt his touch, it is no longer in our power to save them”

From inside the MEDICAL TRUCK a cry can be heard from the student. “Help me! Oh please… I need you” Putrid yellow fluid drips through the wall and slides onto the tires causing them to light.

Ambalo yells at the PCs, “We need your help, the sand is thick here. Move the truck into the pit! Only fire can cleanse these demons!”
PC’s have several choices here:

Using Reassurance they can explain that the person needs help. This will cause Ambalo to reprimand them. He will order them to move the truck. If they refuse he will threaten their lives. Before anything can done the MEDICAL TRUCK will detonate causing shrapnel to fill the air. One of the warriors holding a machete is struck in the neck by the bumper, his head is almost decapitated but hangs on just enough to face up while his chest lays against the sand, stability check. PCs will do a Health check -1 to assess if the shrapnel hit them. From the fire and smoldering metal emerges the WRETCHED BARNACLE.

Using Athletics all the PCs can help the soldiers push the truck into the fire. The truck slides into the Pit and screams can be heard from the student inside. From the fire a tentacle reaches out and grabs one of the warriors holding a machete by the leg dragging him down into the flaming pit. The players take a stability check as the warrior struggles for his life. In desperation Ambalo picks up the warrior’s dropped machete and lunges at the tentacle. Severing it, the tentacle retreats back into the flames. The warrior desperately tries to climb out of the pit, but is stopped halfway by a second tentacle that wraps around his ankle. Ambalo looks ready to attack when a third tentacle lurches from the fiery abyss, swatting Ambalo to the floor. It travels through the air and grips the other ankle, lifting the warrior into the air and pulling him apart by the legs. Everyone pulls back on their guard. Inhuman shrieks fill the air for a few moments, then the pit becomes quiet. The color of the smoke turns a sickly yellow.

Using Firearms the PCs can use their flare gun to fire into the back of the MEDICAL TRUCK. The impact will cause the student to yell and scream before flames engulf them. the MEDICAL TRUCK will detonate causing shrapnel to fill the air. One of the warriors holding a machete is struck in the neck by the bumper, his head is almost decapitated but hangs on just enough to face up while his chest lays against the sand. PCs will do a Health check -1 to assess if the shrapnel hit them. From the fire and smoldering metal emerges the (BURNING) WRETCHED BARNACLE.

Using Scuffle the players can attempt to fight with the natives. If doing so Ambalo will attack first, then his warriors. Before the players have a chance to rebuttal the MEDICAL TRUCK will detonate causing shrapnel to fill the air. One of the warriors holding a machete is struck in the neck by the bumper, his head is almost decapitated but hangs on just enough to face up while his chest lays against the sand. PCs will do a Health check -1 to assess if the shrapnel hit them. From the fire and smoldering metal emerges the WRETCHED BARNACLE. AMBALO will yell for them to put aside their differences and the PCs aid in the battle.

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(BURNING) WRETCHED BARNACLE:
Health 15 (On fire -10), Scuffling 3, Stability 7
Hit Threshold: 2
Alertness Modifier: -0
Stealth Modifier: -0
Weapon: 1+ (Holding metal debris which can be thrown or swung)
Spells: Putrid Vomit: Creates a noxious yellow projectile that damages the target whenever they move or try and complete an action. Lasts 2 attack turns.
[NOTE: The party’s attacks will also be supplemented by those of AMBALO and his warriors. All of their weapons are -0 except for AMBALO’s ceremonial spear which is -1]

After defeating the WRETCHED BARNACLE the PCs are approached by AMBALO. He asks them what brought them to this MEDICAL TRUCK. After explaining the wound that BORST has suffered, AMBALO informs them that he knows of a PURPLE ROOT that when combined with some of the herbs he knows will heal the wound. The problem is that the PURPLE ROOT grows in a certain type of extremely hard soil, a soil that the Soviets have begun building a RADIO TOWER on. Ambalo proceeds to tell the PCs that the tower isn’t finished yet, so there is a chance that the PURPLE ROOT is growing in that area still. AMBALO asks that you come back to his tribe and head out to the RADIO TOWER in the morning after resting.

EXT. AMBALO’S TRIBE - NIGHT
Entering the village you notice that everyone is very sad. AMBALO explains that tomorrow he will explain more details about the PURPLE ROOT and the MEDICINAL TONIC the SHAMAN will create from it’s extract. The people of the tribe are distraught by the loss of one of their best warriors. To honor him they have a ritualistic funeral and feast. Many strange foods are passed around including; a calf, chickens, goat, and fish. There an intricate salad of herbs you have never seen before. The feast revitalizes the PCs giving them +2 Health and +1 Stability. The PCs notice that there is no water being served, and many people are drinking the blood of the slaughtered animals or goat milk. The tribe’s SHAMAN also passes around a broth that smells very pungent. Those who drink it become jovial and dance in memory of their fallen tribesman. If the PCs decide to drink the broth -1 Sanity, but they can choose to put a single point on any Interpersonal Ability. If the PCs drink the blood of slaughtered animals they lose 1 Stability but gain 1 Occult. Have the PCs explain how they spend the night, they need to drink something or they will lose 2 Health.

INT. AMBALO’S HUT - MORNING

The PCs groggily shuffle into AMBALO’S HUT in the morning to meet with him. Instead of seeing him the PCs are greeted by his 19 year-old daughter SIMBALA. She is an assertive but playful woman who has more piercings than any of you have seen. She smiles and welcomes you, promising that her father will be out of bed soon. She is young and easily manipulated, and many tribesman boast of having coerced her into spending the night with them. AMBALO doesn’t seem to mind so long as they respect her.

The PCs can use this as a chance to ask SIMBALA some questions about the tribe and surrounding region, the relationship between the tribe and the russians, and about the politics of the tribe.

Region: Simbala notes that the tribe has been around for generations. It is fed by the local jungle herbs that feed the same livestock. It also is sustained by fishing.
Relationship with Russians: SIMBALA says that the tribe is angry at the Soviets. She explains that Soviet construction of the RADIO TOWER has damaged the water supply and many have become sick from drinking the water. She says that it’s so bad they don’t drink water anymore, and must travel a vast distance to get water for their livestock.
Politics of the Tribe: SIMBALA says that people have been worried about their SHAMAN. She says he disappears sometimes for several nights at a time, sometimes speaking in tongue. Apparently he sleeps very little and is becoming weak.

At last AMBALO appears carrying a MAP of the local area. He shows you where the Soviets have begun their construction of the RADIO TOWER, and the ridge behind it where the PURPLE ROOT grows. AMBALO explains that their SHAMAN will make the MEDICINAL TONIC using 41 different herbs. That it is no easy task, but that he will help the PCs if they help his tribe. He explains that the RADIO TOWER isn’t completed, but that already it is damaging the ecosystem his people consider their cultural historic memory. AMBALO continues to tell you that he fears Soviet expansion will one day cut down the jungles, and that the radio is the beginning of their foothold. If you can halt the production of the RADIO TOWER, he will make the SHAMAN craft you the MEDICINAL TONIC.

To win their favor the PCs will have to destroy invasive Soviet Radio Equipment.

EXT. SOVIET RADIO TOWER - NIGHT

Upon entering the RADIO TOWER it becomes evident that the Soviets are building much more than just one tower. Trucks sit filled with earth insinuating plans to terraform. Piles of steel and wire lay in bins ready to be implemented. A SHED sits in the corner of the compound. The base of the tower seems to be working, a light flashes on the top as a rotating blade cuts through the night air. The area is relatively quiet besides the one generator powering the rig. Parked in the center is a massive EARTH HAULER that has been outfitted with a diamond drill. The cab is locked, but through the window you can see a set of Pickaxes and a .600 Elephant Rifle.
INT. RADIO TOWER SHED - NIGHT

Generators are lined up to provide power, with barrels of gasoline to power them.

INT. RADIO TOWER - NIGHT

The inside of the tower is clearly finished. Computer monitors flicker with soviet symbols, and advanced radio equipment. The radios don’t seem to be working yet. There is a PERSONAL RADIO sitting next to the sleeping TOWER GUARD. The TOWER GUARD seems fast asleep, and unaware of the russian banter on the other side of the radio.

Here they obtain a soviet RADIO that allows them to hear russian military chatter.

Using Language, the PCs hear the coordinates of a cave system in question which they mark on the map. Using Interrogate, or Intimidation, the PCs can ask the guard questions. Soon it becomes evident he doesn’t speak a word of english and is drunk to the point of not being able to form russian words. Using Streetwise, or Persuasion, the PCs can pour a drink with the TOWER GUARD. He makes them sing a russian folk song with him called “Little Apple”. Each PC must sing their own personal stanza iteration of the song to appease the TOWER GUARD.

[Note: This song is performed like a ditty (folk rhymed proverbs), and the words are often changed by the performer, The most common ditty:

“Hey, little apple, but where are you rolling to?
You will get in my mouth – and will never come out!”

Or, for example, here is a naughty version of the ditty:

“Hey, little apple, you are on a plate,
My wife bores me – I’ll go find a young girl.”]

Have each PC do a unique version of the song. When complete PCs have 2 points of Oral History to split amongst them.

After singing along to the clapping TOWER GUARD, he will give the players the EARTH MOVER KEYS. He will then fall asleep again.

Using the EARTH MOVER the PCs can break into the soil and dig out PURPLE ROOT.

The PCs must destroy the radio tower by using knowledge of electrical and mechanical repair. Or they can move gasoline from the Tower Shed to detonate it, or attack the tower with the Earth Mover.

EXT. TRIBES - DAY

The players return to the tribe and give the SHAMAN the PURPLE ROOT. They also tell AMBALO that they have destroyed the RADIO TOWER. He tells them to speak more to the SHAMAN about the application of the MEDICINAL TONIC.

The SHAMAN speaks slowly as he finished mixing the medicine. His words are slow and deliberate. He says to apply the MEDICINAL TONIC once, and only once. That it should be done before removing the blade from the victim.

The PCs can question the SHAMAN further about his recent behavior. If they do the SHAMAN will lie to them saying that he has been present the whole time, just that the tribes people have become less observant with the stress of the Soviets and disappearance of AMBALO’S son EFUA.
Using Assess Honesty, the PCs can call him on his lie. The SHAMAN will admit that he has been leaving the camp. He explains that he has problems sleeping unless he is by flowing water. He can’t sleep if he can’t hear water moving. Even then weird dreams have been making him restless and swallowed his spiritual mentality. He asks you not to talk about it and to take the Medicinal Tonic and leave in peace.

The SHAMAN tells them that the russians have sent parties to their temples and ransacked them looking for information about a mask. HE warns the PCs not to enter any of the nearby caves as they are cursed.

EXT. RUINS - DAY

The PCs make it back to BORST and give him the MEDICINAL TONIC and the Personal RADIO. Using Medicine, the PCs apply the tonic and it seals the wound so not a single drop of blood remains on the dagger as they slowly remove it from BORST. Thankful, BORST uses the radio to eavesdrop on the soviet base. He tells them that the soviets have used the JOURNAL to find the location of an important underground TEMPLE deep inside a CAVE. Borst convinces them that ILYA will have brought BIRCHWELL to the TEMPLE, and must have tortured him into revealing the secrets of his journal.

Feeling much better BORST petitions that the PCs head out to the CAVE where they heard coordinates of on the radio. He claims that BIRCHWELL will be there with ILYA.

SEQUENCE 2: NATURE’S MIRACLE

EXT. DESERT - DAY

The party follows BORST towards the coordinates they hear about on the radio but are caught in a sandstorm that blinds them. The sandstorm is vicious and prevents their radio from picking up any frequency. As if by some sort of interference, the sandstorm dissipates only to the east, revealing a rock structure with palms outside of it. Heading towards the palm trees the PCs hear the sound of water and are drawn into a cavern with a hidden waterfall oasis.

Approaching the cave the PCs notice strange ruts and marks in the sand, the markings don’t seem to react to the winds of the violent sandstorm. In the ruts are golden petrified SCARABS, upon trying to touch the SCARABS they turn to sand.

Outside the Cave are carvings of three figures, each larger than the last, and they appear to be eating one another. Their size is in this order:
Fish
Squid
Whale
Human

Using Geology, examining the Glyphs you see that they can be removed from the wall, and are made of very light soapstone. This stone is not natural to the region, and must have taken tremendous effort to install here. Each carving has razor sharp teeth as if it is preparing to eat.

INT. OASIS CAVERN - DAY

The CAVERN looks hospitable. Bones sit in a fire pit against the wall. The CAVERN slopes towards a narrow exit and water can be heard from the other side. The ceiling of the CAVERN is dotted with overlapping holes that protect from the elements, but allow substantial light shafts providing plenty of natural light. One of the light shafts reflects off something in the far corner.

Further exploring the reflection the PCs find a pair of soviet BINOCULARS.
Using Forensics, Evidence Collection, or Archaeology, the PCs discover that the smoke damage above the fire pit shows signs of heavy use. Someone must be living here or was for a long time. The bones are that of small game, probably hunted for their meat and eaten for survival.

INT. OASIS - DAY

The CAVERN opens up into a beautiful OASIS. Inside ancient sculptural carvings of different colored rock overlook a steaming bubbling POOL about waist deep. One of the sculptures in particular, a mouth or beak with a worn oval head has an opening that hangs out over the POOL. The water is clean and fresh. Seven fruit trees grow around the pool in various areas around the room, two are very close together forming a bizarre orchard.

At the bottom of the POOL something gleams in the sun, it is gold. The water is too hot to touch and causes severe burns Health -2, if a player does so. The bubbles spray hot water in every direction stopping anyone from getting too close.

Using Biology, the PCs see that the fruits growing are more relatable to fungi. This means that there must be some sort of decomposition going on underneath the sand. Flies swarm the around the trees, covering the rotting fruit like kernels on a cob of corn. So many flies you actually can’t see the fruit underneath very well.

A figure approaches from behind in the shadows, and you recognize him as the SHAMAN.

The SHAMAN seems unsettled by your sudden appearance, as if he had just been woken up from a deep sleep. He comes towards you with a look of anger. He proceeds to tell you that this land is cursed, and that they should leave immediately.

Using Reassurance, the PCs convince him that they will leave soon. Yet must rest until the sandstorm outside subsides. The SHAMAN looks upset but doesn’t push them out.

Using Assess Honesty, The SHAMAN will admit that he has been here for sometime guarding this place. He says that his dreams took him here. Something about this place scares him, and that he can only find it when sleepwalking. He tells the PCs that they are the first people he has ever seen here. His voice trails off after that and he looks around the orchard uncomfortably.

Using Architecture, Art History, Anthropology or Archaeology, the PCs are able to distinguish this as a place of worship. The figurines carved into the walls remain uncertain, it looks as if they were weathered away. Based on the calm climate and protection, you can only assume that this was an act of vandalism. It is also clear that several areas of the rock have been moved into place, and are not carved into the cliffside. This architecture is clearly man-made. While the rocks appear large, someone with enough strength might move them.

Using Athletics, The PCs can move these rocks out of the way exposing a hidden entrance into the DEEP OASIS. Doing so will cause the SHAMAN to fly into a fit of rage, attacking the PCs with disregard

SHAMAN:
Health 7, Scuffling 1, Stability 4
Hit Threshold: 2
Alertness Modifier: -1
Stealth Modifier: -0
Weapon: -0
Spells: Nightmare (Causes -1 Sanity and renders a PC unable to attack for a turn)

After killing the SHAMAN the PCs are free to enter the DEEP OASIS.
INT. DEEP OASIS - DAY

The DEEP OASIS is a foreboding place. The entrance leads down under the earth. The walls are slick with water yet none of the sculptures are weathered. The walls are lined with petrified skeletons twisted in strange positions to create textured walls. It looks almost gothic–but more tribal, as if these were once real people frozen in time and pressed into the surrounding geology. Fluorescent fruits grow from the walls lighting the path, and you recognize them as the same ones from around the POOL outside. Strangely no flies pester these fruits, instead the air is still and the earth silent.

The path twists to an open chamber identical to the OASIS. Seven trees surround the DEEP POOL, however no water is inside of it. The bottom is the only dry part of the entire room. Fruits hang from the ceiling above in the same pattern as the holes in the OASIS. Yet these cast a ghastly light on the moist sand below. This pool, unlike the one in the OASIS, has a low wall surrounding it with several indentations that look to hold something. On the left side is a picture of the sun, on the right a picture of the moon.

Where the sculptures lined the walls before, three ladders line the wall leading to different alcoves. Each ALCOVE has a roman numeral above it, I, II, and III respectively. Above these alcoves the rock seems to blend together to form a long phallic tube covered in bumps and scars. In the low-light it is impossible to see if this is natural or artificial, if it resembles a mutilated blistered phallus or a tentacle covered in barnacles and battle scars. It hangs overhead menacingly cold air making a whistle sound as it exits the tube.

In the corner identical to where the SHAMAN stood in the OASIS is a staircase cut into the rock leading to the OASIS WATERWORKS.

INT. DEEP OASIS ALCOVE I - DAY

The Alcove is wet and slimy as if it had been submerged under the sea. Strangely the fruits cast moving shadows on the walls. They look as if they are waves moving. Corals grow out of the skeletons warped into the surrounding walls, they also shift as if moved by invisible waves. Different scenes have been scratched into the walls, depicting ancient sailors and ocean life. Lying on the floor is an ANCHOR attached to a chain.

In the corner the room tapers off into a smaller corridor, at it’s end is a trunk that is worn and covered in barnacles.

Exploring the trunk more closely it appears to be from a spanish galleon. The outside is lined with barnacles and water damage. The inside is lined with rich silk dry to the touch. In the center is a circular Water Drop Glyph. This Glyph feels wet and sandy.

On the back of the WATER DROP GLYPH is writing in Greek, Roman, and Cuneiform: “From the sea comes all life. In the last days from the sea comes all death, dousing all fires of life.”

INT. DEEP OASIS ALCOVE II - DAY

The Alcove is warm and soft. Various lichens and mosses create a carpet on the rocky floor, so comfortable it feels as if you could rest on it. Plants dot the walls all flourishing as if they saw constant sunlight. It is moist and refreshing mist balances the humidity. The skeletons in the wall have been overgrown with ivy and roots, so that only pieces of bone shows through the dense underbrush, ants carry leaves over the bones nesting in the rich nutrient walls. The light plays off the foliage in a way reminiscent of fireflies dancing. One wall remains bare and naked of life. On it are carvings of trees and humans farming the land. Centrally a DANGEROUS POD lays suspended from the ceiling. The POD expands and retracts as if breathing. It is covered in razor sharp thorns coated in purple liquid. The thorns adjust following the PCs as they move around the alcove. Nestled within the thorns poisonous snakes slither around the DANGEROUS POD.
In the corner a staircase of roots appear to lead deeper down into the alcove. The roots are wide and appear healthy and strong.

As the PCs follow the roots farther down the smell of rotting flesh becomes increasingly noticeable, to the point where it becomes overwhelming. Stepping off the last root the alcove ends in a hole, roughly the size of a man with immense light coming from the other side. This whole leads to the ALCOVE II CAVE. A lone CORE ROOT travels through the hole into the cave beyond. Though it is relatively thin the root is as hard as stone and icy to the touch.

INT. ALCOVE II CAVE - DAY

The entrance opens up into a massive chamber several stories high. The ceiling is completely lit by fluorescent fruits creating a luminance similar to daylight. Growing up against the far wall is a massive tree that reaches the top of the chamber, it is connected to the upstairs foliage by the CORE ROOT. Snarling around it is the culprit of the horrible stench-- a corpse flower suspended in the branches.

Atop the trunk of the tree far out of reach some sort of stone is nested into the bark, it is overgrown and looks to be part of the tree.

If the PCs have the FLAME LIQUID from ALCOVE III they can drip it onto the CORE ROOT and sever the tree’s connection to the roots forming the staircase. If not they will have to obtain it.

Using the FLAME LIQUID on the CORE ROOT causes the tree to shrivel up it’s branches and trunk aging at a stupendous speed. A shrieking hissing sound erupts from up above and the Fluorescent fruits quiver with fear. The corpse flower comes cascading down and shatters leaking vile fluid all over the floor and walls. As the massive tree continues to shrink it’s pieces turn to ash and litter the floor. All that is left is the stone that was embedded within the trunk.

Closer inspection reveals it is a glyph covered in moss and carved with a tree, the TREE GLYPH.

On the back of the TREE GLYPH written in Greek, Roman, and Cuneiform it reads:
“Once grown and life lived, must perish to ash and nurture the next of kin”

INT. DEEP OASIS ALCOVE II - DAY

Heading back up the roots it is evident something has shifted in ALCOVE II. The roots groan and creak under the weight of the PCs. They appear brittle and weak. Upon entering the main Alcove you notice that the flora has almost completely diminished. Ants lay twitching upside down on the ground dying.

The DANGEROUS POD lies on the floor split open, it’s sides still lifting and falling as though still breathing. From it’s cracked shell you see inside a bone and organ structure, with softly lit fluorescent tissue. Nestled where the heart would be is another stone glyph. Removing it causes the DANGEROUS POD to let out one last hiss before falling dark and still.

This is the SEED GLYPH. On it is a seed with a sprout emerging on the back is writing in Greek, Roman, and Cuneiform:
“The seeds drink water to grow, in growth they thirst more. A number of seeds thirsting more will drown out all -even one another- until nothing can grow.”

INT. DEEP OASIS ALCOVE III - DAY

The Alcove is uncomfortably hot, and the stone equally warm. The Skeletons lining the cave walls are caked in ash and look scorched. Black tar leaks from their eye sockets like tears oozing from the walls onto the floor. Cracks of molten liquid separate stones, so that one must tread carefully. The stones are large enough that the
centers remain warm, but the edges hugging the FLAME LIQUID are red and dangerous. Sweat leaks from the PCs and falls to the stones where it sizzles and disappears into steam. The liquid is moving forward and up as if dragged by some force, it defies gravity and heads towards a passageway.

In the center of the Alcove is pedestal on it a Gold Lamp that looks vaguely Arabian. The Lamp’s lid is missing, and inside is some of the FLAMING LIQUID. Cracks around the pedestal leak Superheated air making the Gold Lamp unreachable.

The passageway is guided by the FLAME LIQUID on either side and leads up to a few mountable rocks. Climbing them looks easy. Upon closer inspection you see that they are not rocks at all, but actually the bodies of many skeletons pushed together and sealed with tar and soot. PCs take a sanity check. Climbing the bodies you find a summit overlooking a waterfall of FLAME LIQUID cascading into the depths below. Heat rises up from the summit into some sort of hollowed out rock that captures the steam. The rock is held by titanic chains. The flaming Liquid is carried in stone veins that travel up and over the skeletal Mound, however the veins seem thin and fragile, and are dependent on the integrity of the mound of bones. Sticking out of the wall is a Lever that is so coated with ash it is impossible to move. It dangles over the edge so it’s dangerous to apply too much pressure.

Using the Anchor PCs can wrap it around the Lever and drop it off the edge. If they do not have the Anchor they cannot move the lever.

Using the Anchor will cause the Lever to move, which in turn causes a massive grinding sound as the hollowed rock sinks down towards the PCs. Since it is no capturing the rising steam, a pocket of superheated gases raise to the ceiling. They swirl and then condensate into little drops of magma. Inside of the hollowed rock is a Glyph that is very hot and has a flame on it; the Flame Glyph.

On the back of the FLAME GLYPH written in Greek, Roman, and Cuneiform it reads: “Only through destruction can life begin again.”

After climbing down the mound the PCs see that the Gold Lamp is no longer surrounded by superheated gas. Approaching it you can see that it remains cool to the touch despite the Flaming Liquid inside of it.

INT. DEEP OASIS - DAY

After leaving the Alcoves the players should have the SEED, TREE, WATER, and FLAME GLYPHS.

They need to place these glyphs in the order that the riddles on the back allude to:
WATER
SEED
TREE
FLAME

After doing so their is a gurgling sound and the bottom of the DEEP POOL sinks down. Bubbling tar fills the DEEP POOL, staining the sides of the wall, it stops at the edge not spilling over whatsoever. The room falls still for a moment and then a click breaks the silence.

From the bottom of the wall a stone slab falls to the ground. Inside is hollow. Inside is a dusty Glyph, this one hexagonal. It has no writing on the back but has an image of a strange tentacled beast resembling an octopus. This is the Hexagon Glyph.

INT. OASIS WATERWORKS - DAY

The PCs walk up the stairs into a closed room with tiny holes leaking light. Peering through these holes the PCs
see that they are inside the cliff wall they saw originally, and that the holes are the eyes of the cave wall sculptures. In front of them are several cuts in the stone matching the size of the glyphs outside the cave. To the left is a symbol of fire, to the right grooves resembling waves. Above the cuts is writing in Greek, Roman, and Cuneiform. Above is a hexagonal hole directly between the two.

Using Languages the PCs read:
“His presence turns the world around, what eats will be eaten and what hunts will become hunted. When he walks the earth all that is warm and full of life will turn cold. His breath is an icy wind that cools even the most burning desires and passions.”

Here the PCs must solve a puzzle to get the water back on. This water will cool off the POOL.

To solve the puzzle they need to install the GLYPHS in opposite order of the typical food chain. The Fire: represents earth and humanity.
Fish > Humans
The Waves: Represent natural order
Squid > Whale

The they must place the Hexagonal Glyph in the top slot.

When the Glyphs are in the correct order a grating sound will echo through the DEEP OASIS. Water will begin to flow into the OASIS POOL.

The cuts in the stone sink back with the Glyphs sealed inside. A stone slab slides over them, in the center of it is a MAGNET.

PCs get the MAGNET.

EXT. OASIS - NIGHT

After exiting the DEEP OASIS the SHAMAN’S body is gone. Where it was another tree has grown. A eighth in the orchard around the POOL. Already flies flock to it’s freshly grown fruit, clogging any hope of survival.

Water gushes out from the beak of whatever oval face was once carved into the cliff, it cascades into the POOL. The water of the POOL is no longer bubbling or steaming.

The first player who tries to grab it is pulled into the oasis by a tentacle, but when they surface can’t see anything in the POOL. In their hands is a piece of the MEDALLION. Take a Sanity check.

Outside the sandstorm dies out.

EXT. DESERT - NIGHT

After leaving the cave a solid slab of rock closes behind them. Occult writing in glowing red surface on the rocks.

Using Photography, PCs can capture the writing seeing that it is a POEM in a foreign language.

With the interference from the sandstorm gone, Radio chatter resumes. PCs hear BIRCHWELL come up in conversation, and BORST makes out that the professor is in the background.

The PCs head to the SOVIET CAMP, BORST says he will lead the PCs to where BIRCHWELL is being held. He says he knows a secret way in, and will explain when they arrive

Looking back the cave and surrounding geology is nowhere to be seen. As if it had simply vanished or was a
mirage. Reaching into your bag you find that the Gold Lamp has turned to ash.

**SEQUENCE 3: SLAVES OF THE PAST**

**EXT. SOVIET CAMP NORTH CLIFF - DAWN**

The PCs see ILYA talking to OMARI while waving the JOURNAL around. ILYA is issuing orders to men around him getting frustrated. The men look uneasy clearly intimidated by the furious ILYA. BORST tells the PCs that this camp is where ILYA brings his relics to be sorted and shipped back to RUSSIA. BORST explains that these goods are sold to auction houses around RUSSIA to the highest bidder. Using Assess Honesty, the PCs are told that some of the artifacts are taken to military engineers that report directly to STALIN. BORST admits that he isn’t sure what STALIN plans to use the artifacts for. Using the BINOCULARS, while Looking over the cliff the PCs can tell that ILYA wants OMARI to start shipping things now. ILYA points to his watch then the crates sitting around him shaking his fist. However, OMARI just shakes his head and shrugs his shoulders. Borst continues, “he refuses because he wants a military escort if he is entering Russian waters.” ILYA walks into the camp’s MEDICAL WING, slamming the stainless steel doors behind him. The PCs see him walk up the stairs through a window and go into a doorway. Shortly after the lights flicker and cries can be heard faintly. A few minutes pass and ILYA appears in the window of the complex. “That’s his quarters” BORST whispers as if ILYA can hear him. Through the window the PCs see him take the JOURNAL out of his coat and place it on a side table. ILYA then proceeds to go towards his wardrobe, pull out a smock of some sort, then leave the PCs view.

On the other end of the SOVIET CAMP is the SHIPYARD. Here an unarmed african children struggle to carry boxes onto a docked boat. Several Soviets stand watch, as do a few african women with whips. The women crack the whips over the children’s heads to keep them moving. Borst points to one of the women, “Those are the Mothers. They are the feared backbone of OMARI’s child army. If a child is too slow, or they begin to argue, the MOTHERS are quick to react violently.”

The players notice a ROAD down from the cliff leading towards the SOVIET CAMP. There also is a seaside entrance that leads to the SOVIET BASE SHIPYARD. On the opposite side of the base lays an OLD BUNKER. The road seems open and barren. From afar you can see several soldiers guarding a gatehouse. Two towers armed with RPK Light Machine guns (1959) keep a vigilant eye on the road. Going that direction would be suicide without causing some sort of diversion.

Seaside: The oceanfront is relatively barren. A few patrol boats circle the bay, but are far out enough that you might be able to slip by at night. Some barb wire litters the beach making a quick escape or attack impossible without a vehicle.

BORST tells them that the OLD BUNKER was once used as a slaving site. He says that some of his comrades claim to have found tunnels underneath it that slaves dug centuries ago in desperation to escape.

**EXT. OLD BUNKER - DAY**

After a trek around the encampment you approach the OLD BUNKER. The path to it is overgrown from behind. Though it is clear that at one time this was a well traveled road that had been paved with stone. The outside of the bunker has a slit for cannons on the side, but a cliff face that makes it impossible to scale. A SOVIET FLAG billows in the wind about 6 ft. off the floor on a makeshift flagpole. The entrance to the bunker has a new door on it. It has a sticky resin on it that looks very flammable, but there is no indication of a keyhole or lock mechanism. In the corner next to the bunker is the remnants of a PAST CAMPFIRE. A PILE OF BONES lay amassed in the corner.

The PCs have several choices:
EXT. PILE OF BONES - DAY

Using Forensics, or Evidence Collection, or Cryptography PCs will discover that the bones are not human- but bull bones. Amidst the bull bones are pieces of CHAIN. Pulling on the end reveals one very large chain. It appears to be very sturdy and strangely has almost no wear. Though it appears there might be some strange layout of the bones. The players take the CHAIN and add it to their inventory.

Using Archaeology it looks as if the bulls were not beaten or shot to death. But rather starved to death chained up.

Using photography, the PCs see something glint in the photograph. Upon further inspection they realize it’s a giant EYEHOOK that was used to tie up the bulls.

Using Athletics, the players dig up these EYEHOOK and add them to their inventory.

EXT. PAST CAMPFIRE - DAY

The campfire looks as if it has been used for generations. Deep pockets of ash that reach ankle height sit in a loose circle. Around it are several stumps and EMPTY VODKA BOTTLES. The ashes have been compacted in two lines across the middle. Some ash trails from the campfire to what appears to be tire marks leading towards the SOUTH CLIFF.

EXT. SOUTH CLIFF - DAY

Peering over the cliff you see a HARNESS caught on a branch below. It appears to be within reach. Several feet below the harness a TRUCK is held suspended by several more branches. It’s top and bed seem intact, as does the GAS TANK on it’s side. However, the windows are all shattered most of it very rusty. Everytime the wind shakes the TRUCK sways back and forth.

Using Craft, the PCs can combine the EYEHOOK, the CHAIN, and the HARNESS to scale the cliff and inspect the TRUCK.

EXT. SOUTH CLIFF TRUCK - DAY

The TRUCK stays suspended in air, and is far too fragile to risk entering. A decomposing hand hanging through the front windshield is clutching a GOLD LIGHTER. A firm kick to the GAS TANK makes a sloshing sound. Clearly gasoline is still inside, and it remains almost completely full.

Using Craft, the PCs must fill the EMPTY VODKA BOTTLE with the GAS TANK, then insert the SOVIET FLAG to create a MOLOTOV COCKTAIL. Up to 3 of these can be crafted depending on how many points the PCs want to spend. With this they can burn down the door. Otherwise they can simply pour gasoline on the door and burn it.

INT. OLD BUNKER - DAY

The inside of the OLD BUNKER is strangely cold and damp. It is empty except for the cannons pointed towards the SOVIET BASE, and a pile of 4 CANNONBALLS. There is no keg of POWDER to use them. A modern carpet bears witness to it all placed in the center of the room. Right against the wall where the PCs entered is a wooden box filled with SOVIET UNIFORMS.

Carpet: Further inspection reveals the carpet covering a trapdoor leading to the basement.

INT. OLD BUNKER BASEMENT - DAY

The basement is filled with crushed pieces of wood and shackles. One table looks like it has been there since the bunker’s construction. Torches line the walls revealing a man sleeping peacefully in the center of the room.
He wears tattered clothes reminiscent of some sort of sailor. He appears to be of Dutch or British descent. In his hand is a TABLET with a Bull Sigil.

When the PCs approach him the room begins to spin and a guttural hissing sound seems to surround them on all sides.

When they wake up they are placed in a circle around the man in the middle. His clothing looks the same, but instead of skin only a skeleton remains. It appears to be very old and not a speck of flesh remains. Players take a Sanity check. Strangely, the floor around the skeleton has written in blood the word ‘AWAKEN’. Upstairs a rattling is heard, and the trap door shuts violently.

Upon waking up the PCs find that they are no longer in the OLD BUNKER BASEMENT, but now some sort of a HOLDING FACILITY.

INT. OLD BUNKER HOLDING FACILITY - NIGHT

It seems a miracle that nobody was injured. The BASEMENT seems to have collapsed, but completely in one piece as if it were cut around the edges. Half of the basement is filled with holding cells, the other is a spiral staircase. The CELL on the far right is still locked.

Using locksmith, The PCs can unlock the CELL.

INT. HOLDING FACILITY CELL - NIGHT

The Holding cell is empty. Scuff marks on the ground leading out show a struggle at one point. The center wall has little bits of clay on the ground.

Using Geology, or Architecture, PCs find that the wall is temporary, or part of it is. Inside of it is a small DOLL. It is made of human hair, pieces of cloth, and toenails. The DOLL looks like child’s toy.

INT. OLD BUNKER DUNGEON - NIGHT

Using Evidence Collection, or History. The PCs become aware that this was once used to hide slaves for transportation long after the slave trade was abolished. The walls have been weathered by years of fingernails digging into the. Their is a pungent smell and a few inches of dried what appears to be mud on the floor. So much of it that the ground almost looks like dirt apart from two steps coming from the ground. The steps lead up to a second set of rooms, two on each side. The doors guarding them have long since deteriorated.

In one of the rooms is a skeleton of a child.

The players must solve a mystery to reunite the child’s body with the Doll made by her mother.

Doing so will cause the PCs to hear a rumble coming from the first floor.

INT. OLD BUNKER - NIGHT

Making the way back up to the top floor, the bunker is still empty. A strange ooze seems to be on the floor making it very slippery. It’s trail leads out of the top by the cannons, and appears to head down the cliffside into the ocean.

If the players have returned the DOLL The wall in the corner has crumbled revealing a stash of powder.

Using their Firearms, the PCs aim the CANNON at the SOVIET CAMP and fire it. The cannon ball hits one of
the guard towers shattering its foundation. A screaming gunner plunges to his death as spotlights train towards
the OLD BUNKER. BORST grabs everyone and slams them into the floor. He doesn’t look very concerned
about his dead comrade, but his face is grim.
“We need to leave. ILYA will send many comrades here.” Borst continues “I know the way back to the cliff, the
SEA SHORE should be relatively unguarded after this”

EXT. SOVIET SEA SHORE - NIGHT

Using Sneak, Disguise, or Conceal (If in uniform) the PCs make their way past the beach defenses towards the
SHIPYARD. The patrol boats are far across providing additional lights on the OLD BUNKER as soldiers hack
the vines away from the road leading troop carriers up the mountain.

Passing through the barbed wire the players reach a maze of containers leading into the SHIPYARD.

SEQUENCE 4: SLEUTHING THE SOVIETS

EXT. SOVIET BASE SHIPYARD - DAWN

OMARI has left the shipyard, and is nowhere to be see. Several workers are waking up and preparing to move
valuable artifacts around the camp. They are groggy and unalert, your presence will likely not disturb them.
It’s obvious that ILYA is concerned about his specimens, as Soviet soldiers are helping with carrying as well.
The majority of the army is still at the OLD BUNKER looking for the perpetrators who fired upon the SOVIET
CAMP.

Two men walk out from behind a crate speaking in russian. Borst motions for the PCs to be quite as he strains
his neck to listen. The men speak about the supply chain that OMARI has built to move the artifacts around the
camp. Some sort of CONVEYOR BELT where workers can sort the artifacts, and then distribute them appropri-
ately. The soldiers are hopeful that this CONVEYOR BELT will speed up their work in AFRICA. They
speak about how invested ILYA has been it’s production. The soldiers walk off for a smoke talking about the
MOTHERS and how savage they are, making jokes about their sexuality.

The MEDICAL WING has two guards stationed out front. They seem more vigilant than the other soldiers, and
have clearly been awake for several hours. It doesn’t seem like the PCs could get by them.

On the dock is a large GASOLINE BARGE. It is old and has several GENERATORS on it. The crew seems
non-existent.

A row of shacks line the wall. BORST explains this is the STORAGE HOUSE where soviet supplies are trans-
ferred to feed the army.

The PCs have to create a distraction so that they can get the guards away from the doorway to the MEDICAL
WING. Overhearing a conversation they decide that obstructing the supply chain will take heat away from
them, and cause ILYA problems allowing them to escape with the journal. Through either planting explosives,
stealing guard uniforms and altering orders etc. The PCs cause a disturbance. When they do a OMARI runs out
of the medical facility. The players see soldiers dragging the professor off. They have several options and should
do at least two in order to move the guards away from the entranceway:

EXT. SOVIET CAMP CONVEYOR BELT - MORNING

The CONVEYOR BELT appears to be on it’s way. The track is finished and GENERATORS have been placed
intermittently around the different intersections where the tread splits. It is a feat of engineering. The wires from
the GENERATORS are not connected to the CONVEYOR BELT, instead they feed into an ELECTRICAL
SHACK.
INT. ELECTRICAL SHACK - MORNING

The SHACK is surprisingly spacious on the inside, and the floor has been dug down several feet to fit a slew of machines. The machines have flashing lights and different levers. It appears that this setup is in charge of more than just the large CONVEYOR BELT.

Using Electrical Engineering the PCs will deduce that this platform probably also powers the spotlights around the camp.

All the machines are linked to a POWERCORE in the center of the room. The wires leading to it have been buried deep underground and can’t be seen.

The POWERCORE looks volatile, with large lightning bolts jolting out of it scarring the surrounding sand. Little dots of glass litter the floor, a testament to where the lightning bolts have struck.

If the PCs can somehow douse this POWERCORE with water… they could probably ruin it and shortcircuit the system.

The PCs can come up with a way to steal it using the MAGNET.

If the PCs short circuit the POWERCORE OMARI comes charging out of the MEDICAL WING. Leaving the MEDICAL LAB free from guards.

THE GASOLINE BARGE: The BARGE is hooked up by a thick chain to the dock. Using Stealth, or Athletics, one of the PCs can climb aboard the barge.

EXT. GASOLINE BARGE - MORNING

A boarding ramp extends from the deck that can be pushed from the boat onto the dock making it easy for the other PCs to enter.

The deck of the BARGE is relatively well kept. No trash but a ROPE lays around, the BARGE seems to be used as an extra storage section rather than a functional watercraft. Wires from the CAPTAIN’s QUARTERS connect to the MEDICAL LAB. It is unclear if they provide electricity or are transmitting a signal.

There is a pile of tires towards the rear of the boat. Several GAS CANISTERS sit beside them.

The CAPTAIN’S QUARTERS is behind a swivel door. It is unlocked.

INT. GASOLINE BARGE CAPTAIN’S QUARTERS - MORNING

Inside the CAPTAIN’S QUARTERS is a button for the AIR HORN, and a RADIO TRANSMITTER. The RADIO TRANSMITTER seems to be somewhat broken at the moment. Sparks fly out of the console and the voices on the other side are too garbled to be Russian or English. Though one of the voices sound familiar.

Using Electrical Repair, The PCs can fix the RADIO TRANSMITTER and listen in on the conversation. It instantly becomes clear that the voice is that of ILYA, and the other is BIRCHWELL.

ILYA: you’ve been most helpful Professor. So helpful that the pain doesn’t need to continue… but I want it too!
BIRCHWELL: I’ve told you all I know.
ILYA: You’ve told me all that is in THE JOURNAL, but that’s not everything.
BIRCHWELL: You’re blind ILYA!
ILYA: Oh professor…
Screaming ensues and static cuts the screams.
ILYA: vyklyuchit' proklyatuyu radio!
The radio cuts into silence.

Looking down into the storage it is clear that there is no room to move around. The bottom of the BARGE is completely filled with GASOLINE BARRELS and OIL TANKS. It is evident that these are important for the Soviet mobility in AFRICA.

The PCs can choose to craft an explosive using the OIL, GASOLINE, and ROPES. After getting off the boat the PCs can detonate it.

The explosion will cause the Soviets to charge towards the SHIPYARD, OMARI comes charging out of the MEDICAL WING, leaving the MEDICAL LAB unguarded.

EXT. STORAGE HOUSE - MORNING

The Storage house has one STOREHOUSE GUARD outside who appears somewhat bored and is still yawning. He is smoking a cigarette.

Using Disguise, Language, or Streetwise, the PCs can get past him into the STORAGE HOUSE.

Before entering the STORAGE HOUSE the STOREHOUSE GUARD will ask you to bring him back some water, complaining that his throat is dry after smoking.

INT. STORAGE HOUSE - MORNING

The inside of the STORAGE HOUSE is massive. Several chambers are interconnected filled with a variety of different foods. Some are native to Africa, strange herbs that you recall eating during the ceremony at AMBA-LO’S TRIBE. Many vats of grain that has been shipped from RUSSIA fill the space. In the back is a BAKERY, but it isn’t open yet. The floor has RAT POISON traps everywhere. Apparently the soviets don’t want to share their food. Directly adjacent to the BAKERY is a door with russian writing and a water drop on it.

INT. STORAGE HOUSE BAKERY - MORNING

The door of the bakery is locked, but using Locksmith the PCs can open it. Inside they find a few loaves of fresh BREAD, a dull BREAD KNIFE, and a TIN CUP. Under the sink is a large container of RAT POISON presumably used to fill the traps.

Eating the BREAD will give players Health +1.

EXT. STORAGE HOUSE WATER TOWER - MORNING

The WATER TOWER isn’t very large, but plays a pivotal role in the Soviet’s survival. It looks as if once a ladder adorned the side, but now it is long gone leaving only the trail of welded metal shutting the area it once covered. The faucet of the water tower is chest height and drips of fresh pure water leak onto the moist loam below. PCs can drink from the WATER TOWER to gain Health +1.

Using the TIN CUP the PCs need to bring a drink out to the STOREHOUSE GUARD. They can decide whether to poison the drink with RAT POISON to create a scene. Doing so will cause BORST to yell out for help, soon more soldiers arrive to the scene. BORST orders them to check the storehouse claiming that someone might have poisoned the STORAGE HOUSE.

While the soldiers search the STORAGE HOUSE, OMARI comes charging out of the MEDICAL WING. the PCs are free to sneak into the MEDICAL LAB.
INT. SOVIET MEDICAL WING - DAY

The PCs slide into the MEDICAL WING of the facility. Ahead of them is the MEDICAL LAB, upstairs is ILYA’S QUARTERS.

ILYA’S QUARTERS are locked with an ELECTRONIC LOCK. The combination makes it more intricate than any locksmith can fathom.

INT. MEDICAL LAB - DAY

The MEDICAL LAB is empty of any humans. The room is dark and lit by turquoise cylinders of strange fluid. These cylinders vary in size, some holding rats and frogs, and others entire natives floating in a dreamlike state. Tubes hook up to them feeding them oxygen, but it is unclear what these tubes connect to. Sophisticated hanging thermometers are connected to the cylinders monitoring the temperature of them, and the surrounding room. On the left is an AIR CONDITIONER unit that keeps the lab temperate. In the corner is a COAT RACK, nothing of interest is on it. But it is quite large and would make a great hiding spot.

The tile floor is smeared with blood and quite slippery. A trail leads to the doorway, which is fastened shut. On the other side you can hear screaming.

Using Mechanical Repair, or Craft the PCs can sabotage the AIR CONDITIONER.

After doing so the doors will burst open and ILYA will enter the room.

ILYA: Damn these machines! Bring him in here, now!

A soviet soldier wheels Birchwell into the room. BIRCHWELL is tied down with straps to a vertical cage. He can barely move and has a cloth in his mouth. He is sweating profusely and caked with dried blood.

ILYA walks over to the AIR CONDITIONER and gives it a pound. The machine remains dormant.

ILYA: All the resources of STALIN and I can’t get a damn thing working. First it’s that new ELECTRONIC LOCK password, now this confounded AIR CONDITIONER. Where is that engineer?

Reaching into his left pocket ILYA pulls out a PAPER, he then without hesitating reaches into his right and pulls out a RADIO.

ILYA: Get me the ENGINEER… I don’t care what the problem is, that is a direct order!

While shouting on the radio ILYA jumps up and down. The soldier besides BIRCHWELL looks worried. With one final jump ILYA slips on the bloody floor falling down getting blood all over his coat. He breaks his fall with the PAPER and the RADIO.

ILYA: grebanyy suka !

The PAPER is covered in blood, as is the radio. ILYA presses the RADIO and it fizzles and die. In a rage ILYA throws the RADIO with all his might past the soldier and it shatters against the wall of the MEDICAL LAB. He puts the PAPER back into his jacket pocket.

ILYA: Now I need a new RADIO and a new COAT!

Stomping towards the COAT RACK, ILYA removes his coat and places it on the COAT RACK, replacing it with another one.

ILYA: The ENGINEER should be here soon. Bring BIRCHWELL with me. If this ENGINEER can’t figure out the AIR CONDITIONER I will have him executed!

ILYA stomps into the doorway as the distressed soldier obediently follows with BIRCHWELL.

The PCs can now steal the PAPER from ILYA’S COAT. It contains the password to the ELECTRONIC LOCK.

INT. MEDICAL WING - DAY

Leaving the MEDICAL LAB the PCs run into the ENGINEER. He asks them about ILYA’s temperament, and
looks visibly scared. The PCs can use LANGUAGE to talk more with him, he will explain that ILYA has been ill tempered recently because he is unable to get inside a cave that he has been searching for. The ENGINEER continues by saying that this cave seems impervious to explosives and has many of the soldiers spooked.

Without waiting any longer he bids the PCs farewell and rushes into the MEDICAL LAB.

Using the PAPER the PCs plug the code into the ELECTRONIC LOCK, and thus gain entrance into ILYA’S QUARTERS.

INT. ILYA’S QUARTERS - DAY
The party grabs the JOURNAL. They also see DOYLA chained to the bedpost, unable to escape. Questioning her and then convincing her to join the party, she tells them that they must first go into her room and get an artifact she stole from ILYA… half a MEDALLION.

She tells them it is inside DOYLA’S QUARTERS which is out the back door of ILYA’S QUARTERS and down the stairs.

The PCs leave the room.

INT. DOYLA’S QUARTERS - DAY
Players can search around and learn more about DOYLA and her intentions. On the table is a picture of ILYA holding half of TABLET. He looks unhappy in the photo.

Find the MEDALLION, and return to ILYA’S QUARTERS.

INT. ILYA’S QUARTERS - DAY
The PCs release DOYLA from her shackles. She joins the party and they all leave the building.

SEQUENCE 5: THE RUSTED GRAVEYARD

EXT. SOVIET BASE SHIIPYARD - DAY
OMARI pulls up in a truck and is convinced that the PCs are the reinforcements that ILYA ordered. He beckons them to get into the truck. The entirety of the camp soldiers, tired and angry from a fruitless search at the OLD BUNKER, glare at the PCs forcing them into the truck.

OMARI tells them that they are headed to the CAVE which ILYA is attempting to open. Allegedly the and more soldiers are needed to carry new goods to the DOCKS. But first they must get supplies from his ship to help the archaeology at the CAVE.

OMARI drives the PCs from the SOVIET BASE through the jungle towards the PIRATE PORT.

EXT. DESERT GRAVEYARD - DAY
The truck comes to a halt amidst a massive ship blocking it’s path. The ship is covered in rust and wet to the touch. Barnacles and strange slime ooze from it’s pores.

Using the BINOCULARS: Upon closer inspection they see that the ship is the AMUN, it’s lettering so faded and illegible it seems to be from a different time.

A slow trail of smoke rises from the hood of the TRUCK. OMARI tells the PCs that the truck has stalled.

Using mechanical repair, the PCs find that the FUEL PUMP is broken. Looking behind the TRUCK a trail of gasoline mixes with the sand and treadmarks. The TRUCK has been leaking GASOLINE.

OMARI says that the T-34 Tanks will have enough gas to syphon, but first the PCs need to find a GAS CANISTER to hold it. He also insists that they will need russian vehicle TOOLS to work on the TRUCK. The PCs pan
out and look around.

The back of the AMUN has a ramp from the sand leading to the DECK.

**EXT. T-34 GRAVEYARD - DAY**

The graveyard of T-34 tanks stretches out far as the PCs can see. The tanks are in various levels of disrepair and strewn about as if dropped carelessly. The decomposing tanks hides some ghastly sites. Many are warped and have corals growing from them, a fusion of both metal and nature. Decomposing limbs hang out of open hatches, bloated as if submerged for weeks. Dried fish lay dead on the tanks and sandy floor. Their eyes all missing.

The tanks lay piled and in pieces across the horizon, but there is a break in the chaos. One lone T-34 sits untarnished amidst the rubble. It is alone with several meters of empty sand surrounding it on all sides. Scorch marks spread from it outwards as some of the sand has melted into class, it’s as if a bomb had been dropped.

Examining it you see that it is ILYA’s personal tank, the an experimental commanding vehicle of this armored division. Unlike the others it is not wet, no barnacles or seaweed litter it’s exterior and the paint is in pristine condition. Despite sitting under the desert sun it isn’t hot either, but freezing cold to the touch. The back of the tank has a built-in trunk that looks like it could be opened, but it is electronically locked from the inside.

The top hatch is unlocked.

**INT. ILYA’S EXPERIMENTAL T-34 - DAY**

The inside of the tank is also in perfect order and is still functional. A computer screen on the dashboard flashes a notification in Russian. BORST tells you that it means ‘lockdown low fuel energy’.

A foot pedal has an icon for popping the trunk, however whenever it is pressed the same ‘lockdown’ notification appears in the screen. The trigger is functional and appears to be armed.

Using ELECTRICAL REPAIR the PCs will find out that the hard drive of the tank has failed, and is preventing them from operating or controlling the vehicle.

Using the MAGNET the PCs can scramble the hard drive destroying the computer in the T-34. Doing so will allow them to manually open the trunk. However, they can’t pilot the vehicle.

(The players can also fire the tank at the AMUN and then enter its hull to get the gas canister. Doing so will allow them to fill ILYA’s TANK with gas and drive that with OMARI instead of the standard truck.)

**EXT. T-34 GRAVEYARD - DAY**

Outside the trunk is open and inside the PCs find russian vehicle TOOLS, and a CLIMBING HOOK with a steel rope.

**EXT. RUSTED AMUN DECK - DAY**

The Deck of the AMUN is quite hazardous. Many areas are rusted and slippery with a strange algae. Despite the heat of the desert the flooring remains wet and warped. The door leading below hangs wide open and swings in the wind.

However upon further inspection it appears impossible as the staircase has completely eroded away. The stairwell is filled with green seawater, and dead animals. An elk stairs up from the water, it’s matted fur rotting from the watery grave. Dead fish clog the surface, separated by chunks of fur and bloated animal flesh. The stench is
mind numbing, it is impossible to get any closer.

On the other hand the hand ladder to the top deck seem undamaged.

EXT. RUSTED AMUN TOP DECK - DAY

The TOP DECK is equally damaged and covered with barnacles. Sand piles up on the portholes and lays damp at your feet. Straight ahead stand what was once three billowing smokestacks that powered the ENGINE ROOM. Now they resemble crinkled tinfoil, but bare sharp edges. Only the center smokestack is intact, yet not unscathed as it’s one side is missing completely.

Besides the center smokestacks a severed rope lies coiled on the floor, it dangles from the lid of the missing side. Peering into the darkness below it is clear that someone has entered the AMUN this way. If the PCs have gathered the CLIMBING HOOK they can descend into the ENGINE ROOM from the central smokestack.

INT. ENGINE ROOM - DAY

The Area that was once the furnace is completely torn apart. The walls have been opened, coral is eating away at the rusted metal, and trash is strewn around everywhere. The inside of the furnace is full of ash teeth, and human bones. It is clear that this ship wasn’t running solely on fossil fuels. The walls are caked with soot and burn marks cut apart by nails scratching the walls attempting to climb out. There is only one way out of the ENGINE ROOM, through the MAIN HALL.

Shovels line the walls and beside them on the floor is a rusted steel GAS CANISTER. It still has a little GAS left.

Scorched pieces of paper cover the floor, they are so waterlogged that whatever information they once contained is now lost.

INT. RUSTED AMUN MAIN HALL - DAY

Horrible rituals have been performed inside the AMUN. The floor is covered in incomprehensible lines and geometry, all drawn in blood, still wet to the touch. The AMUN appears to be empty. Many of the doors have been bent out of place, and glass shattered as if they were subject to massive pressure damage.

Downstairs is the CREW’S QUARTERS. Upstairs is the CAPTAIN’S QUARTERS. At the BOW of the ship is the INFIRMARY. At the STERN the word POWER has been crossed off and is replaced with PIGPEN.

INT. CAPTAIN’S QUARTERS - DAY

The room is relatively intact. Shattered glass litters the floor and bloody footsteps wind around the room confusingly, but nothing else has been touched. Dead starfish lay dried on the desk. A hook is hanging on the wall beside it a mallet, underneath it a circle of undamaged wall looks lonely. A safe is in one corner and across from it a moldy carpet lays spread out against the wall in the opposite corner of the room.

Using Lockpick the PCs can open the safe, inside is a LETTER written by OMARI to ILYA about a shipment. It is dated 3 weeks in the future. It mentions a holding cell full of lockers in the CREW’S QUARTERS, the rest is illegible.

Moving the rug reveals a compartment underneath the captain’s quarters. The smell of decay and gasoline crawls out of it filling the room.

If the PCs have the GONG they can hang it on the wall and strike it with the MALLET. Doing so will cause a flushing sound in the ship’s pipes... and vomiting to be heard from the compartment below. Suddenly the ship’s
horn bellows causing everything to rattle.

INT. COMPARTMENT - DAY

The bottom of the compartment is filled ankle deep with gasoline. No furniture fills the compartment, but dead rats float around. There is a THIN WALL constructed by wooden planks on the one side of the compartment. It is clear something is behind it because the gasoline is moving sloshing back and forth underneath. Despite it being thin, it is still very solid and too strong for someone’s bare hands.

If the PCs have the FIRE AXE they can break through the THIN WALL. This will require the use of Athletics. After several hits, the THIN WALL falls, pulling the head of the FIREAXE off in the process.

Behind the wall is a ghastly sight. Children are shackled to the walls, their legs and waist bloated by sitting in the gasoline. The rest of their bodies remain intact clothed in tattered rags. Though dead the eyes of the helpless victims stare outward, discolored from the fumes. One child in particular is shackled higher than the others and alone on his own wall. He is wearing an eyepatch and has a cleft lip. Next to him is a LETTER nailed to the wall.

Using forensics the PCs learn that these children died from inhaling the fumes of gasoline. The COMPARTMENT must have been closed when they were stuck inside, trapping them without the proper oxygen. Next to the boy with an eyepatch are several HAZMAT SUITS with a gasmask. Doyla is sickened that such a thing was put within reach of all these children while they suffered.

After the GONG has rang the boy with the eyepatch will wake up and throw up the FUSE. The PCs need this to fix the CIRCUIT BREAKER in the PIGPEN and gain access to the CREW’S QUARTERS.

INT. CREW’S QUARTERS - DAY

The crew’s quarters is a mess. Most of the hammocks have deteriorated and the ones that remain are green and frail. A FIREAXE is locked in a glass box next to the entrance. Where hammocks once hung now hang the bodies of the crew. They are mashed up against the ceiling squished together creating a roof of flesh. A live wire touches the ceiling causing sparks to jump from one body to another. Despite being affixed to the ceiling, their waterlogged skin hangs down to the floor. The amount of water that has mixed with flesh means that it is surely electrified as well. It is impossible to traverse the CREW’S QUARTERS with the bodies.

Using Lockpick or Athletics the PCs can take the FIREAXE from the glass box.

After the Gong: When the PCs return to the crew’s quarters the bodies and flesh of the crew covers the floor, still live from the open wire on the ceiling. To traverse this electric sea the PCs need to turn off the power. To do that they must use the CIRCUIT BREAKER.

Following the room to the back is a sectioned off area full of lockers. Inside lockers the PCs find skeletons wearing their same attire, their bodies from another dimension. They also find a CORAL KEY.

INT. PIGPEN HALLWAY - DAY

The PIGPEN is in the rear of the boat and has many holes to ventilate the smell of animals, and casually sweep out feces. As the PCs approach the PIGPEN they hear a deep buzzing sound.

Using sense danger, the PCs will perceive the noise to be that of hornets.

INT. PIGPEN - DAY
Little is left of the decomposing wood that separated the pig pens from one another. The straw that once covered the floor is moldy and dilapidated just like the rest of the room. Sprawled over the floor walls and ceiling is a colossal hornet’s nest. It’s inhabitants lining the room in its entirety flying in and out of the open portholes. The pigs that once lived here have become part of the architecture of the massive hive. Their ears and snouts covered up and incorporated, acting as tunnels into the insect labyrinth. The CIRCUIT BREAKER is on the far side of the room, barely visible only it’s wires leading out from the hive.

If the PCs are not wearing the HAZMAT SUIT, they take 2 health from the swarm of bees and must escape from the PIGPEN.

If they are in the HAZMAT SUIT, PCs can begin to tear into the hive. Tearing into the hive causes the hornets to swarm, engulfing the PCs. Hornets violently fly through the air creating a deep hum of war. The PCs tear off chunks of the hive tossing them to the floor and kicking areas out of the portholes of the ship. The bodies of piglets filled with larvae are similarly tossed out of the ship and into the desert. As the PCs dig into the hive deeper more and more hornets become active. After half an hour of exhausting digging, they find the body of the Mother Pig.

The mother pig has been split wide with thousands of eggs lining her walls. The body of the mother pig shudders and a rumbling buzz can be heard. A knife-long stinger tears through the back of the mother pig, followed by another. The stingers keep pushing through the flesh revealing long strong tentacles. The mother pig is split open revealing the terrifying TENTACLE QUEEN.

**TENTACLE QUEEN:** A 3ft hornet with tentacles instead of legs, it’s tentacles house venomous stingers.
Health 5, Scuffling 3, Stability 8
Hit Threshold: 3
Alertness Modifier: -1
Stealth Modifier: -0
Weapon: -1
Spells: Sting (Causes rolls to be halved the next roll after being stung)

After killing the QUEEN TENTACLE the PCs are free to use the FUSE and electrical repair to fix the CIRCUIT BREAKER.

**EXT. DESERT GRAVEYARD - DAY**

After returning from the ship OMARI asks them what they found. OMARI then takes the party to the PIRATE PORT.

**SEQUENCE 6: THE KING OF AFRICA**

**EXT. PIRATE PORT - DAY**

The PORT is crawling with pirates, most of them in their early teens. As you drive through the PORT the pirates bow to OMARI. His face remains unchanged.

The PORT has several small watercrafts that look like they have been outfitted to raid larger ships. One large ship sits amongst them, that OMARI explains this is his warship AMUN which is egyptian for ‘the hidden one’. He boasts that it has never been sunk in all his years of piracy.

The PORT is built around a massive OIL TANKER, that has been welded into the surrounding docks and landscape making it a permanent building unchallenged by the tides. Many smaller ships have been ‘sewn’ onto this OIL TANKER in a similar fashion. One is an antique steamboat that has been repurposed into a PRINTING
PRESS. The other is a FIREBOAT.

OMARI yawns and brags to the PCs about how the place practically runs itself. His top soldiers are the FA-THERS, and his trusted overseers the MOTHERS keep a tight leash on his ‘employees’ the various children who he houses.

OMARI orders the PCs to gather BRUSHES from the PRINTING PRESS, GAS MASKS from AMUN, and a POWER HOSE from the FIREBOAT.

INT. PRINTING PRESS - DAY

The PRESS is filled with children working on counterfeiting money. They look tired and hungry.

A FATHER sits on the roof kicking his legs. He looks bored. Approaching him he looks down at the PCs in disdain, cursing at BORST and the soviet uniforms. Through conversation you get him to handover the BRUSHES.

INT. FIREBOAT - DAY

The FIREBOAT is filled with generators that have been repurposed to blast large amounts of seawater in case a fire breaks out. They are pivotal in raids as often enemy ships will try and burn the small landing crafts.

INT. AMUN DECK - DAY

The AMUN is more functional than beautiful. The deck is covered in patchwork that shows battle scarring. Little pieces of skin have fused with the metal wires that have been added to the rigging.

INT. AMUN DECK - DAY

Downstairs is the CREW’S QUARTERS. Upstairs is the CAPTAIN’S QUARTERS. At the BOW of the ship is the INFIRMARY. At the STERN the word POWER.

If the PCs have the CORAL KEY they can access the CAPTAIN’s QUARTERS.

INT. CAPTAIN’S QUARTERS - DAY

The room is messy as if a struggle had recently occurred. Most things have been knocked to the floor and are broke. You hear moaning coming from the trap door in the corner.

INT. COMPARTMENT - DAY

The compartment is warm and dry, stuffy without ventilation. It is empty except for a single child with an eye-patch shackled to the wall.

Approaching him he will tell you about the FATHERS, an elite group of pirates that raid villages to steal children from their families for OMARI. He explains it was in one of these raids that he lost his eye when killing a FATHER, and that OMARI has left him here as punishment. He asks you to help him.

INT. AMUN CREW QUARTERS - DAY

Inside the CREW QUARTERS is a mass of children sleeping head-to-toe. They lay in their own filth. Amidst them stand the MOTHERS. Whipping children that talk or disturb their peers.

The PCs can fight the MOTHERS to free the children. Or bribe them to gain access to the lockers. They can
bribe them with weapons using persuasion.

MOTHER (x3):
Health 6, Scuffling 2, Stability 7
Hit Threshold: 2
Alertness Modifier: +1
Stealth Modifier: +0
Weapon: +0 (Holding a leather whip)
Spells: NONE

Afterwards they find the GAS MASKS in the lockers.

The PCs have the opportunity to free all the children in the PIRATE PORT. When they return to the previous locations the kids revolting will have caused a disturbance so that it is possible to pilfer the items they need rather than work or barter for them.

SEQUENCE 7: HORRORS OF THE YELLOW MIST

EXT. CAVE - NIGHT

The party rolls up to the cave and instantly ILYA recognizes them. He searches the PCs taking the other half of the MEDALLION. ILYA's soldier place the completed MEDALLION in the keyhole and a yellow gas leaks out causing serious burns, blisters and popping warts. ONE soldier runs into the caves partially wounded. ILYA forces the PC into the cave after him by gunpoint. He tells them that if they make it out alive he will let them and BIRCHWELL leave AFRICA, so long as they never return.
The PCs can talk and try and coerce ILYA into helping them with the cave, but he will remain steadfast.

INT. CAVE ENTRANCE - NIGHT

The party searches for clues as to where the soldier went. They find his arm decapitated and covered in barnacles. They also find his TT-3 Tokarev 7.62mm automatic pistol (1933). After picking it up ILYA sends two soldiers after them.

The soldiers entering the cave are uneasy and frightened making them easy targets if the players conceal themselves using STEALTH, through dialogue or force the PCs deal with them and go deeper inside to find the armless soldier.

INT. CAVE MAIN CHAMBER - NIGHT

The armless soldier is inside the main chamber hiding behind a pillar. A strange contraption lies dormant. Using dialogue the players must coerce the dying soldier to giving them the handle to this contraption, which he is using as a temporary arm in his disillusioned state. There are other ways to get to the bottom floor involving a giant statue puzzle.

(See set piece for details)

INT. CAVE LOWER LEVEL - NIGHT

The lower level has a pool of water that reflects a version of the sky. It is missing the ‘cancer’ constellation. In the next room the party finds 3 statues including a crab, a bull, and a warped version of a child suckling it’s mother’s teet. The players use the crab statue (which fires projectiles) to destroy the other statues and gain access to a throne in the center of a void. On the ceiling in an intricate mosaic is a mask.

INT. CAVE LOWER LEVEL - DAWN

The sound of the destroyed statues causes the Russians to attack from above and enter the cave. There entrance
through the ceiling causes the mask to fall and drop down. ILYA gets the mask and puts it on transforming himself as yellow mist fills the room. The mist kills the soldiers combining them into a giant flesh monster. The players fight the monster killing it, but causing the ceiling to collapse. They escape through a hidden chamber underneath the throne.

INT. CAVE HIDDEN CHAMBER - DAWN
The hidden chamber has a timeline of Hastur that shows even into the future. It also has references to an ancient god named CTHULHU. The party analyzes this and exits the chamber following a winding path.
ACT II: SEQUENCE 7 – SET PIECE

The Temple of the Mask

Location: A cave carved into the surrounding rock. It is completely man made, but of a mysterious origin. Marked with intricate glyphs it shows master artistry unlike anything done by the Romans or Egyptians, and of equal or greater skill.

“The two halves combine with a ‘click’ that resounds over the unease of the soviet troops. It was as if the medallion was meant for this moment, the walls singing with joy to see it whole again.”

PART I:

With the Tentacle Medallion in place, the doors begin to open with a rumble. The curious soldiers stand around peering into the darkness. When the doors are fully opened they release a hiss of yellow gas that cause burning blisters and bursting warts to sprout on the nearby soldiers. Most of the men die immediately, but one goes shrieking into the darkness.

Ilya is frustrated by this and by gunpoint forces the players into the cave after the shrieking soldier, demanding they return with “Something for Omari… Something that will please Stalin”. At this point players can use (Bargain 1, Cop Talk 2, or Preparedness 1) to convince Ilya to give them a torch so they can see in the darkness.

Once inside the main chamber is littered with the bones and fur of dead animals, pieces of wood, footprints of the soldier, and strange golden bugs dead in the sand. If the players don’t have a torch they can’t see the footsteps. However, they can make a torch out of the bones and fur using (Craft 1). With the light they can follow the entrance to the sacrifice ramp.

The ramp is caked with dried blood making the footsteps easy to see and follow. If players wish they can spend a (Cryptography 1, Forensics 1) to learn that the blood disappears instead of pooling, eluding to a chamber farther below them on a different floor. On the ramp lies the soviet soldier’s bolt action rifle, besides it lies a severed arm covered in barnacles not warts. (All players must do a sanity check for 1). The players may inspect the arm (Biology 1, Cthulhu Mythos 1, or Medicine 1) and see that it is wet and covered in salt water. From the barnacles hatch golden crawling insects that petrify the second they hit the dry floor. Whoever inspected it must do a sanity (2) check. If a player desires, they can pick up the rifle. Doing so will cause Ilya to hear the sound of the bolt opening when the players check for ammo (1), and he will send two soldiers into the cave after the PCs. See Below:

Combat can be avoided if the PC who picks up the gun uses (Reassurance 2, Conceal 1, Stealth 2)

PART II:

After leaving the ramp the players walk into an open main chamber filled with an inch of slimy putrid water, the architecture seems like a mix of many cultures and has flammable ‘lanes’ of oil inset amongst the walls. The room has several pillars holding up a dome ceiling with a giant stone statue of an octopus’ head with tentacles. The head is held by one very old corroded chain. If a player uses (Architecture 2) it will reveal that a torch can be used to light these ‘lanes’ revealing the location of the soldier, but also causing the eyes of the statue to burn.
yellow with flame causing the soldiers to shriek. The dying soldier is hiding behind one of the pillars in the room, he has a rusty handle lodged into his body where his arm used to be. From the entranceway to the right is a rusty contraption missing a handle. Across from it is a sacrificial altar lined with the skulls of human children.

**The Statue:** If the players picked up the soviet gun and still have ammo they (Firearms 3) can shoot the chain holding the statue causing it to crash to the floor. However, this will alert Ilya and if he hasn’t sent in the two soldiers above they will now enter the cave and confront the party. (See Above)

If the players shoot the chain and the statue shatters the floor they can enter the chamber below. See part 3.

**The Altar:** The players can make out a series of glyphs from the borders of the altar. Using Occult (1) they can determine that this has been used as a holy site for the worship of an elder god. The ancient text reads “The pure ones appease his appetite, while the stained awaken his interest” If the PCs use The Professor’s Journal they can find reference to the king in yellow and Cthulhu. Using Forensics (1) or Cryptography (1) it becomes obvious that these are the skulls of babies repeatedly pierced through the eyes… their lifeless bodies thrown to the pit below while their heads placed upon the shelves above. Everyone should take a stability (1) check.

**The Bone Pit:** The Player Characters can enter the bottom floor through the bone pit if they perform a stability (4) check.

**The Soldier:** Using a Sense Trouble (1), or by lighting the ‘lanes, the players will see where the soldier is and can confront him. He wears a grenade around his waist but is too shocked to use it. Using Language (1) players can decide to either Reassure (3) or Intimidate (1) him. PCs can also kill the soldier for the handle, his stats are:

**The One-Armed Soldier**

Health 4, Scuffling 2, Stability 3
Hit Threshold: 4
Alertness Modifier: +2
Stealth Modifier: +0
Weapon: +1 Grenade
Spells: None

If they intimidate him (Or approach him carrying his severed arm) he will lash out causing Health (-2) and proceed to run in a frenzy towards the sacrificial pit, diving in and committing suicide. (Note this means that the PCs can’t recover the handle from his arm, and they will have to lower themselves into the sacrificial pit to continue)

Using Reassure (3) the players will learn that he doesn’t know his arm is missing. They can use Biology (1) + Interrogation (2) and remove the handle from his body. This will cause him to shriek with pain and die. The noise will cause Ilya to send troops unless he has done so before. Using Flattery (3) the players can convince him that his arm is beautiful, and he will become compliant to what the PCs desire.

**Sacrifice:** The PCs can sacrifice the one-armed soldier at the altar. If they do so give them a sanity (1) and stability (1) check, then give them Occult (+1) and Cthulhu Mythos (+1).

Note: Killing these soldiers will upset Borst and horrify Doyla.

**The Rusty Contraption:** This ancient piece of machinery appears strangely advanced for its time, made of strong metal. Some oxidization and wear has rendered it frozen in place. However, if the players acquire the Handle from the Soviet, or Craft one out of bones (Craft 2), they can place it and the mechanism will become workable. It will still require a strong PC to crank the handle (anyone with an athleticism of 6+ can do this, but cut their overall athleticism in half after they do so), or a PC with a knowledge of Mechanical Repair (1).

**PART III:**

The players are now on the bottom floor of the cave. The floor consists of the sacrificial bone pit, a small wading pool, and The Temple of Hastur.

**The Wading Pool:** The water from above has become clear after filtering through the opened latch. The reflection in the pool mimics that of an ancient night sky. PCs can use Astronomy (1) to notice that an area of the sky has been omitted, the crab Cancer.

**The Temple of Hastur:** The temple is a natural opening in the sediment with streams of sunlight coming in from tiny holes drilled far above in the ceiling. The same holes have let water in for centuries causing strange weathering in the center of the room. The weathering has formed what appears to be an algae covered thrown. Damp permanently and cold to the touch despite being in direct sunlight. This thrown floats on a single spire.
Around the corners are three carvings. One of a bull, covered in flies and fresh meat. The second a crab crawling with crustaceans. The third that of a child suckling on his mother’s tit. The bull lies across a chasm and out of reach, diagonally from the Crab. On the ceiling is a gorgeous mural housing a mask that glints in the sun.

**The Mask:** The players can shoot the mask down if they have a bullet still in the rifle. But they must roll a perfect 6. Pistols and other firearms don’t have the range to hit the mask whatsoever. If the PCs hit the mask jump to part 4.

**The Bull:** A statue covered with fresh gore, and plenty of insects. It has writing around the stones above it that can be revealed using (Occult 1, Languages 1, or Theology 1). It reads “Those lost in space will be found, and those buried beneath the waves will walk the shores on many legs. To see what will become, what is seen must”

**The Crab:** A statue sitting in a bay of putrid water, it is covered with spiky crustaceans. Knowledge of Mechanical Repair (1) or Archaeology (1) reveals that this is a contraption. It is capable of firing large powerful metal arrows.

**The Child:** A statue of an infant suckling a mother’s tit. Upon closer inspection it becomes obvious that the mother actually has a tentacle not a breast. Using Art History (1) players learn that this statue is more recent than the architecture surrounding the temple. Using Psychoanalysis (1), Streetwise (1), Geology (1), or Outdoorsmen (1)) it becomes clear that the statue is made of ceramic and can be broken. Using Athletics (1) or Explosives (1) the PCs can break the statue revealing a button. When the statue crumbles the button is raised and with it the floor around the throne. However, the height difference is still too much to jump or climb up/down. The button also shifts the angle of the cave floor so that the water surrounding the crab leaves. Revealing crude stone wheels. Players can see scuff marks on the floor, and using Athletics (1) can move the crab across the floor parallel to the bull. Using either (Firearms 2, or Weapons 1) the PCs can fire the Crab’s arrow at the Bull. Destroying it and revealing a second button that raises the floor around the throne.

The players can now walk to the thrown and upon it see similar markings from the Professor’s Journal. Following the instructions in it, or using Cthulhu Mythos (1), the players read that this is “The Mask of the King, only the King can escape, and escape he will after the taste of blood” Underneath the throne is a ladder leading to another floor, but the chair is bolted down. A new layer of buttons each with a letter of the Alphabet rise around the throne. The PCs must spell out ‘Awaken’ to open up an entranceway beneath the throne.

Russian voices can be heard outside getting louder. We hear an explosion and earth shakes the foundation of the cave.

Green gas and gunshots ring out as the soviets enter from the ceiling. The mask falls as they tear down through the cave towards the PCs.

**PART IV:**

Ilya’s troops begin to enter the cave through a hole they have detonated in the roof as sand falls from the ceiling onto the party. Leading them is Ilya himself yelling, “Save the Mask- it is what Stalin desires!” Using Sense Trouble (1) PCs can tell that they are surrounded.

If the PCs try and grab the mask have Ilya shoot them in the hand (Health -2) and make sure to stress the importance that blood sprays from the wound onto the mask.

The players can destroy the chair to continue. Using either the medallion, the Crab, or Explosives (1). After it is broken the PCs can escape from the Temple and resurface in the Bone Pit underneath the altar. Using Flee (4) the players can also escape towards the way they came. They could also use Sneak (4). It is important to remind the players that they are surrounded and that they can’t face the Soviets. The green gas will do Health (-2) every turn the PCs remain in the lower level of the cave.

Before they get to the first floor a yellow haze fills the chamber. The players see the professor walking upside down on the underneath of the water. Soviets cough up blood and break into warts. Amongst them stands Ilya, wearing a mask. Uninterested by the violence, smiling he leaps forward through the air tearing the cave top further open out onto the surface. His men lay in agony.

The yellow mist swirls around the soldiers and muffled cries turn to horrific screams as their bodies are mashed together into a creature oozing gore- the flesh monster. Note: This enemy doesn’t have any lethal weapons, it
instead attacks sanity and stability at an alarming rate. PCs can either flee, use grenades from the fallen soldiers, or use the Crab on it.

The Flesh Monster
Health 22, Scuffling 8, Stability 7
Hit Threshold: 1
Alertness Modifier: -0
Stealth Modifier: -0
Weapon: 0+
Spells: Carnage Horror: Deals massive stability and sanity damage
Flee: If the PCs flee the battle they will make it up to the first floor before hearing a detonation and finding that Ilya has ordered his men to seal the cave. The PCs will have to gather grenades from the dead soldiers to blow their way out (Explosives 1).
Kill: After defeating the flesh monster the players can use Crafting (1) and the crab arrow to create a zipline out of the cave, or need to walk upstairs and see that the cave entrance has been sealed by Ilya. In which case they should grab grenades from the dead and use (Explosives 1).
First Floor

Second Floor

Red Tide Rising
Red Tide Rising

Ilya and Lee
Act2 Dramatic Scene

ACT II: SEQUENCE 7 - TEMPLE OF THE MASK

EXT. TEMPLE CAVE - DAY

OMARI PULLS UP TO THE CAVE WITH THE PCS, BORST, AND DOYLA. OUTSIDE THE CAVE ILYA PACES BACK AND FORTH LIKE A CAGED ANIMAL. BLAST MARKS SCAR THE FLOOR, AND SEVERAL SOVIET SOLDIERS SIT RESTING AGAINST THE ROCK WALL BREATHING HEAVILY. OTHER SOLDIERS SWING PICKAXES AGAINST THE DOORWAY, BUT TO NO AVAIL. THE CAVE ENTRANCE IS ORNATE WITH GLYPHS MORE INTRICATE THAN ROMAN OR EGYPTIAN, AND MUCH OLDER. A SMALL OPENING LOOKS LIKE A KEYHOLE. ILYA POINTS AT LEE AND THEN THE WALL. LEE HOPS OUT OF THE TRUCK AND ILYA GRABS HIM.

ILYA

SOLDAT ZAKHVATIT’, CHTO KIRKA I
PRISTUPIT’ K RABOTE

LEE STANDS STILL FOR A MOMENT AND BLINKS. HE THEN GOES AND SITS NEXT TO THE OTHER SOLDIERS.

ILYA

K RABOTE!

ILYA’S EYES NARROW.

ILYA

WHAT IS YOUR NAME SOLDIER?

LEE

UH... LEE .. POLIAKOFF

ILYA

POLIAKOFF. I HAVE NOT HEARD A RUSSIAN ACCENT LIKE YOURS. WHERE DO YOU LIVE BACK HOME?

LEE

STALINGRAD.

ILYA

... WHAT STREET

LEE FALLS QUIET FOR A MOMENT. BORST WATCHES OUT THE BACKSEAT SQUIRMIN.
LEE

LENINGRAD- LENINGRADSKY AVENUE!

ILIYA CHUCKLES.

ILIYA

WHAT DO YOU THINK OF THE BOLSHOI THEATRE?

LEE

ILIYA... WE’VE COME FOR BIRCHWELL...

HE NEEDS MEDICINE.

ILIYA

EVEN IF YOU GET INSIDE, IT IS ALWAYS SO .. SO CROWDED

LEE

I CAME FOR-

ILIYA

BOLSHOI THEATRE MR. POLIAKOFF

LEE

HE’S COMING WITH US.

THERE IS A PAUSE AS THE TWO LOOK AT EACH OTHER.

LEE

I’VE WALKED PAST IT A FEW, I MEAN ONLY LIKE 2 TIMES. COULDN’T HAVE HAVE MISSED IT.

ILIYA

BOLSHOI THEATRE.. LENINGRADSKY AVE THEY ARE BOTH IN MOSCOW, YOU KNOW? BUT YOU SAID THAT YOU WERE FROM STALINGRAD
LEE
WELL WHAT I -

ILYA
YOU ARE AN AMERICAN.

LEE
WHAT!?

ILYA
YOU SHOULDN’T TRY AND LIE TO ME ANYMORE.

ILYA MOTIONS WITH HIS HANDS AND THE SOVIET SOLDIERS SURROUND THE PCS.

LEE
I AM A STUDENT, A STUDENT OF BIRCHWELL’S!

ILYA
WELL IF YOU ARE THE PROFESSOR’S STUDENTS ... YOU MUST BE FAMILIAR WITH HIS JOURNAL.

ILYA AIMS HIS PISTOL AT BIRCHWELL’S KNEECAP. LEE LAUGHS.

LEE
YOU DON’T WANT TO DO THAT.

ILYA
HE NEEDS MEDICINE, AND I NEED TO GET INSIDE THIS CAVE. SEEMS TO BE A SIMPLE TRANSACTION, BUT PROFESSOR BIRCHWELL IS BEING QUITE DIFFICULT.

LEE
I KNOW HOW TO GET INSIDE THE CAVE.
ILYA
IF YOU KNOW HOW TO GET INSIDE, I GUESS THE PROFESSOR ISN’T ALL THAT USEFUL TO ME.

ILYA COCKS THE PISTOL MOVING IT TO BIRCHWELL’S HEAD. LEE LAUGHS AGAIN.

LEE
DON’T BE SILLY!

ILYA
SILLY?

LEE
WHAT USE IS OPENING THE CAVE IF YOU DON’T HAVE THE KEY?

ILYA
NO... THE KEY OPENS THE CAVE, NOT AFTER

LEE
YOU MUST HAVE READ ABOUT THE KEY IN THE JOURNAL... YOU DO KNOW HOW TO READ DON’T YOU?

ILYA
SHUTUP!

LEE
OH.... THAT’S RIGHT. YOU ONLY HAD HALF OF THE JOURNAL.

LEE TAKES THE JOURNAL OUT OF HIS POCKET AND WAVES IT BACK AND FORTH.
LEE
THERE ARE MULTIPLE PARTS OF THIS JOURNAL!

ILYA
IN RUSSIA THIEVERY IS PUNISHABLE BY DEATH.

ILYA LOOKS SURPRISED TO SEE THE JOURNAL.

LEE
THE OTHER HALF IS IN BIRCHWELL’S HEAD, EXACTLY WHERE YOUR GUN IS AIMED.

ILYA
GIVE THAT BACK TO ME.

LEE
WE’RE NOT IN RUSSIA.
ILYA WALKS FORWARD TOWARDS THE PCS.

LEE
NUH-UH-UH!
LEE WIGGLES HIS FINGERS WHILE TURNING IN A CIRCLE SQUATTING AND THEN STANDING

ILYA
STOP- DON’T MOVE! GET THE REST OF THEM OUT OF THE TRUCK!

LEE
WE ARE THE ONLY ONES WHO KNOW HOW TO NAVIGATE THE TEMPLE INSIDE THIS CAVE!

THE SOLDIERS OPEN THE TRUCK DOORS AND YANK OUT DOYLA AND BORST.
ILYA’S EYES NARROW.

ILYA

WELL THEN, MAYBE YOU ARE NOT SO HELPLESS AFTER ALL. I AM GLAD YOU VOLUNTEERED AMERICAN.

ILYA MOVES HIS GUN FROM BIRCHWELL TO LEE, STEPPING CLOSER HE RIPS THE MEDALLION FROM THE PC’S NECK.

ILYA

OPEN THE CAVE. OUR FRIENDS HERE ARE GOING TO PRETEND THEY ARE ARCHAEOLOGISTS.
ACT 3

BURIED MEMORIES

by Vivek Sangubhotla
The party has been transported to Russia due to the powers of the mask. They must figure out where they are and how to get out before they are killed.

**Verb: Regroup**

### Complication
The party investigates a town which is ailing from a sleep disturbance similar to that of the African tribes. They fall into a dire situation at an old orthodox church and the professor kills himself to reveal that the crypt was the Tomb of Rasputin.

**Verb: Cure**

### Verb: Reveal

### Crisis
Stalin has instructed the party to figure out what the Ilya had been researching and whether his research can be re-purposed, weaponized and turned against him.

**Verb: Comprehend**

### Verb: Uncover

### Crisis
Stalin has decided to give Omari authority over the docks. Arriving at the docks the players realize that Omari has other plans up his sleeve. When they try to warn Stalin of this, Omari gruesomely kills the Soviet leader and captures the party. They escape to find themselves on Omari’s living boat. As they attempt to escape they run into Omari who had been preparing for the ritual summoning of a God’s mistress and through the sacrifice of Borst escape from the dire situation.

**Verb: Negotiate**

### Resolution
The sacrifice of Borst and the death of Stalin has only proven that the rest of the Russian elite have only insofar been grasping at straws. With some help from Dolya the party realizes that they need the prayer belt from a museum in Moscow to decipher the tablet and begin their journey to the heart of the storm.

**Verb: Journey**
SEQUENCE 1: NEW BEGINNINGS

Having lost the yellow mask to Ilya the party leave the cave and enter back into the area surrounding the cave. As they approach the Soviet campsite they notice that the site seems half burned. On closer inspection they notice that the campsite is not only half burned but twisted and mangled together beyond recognition. Buildings and the caverns having fused into weird spirally pillar like structures. The mangled structures expose more about the camp than what was seen or known previously. The party is bewildered as to what may have happened causing the region to warp as though some kind of spatial shift occurred. There are clear signs that the camp was abandoned in a hurry. As the party goes back to the entrance of the cave, they notice that the entrance has collapsed, forcing them to find another way out. As they re-enter the campsite they hear a soft rodent-like chattering noise coming from one of the buildings. Dolya who has till then kept silent, having gone through the horror of the temple and the now seeing the campsite, in an attempt to gather herself mentions that this may be an opportunity to further investigate Ilya’s office room.

The party decides to investigate the now mangled campsite, in order to try to pinpoint their current location, how to escape their current predicament and to understand the connection between the mask, the powerful monster and the space artifact. Noting the twisted buildings, Architecture/Archaeology/History reveals that the camp was setup on ruins of a much larger village. There are signs around the exposed ruins from which Oral History/Anthropology reveal evidence of ancient tales of a nameless god that had been revered. Further investigation with Art History/Occult shows that they also worshipped several other gods over the time all that they call the sons of the God of No Name. Dolya mentions hearing the same from the tribes in the African regions when she had been trying to investigate Ilya. Borst lets out a sound of surprise and when questioned he notes that the villages that seemed friendly to Ilya also seemed to worship a god of no name.

Borst and Dolya both start a discussion about the ethics of the soviets interaction with the tribes. Dolya argues that experimenting on the tribes is unethical and that they as humans have too. Borst argues that everything was a means to an end, and the end state of Soviet greatness was worth it. Dolya counters with the fact that it was never about the soviet nation though, Ilya did everything for himself and the power he sought. Borst gives in but still holds that while it was true they had been lied to the cause was supposed to have been just. They both look to the party expecting some help in the argument.

The party, continuing the discussion about the ethical issues surrounding working with tribes explore the area, discovers some half burned documents. They decide to flex their skills in Literature and Language to decipher that these documents had some relation to a device supposedly built in a nearby building, the very building from which the rodent like chattering noises were coming from. Silently entering the now ruined building the party discovers the professor who is wearing medical rags squatting in the corner constantly shaking as makes rat like chattering sounds at a hole in the wall. As they approach him, the party notices scars and needle points in his arms. The professor is muttering incoherently and seems to not care about his general state of affairs. Interrogating him with his spell-book/journal leads him to talk sometimes coherently and sometimes incoherently, depending on the Overall Sanity of the party. He does mention about the king with the Yellow mask during times ancient being the same as the God of No
Name. He also mentions the Yellow one could not find his other half, and that it angered him to no end.

As the party interrogates the professor, they scan get closer to him exposing some physical trauma. Through **Forensics and Psychoanalysis**, the party realizing that the injuries had been caused by syringes and needles. Forcefully questioning him about the ordeal will lead to discovering that it was not a biological sleep disturbing sickness that the professor and Ilya were interested in. The sleep disturbance was merely a side-effect of dream-based hypnosis. The questioning will also cause the professor to become even more incoherent and catatonic. At this point he will merely follow the party around like a child.

The party decides to leave the building the professor is housed in to take a closer look at Ilya’s tent which despite the overall chaos of the rest of the camp remains oddly untouched. There is an awful smell hanging around the tent that seems to be emanating from the floor. As the party explores the room, they find many flies and insects in the room, creeping in and out gaps in the floor. A closer inspection of the bugs with **Biology** show the insect are all those that are drawn to the scent of rooting flesh. The players also notice a slight air flow into the floor of the room, through the gaps being used by the insects. Closer investigation with **Architecture** of this area in the room will disclose an underground lab underneath Ilya’s tent. The party with some explosives they kept from past experience, decide that they should merely blow the floor, getting themselves into the basement. However this is a far more dangerous way into the basement. They go through with it and some of them loose some **Health** and **Stability** due to injury via shrapnel, the collapsing camp, or just the blast impact.

The underground area clearly smells of rotting flesh and the stench seems new. As they further delve into the passage way and investigate the nature of it they find crazed writings on the walls of the tunnel. On closer inspection the writing to be in blood and it describes the tunnel to be a secret tunnel made by Ilya to go out on his own in search of subjects to experiment on. As they continue down the tunnel the writings get thicker in their lettering, describing the medical experiments and calling them all failures. The last description is of how Ilya has been unable to replicate the effects of the gas in the tunnels of the temple the party had just escaped. In the depths of the tunnel is an enclosure. One of the tables in the enclosure of the passage has a dead bull on it. The bull is cut up and salted which on closer inspection is ritualistic in nature. As they enter into the enclosure they find various human remains that seem freshly desecrated with a fleshy stench emitting from each of them.

A quick investigation will show that these carcasses have been recently chewed on. The party steels itself and keeps moving through the tunnel towards a light at the end and exit the area.

As they step out of the ruins into the campsite, they notice that the surroundings are no longer that of the African region that they had just left but colder and emptier, the country side is vast and there are hills in the distance spotted with snow on their caps. They see the sea nearby but it too feels different, it is darker and stormier, less blue than what they remember (**Sanity and Stability checks**). They can perceive four areas of populace because of the visible smoke of fire in the cold air. From the distance they are at one seems to be a decently large sea dock. The second is a small town that seems nestled into a hilly region. The third seems to be that of a large encampment. The last one is a nearby watch tower camp that has a few tents. It seems that the temple, the surrounding Soviet campsite has been somehow spatially transferred to a hill overlooking the region.

The PCs decide to go to the closest smoke signal (watch tower and shack) near the transported cave-base. In order to get there the party decides to commandeer a damaged car, which is usable after some mechanical and electrical repairs and Borst offers to drive the car. The shack is empty; those who occupied the location seemed to have left very recently. There are some moist wooden crates that contain a few artifacts upon which are inscribed in Greek and Egyptian the lore about a God of No Name and his priestess on Earth. The artifacts seem
to have been excavated recently and hurriedly, due to the signs of uncleaned dirt and hasty packaging. As the players explore the shack they notice a lot of mechanical and electrical equipment. *Electrical Repair and Mechanical Repair* gets the equipment buzzing revealing it to be a part of some kind of low frequency radio. The equipment starts cackling loudly with Russian coming over the lines. The talk seems to be militaristic and is saying something about protecting the leader and moving forces to defend Krasnodar Krai. Off to the side of the equipment room are various maps of Soviet bases in what seems to be the region around the Black Sea. Close observation reveals that the maps mark the exact location of the watchtower shack that the party is in. They have been moved to the Soviet Byzantine Forward Base in the Krasnodar Krai region *(Sanity and Stabil-ity checks)*.

The chatter on the radio grows louder, the door to the building bursts open and heavily armed Soviet soldiers quickly surround the party.

**SEQUENCE 2: SHAKY ALLIANCES**

The parties by having fiddled with the machinery had informed the Soviets of their location. The Soviets had already detected the weird spatial disturbance caused by the cavern, and assuming it was an enemy attack decided to send out scouting parties to try and figure out the exact details of the disturbance. The Soviets in front of the players was one such military scouting retinue. The Soviets worried about who the PCs are and where their allegiance lies, confront them putting the situation into a standoff. The PCs realize that they don’t have the upper hand and decide to use Borst’s and Dolya’s help to get the message across that they were not a military force of any kind but actually researchers from Africa who through the spatial disturbance have ended up at this position. However they also try to ascertain what may have transpired between having entered the cavern in Africa and exited in Krasnodar Krai. In their attempt to get information out of the PCs, the soldiers let slip that Ilya is in Moscow and has turned against the head of state, in exchange for this information the players give in to a request for help in investigating a town that seems to be having similar symptoms to the villages in Africa, but not as severe. The soldiers need the town as it provides for their rations and serves as a place for them to take a break. The PCs agree hoping to find a way out of the region by talking to the townsfolk.

The Soviets now having formed a shaky alliance with the party decides to help them restock on some resources take them to a small base near the town. During the journey to the base Borst starts making acquaintances with the soldiers. He tells stories which make them become friendlier with him. On snooping into what he could be telling them the PCs realize that Borst is actually acquainted with Stalin himself. On questioning him on his trustworthiness and *Assessing Honesty*, Borst tells the PCs that he will return the favor for saving his life and that he would not betray them. Dolya who has become disenchanted with the Soviets and communist propaganda, will constantly get into arguments with the soldiers and Borst about the true nature of the communism and the way the soldiers talk about the town as a provision. The PCs stay out of it, causing her some discomfort, but tell her that it is because they do not want the Soviets to increase the number of guards on them. The PCs are given a room to regroup and go over a plan of action to ensure that they keep their promises. The party does ponder sneaking out, but decide to stick to the original plan. They reason that by going to the town they may be able to get further knowledge of the region and the Soviet movement so as to better plan their escape.

Having made their decision, the team decides to commandeer a vehicle with Borst despite the soldiers not being
overly pleased. The party reassures the soldiers and bargains with the soldiers in order to get a vehicle. The soldiers agree but also say that they will send a couple of their own to ensure that the party does not ditch the agreement they have made.

The team makes its way into the town that is clearly oppressed by the Soviet soldiers who have set up base nearby, using it as a means of getting provisions to survive the nasty winters. At this point the PCs go around with a fair amount of autonomy questioning the local townsfolk. They decide to visit the mayor, a bar, and the local church. Dolya helps and acts as a guide helping to ease the tensions between the party and the townsfolk.

At the Mayor’s house the PCs find a picture of a younger Ilya and the mayor together. The mayor tells the players that recently starting with younger children of the family, people have been falling into a dazed state. While their eyes may be open, the diseased seem to be completely asleep, sometimes muttering and crying in their sleep. They find the mayor open to answering questions about Ilya and the region in general. He tells them that the town and the military have always been connected heavily with the Orthodox Church’s militaristic plan to control the holy cities of Antioch and Jerusalem and there are ruins that connect to the same. If shown a medallion he will say

“Many have come hearing the words of a king who bends men will. All have craved to inherit his will, none have been able to maintain their own. It is only through division shall the truly advanced small conquer the truly powerful large. It is with these principles that the Byzantine Empire grew from small to large, and England never had the sun set on its empire. It is true throughout history, my forefathers would always say.”

The mayor also in length exclaims about how the town is proud to be location where Rasputin first performed his miraculous cures. The ancient mystic Rasputin came from a region north of the area and had been called upon by the town elders when a sickness seeped in during nighttime from the sea. He is revered as a savior and the old church became a church of his beliefs. However since the old church’s ruin the new church changed to the ways of the Orthodox Church and since then people have been facing sleep issues.

At the town bar the team learns that the Soviet base camp was a recent addition initially set up as a naval dock to control the black sea at the time but has since then turned itself into more of a supply base for the African ambitions. The barman when questioned will have ancient tales of sea gods and storm gods fighting, and of soldiers who return from the African expedition believing in a Drowned God. If pressed on about what he heard as rumors from the Soviet soldiers he will give more about the events. If asked apparently the whole reason a forward base was set up was because Stalin had lost faith in the Jewish Nationalists and had decided that in order to control them he needed to take the religious centers of power. Following in the footsteps of the militarized Orthodoxy he decided that the Black Sea base would be the answer. He also decided that religion could only be opposed by science and so he sent Ilya to form an advanced weaponry system based on the theory that if delved deeply enough the ancient religions pointed to an older science that could be weaponized. Ilya, who had till then been embedded in the Sputnik team, had already begun having a darker fascination for rituals and ancient religion happily took up the task. Most soldiers called him both genius and insane with the same the same breath. The only reason for moving to Africa was the discovery of something at the older local church that while abandoned due to the construction of a new one, was not demolished due to religious regions.

At the local church, the clergy man does not know much of the previous Soviets led by Ilya, except that they had asked about the older church. When questioned about the older church, he nods and says that it has been ages since that church had last been opened and the cemetery of the current church had been built on top of the previous church’s cemetery. If questioned how to get into the older church, the clergyman says that the only way
into the cave had collapsed due to a previous incident, he blames the older Soviet party but states that he never actually saw them enter the church, all they did was go to the cemetery and hour later the old church entrance collapsed. He didn’t ask too many questions though or pay too much attention, out of pure fear. The party enters the graveyard full of crypts and notices a crypt that is older than the others. Opening the crypt reveals an underground pathway to the old abandoned church.

At the old abandoned church, something immediately feels off. A red mist seems to be rising up from the floor boards. There are clear signs that this place had been excavated as some areas feel untouched for far longer than others. There also seems to be a part of the altar where clearly a cross once stood. Remnants of the cross are left but the cross seems to have been forcefully plied from it. Investigating the altar further a party member with Theology knowledge will find that the cross was made of metal encased wood. As they investigate it they discover that the cross was actually a part of an intricate trap door system. Jerry-rigging the system with a Crafted cross, opens the altar up disclosing a stairwell that leads to a crypt system under the temple. The crypt clearly has not been opened for quite a while, a couple centuries in fact, proving that the church is a more recent addition, probably having been created to lock up this crypt. The crypt has symbols all over it pertaining to a language that is more Greek than Russian and also has symbols close to Egyptian involved in it. Knowledge of Languages will reveal that this crypt was in fact a temple that was turned into a burial ground for the clergy-men and the synod. However further examination of the bodies will show that these holy men were preserved using embalming techniques rather than following orthodoxy’s preaching. There is a small room at the end of the underground crypt where an epithet stands. There is also red mist reaching the height of a grown person’s ankles swirling at the bottom of the room. Upon entering the room the players can investigate the epithet. They can also investigate the red mist that is leaking from corpses below (Sanity and Stability checks). Upon entering the room the caskets in which the Holy Synod has been buried began to pour out blood. The PCs can start to try everything (If they are overwhelmed the professor can began mumbling ‘journal’), eventually using/reading the journal to attempt to save themselves. The professor who till then had been delirious, regains an amount of his sanity and tells them, he will always be with them through the journal they have. He says the journals kept by mad men are windows to different times and different places. The professor smiles, hands the closest member a journal saying he followed the footsteps in whose bed he will now lay in. He looks up and whispers that the way to the moon is in its watery reflection and the way to stop it is to cause ripples in the water to divide it, before shooting himself. (Sanity and Stability)

With his death the blood and red mist dissipate all that is left behind is a message in red saying ‘In dreams, you are only what you know, seek knowledge to empower yourself’.

With the floor now no longer covered in mist, the PCs see a large sigil of a bull and a kraken facing off with a star and a crescent moon above them. They record this image by taking a photo of it. The party now safe looks at the journal handed to them by the professor and as they open it a vision occurs. They see the back of an elder man with long hair, walking into a house. As he enters the house, a couple falls to his feet begging him to save their child. He goes over to the kid who is lying on a mattress in the living room. He checks the child, whose eyes are wide awake despite clearly not being mentally present. The man pulls a jar of water pours some sandy substance into muttering a prayer, and makes the boy drink it. Life slowly returns into the eyes of the child and he calls his mom and dad and his parents hug him hold him close and cry. The man who had his back constantly to the PCs suddenly turns and seems to stare at the party. The PCs find themselves face to face with a young Grigori Rasputin.
The awake to find written into the doorway to the stairway “Grigori Rasputin”. Realizing they had been in Rasputin’s holy crypt, the PCs exit the crypt with this new information, they find Borst and the troopers waiting for them.

They want to hear everything and tell the players that they have been requested to meet the leader of the base camp. Borst tells them that whatever they did down there has cured the village of a sickness and has won the trust of the Soviets. He says that they have offered the players a ride to their main base in order to meet with their leader. He also says that there is a library in the main base where the players can research about what Rasputin was doing here.

They seem to be more trusting of the PCs skills as investigators and not of the PCs themselves though.

**SEQUENCE 3: WHAT SEEPS THROUGH THE CRACKS**

The PCs, decide to go to the main base of operations in order to figure out Rasputin’s role in the . On the way there Borst starts becoming both nervous and excited. Dolya mentions that she questioned the town’s folk and they mentioned that whoever the leader of the forces was he seemed heavily protected and also that the soldiers became slightly more edgy and nervous due to the presence of this leader and his entourage. As they make their way to the village the PCs notice small shacks and cabins spaced out evenly, that eerily resemble each other. The team reaches the main base which has been heavily fortified. As they enter the base they find multiple points of interest. Before they can do anything a large entourage greets them. Some of the entourage recognize Borst and give him respect. Clearly soaking in his new found status, Borst asks the team to follow the entourage. Dolya slips away in the crowd, whispering to the party that she will get back into contact with them once she learns more about the base operations in order to help plan a means to escape.

The party is taken to a small tent house setup by the Soviet forces, and is asked to wait in order to meet the leader. Borst says that he will with the officers again telling the team that he would be back with good news. In a show of faith, as he leaves, Borst gives the each PC a Soviet insignia to wear saying the camp is now open to the PCs to wander. He introduces the team to a young servant who can take them to the library, and leaves.

The young servant explains while he has been here a while and had been serving a Captain who had recently gone missing. The Captain was recently posted here and had privately been working on a deciphering an old journal filled with weird drawings and symbols found in the revolution’s sack of the Tsar’s palace. If questioned further about the journal and what it looked like the servant responds by saying while he didn’t understand the content, he did notice that the leather jacket of the journal had inscribed on it as odd bull shaped figure containing the symbol of the Orthodoxy church. The PCs believing that the journal may belong to Rasputin decides to investigate the missing Captain in order to find his journal. The servant says that the Captain was in charge of the vehicles of the base and if found he could give the players information about the transportation in and out of the region.

The PCs can gain information from a variety of different sources in the camp. As they explore the camp they come across a supplies depot where a few guards are playing cards. If asked properly the guards give up information that the Captain was a young Serbian, believed in the Lady of Kazan mysticism and idealized the philosophy of the Ahnenerbe. They knew this because everyone considered him weird and anti-social by the rest of his squadron, only able to rise in the ranks due to his family name. The Captain’s family background may be how he got his hands on the journal he had been deciphering. If not asked properly the guards will gruffly tell the party to shove off pointing in the direction of the Captains quarters. The party does fins that due to the insignia
At the Captain’s quarters the party finds books on the Orthodox Church and its various medical practices. If investigated further with **Occult** the book contains knowledge of the various parts of the human anatomy and how to modify them biologically. Further investigation of a map in the room reveals that the Captain has marked nearby buildings with a toxic sign. A journal with notes from the Captain sits on a bed roll in the Captain’s quarters. The journal does not have any bull symbol or Orthodoxy symbols on it, and close inspection reveals it to be the Captain’s personal diary. The diary seems to constantly talk about weird trial and error tests and how there is not enough of sample data to complete what the muzhik started. The journal talks about the spiritual revival of U.S.S.R. through the establishment of a new religious Pentarchy of old gods and how the last seen growth of military power in the nation was when the Pentarchy had nearly been completed. The person noted to have come closest to establishing this new Pentarchy was the man who with conspirators had plotted the death of Grigori Rasputin- Georgiy Yefremovich Dolganyov, the Archbishop of Tobolsk and Siberia. The Archbishop had drowned in the Tura River not far from where Rasputin had been born. From the diary it is clear that the Captain clearly blames Rasputin for the Archbishop’s death. The last readable page says ‘Maybe it is not I who is insane and blind to reality, but those around me who aren’t sane enough to understand the path to the future’

Leaving the Captain’s room and approaching the buildings marked on the map, the PCs instantly feel nauseated similar to the way they did with the flesh monster. Guards tell the players not to go near the buildings because they are used as a factory to recycle waste through compost. The players go through with it though due to the fact that with their sanities low enough they can see through the veil at the compost buildings true use, a dumping yard for experimented bodies. Upon entering the dump the players see that the latest body in the dump is none other than the young servant (**Stability and Sanity checks**). Forensically examining the dead body, they realize that his skin has been weirdly re-grafted onto him along with flesh from other bodies. On his person all he has is a history book about Rasputin from the Soviet base’s library. Having heard what the party had discussed about the Captain’s journal being somehow related to Rasputin, it seems the servant had gone to look up the religious monk and lost his life in the process.

The players use the book to trace the young servant’s past location to the Soviet base’s library, where the Soviets keep books on the Soviet history and greatness along with Pravda puff pieces. Here the PCs run into Dolya who has been investigating the records. A much longer time than what the party had believed has passed between defeating the flesh monster and there exit of the cavern into the Black Sea Russian base territory. Dolya has been rummaging through the news in an attempt to get caught up with the changes in the world. The party tells her of what has transpired since she left them, upon asking her if she had seen the Captain she will honestly say she hasn’t but will reveal that this wouldn’t be the first person to have disappeared on the base, people had been disappearing since the food shortage started and the military began claiming farm land in the region to provide for rations. She also says that most of those who have disappeared have been among noble blood families who got larger portion of the claims. Also none of this seems to perturb the Soviets as whenever deaths due to food shortage occur they assume those too weak to survive either had walked out to commit suicide, or it’s due to black magic which the rational Soviet leaders laugh at.

Also the last time such a situation had ever occurred in Soviet history though was during the Balkan War and all the nobles blamed Rasputin for the occurrence. This is a matter of concern for the soldiers of lower ranks and they are afraid that Rasputin’s cults may actually be active in this region. Dolya whispers that the farmers of the...
region whose land has been claimed actually tell stories of Rasputin being alive..
At this point Borst (or a bunch of soldiers) bursts into the room and announces that the compost pits had been set on fire and ask for people to lend a hand to put it out. Hurrying back to the pits the party finds no new clues of the culprit and the body of the young servant is now charred beyond recognition.
Borst tells the party due to the current events causing a large drop in morale of the soldiers in the region the leaders decided that a celebration in honor of a general’s birthday will be held later that day but only members who have high credit rating will be able to get in as party goers, those with lesser credit rating can go as waiters and the average credit rating go as members of the militia. Each tier has stories about the murder and the leader of the base who has not shown himself to anyone but those in the retinue who all are high ranking officials in the military.
The upper class military society eats extravagantly with no care for how much food they are wasting. They all talk about matters with an air of pompousness and riddles. If Flattered, they will reveal information about the history of the location. When Bureaucratically asked about politics and the region, they talk about Rasputin’s goals of conquering the great historic religious centers of power to declare the royal family as descendant of God, and the setup of the base was one of the initial goals however for some reason the cavern on the hill overlooking the Black Sea would mysteriously disappear and reappear every once in a while.
The drunk middle class soldiers when interrogated will give up to the party information about the rations and how there are plans to hand the Black Sea fleet over to a pirate in the hope that his experience can help them better than the skills of military generals only trained in land combat. They also talk about how more cottages need to be built for better control of the region although they are vague on the details of the cottages.
The waiters talk about how nobles are being killed off, and how a young boy who had grown up in the village had had his farm taken from his family because of the resource dearth here. While serving food for the guests as waiters, the party can intermingle and overhear conversations about the Captain and the dead servant. All the upper class knew the Captain as boisterous and gullible but not the moody and weird person that the servants and lower ranking soldiers describe him as. On the other hand no one knows much about the dead servant.
No matter what the party learns that the fire at the compost farm was not much of a cause of concern and that the party was being thrown in order to calm down the forces. They are told that there is compost on the edge of the encampment on what used to be a farm.
The PCs sneak over to the farm to realize that the young servant was actually alive along and had been grafting the flesh of the various military personnel on to his own body and had been taking up their lives. The Captain had started to ask too many questions, so the servant made it look like the Captain disappeared, faked his own death and decided to graft the Captain’s face onto himself, acting as though he had been captured by someone else. Forceful interrogation with knowledge of the farms past causes the servant to disclose that his family was the owner of the farm turned compost. The servant belonged to a family of muzhik and was out to get revenge for what had been done to him and his family. He readies to attack the PCs by exclaiming ‘I hail thee, my Yellow King, make me that which is the haunt; the nightmare; the deadly dream’
Turning into a Nightghaunt, he attacks.
Nightghaunt
Abilities: Athletics 6/12, Health 7, Scuffling 10
Hit Threshold: 4
Alertness Modifier: -1
Stealth Modifier: -2 (flying), -3 (flying in darkness)
Weapon: Tickling
Armor: -2 vs any skin
Stability Loss: 0

The party struggles and defeats the Nightghaunt, distracting it enough, by destroying the grains grown on the farm, for the beast to be attacked from behind and bludgeoned. Defeating it leads to the discovery of Rasputin’s Journal on the carcass of the Nightghaunt. Upon touching it the party has a new vision.

The mad priest Rasputin shaking with anger, walks from a hallway into a large dome shaped room. Here 2 people are seated, the 2 are in council of each other. Rasputin shakes his fist at them yelling ‘You have betrayed the hand that feeds you. You have betrayed those who are equal to the gods’ One of the two responds by saying ‘Nay, we have always served the old gods, it is you who has by lifting the monarchy to a level above the holy Pentarchy, betrayed the gods.’ Rasputin visibly angrier shakily whispers ‘Then so be it Ḟeorgtỳq - I will fight against you and your council, I will protect the monarchy and I will find a way to slay your god’ Ḟeorgtỳq laughs mockingly at Rasputin, as Rasputin turns away, just before he leaves the dome, he whispers ‘You old god may go by different names now, but I know the there was never a name to begin with and that from the start the old one could be defeated by the sigil of the bull.’ Ḟeorgtỳq stops laughing and a worried look comes across his face, the other man points at the Rasputin and mouths what can only be ‘Kill him’. Rasputin walks at a brisk pace out of the room and back into the hallway. In the hallway he grasps his prayer belt tightly and wonders aloud ‘How to hide that which is plain to see and kept close to me’. Before leaving the hallway, Rasputin turns to face the party, as though he knows he is being watched by them, and smiles.

As they break out of the vision, Soviet soldiers rush in and secure the area. The PCs turn to the entrance of the building where the Soviets arrived from and find themselves face to face with Joseph Stalin.

SEQUENCE 4: MAN OF STEEL

The Leader of the Union of Soviet Socialist Republics stands before the party. He nods to his soldiers and they comply, forcing the party on their knees in front of their General Secretary.

He looks down on the team without turning his head down. He with a soft and polite voice says to the team, ‘It seems I was not wrong in my choice, Borst did not lie, you know how to investigate that which we do not comprehend, that which science is yet to catch up to. While he did argue well for you the logic was... well... I believe the word is... lacking.’

Stalin is brought a chair and he sits down still not really looking at the PCs but in their general direction. ‘I know that you want to go home, yes...I can help you. However there are items that peak each of your interests, which are also of interest to me.’

As the players converse with Stalin they can cause emotionally disturbances by asking about Ilya and about what Stalin is doing here in Krasnodar Krai. When they talk about the discovery of the connection between this region, Rasputin’s origins and plans to legitimize the royalty as descendants of God, in order to elicit a response; Stalin smiles and says “I know”. The party further questions him with notes from their vision and the discoveries of Rasputin’s cause, he slips up saying that he would regained what he has lost from the usurper Ilya.

Stalin in this conversation argues that in order to not only further their own personal growth but also in order to escape, the best approach is to follow his instructions. He reassures them by saying he has a plan, and the plan would ensure the death of the usurper and he tells the party that he himself would ensure that the party would
be safely handed over to their government when this is over. The party not in much of a position to argue and having been put into this position without prior discussion are ill prepared to face off the Soviet leader. He motions to Borst and tells him that Borst shall be his eyes, ears and mouth to the team. Borst salutes him for being giving the honor of the post.

Stalin takes one look at the farm and as he stands says ‘Burn this filthy place to the ground so it may regrow to be used to make the Mother Land splendorous’. The players are led out of the building which is immediately set on fire.

Stalin looks at the flames and exclaims that the next to burn will be those who defy the USSR and those who claim it from him - the false gods, who will burn with in the flames of his fury. He starts throwing religious texts from various time periods and religions into the flame, most of them seem to belong to the Orthodoxy. Yet he also sighs, saying the Nightghaunt would have made excellent research material in order to enhance their soldiers.

He turns to the PCs and tells them that have several tasks that if completed would raise him above any God. In his opinion, the PCs should investigate the Lab previously mentioned as it was where Ilya first concocted his plan and it might help understand what drug or human enhancement he had in his possession. He claims that it is not some God nor some magic that Ilya is using but sufficiently advanced technology and that by learning it, enhancing it and applying it would they be able to become even stronger.

If any player attempts to cut him off and tries to use any proof from previous parts of the campaign he will throw the item into the fire or play to their Pillars of Sanity in order to provide a logical and sound argument.

All the Soviet forces are in awe of him and his regality. He nods to Borst and then walks away telling them to ask Borst if they ever need to see him.

At this point Borst and Dolya argue about the validity of Stalin’s claims that science would be the way to defeat Ilya and the mask he took.

The players go to a store room on the main camp where Borst has had soldiers bring in maps and notes about both the dock and the abandoned lab of Ilya.

As the PCs spend time trying to decide what their next plan of action should be - Borst argues that the fleet as a military power is far superior to any other and might is right, while Dolya argues that if she can figure out what triggered Ilya she may be able to stop him as that is the morally right thing to do. They both also argue about the validity of the claim that Omari would help them in exchange for loot. Dolya says she believes to Omari all of this is a means to a different end, the loot, the fleet everything is less about personal glory and moare about power, Borst asks what a pirate could want more than wealth.

The PCs decide that before going into a fight against a military force they should research the lab to see if they can find anything in the hope of discovering either a way out or if they can find more of Rasputin’s story that may lead to a way to fight Ilya.

As they drive to the lab they see more of the interspersed huts. The PCs can ask about it but will only get the response of ‘seem to be connected with storing and moving goods’.

On reaching the lab the party can start to investigate it. There are multiple blocks to the lab, a manufactory, a chemistry lab, a morgue and a housing area.

In the manufactory they find various orthodox artifacts that are in various states of disrepair. As the Soviets almost sealed it immediately once they realized that the Ilya had turned, most of the medical devices seem to be relatively intact while non-operable. Investigating the instruments reveals that they were used to precision cut
various materials into a particular face-like shape. Around the manufactory in various storage lockers are materials that were clearly taken from various religious sites – stone, wood, metal – they are clearly used for specific reason. Using their ability to Craft and Mechanical/Electrical repair the PCs get the machines working again to manufacture a mask, not unlike the one that Ilya stole.

In the chemistry lab they find various raw materials as well as a residue in the chemical production system that had been setup. Also there is a workbench with various blueprints lying around. Examining the raw materials with Chemistry show them to be a mix of materials that are from the local region and those from various locations around both the Black Sea and the Mediterranean Sea. The residue in the chemical production kit is found to be the residue of an aerosol that could be used to place suggestions on people. Examining the blueprints Mechanical Repair shows that a special remote dispersal system had been created in order to place it in various ventilation systems without being too obvious. The other blueprints are strikingly similar to the building they had been housed in during their time in Africa. If Borst is questioned about it, he will admit that he knew that the Soviets had built the building but had no idea about the aerosol or its dispersal device. This means that the PCs decisions may have been influenced by the Soviets without them knowing. A quick check on their own blood with their Medical and Pharmaceutical skills reveals that while there are trace amounts of the chemical in their bloodstream it is mostly gone. The PCs Collect some of these chemical samples as they may come in handy later.

In the morgue there are multiple skeletons that have dried out. Forensics shows that these skeletons were from a century prior. The experiments on the skeletons seem to have something to do with ritual carvings into the bones that seem to have been carved into the bones when the people were still alive. Examining the carvings reveal that they are related to souls, retention and reconstruction.

The housing area is devoid of anything except for bed frames and cabinets. However one of the frames has an odd indent carved into it. If the players examine it closely they will find a hint of machinations being a part of the reason why the indent is so oddly shaped. The PCs make a mask and place it in the indent to uncover the entrance to a hidden temple under the lab. Dolya at this point is fascinated by both the lab and the documents that are strewn all over the building, in her continued attempt to understand what got her journalist colleague killed; she remains behind hoping that the answer may be here somewhere.

**SEQUENCE 5: FOLLOWING THE FOOTSTEPS OF THE LAST WIZARD OF THE CENTURY**

The temple is ancient and seems to have been repurposed for different religions and idols over the years. Also the architecture seems very reminiscent to the crypt the party had previously visited, apart from the styles of the Orthodox artists there are some Serbian, Jewish and Turkish Architectural influences as well. A deeper investigation of the Geology will show that the indeed the crypt and this temple seem to be a part of the same cavern system and that time has eroded away most of the connecting systems.

On each side of the temple stand 3 grand pillars. On one side there is clear marking for space and the other side for time. None of the 6 pillars have stood the test of time. A pillar marked future is broken and in pieces.

As the players walk into the temple they notice that they are in the outer sanctum which is maze like in its form. There are many dead bodies and skeletons strewn around, clearly of people having lost their way. Borst immediately exclaims he can no longer see the exit and if the PCs look around they too notice that they can no longer
see the way they had gotten in. They realize that they must commit to moving forward. The team realizes that the maze is reflected in a large mirror on top of the outer sanctum; however sensing trouble they find that this reflection is hazy and not perfect. As they travel around in the outer sanctum they see more dead bodies strewn across the maze, these in soviet uniform. The party decides to inspect one closer. They find some notes the body kept in its clothing and pull them out. The notes were written half in blood half in ink. They detail the course of the maze and end in a statement of failure to the motherland. The notes claim that Ilya was not pleased to not have broken through the puzzle of the maze and forced the soldiers to continue to roam until they were able to solve the puzzle. The last drawing scribble says ‘Only those who accept sanity as smaller part of insanity can move forward’

As they continue to roam the outer sanctum, the PCs realize that they must each face one of their pillars of sanity and must embrace that perhaps science is not the answer to the challenge they face, instead an acceptance that science cannot explain everything is required. As each player confides in a changed personal truth or accept that a pillar of sanity that was to the steadfast is no longer so, they find themselves realizing that the large mirror at the top is in fact not a mirror at all but a hole and that what is seen inside is the inner sanctum. The way in seems to be to climb up one of the maze walls and jump through the hole.

Upon entering the inner sanctum, the players see on a pedestal upon which is a weathered notebook. Examining the weathered notebook reveals that only one page is legible. The text on the page seemed to be intended to be written to not make sense similar to a codex of some kind.

Further going into the inner sanctum temple the party notes the vastness of the room. The room itself is perfectly sept-agonal. Apart from the entrance there are 6 rooms each labeled the same as the pillars outside. The labels are Point, Line, Space, Past, Present, and Future. In the flooring of the center hall where the PCs stand is a very large icon of a cross.

Entering any of the labeled rooms except Future will begin a vision for the player who requested to do so with regards to an event in the past that had occurred showing it in new light exposing knowledge not previously known, or something in the present that may change the course of the plan that they are following, or something with regards to 1 dimensions, 2 dimensions or the aspect of 3 dimensional space. (With a necessary Sanity test)

Further exploration of the temple and examination of its architecture without going into any room shows that this was a muzhik meditation ground for the migrant Serbian monks of the Orthodoxy. It is interesting that similar marking to the old church can be found if examining the door of the Future room. Closer examination of the markings with Art History will show that it is a Serbian form of Russian and says ‘I, Rasputin seal this door as it undermines the authority of the Royal Family. A power capable of undermining the ruler can only be reeled n through division.’

Other rooms have illegible scratches on them. Entering these rooms causes a return back into the center of the inner sanctum, but will re-arrange the order of the labeled rooms leading to some in the party to question their sanity.

Forcing open the Future door they discover a stone tablet similar to the one smashed by Ilya. This one however is different in that it feels less of a long-worded epitaph and more like runic script of some kind. A closer investigation of the tablet reveals that some kind of codex is required to understand what the tablet says. The carvings on the bones from the lab upstairs seems to be related but none of them will solve the tablet for the players. However the players then realize that the notes could be deciphered ‘The tablet I have found here will protect
our future; I keep the codex around me at all times.’ The players have another vision of Rasputin

The room is dark, there is some rustling but nothing else is clear to the eye. Suddenly a gust of wind blows by
and the party senses the movement of a person. In a heartbeat a torch is lit and held close, it is Rasputin. The
cave due to the torch is half lit and the party can make out various symbols written all over it. ‘The stars, what
ails the family comes from the stars it is the darkness, no, it lives in the darkness’ he whispers. He shakes his
head, and moves away form the party. The darkness folds over them.

Then a bright light clears the darkness and they find themselves in Krasnodar Krai, a different season, a brighter
season. The bearded mystic is no longer wearing his prayer garb; he is in rags, smiling puts down his satchel
and talks to the priest pointing at the grave yard. The priest nods and they both enter.

A murder of crows flies through the party and they open their eyes after the murder passes and see St. Basils in
Moscow.

A smiling Rasputin, still in rags slowly approaches a young girl and takes her hand. The couple approaches a
building opposite the cathedral. The party hear Rasputin say ‘Keep my garments safe little Anna. They have heard
many things and have much to say.’

SEQUENCE 6: THE CASTLE OF THE DROWNED GOD

Dolya realizing that the library may have the information she needs to understand what she had learned from
the lab and the tablet, tells the party of her decision and leaves. Borst who still believes that it is only through
science and military might can the Russians victory over Ilya be achieved, urges the party to continue the quest
of getting to Omari and persuading him to join the cause. Borst states that if they could investigate the situation
and help formulate a plan of attack for him, he would do the dirty work himself. The players can sense a great
sense of remorse in Borst’s tone. Assess Honesty/ Psychoanalysis will show that Borst regrets getting the PCs
into the position they currently are in as pawns of a greater game and that he feels he could have killed Ilya ear-
ly on and did not do it because he thought they were all in service of Mother Russia.

The party decides to go to the docks and dries there with Borst in tow. On reaching the docks they find a meeting
occurring between Stalin and Omari. Stalin who had since early on held that Omari could be turned had
decided to take things into his own hands and persuade the sea pirate to do his turn to his cause. This meeting
between the leaders has led to the docks are teeming with soldiers. The party is unsuccessful at figuring out
where the meeting is being held. As the go around the docks they notice that the pirates are slowly taking charge
of the many ships that make up the Black Sea fleet of the Soviets.

Intrigued they decide to Sneak on board one the ships to find out what the pirates are up to. They Concealed
and Disguised themselves to board one of the closer ship. On the ship the party find weird beetles that when
studied with Biology reveals itself to be a scarab beetle native to Egypt. Recalling their Occult knowledge about
the beetle, the party concludes that the pirates have been slowly killing and the soviet navy man and using the
beetles to animate their corpses to make it seem like everything is alright. Dolya’s previous warning that Omari
seems to be playing a larger game rings true and the party decides to hurry to find out where the meeting be-
tween the leaders is taking place. As they delve further into the ship in the crew quarters they discover the room
to be carved up with symbols of the moon and stars. The party study some of the dead bodies with Biology and
Forensics to discover that the pirates have been trying to recreate the flesh monster experiment they experi-
enced. Realizing that the ship had no more to reveal to them the party re-Disguises themselves with the clothing
found in the crew quarters to find out where Omari could have held the meeting.
Returning and further snooping around the docks, the PCs hear the rumors of him being part of a Sheik’s harem as a young boy. They also overhear tales of his unquenchable thirst for power and how he has slowly been turning towards the old gods as a solution for that thirst. They stealthily take out a guard and force him to tell them of a secondary dock surrounded by red mist where Omari makes his home. They also stumble upon a drunk pirate who if Reassured and/or given more alcohol, reveals that a conspicuous shipment of alcohol going to an eerie red dock and smuggle themselves into the containers. The PCs also realize that while the fastest way to Omari may as well be to get captured by his men, although knowing that they may be stripped of all of their belongings, they decide against it. They sneak onto the boat with alcohol shipment in order to get to the sea pirate. During the travel they have a claustrophobic vision of being drowned in a well by pure yellow sand surrounded by 70 banners of a mermaid. They awake to find themselves caught by Omari and his personal bodyguards. Omari takes them to where Stalin has been dining. Stalin clearly frustrated that the players may have put a wrench in his plans. The party reveals to Stalin what they had seen on the ship. Stalin confronts Omari and as he gets closer shaking his finger at him, Omari lunges biting his finger off. Chewing the finger slowly Omari, slowly and methodically pummels Stalin, leaving him in a bloody heap. He motions to the Soviets around Stalin who take him away. He smiles at the party and apologies for the ruckus. He wipes his face and says he had been biding his time having already taken control of the Soviets with his beetles. Borst visibly shaken by what just happened is now enraged by the death of his leader. He starts yelling and struggling against the binds that have been placed on him. Omari smiles slightly before bashing his head, leaving him knocked out.

Knowing that they had been intimate with the professors research, Omari offers them a deal, to help him gain power through a ritual to the drowned god by choosing for him as he is not sure if the ritual is completed through a sacrifice of 70 children or by some other means. He gives them time to consider what needs to be done and sends to be locked away in a prison ship that sails off. Having been captured by Omari the PCs are locked up on a prison ship. While the colonel has taken any and all weapons away he has left them with their notes and documents so they can use the time to figure out a solution. As they are led out he whispers that they will see his ways eventually.

In the cells, the PCs plot their escape. The PCs manipulate the guards to get some information about the Drowned God ritual Omari is interested in. They learned that the drowned god was only one of the names for the elder God and that the god originally possessed no name at all. The party manipulates the youngest guard with the knowledge of their previous contact with the child soldiers that serve Omari.

The PCS make their way to docks with 3 boathouses. Each boat house has a significant clue to the supernatural that Omari has begun to believe in. A green boatshed has Greek and Phoenician notes inside of it with burned bodies that were made into salt. The red boathouse has blooded body husks and the blood from the husks is in containers with Egyptian and Phoenician notes inside of it. The last one is a Stone boatshed which turns out to be a temple to a Phoenician Goddess. At this point they may consult the professor’s notes to find out that the goddess may have been a priestess who had been the mother of Hastur’s children. This leads to realization that they are not on some island dock but actually the surface of a submerged castle that is actually alive.

One entering the ship they can find in the Colonels quarters a painting that tells the story of Asherah, her Child and Ba’al, they also find a dagger of Ba’al, they can also find notes talking about the spell to summon Asherah to have full control her child, the sunken castle which is actually alive. They also learn through the logs that the ships of the Black Fleet are beyond repair and are now a part of this living submerged vessel. The PCs confront
Omari and hijack the summoning/defeat Asherah in an attempt to learn as to how to stop Ilya, and in the hopes of subverting the summoning spell to get them back to shore and safe ground. As they fight the priestess Borst who has lost hope with the death of his Soviet leader and having accepted that might was never the way forward, attacks Omari allowing the PCs enough of a gap to escape out of the living vessel and back to the crypt in the town at Krasnodar Krai through the portal used to summon the priestess.

**SEQUENCE 7: TRANS-SIBERIAN ESCAPE**

With the Soviets plan gone bust and Stalin dead and Borst having sacrificed himself to defeat Omari, the PCs find themselves at the docks filled with reanimated soviets. Slowly these remnants of the pirates and Soviet army begin to cause a mob with the members setting bonfires and burning heretic books and notes. They sneak to the vehicles they had arrived in. At the vehicles they find a message left for them by Dolya which states that she has intel for them, which she has left at the library in the town. The Soviets are in a full retreat having lost their leader. The soldiers Omari controlled who had taken Stalin out have claimed that the leader died at the hand of squid-like monster, defending the fleet.

The PCs will need to **sneak past and/or disguise** themselves in order to get back to the town which they will also need to infiltrate. They must remember about their **insignia** or they will be questioned about it which may lead to a confrontation. (**Stealth/ Disguise/ Driving/ Reassurance/ Credit Rating/ Preparedness/ Sense Trouble**)

At the now empty library Dolya has left them a note and a couple of photos and a map, hidden in books about Rasputin. The note states she has gotten very close to solving her colleagues’s death, she mentions the photo in the note saying they might find something interesting there. The photo is that of Grigori Rasputin in his priestly garb and a prayer belt inscribed with characters around him. The location of the first photo is weird it feels like a train station but is too dark to be one and it seems to also be an inauguration blessing event of some sort. The second photo is that of the same prayer belt at Moscow’s State Historical Museum (**Photography/History/ Theology**).

Dolya has also left behind the schematic maps for a train station. However when the PCs reach the station noted on the map they see ruins. (**Disguise/Driving**)

**Sense Trouble** will cause them to hear the sounds of trains and the rumble/vibrations of the trains but they can’t see these trains. (If any PC wonders out loud whether they are seeing a vision, they must take a Sanity test and must explain based on their pillars of sanity why they remain sane, using trains and train stations in their tale)

If there is an **Outdoorsman** in the party they can notice that the interspersed huts seem to all form a web with the ruins at their epicenter. If the ruins are explored further a secondary sound is heard, one of rushing water. It seems to run parallel to the train sensations that the players feel. The players examine the ruins the lay f the land and the topography to realize that the railroad is not up here near the ruins but underground and that the photo of Rasputin was the inauguration of an intricate military underground railroad system for supply movements. (**Geology, Outdoorsman, Architecture, Archaeology, Sense Trouble, Physics**). The party makes their way underground and can sneakily aboard a supply train to Moscow.
ACT 3 SET PIECE: ASHERAH, PRIESTESS OF HASTUR

PART 1

You find yourselves locked up in the dungeon of one of the slave ships of Omari, he has given you an ultimatum to either help him figure out the answer to the summoning or to rot in his dungeons for having ruined his trade/supply chain to the soviets and costing him a good sum of money.

The dungeon is a simple cell with 3 wood beds and a chamber pot for relief. There is enough space to pace about and Omari has only taken your weapons or anything else that may be used to deal damage. He has however left you with the rest of your belongings partly due to arrogance and partly because he wishes you to go through your notes to help him figure out the correct way to do the ritual.

There are three shifts to the guard, each manned by a single soldier. One of the soldiers is a battle hardened soldier Sayid who is loyal to Omari and the only way through him is through combat.

The second shift is manned by an older man Massyak who seems to have a connection with the yellow medallion given to you by the tribe earlier.

(If the party have lost the medallion, then Massyak is wearing the medallion and one of the notes the party possesses depicting the medallion has caught his attention.)

The last shift is manned by a nervous child soldier Khaled who is older than the other child soldiers but has never been given responsibility before. This soldier seems to favor Khalif the child soldier you spent time with while tracking Omari. Also Khaled is constantly coughing.

The lock on the cell is a simple padlock that anyone could pick and luckily the soldiers who took the many weapons of the party did not know that hairpins could be used to pick this lock. Also any sturdy person could kick open the door, however doing so will clearly result in a loud noise calling the armed guard over to investigate the disturbance.

Time is of the essence Omari no matter what will follow through with his ritual, and while waiting is an option, remind the party of the greater goal of stopping Ilya who has made off with the mask of Hastur. Also subtly remind them that they have access to their journal that may shed light on their next steps.

The following are unique to certain PC choices and can be used to shed light on things or to help them escape. As waiting is an option a path forward is provided in case they do so.

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The players can combat Sayid which can be initiated in various ways, including throwing the chamber-pot at him. Combat is hard due to being locked up and him having a gun. He can however be bargained with, Sayid is interested in one of the slave girls who hates him. He will trade your freedom for a love spell, however it is a costly spend to coax him into revealing this (Bargain 2).

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Further questioning Massyak (Occult 1, Flattery 1) (the older guard) can lead to a dialogue where the guard divulges the following secrets about the Kraken and its connection to the yellow sign.

“In the days of ancient past, as the men worshiped the old gods of the sea and the moon, they would perform a ritual of re-birth through drowning. This ritual is still seen now in modern times but is less of a ritual. Those
who curried favor with the gods and have performed this ritual would find themselves bestowed with powers from the God of the Drowned, the one who can only be seen by men who are drowned. As they continue to serve the old ones, they find themselves turning into one of the drowned servants, those who prove themselves to the gods become the protectors of god dwelling in the depths of the sea”

(Allow a free assess honest, Massyak as speaks the truth)

Also with certain spends (Bureaucracy 1, Reassurance 1, or Bargain 1) Massyak can open the cage and let them out however he will “commit suicide” immediately. He can also be questioned using a spell from the journal he will provide the above response, release the party and commit suicide. (If a spell is used a Sanity check for 4 is required) His body can be examined (Biology 1, Chemistry 1, or Pharmacy 1) which gives the party information that he died due to salt coagulation in his lungs. His stomach contents reveal that he had eaten fish and drank cow milk before his death. The person who spent their points must take a sanity test of 4.

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Khaled will talk if asked with - (Reassurance 1, Charm 1, Flattery 2, Interrogation 1, Intimidation 1, or Seduction 2). He will give up details about the docks where the PCs are located, he knows that the boathouses at the docks have something to do with the location of Omari but he himself does not know what the location of Omari’s boat is. In any case he too makes allusions to drowning but also talks about walking on water.

“The ancient gods would never drown, their mother ensured that they would walk on bodies of water protected from the bastard lord of storms, many of the ancient pirates believed that earning this goddesses favor would protect them from raging seas.”

If asked with a spell from the journal (have a PC roll for sanity check 3 in case this is chosen) he will do all above and will also release the party.

Khaled is coughing constantly and by spending (Pharmacy 1, Biology1, or Chemistry 1) shows over-hydration and a lack of salts in his body. He also seems to carry around a steel and stone brooch carrying a coughing solution which can be enhanced to help him. He will be grateful and may ‘take a break’ so that the party can (Lock-Pick 1) out of the cell.

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The PCs can spend (Lockpick 2) to open the padlock and everyone must spend (Conceal 2, Disguise 2, or Stealth 2) in order to escape the cell without any of the above happening.

It would be good to provide some allusions to Salt, Steel or Stone while they escape.

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Sayid (Maps to bodyguard of Omari)
General Abilities: Athletics 5, Health 10, Scuffling 10, Firearms 5
Hit Threshold: 4
Weapon: Rifle (-1)

Massyak (Maps to common soldier of Omari)
General Abilities: Athletics 4, Health 7, Scuffling 9, Firearms 4
Hit Threshold: 3
Weapon: Rifle (-1)

Khalif
General Abilities: Athletics 3, Health 7, Scuffling 5, Firearms 4
Hit Threshold: 2
Weapon: Rifle (-1)
Once the PCs have made it out, no matter what they have learned or how Start Part 2

If the PCs decide to wait it out,

You hear a blood curling scream. This is followed by a red mist floating into their cell from any and all openings to the outside. All three guards come in yelling disparately and end up fighting with each other, killing each other off. The fight causes the padlock to break.

As you make your way out you smell the saltiness of the humid air, the boat seems to be a veritable floating steel prison, intricate stone masonry adorn its helm depicting a woman with her arms spread. There is an inscription at the bottom of her statue - what is above, so is below.

A feminine half-man half-squid with features resembling Omari can be seen making its way towards you.

Note:
- No matter what - they are put into confrontation with the Asherah-Omari see the appendix for the beings stats as a worst case scenario as without the proper knowledge of the being and the tools that come in the next parts and it is possible that they are killed off.

PART 2

Once the PCs escape the boat in which they were detained they find themselves at the docks. The PCs can see 3 boatsheds which are accessible by the walkways.

"As you make your way out you smell the saltiness of the humid air, the boat seems to be a veritable floating steel prison; intricate stone masonry adorn its helm depicting a woman with her arms spread. There is an inscription at the bottom of her statue - what is above, so is below. You find yourself at the docks, it is here that an eerie red mist seems to be rising and the boats seem to be slowly rising higher as well. There are three boatsheds visible in the vicinity and the pathways leading are wet seemingly from the waves. A light from the patrol is visible but no exit back to safe land is, the docks seem to be detached from land and the rising red mist does not seem to help with the reduced visibility. The patrol seems to be strong however the mist has reduced their visibility and creating somewhat of a disorientation."

An Outdoorsman/Forensics in party will be able to recognize that some of the liquid on the bridges and docks is not human and is far more viscous.

A generic Sense Trouble spend will alert the group to a patrol nearby, it will also show that a group of children had been dragged without the trail pointing in a specific direction and with further details eluding the party. A follow up spend of Biology/Forensics/Sense Trouble/Streetwise will provide a specific number of 70 the same number that the Colonel wanted to sacrifice for his ritual.

A Biology spend will show both the liquid on the docks and that it is related to that used by squids.

Any Forensic/Biology/Chemistry/Sense Trouble/Outdoorsman spend on the red mist in particular will lead to realizing that the redness is caused by oxidized Iron salts.

The three boatsheds:
A Chemistry 1 spend shows that a trail of salts lead to one of the boatsheds that is painted green. A red boatshed distinctly smells of iron which can be detected with a specific Sense Trouble 1 spend. With an Architecture 1 or an Archaeology 1 spend the last boatshed is shown to be made from stone and is dated to a period before Egyptian civilization.
Dock’s Patrol

General Abilities: Athletics 10, Health 17, Scuffling 20, Firearms 7

Hit Threshold: 4

Weapon: Rifle (-1), Blades (-1)

Note: Will try to take the PCs captive.

Dallying too long without an investigation of either the docks themselves with the above mentioned results or the boatsheds will cause a patrol of pirates to occur. These patrols are hostile and will attack. The party can choose to fight or flee. If they fight, the patrol will not kill them but will always attempt to capture them and take them to a boatshed costing Athletics 1 from each member to come lose, if they flee then they end up at any of the three boatsheds.

“You spot a patrol approaching……. They seem to be giving off a killing intent… ”

Also the party may spend as a group Sneak (2) and Athletics (2) and Interrogate to question a member of the patrol. This will give them information about how the docks they are on are not connected to the land and that the Colonel has gone into one of the boatsheds. The patrol member will not remember which one and will claim that the Colonel had been to all three.

If the party decides to explore the Green Boatshed:

“This boatshed has a trail of salt leading to it and smells strongly of the salty ocean breeze. Inside of it you find the heaps of skin mounted on various spikes and barrels of salt, there seems to be bits of burnt flesh stuck to some kind of contraption. There are large hieroglyphic words written on the wall opposite the door. Below these words is a table with spread of sheets and notes, using the same hieroglyphic words. Some of them are crumpled as though someone had become frustrated with them, others have words crossed out and scribbles that are scratched over like a child using a black crayon. Some of the notes are legible and seem to be similar to some of the writings in the professor’s journal. Although the writing seems to contain a mix of two different languages. “

Everyone in the party needs to make a Stability and Sanity roll of 3 due to the horrific-ness of the scene, except those who have Sanity less than 4 they only need to make Stability rolls of 3 as to them this is expected.

Examining the Salt with Chemistry/Forensics will show that it is salt made from the basic ashes of bone (calcium oxides) mixed with organic acids (acids found in digestive systems of fish and cows primarily)

Examining the Skin with Biology/Forensics shows that they belong to both humans and sea mammals.

The flesh stuck to the contraptions with Biology/Chemistry/Forensics seems to be the remnants of flaying humans alive.

A spend of Language/Literature (non-specific) will recognize one of the languages used in the writing on the notes and wall as Greek. The other seems to be a mix of Egyptian and Greek and is not decipherable, however due to its closeness to Greek, if more documents are found these may be deciphered. On the wall only a part is decipherable ‘first: three parts: Salt’.

If this is the second boatshed they are looking at and have already seen the Red Boatshed then the unknown language Phoenician and the words on the wall read

“The first truth in the ritual of three: Salt is what remains of us.”
Using Evidence Collection the party can keep the bone salts.

If the party decides to investigate the Red Boatshed:

“The red boatshed is filled with the smell of rusty iron, if one were not seeing the sealed transparent barrels of red liquid in front of them it would smell like basil-pesto or even spinach (which are all iron rich). There are dry husks lying in a heap to the side. The boatshed is pristine and a slight scent of bleach tingles the air. Across from the door are hieroglyphs on the wall with a table covered in notes underneath. The notes have the same hieroglyphs as the wall. Some of the notes are legible and seem to be similar to some of the writings in the professor’s journal. Although the writing seems to contain a mix of two different languages “

A spend of Language/Literature (non-specific) will recognize one of the languages used in the writing on the notes and wall as Egyptian. The other seems to be a mix of Egyptian and Greek and is not decipherable, however due to its closeness to Egyptian, if more documents are found these may be deciphered. On the wall only a part is decipherable ‘second: three parts: Iron’.

If this is the second boatshed they are looking at and have already seen the Green Boatshed then the unknown language Phoenician and the words on the wall read “The second truth in the ritual of three: Iron is what flows through us.”

Biology/Chemistry/Forensics show that the red liquid is indeed blood and is a mix of human, fish, and cow. Evidence Collection can let the party take a vial of the blood.

Sense Trouble/Forensics also show that the husks are of humans, cows and interestingly no flies come near them and plants have started sprouting from them as though they are fertile soil.

If the party enters the Stone Boatshed

“Upon entering the shed you quickly realize that it is not a shed but a shrine. In the center, lit by an opening in the ceiling is a Statue of a Mermaid suckling 7 ten-tentacle squids. The Mermaid looks very similar to the statue found on the prison boat you have just escaped are unreadable hieroglyphs that feel familiar and seem to be an ancient version of either Egyptian or Greek. There is however of the doors archway lettering from several known languages present”

Using History/Archaeology/Anthropology shows that the stone comes from the same period as the shed and that the statue seems to be too smooth to have been carved by hand, it seems to be a naturally forming stone formation.

A spend of Language shows that the various lettering on the archway say the same thing: “The third truth in the ritual of three: All that we carry forward is in Stone”

The language under the status is unreadable but can be learned – This language is Phoenician and can only be learned by going to the other two sheds and using a language spend on the notes there. Upon doing so the words are decipherable as follows: “What is above is reflected below, and what is below is reflected above. As above, so below. - Asherah”

Using History/Theology/Language/Literature/Oral History/Anthropology will show that: “Asherah was another name for Astarte the Phoenician Goddesses who could walk on the water, the wife of El, the mother of 70 deities of the Phoenician Pantheon and for a large time the Wife of El Elyon the father of Yahweh who later became Jehovah the Jewish term for God.”

A pool of Occult 1 and Theology 1 becomes available for the team.
As the PCs visit both the Red and Green Boatsheds and find both the notes and decipher the third language present in all the notes as Phoenician, they can consult the Journal in an attempt to figure out something from the notes as they are mentioned to be similar to the notes in the journal. If asked whether consulting the journal is possible the answer is ‘Yes’ and spend of Literature/History/Language/Oral History/Theology will start the following expositions:

“Journal Notes on Phoenician Naval Supremacy: (Shed visit- whichever it maybe)
In the past there was a huge storm that threatened the sea trade routes of the merchant nation of Phoenicia. The Phoenicians believed this was the battle between the gods and began to pray to them to supplicate them. A Phoenician priestess Astarte began the sacrifice of children to appease the Drowned God for power. This priestess is interesting as it is said that she could walk on the seas and was not bound to the realm of mortals. The tales also mention say she could ride giant squid like beings to battle against any Phoenician naval enemy and lived in a castle that was mostly submerged underwater.

Having researched her as much as a can I have no doubts that this priestess was an actual historical figure who later joined the pantheon of Gods for the Phoenician people, I have a clue as to what her true name may be but it seems to have been overwritten by the Greeks and Egyptians soon came to power. The Egyptians seem to have adopted her into their pantheon but it seems she was splintered into many forms in the Greek pantheon, so many that I cannot trace her routes. The advent of Christianity seems to have killed her off.

Her stories seem to exist in different forms though. While it is noted in the earliest of literature that she sacrificed people, it is later stated that she gave birth to the gods of the pantheon, later even becoming the wife of El and the mother of Yahweh. Upon the advent of Christianity while a female deity does not exist there is still tales of the Mother, which may have sprouted from her.

The most interesting part of this though is the notion of the giant squid she rode. Could this be evidence of a Kraken? I also am fascinated by the existence of a submerged palace, was this how she helped the Phoenicians rule trade. Was submarine technology founded even back then?

Journal Notes from a later Date: (Next Shed visit whichever it may be)
My investigations into the dream sickness have exhausted me and I have decided to continue my research into this priestess turned goddess. Assuming that I have not gone insane and have only begun to accept that there is more to the world than I had originally believed all I can say now is that I believed that the Drowned God was some kind of being that could be communicated to through the seas. The statement of “What is above is reflected below, and what is below is reflected above” is repeated several times. I have also seen statues of a women with her arms spread with the title “What is above, so is below”. Could this be her? Could she be somehow related to this Drowned God? The ancient god Dagon may be one of her children according to legend. Could the weird cult of Dagon know something more about this? Too many questions are arising and the answers do not seem to be based on any sense of reality….. how troublesome that this is ending up similar to my research of the dream sickness

Journal Notes from an even later Date: (Depending on how it is playing out this may be presented after or even before the visit to the Stone Boatshed. Note that this may end the part so play it based on how the game is flowing.)
There are beings here… beings not of our world… but another world… an older world… our world but older… their world but younger… she prayed to one of these beings… she loved one of these the beings… she is one of these beings… could these beings spread their progeny… is that even possible… The ability to walk on water and live in a submerged castle is not ours… could it be a mind game played on us…. Is it merely a dream….? I choose to believe in nothing but what is seen… if there is a submerged castle where would it…. …Atlantis…. the ancient pirates that prayed to her they would know…”

After all the Journal notes are complete – following up on the last note:
“You realize that the docks are actually the top of a submerged castle“

Everyone at this point must take a **Sanity** test of 3

Note:
If they have been in the Sone boatshed then the segment below can play out before moving on to part 3.
The option of going to the Stone Boatshed is still open, otherwise depending on the PCs reactions move onto Part 3.
If there is nothing left on the docks and the revelation of the submerged castle has occurred move onto Part 3.

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A pool of **Occult 1** and **Theology 1** becomes available for the team.

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**Part 3**

{This moves quickly as most of it is setup giving the PCs what they need to ‘defeat’ Asherah – ‘defeat’ in the sense of survive and move on…}

“With the knowledge that you are on the submerged castle, you realize that the way forward is down. You use the knowledge gained and proceed downwards through the Stone shed that is actually a temple, through a hidden door that due to your increase in knowledge has become perceivable to you.
You also learn that the Black Sea fleet that you had come to rescue have become fused with the castle system and may be destroyed before being saved.
As you descend the submerged castle you realize that the areas are of utmost interest to you as they seem to be emanating the red mist seen at the docks. A room whose door is adorned with a gold Jolly Roger, clearly the chambers of the Colonel, the door is slightly open and a book that looks similar to the professors journal can be seen through crack. A room whose door is ajar showing cell blocks of prison inmates of all kinds - alive and beaten, dead and unmoving, and fishy and scaly… rumbling sounds seem”

If the Colonel’s private room is investigated:

“The room is lush and decorated with the finest of holster covering a window which has a beautiful couch underneath. The room is filled with stone statues of utmost beauty clearly the Colonel kept some of the wares he smuggled to and from Northern Africa. Closer inspection of the statues reveals them to be of the same woman.
On the wall to the right sits a beautiful painting of a Cow suckling its young under a glowing moon that is reflected in a pond near the pair. On the pool of water stands a shadow shimmering eerily. In front of the painting is a large desk on which there is a journal similar to the professor’s. It seems to have been thumbed through recently and a bookmark sits in it. Also in the room are various artifacts in glass cases as though they are a sign of power and wealth. Many of these artifacts seem to be Greek and Egyptian in nature, some are older. A dagger with a bull shaped hilt seems to shine dully. The bull eerily resembles the symbols of Rasputin “**Art History/Archaeology/Photography** can be spent on the painting.

When a closer look of the painting is taken

“The painting seems to consume. Everything goes to black, before you see again. The scene is similar to the one in the painting except, you are present as a ghost… a spirit… an immobile watcher. The shadow grows larger and from it shoots out several tens of bright lights. The moon in the reflection laughs and the shadow seems to lovingly look back at the moon, the moon in the sky however is merely a moon, a rock floating in space the one the water though is alive and it rises out of the sea. As it does you see its true form, that of a living tentacle castle. The shadow slowly changes to a woman and lovingly raises a hand out to the castle when suddenly the calf turns into a bull and charges at the tentacle castle with the force of lightening. You snap out of the vision due to
Red Tide Rising

loud rumbling of thunder. As you look at the painting again you see it has changed to that of a storm and a sinking ship written on the ship are the words 'Dagon' and at its helm is the statue of the woman with open arms."

The person who used their ability needs to take a sanity test of 4.

If **Art History/Archaeology** is used on the dagger, it starts to resonate with the blood and salts (if not present take an extra spend point).

"You hear a whisper, 'Mortal; free me so I may stop the spawn of the witch from ruling the seas again. The fish-god shall never rise again! I, the storm; the raging bull; will ensure of it.'"

The person who examines the artifacts will need to take a sanity test of 4 and can either take the dagger or not.

If **Cthulhu Mythos/Occult/History** is used on the dagger after this it is discovered to be Phoenician in origin and seems to be a religious dagger of Ba’al Hadad the God of Storms

**Evidence Collection** can be used to take the dagger.

Dagger of Ba’al Hadad:
Against Humans - Blade (-1)
Against Other Beings - Blade (-2)

Using **Literature/Language** on the journal in the room shows it to contain several languages in the same scrawl as the professors, there is a bookmark for a page probably the only legible one

"The son will need to feed... the bull will not allow it... the beasts' mother must be summoned... he who controls
the mother will control the Son and with him the seas....

I have found it... the way to bring the mother back... all that I must ask her... all the tales she must have... all the children she has borne...

But her spell is not to summon her in particular... no... one that warps space, reflects what is needed, by sacrificing a bounded object, we can bind that which is unbound... no matter what the object may be... no matter what the distance may be... To think that space is nothing more than a fabric in the plane of time... it is how they talked to her... to me... what is above... as is below...

It will be possible to then move people through the sacrifice of people... or a person..."

**Art History/Archaeology** on the statues reveal them mostly to be of a single woman – Asherah, she has become Colonel Omari’s muse and he has realized she may be the answer to his thirst for Power. However other statues of rival Greek and Egyptian goddesses such as that of Aphrodite, Athena, Beth’anya and Ma’at are also present.

**Evidence Collection** can be used to take one of the stone statues. {If not specified ask the PC to specify which one is being taken}

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If once the PCs move into the dungeon room Part 5 starts… the keeper can attempt to redirect them to the Captains room if the keeper feels the PCs are not prepared for the Showdown with Omari and Asherah – this part can also be restructured as compulsory if necessary to allow for an easier play.

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**Part 4**

"As you walk into room of cells you notice how spacious the area in the center really is. Omari stands in the middle his back to you facing the opposite wall where a vertical whirlpool rages. The people in cages are screaming incoherently, those who have grown scales and other sea animal features do have a word that is recognizable in the mess of gurgling noise they make 'Mother'. Omari has 70 children tied u next to him. As he
turns to face you he speaks in a booming voice, 'Well my friends what do think I should do, step into the vortex or sacrifice the children?' He laughs, ‘what does it matter I do not have the other half of the Priestess. But who would have thought that such magic was possible if only I knew... I have tried to use the bone salts and have tried to use the iron in blood neither of which worked. What am I missing?’

It seems that without the third piece the whole summoning is on the verge of failure. With a deep sigh he looks back at the portal and shoves the last of his bodyguards through it. Blood pours out and an eerie voice speaks - 'Stone bring me stone....'

The Colonel realizes his folly and looks around for a statue of the mother he realizes that you are in the way between him and his room where a statue of Asherah is located. You cannot fight him and hope to win. With a knowing twinkle he says ‘Make way me’"

There are multiple scenarios that pan out depending on what gets sacrificed and what the state of the party is in.

The three major scenarios are:

1. If the PCs convince Omari to sacrifice the wrong statue Asherah will be summoned in her impure state and will fight him and everyone else with Wraith Bodyguards. The party can rile Borst into distracting Omari enough to cause the pirate captain to make the fatal mistake.

2. If Omari uses the right statue than Asherah-Omari fusion will occur and the overall being will attack the party. During this fight Borst can be influenced to sacrifice himself to create an opening for the party to escape.

3. The party sacrifices all the kids. In this scenario they take a huge Sanity and Stability hit, Borst commits suicide as he is unable to take the horror of what has just happened and the depression caused by the death of Stalin. The party gets transported to the docks, but they never forget what they had just done and they fell like insane monsters.

The dagger is for the party to keep.

Omari
General Abilities: Athletics 10, Health 20, Scuffling 20, Firearms 7
Hit Threshold: 4
Weapon: Rifle (-1), Sword (-1)

Asherah (impure)
General Abilities: Athletics 15, Health 23, Scuffling 25,
Hit Threshold: 4
Stability Loss: +2
Weapon: Blades (-1)
Weakness: Will go into stasis for 2 combat rounds if a child is sacrificed to it.

Asherah-Omari
General Abilities: Athletics 20, Health 27, Scuffling 25, Firearms 9,
Hit Threshold: 5
Stability Loss: +3
Weapon: Blades (-1), Rifle (-1)
Abilities: Summon Bodyguard of Omari: Omari has sacrificed a number of his bodyguards that can be brought back to life as wraiths to fight for the Goddess - See Wraith Bodyguard of Omari
Weakness: Will pause for 1 round of combat if a child is sacrificed to it

Common Soldier of Omari
General Abilities: Athletics 4, Health 7, Scuffling 9, Firearms 4
Hit Threshold: 3
Weapon: Rifle (-1)

Bodyguard of Omari

General Abilities: Athletics 5, Health 10, Scuffling 10, Firearms 5

Hit Threshold: 4

Weapon: Rifle (-1)

Wraith Bodyguard of Omari

General Abilities: Athletics 5, Health 10, Scuffling 15,

Hit Threshold: 4

Stability Loss: +1

Weapon: Claws (-1)
THE PARTY IS BROUGHT INTO THE COLONEL’S CABIN IN THE SHIP. HAVING BEEN CUFFED THE PARTY MEMBERS ARE NOT AS MOBILE AS THEY WOULD LIKE. IN FRONT OF THEM IN AN IMPOSING MANNER SITS THE COLONEL. HAVING JUST VISCOSLY MURDERED STALIN HE HAS PICKS UP AND FLIPS THROUGH THE PAGES OF MEIN KAMPF.

UKRIT
Do you not think that Hitler was onto something when he said - the weak must be sacrificed for the strong.

THE PARTY STUNNED AND UNSURE OF HOW TO RESPOND REMAINS SILENT

UKRIT
(Shaking the book in his hand at the party)
Isn’t one of you an anthropologist?

ARCHERON
(Struggling to stand up in his bound state)
Yes, me.

UKRIT
Well do you have any thoughts? While the men around me are handpicked by me, they still do not have original thoughts.... the trade-off of loyalty I presume.

ARCHERON
Perhaps... but thoughts about what exactly, the men around you, the death of Stalin or the book you’re holding. Because I honestly have thoughts on all of them.

UKRIT
(Forcefully setting the book down)
Haha. Do not try to play your games with me. I merely seek some banter.

ARCHERON
And you’re getting it. In exchange, you will give me something, that’s how you operate right. Bartering
favors. We do not want trouble, let us get back to our country and we will not get in your way

UKRIT
I did operate that way. Of course, had it remained as such, it would have cost you more than mere banter for that.

ARCHERON
Really? How much would-?

UKRIT
(With a wry smile)
Is that affluence I hear? What do you have that you can offer me?

ARCHERON
Well, let’s see, how about we prevent the world from finding out what you have just done?

UKRIT
(Tossing the book aside)
Hahahaha. Let the world know, you are in my hands have you not seen what these insects can do.

UKRIT PICKS UP A BEETLE AND PLAYS WITH IT, HE THEN SQUASHES IT. ARCHERON WATCHES HIM AS HE LICKS THE BEETLE BLOOD OFF OF HIS HAND.

ARCHERON
Well how about we let the world know who you really are?

UKRIT
(with his smile now curling)
Oh. And who am I, boy?

ARCHERON
From what we have learned you are nothing more than a mere child trying to cover up your shame.

UKRIT
Is that so? You do know that people who know of me have ended up in the bottom of the Nile river, right.
ARCHERON
Well, what if I said I had some knowledge of the occult that you seek?

UKRIT
I have learned of many interesting things over the course of my professional partnership with the Russians. And while initially I didn't believe in their absurd claims, I have found some of their latest work most compelling.

ARCHERON
Latest work?

UKRIT
(Looking beyond the players into the aether)
Yes, with regards to the yellow sign and the tribes they have been experimenting on. I even tried to copy some of their experiments on my weaker slaves. With marginal success...

ARCHERON
And we definitely can help you... um ... how, exactly?

UKRIT
(Seemingly possesed)
Well, I just need some instruction with how to perform a tiny spell that your professor half translated before he ended up as... well....

ARCHERON
...And then you will get us to Moscow.

UKRIT
Absolutely I will never go against my word.

ARCHERON
So what is it you want?

UKRIT
This power transference spell that I found in the book your professor
carried around with him. I need you to decipher what some of the other detailed parts mean. It seems there is lack of knowledge of my part as these symbols are more Greek than Egyptian.

**ARCHERON**
(Shaking his handcuffed arms)
You do know we can't do it in this state.

**UKRIT**
And I can trust you will uphold your end of this bargain.... how?

**ARCHERON**
Well I can't....

**UKRIT**
True. Perhaps it would be more convincing if you were able to give me something now as a sign of good faith...

**ARCHERON**
We could tell you the name of the Sheikh who...

**UKRIT**
Silence, I will not have you speak of that matter, or anything related. I thought I had made it clear.... Well since you don’t know your place, it is probably my best interest to take one of you into my custody.

**ARCHERON**
No wait! We can try again, let me see if we know anything that could be used to bargain better.

**UKRIT**
No, I will have you solve this riddle for me as I prepare for the ritual. Failure and I will break you making you one of my mindless zealots
ARCHERON
There is no need we will tell you. Show me the book.

UKRIT
(With a degree of passion, knocks out Borst)
Hmm, how about this you help me decipher the symbols on this page, I let you remain free and in control of yourselves. From what I can tell the books are saying I should make a choice of either slaughtering a bunch of children to D'endrrah or several able bodied men.

ARCHERON
What, we need to help you make a sacrifice? Never.

UKRIT
I could always sacrifice you lot instead.... I will have my power for eternity and you will not keep me from it.

ARCHERON
..., but if we do decide for you, will we be granted safe passage home?

UKRIT
Perhaps, but remember make your decision quickly because time is running out.
ACT 4

CAN YOU HEAR THE WAVES?

by Naomi Burgess
Inciting Incident

The PCs' train arrives in the fabled Metro-2. After nearly being devoured by a byakhee, the party uncovers a way out of the disused metro and finds themselves in Moscow's State Historical Museum.

Verb: Flee

Complication

The PCs find Rasputin's prayer belt and use it to decipher the key to subduing Ilya, a spell called "Soul Siphon." The Metro-2 byakhee strikes again, and the party manages to slay it. Upon encountering Moscow's possessed townsfolk, they find Dolya huddled up in an apartment, and when a mass of citizens attempts to break in, the party (along with Dolya) escapes by scaling the apartment building's facade.

Verb: Uncover

Complication

Dolya suggests that the group get to Radio Moscow in order to call for aid. In order to reach the building, the party is forced to swim across the river Moskva, evading a gigantic tentacle-like being as they near the other side. Once out of the river, the group dashes into Radio Moscow; the tentacle attempts to follow, but it arrives at the end of its reach.

Verb: Flee

Crisis

The party discovers a room containing a transmitter, but find that it refuses to work. Dolya is in the middle of mentioning that the party ought to check Moscow Radio Centre 13 in order to see if the signal is jammed, when the group encounters Ilya in the hallway directly outside. Dolya tries to shoot him, but he expels the bullet from his body before impaling Dolya through the neck.

Verb: Learn

Complication

The PCs escape the Moscow Radio building using "Soul Siphon," amidst Ilya's taunting use of Dolya's head and consciousness as a distraction. In the sky, the PCs see a ring of cloud forming around the city's center. At this point, the party can choose to either trek to Centre 13, or sneak their way to the center of Moscow to subdue Ilya. The PCs take the latter path, and they soon find themselves at the edge of the Red Square.

Verb: Accept

Climax

The PCs see that the aforementioned cloud ring is now encircling St. Basil's Cathedral. As they cross the Red Square, they notice that the city's possessed denizens are collapsing en masse. The PCs enter St. Basil's and are greeted by Ilya descending from the ceiling. The party escapes into the cathedral's hallways, and attempt to use "Soul Siphon" to seal the god within Ilya body into theirs.

Verb: Unravel

Resolution

The PCs manage to kill Ilya, but on their way out of the cathedral, one of the PCs turns a pistol onto their compatriots. The remaining PCs overpower and kill their possessed friend, simultaneously realizing that the only way to stop themselves from being possessed is to kill themselves. The longer they hesitate, the more of them succumb to Hastur's influence, and soon, there is one PC left. If they wait too long to take action, Hastur possesses them, but if they go through with it, then Hastur is successfully sealed away.

Verb: Resign
Sequence 1

The train rumbles onwards for what seems like months, with only brief flashes of pale gold light denoting the passage of time in regular illuminated slits. Then, just as a stomach or two is beginning to audibly rumble, the cold, musty air of the underground tunnel breaks into an equally cold crispness with a resounding *whoosh*: the train has emerged into the great outdoors. The PCs cluster around the slats in the car’s wooden side panels to take a look. In the distance, they can just make out a billowing, colorful structure that wouldn’t look out of place in Constantinople, and surrounding it is a sea of twinkling lights. **Architecture / History** reveals that this building is none other than the world-famous St. Basil’s Cathedral. A further **Astronomy** check tells the PCs that the setting sun touching the tip of the cathedral’s greatest spire doesn’t seem to be budging in the slightest. A **Sense Trouble** check gives the party the tingling impression that all of Moscow’s lights are floating about, reshaping themselves into an amorphous face with a grin so large, it looks like it could swallow the party whole. To the right of Moscow’s grim outline, the PCs spy the dark, crisscrossing pattern of a steel tower, a blinking red light adorning its top. **Mechanical Repair / Electrical Repair** determines that this is a radio tower of some sort, and further use of **History** determines that this is likely just one of many towers that the USSR currently employs in order to jam unwanted radio signals. Then, the train ducks back into another tunnel, and the car quickly refills with mustiness. After another hour or so, the train creaks to a halt, and the PCs use **Athletics / Scuffling** to either pry open or partially break the car door. The party finds themselves on the platform of what looks like an old subway stop. The tunnel is dimly lit, its concrete walls occasionally shuddering with a far away rumble before settling back down. **History** lets the PCs recall that the USSR supposedly built a secret subway alongside Moscow’s official lines; it was called “Metro-2,” or “D-6” by the KGB, and was rumored to serve as a quick transport between places of national importance. A brownish green moss appears to grow in dark clumps across the platform, and use of **Evidence Collection / Forensics / Outdoorsman** reveals a series of shoeprints, at first close together and hesitant, but progressively spread apart and erratic; they seem to disappear off the side of the platform entirely. A breeze seems to emanate from the gaping mouth of the tunnel ahead of the party: **Outdoorsman** reveals that the air is coming from outside of Metro-2, while **Sense Trouble** gives them the sensation of a whispered scream carried along with the wind’s haunting overtones. Realizing that the only way out is down the tunnel, they follow the both the breeze and the footprints further in. Soon they reach a junction in the track; one fork is blocked up with a decaying wooden sign covered in blocky lettering: “Closed for Repairs” (**Language: Russian**). **Archaeology / Forensics / Outdoorsman** denotes that the sign has been there for around 10 years. **Outdoorsman / Sense Trouble** lets the party know that the breeze is coming from the unblocked tunnel, but before they can press on, they notice the body: alone in the center of the junction, a human corpse (**Core Clue**) kneels solemnly, its top half missing. **Medicine / Forensics / Outdoorsman** reveals that the pour soul’s torso was sloppily bitten off. **Forensics / Outdoorsman** additionally reveals that the attack came from above and behind the victim’s head. The PCs **Sense Trouble** again, and the breeze transfigures into a shriek. **Evidence Collection / Forensics** reveals a rusted crowbar (**Core Clue**) stuck in a grate on the side of a wall, and the PCs use **Athletics** pry it out and yank a couple planks from the blocked railway. As they squeeze through, they catch a glimpse of a huge dark shape, its wings pitch black and leathery, its lizard-like muzzle full of sharp black teeth. **Cthulhu Mythos** deems this to be a Byakhee, one of the space faring servants of Hastur. The PCs book it, coming across a metallic ladder leading upwards to a metal door with a padlock. **Forensics / Mechanical Repair** reveal that the padlock is heavily rusted, and with a few swings of the crowbar (**Athletics**), the PCs knock it off of the door and open the contraption wide.

**ACT 4 PROSE OUTLINE: CAN YOU HEAR THE WAVES?**
Red Tide Rising

Sequence 2

The party steps into a dark room with tall, salmon-colored walls. To their left, a gigantic wooden boat stands ghostly erect, and to their right is a glass case full of assorted gold pieces. **History / Archaeology** reveal the boat to be an old longboat excavated from the river Volga, and the gold pieces to be ancient Scythian artifacts; **History / Library Use** will additionally reveal that these two collections could only have recently crossed paths in one place. This is it: Moscow’s State Historical Museum. As the PCs study the room’s contents, the doorway leading back down to Metro-2 falls shut with a clattering **bang**. From far away, footsteps start to clack hurriedly towards the PCs’ position. The party uses **Stealth / Conceal / Fleeing** to hide themselves in the room, either inside the longboat, or behind the Scythian pieces’ case. A museum guard fumbles his way in, muttering to himself about how there’s no such thing as ghosts (**Languages: Russian**). As he passes by the PCs’ hiding spot, they use **Scuffling / Intimidation** to grab the guard, secure his pistol and clamp a hand over his twitching mouth. They then press him to disclose the location of Rasputin’s prayer belt (**Interrogation / Intimidation**), which ultimately works when supplemented with a pistol pressed to the back of his neck. The guard guides the party to a cramped hallway at the very back of the museum: the walls are covered in Byzantine-esque portraits of religious figures that almost feel like they’re watching you (**Sense Trouble**), and at the end of the hall, flanked by two fairly large windows, is another glass case, this one containing a black twist of rope covered in strange and familiar symbols: it’s Rasputin’s prayer belt. **Occult / Archaeology** reveals that each of the belt’s lines of symbols constitutes a specific alphabet: among them is the strange tongue inscribed on the tablet in the PCs’ possession, and among the numerous others are Phoenician and Ancient Greek. The PCs use the belt to finally translate the mysterious tablet (**Cryptography + Languages: Phoenician or Greek**) and learn of the Soul Siphon spell, a spell that drains an individual’s souls from their body into the caster’s through physical contact. Just then, a screech ripples through the hallway and the Byakhee appears. In a single sweeping motion, it bites the guard’s clean off and swipes at the PCs with its tail, sending them crashing through one of the nearby windows. As they hurtle towards the street below, the Byakhee launches itself after them, and the party only has a few turns to grapple themselves onto the beast’s creased hide (**Scuffling / Riding**) before they crash to the cobblestoned earth. The fall kills the Byakhee, and leaves the players extremely shaken. This is not helped by the fact that a number of passersby are stopping to stare with an eerie, watery look in their eye, as if they are actually somewhere far away; a yellow glow seems to shine from under their clothing, always around the area where their stomach would be (**Biology / Medicine**). As the citizens begin to inch closer to the party, they quickly beat it, ducking through various crevices between buildings in order to elude their pursuers (**Stealth / Conceal / Fleeing**). Then, from a window atop a nearby apartment building, a light flashes in a strange sequence of patterns: it’s a Morse S.O.S (**Cryptography / Outdoorsman**). The PCs force their way into the apartment building, and are greeted with a musty lobby that is absolutely drenched in dark burgundy carpeting and upholstery. Quickly, they heave a few faded couches into the doorway to prevent their pursuers from tailing them (**Athletics / Preparedness**), and make their way to a nearby elevator. After pressing the “up” call button and waiting for a few excruciating seconds, the paneled doors part and the party squeezes themselves inside. The elevator creaks and groans its way up to the top floor, shuddering a few times along the way. As the doors open once more and the PCs step out, the elevator emits one final groan before its cable snaps with a thick twang, sending the little box shrieking down its rusty supports to the ground floor far below. The PCs then begin the process of searching each room to find out who (or what) was sending out that Morse signal. After using the view from at least two of these rooms to pinpoint its source, they break in and find DOLYA holed up in said apartment, toting a rifle. The PCs help her barricade her door with a hefty armchair to buy them some time (**Athletics / Preparedness**), and as they talk with her, DOLYA reveals that she arrived here nearly a week ago, and fled to this miserable little place after she, too, had a fairly unpleasant encounter with Moscow’s glassy-eyed denizens (**Interrogation**). She also adds that their behavior became even more erratic after a radio broadcast featuring ILYA’s voice unexpectedly came on the air. Suddenly, the group of possessed citizens that has been slowly gathering outside her door in a murmuring mass attempts to break in, and the PCs, along with DOLYA, escape by
scaling the apartment building’s façade, climbing from window ledge to window ledge, all the while evading the grasping hands of yet more citizens (Athletics / Fleeing).

Sequence 3

Once they make their way to street-level, the group finds that Moscow is starting to flood with the waters of the river Moskva. As they slosh through the water-filled streets, dodging around corners and behind mounds of detritus to avoid groups of citizens at every turn (Stealth / Conceal / Fleeing / Streetwise), DOLYA suggests that the group get to Radio Moscow in order to make a call for at least some sort of aid. Unfortunately, this means that they must cross the river, a prospect that is made all the more horrifying the moment that they trace their way to its overflowing banks. Upon arriving at the side of the river, the PCs witness a shadowy, slippery form burst from the depths and flail about with a screaming man in its clutches before quickly descending back to whence it came. The PCs attempt to investigate alternate routes to the radio station, but they find that both of the major bridges that are still above water are either teeming with nightghaunts or smashed to pieces. This forces DOLYA and the rest of the party to plunge into the Moskva and make a break for the other side, during which they must dodge the gigantic tentacle-like being that they saw earlier. Luckily, they reach the other side, clamber their way out of the river, dash up to the Radio Moscow building, lock-pick their way through the brutish cast-iron door and slam it shut behind them (Athletics / Fleeing). The tentacle, nearing the end of its reach, pounds on the door and pulls at the building’s concrete façade, but to no avail.

Sequence 4

The party creeps through the darkened, bunker-like halls of the radio station (Stealth), discovering a number of rooms piled to the brim with black, monolithic amplifiers with dimmed lights and silent cooling fans, and soundboards that are absolutely riddled with all sorts of mysterious buttons and knobs. The floors are covered in a thick tangle of electrical cables, some of them bursting at the seams, revealing the bloom of coppery-gold filaments stuffed within them. One of the rooms that the PCs explore also contains a couple of microphones, their puffy coverings chafing, the swiveling metal arms that once held them proudly aloft now drooping. Mounted on one of the room’s walls is a plastic panel with a series of lights spread across it; a closer look determines that this is the station’s “on air” sign, denoting which rooms are currently in operation (Mechanical Repair / Electrical Repair). Only one of the panel’s lights glows, casting out a distinctly orange hue that mulls into panic-room red around its periphery: the tiny black letters at the center of the light matter-of-factly state “Studio 1” (Languages: Russian) The PCs surmises that this may be the only room in the building from which the party may send a distress signal. In a nearby hallway, they discover a moderately large slab of steel bolted to the wall, a series of meticulous engravings spanning its surface: it’s a map of Radio Moscow (Architecture / Languages: Russian). The PCs use it to their advantage, fumbling their way to Studio 1, which (lo and behold) contains a transmitter, its lights still flashing and cooling fans still whirring. However, when they attempt to shout into the plastic headset, they are only answered with an empty, gut-wrenching static. The party leaves the room in a huff, and just as DOLYA is mentioning trekking to Moscow Radio Centre 13 to see if someone is jamming the signal, the group encounters a dark, flowing shape in the middle of the hallway, its base wriggling with formless shadows. ILYA’s voice echoes out from the shade, and DOLYA tries to shoot him with her trusty rifle, but the bullet springs from his body and falls to the floor with a solitary clink. A tentacle shoots out from behind him, impaling DOLYA through the head and writhing about in a weird burst of yellow light; it’s as if her very essence is being sucked out. She drops to the floor, and the PCs hightail it as the sound of maniacal laughter echoes through their brains.
Sequence 5

The PCs race out of the Moscow Radio building, alternately dodging the copious electrical wires that are now slithering to life, glowing with the same yellow light that accompanied DOLYA's demise, and hiding from the whispering figure that has just killed one of their most valuable team members (Athletics / Stealth / Conceal / Fleeing). As they approach the front door of the building and begin to pry it open, it suddenly slams shut with yet another yellow flash, and no amount of pulling and pleading will force it to heave to. The PCs can hear ILYA's rasping voice, telling them over and over again to surrender their minds, that no one is coming to save them, but before he can strike them down as he did with DOLYA, the PCs realize that they only have one option left: “Soul Siphon.” The tablet mentions nothing about moving a soul from an object to a body, but with ILYA almost breathing down their necks, the PCs decides that they have nothing to lose. The group executes the spell, and the door grudgingly groans open, allowing just enough space for a human-sized body to squeeze through (Occult / Cthulhu Mythos). The PCs do just that, and as the last PC lifts their hands from the door’s iron face, the spell immediately breaks; with a shudder and another groan, Moscow Radio’s door reseals itself. At this point, Moscow is utterly crawling with possessed citizens and nightghaunts, and in the sky, the PCs see a ring of cloud forming around the city’s center. In the ring’s middle, they can barely make out the robed figure of ILYA. The party can choose to either undertake a most likely suicidal journey to Centre 13, or sneak its way to the center of Moscow to somehow subdue ILYA’s power with the spell they have successfully (barely) executed. The PCs decide to go with the latter, and they sneak their way down street after street (Stealth / Conceal / Fleeing), avoiding the gaze of nightghaunt and citizen alike, until they find themselves standing at the edge of the Red Square itself.

Sequence 6

The PCs see that the aforementioned cloud ring is lowering more and more, completely encircling the central spire of St. Basil’s Cathedral (Occult / Cthulhu Mythos). They also see that the Red Square is teeming with possessed citizens, enough to totally surround them if they try to make a break for it. However, the moment the party take a step onto the square’s meticulously placed cobblestones, the people populating the space begin to drop dead as the area around their stomachs seem to flash with a familiar yellow light, which then forms itself into orbs and darts its way towards the cathedral at the other end of the square. The PCs cross to St. Basil’s and attempt to force open the grand wooden door that serves as the cathedral’s front entrance, to no avail. Then, a single word slithers into their heads: “manners…” The group knocks politely, and the door creaks open, beckoning them inside. They enter St. Basil’s and carefully creep their way around its labyrinthine, fantastically mural-covered hallways until they cross the threshold of the cathedral’s central chapel: the Church of Intercession. As soon as they go inside, organ music begins to float into their heads, and when they look up towards the domed ceiling of the spire above, they see ILYA in the flesh: he floats downward, his body and face completely swathed in a loose yellow robe, his arms outstretched in a gesture that seems to say “welcome,” a mass of tentacles hanging from where one would expect his feet to be protruding from. The party escapes into the cathedral’s hallways, finding various ways to stun ILYA so that they can each enact “Soul Siphon” on him (just two of these options involve either shooting down hanging lamps and chandeliers while he is standing under them, or luring him into a bell in St. Basil’s bell tower and ringing it).

Sequence 7

Once each of the PCs pull off the spell successfully, ILYA freezes in his tracks. With an unearthly scream, he clutches desperately at his face and melts into a mound of sulfurous ash. With a clank, the Mask of Hastur falls down onto the church’s
brick floor. What is more, any nearby nightghaunts that appeared during the course of the battle inside the cathedral emit screams of their own before their bodies violently fold in on each other like collapsing stars and disappear in a puff of black. On their way out of St. Basil’s, as the group stumbles their way back across the Red Square in an aimless bid to follow the presumably now-clear path to Centre 13, one of the PCs stops by the side of a dead citizen’s body, pulls a pistol out of its grip and calmly turns it onto their compatriots. They reiterate Hastur’s words: the remaining PCs can either submit their minds to him and possibly regain control of their bodies in the future, or die. The remaining PCs overpower and kill their possessed friend (Interrogation / Athletics / Scuffling / Firearms) before realizing that the only way to stop themselves from turning into Hastur-vessels is to kill themselves. The longer they debate the situation, the more of them succumb to Hastur’s influence and must be killed. Soon, there is one PC left. If they take too long to kill themselves, Hastur possesses them and the game is lost, but if they do (Firearms), then the game is ostensibly won; Hastur has been sealed away for at least another millennium...or two.
Saint Basil’s Cathedral - Set Piece

Introduction

St. Basil’s Cathedral is one of the most iconic Russian monuments to date. Constructed in 1555-61 for Ivan the Terrible, by the time the PCs arrive at its hallowed grounds, it has served as a museum for the past 20-some-odd years after the State took it over and had the building secularized.

The PCs arrive at the foot of St. Basil’s base, and gaze up at the building’s blooming domes of swirling yellow and blue, blue and white stripes, some painted in jagged zigzags, others painted straight across in precise, neat lines. There are nine domes in total, and from the PCs’ perspective, their looming outlines take on the appearance of an ominous fire, blazing away in a hearth.

As they gaze upward, the PCs notice that the ring of clouds that guided them to this very spot has descended even more, wrapping itself around the church’s central spire. If a PC uses Sense Trouble here, tell them that they can see the faint outline of Zolnerowich’s face in the clouds, his eye sockets hollow and his mouth contorted into an unearthly grin. This PC must now make a 4-point stability roll at the penalty of losing 2 stability before the party can proceed into the bowels of the old church.

The Cathedral

Entranceway:

The PCs begin in front of a set of great stone steps, offset to the right of St. Basil’s center. They are covered with massive stone archways, which are decorated with red and gold inlays. These steps lead directly up to a pair of equally massive wooden doors, bolted shut. If the PCs attempt to force open the door, whether by means of kicking it (using Athletics) or by shooting it (using Weapons and wasting a bullet for each shot), it will not budge. However, if a PC knocks on the door calmly, it will open with a boom and a deep creak (if the PCs don’t seem to be catching on, perhaps they can hear the husky voice of Zolnerowich, whispering something along the lines of “Manners…”). Before entering the building, the player who knocked should complete a 3-point sanity test. Now, the party steps out from the clammy outdoors and into…
The Hallway:
All of St. Basil’s hallways are linked together in a huge, irregular circle, surrounding the building’s central chapel. All of their floors consist of weathered, crisscrossing bricks, and their walls are absolutely covered with wonderful, swirling designs of flowers, braids, and more, all popping with the brightest reds and the darkest blues. Images of various saints are nestled in between the patterns, their colors blooming just as vividly. Hanging from the claustrophobically low ceilings ever few meters are iron lamps that seem to have been plucked directly from an ancient mosque, and on the outermost walls, stained glass windows look out over Red Square. Around the course of the main ring, a series of doors decorated as ornately as the hallways’ walls open onto the central chapel and the nine chapels that surround it.

Once the players engage Zolnerowich in combat, these hallways will serve as their main source of refuge as they search for a way to use their newly learned Spirit Siphon spell on the possessed general. Running throughout the hallways for an extended amount of time will use up Athletics: 1 point for every four hallway segments a PC traverses (one segment being a single path from one hallway junction to another). What’s more, if PCs rest by a window for two turns in a row, a nightghaunt will break its arm through the glass and swipe at the PC standing at that spot. From then on, all player attempts to rest there will result in them being harassed by the window’s resident nightghaunt. Finally, should Zolnerowich approach the location of a particular PC, they will notice that the hallway’s wall decorations and lamps are beginning to sway back and forth, and that the many portraits adorning the walls seem to be coming to life (you may determine the motions that these figures go through, but mention at least one portrait of Mary raising a finger to her mouth in an eerie “hush” gesture). Any of these visions will result in a 3-point sanity test.

The Outer Chapels:
Each of the nine chapels that circle St. Basil’s central chapel is constructed in a similar way: arched and domed walls plastered completely with murals depicting Biblical events, a few wooden pews strewn haphazardly about the brick floor (using Athletics, 2 for 1 PC or 1 each of 2 PCs, 1 pew can be moved to block a doorway). In both chapels 3 and 7 (see map), the PCs can use Streetwise or Forensics to discover four rounds of revolver ammunition. In chapel 5 (see map), the PCs find a dead priest, his body slumped over one of the room’s pews; using Streetwise or Forensics reveals that he has a revolver with one round on his person. The same rules for hallucinations due to Zolnerowich’s approach apply here as well as in the –
The Church of Intercession:
This chapel, situated in the center of St. Basil’s, is a sight to behold. It is decorated like the other chapels, but with even more grandeur, its walls thick with murals of Saint Mary and an infant Jesus, all ended in a towering spire-dome that both religious figures totally encompass. Throughout the spire’s interior, thick iron rods jut out from one side to the other. A gigantic chandelier swings from the lowest of these rods, illuminating a wooden bas-relief covered in more images of Mary and Jesus. This, in turn, shelters a humble marble altar.

When the PCs first enter this chapel, the boss battle with Zolnerowich will initiate. It begins with organ music slowly seeping into the room from above. A **History** check will determine that it is an arrangement of the final movement of Shostakovich’s 5th Symphony, Zolnerowich’s favorite piece of music; this prompts a 3-point stability test. Using a **Sense Trouble** here will reveal Zolnerowich, deep in the thrall of Hastur, floating down from the top of the spire’s ceiling, his arms outstretched in a position that almost seems to say “welcome.” This prompts a 4-point sanity check; if no one in the party used **Sense Trouble**, then all of the PCs must make that check.

The Bell Tower:
This is the part of St. Basil’s that lies in the very small corner of space wedged between the top of chapel 4 and the left of chapel 5 (see map). Here, a set of spiral cast iron stairs provides access to a grated platform made of the same material. In the arched, brick open-air windows, the PCs can see a series of iron bells hanging from the rafters; one even seems big enough to house a human-sized body. A frayed rope hangs to the side of each bell (there are five in total), each of which can be pulled with **Athletics** to ring the corresponding bell. However, if the PCs spend more than 2 turns in the bell tower, 2 nightghaunts will fly through the tower’s (much larger) windows and engage the player, prompting a 4-point sanity check.

NPC Behavior
Zolnerowich will relentlessly pursue anyone who maintains physical possession of Professor Birchwell’s Spirit Siphon spell. Once every 3 turns, Zolnerowich will project himself into the spell-bearer’s head, attempting to convince them to hand for the spell and/or surrender their mind to him (this triggers a 3-point stability test). If a PC attacks Zolnerowich directly or fails to sneak around him, he will respond with deadly force until that PC fleas.
Statistics and Appearance

Hastur Thrall Zolnerowich:
At this point, the physical form of Zolnerowich has been all but completely supplanted by the figure of the King in Yellow. He is robed in a tattered yellow shawl, his face and body obscured, his feet now a mass of dangling tentacles that he uses to strike out into the brains of his enemies when they are in range.

**Abilities:** Athletics 10, Health 35, Scuffling 20
**Hit Threshold:** 5
**Weapon:** +10 (tentacles)
**Alertness Modifier:** +1
**Stealth Modifier:** +2
**Armor:** Firearms and projectiles may stun, but do no damage
**Stability Loss:** +3

(Statistics and other information concerning nightghaunts may be found in the Trail of Cthulhu rulebook)

Outcome

In order to neutralize Zolnerowich, the PCs must each physically touch him and recite the Spirit Siphon spell. This means that the PCs must each sneak up behind him or otherwise immobilize him (this can be done by shooting a lamp or chandelier’s chain while he is under it, stunning him for 1 turn, or by luring him into the bell tower’s largest bell before ringing it, stunning him for 2 turns) in order to get the job done. Note that each cast of Spirit Siphon results in a 2-point stability loss and a 1-point sanity loss. Once all of the PCs have performed the spell on Zolnerowich, he shrieks, clutches his head in agony, and dissipates into a sulfurous ash, leaving behind only a wooden mask: the Mask of Hastur. The PCs have finally beaten Hastur…or have they?
INT. MOSCOW - DOLYA'S APARTMENT - NIGHT
As the party, led by Alexandra Hayes (21), crashes through the apartment’s chipped wooden door, Dolya Petrovna leaps up from a faded red armchair, a Simonov rifle clutched tightly in her hands.

DOLYA
JESUS FU

Her eyes widen, and she sinks back into her armchair, still wielding her rifle.

DOLYA
Well, I have to say, I thought you people wouldn't be arriving in...quite such a bombastic fashion.

ALEXANDRA
Dolya?

DOLYA
And a warm hello to you, too, my friend!

ALEXANDRA
Jesus, we were thinking that you might b-

As she takes a creaky step onto the dusty floor towards Dolya, Alexandra is stopped in her tracks as the former newswoman cocks her rifle.

ALEXANDRA
Dol-what?

DOLYA
How's the weather?

ALEXANDRA
Uhhhhhh...a little gray? I guess?

DOLYA
...fair enough.

ALEXANDRA
(stepping forward)
What? Look, we came here all the way from-

Doyle lifts her rifle up from her lap and fixes its butt squarely into her shoulder, squeezing its trigger back ever so slightly. Alexandra freezes in place once more.
ALEXANDRA
Whoa, wait, we're-

DOLYA
How do I know you're still you?

ALEXANDRA
Well, for one-

DOLYA
You break into my apartment like a huge fucking herd of cattle? What is that? Did you want me to put a hole in between your eyes?

ALEXANDRA
No ma'am. We actually weren't, uh...

DOLYA
Weren't what?
Alexandra shoves her hands deep into her coat pockets.

ALEXANDRA
We weren't...we weren't sure that you were still, uh...

Dolya lowers her gun a bit, her mouth curling into a look of disgusted unbelief.

DOLYA
You...thought I was possessed?

ALEXANDRA
Well, we heard, uh...shuffling noises inside, and...uh...

DOLYA
Okay...?

ALEXANDRA
And honestly, we weren't expecting to find you in here. Isn't that right, guys?

DOLYA
You want me to believe that? When I
was sitting right here by my window
sending out signals for the past
few hours? Why didn't you just
knock on the fucking door?

ALEXANDRA

I-

Dolya hunches her head forward, lining the rifle's sights with her right eye. She pulls the trigger another millimeter back.

ALEXANDRA
Okay! Okay. Look, I don't know if you've been outside-

DOLYA
How the hell do you think I got here?

ALEXANDRA
-but from what I saw, those people out there...well, they didn't really give us much of a chance to chance to speak our peace before they started breaking out the pitchforks. And their eyes...it was like they'd all checked out a long time ago and then forgot that they ever left.

DOLYA
So...unlike yours?

ALEXANDRA
What? I mean, y-

DOLYA
You expect me to hear you out when you've got bags the size of fucking walnuts under-

ALEXANDRA
WE HAVEN'T SLEPT IN TWO...DAYS!

A beat. Dolya squirms, dips the rifle's sights down towards the boards under Alexandra's feet.

ALEXANDRA
We haven't slept in
two...whole days, and now we're here, and we have no idea where we're going, and everyone's trying to murder us for absolutely no reason, and now you're also going to try to murder us over whether or not we have bags under our eyes?

Another beat. Dolya lets the gun's butt slip from the crook of her shoulder and drops her face towards the floor.
ALEXANDRA
Look...if we so much as reach for another gun, or knife, or start to drool uncontrollably, or whatever...I give you full permission to bust out Mr. Winchester there and-

DOLYA
It's a Simonov.

ALEXANDRA
Then in that case, I give you full permission to bust out Mr. Simonov and...blow us away.

Alexandra treads carefully up to Dolya, each of her steps eliciting yet another moan from the grumbling floor. She jerks her head towards the window.

ALEXANDRA
Now...do you think any of those guys out there woulda told you to go ahead and shoot them?

DOLYA
M-maybe...if it was a double bluff, or...or a triple bluff, or-
Alexandra puts her hand on Dolya's shoulder, and Dolya snaps her head upward to meet Alexandra's gaze.

ALEXANDRA
I promise: we're safe enough. And we're real enough...right? Dolya's mouth twitches into an imperceptible smile. She relaxes her trigger finger.

DOLYA
Right.