



Second Edition

# CALL of CTHULHU<sup>®</sup>

**Sandy Petersen**



# CALL of CTHULHU

**Fantasy Role-Playing  
in the Worlds of H.P. Lovecraft**



**Sandy Petersen**

William James Hamblin III, Steve Perrin, Greg Stafford,  
Anders Swenson, Lynne Willis, Charlie Krank  
Gene Day, illus.

**A Chaosium  
Publication**



First Edition 1981

Reprinted 1981, 1982, 1983

Revised and Reprinted 1983

Reprinted 2021

*Call of Cthulhu* (2nd Edition) © 1981—2021 Chaosium Inc. All rights reserved.

Call of Cthulhu, Chaosium Inc., and the Chaosium dragon are registered trademarks of Chaosium Inc.

Chaosium Arcane Symbol (the Star Elder Sign) © 1983 Chaosium Inc. All rights reserved.

The map reproduced on page 4 is based on a map by Rand McNally & Company and is used with permission.

*Cultes des Goules*, *De Vermiis Mysteriis*, Comte d’Erlette, Ludvig Prinn, and all quoted text attributed to Robert Bloch © 2021 Sally A. Francy. Used with permission.

*Revelations of Glaaki*, Y’gonolac © 2021 Ramsey Campbell. Used with permission.

*Ponape Scripture*, *Zanthu Tablets* © 2021 the Estate of Lin Carter. Used with permission.

Byakhee, *Celaeno Fragments*, Cthugha, *Cthulhu in the Necronomicon*, Ithaqua, Laban Shrewsbury, *Sussex Manuscript*, *Thaumaturgical Prodigies in the New-England Canaan*, and all quoted text attributed to August Derleth © 2021 the Estate of August Derleth. Used with permission.

Justin Geoffrey, *Nameless Cults*, *People of the Monolith*, *Unausprechlichen Kulten*, Von Junzt © 2021 Cabinet Licensing LLC. ROBERT E. HOWARD is a trademark or registered trademark of Robert E. Howard Properties LLC. Used with permission. Some Robert E. Howard elements may be in the public domain.

Nyogtha © 2021 Carole Ann Rodriguez. Used with permission. Some Henry Kuttner elements may be in the public domain.

*Cthaat Aquadingen*, Chthonians, *G’harne Fragments*, Shudde M’ell, Lord Wendy-Smith © 2021 Brian Lumley. Used with permission.

*Eltdown Shards* © 2021 the Estate of Richard F. Searight. Used with permission.

*Book of Eibon*, Tsathoggua © 2021 the Estate of Clark Ashton Smith. Used with permission.

This material is protected under the copyright laws of the United States of America. Reproduction of this work by any means without written permission from the publisher, except for the use of short excerpts for the purpose of reviews and the copying of character sheets and handouts for in-game use, is expressly prohibited.

Chaosium recognizes that credits and copyrights for the Cthulhu Mythos can be difficult to identify, and that some elements of the Mythos may be in the public domain. If you have corrections or additions to any credits given here, please contact us at [mythos@chaosium.com](mailto:mythos@chaosium.com).

This is a work of fiction and may include descriptions of real places, real events, and real people. These may not be presented accurately and with conformity to the real world nature of these places, people, and events, and are reinterpreted through the lens of the Cthulhu Mythos and the *Call of Cthulhu* game in general. No offense to anyone living or dead, or to the inhabitants of any of these places, is intended. Material is fictionalized and used here as the basis for tales inspired from the imagination of writers of weird horror fiction.

Published by Chaosium Inc.,  
3450 Wooddale Ct, Ann Arbor, MI 48014.

Printed in the United States of America

## ACKNOWLEDGEMENTS AND DEDICATION

I dedicate this work to my father, who introduced me both to Lovecraft and to science fiction in general. From one of his books I read my first Lovecraftian story, *Pickman's Model*. Thanks, Dad.

I wish to thank the following persons, who have done so much to help in the completion of this manuscript:

*Steve Marsh   James Memmott*  
*Wade Roundy   Greg Stafford*  
*Paul Work   Scott Clegg*

I wish especially to thank Marc Hutchison, Bill Hamblin, and Eric Petersen for the extremely fine aid they have given me.

I also wish to thank Howard Philips Lovecraft, without whom this work would never have been possible.

## CHAOSIUM PLAYTESTING

Chaosium wishes to thank Al Dewey, whose Cthulhu campaign gave basis to most of the playtesting.

Play testers: Yurek Chodak, Allen Dalcher, Charlotte Coulon, Al Dewey, Bruce Dresselhaus, Jerry Epperson, Sherman Kahn, Ken Kaufer, Charlie Krank, Fred Malmberg, Hal Moe, Steve Perrin, Rory Root, Greg Stafford, Anders Swenson, and Lynn Willis.

## 40<sup>TH</sup> ANNIVERSARY EDITION

Scanning and OCR: Rick Meints

Layout: Nick Nacario





# I.

# Introduction

*Welcome to the Cthulhu Mythos, as created by Howard Phillips Lovecraft and others.  
This is a world of the 1920s, full of mystery and supernatural horror.*

*Call of Cthulhu* is a fantasy role-playing game based upon the works of H. P. Lovecraft and a few others. H. P. Lovecraft was a fairly popular writer during the 1920s and 1930s and he became a cult figure before his death in 1937. Since his death, his stature has grown, and now he is generally recognized as the major horror story writer of the twentieth century. His stories ranged from pure science fiction to gothic horror. His nonfiction includes a history of Quebec and a commentary entitled *Supernatural Horror in Literature*.

Lovecraft's most famous invention was the Cthulhu Mythos, a series of stories sharing as plot elements certain mythical books of arcane lore and diabolical entities. The Cthulhu mythos fired the imagination of other authors, mostly proteges and friends of Lovecraft, and soon they were adding to his complex mythology. Today, Cthulhu stories are still being written by heirs to Lovecraft's literary legacy.

## Purpose of the Game

Players in *Call of Cthulhu* take the part of intrepid investigators of the unknown, attempting to ferret out, understand, and eventually destroy the horrors, mysteries, and secrets of the Cthulhu mythos. A game moderator, known as the Keeper of Arcane Lore ("Keeper"), is necessary for this game, and his role is to attempt (within the rules of the game) to set up situations for the players to confront.

The investigators need not be anything like the people who play them. Indeed, it is often more rewarding and enjoyable for players to create characters entirely unlike themselves: tough private eyes, taxi dancers, or sinisterly genteel occultists.

*Call of Cthulhu* is an interaction between players, who operate (run) characters, and a game moderator who runs the world in which the adventures occur.

Most of the play is verbal exchange. The players tell the referee what they wish or intend to do. The referee then tells them if they can or may do it, and, if not, what happens instead.

The actual game rules are important only when there is some question of success or failure, for the rules are the agreed-upon 'reality' which makes the game world understandable. The rules tell you how to discover the outcome of game action.

In *Call of Cthulhu*, the keeper has the immense responsibility of preparing a scenario and playing it without bias. It is the keeper's duty to make the opposition smart and mean, or there will be little challenge for the players, and they will be bored. But the referee must refrain from arbitrary decisions even if the players outwit, out-guess, or out-fight him in the end.

The players also have a duty to play their investigators within the known limits of the characters they run. Remaining unbiased is as difficult for the players as for the referee. Just because a player is a science major and knows how to concoct subtle and potent compounds does not mean that his 1922 New York street cop character (without learning or training) could stroll to Yonkers and set up a pharmacy.

Operating within the limits of their characters presses the imagination of every player, and it is just this situation that makes this a game of role-playing. The players themselves act out the roles endowed to their investigators as though only those characters existed. Doing this well is the most difficult and most satisfying part of the game.

Like anything else, role-playing is easier when you have done it a few times. Always have some idea of your investigator's personality and character before you start, but also allow the events of his or her life to help shape the investigator, and allow him to grow. Allow yourself different roles for different characters.

As you go through this book, you'll learn a basic roleplaying system. The booklet explains the game mechanics which define Lovecraft's world. But you must create your own investigator and define his personality.

Developing an investigator will also depend upon the basic abilities which the character has, and those will be discussed below. But you must clothe the numbers with imagination, and that is the real play in the game.

## Cooperation and Competition

Gaming is social. If you want to use your imagination alone, you could read a book. But be warned: when a number of people get together cooperatively, they can form a communal fantasy far more interesting and imaginative than could any one person, and the joint effort results in an extremely satisfying experience for all involved.

Players must work together. For instance, an expedition into a Persian ghoulish-ruined ruin will not survive if the investigators are not willing to aid each other, heal each other, and guard each other. This is not to say that you cannot play a back-stabbing secret agent, only to suggest that if everyone plays that way, there will be no incentive to play together. There must be honor even among thieves, so far as gaming goes: if all of your investigators are cut-throats, who will want to play with you?

There also needs to be cooperation between players and the keeper. Though the keeper does mastermind the world and does set up and run the details, it's also true that the game remains a game for him



as well, and that he likes to have fun playing too. The investigators should pit themselves against the Cthulhu mythos, not the keeper. The keeper should not be afraid to ask others for their opinions on game matters, and the players should not be afraid of debating rules questions or play opportunities with the keeper. Keeper rulings should be final, though, and players must be willing to take losses if the keeper is adamant in his thinking.

Simple communication will build an enjoyable and understandable world to play in. The rewards of cooperation are great; hostility and resentment are fatal to play. Remember, the object of all this is to have fun.

### Winners and Losers

In *Call of Cthulhu*, there are no winners and losers in the normal competitive sense. Play is cooperative, wherein the participants work together to attain a common goal. The opponent is some alien or hostile situation controlled by an impartial keeper, not another player.

Winning in such a situation depends on whether or not the investigators succeed in their goal. Losing is what happens if they fail (they may just try again later). The death of a single investigator matters little if it means the repulsing of part of Cthulhu's master plan to enslave all Earth!

Characters who survive will gain in power from arcane volumes of forgotten lore, knowledge of horrendous monsters, and experience in their skills. Characters will continue to progress until their demise or retirement. Since *Call of Cthulhu* has a high mortality rate, players are advised not to get too attached to their characters.

### What This Game Covers

This game normally limits itself to the parts of the Cthulhu mythos originated by Lovecraft himself. However, certain interesting concepts and creations by some of Lovecraft's friends are also used.

*Call of Cthulhu* is set in the United States, circa 1920. If so desired, a keeper may change the period to a more modern date or a more ancient one. The magic and monsters of the mythos are timeless and will not vary with the period. However, certain arcane books may be unpublished, less available, or more available in other ages, and Keepers should take this into account.

### Notice to Keepers

Anyone desiring to moderate a game of *Call of Cthulhu* must first familiarize himself or herself with the works of H. P. Lovecraft. Read anything written by him, but the following works are the heart of the mythos, and will make a good start:

*The Lurking Fear*  
*The Horror at Red Hook*  
*The Color out of Space*  
*The Dunwich Horror*  
*The Shadow over Innsmouth*  
*The Dreams in the Witch-House*  
*The Haunter of the Dark*  
*The Shunned House*  
*The Call of Cthulhu* [a must!]  
*The Case of Charles Dexter Ward*  
*The Whisperer in Darkness*  
*At the Mountains of Madness*  
*The Shadow out of Time*  
*The Fungi from Yuggoth* [poetry]

If the keeper reads at least half of the above works, which are mostly novelettes, he or she will be reasonably fit to run this game. Potential players of the game should read at least one story before trying to investigate any of the mysteries of the mythos.

### Playing Aids

#### Dice

*Call of Cthulhu* uses a number of different dice. For convenience, players usually use their own sets, but they can also share. Three types of dice are used: 20-sided, 8-sided, and 6-sided. When two 20-sided dice are used together, or when one 20-sided die is rolled twice, a number between 01-100 is generated — a 'percentile roll.' D20s usually have two sets of single digit numbers 0-9 on their 20 sides, so they can be used to generate a D10 result by rolling the die once; this is commonly done.

Abbreviations are used to designate these dice. The letter 'D' stands for the word Dice. This letter will be followed by a number denoting the number of sides on the die being used. Thus a D20 is a 20-sided die, a D6 is a 6-sided die, and a D100 is a pair of 20-sided dice used to generate a percentile.

Designations may be preceded by a number. This number tells the player the amount of that kind of dice to roll. For instance, 2D6 means that two 6-sided dice should be rolled and their results added together. If you don't have enough of that kind of die, roll the one you have a number of times equal to the value of the first number, and total the result.

Sometimes additions must be made to dice rolls. You might see "1D6+1." The number following the plus sign should be added to the result of the 1D6 roll. "1D6+1" means that the final result must be between 2 and 7, though the exact result depends on the actual roll of the D6.

Finally, there are occasional results requiring that different dice be rolled at one time. If a monster's claw does 1D6+2D4 damage, the actual damage will be found by rolling the three requested dice and summing their results.



## Reading the Dice

Most of us are familiar with the good old cubical D6. We read it by throwing it so that it rolls, and then taking the number which is face up on the die as the result. This is the method used for reading D8 as well. The top number is the number rolled.

Though D20 is also read from the top, as with D6 and D8, they have only two sets of single digit numbers 0-9 on their 20 sides. This is fine for using the die as a D10 (simply read the '0s' as 10s), but not for D20s. What to do?

There are two usual ways to make a D20 yield 20 different numbers (and still be usable as a D10 and D100). You can take a marking pen and mark one each of the numbers from 0-9 to distinguish them from the other set of ten numbers, and then decide whether the marked or unmarked numbers represent the single digits. The others will be the 'teen' numbers. As a D20, the low zero will be 10, and the high zero will be 20. For use as a D10, simply ignore the marking.

An alternate method does not mark the die. Roll the D20 and any other die at the same time. The other die result determines whether the D20 is a single digit or a double digit number: low equals 1-10, and high equals 11-20.

D100 rolls are actually easier. If you have only one D20, you need to roll it twice. The first roll is the 'tens' roll, and the second roll is the 'ones.' If you roll a 5 the first time and an 8 the second time, you've rolled 58. "00" always equals 100.

With two D20s of different colors, you only roll both at the same time to read the D100 number. Decide which color is the 'tens' and which is the 'ones.' Then always read the dice the same way.

Occasionally these rules will refer to 'D3s' and 'D4s.' These are conventions used to designate rolling either a D6 or a D8 and halving the result. Thus, to roll a 'D4' requires rolling a D8 and reading a result of 1-2 as 1; 3-4 as 2; 5-6 as 3; and 7-8 as 4. Halve the result of a D6 roll to obtain numbers in a D3 range.

## Character Sheet

Included in the game box are eight *Call of Cthulhu* character sheets. Any one sheet holds all the immediate character information you'll need about a particular investigator. You'll learn later to fill out the form and what the sections mean. You may photo-copy the character sheets so that you can reuse them; a sample completed character sheet is on page 11.

## Figures and Focus

Though it can be played as a strictly verbal game many sessions of *Call of Cthulhu*, are played using miniature figures.

Focus is always useful, for all the players can then weave their imaginations into the same framework. For instance, setting up a marching order for a party of investigators to travel up the Amazon shows which characters will be in a position to speak to each; this may be significant later if a character must choose one person out of many to aid.

Aiding rules interpretations is an excellent reason for using figures. When the figures are on the table, it is possible to see that your friends are blocking the field of fire your shotgun might have, or it will show which characters are first assailed by berserk gypsies striking from the flank, or how long it will take for one character to aid another. With figures, measurement provides answers to questions like "My guy was supposed to be here," and "Where is the elephant?" Cardboard counters can easily act as figures.

A few props provide drama. Large ruins can be constructed with children's blocks. Scrounging will unearth railroad accessories, cake decorations, weird things from hardware bins, dollhouse accessories, and so on. Styrofoam packaging can be carved to different shapes. Some HO-scale trees, toy fences, and a large rock could give an otherwise lifeless situation intriguing possibilities for deployment and use of special skills.

Figures are normally 1" high lead miniatures, purchasable at many game and hobby stores, or ordered by mail. Many people make good use of economical available toy figures. Preferences and pocketbooks influence what is used. No one is likely to have every kind of monster or person which a game demands. Substitution is common.

We have provided a sheet of cut-out Cthulhoid character silhouettes in the box.

It is often useful for the keeper to draw out the area of activity on an ordinary sheet of paper and to note the scale there. When the action shifts to individual scale, the keeper turns to the miniature figures.

## Other Aids

Paper and pencil are desirable. Some keepers may wish their players to have graph paper to aid in mapping ruins or old buildings. We have also provided a world map in the box, which includes time zones and archaeological sites of interest.





# II.

## Creating the Investigator

*The Investigator seeks to understand the monsters of the Mythos so that he or she may eventually defeat them and drive them from our world.*

This chapter discusses the details of what you will need to create an investigator to probe the mysteries of the Cthulhu mythos. The first step is to name the investigator and pick his or her nationality. Since Lovecraft's stories generally took place in New England, we suggest that most characters be American. Non-American characters should probably be most often Europeans. In any case, everyone is assumed to speak English well.

### Character Creation and Characteristic Rolls

Every player starts in role-playing by creating a character. The numbers rolled which represent his basic characteristics will go a long way towards determining his relative worth and value in the game world.

The nine basic characteristics are Strength (STR), Constitution (CON), Size (SIZ), Intelligence (INT), Power (POW), Dexterity (DEX), Appearance (APP), Education (EDU), and Sanity (SAN).

For human beings, these basic characteristics are found by rolling 3D6 once for each of STR, CON, POW, DEX, and APP; 2D6+6 once for SIZ and INT; and 3D6+3 for EDU. SAN is not rolled for in the same manner as the other characteristics. Using the appropriate dice, determine your investigator's scores for each of his characteristics and write it down in the appropriate place on the character sheet. You are free to ignore the existence of characters who do not interest you. In fact, you are free to do what you will with the game or the characters! If your investigators become wealthy, and they build a home base, you could populate your home mansion or penthouse with the characters you otherwise might not run. After all, somebody has to wash the windows and answer the phone!

Take this opportunity to roll up the characteristics for your own character, and copy the results onto one of the character sheets.

### Introducing Harvey Walters

*Throughout these rules, the story of Harvey Walters, the New York mystic, will be an example for play. Let's roll Harvey up and see his scores, using the appropriate dice.*

**STR** is Strength; rolled on 3D6. This measures the muscle power of the character. STR measures what and how easily he or she can pick up something. *(We rolled a 4 for Harvey. This is abysmal. Harvey is exceptionally puny and weak.)*

**CON** is Constitution; rolled on 3D6. This is a relative measure of health. From CON and SIZ together, you can figure a character's hit points (HP). This will tell the amount of damage a character can take before becoming unconscious or dead. CON will also resist poison and disease, as explained later. Note that CON is not lowered by damage. *(Luckily for Harvey, the author rolled a 14. This is pretty good, and Harvey will be fairly hardy. This may help make up for his terrible STR.)*

**SIZ** is Size; rolled on 2D6+6. This combines height and weight into one figure. This will be important if something wants to lift your character, or if he or she needs to squeeze into a small space, or even to determine who in an expedition is first attacked. Size also helps determine hit points, since increased mass makes you harder to kill. *(Harvey has a SIZ of 16, so he is good-sized, if weak. It is likely that he is overweight. You can see how the bare numbers of the characteristics alone begin to give an investigator a personality.)*

**INT** is Intelligence; rolled on 2D6+6. Your character is that smart and no smarter. It's hard to play a smart character if you aren't, and it's almost as hard for a smart person to play a dumb one. For that reason, the 'Idea Roll' is used. The character's INT is multiplied times 5, and then the character tries to roll equal to or less than this number on D100 to "really" think of it. A player may have to play a character who is ignorant of facts the player knows, and sometimes the keeper must give data to the player which the player's investigator normally would know but which the player doesn't, since he is unfamiliar with the milieu. Thus, an investigator could see arcane runes chalked on a wall. The player does not know the meaning, but the keeper has him make his Idea roll on 1D100. A roll of less than INTx5 means the character recognized the meaning of the symbols. If the keeper decides that a particular fact would be especially difficult to figure out, he may force investigators attempting an Idea roll to roll their INTx3 or even less, instead of the standard INTx5. Or, he could simply decide that there would be no chance whatsoever that the investigators would be able to know a particular fact. In the space labelled 'Idea' next to INT on the character sheet, write in the product of the character's INTx5. *(Harvey has an INT of 17. This is an important item, and Harvey is smart. He has an Idea roll of 85.)*

**POW** is Power; rolled on 3D6. This is the measure of a person's charisma, soul, or will. When magic is used, POW resists spells cast at the character, and is also used to cast spells. Use it also as a 'Luck Roll' for tight spots. For instance, if a character falls down an oubliette, he might land upright and take no damage. This could be determined by rolling his POWx5 or less on D100, success meaning that he was okay. In the space next to POW on the character sheet, labelled 'Luck', write in your investigator's POWx5.

Magic Points are also derived from Power. A character's Magic Points are the measure of his or her current level of potential magical ability. Beginning investigators start with Magic Points equal to their Power. Magic Points can be expended either through the casting of mystic spells or by being sapped by some malignant monster. If a character's Magic Points reach 0, he falls unconscious.

Power is used as a measure of each investigator's leadership ability, characters with higher Power scores being the better leaders.

POW also determines a character's initial SAN. (*Harvey's POW is 9, meaning that he is not especially great in the magical arts. His Luck roll of 45% is not good. He has 9 Magic Points. His mediocre POW will also affect his SAN deleteriously.*)

**DEX** is Dexterity; rolled on 3D6. This tells you how quick a character is. In combat, the character with the higher DEX hits first, hopefully disabling his opponent before being hit himself. Characters can try to dodge when they see something coming from a distance, such as a rolling rock, or swerving automobile, and concentrate on getting out of the way. The typical 'Dodge Roll' is DEXx2, making it lower than other characteristic rolls. However, the Dodge roll may increase with experience, unlike other characteristic rolls, which are tied to the characteristic. The Dodge roll is buried deep in the character sheet, among the skills in the lower right hand corner. Put the total of your character's DEXx2 in that space. (*The author rolls a total of 12 for Harvey; high average. Harvey has a basic Dodge score of 24%.*)

**APP** is Appearance; rolled on 3D6. This measures personal handsomeness or beauty. It also measures less objective facets of appeal, such as personality and sex appeal. It does not measure a character's leadership nor charisma — these are covered by the POW score. APP is also very useful in social contexts, or when trying to make an initial impression on a member of the opposite sex. (*Harvey's APP is 17. Whatever his other flaws, Harvey has a sparkling personality.*)

**EDU** is Education; rolled on 3D6+3. This roughly measures the amount of time that the character spent effectively studying before entering the game-world. It is more or less equal to the number of years of general schooling that an investigator has had. A score of 12 indicates a high school graduate; a score of 14 indicates a person with some college years. EDU really only measures general education, and most college years cover specialized subjects, so a character with an EDU of 13 or 14 could be considered to have a B.S. or B.A. degree. A character with an EDU of greater than 16 could have a graduate degree. EDU includes more than book-learning. A person who has spent a great deal of time just "knocking around" may have a high EDU, though he may not have sat very long at a school desk. Lovecraft's characters invariably were studious. Non-player-characters usually will roll 3D6 for their EDU if they are from a civilized area or nation. Someone from the backwoods may only get 2D6, or even 1D6 for his EDU score.

In game terms, EDU measures the ability of a character to know facts not deductible by INT alone. For example, if the character hears a distant chanting while in the woods, his EDU would give him a chance to discern what language it was in, whether or not he understands that particular language. EDU is also the ability of the character to know simple chemical formulas, to do basic math, and to have some limited

knowledge of biology. Whenever a character wishes to use EDU for one of the above purposes, he must make a 'Know Roll' of EDUx5 or less on D100. If the keeper decides that the task is especially hard, he may be forced to roll EDUx3 or even x1. EDU may be increased by spending a year in school taking general courses. To see whether or not this works, have the investigator attempt an Idea roll. If he succeeds, then his EDU goes up one point. Also, for each 10 years of character life past the age of 20, 1 point may be automatically added to the character's EDU, representing the wisdom and understanding that comes with age. (*Harvey's EDU is 16. This is good. Harvey can be assumed to have graduated from college, and his player states that he has an M.A.*)

**SAN** is Sanity. Every character has a measure of his Sanity expressed as a number between 1 and 99. A Sanity of 99 represents an exceptionally strong mind, capable of absorbing strong shocks to the intellect without incurring permanent damage. A factor of 01 indicates an excessively fragile mind, which any shock could drive into permanent madness. The maximum possible SAN equals [99 minus the character's Cthulhu Mythos knowledge %]. A character's initial SAN is equal to his Luck roll (POWx5). In the section right about the middle of the character sheet, labelled SANITY POINTS, circle the number equal to your investigator's beginning Sanity. In the space between SIZ and EDU write the number 99 (your investigator has no Cthulhu Mythos knowledge, yet). As the character gains Cthulhu Mythos knowledge, this maximum SAN indication will decrease. (*Harvey has a POW of 9, so his beginning SAN is 45.*)

### Other Characteristics

All humans can move 8 meters each melee round while running, unless wounded or crippled, when they might move more slowly at the Keepers discretion.

All beings have a characteristic known as the damage bonus. Larger, stronger creatures can do more physical damage than their lesser brethren. To determine a character's (or a monster's) damage bonus, add his or her SIZ and STR together, and index the total against the following chart. The result given is in the form of D6 rolls. The number of dice listed is added to all the character's blows in melee combat, whether using natural weapons such as fists or man-made weapons such as axes or clubs. If a character physically throws an object, he may add half his damage bonus to the damage done by the thrown object. For example, a

**DAMAGE BONUS TABLE**

STR & SIZ	Additional Damage
02 to 12	-1D6
13 to 16	-1D4
17 to 24	none
25 to 32	+1D4
33 to 40	+1D6
41 to 56	+2D6
57 to 72	+3D6
73 to 88	+4D6
89 to 104	+5D6
105 to 120	+6D6
121 to 136	+7D6
137 to 152	+8D6
153 to 168	+9D6
169 to 184	+10D6
Each +16	+1D6 more or fraction thereof



monster with a 2D6 damage bonus that threw an object would add +2D3 to the damage the object did. An investigator's damage bonus is written in the appropriate box on the character sheet.

All beings have Hit Points. Hit Points are figured by taking the average of SIZ and CON (i.e., SIZ+CON divided by two).

*Harvey Walters has no damage bonus, as his STR and SIZ add up to a total of 20. He has 15 hit points. Harvey would probably be well-advised to stay away from any fights. He probably could talk his way out of most difficulties anyway, with his brains and good looks.*

Whenever a character is damaged, mark off the number of damage points taken directly on the Hit Point section. Damage can be repaired only through rest and time. When his or her hit points reach 0 or less, the character will die.

### Working for a Living

Characters need some reason to investigate the Cthulhu mythos: this may be provided by the characters' occupations. The players are allowed to choose their investigator's occupation from the following list.

*Journalist [newspaper, magazine]*

*Parapsychologist*

*Professor*

*Historian/Antiquarian*

*Author [novelist, freelance, etc.]*

*Private Investigator*

*Dilettante*

*Other [Doctor, Lawyer, Clergyman, etc., as determined by keeper]*

In starting out, the character obtains skills representing his or her past training in the occupation. To determine the character's experience, decide upon his or her occupation and then multiply his

EDU x 15. This number is the number of percentile points he may add to the skills listed under his occupation (see the table on page 12). After completely allocating his points (points not allocated are lost), he multiplies his INT x 5; this determines the number of percentile points he may allocate among any skills he wishes, including skills not covered by his occupation and combat skills. In this manner, players have the opportunity to make a more or less balanced character. The skills themselves and their uses are described in the following chapter.

**Combat** — Combat skills, naturally enough, include skills such as striking with a melee weapon, or aiming a firearm properly. It also includes the skills of parrying with objects when engaged in hand-to-hand combat. These are not listed separately on the sheet. Instead, all a character's combat skills are listed at the bottom of the character sheet, under 'WEAPONS.'

*EXAMPLE: Harvey Walters decides to become a journalist and to work for the magazine Enigma, which looks into the mysteries of the occult. He has an EDU of 16, so he can add 240 points onto his initial scores in those skills listed for journalists. His present skill in Read/Write English is already 80% (EDUx5 for native speakers), so he decides not to add any more to that score. He decides to learn to read Latin, with a base chance of 00%. He adds 40 of his 240 points on for a 40% ability. Next, he adds 10 to his Oratory rating, raising it to 15%. He now has 190 points left. He puts 40 points into Debate, 35 into Fast Talk, 30 into Law, and 35 into Psychology, and gains scores of 50%, 40%, 40%, and 40%, respectively. He now has 50 points left. He is permitted to gain one academic skill as a personal specialty, so he chooses Archaeology and adds his 50 remaining points onto it for 50%. Harvey has spent his entire allowance for Journalist skills.*

*He may now multiply his INTx5 for other skills. His INT is 17, so his total is 17x5 or 85 points. He uses 60 of it to gain an ability to Pilot Aircraft at 60% and 25 more to know Library Use at 50%.*

### SKILLS AVAILABLE FOR THE OCCUPATION TYPES

#### AUTHOR

History      Library Use  
Oratory      Psychology  
Read/Write English  
Read/Write Other Language  
Speak Other Language  
Any one other skill as a personal specialty

#### JOURNALIST

Debate      Fast Talk  
Oratory      Psychology  
Read/Write English  
Read/Write Other Language  
Speak Other Language  
Any one other skill as a personal specialty

#### DILETTANTE

Any five skills chosen at will

#### DOCTOR

Credit Rating      Diagnose Disease  
First Aid      Pharmacy  
Psychoanalysis  
Psychology Read/Write Latin  
Treat Disease  
Treat Poison

#### LAWYER

Accounting      Credit Rating  
Debate      Fast Talk  
Law      Library Use  
Oratory      Psychology  
Read/Write Latin

#### PROFESSOR

Anthropology      Archaeology  
Astronomy      Botany  
Chemistry      Debate  
Geology      History  
Library Use      Linguist  
Occult  
Read/Write Other Language  
Speak Other Language  
Zoology

#### HISTORIAN/ANTIQUARIAN

Bargaining      History  
Law      Library Use  
Make Maps  
Read/Write Other Language  
Speak Other Language  
Any one other skill as a personal specialty

#### PARAPSYCHOLOGIST

Anthropology      Archaeology  
History      Library Use  
Occult      Psychoanalysis  
Psychology  
Read/Write Other Language  
Speak Other Language

#### PRIVATE EYE

Accounting      Camouflage  
Credit Rating      Fast Talk  
First Aid      Hide  
Law      Listen  
Psychology      Sneak  
Spot Hidden      Handgun Attack



# CALL of CTHULHU®

Name HARVEY WALTERS  
 Occupation MYSTIC Sex MALE Age 38  
 Nationality AMERICAN Residence NEW YORK

## INVESTIGATOR STATISTICS

STR. 4 DEX 12 INT 17 Idea 85  
 CON 14 APP 17 POW 9 Luck 45  
 SIZ 16 SAN 99 EDU 16 Know 80  
 Schools MISKATONIC  
 Degrees M.A. JOURNALISM  
 Damage Bonus/Penalty NONE

## MAGIC POINTS

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21

## HIT POINTS

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21



## SANITY POINTS

(Insanity .....)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18									
19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99

## INVESTIGATOR SKILLS

Accounting (10) . . . . . <input type="checkbox"/>	Geology (00) . . . . . <input type="checkbox"/>	Psychology (05) . . . . . <input type="checkbox"/>	40. <input type="checkbox"/>
Anthropology (00) . . . . . <input type="checkbox"/>	Hide (10) . . . . . <input type="checkbox"/>	Read/Write Eng. (EDU x5) . . . . . <input type="checkbox"/>	80. <input type="checkbox"/>
Archaeology (00) . . . . . <input checked="" type="checkbox"/>	History (20) . . . . . <input type="checkbox"/>	Read/Write <u>LATIN</u> (00) . . . . . <input type="checkbox"/>	40. <input type="checkbox"/>
Astronomy (00) . . . . . <input type="checkbox"/>	Jump (25) . . . . . <input type="checkbox"/>	Read/Write. . . . . (00) . . . . . <input type="checkbox"/>	
Bargain (05) . . . . . <input type="checkbox"/>	Law (05) . . . . . <input type="checkbox"/>	Read/Write. . . . . (00) . . . . . <input type="checkbox"/>	
Botany (00) . . . . . <input type="checkbox"/>	Library Use (25) . . . . . <input type="checkbox"/>	Ride (05) . . . . . <input type="checkbox"/>	
Camouflage (25) . . . . . <input type="checkbox"/>	Linguist (00) . . . . . <input type="checkbox"/>	Sing (05) . . . . . <input type="checkbox"/>	
Chemistry (00) . . . . . <input type="checkbox"/>	Listen (25) . . . . . <input type="checkbox"/>	Sneak (10) . . . . . <input type="checkbox"/>	
Climb (40) . . . . . <input type="checkbox"/>	Make Maps (10) . . . . . <input type="checkbox"/>	Speak . . . . . (00) . . . . . <input type="checkbox"/>	
Credit Rating (15) . . . . . <input type="checkbox"/>	Mechanical Repair (20) . . . . . <input type="checkbox"/>	Speak . . . . . (00) . . . . . <input type="checkbox"/>	
Cthulhu Mythos (00) . . . . . <input type="checkbox"/>	Occult (05) . . . . . <input type="checkbox"/>	Spot Hidden (25) . . . . . <input type="checkbox"/>	
Debate (10) . . . . . <input checked="" type="checkbox"/>	Operate Hv. Machine (00) . . . . . <input type="checkbox"/>	Swim (25) . . . . . <input type="checkbox"/>	
Diagnose Disease (05) . . . . . <input type="checkbox"/>	Oratory (05) . . . . . <input type="checkbox"/>	Throw (25) . . . . . <input type="checkbox"/>	
Dodge (DEX x2) . . . . . <input type="checkbox"/>	Pharmacy (00) . . . . . <input type="checkbox"/>	Track (10) . . . . . <input type="checkbox"/>	
Drive Automobile (20) . . . . . <input type="checkbox"/>	Photography (10) . . . . . <input type="checkbox"/>	Treat Disease (05) . . . . . <input type="checkbox"/>	
Electrical Repair (10) . . . . . <input type="checkbox"/>	Pick Pocket (05) . . . . . <input type="checkbox"/>	Treat Poison (05) . . . . . <input type="checkbox"/>	
Fast Talk (05) . . . . . <input checked="" type="checkbox"/>	Pilot Aircraft (00) . . . . . <input type="checkbox"/>	Zoology (00) . . . . . <input type="checkbox"/>	
First Aid (30) . . . . . <input type="checkbox"/>	Psychoanalysis (00) . . . . . <input type="checkbox"/>		

## WEAPONS

Weapon	Attk%	Damage	Impale	Parry%	Hit Points

## SPELLS KNOWN, OTHER SKILLS, NOTES

INCOME: \$4000 PER YEAR  
SAVINGS: \$6800



# III.

## Game System and Skills

*Here the mysteries of the game are explained. Critical Investigator actions succeed or fail through the result of percentile dice rolls. An Investigator can learn from success and improve his or her skills percentiles.*

### How Skills Work

Whether your character is heroic or dastardly, you'll want him to act and succeed. In *Call of Cthulhu* your investigator can succeed in three ways: (1) automatic actions, (2) simple percentile rolls, and (3) the resistance table roll. These will be discussed separately.

### Automatic Actions

This term describes activities which are always successful under normal circumstances. There is no need to roll any dice for these. They are assumed 100% successful. These include walking, running, talking, seeing, hearing, and any other basic function.

Attempting to do these things under extraordinary conditions, or trying to do them with close scrutiny, requires a die roll, as outlined in the next section.

Also, if a character has been injured in some way, normal actions such as climbing a ladder may become difficult or even impossible. This is up to the keeper.

### Simple Percentile Rolls

Ordinary actions performed under stress or requiring concentration need a die roll to be successful. This includes Climb, Jump, Search, Listen, or Sneak, all skills listed on your character sheet. Further, any action which requires a specific special skill to do requires a die roll as well. Examples of these are Ride, Swim, Throw, or Pick Pockets.

Combat skills are also in this category.

To decide whether or not a character succeeded in the use of one of these skills, the player must roll 1D100. If the die total is equal to or less than the character's skill level, then he has succeeded. Otherwise, he has failed.

*Example: Harvey's airplane runs into some turbulence while he is flying over the Rockies. Desperately he heaves at the controls, trying to keep his plane in the air. His Pilot Aircraft skill is 60%, so his player must roll 60 or less on D100 for Harvey to succeed.*

### Resistance Table Rolls

The final method of determining success is by using the Resistance Table. It makes it easy to figure out if your character succeeds in pitting some characteristic of his against something else, also expressed as a simple number comparable to the characteristic. The table is a ready-to-use version of the formula devised to solve such problems; it is printed below.

To use it, take the active person's characteristic and find it on the upper, horizontal entry. Then find the passive object's characteristic on the left-hand, vertical line. Cross-index them and you have the maximum number you can roll and still succeed in the task.

For instance, a character with a STR of 12 wants to open a stuck door. The keeper decides that the door's STR is 6. Checking the resistance table, you'll see that the character needs to roll 80% or less to succeed. If he rolls that, then the door has been pulled open.

Sometimes it is more appropriate to pit one characteristic against another, different one. For example, if a character were trying to lift his friend, it would be appropriate to pit the first character's STR vs. his friend's SIZ.

The formula used to determine a character's chances is  $\text{Base Chance of Success} = 50\% + (\text{Active Characteristic times } 5) - (\text{Passive Characteristic times } 5)$ . The Active Characteristic is the one trying to influence the other, Passive, quantity. If a certain STR were trying to move a certain SIZ, the active element would be the STR.

These three methods of determining success give you all the mechanics you need for a character to perform normal activities.

### Rewards of Experience

A great pleasure of continued role-playing is watching and participating in the advancement of a character from his humble beginnings to his ultimate fate. Characters grow and change, generally getting better at whatever they attempt to do. There is real satisfaction in having characters be successful.

Success is measured in many ways. Your character may be important in whatever campaign he participates. He may be a famous author, renowned occultist, or notorious private eye. The main measure of success, of course, is in how well your investigator has succeeded in thwarting the malign purposes of the Great Old Ones.

There is another measurement of success, advancement through experience. Simply put, the more you use a skill, the more you learn about it and the better you get at it. This includes concrete skills, such as sword fighting and jumping, abstract ones such as listening, or exotic skills such as flying aircraft.

When a character uses a skill successfully during play, the keeper may allow that character's player to put a check by that skill. Just trying is not enough to learn by — you must succeed. No matter how many times a character succeeds in a skill, he gets only one chance, between

adventures, to learn by experience. Also, the character may only check a skill with the keeper's permission. After your character has finished an adventure, typically after play is done and before everyone goes home, you should check over his character sheet to see what skills have been checked (i.e., have successfully been used during play).

*Example: Harvey, on assignment from Enigma, is covering a fancy dress ball put on by the occult-oriented Order of the Silver Twilight. He decides to impress the girl he is dancing with by attempting to expound on his favorite subject, Archaeology. He makes the skill roll, but the keeper states that his player may not check the skill for an experience increase, because Harvey has not learned anything in Archaeology by droning on in front of this poor girl — if he had successfully identified a group of old pots, that might be a different matter. Later on in the evening, Harvey sees three men in tuxedos slip out through the service entrance. Harvey decides that it might be interesting to see where they are going and tries to Sneak after them. He makes his Sneak roll, and the keeper allows him to check that skill. After all, if Harvey had failed to Sneak, the men he is following would have heard him, leading to possibly serious consequences, and certainly the loss of the story.*

For each skill that an investigator has checked on his character sheet, roll 1D100 after the adventure. If his player rolls higher than his current skill level, then his expertise in that skill rises by 1D6%. If the player rolls equal to or less than the character's skill level, then the investigator hasn't learned from the experience.

Repeat the procedure for all skills used in the adventure. Note that for combat skills, a successful attack does not raise a parry skill, and vice versa.

You can see that successfully doing something you're poor at is hard, but also that if you succeed at it, then you're likely to learn from the experience. Conversely, if you're good at a skill you'll usually succeed at it, but it will get progressively harder to increase your skills.

Finally, remember that characteristic rolls, such as the Know roll or the Luck roll, do not increase this way. Those are constant unless the characteristic itself should change for some reason.

### Costs of Failure

If success is rewarded, failure is not. It is painful to miss out on a chance, even if it has no immediate effect on your investigator other than not bringing home the lost manuscript just then. While your investigator may get a bit hungry without money, that may only motivate him more strongly on the next expedition. But there can be worse fates, such as the failure to finish climbing up a rope or failing to block an axe's swing.

### Taking Damage

Damage is a measure of the hurt which characters' bodies can take. Damage is inflicted whenever there is a physical cause, such as falling from a height or being shot.

Normally, when a character is hit, the amount of damage he receives is subtracted from the total HP (hit points) available. In *Call of Cthulhu*, there is no penalty for taking cumulative damage until the character is down to 2 HP or less, unless the keeper decrees otherwise.

*Example: Harvey is surprised while illegally searching a notorious occultist's office for incriminating papers. He quickly snatches up a poker from the fireplace, which proves to be red-hot. The keeper determines that Harvey must take 1D6 points of damage from the red-hot poker. Though he manages to escape the room by jumping through the window, the damage remains. Since all the damage is in Harvey's hands, the keeper states that he cannot perform normal actions with his hands, including any Manipulation skills, until they are healed. It will be a long time before Harvey picks up a potentially hot object without inspecting it carefully first!*

## RESISTANCE TABLE

### ACTIVE CHARACTERISTIC

PASSIVE CHARACTERISTIC		01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21
	01	50	55	60	65	70	75	80	85	90	95	—	—	—	—	—	—	—	—	—	—	—
	02	45	50	55	60	65	70	75	80	85	90	95	—	—	—	—	—	—	—	—	—	—
	03	40	45	50	55	60	65	70	75	80	85	90	95	—	—	—	—	—	—	—	—	—
	04	35	40	45	50	55	60	65	70	75	80	85	90	95	—	—	—	—	—	—	—	—
	05	30	35	40	45	50	55	60	65	70	75	80	85	90	95	—	—	—	—	—	—	—
	06	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	—	—	—	—	—	—
	07	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	—	—	—	—	—
	08	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	—	—	—	—
	09	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	—	—	—
	10	05	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	—	—
	11	—	05	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	—
	12	—	—	05	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95
	13	—	—	—	05	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90
	14	—	—	—	—	05	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85
	15	—	—	—	—	—	05	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80
	16	—	—	—	—	—	—	05	10	15	20	25	30	35	40	45	50	55	60	65	70	75
	17	—	—	—	—	—	—	—	05	10	15	20	25	30	35	40	45	50	55	60	65	70
	18	—	—	—	—	—	—	—	—	05	10	15	20	25	30	35	40	45	50	55	60	65
	19										05	10	15	20	25	30	35	40	45	50	55	60
	20											05	10	15	20	25	30	35	40	45	50	55
	21												05	10	15	20	25	30	35	40	45	50

For success, roll equal to or less than the indicated number.

When a character has only 1 or 2 HP left, he falls unconscious. This means that the investigator is alive, but will not wake until aided by outsiders. He must be tended till he heals or enough first aid is given to wake him.

When a character's hit points are reduced to 0 or less, he dies. This is generally a sorrowful occasion.

Healing is a natural process wherein the body regenerates HP. This occurs for all living creatures. Healing happens normally at the rate of 1 HP per week of game time. Thus, a character that has taken 7 points damage will not be naturally healed for 7 weeks, though he could go out and expedition with fewer than his maximum HP. If a character is being tended by a competent doctor or nurse, or is in a hospital, the keeper may allow him to heal at the rate of 2 points per week, or even 3 points under extraordinary circumstances.

### Shock

A character that takes a great deal of damage all at once may well be knocked unconscious or faint. If an investigator takes damage equal to half or more of his current hit points from a single wound, he must roll his CON or less on 1D20 or he will fall unconscious.

*Example: Harvey jumps through a window to escape the occultist mentioned in the last example. He has taken 3 points of damage to his hands by idiotically picking up a hot poker, so he has only 12 hit points left (normally, he has 15). He crashes to the ground below, and takes 6 points more of damage. This is equal to half his current hit points, so he must roll his CON or less on 1D20 to keep from being knocked cold. Harvey rolls 5 on the D20 and succeeds, so he groggily stands up and staggers towards the gate. He hears dogs barking behind him, so he hurries across the road, failing to notice a car speeding towards him. The driver slams on the brakes, but skids into Harvey. However, since the car was nearly stopped, Harvey takes only 3 more points of damage. Since Harvey has only 6 current hit points, he must again attempt to roll his CON or less on 1D20 to remain conscious. This time he rolls 17 and rolls over and over down the road, out cold. The driver jumps out of his vehicle, and, like any good Samaritan, puts Harvey into the back of his car and worriedly rushes off to the nearest hospital, where Harvey will be for some time to come.*

### Falling

When a character drops from a height, he takes 1D6 points of damage per 10 feet that he falls. If he makes a successful Jumping roll when he leaps, then he takes 1D6 points less damage.

### Drowning

If the character was expecting a sudden immersion, he must make a roll of CONx10 or less on 1D100 the first round that he has no air available. On the second round, he must roll CONx9. On the third, he must roll CONx8, and so on, until he reaches CONx1. After the tenth round, he may keep attempting to roll CONx1 each round.

If the character fails one of the rolls, then he has taken a breath of whatever medium he was in. If he was in water (the most common case), then he will take 1D8 points of damage from drowning on the round he fails the CON roll. On all following rounds, he automatically takes 1D8 points of damage: CON rolls are no longer made after one is missed.

This rule is applicable to normal drowning and failed swimming rolls. It can be adapted for use with characters being strangled or surrounded by poison gas as well. It can even be used for smoke inhalation.

### Poison

All poisons have a numerical rating. When an investigator has been poisoned, he matches the poison's potency (the rating) against his CON and makes a resistance roll, using the poison as the active

characteristic. If the poison overcomes the victim's CON, then something bad happens. A common result is for the victim to take the poison's full potency as damage to his hit points. If the poison fails to overcome the victim's CON, then the results are not as bad; he may take only half the poison's potency as damage, or he may even take no damage at all.

Most poisons do not act instantly, and even cyanide takes until the following round to kill. Most fast-acting poisons will begin to work within 3 or 4 rounds after they have been ingested, and most animal venoms take a minute or so to act, even the fastest. It takes fifteen minutes or so for a character to begin to feel the effects of a cobra bite.

### Combat Skills

This game divides attack skills into two main categories: melee and firearms. Melee skills include fencing, hand-to-hand attacks, knives, and clubs. Firearms include handguns, rifles, and shotguns.

A target will suffer a variable amount of damage when successfully hit by a weapon, depending on type. Looking at the Melee Weapons table on page 19 we can see that a sharpened fencing foil will do 1D6 points of damage to a hapless victim. The Firearms table on page 20 lists the damage the various types of firearms will do.

Some types of monsters have armor, representing their tough hides or thick layers of muscle and fat. A monster's armor value is subtracted from damage done to it. A monster with 4 points of armor that was shot by a rifle bullet doing 10 points would only take 6 points of damage.

In melee combat, some weapons are capable of parrying other weapons. Only melee weapons can be parried. If a successful Parry roll is made in combat, then the user can block the attack of a foe. This means that the weapon takes damage instead of the character doing the parrying.

### Fighting

Fighting is done in 'combat rounds.' When a number of foes fight, the order in which they strike at each other is important, and is determined by the DEX of the combatants. In each combat round, all creatures with DEX 18 try to strike. Then all creatures with DEX 17 go, then 16, 15, 14, and so forth, till every creature has an opportunity to strike or shoot.

If melee weapons are being used against firearms, all aimed and ready firearms shoot once before any melee combat takes place. This simulates the relative ease of pulling a trigger as opposed to swinging a melee weapon in an attack. The firearms in the melee shoot in the order of their wielders' DEX, highest dexterity first. After these first shots, all characters wielding melee weapons or those needing to either draw their pistols or shoulder their rifles or shotguns strike or shoot in DEX order. If a gun can fire twice in a round, the second shot takes place in this later part of the combat round, with melee weapons and unready guns. The second shot takes place at the user's DEX. Guns capable of a third shot in the round fire at half the user's DEX in the later part of the round.

### The Impale

An 'impale' is a special type of successful attack which can be done by firearms and long pointed melee weapons. Impaling weapons include all firearms except for shotguns, and those melee weapons marked with a \* on the Melee Weapons table. An investigator using one of these weapons should always notice if he rolled lower than one-fifth (20%) the required attack. If he did, then he has impaled his foe. When determining a weapon's impale chances, divide the user's skill level with the weapon by 5 and drop all fractions.

*Example: Harvey has the ordinary base chance of 20% to hit with a revolver. 20/5 is 4, so if he rolls 04 or less on percentile dice when shooting at an enemy, he has impaled him.*



This means that the thrusting weapon or bullet happened by chance to strike a vital area, or slipped in, driving deep into vital organs or bone. Because of this, two special things happen:

(1) More damage is done. The attack must roll the normal damage (1D6 for a .22 revolver, for example) and then roll it again, adding the two results together. An impaling .22 revolver bullet would do 2D6 damage; far superior to its normal capabilities.

(2) If a melee weapon, the attacking weapon is stuck in the enemies body. The next combat round, the attacker can try to pull it out by rolling 1D100 equal to or less than half his normal chance to hit with the weapon.

### Using Melee Weapons

Melee weapons have two uses, attacking and parrying. Hand-to-hand weapons (including fist, kick, head butt, and kick) and knives cannot parry. Other melee weapons may perform one parry and one attack each round. A firearm may be used to parry with if it is not fired during that round.

Though an attack may only be made at one's own DEX rank, parrying can happen anytime during the combat round, whether before or after one's DEX. In parrying, the character states who he intends to parry (among his attackers) at the beginning of the round, before anyone attacks. If he is knocked out or stunned before the attack he intends to parry has occurred, then he loses that parry opportunity.

Fencing covers the skills of fighting with a foil or rapier. Sharpened foils do 1D6 points of damage, and actual rapiers or sharpened heavy epees do 1D6+1 points of damage. Most sword-canes fall into the 'sharpened foil' category. A character with the fencing skill may use both foil and rapier at the same chance for success. However, he must

advance in Fencing Attack and Fencing Parry separately. Both foils and rapiers can impale. These weapons are quick enough for the user to both attack and parry in a round. Both foils and rapiers can impale.

Hand-to-hand combat skills actually include four different types of attacks, which are used and increased by experience separately. These are Fist/Punch, Head Butt, Kick, and Grapple. Only one of these attacks may be used in a given combat round.

Grappling is a special type of unarmed combat. A grapple attack may only be parried by another, successful, grapple roll. A Grappling character may make one grapple attack and one 'parry' each round. If a grapple attack succeeds and is not parried, then the character has got ahold of his target and may exercise one of three options. He may simply try to immobilize his target. This is done by successfully overcoming the target's STR with one's own STR on the resistance table. If the grappler succeeds, then the target is held fast until the grappler attempts another action. A second option is to knock down the target. This option will succeed automatically if used. The last option is to try to break the target's bones or strangle him. If the grappler wishes to damage the target, he must make a second successful grapple attack in the round in which he initially grapples. Success indicates that the target takes 1D6 points of damage plus the attacker's damage bonus. On successive rounds after the first, the attacker can continue to attempt grapple attacks; doing 1D6 damage plus damage bonus each round he succeeds in. If the grappler wishes to strangle his target instead, he may maintain a grip and the target asphyxiates as per the Drowning rules given on page 16. A strangler need not make successive grappling attacks to keep his target's windpipe shut off. In either type of damage-producing grapple attacks, the victim is caught, and can only escape by successfully matching his STR vs. the attacker's STR on a round.

**Table of Skills with Base Chances**

<i>SKILL</i>	<i>Base Chance</i>	<i>SKILL</i>	<i>Base Chance</i>
Accounting	10%	Listen	25%
Anthropology	00%	Make Maps	10%
Archaeology	00%	Mechanical Repair	20%
Astronomy	00%	Occult	05%
Bargain	05%	Operate Heavy Machinery	00%
Botany	00%	Oratory	05%
Camouflage	25%	Pharmacy	00%
Chemistry	00%	Photography	10%
Climb	40%	Pick Pocket	05%
Credit Rating	15%	Pilot Aircraft	00%
Cthulhu Mythos	00%	Psychoanalysis	00%
Debate	10%	Psychology	05%
Diagnose Disease	05%	Read/Write English	EDU x5%
Dodge	DEX x2%	Read/Write Other Languages	00%
Drive Automobile	20%	Ride	05%
Electrical Repair	10%	Sing	05%
Fast Talk	05%	Sneak	10%
First Aid	30%	Speak Other Languages	00%
Geology	00%	Spot Hidden	25%
Hide	10%	Swim	25%
History	20%	Throw	25%
Jump	25%	Track	10%
Law	05%	Treat Disease	05%
Library Use	25%	Treat Poison	05%
Linguist	00%	Zoology	00%

Knife-fighting includes several types of knives, from large bowie knives to stop-gap weapons such as kitchen implements. A character with the knife-fighting skill may use any knife at the same % chance for success. Knives may either attack or parry (but not both) in a combat round. A well-made fighting dagger or bowie knife does 1D4+2 points of damage. A standard butcher knife or bayonet does 1D6 points of damage. A small knife such as a small kitchen knife or concealable large switchblade, does only 1D4 points of damage, and a pocketknife or small switchblade does but 1D3 points of damage. Regardless of type, a knife is capable of impaling.

Clubs include the policeman's nightstick as well as the mugger's sap. A typical small club does 1D6 points of damage when it hits. A large club, such as a baseball bat or poker, does 1D8 points of damage. A really big club might even do 1D10 points of damage, but would require a character with a STR of at least 13 to wield.

Other melee weapons may be used in *Call of Cthulhu*, but the possibilities are so numerous that it is impossible to do more than list them here. On the Melee Weapons table Name indicates a typical form of the weapon, Damage provides the dice rolled to determine damage done (the character's damage bonus is added to this), and Base Chance is the initial skill level for an untrained user to hit or parry with the weapon. Hit Points is the number of points of damage the weapon can take before breaking. A weapon can be damaged when used to parry or when dropped or otherwise abused. Cost gives a standard price for the item in U.S. dollars for this period. Some items must be imported.

## Firearms

There are three main firearm skills: Handgun, Rifle, and Shotgun. A character with the Handgun skill can fire any type of handgun with the same % chance for success. A character with Rifle can use any rifle and a character knowing Shotgun may use any shotgun. All types of firearms except for shotguns are capable of impaling.

When a firearm is used at point-blank range, the firer's chance to hit is doubled. Point-blank is defined as equal to or less than the user's DEX in feet.

A character may fire at targets at up to double the weapons base range at half his normal chance to hit. He may fire at up to triple base range at one quarter his normal chance, quadruple at one eighth normal chance, and so forth.

Revolvers are assumed to have a cylinder of 6 bullets. Common practice was to leave empty the chamber resting under the hammer of the gun, because even in the 1920s accidents could happen and the gun go off in the holster, pocket, briefcase, or wherever it was being carried. Keepers might wish to keep track of which players are proceeding with fully-loaded revolvers and have them make Luck rolls to keep the gun from going off in appropriate circumstances.

Automatic pistols of the period were unreliable and likely to jam. If a character makes an attack roll of 99 or 00, his automatic has jammed. To clear the jam, he must make his Mechanical Repair roll, and it takes at least 1D6 rounds to do so. He may keep trying until he has succeeded or destroyed the gun trying. A standard automatic may be considered to have 7 rounds in the clip, though the actual number varied between 5 and 9. It is possible to put an extra round in the chamber, but this gives the same chance of an unfortunate accident as does carrying a bullet under the hammer of a revolver.

It takes one full combat round to load two shells into a revolver or automatic. It is possible to put just one round into the appropriate chamber and get off a shot at half one's DEX, if the investigator feels a real need to shoot during the round. Better he should duck behind a wall and reload in peace.

There are two basic types of rifles in this game: automatics and bolt-action. Automatic rifles may fire twice a round, but the automatic rifles of the time will jam on an attack roll of 96-00, requiring a Mechanical Repair skill roll and 1D6 rounds to fix. Both bolt-action and automatic rifles of the time have, as a rule, five round magazines built into the rifle. Automatic rifles have only 8 breakage points while bolt-action rifles have 12. It takes the same amount of time to load a rifle as it does to load a handgun.

At this time, shotguns are generally double-barreled, though some pump-action repeaters are available. Such pump-action shotguns jam on a roll of 96-00, as do automatic rifles and pistols. Shotguns may fire both barrels simultaneously (at the same target) for two different attack rolls at the same DEX, or one barrel may be fired at a time. Shotguns fire in a spreading pattern, so they have an increased basic chance to hit. While the damage a shotgun does is lessened with distance, at any range beyond 20 yards, a cluster of close targets (within 3 feet of each other) may be hit for the same damage if an attack roll is successful. Shotguns are loaded at the same rate as other weapons. Pump action shotguns have 8 hit points while normal ones have 12.

**Melee Weapons Table**

<i>Name</i>	<i>Damage</i>	<i>Base Chance</i>	<i>Hit Points</i>	<i>Cost</i>
Fist/Punch	1D3	50%	—	—
Head Butt	1D4	10%	—	—
Kick	1D6	25%	—	—
Grapple	Special	25%	—	—
Fencing Foil, sharpened*	1D6	20%	10	\$20
Rapier or Heavy Epee, sharpened*	1D6+1	10%	15	\$30
Civil War Sabre	1D8+1	15%	20	\$8
Wood Axe	1D8+2	20%	15	\$2
Hatchet	1D6+1	20%	12	\$2
Fighting Knife (Bowie, dirk)*	1D4+2	25%	15	\$8
Butcher Knife (commando knife)*	1D6	25%	12	\$3
Small Knife (switchblade, etc.)*	1D4	25%	9	\$3
Pocketknife*	1D3	25%	6	\$2
Baseball Bat/Poker	1D8	25%	20	\$1.50
Nightstick/Small Club	1D6	25%	15	\$2.25

*Example: Harvey Walters is investigating the old Whateley house when he surprises a burglar attempting the same endeavor for more pecunious reasons. They run into each other in the hall, so no movement is called for. The burglar heard Harvey coming and has his revolver ready to fire as Harvey rounds the corner. Harvey, investigating a mysterious noise, has a broken chair leg in his hand. The burglar's gun is ready, so he fires first at his DEX of 10, even though Harvey is more dexterous. His skill with the revolver is the basic 20%, and even with the doubling for point-blank range, he misses with a roll of 72. Harvey lashes out with the chair leg at the basic 25% chance of hitting with a club-like object, and rolls 84, no hit. The burglar fires a second round from his .32 revolver at his DEX of 10, and rolls 45, another miss. He then gets a third shot at DEX 5 (half his DEX of 10), and rolls 94, yet another miss.*

*Harvey hits the floor and tries to get away from the gun. The burglar runs pell-mell down the hall and out the back door he jimmied earlier. Harvey gets to his feet, unsure in the dark whether he has met man or ghost.*

### Skills Descriptions

**Accounting:** This skill enables the user to perform basic mathematics and to be able to keep correct books for his business. It also enables him to check the books of another to see if they have made an error or if they have been cheating somehow on their tax schedules or pay receipts. In looking over old receipt books, it will enable the user to discover how the owner gained his money, e.g., grain, slave-trading, whiskey, etc. He can also tell how much of the money has been spent and on what.

**Anthropology:** Successful use of this skill allows the user to tell from what culture a particular individual has come, as well as his racial type or nationality. If the character is able to observe a culture for a while (at least a day or so), he may make simple predictions about that culture's mores and morals that he did not witness. If he can study the culture for a month or more, he may know many details about that culture by making his Anthropology roll. This knowledge may help him to make predictions about a particular individual's actions and/or beliefs.

*Example: Professor Anderson sees a swarthy man swagger down the street and into a bar. Anderson has an Anthropology skill of 75%, and succeeds on his skill roll, so he can tell that the character was a Dravidian Indian by ethnicity and probably a Hindu by religion. The professor then attempts his Anthropology roll a second time to make a prediction or deduction about that individual (Professor Anderson is allowed to do so because he once spent a semester in India observing the natives), and he can tell that the character observed is probably devout because of various caste marks, and that such an individual should not be going into a bar, as members of his sect are teetotalers. He can also tell that the scarf around the man's neck is a sign of the secret sect of Thuggee, a band of assassins.*

**Archaeology:** Use of this skill allows the user to recognize the time period and source of an ancient artifact. It is also the percentage chance to detect a fraudulent artifact. If the character has a chance to look over an entire site and to inspect it thoroughly, he may make deductions about the culture of the former inhabitants if he can successfully roll his Archaeology. If he can succeed in using Anthropology as well, his deductions will be more correct and detailed.

**Firearms Table**

Skill	Name	Shots/Round	Damage	Base Chance	Base Range*	Hit Points	Cost
Handgun	.22 revolver	3	1D6	20%	10 yards	10	\$15
Handgun	.22 automatic	3	1D6	20%	10 yards	6	\$25
Handgun	.32 or 7.65mm revolver	3	1D8	20%	15 yards	10	\$20
Handgun	.32 or 7.65mm automatic	3	1D8	20%	15 yards	6	\$25
Handgun	.38 or 9mm revolver	2	1D10	20%	15 yards	10	\$20
Handgun	.38 or 9mm automatic	2	1D10	20%	15 yards	6	\$25
Handgun	.45 revolver	1	1D10+2	20%	15 yards	10	\$25
Handgun	.45 automatic	1	1D10+2	20%	15 yards	8	\$30
Rifle	.22 bolt-action	1	1D6+2	10%	30 yards	9	\$25
Rifle	.30-06 bolt-action**	1/2 rounds	2D6+3	10%	100 yards	12	\$50
Shotgun†	20-gauge	2	2D6 1D6 1D3	30%	10 yards 20 yards 50 yards	8	\$50
Shotgun†	12-gauge	1	4D6 2D6 1D6	30%	10 yards 20 yards 50 yards	10	\$50
Shotgun	sawed-off††				10 yards max.		\$100

\* Range for any snub-nosed weapon is 5 yards.

\*\* .30-06 bolt-action rifles fire only once every second combat round. It may always fire in the first combat round.

† Note that the damage for shotguns varies with range.

†† Maximum range for sawed-off shotguns is 10 yards. At up to 5 yards they do full damage: between 5 and 10 yards they do 1D3 (20-gauge) or 1D6 (12-gauge).



**Astronomy:** This skill enables the user to know which stars are overhead at any particular time of year, and which planets are visible, and to name any given star. Of course, especially well-known stars (such as Betelgeuse or Antares), and any constellation will be known automatically by any astronomer with a skill of 25% or more. Astronomy also gives a character's chance to predict conditions on the surface of a given moon or planet, and to know when eclipses and meteor showers will occur.

**Bargain:** Bargaining is the skill of buying something for a lower price than listed. To use it, one must be in a situation where bargaining is reasonable; bargaining with a clerk at the grocery is not feasible. Also, the bargainer must state the price at which he wishes to purchase the item, and for each 2% difference between that price and the asking price, he must subtract 1% from his Bargain skill. In any case, the person selling the item will not take a loss, no matter how well the character Bargains with him.

*Example: Harvey Walters wishes to purchase a shotgun over the counter in Kriegs, Germany, to take with him while he investigates the disappearance of his manservant, Kurt, in the old ruins. (Kurt failed a Sneak roll and was caught by the inhabitant.) The elderly shopkeeper asks \$100 American for the weapon, and Walters is on a limited budget. Walters offers the shopkeeper \$70, and attempts to make his Bargain skill roll. At this time, he has a skill of 20%, but he wants the gun for 30% less than normal, so his chance for success is reduced by 15% to only 05%). He rolls 22 and fails. Harvey then offers \$80, increasing his chances for success to 10%). He rolls 02, succeeding.*

**Botany:** Use of this skill allows the character correctly to identify any plant, and to make an informed comment as to its uses and/or misuses. If an unknown plant is presented before him, he may attempt to deduce what its normal habitat is by rolling his skill or less. He can try to name any plant known to mankind, and will also know its normal range and habitat if he makes his skill roll.

**Camouflage:** This skill allows the covering of oneself, one's comrades, or an object with debris or cloth or other concealing materials to keep them from being spotted. It also includes hiding small objects in a room or place.

**Chemistry:** This skill allows the character to make fairly complex chemical compounds, including simple explosives, poisons, gases, and acids by merely rolling his percentage change of success and spending at least a day or so with the proper equipment and chemicals. He can also analyze an unknown substance, given a week in a lab, if he makes his roll.

**Climb:** Climb is self-explanatory. A successful Climb roll must be made every 10 to 30 feet, depending on the difficulty of the climb. If a character needs to climb quietly, his die roll is matched vs. both Sneak and Climb. If the character's roll is such that he succeeds in Climb but fails Sneak, he is considered to have climbed successfully, making noise.

**Credit Rating:** This is the investigator's chance to get a loan, either from a bank or business, or simply by panhandling. The amount of money he is able to get will vary greatly from situation to situation, and must be adjudged by the keeper with particular note of the character's social standing, job, and wealth, or lack of same. If the character fails in his skill roll, he gets no money. Bonuses may be added onto this roll if the character appears wealthy or has known business interests; This skill is also the chance for the character to pass a bad check successfully or to bluff past a demand for credentials.

**Cthulhu Mythos:** This skill starts at a base percentage of 0%, and never exceeds 98% for a player-character. No investigator may choose this as a starting skill, and it may not be increased by normal experience. Cthulhu Mythos skill is gained only by insane insights into the nature of the universe (see Chapter IV for details) or by reading forbidden books (see Chapter VI). Increases due to insanity and reading books are permanent. This skill will decrease a character's maximum SAN. A character's Sanity may never be higher than 99 minus his Cthulhu Mythos skill level. Once learned, Cthulhu Mythos cannot be forgotten. Whenever spoor or other evidence of mythos monsters is seen, a successful roll against this skill allows the investigator to know the general class of monster involved (as given on the Five Classes of Monsters table on page 34). If the investigator sees a monster (even briefly), he may roll vs. this skill to identify the exact creature involved. Use of this skill will also allow a character to identify a spell from watching its casting, and it will allow him to identify a Mythos book by skimming over a page or two.

*Example: Harvey Walters has worked his Cthulhu Mythos up to 15% and sees a smeared spot on the road, heavy with goo and slime. He rolls 08 on his skill roll, and is told that whatever made the smear was at least a major monster. Harvey goes in the other direction.*

Note that although the keeper should only give the monster's general class, the investigator may well be able to figure out more. For instance, a footprint in the Arizona desert is unlikely to be a Deep One's trail.

**Debate:** This is the ability to convince a targeted victim intellectually that the debater is correct in whatever principle he is expounding. He may still deny it emotionally, or he may go home and look it up, but he will admit to himself that the debater sounds right. Two debaters trying against one another each roll their skills simultaneously, continuing until one fails while the other succeeds.

**Diagnose Disease:** This allows the user to tell from what disease a given victim (including himself) suffers, including knowing whether or not someone is malingering. If the character has the Pharmacy or Treat Disease skills, he can double his normal chances for success in these skills by succeeding in Diagnose Disease on the ailment to be treated.

**Dodge:** Allows a character to evade seen blows, missiles, etc.; a function of DEX. It may be increased by experience. A character attempting to dodge may perform no other actions in that combat round, including making no attacks.

**Drive Automobile:** Anyone with a skill of 25% in driving can successfully drive a car down the road. If the character is trying to lose a pursuer or trail someone, both participants should attempt Driving rolls until one fails, and the other succeeds. In addition, if a drive is made under bad conditions, such as high speed, over very slick ice, or down a steep mountain trail, the character must succeed in a Drive roll or wreck.

**Electrical Repair:** This enables the investigator to repair and piece of electrical equipment that has been broken or otherwise damaged. It also allows him to perform such operations as hot-wiring cars. To fix a device, he may require special parts or tools at the keeper's discretion.

**Fast Talk:** This skill causes the victim to agree with whatever the fast talker is saying. He does so without thinking and will proceed to sign the paper, allow the fast talker to trespass, or whatever else is needed. If allowed a moment's thought, he will come back to his senses if he makes an Idea roll successfully.

*Example: Slimy Sam the insurance man is using his Fast Talk pitch on a target and has succeeded. The target proceeds to go upstairs for a pencil to sign the contract, but while upstairs is allowed an Idea roll to come to his senses, and succeeds. He comes down determined not to sign the contract.*

Fast Talk will not work on a target that has already made up his mind, and Debate or Oratory must be used instead. The advantage of Fast Talk is that obviously false or suspect goods or facts may be passed off as true. It also takes less time (only a minute or so) to work. Debate or Oratory usually take at least five minutes to work.

**First Aid:** This skill allows the user to heal 1D3 points of damage that he or another has taken. Once a character has had First Aid applied, whether or not the attempt was a success, he may not receive it again until and unless he is wounded again. This also gives the percentage chance of awakening an unconscious or stunned comrade, setting a broken limb, and performing limited operations (such as taking out large splinters). If the character performing the First Aid makes a Special roll (same as chance to impale for weapons, or 1/5 the normal chance for success), then the target has 2D3 points of damage healed. If the character rolls 96-00 on the percentile dice, then 1D3 points of damage is done instead of any healing.

**Geology:** Geology enables a character to tell the approximate age of a rock stratum, recognize fossil types, and tell the name of a particular fossil. It also allows him to recognize potential earthquake zones, landslide areas, or places that could contain caves. By looking around an area and inspecting the mouth of a cave, the character can try to tell the approximate extent of the cave. He can also identify rocks and minerals with this skill, and even tell what areas rare minerals are known to come from.

**Hide:** This aids the user to hide behind objects or in bushes or otherwise to attempt to conceal himself. If shadows are extremely deep, the user could try to hide in them, but note that cover must be present before this skill may be used. If the user wishes to move while remaining in cover, his chances for success are figured by using his Hide skill cut in half.

**History:** The character is enabled to remember the history of a country or city by successfully rolling this skill, with particular reference to events that would interest that character. Subtractions may be made from the user's chance of success if he is trying to know something about a particularly obscure fact or tiny area.

*Example: Harvey Walters is on location in Germany in the small town of Frundsberg. He decides to use his History skill to see if he can find out anything. His recent studies have given him a chance of 25%, and he rolls an 07! The keeper tells him that he remembers that the village next to Frundsberg has a very bloody history, and that during the Thirty Years' War a great massacre occurred in which over 200 accused witches and warlocks were burned to death. Harvey is fascinated, and immediately goes to that neighboring town to investigate and look for monuments.*

**Jump:** Successful use of the Jump skill allows the character to leap through openings or to leap a distance up to his own height vertically, or twice his own height horizontally. A character falling from a height that makes a successful Jump roll can subtract 1D6 from damage done.

**Law:** This is the character's chance of knowing a given law which pertains to his present situation, whatever it is. If operating in a foreign country, the chance for success is halved, unless the character spends some time (30-INT in days) studying the nation's law.

**Library Use:** Use of this skill enables the character to find a given book, newspaper, or reference in a library, assuming that the reference exists. Failure indicates that he has wasted his time and must try again. It takes four hours of continual search to use this skill, so a character rarely gets more than two tries per day. This skill will not let a character into a locked-case or rare-book special collection, though he can locate the proper case. He may need Fast Talk, Oratory, or proper credentials to get at such books.

**Linguist:** A linguist has a percentage chance of speaking any common language at a chance equal to his Linguist skill/5. He may recognize the exact language and/or dialect of a speaker by making his percentage roll as well. This even applies if the speaker is trying to conceal his accent, but the linguist must concentrate and hear the character speak for at least 30 seconds. He can use this skill to tell the native tongue of a character speaking a foreign language as well, so that he could tell that the person by the counter speaking in Polish was actually a Finn, for example. However, this last use is limited by the character's skill in the language being spoken. Thus, in the previous example, if the linguist had a Linguist skill of 90%, but could speak Polish only at 50%, his chance of detecting that the person at the counter was Finnish would only be 50%.

**Listen:** This skill is the ability of listening intently for sound. It includes trying to overhear conversations and hearing through a closed door. The keeper may use it to determine the results of such situations as whether or not you were awakened by that cracking twig.

**Make Maps:** This skill allows the user accurately to map an measure an area, whether it is an island or the inside of a room. It includes properly estimating distances. Failure indicates that the map is somehow misleading.

**Mechanical Repair:** This allows the user to repair a broken machine. It is a companion skill to Electrical Repair, and both may be necessary to fix some devices. Special tools or parts may be required to fix some machines. This skill can be used to pick locks, but usually special tools are also required, except with simple locks.

**Occult:** This skill enables the user to recognize occult paraphernalia and words, as well as recognize grimoires of magic and occult codes when he sees them, though he may not be able to translate the code. This skill does not apply to spells, books, and magic of the Cthulhu mythos, but as most of the more ignorant human worshippers of the Great Old Ones believe in the conventional occult as well, it may prove of use.

**Operate Heavy Machinery:** This is required to drive a tractor, tank, or other heavy equipment. It works similarly to Drive Automobile. If the user is trying to perform an exacting piece of work, he must succeed on his Heavy Machinery roll to do it. If he has a skill of 25% or more, he may successfully use the machine except for difficult tasks or in bad conditions, when the roll must be made. Each different type of machinery counts as a different skill. However, a character with skill in one type can operate similar types as well.

**Oratory:** This is the counterpart to Debate. It convinces the target(s) emotionally that what the user says is true, though it will not necessarily make them believe it intellectually. Usually it is a more potent tool than Debate, but if the victims have a few minutes to think it over, they may begin to poke holes in the speaker's rhetoric.

**Pharmacy:** This skill allows the caster to know the name and side-effects of a drug which will produce any desired effect. If he hears the name of a drug, he may use this skill to attempt to realize what its effects are. Players may keep a record of drugs known. A character cannot properly prescribe drugs to help disease unless he knows the exact disease being dealt with (and possibly not even then). However, he might be able to use drugs to relieve symptoms.

**Photography:** This skill allows one to take clear pictures, and develop them properly. If this skill is failed when a photo is made, then it was blurred or did not show what it was intended to.

**Pickpocket:** This is an overtly criminal skill. It allows the user to steal unobtrusively from the person of the victim. If the object being stolen is in intimate contact with the victim (such as a watch or necklace), the chances for success are cut in half.

**Pilot Aircraft:** A trip made in an aircraft may require the user to successfully make his Pilot skill roll to avoid minor disaster. If he is forced to fly in a storm, navigate by instruments, or perform other difficult tasks, he must also make his piloting roll. Upon any landing, even under good conditions, he must try his Pilot roll as well. If conditions are good, chances for success are doubled on landing. Unless the landing field is really bad, the only effect of a failed Pilot roll on landing will be damage to the craft, which will need to be repaired before the next takeoff. Each different basic type of aircraft counts as a different skill. There were no helicopters during the 1920s, only airplanes and dirigibles.

**Psychoanalysis:** This skill enables a character temporarily to cure a neurotic or psychotic patient of his or her fears and problems. It takes at least an hour to perform, but it will permit the madman or madwoman to behave somewhat normally for a day or so. It may be used to cure insanity permanently if the skill is used over a prolonged period of time (see Sanity, Chapter IV). It can also be used to increase a person's SAN (see Sanity, Chapter IV).

**Psychology:** This skill allows the user to study an individual and tell if he is overtly psychotic or not. A second successful use allows him to tell the specific ailment that the victim suffers from. He can also make a general guess as to a particular individual's desires and/or needs.

*Example: Harvey, when he reaches the nearby town of Kriegs, meets a fellow American, sloppily dressed and unkempt, with shifty eyes. The fellow accosts Harvey and begins to talk to him. Harvey tries a Psychology roll to see what the fellow wants and succeeds. He can tell that this man is evidently trying to start a fight, so he turns and walks away.*



**Read/Write English:** The basic chance for this skill is extremely high, EDUx5 for native speakers. The character only needs to roll his skill or less if an extremely difficult document is read, or if a paper is in an archaic dialect, when it functions as does the similar Read/Write Other Language skill. No communication skill (including Bargain, Debate, Fast Talk, and Oratory) may have a higher chance of success when written than the character's Write English score. For example, Slimy Sam the conman has a Read/Write score of only 50%. Although he has a Fast Talk ability of 95%, if he is trying to con somebody by mail, his chance for success can be no higher than his Read/Write score, or 50%.

**Read/Write Other Language:** The character's skill percentage in reading a language is his chance of understanding a document in a foreign language. In general, he will have a chance equal to his skill of understanding each important point in the manuscript. Each separate language counts as a separate skill. A character's skill in Reading a language is never less than 1/2 his ability to Speak that language—assuming the language has a written form.

*Example: Harvey Walters uncovers an ancient document while in the old castle in Kriegs. He can tell that it is in Latin and proceeds to take it home and try to read it. He has an ability of 40% in Latin, and the keeper determines that there are three important facts in the document. Harvey tries to roll his percentage chance three times, and rolls a 39, a 22, and a 67, so he cannot make out the third reference. The keeper tells him that, first, the old manuscript is written by a Theophobos Elias, who claims to be a wizard, and second, that he claims to have buried a monster beneath the castle. Harvey rushes out to disinter the monster and photograph its bones. Unfortunately for him, the third fact was that the monster is still alive!*

If the character is not trying to read a manuscript, but is trying to understand a volume of arcane lore (see Chapter VI), he need only roll once. Success indicates that he gets the gist of the book and failure indicates that he has only been able to skim the surface. He may attempt to reread the book only when his skill with the languages improves by at least 10%. If he wishes to study the book later on, looking for specific facts, he must attempt to make his Read/Write skill while perusing the book. Failure indicates that the references he was looking for were too difficult to make out.

If a character is writing to another, his chance of succeeding in Bargain, Debate, Fast Talk, or Oratory can be no greater than his skill in Writing in that language.

**Ride:** Riding a horse is easy, as long as the horse remains in a slow gait, no more than a trot. If a rider has a 25% or higher ability in Ride, he can stay on a horse at any gait. When a horse does something unexpected, such as falling or rearing, the character's chance of remaining on the horse's back is equal to his Ride. If a character falls off a horse, either because the horse has suddenly collapsed, fallen, or died, or because the character failed a Ride roll, he may attempt another Ride roll to land on his feet. If he fails the roll, he takes 1D6 points of damage.

**Sing:** Success in this skill indicates that the performance is pleasing and that the audience is happy. Failure indicates that the singer went off-key or forgot the words. The better the singer's chance for success, the better the song when performed, so that a singer with an 80% skill sounds better than one with a 40% skill, even if both make their skill rolls successfully.

**Sneak:** This skill covers the act of moving quietly, without alerting an enemy. If it is used with the skill of Hide (see above), the investigator makes a single die roll, which is used for both skills. The investigator may succeed with one skill and fail with the other using this method.



*Example: Exploring an ancient castle just north of Kriegs, Harvey's servant Kurt has heard footsteps coming down one of the otherwise deserted hallways, and he wishes to move secretly and quietly down the hall, concealing himself behind the heavy shadows and draperies so that he can see the intruder. His skill in Hide is 70% and his skill in Sneak is 25%>. Since he is moving and trying to remain hidden simultaneously, his Hide skill is cut in half to 35%. Kurt rolls 29, thus successfully keeping under cover, but his shoes click loudly on the hallway's paving stones as he fails his Sneak skill roll.*

**Speak Other Language:** When two characters are speaking together in a foreign language, the total chance for success is equal to twice the Speak Language skill of the less skilled speaker. A character's basic chance to speak his native tongue is equal to his INTx5. When two characters speak their native tongue together, there is no chance for a misunderstanding. A character's chance to speak another language is never less than half his chance to read or write that language, except in the case of certain dead or pictographic languages, such as Cuneiform. Thus, since Harvey Walters has a 40% ability to Read Latin, he also has a 20% chance of speaking it, if he can find anyone to talk to. Failure in using this skill indicates that a misunderstanding has occurred. Each separate language counts as a separate skill. A character must use his Speak Language skill to understand something overheard in a foreign language. A character's chances for success in a foreign language using Bargain, Debate, Fast Talk, or Oratory can never be higher than his ability to speak that same language.

**Spot Hidden:** This skill allows the user to spot a secret door, hidden compartment, camouflaged car, concealed ambushers, or anything similar.

**Swim:** Swim is the ability to stay afloat and moving. When in water, the character may use a Swim roll either to keep from drowning or to move across a distance. If a character fails a Swim roll, he must undergo the drowning procedures (see above, under Drowning). A drowning character may attempt a Swim roll each round. If he succeeds, in a Swim roll, then he can reach the surface, and if he then succeeds in a second Swim roll, he can begin to move. If he fails in the second Swim roll, he again begins to drown.

**Throw:** This skill is used to hit a target with a casual object, hitting the target with the right part of the object thrown (such as the blade of a throwing knife). A palm sized object balanced for throwing can be hurled one meter for every STR point of the investigator which exceeds the object's size. If the throw roll fails, then randomly determine where the object lands.

**Track:** This allows the investigator to follow a person, car, or animal over soft earth or leaves successfully. Each day old that the tracks are subtracts 10% from chances of success, and an intervening rainy day may make tracking impossible. A being cannot be tracked over concrete.

**Treat Disease:** Successful use of this skill allows the sick person cared for by the user to recover and to be more or less comfortable. This skill will not help a victim recover if he has an extremely virulent disease, but the user will be able to tell that the victim belongs in the hospital. This skill is intended for use on mild illnesses, or recurrent severe ones such as malaria or influenza. If your investigator comes down with the bubonic plague, this skill will only help him to remain comfortable while he dies.

If this skill is used in a hospital, with proper equipment, access to drugs, and continual care, the skill may be able to treat even very severe diseases.

**Treat Poison:** If a character has the skill of Treat Poison applied to him before the poison's effects have become evident, he will be purged of 2D6 levels of poison. This skill can also be used to know what type of poison a victim has been poisoned with, and what the best course of treatment would be.

**Zoology:** This skill allows the user to name a given animal from any part of reasonable size ("reasonable" depends on the skill of the zoologist and the judgment of the keeper). He can also judge the probable ecological niche and habitat of an unknown animal presented to him.

## CHAOSIUM PRONUNCIATIONS OF CTHULHOID NAMES

The capitalized syllable is the one most stressed. Consonants are always hard. All S's are sibilants. An apostrophe indicates an extremely compressed short-I sound. A short-O is written O; a broad-O is written AU; a long-O is written OE. A short-A is written A; a broad-A is written AH. A short-E is written E or EH; a long-E is written EE. A short-I is written I or IH; a long-I is written IGH. A short-U is written I or UH; a long-U is written OO. The letter Y is always pronounced as it is in 'yawn.'

Azathoth	[AZ-uh-thoth]
Byakhee	[B'YAHK-hee]
Cthonian	[kuh-THOEN-ee-unn]
Cthugha	[kuh-THOOG-hah]
Cthulhu	[kuh-THOOL-hoo]
Dagon	[DAG-on]
Dhole	[DOEL]
Glaaki	[GLAHK-ee]
Hastur	[HAS-tur]
Hydra	[HIGH-drah]
Ithaqua	[ITH-uh-kwah]
Mi-Go	[MEE-goe]
Necronomicon	[nek-roe-NOM-ih-kahn]
Nodens	[NOE-denz]
Nyarlahotep	[n'yarl-ATH-oh-tep]
Nyogtha	[N'YOG-thah]
Shantak	[SHAN-tak]
Shoggoth	[SHAHG-auth]
Shub-Niggurath	[shub-NIG-ger-ath]
Shudde M'ell	[shood-eh MEL]
Tcho-Tcho	[CHOE-choe]
Tindalos	[TIN-dahl-ose]
Tsathoggua	[t'sath-OG-goo-ah]
Wendigo	[WHEN-dee-goe]
Y'gononac	[ee-GOEL-un-ak]
Yig	[YIG]
Yith	[YITH]
Yog-Sothoth	[YAHG-sauth-auth]
Yuggoth	[YUG-auth]

# IV.

# Sanity

*Insanity is the primary cause of Investigator disablement. Here the use of Sanity and the effects and benefits of its loss are explained. Several methods for the recovery of SAN are also provided.*

## General

Sanity is the natural mental state of ordinary life. It is possible to lose this state of mind when confronted with the horrors and terrors of the Cthulhu mythos. It is possible to regain or even increase one's initial SAN. Knowledge of the Cthulhu mythos always lowers a character's maximum SAN. Temporary insanity can be cured; permanent insanity results when a character's SAN is reduced to or below zero. Permanent insanity is incurable.

## Using SAN

All characters are required to roll their SAN as a percentage whenever encountering a monster which is unnatural or which is behaving sufficiently unnaturally (such as a attacking horde of frothing rats) to endanger a person's SAN. Sometimes a situation, such as finding a companion horribly and inexplicably mutilated, will also call for a SAN roll.

Further, a character must lose SAN when reading certain books and when attempting to learn and/or cast certain spells.

A successful roll usually means that the character loses either no or a minimal amount of SAN, and is capable of continuing his current actions until confronted with a different danger. But each confrontation, even if involving first reading a book, then casting a spell from the book, then facing the monster conjured by the spell, requires another SAN roll. Confronting a number of monsters at one time or in rapid succession (such as a series of attacking dholes) calls for just one roll. However, if encounters are spread out over several hours, then successive rolls are needed to simulate the situations.

Failure to make the SAN roll always means that the character loses some SAN. The amount lost depends on the monster type or on the situation as ruled by the keeper.

Losing SAN may also cause the character to go temporarily insane, as described below.

Finally, when a character's SAN is reduced to zero, he is hopelessly, incurably insane, and becomes a non-player-character (NPC) for the keeper to play.

## INSANITY

### Shock and Temporary Loss

Whenever a character loses 5 or more points of SAN in a single experience, he has suffered a terrible shock. He must make a D100 roll. If he succeeds in an Idea roll, then he has realized the full significance of what he beheld, and will go temporarily insane. The keeper should determine what happens, and the investigator will remain in the resulting state for the amount of time shown by rolling on the Temporary Insanity Time Table, below.

**Temporary Insanity Time Table**

Roll 1D10	Result
1-4	1D10 combat rounds
5-7	1D10 Full Turns
8-9	1D10 Hours
10	1D10 Days

If the roll is over the character's Idea roll, the investigator does not go mad, but may not clearly remember what he just experienced.

Temporary insanity due to this type of loss need not represent true insanity: the character may just faint, go into hysterics, or suffer a nervous breakdown. It is likely that he will receive a phobia associated with the cause of his insanity.

### Indefinite Insanity

Whenever a character loses 20% or more of his current SAN in a single hour, he will automatically go insane. To find the exact mania induced by the experience, the keeper must pick an appropriate infirmity from the Insanity Table (page 25). The effect begins immediately.

This type of insanity is indefinite, and the sufferer will not recover of his own accord. Recovery from insanity is described in Curing Insanity, below.





*Example: As Harvey Walters, armed with his new shotgun, enters Kriegscastle, he confronts the horribly mutilated corpse of his former servant, Kurt, hanging from a hook. The keeper rules that he must make a SAN roll against his current SAN of 45. He fails with a roll of 72 and the keeper rolls 1D6 to determine the SAN damage. Harvey loses 3 points.*

*A few seconds later, while Harvey is still stunned from the macabre vision before him, a dismal shriek is heard overhead, and Harvey quails before the sight of an entire flock of terrifying winged things, not twenty feet overhead. (The winged things are Byakhee.) Harvey attempts a SAN roll against his new SAN of 42 and rolls 54. Because there are twenty monsters, the keeper rules that Harvey loses 6 full points of SAN, rather than rolling 1D6 for the amount.*

*Harvey's original SAN was 45, and he lost 9 points in rapid succession. As 20% of his total SAN was 9, Harvey must go insane. The keeper decides to roll 1D6 on the Insanity Table, rather than merely choosing an appropriate insanity as he could have done, and rolls 3. Harvey is under Stupefaction. His gun drops from nerveless fingers, and he is found beside the corpse next morning, singing tunelessly and babbling nonsense to Kurt's corpse.*

#### TYPICAL SAN LOSSES

Potential Loss	Event
1D3	Surprised by corpse
1D3	Surprised by mangled corpse of animal
1D4	Surprised by fragment of a corpse
1D6	Surprised by horribly mangled corpse
1D6	Waking up in a tomb or coffin
1D6	Sec good friend or close relative die
1D8	Meet someone you know to be dead
1D8	Witnessing bizarre occurrence (i.e. sky turns green)
1D10	Witnessing grisly bizarre occurrence (i.e. gigantic bloody head falls from heavens)
1D10	Undergo severe torture

#### The Value of Insanity

It is possible for a character who has gone mad to gain from the experience in two ways:

First, the character may add to his Cthulhu mythos skill. The first time a character goes temporarily or indefinitely insane from any mythos-type source, he may add +5% to his Cthulhu mythos skill. Each time he goes insane thereafter, he may add an additional 1% to his Cthulhu mythos skill.

*Example: Harvey Walters has a 5% skill in Cthulhu mythos since he read a manuscript found in an abandoned house. After he sees the Byakhee fly overhead and goes insane, his raving mind attempts to understand these unearthly manifestations. Since he has never gone mad before, he adds 5% to his Cthulhu mythos knowledge, bringing it to a total of 10%. This means that his SAN may never reach higher than 79 (99 minus his Cthulhu mythos). Of course, his current SAN is still only 36.*

Secondly, a madman may gain an unnatural insight into the problems or monster facing him. Whether this happens is determined by rolling a number greater than the character's Idea roll on percentile dice after going insane. Keeper judgment and sensitivity are needed to help maintain game balance and dramatic tension.

*Example: Confronted with a vampire in the Carpathians, Chastity Thirstwhistle loses her mind. Her Idea roll is 75 and she rolls 99, thus gaining an insight. The keeper rules that in her delirium she realizes that vampires are repulsed by garlic. She screams, "Get into the kitchen!" — even though they are outside, and she starts picking various plants. Whether anyone realizes what she is doing, or questions her, is up to the keeper and players.*

#### REGAINING AND INCREASING SAN Skills

Each time a character attains 90% ability in a skill during the course of a game (excluding skills at 90% at the start of the campaign), he is allowed to add 2D6 more points of SAN to his current SAN, though his SAN may still not exceed 99 minus his Cthulhu mythos. This addition to SAN represents the self-discipline and self-esteem gained in mastering a skill.

#### Defeating Monsters

When a character manages to defeat a monster, he may manifest the increased confidence he gains by his performance by increasing his SAN by an amount equal to the normal danger to SAN which the being(s) posed. If he kills a dimensional shambler, for example, he regains 1D10 points of SAN. His SAN may not increase past the limit of 99 minus Cthulhu mythos.

If a temporarily or indefinitely insane character manages to defeat a monster and regain SAN, he does not become cured of his insanity. He must still recover normally (for temporary insanity) or undergo treatment (for indefinite insanity). See Curing Insanity below.

The criteria for "defeating a monster" have purposely been left vague. The keeper should decide what the goals of the monster were, whether or not the investigator(s) succeeded in foiling it, and whether the characters realize that the monster's goals were blocked.

If the monster had no particular aims beyond the immediate destruction or hampering of the characters, "defeat" generally consists of slaying it or permanently driving it away. Whether one monster or a hundred were defeated, the SAN gain is about the same. If a greater number were defeated, the keeper may desire to increase the SAN reward to its maximum for the type. Under no circumstances should the SAN reward be increased beyond the maximum possible for that type of being. For example, defeating any number of dimensional shamblers with magic should never restore more than 10 points to the character, since the type SAN rating is 1D10. If the character did exceptionally well, the keeper may wish to reward him with 10 points automatically. The same principle applies to other rewards.

#### Psychoanalysis

It is possible to increase SAN through intensive psychoanalysis, though it can never increase a character's maximum SAN. One psychoanalyst may work on one player-character per week. If the psychoanalyst makes his skill roll that week, then the patient gains 1 point of SAN. However, if the psychoanalyst rolls 96-00, then the patient loses 1D6 points of SAN. The SAN may never be raised higher than the character's Luck roll by this method. If his SAN is already higher than his Luck roll, psychoanalysis is of no avail in raising SAN. Some people are always a little shakier than others. If the psychoanalyst makes a special roll on the D100 (20% or less of the needed roll, or equal to chances for an 'impale') then the patient regains 1D3 points of SAN that week.

## INSANITY TABLE

### Use for Indefinite Insanity

In most cases of insanity, an obvious affliction will appear on the table, and the keeper need make no random roll. However, in some cases the nature of the affliction will not be obvious from the context of the shocking event, and at that time the keeper may randomize the affliction by rolling 1D6 on the table.

When a character is experiencing indefinite insanity, his madness will be all-encompassing, and will either incapacitate him or render him a danger to himself and others. Even after a character has been cured, he will retain vestigial traces of his madness (i.e., a paranoid may keep polishing his silverware before eating, and have occasional suspicions, though his conscious mind tells him they are false). This is especially true with phobias, further described below.

**1. CATATONIA** — Character assumes fetal position (legs and arms curled up tightly against the body). Victim is oblivious to events and will not resist being moved, but will always assume fetal position if left alone. Cannot walk or stand.

**2. AMNESIA** — Victim is bereft of memory; possibly selectively. Will remember language and Agility, Manipulation, and Stealth skills, but Knowledge abilities (except Read and Write) disappear. Names and knowledge of friends, family, and enemies are first to go.

**3. STUPEFACTION** — Victim stands with no will or interest, and will not talk or communicate in any way. May be led or forced to walk, eat, stand, or sit, but will not take independent action. May babble incoherently.

**4. PANTOPHOBIA** — Fear of everything. Every noise, every gesture, every possible action of his companions or random passersby (not to mention enemies) throws him into paroxysms of fright. He is usually running for cover, when not cowering in a corner.

**5. PARANOIA** — The character is positive that everyone is an enemy. Every comment or gesture is a threat. Victim will usually not broadcast this belief, but will develop elaborate secret schemes of protection and revenge.

**6. PHOBIA** — Keeper picks 1D6 phobias from among the following.

### Phobia List

A phobia is an unreasoning fear of a particular type of thing. An indefinitely insane character will react strongly to any manifestation of that which he fears. A character with Scotophobia will shy away from the slightest shadow; an investigator with Dendrophobia will back away from any wood, which after all comes from trees; et cetera. The character will continually look for aspects of his fear everywhere, to the exclusion of all else. He may even hallucinate, seeing garden hoses as snakes or feeling invisible insects crawling over him.

Even when a character has been cured of his indefinite insanity, his phobias remain. A claustrophobe will always prefer the stairs to the elevator. A Nyctophobe keeps his house lights blazing and cowers under his covers in the evening. However, unless a character is actually insane, phobias need not prevent a normal life — merely hinder it.

**AGORAPHOBIA** — Fear of Open Places. The sky is so wide, so heavy, so massive. It spreads into infinity with stars and clouds held up by who knows what. Monsters come from the sky and space.

**BACTERIOPHOBIA** — Fear of Bacteria. Tiny bacteria are crawling all over you, bringing dread disease and disfiguration. Each one is an agent of the Great Old Ones. They lurk everywhere, in the bushes, on your food, everywhere.

**BALLISTOPHOBIA** — Fear of Bullets. There is nothing more terrifying than the sound of gunfire, for that means They have found you again. Gunfire attracts monsters. Agents of monsters wield guns themselves. Run far away from all guns, or alternatively try to get rid of all guns around you.

**BAROPHOBIA** — Fear of Loss of Gravity. You know that you might fall off the world, into the sky (see Agoraphobia). Hold onto something every minute. Be sure that what you hold onto is bolted to the earth. Walk cautiously!

**CLAUSTROPHOBIA** — Fear of Enclosed Spaces. It's awfully cramped in here. You can't stretch your arms and you're getting a terrible cramp in your back and your legs and your stomach. Maybe that's why the sweat is crawling down your forehead. It's smaller in here than it was a minute ago. The walls are closing in! You can't breathe! Forget everything else, get out of here!

**DEMOPHOBIA** — Fear of Crowds. Any crowded place has agents of Them. You are extremely uneasy with any group of people, even your friends. The presence of other bodies may make you physically ill and even hysterical.

**DENDROPHOBIA** — Fear of Trees. They taught you in school that trees are live. They were right. If you turn your back on them, they will move. If you've seen the Dark Young of Shub-Niggurath, you'll know that no tree can be trusted. Cut them all down if you dare, it's the only way to be safe. If it's too dangerous to draw near them, stay far away in the heart of the city, where the only trees are sickly saplings, easily chopped down.

**DORAPHOBIA** — Fear of Fur. Monsters have fur. Ergo, pussycats and dogs and bears and mice must be monsters. Watch out, they're everywhere.

**ENTOMOPHOBIA** — Fear of Insects. There are billions, quadrillions of insects out there. They are all after you, crawling under your bed, flying above you, infesting your food. There is no escape, but you must try.

**NYCTOPHOBIA** — Fear of Nightfall. With the fall of night comes terror. It's harder to see. Night is the time of the coming of the minions and the demons and the agents of the monsters of foulness. Death is nigh!

**OPHIOPHOBIA** — Fear of Snakes. Snakes are agents of the Evil One. All are bloated with deadly poison. The simplest snake or lizard could grow to monstrous proportions. They could swallow you whole and pierce your insides with terrifying convulsions.

**SCOTOPHOBIA** — Fear of Darkness. Darkness of any sort hides monsters. That shadow could conceal a great old one! Only light and flame are weapons against Them. Keep the home fires burning.

**TERATOPHOBIA** — Fear of Monsters. Monsters are everywhere. The end is near. Monsters are tricky. Are you sure your friend isn't a monster?

**THALASSOPHOBIA** — Fear of the Sea. Thundering waves, briny green emptiness, the sea will flood the land and only the highest of mountain peaks will survive above water, maybe. The doom is coming now. Warn the world.

**XENOPHOBIA** — Fear of Foreigners. Your friends are safe enough, and so are most Americans (if you're an American). But how about those foreigners? Any of them could be assassins in the pay of Them. They might be monsters in disguise! Beware all foreign accents and mongrel faces, and tell all your friends to watch out for them too.

CURING INSANITY  
Psychoanalysis

It is possible for competent characters to attempt to psychoanalyze other characters to cure them of their temporary insanity. Until cured in this manner the PCs will continue insane.

The procedure is long and tedious and not always successful. The PC attempting the cure must have a Psychoanalysis skill to succeed at all. Each character to be cured must spend 1D6 full game months in intensive communication with the psychoanalyst, during which time they may do nothing else.

After this time period, the psychoanalyst’s player must attempt to make his skill roll on 1D100. If a successful roll is made, the character has been cured. If the psychoanalyst rolls 20% or less of his needed roll (for example, if he had a 75% skill and rolled 15 or less), then the insane character also recovers 1D6 points of SAN. However, if a roll of 96-00 is made, then the character loses 1D6 points of SAN and may never be cured by that psychoanalyst.

Availability of Psychoanalysis

Use for cities located in USA, Canada, Great Britain, France, Germany, Austria, Northern Italy, Japan, Czechoslovakia, Scandinavia, and Australia.

Population	1D100 Roll
Up to 100,000	01-05
100,000 to 300,000	01-50
300,000 to 600,000	01-95
Over 600,000	01-99 (roll 1D10 for number)

In other populations of 300,000 or more, roll POWx1 or less on D100 to find an analyst. Only one roll is possible per game year.

Curing Insanity by Institutionalization

It is possible for a character to recover sanity by being committed to an institution. Psychology at this time was primitive at best, however, and there is a distinct danger in the process.

In the 1920s, insane asylums (the phrase “mental health facility” was yet to come) ranged from enlightened bastions of healing to real snake pits. Even if the player character’s friends know enough to avoid a real quackworks, enlightened psychotherapy of the period has its pitfalls. For instance, electroshock therapy might shock a player-character out of his insanity while lowering his Intelligence until he is useless as an investigator.

Each time a character is institutionalized for insanity, the keeper should establish a Cure Rate for the place by rolling 1D100 and subtracting 25 from the result. If the result is under 01, then the place is for caretaking only, and has no chance of curing the insane. The keeper should retain an institution’s Cure Rate in his records, as the players may want to use the place again if it restores the first character they bring to be cured.

Each 1D6 game months, review the character to see if he can be released. The keeper rolls 1D100 against the Cure Rate of the institution. If the roll is equal to or less than the Cure Rate, the character is cured and free. If not, then the character loses 1D6 points of SAN. If the roll is 96-00, then the character loses 1D6 points of SAN and the keeper rolls on the Institutional Disaster Table.

*Example: After Harvey Walters went insane, friends and colleagues found the best institution in the area and put him into it. It happens to be very good (a keeper’s roll of 87, subtract 25, still gives a 62% Cure Rate). The keeper rolls 1D6 for the months until Harvey’s review, and gets a 3. Harvey is not cured, and loses 1D6 more SAN. Fortunately for Harvey, the roll is only 1, so his SAN is now 35. A second keeper roll for months until review gives 5 for the next period, and the cure rate roll this time is 32, so Harvey is now cured. Fortunately, he did not run into any institutional disasters. Eight months after his incredible shock, Harvey is again sane, but with a lower tolerance for further shocks.*

Institutionalization can never increase a character’s SAN.

Institutional Disasters

1D100	Result	Explanation
01-20	Disfigurement	Lose 1D6 points of APP
21-40	Poor Health	Lose 1D6 points of CON
41-55	Muscle Atrophy	Lose 1D6 points of STR
56-70	Mental Damage	Lose 1D6 points of INT
71-85	Nerve Damage	Lose 1D6 points of DEX
86-00	Coma	Roll 1D10 each month. If the roll equals CON or less, awakened cured. If the roll is between CON and CONx5, continue to sleep. If the roll is over CONx5, lose 1D6 CON and continue to sleep.

Availability of Institutions

If a character goes mad anywhere in Europe, the Western Hemisphere, Japan, or a colonially-influenced country, there will be an institution of some sort available to the authorities for incarcerating madmen. If the keeper rules that it is not a true mental institution, the cure rate can be found by rolling 1D100 and subtracting 50. If the result is under 01, the institution has no intention of curing the mad. Just locked away, the character’s player can only hope that events will lead to his character’s being rescued and put into a curing environment.

Many Moslem-influenced countries had no institutions available. Madmen were touched by Allah and were left alone to make what way they could in the world. Again, the player will have to hope for rescue of some sort for the character.

## POPULATION OF U.S. AND SELECTED FOREIGN CITIES, 1920

<b>U.S. Cities</b>		<b>100,000-300,000</b>		<b>600,000 +</b>	
<b>600,000 +</b>					
New York	5,620,043	Syracuse, N.Y.	171,717	Canton, China	950,000
Chicago	2,701,703	Richmond, Va.	171,667	Changsha, China	550,000
Brooklyn	2,018,336	New Haven, Conn.	162,537	Foochow, China	650,000
Philadelphia	1,823,779	Memphis, Tenn.	162,351	Hamburg, Germany	1,000,000
Detroit	993,678	San Antonio, Tex.	161,379	Hangchow, China	700,000
Cleveland	796,678	Dallas, Tex.	158,976	Hangkow, China	1,500,000
St. Louis	772,897	Dayton, Ohio	152,559	Hanover, Germany	1,500,000
Boston	748,060	Bridgeport, Conn.	143,355	Istanbul, Turkey	1,000,000
Baltimore	733,826	Houston, Tex.	138,276	Kiev, Russia	600,000
		Hartford, Conn.	138,036	Leipzig, Germany	600,000
		Scranton, Pa.	137,783	Leningrad, Russia	2,300,000
<b>300,000-600,000</b>		Grand Rapids, Mich.	137,634	Liverpool, England	772,665
Pittsburgh	588,343	Paterson, N.J.	135,875	London, England	7,258,263
Los Angeles	576,673	Youngstown, Ohio	132,358	Lyon, France	700,000
Buffalo	506,776	Springfield, Mass.	129,614	Madrid, Spain	655,000
San Francisco	506,676	Des Moines, Iowa	126,468	Manchester, England	741,068
Milwaukee	457,147	New Bedford, Mass.	121,217	Marseilles, France	800,000
Washington, D.C.	430,000	Fall River, Mass.	120,485	Melbourne, Australia	723,500
Newark, N.J.	414,524	Trenton, N.J.	119,289	Mexico City, Mexico	1,000,000
Cincinnati	401,247	Nashville, Tenn.	118,342	Milan, Italy	690,000
New Orleans	387,219	Salt Lake City	118,110	Montreal, Canada	800,000
Minneapolis	380,582	Camden, N.J.	116,309	Moscow, Russia	1,100,000
Kansas City, Mo.	324,410	Norfolk, Va.	115,777	Munich, Germany	600,000
Seattle	315,312	Albany, N.Y.	113,344	Naples, Italy	700,000
Indianapolis	314,194	Lowell, Mass.	112,759	Ningpo, China	700,000
		Wilmington, Del.	110,168	Odessa, Russia	600,000
<b>100,000-300,000</b>		Cambridge, Mass.	109,694	Osaka, Japan	1,500,000
Jersey City	298,103	Reading, Pa.	107,784	Paris, France	3,300,000
Rochester, N.Y.	295,750	Fort Worth, Tex.	106,482	Pekin, China	1,200,000
Portland, Ore.	258,288	Spokane, Wash.	104,437	Prague, Bohemia	700,000
Denver	256,491	Kansas City, Kan.	101,177	Riga, Russia	550,000
Toledo	243,164			Rio de Janeiro, Brazil	1,200,000
Providence, R.I.	237,595	<b>Foreign Cities</b>		Rome, Italy	600,000
Columbus, Ohio	237,031	<b>600,000 +</b>		Shanghai, China	1,100,000
Louisville	234,891	Berlin, Germany	1,900,000	Singapore, China	846,000
St. Paul	234,698	Birmingham, England	861,585	Sydney, Australia	792,700
Oakland, Calif.	216,261	Bombay, India	979,000	Tientsin, China	800,000
Akron, Ohio	208,435	Brussels, Belgium	680,000	Tokyo, Japan	2,400,000
Atlanta, Ga.	200,616	Budapest, Hungary	900,000	Vienna, Austria	2,400,000
Omaha, Neb.	191,601	Buenos Aires, Argentina	1,637,000	Warsaw, Poland	825,000
Worcester, Mass.	179,754	Cairo, Egypt	791,000		
Birmingham, Ala.	178,806	Calcutta, India	1,222,000		



# V.

# The Cthulhu Mythos

*Many of the creatures and beings of the Cthulhu Mythos are invulnerable to the actions of the Investigators. Such beings rarely deign to involve themselves directly in human affairs. This they leave to their worshippers and agents, who can be foiled by clever Investigators.*

## THE MYTHOS

Lovecraft once wrote: "All my tales are based upon the fundamental premise that common human laws and interests and emotions have no validity or significance in the vast cosmos-at-large." When mankind finds out the truths of the universe, the cosmic horrors that lurk beyond the sky creep in and cause madness and death. In the totality of the Cthulhu mythos, there is a complex and broad group of legends, and it is difficult, if not impossible to give a full summary. Keepers are reminded that one of the most important features of the Cthulhu mythos is the ease with which new additions are absorbed into the framework, and they are invited to add their own legends, monsters, and stories.

The 'deities' of the mythos appear to be extremely powerful alien beings, some of whom may be of extra-cosmic origin. They can be ranked on a continuum of power, ranging from all-ruling Azathoth, down through great Cthulhu, to lesser sorts such as the Deep Ones.

## Summary of the Mythos

The universe is ruled by beings known as the Elder Gods, Outer Gods, or Other Gods. Only a few of these are known by name; the majority are both blind and idiotic. They are controlled to some extent by their messenger and soul, Nyarlathotep, and are immensely powerful. Azathoth, the daemon sultan and ruler of the cosmos, writhes mindlessly to the piping of a demon flute at the center of the universe. Yog-Sothoth, either a second-in-command or co-ruler, is coterminous with all time and space, but locked somehow outside the mundane universe, and can only be summoned to this side through the use of mighty spells, whereas Azathoth theoretically might be met simply by travelling far enough through space. A group of the Other Gods dance slowly around Azathoth, but none are named. When troubles arise, these deities are discomforted, which sends Nyarlathotep out to investigate. All the races and lesser deities of the mythos acknowledge the Other Gods, and many worship them.

Under the Other Gods in power, though not in importance, are the beings known as the Great Old Ones. The Great Old Ones appear to be immensely powerful alien beings, rather than true gods in the sense that the Elder Gods are. Each of the Great Old Ones is independent of the others, and many seem to be temporarily imprisoned in some way. It is said that "when the stars are right" the Great Old Ones can plunge from world to world, but when the stars are not right they cannot live. "Cannot live" does not necessarily mean death for one of this group.

The Arab Abdul Alhazred [Abd Al-Azrad] wrote the following couplet in his work "Al Azif" on this subject:

*That is not dead which can eternal lie,  
and with strange eons even death may die.*

The most famous creation of Lovecraft is a Great Old One, Cthulhu himself. Cthulhu, with the rest of his race, is at present imbedded in a vast tomb at the bottom of the Pacific Ocean. He seems to be the most important Great Old One on earth. Others exist of different races, but they seem to be both less powerful and freer. Ithaqua the Windwalker seems to be more or less free on earth, but restricted to arctic latitudes. Hastur the Unspeakable dwells near Aldebaran and Cthugha near Fomalhaut. Other Great Old Ones doubtless infest other worlds, and it may be common for a world to be ruled by dominant Great Old Ones. All the Great Old Ones known on earth are often invoked and/or worshipped, but Cthulhu is evidently worshipped more than all the other denizens of the Cthulhu mythos put together.

After the Great Old Ones come a host of minor deities and beings such as Quachil Utaus, the Treader of Dust; Fthaggghua; and similar beings. These entities usually have no worshippers, but wizards may know spells to summon them. They fill the role of "demons" in the mythos.

## Alien Races

Alien races are an important part of the mythos. These races vary in power, and many are extinct. They are intimately connected with the history of the earth as described in *At the Mountains of Madness* and *The Shadow Out of Time*. In these stories Lovecraft gives the true history of the earth.

At the dawn of the Cambrian age, a race of beings known only as the Old Ones flew to the earth. They inhabited much of the land, warred with other races, and finally were pushed back to Antarctica. The Old Ones, perhaps mistakenly, bred organisms eventually to become the dinosaurs, mammals, and humanity. They also bred the horrible Shoggoths, which eventually forced the Old Ones into semi-extinction.

An indigenous race of cone-shaped beings had their minds taken over by a race of mental beings known as the Great Race. The Great Race survived from the time of the earliest land creatures until about 50 million years ago, when they were exterminated by a race of terrible flying things, not native to this earth, which the Great Race had





imprisoned in vast caverns beneath the surface. However, the Great Race had already transmitted their minds forwards in time to escape their doom.

The spawn of Cthulhu came down upon the earth and conquered a vast reach of land in the primordial Pacific Ocean, but were trapped when it sank beneath the surface.

The beings known as the Fungi from Yuggoth established their first bases on the earth in the Jurassic period, about a hundred million years ago. They gradually reduced their bases to the tops of certain mountains, where they still maintain mining colonies and such.

Dozens of other races also participated in this antediluvian parade of species, such as the serpent folk who built cities and a civilization in the Permian, before the dinosaurs had evolved; or the winged race succeeding the Great Race in time; even some races from earth's future are mentioned, such as the beetle-like organisms to succeed man and the intelligent arachnids to be the last intelligent life on earth, billions of years in the future.

At the present time, there are only a few races on earth besides the humans. The Deep Ones dwell under the sea in large numbers, and the fungi from Yuggoth still keep isolated mining colonies in the mountains, but other races either only rarely visit earth, are sleeping, or otherwise inactive most of the time.

## THE DEITIES, RACES, AND MONSTERS

### The Outer Gods, Other Gods, and Elder Gods

The Other Gods are rulers of the universe and have little to do with humanity, except for Nyarlathotep. All those meddling with them gain only inevitable madness and death. Only a few of these beings are named. They appear to be almost true gods, as opposed to the alien horror of the Great Old Ones. Some of them may be the personification of some cosmic principle.

The term "Elder Gods" is sometimes used to refer to another race of gods, neutral to and possibly rivals of the Other Gods. The Elder Gods, if they exist, do not seem to be as dangerous to humanity as Azathoth and its kin, but have even less contact with us (if possible). Only one Elder God is named: Nodens.

All these deities are also sometimes called the Outer Gods and are primarily gods of the outer planets and not of earth. They would only seldom be called to earth, but on the occasions when they do appear, they are second in horror to nothing. The races associated with them (Shantaks, Hunting Horrors, Servitors of the Outer Gods, and Spawn of Shub-Niggurath) are the rarest of the monster types. Gates and such may be found in remote areas which can allow entrance to this universe to certain of the Outer Gods (especially Yog-Sothoth), and these gates can be used by a clever sorcerer.

## The Great Old Ones

The Great Old Ones are a category including a large number of extremely potent alien beings. They are not so supernatural as the Outer Gods and their kind. The Great Old Ones are worshipped much more frequently than the Outer Gods. Generally, an entire clan or secretive cult will be found worshipping one of these beings, rather than a lone madman, as often occurs with the Outer Gods. The beings serving the Great Old Ones are frequently races normally inhabiting the remoter fastnesses of earth, unlike the races serving the Outer Gods. The Great Old Ones and their worshippers and servants comprise the crew most often encountered by the player-characters.

## The Races and Lesser Entities

There are a large number of greater and lesser beings that inhabit the Cthulhu mythos for the frightening of investigators. In an average campaign, the Outer Gods and Great Old Ones should not be frequently met with. If every encounter the players had was with the likes of Cthulhu and Nyarlathotep, there would be little opportunity for advancement in skills, for the players would have to create new characters every adventure!

## Format

All these beings are described in a standard fashion. First comes the Description. Where possible, the description will be a quote from a work by H. P. Lovecraft or the author who invented the monster. Next comes Cult. Only deities have the Cult section. This describes the extent of the being's worship, what other beings are associated with its worship, and what benefits it gives to its worshippers. All types have the Notes section. For deities, this is for use only when the being has been summoned or otherwise encountered. It gives the effects of the being on those around it, its probable actions, and how it may be driven off. For lesser races, the Notes state where the creature is found, what deities (if any) it is associated with, its habits, and any special features. Lastly, the entity or race is described in a consistent format as if it or they were investigators or animals.

Abbreviations are given for each of the monster's characteristics, which include STR, CON, SIZ, INT, POW, and DEX. None of these entities have APP, EDU, or SAN meaningful to humans. Unintelligent beings also lack INT. Deities are given actual numbers showing what their respective ratings are, but monsters are given a dice-roll range. When a monster appears, the keeper can roll up a monster using the rolls given as guides, but for faster monster-making, average scores for different monster types are also given.

*Hit Points* give the number of points of damage a monster must take before being slain. This is the average for the race, figured by

### Five Classes of Monsters

#### 1. Minor

Byakhee  
Deep Ones  
Fire Vampires  
Ghouls  
Great Race of Yith  
Mi-Go  
Nightgaunts  
Old Ones  
Sand Dwellers  
Serpent People  
Shantaks

#### 2. Moderate

Immature Chthonians  
Dark Young of Shub-Niggurath  
Dimensional Shamblers  
Formless Spawn of Tsathoggua  
Hunting Horrors  
Servitors of the Outer Gods  
Shoggoths  
Star Vampires

#### 3. Major

Adult Chthonians  
Father Dagon/  
Mother Hydra  
Dholes  
Flying Polyps  
Hounds of Tindalos  
Lesser Other Gods  
Star-Spawn of Cthulhu

#### 4. Great Old Ones

Cthugha  
Cthulhu  
Hastur  
Ithaqua  
Nyogtha  
Shudde M'ell  
Tsathoggua  
Y'gononac  
Yig

#### 5. Outer Gods

Azathoth  
Nodens  
Nyarlathotep  
Shub-Niggurath  
Yog-Sothoth

averaging SIZ and CON. Bigger or healthier monsters will have more hit points than this average. Gods cannot be truly slain, though they have hit points. When a deity's hit points are reduced to 0 or less, rather than dying, the being is dispelled, or forced back to whence it came. Mere damage will not destroy any Great Old One or Outer God.

*Move* is the monster's speed in meters per combat round. (Remember, humans have a speed of 8.) If two speeds are listed separated by a slash, the second number is the monster's flying or swimming speed (depending on the monster).

Underneath the monster's characteristics is a section headed *Weapon, Attk%*, and *Damage*. *Weapon* lists the usual weapon(s) used by the creature when forced into combat. *Attk%* is either a deity's chance to hit in combat, or for lesser beings, the percentage chance to hit in combat for a typical member of the race. *Damage* gives the damage done by an average member of the race or by the deity. This is usually given in the form of a damage for the basic weapon plus the creature's damage bonus. For example, the damage for a Deep One's claw is listed as 1D6+1D4. This means that a Deep One's claw does a base damage of 1D6, and that the average Deep One has a damage bonus of +1D4. Especially big Deep Ones may have a +1D6 or even +2D6 damage bonus, or very small ones may have no bonus at all.

After the creature's weapons, *Armor* is listed. This is the amount of damage subtracted from damage done to the creature, as described previously. This section may give special abilities that the monster or deity has for resisting damage, such as regenerating, immunity to bullets, or similar powers.

*Spells* are next. This heading gives chances for a particular monster to have spells, or it lists the specific spells which a deity possesses. Generally, only exceptional monsters have spells.

Certain spells match certain beings better than others. It is a lot more appropriate, for example, for a Deep One to Contact Spawn of Cthulhu than it would be for him to Summon Fire-Vampire.

The spells in *Call of Cthulhu* may be divided into four classes. These classes are (1) those spells dealing with the Elder Gods, (2) spells dealing with the Other Gods and their minions, (3) spells of the Great Old Ones and their survivor races, and (4) spells of independent entities such as the Hounds of Tindalos, the chthonians, and their kin. The *Spells for Monsters* table tells generally which spell(s) are known by which class of monster. The specific spells are left to the keeper's discretion.

Some monsters have *Skills*. These skills act as do the human skills of the same name.

The last entry is *SAN*. This gives the amount of *SAN* that a human will lose when seeing a member of the race. This amount may be increased if more than one monster were seen, at the keeper's discretion. The maximum that it could be raised to would be the maximum possible loss that a single creature could cause.

**THE BEINGS AND THEIR MYTHOS**  
**Azathoth, The Daemon Sultan (Outer God)**

**Description:** Azathoth is the ruler of the Other Gods and has existed since the beginning of the universe. It dwells beyond normal space-time at the center of the universe, where its amorphous body writhes unceasingly to the monotonous piping of a flute. Other gods dance mindlessly around Azathoth to the same music.

Azathoth is described as both blind and idiotic; it is a "monstrous nuclear chaos." All the urges of Azathoth are immediately fulfilled by Nyarlathotep.

**Cult:** Azathoth is worshipped by none in a regular cult. It is usually called upon by accident and brings disaster and horror to its unwitting callers. Only the pathologically insane would worship such a being.

Azathoth's few worshippers may have special insights into the nature of the universe, its origin, and meaning. These insights could

only be understood by another madman. They may also receive insights as to the controlling and summoning of the Other Gods, their slaves, and servants. Azathoth is not grateful for worship, and if called would be as likely to destroy a worshipper as a non-worshipper, though the worshipper probably wouldn't care if he were slain.

**Notes:** Azathoth never comes alone, always bringing 1 flautist (Servitor of the Other Gods) to play its music, and 1D10-1 lesser Other gods, for a total of 0-9 lesser gods. After being summoned, Azathoth may become irritated and start to strike out. The chance of it so doing is 100%, minus 10% for each Other God arriving with Azathoth, or that is otherwise present on the scene, and minus 5% more for each magic point (MP) which the caller expends to keep Azathoth happy. The magic points are expended each round. For example, if Azathoth were to arrive with 8 other gods, there would be a 20% chance per round that it would begin to destroy. If the caller expended 4 points per round, Azathoth would remain calm.

If Azathoth becomes angered, it will begin to grow, nearing its true size. On the first round that it attacks, it will burgeon out from its summoned confines, and its pseudopods have a reach of 50 yards. On the second combat round it has a reach of 100 yards, the third round giving it 200 yards, the fourth 400 yards, and so on, doubling each round. There is a chance that Azathoth will voluntarily depart as well once it becomes angered. This is equal to 10% per round, minus 1% per lesser god that arrived with Azathoth. In the above example, there would be a 2% chance per round that Azathoth would simply leave instead of continuing to devastate. Of course, Azathoth may be dismissed by using the reverse of the summoning spell. This is explained later under *Magic*.

An area blasted by Azathoth is totally ruined, with cracked boulders, pools of alkaline water, and dead splintered trees. A clever keeper could draw connections between this and the so-called Siberian "comet" of 1908.

Once it begins to grow, the entire area around Azathoth is destroyed in a radius equal to the pseudopod's range. However, investigators caught in this maelstrom are only harmed if specifically struck by a pseudopod.

*Characteristics*

<b>STR</b>	N/A	<b>CON</b>	300
<b>SIZ</b>	Varies	<b>INT</b>	0
<b>POW</b>	100	<b>DEX</b>	N/A
<b>Hit Pts</b>	300	<b>Move</b>	0

<i>Weapon</i>	<i>Attk%</i>	<i>Damage</i>
Pseudopod	Varies	1D100

**Pseudopod Attack:** Each round, after all other beings present have struck, Azathoth lashes out with 1D6 pseudopods. The chance of any given pseudopod of hitting depends on the number of pseudopods being used:

<i>Number of Pseudopods</i>	<i>Attack%</i>
1	100%
2	50%
3	33%
4	25%
5	20%
6	16%

These pseudopods leave greatly corroded rents in whatever is struck. Each hit will greatly weaken structural material, destroying any thickness of wood, a yard thickness of stone, or a foot thickness of metal. If Azathoth hit a tank, it could crush it like an eggshell. Investigators cannot Dodge these massive blows.



**Armor:** Azathoth has no armor, but cannot be slain. If its summoned form is reduced to 0 hit points, it will return whence it came. If somehow reduced to 0 hit points while at its seat where it rules the universe, it will withdraw to another dimension and return in 1D6 hours, back at full hit points. Azathoth always has 300 hit points, regardless of SIZ.

**Spells:** All the lesser Other Gods are subject to the whims of Azathoth. When angered, the lesser Other Gods with Azathoth may also begin to ravage the surrounding area, but they will return with Azathoth when it leaves.

Azathoth has other powers, not made manifest in a game situation. A case in point is the valley which Azathoth reduced to molten lava, leaving a great seal over the valley. The inhabitants had somehow caught Azathoth's notice. If Azathoth's crushing blows strike an Elder Sign, the sign will be destroyed, and Azathoth will take 3D6 points of damage. Anyone or anything hiding behind the sign will take damage from the blow normally, but the damage will be reduced by the amount of damage points which Azathoth took, for whatever that is worth.

**SAN:** All witnessing Azathoth's presence must succeed in a SAN roll or lose 1D100 points of SAN. Characters making a successful SAN roll lose 1D10 SAN each. Azathoth is one bad cookie.

**Byakhee (Lesser Servitor Race)**

**Description:** ... there flapped rhythmically a horde of tame, trained, hybrid winged things. ... They were not altogether crows, nor moles, nor buzzards, nor ants, nor decomposed human beings, but something I cannot and must not recall.

*The Festival* by H. P. Lovecraft.

**Notes:** The Byakhee are an interstellar race often serving He Who is Not to be Named (Hastur the Unspeakable). Composed of conventional matter, though highly organized, they are vulnerable to ordinary weapons such as pistols. They are capable of flying through interstellar space and carrying a rider, if that rider is protected from the vacuum and cold by suitable spells or potions. They do not have any bases on earth, but are sometimes summoned by humans to perform deeds or serve as steeds.

In combat, a Byakhee may either strike with both claws simultaneously (getting two attacks in the round), or it may attempt to bite the victim. If the bite strikes home, the Byakhee will remain attached to the victim and begin to drain his blood. Each round the Byakhee remains attached, including the first, the blood drain subtracts 1D6 points of STR from the target, until his STR reaches 0, when he dies. This STR loss is not permanent and may be recovered by transfusions or by resting 1 day per point of STR lost. Once it has bitten a victim, the Byakhee will remain attached, not otherwise attacking, until it is slain or the victim dies.

Characteristics	Average	
STR	5D6	17-18
CON	3D6	10-11
SIZ	5D6	17-18
INT	3D6	10-11
POW	3D6	10-11
DEX	3D6+3	13-14
Hit Pts	14-15	
Move	5/20 flying	



Weapon	Attk%	Damage
Claw	35%	1D6+1D6
Bite	35%	1D6+1D6 plus blood drain

**The Deities and Monsters**

*Outer Gods*

- Azathoth, the daemon sultan
- Nodens, lord of the great abyss
- Nyarlathept, the crawling chaos
- Shub-Niggurath, the black goat of the woods with a thousand young
- Yog-Sothoth, the all-in-one, Tawil at'Umr, the gate and the key

*Great Old Ones*

- Cthugha
- Great Cthulhu
- Hastur the unspeakable, He Who is Not to be Named
- Ithaqua the Windwalker, the Wendigo
- Shudde M'ell, the burrower beneath
- Tsathoggua
- Y'golonac
- Yig, father of serpents

*Alien Races and Monsters*

- Byakhee
- Chthonians
- Dark Young of Shub-Niggurath
- Deep Ones
- Dholes
- Dimensional Shamblers
- Fire Vampires
- Flying Polyyps
- Formless Spawn of Tsathoggua
- Ghouls
- Great Race of Yith
- Hounds of Tindalos
- Hunting Horrors
- Mi-Go, the Fungi from Yuggoth
- Nightgaunts
- Old Ones
- Sand Dwellers
- Serpent People
- Servitors of the Other Gods
- Shantaks
- Shoggoths
- Star-Spawn of Cthulhu
- Star Vampires

**Armor:** 2 points of fur and tough hide

**Spells:** Byakhees with a POW of 14 or more have at least 1D4 spells. Normally, Byakhee know only spells relating to Hastur and his associated beings.

**Skills:** Listen 50%, Spot Hidden 50%

**SAN:** Seeing a Byakhee costs 1D6 points of SAN if a SAN roll is failed. If the roll succeeds, the viewer still loses a single point of SAN.

**Chthonians (Greater Independent Race)**

**Description:** These are formed like an immense thin squid, with an elongate, worm-like body, coated with slime. A chanting sound accompanies them.

**Notes:** The chthonians are a powerful race of burrowing entities. The most important chthonian is the being known as Shudde M'ell (q.v.). They have a complex life-cycle, lasting over a thousand years. Because of this, they are very protective of their young, which in the earliest stages are no larger than a walnut. Chthonian eggs resemble spherical mineral formations a foot or less in diameter, and have shells two or three inches thick. Chthonians communicate via telepathy and can thus reach another of their race anywhere in the world.

There are six stages in the life of a chthonian. We have initially listed the statistics for the last and largest stage, as it is the one most frequently met, but there is a following chart listing all six stages together and comparing them. A nest of younger chthonians may be encountered, or a band of chthonians with varying age-groups could be met with. Chthonians can withstand enormous temperatures, up to 4000 degrees Centigrade (7200 Fahrenheit). Younger stages can withstand less extreme heat.

All chthonians have powerful mental telepathy, and none need oxygen or air to survive.

**Chthonian Telepathy:** Chthonians can use their telepathic abilities to attack humans. This is done by matching the POW of the chthonian vs. the POW of the victim on the resistance table. If the victim is overcome, he may not leave the area where he is psychically attacked. At first, he has some limited mobility, and may move about as long as he stays within a mile or so of the spot he is 'bound' to, but as the chthonians draw nearer, he will be restricted more and more until finally he will not even be able to leave his desk or chair! This power is used to prevent the escape of victims. Chthonians can contact a known human with their telepathy anywhere on the earth, but it may take some time before they can find his mind. If the victim is aware of the fact that he is under the mental influence of the chthonians, he may try to break their hold by matching his POW vs. the chthonian's POW each day. Only one chthonian can hold a given human to the site, but they could take turns holding him.

It costs a chthonian a magic point (MP) to communicate for 15 minutes telepathically or to "bind" a human to a site for a day. It costs an additional MP to contact a non-chthonian and an additional point to bind a human per 10 miles distance that the chthonians must reach. Several chthonians can combine their MPs to reach a great distance to contact and bind a human, but only one of them matches its POW vs. the victim. It costs no extra MPs to contact another chthonian, no matter what the distance is. When a human feels a psychic probe or scan from the chthonians, searching for his mind, he may try to resist with a POW vs. POW roll on the resistance table to ward off the probe and avoid being detected. The human target will notice the probe only if he can make an Idea roll unless he has specifically been concentrating, trying to feel for such an attack.

Chthonians do not waste time chasing after humans unless they have something the chthonians want (such as odd spherical mineral formations). Chthonians are worldwide, even found in basalt under the ocean. There is a city called G'harne in Africa which they frequent.

Only full adults can psychically attack humans, though all stages can communicate telepathically and sense human minds.

**Chthonian Earthquakes:** All chthonians can create earthquakes when underground. The earthquake's force is figured by adding together the combined POW of all participating chthonians and dividing by 20. The result is the earthquake's force on the Richter scale. For example, a pair of chthonians with a POW of 20 would make an earthquake with a force of 2 on the scale. Ten chthonians with a POW of 20 each would give an earthquake of 10 on the Richter scale! The earthquake's area is

limited to 100 yards diameter, plus 100 yards more diameter for each point of force (on the Richter scale) by which the quake is lessened.

*Example: A tribe of over 100 chthonians, with a combined POW of 1,800, decides to destroy a portion of Los Angeles. 1,800 points normally causes a quake of 1,800/20 or force 90, which would probably send that part of the earth into orbit! However, the chthonians wish to affect a larger area than just a 100 yard diameter circle. Therefore, they reduce the quake's power to 9, and increase the diameter of the circle by (90-9) x 100, or 8100yards, which makes a circle with a diameter of around 4.7 miles. Note that as far as destructive power is concerned, a quake of Richter 90 is little different from a quake of 12 or so! Flattened and destroyed is flattened and destroyed.*

At least half the chthonians must be directly under the center of the quake. Also, it costs each chthonian in the group Magic Points equal to the Richter force of the quake they create. In the example above, all participating chthonians would have to expend 9 Magic Points.

Only full adults are capable of creating earthquakes.

**Attacks:** Each round, a Chthonian attacks with 1D8 tentacles, which do damage equal to half the creature's damage bonus (round down). If a tentacle strikes, it clings to its victim, worms its way into his vitals, and begins to sap his blood and drain his vital fluids, costing him 1D6 CON each round. When the victim reaches zero CON, he will die. CON lost to a chthonian is gone for good. While a tentacle is draining a victim, only 1D8-1 other tentacles can attack each round. If two tentacles are draining victims (it is possible for two or more tentacles all to drain the same victim) then only 1D8-2 tentacles strike, and so forth. Rolls of less than 1 indicate that no tentacles attack that round. However, those draining their targets will continue to sap their CON. Each tentacle could attack a different target, or they could all attack the same one.

If the Chthonian desires, it may simply try to crush its foes, instead of attacking with the tentacles. It cannot strike with its tentacles if crushing, but it can continue to hold onto and drain those victims already caught. This crush attack is performed by rearing up and plunging down upon a group of victims. The crush area is circular, striking at all within it. It has a diameter equal to the chthonian's SIZ divided by 10 in yards. All within the crush area must roll separately to see if they are hit.

The damage for a chthonian's crush is always equal to the creature's normal full damage bonus.

**Full Adults**

Characteristics	Average	
STR	(3D6)x5	45-60
CON	3D6+30	40-41
SIZ	(3D6)x5	45-60
INT	5D6	17-18
POW	5D6	17-18
DEX	2D6	7
Hit Points	43-51	
Move	6/1 burrowing	
Weapon	Attk%	Damage
Tentacle	75%	2D6 to 3D6 plus blood drain
Crush	80%	5D6 to 6D6



**Armor:** Chthonians have 5 points of armor (from blubber, muscle layers, etc.) as adults. In addition, they seal up after being wounded, regenerating 5 points of damage per round. If a chthonian takes 12 points of damage on round 1, it is reduced to 7 points on round 2, 2 points on round 3, and on round 4, all damage vanishes and the monster is back to full strength. However, if a chthonian is slain (reduced to 0 or less hit points), it cannot regenerate.

**Spells:** Only full adult chthonians possess spells and then only on a roll of INTx3 or less on 1D100. If a chthonian does have spells, it will have 1D6 spells connected with the Great Old Ones tied to this earth, such as Cthulhu, Y'Golonnac, Shub-Niggurath, etc.

**SAN:** Seeing a chthonian costs 1D20 points of SAN unless a SAN roll is made. If a successful SAN roll is made, only 1D3 points of SAN are lost. If the chthonian viewed is only one of the lesser instars, not a full adult, the loss of SAN is 1 D10 if a SAN roll fails, and 1 point if it succeeds. There is no loss for the sight of a chthonian hatchling.

Chthonian Life Cycle				
	1st	2nd	3rd	4th
	Instar	Instar	Instar	Instar
STR	3D6	3D6x2	3D6x3	3D6x4
CON	3D6+10	3D6+15	3D6+20	3D6+25
SIZ	3D6	3D6x2	3D6x3	3D6x4
POW	1D6	2D6	3D6	4D6
Temperature	100C	250C	600C	1500C
Regenerate	1 pt/rd	2 pt/rd	3 pt/rd	4 pt/rd
Armor	1 pts	2 pts	3 pts	4 pts
Hit Pts	15-16	22-25	29-33	34-42

**Explanations:** STR, CON, SIZ, and POW are listed above for the four larger stages of larval life, before the chthonian reaches adulthood (described above). INT and DEX do not change.

**Temperature** is the maximum temperature that the creature can withstand without taking pain and injury. A temperature double that listed will kill the creature quickly. Remember that adults normally can take a temperature of 4000C.

**Regenerate** is the points per round that the creature regenerates as explained under the adult section. **Armor** is the points of skin armor the creature has. **Hit Pts** gives the hit points for an average individual of that stage.

**Special Notes on Hatchlings:** Hatchlings are the initial stage of the chthonians, before even the first instar, and exist only for a few months right after hatching. They are about the size of a large earthworm, have 1 hit point, 1D6 points of POW, and can withstand only 40 degrees Centigrade. A burning cigar butt could wither and kill one.

Cthugha (Great Old One)

**Description:** Cthugha resembles an enormous burning mass continually varying in shape. It dwells at or near the star Fomalhaut, from whence it may be called. It is one of the most obscure and remote of all the Great Old Ones.

**Cult:** There does not appear to be any cult connected with Cthugha. Cthugha is served by entities known as flame vampires. In some books, the flame vampires are stated to be ruled by a being known as Fthagghua, but this is uncertain.

**Notes:** When Cthugha is summoned, it always brings 1D100x10 flame vampires with it which immediately begin to set the area alight. Cthugha itself will float over the summoning locale, blasting and burning the entire site. Humans remaining in the area will take damage from the heat, starting on the first round after Cthugha comes. Each round, the

humans must attempt to roll CONx5 or less on D100. Once they fail, they begin to take damage at the rate of 1 point per round. The only way to survive is to flee the area. Once a character has begun to take damage, he may attempt no more CON rolls. Further damage is automatic.

Cthugha and his minions will affect a roughly circular area with a diameter of 2D10 x 20 yards. It will not depart until that area has been thoroughly blasted and burned, unless it is dismissed through some spell.

Each round, Cthugha can form 1D4 pseudopods from its formless mass to attack with. It may belch forth fire instead of using pseudopods. The flame burst has a range of 150 yards, and blanket the target site with fire, coating an area 20 yards across. All within the area must resist with their CON vs. Cthugha's POW on the resistance table or take damage equal to Cthugha's POW. If they successfully resist, they still take damage equal to half Cthugha's POW. Armor does not help vs. this damage.

Characteristics

STR	80	CON	120
SIZ	140	INT	28
POW	42	DEX	21
Hit Pts	130	Move	0

Weapon	Attk%	Damage
Pseudopod	40%	1D6+13D6
Flame burst	60%	Special

**Armor:** None, really, but all hand-held weapons take 14 points of damage on any round in which they strike Cthugha. This damage is taken before Cthugha is struck, and if the weapon is destroyed, Cthugha takes no damage. Bullets and other high-velocity missiles will be melted into small blobs of liquid, doing 14 less points of damage upon striking Cthugha. Roll a bullet's damage normally, and then subtract 14 from the total. A score of less than 0 equals 0.

**Spells:** Cthugha knows all spells dealing with summoning or otherwise working with entities of flame and itself. It has the usual telepathic abilities common to the Great Old Ones, but does not seem capable of communicating with humans in any fashion, and must be summoned to be dealt with.

**SAN:** Those beholding Cthugha must succeed in a SAN roll or lose 1D20 points of SAN. If the SAN roll succeeds, they lose 1D3 points anyway.



## Great Cthulhu (Great Old One)

**Description:** ... a monster of vaguely anthropoid outline, but with an octopus-like head whose face was a mass of feelers, a scaly, rubbery-looking body, prodigious claws on hind and fore feet, and long, narrow wings behind. This thing ... was of a somewhat bloated corpulence ... It lumbered slobberingly into sight and groping squeezed its gelatinous green immensity through the black doorway. ... a mountain walked or stumbled.

Cthulhu dwells in the corpse-city of black R'lyeh, sunken deep beneath the surface of the Pacific. Cthulhu is in a sort of living death while there, but someday the city will rise, freeing him to raven and slay across the world. In the city are also entombed other members of Cthulhu's race. Cthulhu is evidently the high priest and ruler of them all and is by far the most potent.

**Cult:** Cthulhu's cult is the most widespread and popular cult of all the Great Old Ones on earth. The cult doctrines are as follows: Cthulhu plunged from the stars with his kin and built a great prehistoric city at R'lyeh, ruling the world. When the stars changed and their continent sank beneath the sea, the city and its inhabitants fell into a death-sleep where they await their reawakening by members of Cthulhu's cult. When R'lyeh rises above the waves, members of the cult will be required to come to it and open the vast black door behind which Cthulhu waits, when he will awaken and rise to revel across the world in wild abandon with the faithful.

Entire tribes worship Cthulhu, from remote Eskimos to degenerate Louisiana swamp-folk. He seems to be most worshipped among sea-folk, or beings that live near the sea. He is served by the beings known as the Deep Ones as well as by the octopoid things known as his Spawn.

Cthulhu's cult is prehistoric in origin and has several variants. Cthulhu himself has many names, most of which can be traced back to their original form. Thus, two of his names are Tulu and Thu Thu.

**Notes:** If a party is unlucky enough to meet Cthulhu, each round 1D3 members of the party are scooped up in Cthulhu's flabby claws to die hideously. If Cthulhu's head is near enough (for example, if Cthulhu were just emerging from a vast hole, or if he were to stoop over), the characters may be attacked by Cthulhu's facial tentacles as well, which capture 4 members per round and can reach into small openings. Cthulhu moves at a speed of 25 mph, walking along the ground at a fair pace, and he can swim at a speed of 20 knots.

If Cthulhu takes more than 160 points of damage, he will burst and dissolve into a cloud of green mist which immediately begins to reform into his horrible form. It takes Cthulhu 11-20 minutes to regain full shape (roll 1D10+10). Cthulhu can regenerate from damage done to him at the rate of 6 points per round, but when his hit points have been reduced to 0 or less, he does not regenerate normally: he merely turns into the cloud and reforms with full hit points.

Cthulhu could try to grab a plane or similar object with his claws to keep it from hitting him. If he so tries, he is automatically successful.

If Cthulhu is encountered, the only hope is to try to escape before he can catch the investigators. If more targets are in reach than he can catch in one round, the keeper may have the player(s) attempt a combination of Luck and/or Dodge rolls until the requisite number of victims have been caught.

*Example: Harvey Walters, two other investigators, and six native porters stumble into the wrong cave on a Polynesian isle and find themselves confronting the head of Cthulhu himself. Harvey actually makes his SAN roll, and so do three natives and one of his associates. This leaves three natives and one investigator essentially helpless, so the keeper rules that Cthulhu's facial feelers snatch these four unfortunates. The residual losses to Harvey and the others are minimal (none were over 4), so all turn to run immediately. Cthulhu reaches out to snare some more prey and the keeper rolls a 5 on D6, which translates to a 3 on D3. Harvey, his partner, and one of the natives all make their Dodge roll, leaving two porters to be automatically*

*scooped up. However, Cthulhu still needs one victim, so the keeper calls for Luck rolls for the three characters. Harvey, with a POW of 9, gets an 03. Whew! The native's POW is 12, and the roll is 32, also a Whew! The other investigator has a POW of 18, but the roll is 94. Kicking and screaming, the unlucky investigator is crushed as Harvey turns the corner of the cave and streaks for the saner world above.*

Cthulhu's body form is not fixed. He can warp and modify it at will, extending new limbs, retracting old ones, greatly increasing his wings' area and reducing his body's size to enable flight, or elongating a single limb or tentacle to enable it to writhe through yards of corridor. However, his general overall shape is basically tied to the form listed above under Description. Thus, he might expand his wings, but would not completely absorb them. All forms are recognizable as being at least a distorted caricature of Cthulhu himself.

### Characteristics

<b>STR</b>	140	<b>CON</b>	110
<b>SIZ</b>	210	<b>INT</b>	42
<b>POW</b>	42	<b>DEX</b>	21
<b>Hit Pts</b>	160	<b>Move</b>	24/20 swimming/16 flying

Weapon	Attk%	Damage
Claw	100%	1D6+21D6
Tentacle	100%	11D6

**Armor:** Cthulhu has the equivalent of 21 points of armor, as any penetrating attack must go through several feet of muck and Cthulhu's equivalent of muscle. In addition, he has the ability to regenerate 6 hit points per round, unless reduced to 0 hit points, when he will dissolve into a disgusting, cloying, greenish cloud, then reform into his original form with full hit points in 1D10+10 minutes. He cannot move or attack while reforming from the cloud, thus perhaps allowing his assailants some time to flee. He is immune to all physical attacks in cloud form.

**Spells:** Cthulhu knows all spells except Summon/Bind Nightgaunt and Contact Nodens. The only spells he is likely to teach his servants are Contact Deep Ones or Contact Cthulhu, unless they offer a great deal of some sort.

**SAN:** Seeing Cthulhu causes the investigator to make a successful SAN roll or lose 1D100 points of SAN. A successful SAN roll still costs 1D10 points of SAN.

## Dark Young of Shub-Niggurath (Greater Servitor Race)

**Description:** These beings are enormous writhing masses, formed out of ropy black tentacles. Here and there over the surface of the thing are great puckered mouths which drip green goo. Beneath the creature, the tentacles end in black hooves, used to walk on. The monsters roughly resemble trees in silhouette — the trunk being the short tentacular "legs," and the top of the tree representing the ropy "body." The whole mass smells like an open grave. They stand between 12 and 20 feet tall.

**Notes:** These beings are the "young" referred to in the title of Shub-Niggurath: "Black Goat of the Woods with a Thousand Young." They are closely connected to her and are only found in areas where her worship has been heavy. They act as proxies for Shub-Niggurath in accepting sacrifices, provide worship figures for cultists, and try to slay non-cultists met, as well as spread their mother's faith across the world. Luckily, they are rarely met with.

In its masses of tentacles, a typical Dark Young has four main strands which it uses to attack with. All four can attack at once. If a victim is hit by a tentacle, he is held to one of the horrible sucking mouths and begins to lose 1D3 points of STR per round, permanently. This STR may



not be restored. While being drained, a victim is incapable of performing any action other than writhing ineffectually and screaming.

Characteristics		Average
STR	4D6+30	44
CON	3D6+6	16-17
SIZ	4D6+30	44
INT	4D6	14
POW	5D6	17-18
DEX	3D6+6	16-17
Hit Points		30-31
Move		8



Weapon	Attk%	Damage
Tentacle	80%	4D6 + STR drain

**Armor:** None, but Dark Young are of non-terrene material and make up, so that all firearms and bullets do no more than 1 point of damage when striking these beings. If the weapon impales, it does 2 points of damage. Shotguns are an exception, and do minimum possible damage, which would be 2 points for a light shotgun and 4 points for a heavy, 4D6 shotgun. Weapons such as clubs and cutlasses do full damage.

**Spells:** All Dark Young know spells equal to half their INT in number. Round fractions up.

**Skills:** Sneak 60%, Hide in Woods 80%

**SAN:** Seeing a Dark Young costs the viewer 1D20 points of SAN unless a SAN roll is made. A successful roll still costs the viewer 1D3 points of SAN.

Deep Ones (Lesser Servitor Race)

**Description:** *I think their predominant color was a greyish-green, though they had white bellies. They were mostly shiny and slippery, but the ridges of their backs were scaly. Their forms vaguely suggested the anthropoid, while their heads were the heads of fish, with prodigious bulging eyes that never closed. At the sides of their necks were palpitating gills, and their long paws were webbed. They hopped irregularly, sometimes on two legs and sometimes on four. ... Their croaking, baying voices ... held all the dark shades of expression which their staring faces lacked. ... They were the blasphemous fish-frogs of the nameless design — living and horrible. (The Shadow Over Innsmouth, by H. P. Lovecraft)*

**Notes:** The deep ones are an amphibious, marine race that serve primarily Cthulhu and two beings known as Father Dagon and Mother Hydra. Deep ones are also worshipped by humans, because they are capable of breeding with humans — deep ones are immortal, unless slain, and so are the hybrid young, giving a form of eternal life to their worshippers' children. Such deep one/human hybrids may inhabit remote coastal villages. A hybrid begins life as a human-looking child which gradually becomes uglier and uglier. Suddenly, over a period of only a few months, the human undergoes a monstrous transformation into a deep one. The changeover usually takes place at the age of 1D20 + 20 years, but individuals with a smaller amount of deep one blood may undergo the change at a later age and possibly to a lesser degree.

Deep ones often interact with man. Globally, they have many submerged cities. They are a marine race, unknown in fresh-water environments. They appear to have a monstrous lust to produce human/deep one hybrids; the reason may lie in the breeding cycle of these beings, of which little is known.

Characteristics		Average
STR	4D6	14
CON	3D6	10-11
SIZ	3D6+6	16-17
INT	2D6+6	13
POW	3D6	10-11
DEX	3D6	10-11
Move		8/10 swimming



Weapon	Attack%	Damage
Claw	25%	1D6+1D4
Trident	25%	1D6+1+1D4*

\* The trident is capable of impaling, as well as being thrown.

**Armor:** 1 point of skin and scales.

**Spells:** Deep ones with a POW of 14 or more will know spells at the discretion of the keeper. At least 1D4 spells will be known by such exceptional deep ones.

**SAN:** Seeing a deep one costs the viewer 1D6 points of SAN unless his SAN roll is successful, in which case he loses no SAN.

Father Dagon and Mother Hydra

**Description:** These are simply deep ones that have grown enormously in size and age. Father Dagon and Mother Hydra are each over 30 feet tall.

**Cult:** These are the rulers of the deep ones. They are active and mobile, unlike Cthulhu and his minions, but are very infrequently met.

**Notes:** Dagon's and Hydra's characteristics are identical. It is possible that there are more than two deep ones grown to enormous size and strength, as described in the story Dagon.

Characteristics		
STR	52	CON 50
SIZ	60	INT 21
POW	30	DEX 20
Hit Pts	55	Move 10

Weapon	Attk%	Damage
Claw	80%	1D6+6D6

**Armor:** 6 point skin

**Spells:** Father Dagon and Mother Hydra each know all spells pertaining to summoning and binding the lesser servitor races of the mythos.

**SAN:** It costs 1D10 points of SAN to see one of these individuals, or 1 point if a SAN roll is successful.

Dholes (Greater Independent Race)

**Description:** *Below him the ground was festering with gigantic Dholes; and even as he looked, one reared up several hundred feet and leveled a bleached, viscous end at him. (Through the Gate of the Silver Key, by H. P. Lovecraft and E. Hoffman Price.)*

**Notes:** Dholes are gigantic wormlike burrowing horrors. They are not native to the earth, and none seem to have been brought here for more than brief periods. This is fortunate, for they seem to have riddled and left waste several other worlds. They dislike light, though it does not visibly harm them. They are only rarely seen in daylight, and then only on planets that they have thoroughly conquered.

Dholes have the ability to spit a glob of slimy goo from their mouths in lieu of any other attack. The goo has a range of 2-3 miles. Anything struck by the glob is stunned and engulfed. Climbing out of a mass of goo requires a roll of STR or less on 1D100. This may be tried once per round.

While buried in the frightful slime, the character cannot breathe, and must make drowning checks as if asphyxiating each round. In addition, the slime is caustic, doing 1 point of damage to the character (ignoring any armor the target might have) each round he is held. Once the victim escapes the glob into the open air, the corrosive properties cease and he takes no more damage, even though he is still sticky and wet. The glob could easily mire a car or bring down an airplane if fired at it.

The glob covers an area with a diameter equal to one twentieth the monster's SIZ in feet. A dhole with a SIZ of 400 would spit a glob 20 feet across.

If a dhole tries to swallow (engulf) someone, it affects an area equal in size to the area covered by a blob of spat goo, or SIZ/20.

If a dhole crawled over someone, he would definitely be crushed by its hundred-foot plus body.

Characteristics	Average
<b>STR</b> 1D100x10	About 500
<b>CON</b> 1D100+100	About 150
<b>SIZ</b> STR+1D100	About 550
<b>INT</b> 2DD6	7
<b>POW</b> 10D6	35
<b>DEX</b> 1D4	2-3
<b>Hit Points</b>	About 350
<b>Move</b>	18/10 burrowing



Weapon	Attk%	Damage
Engulf	80%	Swallows
Spit Goo	50%	Special (see above)

**Armor:** Dholes possess the equivalent of armor equal to their POW. A dhole with a POW of 38 would have 38 points of armor.

**Spells:** Dholes know no spells.

**SAN:** Seeing a dhole costs 1D20 points of SAN unless a successful SAN roll is made. If the roll succeeds, then the character loses 1D4 points of SAN anyway.

**Dimensional Shamblers (Lesser Independent Race)**

**Description:** *Shuffling towards him in the darkness was the gigantic, blasphemous form of a thing not wholly ape and not wholly insect. Its hide hung loosely upon its frame, and its rugose, dead-eyed rudiment of a head swayed drunkenly from side to side. Its forepaws were extended, with talons spread wide, and its whole body was taught with murderous malignity despite its utter lack of facial description. (The Horror in the Museum by H. P. Lovecraft and Hazel Heald)*

**Notes:** Little is known about these beings save their name and a description of a hide. It is assumed that they are entities capable of walking between the planes and worlds of the universe, spending little time at any one planet, but wandering about. They can leave a plane at will, signaling the change by beginning to shimmer and fade. This transition costs them 4 magic points and takes a round to complete. During this time they may be attacked normally, but they may not attack back. They occasionally serve one or another of the Outer Gods or even Great Old Ones.

Shamblers can take objects or beings with them when they fade into another dimension. If they clutch the desired object in their talons and expend an additional Magic Point per 10 SIZ points of the object or creature, it will make the transit with them. Such victims or objects are never found again.

A dimensional shambler can attack with both of its foreclaws at once, at the same DEX.

Characteristics	Average
<b>STR</b> 2D6+12	19
<b>CON</b> 3D6+6	16-17
<b>SIZ</b> 2D6+12	19
<b>INT</b> 2D6	7
<b>POW</b> 3D6	10-11
<b>DEX</b> 3D6	10-11
<b>Hit Points</b>	18
<b>Move</b>	7

Weapon	Attk%	Damage
Claw	30%	1D8+1D6

**Armor:** Shamblers possess 3 points of armor in their thick hide.

**Spells:** A shambler with an INT of 10 or more knows one spell per point of INT over 9.

**SAN:** Viewing a dimensional shambler costs 1D10 points of SAN if a SAN roll fails. If the SAN roll succeeds, there is no loss.

**Fire Vampires (Lesser Servitor Race)**

**Description:** *There appeared thousands of tiny points of light. ... The myriad points of light were living entities of flame! For wherever they touched, fire sprang up. (The Dweller in Darkness, by August Derleth)*

**Notes:** The beings known as fire vampires are minions of Cthugha and, like him, dwell on or near the star Fomalhaut. They come to earth when summoned, or when accompanying Cthugha. They appear to be a form of intelligent gas or plasma, a fairly frequent mythos concept.

Fire vampires attack by touching their victims and can set flammable objects alight by touch. They damage humans by heat-shock. To determine the heat-shock damage, roll 2D6 for the vampire's attack and match this against the investigator's CON on the resistance table. If the heat wins, the investigator takes the full rolled damage to his hit points. If the investigator wins, he still takes half the damage rolled to his hit points.

In the same attack, the vampire may try to steal magic points from its victim. It does this by matching its own current magic points vs. the magic points of the victim. If the vampire wins in the ensuing resistance battle, it steals 1D10 magic points from the victim. If the vampire loses the resistance struggle, it loses one of its own magic points. Thus, in each attack by a fire-vampire, roll twice — once to determine heat damage and once to determine magic point loss.

Hit points for a fire-vampire are determined solely on the basis of CON. Their SIZ does not affect it. Their damage capacity is dependent on things other than sheer mass.

Characteristics	Average
<b>STR</b> N/A	
<b>CON</b> 2D6	7
<b>SIZ</b> 1	1
<b>INT</b> 3D6	10-11
<b>POW</b> 2D6+6	13
<b>DEX</b> 3D6+6	16-17
<b>Hit Points</b>	7
<b>Move</b>	11

Weapon	Attk%	Damage
Touch	85%	2D6 fire damage + magic point drain

**Armor:** None, but material weapons cannot harm them, including bullets, etc. Water will do damage at the rate of 1 point of damage per half gallon poured over one. A typical hand-held fire extinguisher will do 1D6 points of damage per hit, and a bucket of sand will do 1D3 points of damage. Fire vampires hate fire trucks.

**Spells:** Fire vampires with a POW of 17 or more will have at least 1D3 spells.

**SAN:** Seeing a fire vampire costs no SAN.

### Flying Polyyps (Greater Independent Race)

**Description:** *A horrible elder race of half polypous, utterly alien entities. ... They were only partly material [ and] had the power of aerial motion, despite the absence of wings.... There were ... suggestions of a monstrous plasticity and of temporary lapses of visibility ... singular whistling noises and colossal footprints made up of five circular toe marks seemed also to be associated with them. (The Shadow Out of Time, by H. P. Lovecraft)*

**Notes:** This unnamed species came to earth out of space about six hundred million years ago to prey on the native animals. They built basalt cities with high windowless towers and inhabited three other planets in the solar system as well. On earth, they were warred on and finally forced underground by the efforts of the Great Race of Yith, but near the close of the Cretaceous era (about 70 million years ago) they rose up from their subterranean haunts and exterminated the Great Race. The polyyps still remain in their caverns and seem content to remain there, annihilating the few beings chancing across them. The entrances to their dwellings are mostly deep within ancient ruins, where there are great wells sealed over with stone. Inside these wells dwell the polyyps.

They have the power to use great winds in combat or wartime in three ways. The first way is by directly blasting their foes. The windblast has a range of 20 yards. All with a 10-yard diameter area (an area shaped like a cylinder emanating from the polyp) are affected. The blast does damage equal to the polyp's damage bonus, or usually 5D6 points of damage. The blast can extend further than 20 yards, but loses 1D6 of damage for each multiple of the basic distance travelled. Victims of the windblast literally have their flesh stripped from their bones, their skin dehydrated and wind-burned, and are blown backwards for a number of yards equal to the points of damage they have taken.

*Example: A polyp with a damage bonus of 5D6 uses a windblast on a patrol of soldiers spread out along a road. Those soldiers within the 10-yard diameter of the windblast and within 20 yards of the polyp take 5D6 points of damage each. Those 21-40 yards away take 4D6 damage, those 41-60 yards off take 3D6 damage, those 61-80 yards away take 2D6 points of damage, and those at 81-100 yards take 1D6 points of damage. Those further away take no damage, but may lose their helmets, etc. from the strong gust of wind.*

The polyp's second use of wind is for capturing prey. This is the most mysterious use. When used in this mode, the wind has a range of 1000 yards (a little over half a mile), and can blow around corners or up through winding hallways. Although the wind emanates from the polyp, it has a peculiar sucking effect on the victim, slowing him down. It forces the target to resist using his STR vs. half of the polyp's POW each turn. If the polyp wins the resistance struggle, the victim cannot move forward that turn. If the victim wins, he may move normally that turn. If the victim is within 200 yards of the polyp, he must resist vs. the polyp's full POW instead of half. This technique may be used on multiple targets, in which case 05% is added to the chances of the victims resisting for each extra target. The polyp may choose not to affect certain victims in order to affect the others more potently. All targets must be within around 30 yards of each other for multiple targeting. The flying polyp can move at full speed while using

this tactic, so it will usually be chasing its prey while slowing them down at the same time.

*Example: A polyp with a POW of 14 is trying to get Harvey Walters and his four manservants. Harvey's STR is 4, and each manservant has a STR of 9 (what a coincidence ...). They are further away than 200 yards, so must resist vs. half of the creature's POW, or 7. A 7 vs. 9 gives a 60% chance that Harvey's servants will resist, and 7 vs. 4 gives only a 35% chance for Harvey to resist. However, since the creature is trying to get five individuals instead of one, +05% is added to each person's chance to resist for each victim over the first, or +20%, so that the servants each have a 80% chance of resisting, and even Harvey has 55%. This is not good enough for the polyp, which is rapidly coming up behind them, so it decides to attack only two of the victims. Since the polyp doesn't know the STRs of its targets, two victims are chosen randomly, and Harvey is not one of them. The two attacked have a 65% chance (60+5 more for an extra target) of escaping, and must check for movement each round.*

The last way that a polyp can raise a wind is in conjunction with its fellows in an effort to make a great windstorm. A polyp can make such a wind with a speed of 1/2 mile per hour per point of POW it possesses. This wind loses 5 mph of force for every 200 yards it travels. These massive winds are used because they can cover such a vast area, and can blanket tens of square miles of countryside with their unnatural storm.

*Example: 12 flying polyyps with a combined POW of 198 are gathered to destroy an Australian hamlet. They can create a wind with a force of 99 mph. They are 300 yards away from the town, so the wind force is reduced by 5 mph to 94 mph, which is still a high hurricane force, certainly sufficient to destroy the entire village.*

Each of the polypoid wind abilities cost them a magic point per turn to use.

A polyp can turn invisible at will, costing a magic point per turn, but they can still be located by the constant nauseous piping sound that accompanies them. When invisible, anyone trying to hit the polyp must make a Listen roll to tell where it is, and then has 50 percentiles subtracted from his chances of hitting. Thus, a marksman with a 90% chance to hit that fired at an invisible polyp would only have a 40% chance of hitting, and could fire only if he made a successful Listen roll during the same round he fired at the polyp. When the polyyps are visible they change form and phase in and out of visibility, so a polyp's POW is subtracted from its chance of being hit. For example, a polyp with a POW of 17 would subtract 17% from the chance of any foe to hit it. When a polyp is invisible, it may not attack physically using its tentacles, but may still use wind force as a weapon or cast spells.

The polyyps continually form and dissolve tentacles from their body. Each round roll 2D6 to determine how many tentacles may attack in that particular round. The tentacle damage is always 1D10. Because of the partially non-material nature of these entities, the tentacle's damage is done directly to the target's hit points. No armor counts. The wound takes the form of a wind burn or desiccation of tissue.



Characteristics	Average	
STR	4D6+36	50
CON	2D6+18	25
SIZ	4D6+36	50
INT	4D6	14
POW	3D6+6	16-17
DEX	2D6+6	13
Hit Points	38	
Move	8/12 flying	
Damage Bonus	5D6, but only in figuring of windblast damage	

Weapon	Attk%	Damage
Tentacle	85%	1D10

**Armor:** 4 points worth of armor, plus invisibility (see above). Also, due to the extra terrene nature of their bodies, a flying polyp takes only minimal damage from physical weapons. Thus, a gun doing 2D6+3 points of damage would automatically do only 5 points of damage to a polyp (and even this would be reduced by 4 points due to the monster's skin armor). A gun that impaled and normally did 1D8+2 points of damage would automatically do 6 points (minus the 4 points of armor). Enchanted weapons will do full normal damage, and forces such as heat or electricity will also do full normal damage. Spells: To determine spells known by a flying polyp, roll 1D20. If the roll is higher than the polyp's INT, it knows no spells. Otherwise, the polyp knows a number of spells equal to the die roll.

**SAN:** Viewing a polyp can cost a viewer 1D20 points of SAN unless a SAN roll is made. There is a 1D3 loss if a successful SAN roll is made.

**Formless Spawn of Tsathoggua  
(Lesser Servitor Race)**

**Description:** *When the men of K'n-Yan went down into N'Kai's black abyss with their great atom-power searchlights, they found living things — living things that oozed along stone channels and worshipped onyx and basalt images of Tsathoggua. But they were not toads like Tsathoggua himself Far worse — they were amorphous lumps of viscous black slime that took temporary shapes for various purposes. The explorers of K'n-Yan did not pause for detailed observations, and those that escaped alive sealed the passage. ... (The Mound, by H. P. Lovecraft and Zealia Bishop)*

**Notes:** These formless beings can change form in an instant, from a toad-like lump to elongate things with hundreds of rudimentary legs. They can ooze through small cracks and enlarge their appendages at will. They are closely associated with Tsathoggua, and are often found in his temples, or in underground caverns.

Due to the extreme fluidity of these beings, and the many different forms which they may transform into with dazzling rapidity, they have at least four attack forms which they may vary at will from round to round. They may normally use only one attack mode in a single round. If a formless spawn uses its Whip mode, it may attack 1D3+1 times in a single melee round. If it uses its Tentacle mode of attack, it may strike at any 1D3 opponents in one round. If it uses its Bite or Bludgeon modes it may attack only once that round.

When the bite strikes an individual, the victim takes no damage, but is instantly swallowed. The round after being swallowed, the victim takes 1 point of damage. On the second round, he takes 2 points of damage, and so forth, increasing the damage done by 1 point each round. While swallowed, the victim may take no actions whatsoever, though his friends may attempt to slay the monster to free him. These beings can swallow prey of SIZ less than or equal to themselves. While digesting a victim, a Spawn may continue to fight, but may not move

from its site without disgorging its prey. It may continue to swallow prey until it has reached its maximum capacity in SIZ.

The Spawn's chance to hit with Tentacle is always 2/3 that of its Whip chance. The chance to hit with Bite is always 1/3 Whip chance, and the chance to hit with Bludgeon is always 20%. Damage from the Whip is always 1D6. The Whip can reach up to the monster's DEX in yards. Damage from the Tentacle is always equal to the creature's damage bonus (minimum of 1D6), and has a range equal to the monster's SIZ in yards. The Bite does no direct damage (but see above), and the Bludgeon's damage is equal to twice the monster's damage bonus (minimum of 2D6). The Whip and Tentacle may be used to grapple a target instead of merely causing damage.

Characteristics	Average	
STR	1-6D6+6	9-27
CON	3D6	10-11
SIZ	1-6D6+12	15-33
INT	2D6+6	13
POW	3D6	10-11
DEX	2D6+12	19
Hit Points	13-22	
Move	12	

Weapon	Attk%	Damage
Whip	90%	1D6
Tentacle	60%	1D6 to 3D6
Bite	30%	Special
Bludgeon	20%	2D6 to 6D6



**Armor:** These beings have no armor, but are hard to slay, due to their nature. They are immune to all physical weapons, even enchanted ones, as wounds simply seal up again after being opened. Spells may affect them, as may fire, chemicals, or other such forces.

**Spells:** A given Spawn will know a spell if its INT+POW or less is rolled on 1D100. Certain Spawn will know many spells.

**SAN:** Viewing a formless spawn of Tsathoggua costs the viewer 1D10 points of SAN unless a SAN roll is successful, in which case he loses only 1 point of SAN.

**Ghouls (Lesser Independent Race)**

**Description:** Ghouls are rubbery, loathsome humanoids with hooflike feet, canine features, and claws. They speak in "glibbering" and "meeeping." They are often encrusted with grave-mold.

**Notes:** Lovecraft's ghouls are horrible creatures dwelling in tunnel systems beneath many cities. They have ties to witches and occasionally will attack humans. It may be possible for a human to be transformed into a ghoul over a prolonged period of time.

A ghoul may attack with both claws and its bite in a single melee round. If the ghoul's bite strikes home, then it will hang on with its fangs and worry the victim. On the second and subsequent rounds after the ghoul has bitten its victim, it will hold onto him and automatically bite him again. While the ghoul is attached to the victim this way, both normally fall to the ground and roll around. Additionally, both ghoul and victim have a +20% chance to hit the other (except for the ghoul's bite which, as previously stated, automatically hits). A successful STR vs. STR roll will dislodge the ghoul; but a character trying to dislodge the ghoul may not attack. A character using a pistol that is grappled by the ghoul does not get to double his chances of hitting for point-blank range, though he does get the +20% add. Rifles cannot be used in such hand-to-hand scrambling.



Characteristics	Average
STR	3D6+6
CON	2D6+6
SIZ	2D6+6
INT	2D6+6
POW	2D6+6
DEX	2D6+6
Hit Points	13
Move	9



Weapon	Attk%	Damage
Claws	30%	1D6+1D4
Bite	30%	1D6+1D4 + worry

**Armor:** None, but all guns do only half damage.

**Spells:** To determine spells known by a ghoul roll 1D100. If the roll is higher than the ghoul’s INT, it knows no spells. If it is equal to or lower than the ghoul’s INT, it knows that many spells.

**Skills:** Sneak 80%, Hide 60%, Listen 70%, Spot Hidden 50%, Climb 85%, Jump 75%

**SAN:** Seeing a ghoul will cost 1D6 points of SAN if a SAN roll fails. If it succeeds, there is no loss.

Great Race of Yith (Lesser Independent Race)

**Description:** *They seemed to be enormous, iridescent cones, about ten feet high and ten feet wide at the base, and made up of some ridgy, scaly, semi-elastic matter. From their apexes projected four flexible, cylindrical members, each a foot thick, and of a ridgy substance like that of the cones themselves.*

*These members were sometimes contracted almost to nothing, and sometimes extended to any distance up to about ten feet. Terminating two of them were enormous claws or nippers. At the end of a third were four red trumpetlike appendages. The fourth terminated in an irregular yellowish globe some two feet in diameter and having three great dark eyes ranged along its central circumference.*

*Surmounting this head were four slender grey stalks bearing flowerlike appendages, whilst from its nether side dangled eight greenish antennae or tentacles. The great base of the central cone was fringed with a rubbery grey substance which moved the whole entity through expansion and contraction. (The Shadow Out of Time, by H. P. Lovecraft.)*

**Notes:** The Great Race was originally native to this earth. A species of mental entities, fleeing their own world’s destruction, came to earth and took over the minds of the cone-shaped beings dwelling here. The combination of the two — the earth-born bodies and the minds of the aliens — made the Great Race. This race flourished from about three or four hundred million years ago until fifty million years ago, when they were exterminated by the flying polyps (q.v.). However, the minds of the Great Race had already fled their doomed bodies into the future bodies of a beetle-like race to succeed mankind.

Naturally, though the Great Race took over the bodies of one generation of the cone-things, their children were normal members of the cone-things’ species. In practice, it made little difference, as the mental race taught its young its own technology and mythos, so that the young grew up as true inheritors of the original race.

The Great Race reproduces by means of spores, but does so infrequently because of their long life span (4,500 to 5,000 years). They feed solely on liquids.

The Great Race gained its name because it alone, of all intelligent beings, has managed to conquer time. A member of the race can send its mind forward (or backward) into time, pick out a suitable subject, and trade places with it. Thus, whenever a member of the Great Race takes over the body of a being, that being is put into the body of the Great Race individual, there to stay until the being now inhabiting its old body sees fit to return and trade places once more. It is this technique that is used by the race to travel en masse through time and space to conquer other planets.

The Great Race is very interested in history — both future and past. To satisfy their longing for knowledge, they exchange places with selected individuals in some time period they wish to study, and the Race member stays in that age for about 5 years, studying the era. At the same time, the victimized person forced back in time into the body of the alien Great Race member is caused to write down everything he knows about his own time. The Great Race is fairly kindly, and will permit its captives to travel about and see the country, as well as allowing them to meet other victims like themselves, generally from far distant planets or eras. When the time comes to restore the victim to his own body, the Great Race will blank his memory of all that has happened to him while he was “possessed” — in the distant past. This blanking is not perfect, and the victim often has dreams and/or nightmares reviewing occurrences which took place while the victim was in the past.

There is a cult on present-day earth which devotes its efforts to aiding and abetting the occasional visitors from the Great Race to the present. In return, the visitors give them technological or magical knowledge.

In practice, the only way that a member of this race in his original cone-body could be met would be through time-travel. However, this is the easiest being to meet through that method.

This race was highly technological, fighting with camera-shaped weapons that fired great gouts of electricity. Their wars were mostly among themselves, though sometimes wars were fought with the Old Ones or the Fungi from Yuggoth.

In combat, a member of this race may use both pincers simultaneously. The race is, however, very civilized, and will avoid participating in hand-to-hand combat if possible.

There are many varieties of lightning-guns. A common form is described here: the weapon contains a pack of 32 charges, and takes 1 round to reload. As many charges as desired may be fired in a single shot, but each charge past 4 fired at once gives a 5% cumulative chance of burning out the gun. Thus, if 7 charges were fired at once, there would be a 15% chance of ruining the gun. Each charge does 1D10 points of damage to the target, so that 3 charges would do 3D 10 points of damage. The gun has a basic range of 100 yards. For each 100 yards fired past that base, 3 points are subtracted from the total damage done. Also, 20% is subtracted from the chance to hit for each extra 100 yards.

Characteristics		Average
STR	12D6	42
CON	4D6+12	26
SIZ	8D6+36	64
INT	4D6+6	20
POW	2D6+6	13
DEX	2D6+3	10
Hit Points		45
Move		7

Weapon	Attk%	Damage
Pincer	40%	1D6+6D6
Lightning Gun	30%	Varies



**Armor:** 8 point skin

**Spells:** Members of the Great Race rarely learn magic. A random member has a chance equal to its INT or less on 1D100 to know 1D3 spells.

**SAN:** Seeing a member of the Great Race costs 1D6 points of SAN unless a SAN roll succeeds. A successful SAN roll costs nothing.

**Hastur the Unspeakable, He Who is Not to be Named (Great Old One)**

**Description:** Hastur the Unspeakable dwells near the star Aldebaran in the constellation Taurus. He is connected with the mystic Lake of Hali, the Yellow Sign, and Carcosa, as well as the things that dwell therein. He may be connected in some way with the power of flight through space.

His appearance is unknown. In a reported instance of possession by Hastur, a corpse took on a bloated scaly look, and the limbs became boneless and fluid. The things in the Lake of Hali look octopoid from a rear view and are related to Hastur. They also have unbearably horrible faces. All the above facts give hints as to what Hastur may look like, but his appearance is still largely up to the individual keeper.

**Cult:** The cult of Hastur is moderately common on earth, and the abominable Tcho-Tcho people are reputedly his worshippers. His cult is particularly loathsome and is more widely known of than it is belonged to.

His worshippers always refer to Hastur as He Who is Not to Be Named. This may be a mistranslation of his title the Unspeakable. Hastur is served well by the Byakhee, an interstellar flying race.

**Notes:** If Hastur is summoned (which is only possible at night), each round, 3 individuals within 20 yards of the horror must succeed in a Dodge roll or be grasped by Hastur and destroyed on the following round (unless Hastur is dispelled first). Hastur will not normally attack his friends or worshippers. He must always leave the earth when Aldebaran moves below the horizon. Of course, if his hit points are reduced to 0, he is banished.

Characteristics			
STR	120	CON	200
SIZ	100	INT	15
POW	35	DEX	30
Hit Pts	150	Move	20/50 flying

Weapon	Attk%	Damage
Tentacle/Claw	100%	Death

**Armor:** Thick, scaly, rubbery, and baggy hide worth 30 points of armor.

**Spells:** Knows Summon and Bind Byakhee; all Call and Contact spells; and Brew Space Mead

**SAN:** Witnesses of Hastur himself that do not make their SAN rolls lose 1D100 points of SAN. Those that succeed in a SAN roll lose 1D10 points of SAN.

**Hounds of Tindalos (Greater Independent Race)**

**Description:** “They are lean and athirst!” he shrieked. ... “All the evil in the universe was concentrated in their lean, hungry bodies. Or had they bodies? I saw them only for a moment, I cannot be certain.” (The Hounds of Tindalos, by Frank Belknap Long)

**Notes:** The Hounds of Tindalos dwelt in the distant past of the earth, when normal life had not yet advanced past one-celled animals. They inhabit the angles of time, while certain other beings (including mankind and all common life) descend from curves. This concept is hard to figure out, and only seems to be used with respect to the Hounds themselves. The Hounds lust after something in mankind and other normal life, and will follow a victim through time and space to get it. They are immortal.

Because of their relationship with the angles of time, they can materialize through any corner, if it is fairly sharp — 120 degrees or less. When the Hounds manifest themselves, they first appear as smoke pouring from the corners of the room, from which the head emerges, followed by the rest of the body.

Once a human has contacted a Hound, the Hound will follow that man through anything to get to him. To figure the time before the Hound reaches his prey, determine the number of years between the prey’s present location and the time when he was spotted by the Hound. Then divide the number of years by 100,000,000 to get the number of days travel time for the Hound.

*Example: Harvey Walters has found a mysterious gem, which, when meditated upon, allows him to see into the distant past. He looks into the past, 3,000,000,000 years back; he sees a Hound of Tindalos, and is seen as well! Harvey faints, breaking the connection, but the Hound is out for blood! The travel time for the Hound is about 30 days. Harvey has a month to get ready for the arrival of his unwelcome visitor.*

Once driven off, the Hounds will usually give up. Unfortunately, they are very difficult to drive off. They are friendly to nearly all the greater races of the Cthulhu mythos, and can get aid from them. Remember that they cannot manifest except through a corner and cannot pass through smoothly flat or curved walls.

A Hound may either use its paw or its tongue to attack with in a round, but not both. It will usually attack with its paw. For random determination, roll 1D6. On a roll of 1-4, it will use its paw. A roll of 5-6 indicates that it will attack with the tongue.

The entire body of one of these monsters is covered with a sort of bluish pus. When a victim is struck by a Hound’s paw, a gout of this mucoid stuff is smeared over him. This “pus” is alive and active, doing poison damage to the target as if he had ingested a poison with a 2D6 potency. This poison damage is done each round that the ichor remains on the victim’s body. The ichor can be wiped off with a rag or towel if the cleaning individual can roll his DEXx5 or less while doing it. It could also be sprayed off with water or some other cleansing fluid. Fire could be applied to kill the ichor — this, however, would do 1D6 points of burn damage to the victim.

When the tongue hits a victim, a deep, penetrating, though bloodless and painless, hole is formed. The victim takes no physical damage, despite his peculiar wound, but loses 1D3 points of POW permanently!



Characteristics	Average
<b>STR</b> 3D6+6	16-17
<b>CON</b> 3D6+20	30-31
<b>SIZ</b> 3D6+6	16-17
<b>INT</b> 5D6	17-18
<b>POW</b> 7D6	24-25
<b>DEX</b> 3D6	10-11
<b>Hit Points</b>	23-24
<b>Move</b>	6/40 flying

Weapon	Attk%	Damage
Paw	90%	1D6+1D6 + ichor
Tongue	90%	1D3 POW drain

**Armor:** 2 point hide. Additionally, Hounds can regenerate 4 points of damage per round, unless dead. Mundane weapons do no harm at all to Hounds, unless they have been enchanted in some way. Magic weapons do normal damage.

**Spells:** All Hounds know at least 1D8 spells.

**SAN:** Seeing a Hound costs 1D20 points of SAN unless a SAN roll succeeds. A successful roll still costs 1D3 points of SAN.

### Hunting Horrors (Greater Servitor Race)

**Description:** These beings resemble enormous ropy black serpents or worms possessing batlike or umbrella-like wings. Their forms continually shift and change, twitching and writhing, so it is hard to look at them. They may have only a single large wing rather than two. They speak in great harsh voices. A hunting horror is normally around 40 feet long.

**Notes:** These beings are dispelled by daylight. A strong burst of light (not producible by mankind) could sear one to dust. They move swiftly and are hunting-creatures for some of the gods (hence their name), particularly Nyarlathotep. They can be summoned in their own right and seek for blood and lives.

A hunting horror may attack with both bite and its tail-tentacle attack in a single round.

The tail grapples and holds the victim, keeping him from movement. The hunting horror may then fly off with him or keep fighting. The victim can only break loose on a successful STR vs. STR attempt. When a victim is caught in the tail, the hunting horror may only attack via biting. It may bite the caught victim at +20% to hit, and the grappled one may not fight back in any way.

Characteristics	Average
<b>STR</b> 5D6+12	29-30
<b>CON</b> 3D6	10-11
<b>SIZ</b> 5D6+24	41-42
<b>INT</b> 1D6+12	15-16
<b>POW</b> 6D6	21
<b>DEX</b> 3D6+3	13-14
<b>Hit Points</b>	26
<b>Move</b>	7/11 flying

Weapon	Attk%	Damage
Bite	65%	1D6+3D6
Tail	90%	grapple only

**Armor:** Hunting horrors have 9 points of armor. They cannot be impaled by bullets.

**Spells:** Roll 1D20 for each hunting horror. If the total is over the monster's INT, it knows no spells. Otherwise, it knows the number of spells on the die roll.

**SAN:** Viewing a hunting horror costs 1D10 points of SAN unless a SAN roll succeeds. No SAN is lost with a successful SAN roll.



### Ithaqua the Windwalker, the Wendigo (Great Old One)

**Description:** Ithaqua is reported from the north part of North America, where the Indians encountered him. He is known to stalk the wastes, tracking down hapless travellers and carrying them off. Such travellers are found again, weeks or months later, buried partway as if dropped from a height, frozen solid in positions of great agony, with various important body parts missing.

**Cult:** Ithaqua has a minimal cult, though many fear him in the far north. The inhabitants of Siberia and Alaska may leave sacrifices to keep the Wendigo from haunting their camps, but organized worship seems to be rare.

An invisible race of mental entities known as the Lloigor are connected to Ithaqua as servants or worshippers. Notes: If Ithaqua is within a few dozen yards, he can attempt to use mighty winds to whisk victims off their feet and into the air. All attacked this way must roll on the resistance table, matching their own STR vs. Ithaqua's STR. If Ithaqua is attacking several victims, he must divide his STR up among them.

If very close, Ithaqua may grab with his mighty claws as well as use his wind gusts. He may use one claw each round. Anyone grabbed by the Wendigo's claw is automatically picked up and held as well, if Ithaqua desires to do so. If he takes 125 points of damage, Ithaqua will be dispersed along the arctic winds, not to return that night.

#### Characteristics

<b>STR</b> 50	<b>CON</b> 150
<b>SIZ</b> 100	<b>INT</b> 10
<b>POW</b> 35	<b>DEX</b> 30
<b>Hit Pts</b> 125	<b>Move</b> 10/100 flying

Weapon	Attk%	Damage
Air Gust	100%	Lift and drop 1D10 x 10 feet. Each 10 feet dropped equals 1D6 damage.
Claw	80%	6D6 ignores all armor worn by or natural to the victim.

**Armor:** 10 point skin and thick slime

**Spells:** All Call and Contact spells

**SAN:** Hearing the howl of the Wendigo on the north wind costs a listener who fails a SAN roll 1D6 points of SAN, and a single point even if the listener succeeds in the SAN roll. Those beholding Ithaqua lose 1D100 points of SAN if they fail a SAN roll and 1D10 even if they succeed.

### Lesser Other Gods

**Description:** In addition to the important, named, Other Gods, there is a company of entities which seems to be minor or at best less important Other Gods. This includes the beings known to dance for Azathoth and several beings worshipped in various places. They are capable of giving spawn to monstrous larvae which may grow into new Gods.

**Cult:** These beings possess only small cults, and their names should be determined by the keeper. Although most of them are as mindless as their master, Azathoth, they possess less power, so they are safer to approach. Their worshippers may gain protection from their gods through worship, or they may be able to exploit the god by using it to perform tasks for them unwittingly.

**Notes:** Since almost all these deities are at least a little different from one another, their powers and attacks should vary. This is up to the keeper. In conjunction with their masters these gods can manifest much greater power. Also, other types of lesser Other Gods exist than the type described here, including some types with INT, greater SIZ, and so forth.

Characteristics	Average
STR	4D20 42
CON	1D100+20 about 70
SIZ	1D100+50 about 100
INT	0 0
POW	1D100 about 50
DEX	1D10 5-6
Hit Points	about 85
Move	1D8-1 0-7

Weapon	Attk%	Damage
Smash	60%	8D6

**Armor:** Usually none. If it reaches 0 hit points, the Other God is dispelled, rather than dying.

**Spells:** These beings are able to summon servants and slaves to aid them. Each god has at least one servitor subject to it (usually a Servitor of the Other Gods) which will come and go for it. They usually have no other true spells, as their being and presence is powerful enough.

**SAN:** Anyone viewing the Lesser Outer Gods must make a SAN roll for each one viewed, with a loss of 1D20 points of SAN for every missed roll. Successful rolls still indicate the loss of 1 point of SAN.

**Mi-Go, the Fungi from Yuggoth (Lesser Independent Race)**

**Description:** *They were pinkish things about five feet long; with crustaceous bodies bearing vast pairs of dorsal fins or membranous wings and several sets of articulate limbs, and with a sort of convoluted ellipsoid, covered with multitudes of very short antennae, where a head would ordinarily be. ... They sometimes walked on all their legs and sometimes on the hindmost pair only. (The Whisperer in Darkness, by H. P. Lovecraft)*

**Notes:** The fungi from Yuggoth are an interstellar race, with a main colony or base on Yuggoth (Pluto). There are mining colonies on earth, where the mi-go seek rare ores in mountainous areas. The mi-go have definite connections with fungi and are clearly not animal. They communicate with each other by changing the colors of their brain-like head, but they can speak human tongues in a buzzing insect-like voice. They worship both Nyarlathotep and Shub-Niggurath, and possibly others. They will hire human agents to simplify their operations and are sometimes connected to cults.

The fungi from Yuggoth are not able to eat normal terrene food, and must import all their food from other worlds. They are able to fly through the interstellar Aether on their great wings, but maneuver clumsily in an atmosphere. Ordinary photographic plates will not take an image of these beings, but a good chemist could devise an emulsion that would work. After death, a mi-go will dissolve away in the course of a few hours.

A fungi from Yuggoth may attack in hand-to-hand combat with two nippers at once. If the victim is hit, the mi-go will try to grapple him (roll STR vs. STR to break free), and fly away with him into the sky, where it will either drop him from a height, or take him into the high atmosphere where his lungs will burst.

Characteristics	Average
STR	3D6 10-11
CON	3D6 10-11
SIZ	3D6 10-11
INT	2D6+6 13
POW	2D6+6 13
DEX	4D6 14
Hit Points	10-11
Move	7/9 flying

Weapon	Attk%	Damage
Nippers	30%	1D6 +grapple

**Armor:** None, but due to the extra-terrene nature of the mi-go's body, all impaling-type weapons do minimum possible damage. A pistol doing 1D10+2 points will do 3 points with a normal hit, or 6 points with an impale.

**Spells:** All Mi-go have a chance of knowing 1D3 spells equal to their INTx2. They are also capable of astounding and delicate surgical feats. One of their common surgeries is to take a human brain out of its body and place it in a metal tube, where it will stay alive. They can then attach speaking, listening, and seeing devices to the tube, so that the brain can interact with those about it. This way they can carry with them those that cannot withstand the vacuum and cold of space.

**SAN:** Seeing a Mi-go costs 1D6 points of SAN unless a SAN roll succeeds. There is no loss if the roll is successful.

**Nightgaunts (Lesser Servitor Race)**

**Description:** *... Shocking and uncouth black things with smooth, oily, whale-like surfaces, unpleasant horns that curved inward toward each other, bat wings whose beating made no sound, ugly prehensile paws, and barbed tails that lashed needlessly and disquietingly. And worst of all, they never spoke or laughed, and never smiled because they had no faces at all to smile with, but only a suggestive blankness where a face ought to be. All they ever did was clutch and fly and tickle; that was the way of Nightgaunts. (The Dream-Quest of Unknown Kadath, by H. P. Lovecraft)*

**Notes:** Nightgaunts serve Nodens by, among other things, grasping and carrying off intruders, who are unceremoniously dumped in the most dismal and horrible places imaginable, and left to die. Nightgaunts are stationed at various spots in the lonely parts of the world and come out at night. They are not very intelligent, but can understand some languages (such as the glibbering of ghouls), and are friendly to some occult races. Nightgaunts will attempt to sneak up quietly on their victim, grasp his weapons, and then overpower him.

Two or more Nightgaunts can combine their STRs for the purpose of grappling with a strong victim.

Nightgaunts can only tickle foes that have already been grappled. A successful tickling attack forces the victim to roll his CONx3 or less or be immobilized for 1D6 rounds. If he succeeds in the CON roll, he is still immobilized for 1 round. Nightgaunts can reach through holes, creases, etc.; thick clothes or even armor will not help vs. this attack.





Characteristics		Average
STR	3D6	10-11
CON	3D6	10-11
SIZ	4D6	14
INT	1D6	3-4
POW	3D6	10-11
DEX	2D6+6	13
Hit Points		13
Move		6/12 flying



Weapon	Attk%	Damage
Grapple	30%	match STR vs. STR or be grappled and immobilized
Tickle	30%	special (see above)

**Armor:** 2 point skin armor  
**Spells:** None  
**Skills:** Sneak 90%, Hide 90%  
**SAN:** It costs 1D6 SAN to behold a Nightgaunt, but a successful SAN roll means there is no SAN loss.

**Nodens, Lord of the Great Abyss (Outer God)**

**Description:** Nodens usually takes the form of a normal human, grey bearded and hoary. He will often ride in a chariot formed from a huge seashell drawn by unearthly monsters or fantastic beings from earthly legend.

Nodens belongs to a group of beings sometimes called the Elder Gods. The term “Elder Gods” is often used collectively to refer to the Cthulhu mythos and all its deities.

Nonetheless, Nodens seems different in some fundamental way from Azathoth, Yog-Sothoth, and the deadly malignity of Nyarlathotep. At times, Nodens is almost friendly to humankind.

**Cult:** Nodens has been known to visit earth on occasion. He is known to have aided those pursued or harassed by the Great Old Ones or Nyarlathotep on occasion. Nodens has no cult on earth, but is served by the horrible entities known as Nightgaunts.

**Notes:** Nodens will never physically attack a foe. If he is faced by an opponent of not excessive power, he will summon Nightgaunts in sufficient quantity to carry off the enemy. If he faces a foe too powerful for the Nightgaunts to handle, Nodens will attempt to dismiss the enemy. In dismissing a foe, have the foe attempt to roll its POW or less on 1D100. If it succeeds, it will remain, and Nodens will himself voluntarily depart in order to avoid a struggle. If Nodens is forced to leave because of some such being’s resisting his dismissal, he has been known to take a favored human with him part-way. Unfortunately, he is the Lord of the Great Abyss, and his paths only coincide with the normal world at a few points, so any human taken with Nodens would be likely to be dropped off somewhere dismal. Nodens will never take responsibility to deliver a character anywhere on earth, but has been known to take a human on trips to the outer reaches of the galaxy (and back again).

*Example: Harvey Walters has found a magical periapt. This periapt has the ability, when dissolved in wine and thrown onto a flame, of summoning Nodens. On an ocean voyage, Harvey lands on a remote Pacific isle, which turns out to be R lyeh, and Harvey and his party meet Cthulhu himself. Harvey is atop a hill, hopelessly watching Cthulhu clamber and ooze up after him, when he remembers his periapt. He has 10 minutes or so before Cthulhu arrives at the promontory, so Harvey summons up Nodens with the periapt. Nodens arrives in the form of a pillar of flame and immediately attempts to dismiss Cthulhu from their presence. Cthulhu has a POW of 42 and rolls 27, so he does not leave. As Nodens prepares to depart, Harvey, in an agony of fear, pleads with Nodens to take him as well. The cruel keeper arbitrarily decides that Harvey will need to make a quick Oratory roll to convince Nodens, and*

*Harvey makes the roll. Nodens takes Harvey with him, but drops him off at a random spot. The keeper decides that Harvey finds himself at Irem, City of Pillars — the lost city in the middle of the Arabian peninsula. Still, it is far better than being but 10 minutes away from Cthulhu!*

When severely pressed, Nodens is known to use his staff against human opponents. This staff always ignores all armor worn by the target.

Characteristics			
STR	42	CON	45
SIZ	15	INT	70
POW	100	DEX	21
APP	21		
Hit Pts	30	Move	12

Weapon	Attk%	Damage
Staff	100%	4D6

**Armor:** Nodens has no natural armor, but see below.  
**Spells:** Nodens can call Nightgaunts to his aid at the rate of 1D10 Nightgaunts per magic point he expends. He has other types of servants, but they would come only at the rate of 1 per magic point expended. Their precise nature is best left to the keeper.

Nodens can heal damage caused to himself by expending a magic point per point of damage.

Nodens can also gain armor for himself by expending 1 magic point per point of armor. This armor cloaking lasts until either moonset or sunrise, whichever comes first. SAN: There is no loss of SAN for viewing Nodens.

**Nyarlathept, the Crawling Chaos (Outer God)**

**Description:** Nyarlathotep is the messenger, heart, and soul of the Other Gods. He is the only Outer God to have a true personality, and he claims to have a thousand different forms.

Only a few of Nyarlathotep’s forms are described in the mythos. One is that of a swarthy, Egyptian-looking human. Another is an enormous monster with clawed appendages and a single long blood-red tentacle in place of a face. This tentacle stretches forward when the Thing howls at the moon. The third form is black and winged, with a tri-lobed red eye, and cannot withstand light at all. There is some evidence that the “Black Man” of witch ceremonies is also a form of Nyarlathotep.

Nyarlathept enacts the will of the Outer Gods, and is accurately referred to as their soul. He always attempts to bring madness to humanity, and several prophecies (including the stories “The Crawling Chaos,” “Nyarlathept,” and the poem “The Fungi From Yuggoth”) seem to state that someday Nyarlathotep himself will destroy humanity and possibly the entire planet. Nyarlathotep always appears mocking, and is evidently contemptuous of his masters.

**Cult:** Nyarlathotep is never worshipped of himself. All invocations to the Outer Gods include Nyarlathotep’s name, possibly recognizing him as their messenger. He is known and feared by all races of the mythos, and he occasionally requires things of them.

Those worshipping the outer gods often do so in hope of gathering Nyarlathotep’s favor. Rewards to loyal slaves usually come through the Crawling Chaos, as the other Outer Gods are too mindless to care.

Nyarlathept may grant such worshippers knowledge of a spell, knowledge of some destructive scientific fact (such as how to make an A-bomb), or a servitor monster. Nyarlathotep’s gifts are always designed to cause turmoil and horror to mankind in general, and sometimes even to the gift’s recipient.

Nyarlathept himself is served by the normal Servitors of the Outer Gods, but he also has his own special servants, including the Shantaks and hunting horrors. He may grant any type of creature whatsoever to his worshippers if he deems it good. Such a bequest is rare, and usually

involves at least permanently donating some POW or other characteristic to Nyarlathotep and the other Outer Gods. Notes: When encountered or summoned, Nyarlathotep will usually act by attempting to summon beings to carry foes off or otherwise dispose of them. If not exposed as Nyarlathotep yet, he may try to corrupt or trick his foes by appearing as a friend. Nyarlathotep is generally reluctant to reveal himself by using supernatural powers. If sorely pressed, he will, of course, use such powers

Nyarlathotep has the ability to summon any monster listed in the book (plus several not included) at the cost of 1 magic point per POW point the creature possesses. When in monster form, he tends to grasp his victims and then carry them off with him.

When in human form, Nyarlathotep can be slain by normal physical means. If so slain, after collapsing, the body will begin to quake and swell, bursting to release the huge clawed monster (or some other monstrous form) described previously. This unwelcome colossus then rises from the split corpse and disappears into the sky without further molesting the killer. When in monster form, Nyarlathotep is difficult to slay, but so doing will dispel him magically.

Nyarlathotep’s clawed demon form changes continually, but each round he will have at least 2 claws capable of attacking. In special conditions, he may have more.

Always keep in mind that causing madness and insanity is more important and enjoyable to Nyarlathotep than mere death or destruction. He will slay and destroy only to bring to pass more madness and insanity in the earth, preparing the way for the return of the Outer Gods and their star-spawn.

Characteristics	Human	Monstrous
STR	12	80
CON	19	50
SIZ	11	90
INT	86	86
POW	100	100
DEX	19	19
APP	18	—
Hit Points	15	70
Move	12	16

Human Fighting Ability		
Weapon	Attk%	Damage
Any	100%	As per weapon — usually using the most sophisticated available in the era he is in.

Monstrous Fighting Ability		
Weapon	Attk%	Damage
Claw	85%	10D6

**Armor:** Nyarlathotep has no armor in his two most common forms. If he is brought to zero hit points, he collapses on the ground, changes form (always to a more monstrous one, which causes his viewers to lose SAN), and then flies into interstellar space.

**Spells:** Nyarlathotep knows all spells in the mythos. In addition, he may summon monsters at the rate of 1 magic point per POW point the monster has. In addition, he may summon a shantak, hunting horror, or Servitor of the Elder Gods at the cost of only a single magic point.

**SAN:** Those beholding Nyarlathotep in his human form(s) lose no SAN. Seeing him in any of his other 999 forms causes a loss of 1D100 points of SAN unless a successful SAN roll is made. Even a successful SAN roll requires a loss of 1D10 SAN.

**Nyogtha, The Thing That Should Not Be (Great Old One)**

**Description:** Nyogtha is a minor deity reported to inhabit underground caverns on earth. It may be related to Cthulhu. Nyogtha resembles a blob of living darkness which may throw out tentacles or pseudopods at will.

**Cult:** Nyogtha has a few worshippers, mostly witches and their ilk. It teaches them spells on occasion in return for sacrifices and POW.

**Characteristics:** Unless driven off by appropriate spells, Nyogtha will grab its victim and drag him off to its underground pits. If Nyogtha decides simply to strike for damage, everyone within 10 yards takes 1D10 points of damage from numerous wounds.

*Characteristics*

STR	85	CON	40
SIZ	80	INT	20
POW	28	DEX	20
Hit Pts	60	Move	10

Weapon	Attk%	Damage
Tentacle	100%	1D10 or entrap and grapple

**Armor:** The first 10 points of damage received each round (from all sources) are ignored by Nyogtha. Nyogtha is dispelled and will leave after taking 60 points of damage.

**Spells:** All Call and Contact spells, as well as Create Gate.

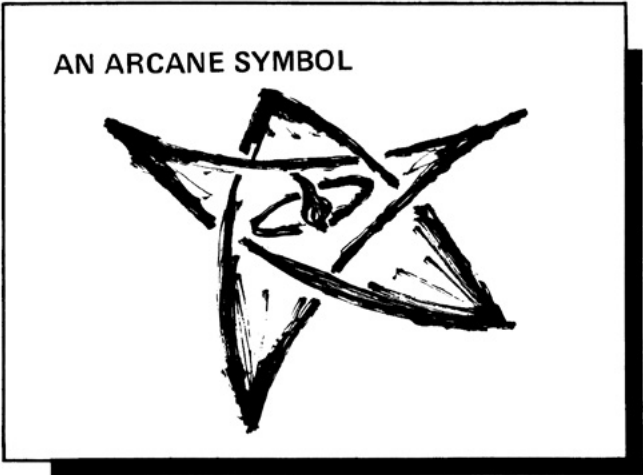
**SAN:** One seeing Nyogtha and failing a SAN roll will lose 1D20 SAN. A successful roll still costs the investigator 1D6 points of SAN.

**Old Ones, Elder Things (Lesser Independent Race)**

**Description:** They represented some ridged barrel-shaped object with thin horizontal arms radiating spoke-like from a central ring and with vertical knobs or bulbs projecting from the head and base of the barrel. Each of these knobs was the hub of a system of five long, flat, triangularly tapering arms arranged around it like the arms of a starfish. ... (Dreams in the Witch-House, by H. P. Lovecraft)

There is a very complete description of one of these things in At the Mountains of Madness, also by Lovecraft, which is too long to include here. It states that these organisms stand around eight feet tall, with a six-foot torso, and that they have wings which neatly fold up into slots.

**Notes:** The Old Ones came to earth many hundreds of millions of years ago and may have accidentally started terrestrial life. They created the blasphemous Shoggoths to serve as slaves. After numerous wars with other races, the amphibious Old Ones were driven back to



Antarctica, where a city still remains frozen under a glacier. The Old Ones communicate by piping whistles and are able to sense without light. Their race began to degenerate before man evolved, and at least partially lose their former ability to fly through space on their membranous wings. Their civilization was eventually wiped out by their former slaves, the Shoggoths. The Old Ones, or Elder Things are certainly all extinct on land, but may still have colonies in the deepest waters. Old Ones may also be met by time travelers.

In hand-to-hand combat, an Old One may use all five tentacles at once, but no more than three vs. a single target. Once a tentacle grips home, it will cling onto the victim, and each round thereafter the victim will suffer 3D3 points (equal to half the Old One's damage bonus) of constriction and crushing damage. If the target has armor, it will only protect until the cumulative damage rolled by the Old One has equaled or exceeded its defensive capabilities.

*Example: "Knuckles" Bowman, tough explorer, is attacked by an Elder Thing while exploring underwater. The keeper rules that his armored diving suit is worth 8 points of armor. The Elder Thing wraps a tentacle around poor Knuckles and begins to constrict him, while using its other tentacles to fend off Knuckles' comrades. On the first round, the tentacle damage rolled is 3 points, so Knuckles takes no damage.*

*On the second round, the damage rolled is 6 points. Since the suit's armor-like protection only works until cumulative damage exceeds it, Knuckles takes 1 point of damage (total damage rolled so far has been 9 points — Knuckles' suit can take 8 points in normal combat). Each succeeding round of constriction, Knuckles will take the full damage rolled.*

Characteristics		Average
<b>STR</b>	4D6+24	38
<b>CON</b>	3D6+12	22-23
<b>SIZ</b>	8D6	28
<b>INT</b>	1D6+12	15-16
<b>POW</b>	3D6	10-11
<b>DEX</b>	3D6+6	16-17
<b>Hit Points</b>		25-26
<b>Move</b>		8/10 flying

<i>Weapon</i>	<i>Attk%</i>	<i>Damage</i>
<i>Tentacle</i>	40%	3D3 constriction

**Armor:** 7 point skin

**Spells:** Random Old Ones have a chance of knowing 1D4 spells equal to their INTx3.

**SAN:** Viewing an Old One costs 1D6 points of SAN. A successful SAN roll indicates no loss.

### Sand-Dwellers (Lesser Servitor Race)

**Description:** *Then out of one of the caves came a Sand-Dweller — rough-skinned, large-eyed, large-eared, with a horrible, distorted resemblance to the koala bear facially, though his body had an appearance of emaciation. He shambled toward me, manifestly eager. (The Gable Window, by H. P. Lovecraft and August Derleth)*

**Notes:** Sand-Dwellers may be the most obscure of all the races in the Cthulhu mythos. They appear in only a few stories.

# Monster Form

MONSTER TYPE .....  
SAN LOSS .....

STR.....	POW.....	MAGIC POINTS	1	2	3	ARMOR.....												
CON.....	DEX.....	4	5	6	7	8	9	10	11	HIT POINTS	1	2	3	4	5			
SIZ.....	APP.....	12	13	14	15	16	17	18	19	6	7	8	9	10	11	12	13	14
INT..... (EDU.....)		20	21	22	23	24	25	26	27	15	16	17	18	19	20	21	22	23
		28	29	30	31	32	33	34	35	24	25	26	27	28	29	30	31	32
Move..... /..... /.....										33	34	35	36	37	38	39	40	41
		Weapon.....								42	43	44	45	46	47	48	49	50
SPELLS & EQUIPMENT		A%.....P%.....								51	52	53	54	55	56	57	58	59
.....		Damage.....HP.....								60	61	62	63	64	65	66	67	68
.....		Weapon.....								69	70	71	72	73	74	75	76	77
.....		A%.....P%.....								78	79	80	81	82	83	84	85	86
.....		Damage.....HP.....								87	88	89	90	91	92	93	94	96
.....		Weapon.....								97	98	99	100	101	102	103	104	105
.....		A%.....P%.....								106	107	108	109	110	111	112	113	114
.....		Damage.....HP.....								115	116	117	118	119	120	121	122	123
										124	125	126	127	128	129	130	131	132
										133	134	135	136	137	138	139	140	141
										142	143	144	145	146	147	148	149	150

permission granted to photocopy for personal use only — copyright © 1981,1983, 2021 by Chaosium Inc.

Use this Monster Form to keep track of the statistics and other information needed to fully portray the monsters of the Mythos during CALL OF CTHULHU games. Not all monsters will need all of the information given on this form. If the keeper needs more information on his antagonists than is provided here, use a regular character sheet. Feel free to make copies of this form for personal use only.

Sand-Dwellers look as though they had been encrusted with sand. They dwell in caverns and come out at night. They are known to live in the American Southwest and may live in other spots as well. They usually serve various of the Great Old Ones, and often dwell near their rulers.

In combat, a Sand-Dweller may use both claws at once.

Characteristics		Average
STR	3D6	10-11
CON	2D6+6	13
SIZ	3D6+6	16-17
INT	3D6	10-11
POW	3D6	10-11
DEX	2D6+6	13
Hit Points		15
Move		8

Weapon	Attk%	Damage
Claw	30%	1D6+1D4

**Armor:** 3 point armor from the rough hide

**Spells:** Sand-Dwellers with a POW of 14 or more may know spells. A typical magical Sand-Dweller would know 1D8 spells.

**Skills:** Hide 60%, Sneak 50%, Spot Hidden 50% (Sand-Dwellers make good watch-things)

**SAN:** It costs 1D6 SAN to see a Sand-Dweller unless a SAN roll is successful, in which case there is no loss.

Serpent People (Lesser Independent Race)

**Description:** The serpent people resembled upright serpents, with ophidian heads and scales, but with two arms and legs. They often dressed in robes and possessed tails.

**Notes:** The serpent folk flourished in the prehistoric, before even dinosaurs walked the earth. They built black basalt cities and fought wars, all in the earliest times — in the Permian era or before. They were known as great sorcerers and scientists and devoted much energy to calling forth dreadful demons and brewing potent poisons. They became extinct long ago, save for a few individual sorcerers and atavisms. Legends persist of a dwarfed degenerate remnant dwelling in burrows beneath England and Scotland. These diminutive relics, if they exist, are likely to have an occasional atavistic, full serpent man present.

Serpent Men may use any weapon known to man, clutching it effectively in taloned hands. In close combat, it may use ordinary weapons and bite simultaneously. A common serpent man spell is an enchantment which transforms their appearance into that of a normal human, masking their reality from others and allowing them to mingle in normal society.

Characteristics		Average
STR	3D6	10-11
CON	3D6	10-11
SIZ	3D6	10-11
INT	3D6+6	16-17
POW	2D6+6	13
DEX	2D6+6	13
Hit Points		10-11
Move		8

Weapon	Attk%	Damage
Bite	35%	1D8 + poison, potency equal to the serpent man's CON.
Weapon	35%	As per weapon



**Armor:** 1 point scales

**Spells:** All modern serpent men should know at least 2D6 spells.

**SAN:** Seeing a serpent man in his true form costs 1D6 points of SAN unless a SAN roll succeeds, in which case there is no loss.

Servitors of the Other Gods (Greater Servitor Race)

**Description:** These creatures are amorphous beings, which progress by rolling or slithering. They have a visual kinship to frogs, as well as to squids or octopi. Because of their ever-changing shapes, it is hard to be certain of any specific form.

**Notes:** The Servitors of the Outer Gods will accompany their masters as required. These are the demon flautists that play the flute-like music for their masters to dance by. They sometimes play for groups of cultists as well, as a sort of background dirge, or in order to summon various beings.

Each round a servitor can attack physically with 2D3 tentacles. Each tentacle does damage equal to twice the creature's damage bonus (minimum of 1D6 pts of damage).

Characteristics		Average
STR	4D6	14
CON	3D6+6	16-17
SIZ	4D6+6	20
INT	5D6	17-18
POW	2D6+12	19
DEX	3D6+6	16-17
Hit Points		18-19
Move		7

Weapon	Attk%	Damage
Tentacle	45%	2D6

**Armor:** None, but normal weapons cannot harm a servitor. Magical weapons will do normal damage. A servitor, additionally, regenerates 3 points of damage per round until dead.

**Spells:** All Servitors know at least 1D10 spells. In addition, they are capable of summoning at least 1 type of being by piping on their flutes. A given Servitor is able thus to summon 2D6-6 different types of beings (minimum of 1). The being will arrive 1D3+1 rounds after the Servitor starts to "whistle it up." Summoned beings may (and often do) include a deity as one of the possibilities. Summoned servitor races depart when dismissed by the Servitor or within 2D6 rounds after the Servitor's death. If the being summoned is a deity, it need not leave unless it wishes to. Summoning a being costs the Servitor a magic point, and another magic point for every 5 rounds that the summoned being remains. Each summoning brings only a single being.

**SAN:** Seeing a servitor costs 1D10 SAN unless a SAN roll succeeds, in which case 1 point is still lost.

Shantaks (Lesser Servitor Race)

**Description:** They were not any birds or bats known elsewhere on earth ... for they were larger than elephants and had heads like a horse's. ... The Shantak-bird has scales instead of feathers and those scales are very slippery. (The Dream-Quest of Unknown Kadath, by H. P. Lovecraft)

**Notes:** Shantaks brood in cavernous holes and their wings are encrusted with rime and niter. They are always described as noise some and loathly, and are used as steeds by various of the servants of the Other Gods. They have an extreme fear of Nightgaunts and will always retreat from them. Shantaks can fly through space and have been known to carry an unwary rider straight to the throne of Azathoth.

Characteristics	Average
STR	4D6+20 34
CON	2D6+6 13
SIZ	4D6+36 50
INT	1D6 3-4
POW	3D6 10-11
DEX	2D6+3 10
Hit Points	32
Move	6/30 flying

Weapon	Attk%	Damage
Bite	55%	1D6+4D6



**Armor:** 9 point hide  
**Spells:** None  
**SAN:** It costs 1D6 SAN to gaze upon a Shantak unless a SAN roll succeeds, in which case there is no loss.

**Shoggoths (Lesser Servitor Race)**

**Description:** *The nightmare, plastic column of fetid, black iridescence oozed tightly onward through its fifteen-foot sinus, gathering unholy speed and driving before it a spiral, re-thickening cloud of the pallid abyss vapor. It was a terrible, indescribable thing vaster than any subway train — a shapeless congerie of protoplasmic bubbles, faintly self-luminous, and with myriads of temporary eyes forming and unforming as pustules of greenish light all over the tunnel-filling front that bore down upon us, crushing the frantic penguins and slithering over the glistening floor that it and its kind had swept so evilly free of all litter. Still came that eldritch mocking cry — “Tekeli-li! Tekeli-li! “And at last we remembered... the demonic Shoggoths ... had no voice other than the imitated accents of their bygone masters. (At the Mountains of Madness, by H. P. Lovecraft)*

**Notes:** Shoggoths are among the most horrible of all the monsters of Lovecraft. Abdul Alhazred (Abd al-Azrad) himself attempted desperately to claim that there were none on Earth itself, save in crazed dreams. Shoggoths are often found as servants of deep ones and other races, and are amphibious. They are surly servants at best, ever becoming more and more intelligent, more and more rebellious, more and more imitative. They destroyed their former creators, the Old Ones, in a rebellion. They communicate in whatever manner their master race wishes, forming special organs for the purpose.

A typical Shoggoth is roughly a 15-foot diameter sphere when floating free. In combat, it covers an area 5 by 5 yards across. All within the area are attacked separately, and must successfully match their STR vs. the Shoggoth’s STR or be sucked apart. If the Shoggoth is attacking more than a single target, it must divide its STR among all targets. Those held within the Shoggoth’s black bulk can only strike back on rounds they roll STR or less on 1D100. Each round the victims are held within the Shoggoth, they take damage equal to the Shoggoth’s damage bonus, in the form of rupturing, crushing, and sucking into pieces. A given Shoggoth may be much larger or smaller than the typical specimen given here.

Characteristics	Average
STR	18D6 63
CON	12D6 42
SIZ	24D6 84
INT	2D6 7
POW	3D6 10-11
DEX	1D6 3-4
Hit Points	63
Move	10 rolling

Weapon	Attk%	Damage
Crush	100%	8D6

**Armor:** Shoggoths have no armor, but their body form gives them quite a bit of defense. Fire and electrical attacks do only half damage to a Shoggoth. Physical weapons such as firearms do only 1 point of damage on hitting a Shoggoth, no matter how much damage is rolled, and whether or not the attack was a successful impale. Finally, Shoggoths regenerate from damage done at the rate of 2 points per round, until dead.

**Spells:** None, normally  
**SAN:** Viewing a Shoggoth costs 1D20 SAN unless a SAN roll succeeds, in which case only 1D6 SAN is lost.

**Shub-Niggurath, The Black Goat of the Woods with a Thousand Young (Outer God)**

**Description:** Shub-Niggurath is never met personally in any of H. P. Lovecraft’s stories, but is often referred to in rituals and spells. It has been guessed that she is some sort of perverse fertility deity.

In one of Shub-Niggurath’s few descriptions, she is said to be an enormous cloudy mass. This mass doubtless boils and festers. It is likely that parts of the mist coalesce at times, forming horrendous body parts, — ropy black tentacles, slime-dripping mouths, or short writhing legs, ending in black hooves.

**Cult:** Shub-Niggurath is worshipped quite extensively. She may have connections with the Druids and similar groups. Worshippers of Shub-Niggurath are generally formed into gangs or congregations, as are Cthulhu’s cultists, but unlike the worshippers of Yog-Sothoth or Azathoth.

Worshippers of Shub-Niggurath receive the usual promises as well as sometimes getting some of her young as aides, servants, or masters. Shub-Niggurath is not a sorcerer’s goddess. Many diabolical cults in the fastness of the jungle or hidden swamps may worship this being, gaining power over wilderness horrors.

**Notes:** If summoned, Shub-Niggurath will attack any non-worshippers present. She is often summoned specifically to accept sacrifices. Shub-Niggurath may be dismissed by beings knowing her summoning spell (*see Chapter VI*), or it is possible to hurt her enough to make her leave. She will voluntarily disappear if she takes 145 points of damage from any source.

Shub-Niggurath has dozens of tentacles, but only one can attack a given victim in a round. If it catches him, the character will be whipped to the body of the creature and brought to the goddess’s many mouths to be drained of body fluids. The bite of Shub-Niggurath drains 1D6 STR from the victim per round. This STR loss is permanent. While having his fluids and blood drained, the victim is held absolutely helpless, and may not cast spells, expend magic points, or perform any act whatsoever except to writhe in pain.

In battle against other deities or powerful beings, Shub-Niggurath will still only attack with one tentacle per opponent, but after a tentacle strikes, it will hold on and a second tentacle will attack. After the second hits, a third will attack, and so on. Each successful attack permits a different set of Shub-Niggurath’s mouths to begin draining her gigantic victim.

Shub-Niggurath may trample beings with a SIZ of less than 60. The trample attack is effective against all such beings in her path, which is about 10-20 yards across.

Characteristics			
STR	72	CON	170
SIZ	120	INT	21
POW	70	DEX	28
Hit Pts	145	Move	15



Weapon	Attk%	Damage
Tentacle	100%	Catch
Trample	75%	11D6
Bite	Auto.	1 point of STR drain

**Armor:** Shub-Niggurath has no armor, but her slimy mist body is immune to physical weapons. Magical weapons, or fire, electricity, or similar energies damage her normally. Her ropy tentacles and gooey vapors can rejoin, effectively allowing her to regenerate points of damage. Each magic point she expends enables her to heal 2 points of damage.

**Spells:** Shub-Niggurath knows all spells pertaining to the Other Gods, as well as Create Gate, Curse of Azathoth, and Voorish Sign.

**SAN:** All witnessing Shub-Niggurath who do not make their SAN rolls lose 1D100 SAN. A successful SAN roll indicates a loss of 1D10 SAN.

**Shudde M'ell, The Burrower Beneath (Great Old One)**

**Description:** Shudde M'ell is pre-eminent among the chthonians and is apparently largest and most evil of his kind. He resembles an exceptionally large member of his race.

**Cult:** The chthonians, along with Shudde M'ell, are not much worshipped, though they may have been dealt with in prehistoric tribes, or by stone-age tribes in New Guinea, etc. There are rumors that some of the Druids worshipped chthonians (and through them, Shudde M'ell), and perhaps the races that built G'harne honored him. There does not appear to be an active modern cult laboring for Shudde M'ell.

**Notes:** Shudde M'ell, all by himself, can cause an earthquake with a strength of 3.5 on the Richter scale anywhere within a half-mile of himself. Since he usually works in conjunction with other chthonians, he can create much stronger earthquakes. A randomly caused quake of this sort would be around 2D6 on the Richter scale. If Shudde M'ell attacks directly, it is much like a normal chthonian assault. A vast hole opens up, accompanied by a terrible chanting noise and slobbering, sucking sounds. Everything over the hole, which is at least 1D10+10 yards across, is sucked in and destroyed. Chthonians then pour out of the hole and attack any survivors. A hundred points of damage from any source will drive off Shudde M'ell.

*Characteristics*

<b>STR</b>	90	<b>CON</b>	80
<b>SIZ</b>	120	<b>INT</b>	20
<b>POW</b>	35	<b>DEX</b>	15
<b>Hit Pts</b>	100	<b>Move</b>	8/2 burrowing

Weapon	Attk%	Damage
Tentacle	100%	6D6 plus 1D6 points of CON drained per tentacle
Crush	90%	12D6 to all within 12 yard radius.

**Armor:** 8 points of skin, plus regenerates 5 points of damage per round.

**Spells:** Knows all spells dealing with lesser entities of the Great Old Ones.

**SAN:** Shudde M'ell affects the viewer's SAN just as does a normal chthonian: 1D20 SAN for a failed SAN roll, and 1D3 if it succeeds.

**Star-Spawn of Cthulhu (Greater Servitor Race)**

**Description:** Gigantic octopoid beings and entities resembling Cthulhu himself, but smaller.

**Notes:** Not all the inhabitants of R'lyeh were trapped when it sank. Some still live on in the deep trenches beneath the ocean, where they are tended by the Deep Ones. Related entities dwell in the stars, such as the beings said to infest the Lake of Hali, on or near Aldebaran in the constellation Taurus.

A Star-Spawn may attack either with tentacles or with a claw. It may use 1D4 tentacles each round, or a single claw. Tentacle damage is equal to half the creature's damage bonus, and claw damage is equal to its damage bonus.

Characteristics	Average
<b>STR</b>	2D6x10 70
<b>CON</b>	3D6x5 45-60
<b>SIZ</b>	3D6x10 90-120
<b>INT</b>	6D6 21
<b>POW</b>	6D6 21
<b>DEX</b>	3D6 10-11
<b>Hit Points</b>	68-90
<b>Move</b>	20/20 swimming



Weapon	Attk%	Damage
Tentacles	80%	9D3 to 11D3
Claw	80%	9D6 to 11D6

**Armor:** The thick blubbery outer parts of these beings act as armor, giving them 10 points of armor. In addition Star-Spawn regenerate from damage done at the rate of 3 points per melee round.

**Spells:** All know at least 3D6 spells.

**SAN:** It costs 1D20 points of SAN to view the Star-Spawn unless a SAN roll succeeds, in which case 1D6 points is still lost.

**Star Vampires (Lesser Independent Race)**

**Description:** *Slowly but surely the dim outlines of a Presence came into view; the blood-filled outlines of that unseen shambler from the stars. It was red and dripping; an immensity of pulsing, moving jelly; a scarlet blob with myriad tentacular trunks that waved and waved. There were suckers on the tips of the appendages, and these were opening and closing with ghoulish lust. ... The thing was bloated and obscene; a headless, faceless, eyeless bulk with the ravenous maw and titanic talons of a star-born monster. The human blood on which it had fed revealed the hitherto invisible outlines of the feaster. (The Shambler from the Stars, by Robert Bloch)*

**Notes:** These loathsome things are normally invisible, their presence signaled only by a sort of ghoulish tittering. After feeding, the thing becomes visible through the blood it has drunk. These can sometimes be "tamed" to serve a powerful wizard or other being. They are summoned from the depths of space.

In an attack, 1D4 talons can grasp a given victim at once. He will be grabbed and squeezed and then drained of blood. After being grasped by the vampire's talons, if the victim is not dead yet, the thing bites him and drains his blood at the rate of 1D6 points of STR per round. If the victim is dead, it will drain him anyway, but it matters little to the target.

Characteristics	Average	
STR	4D6+12	26
CON	2D6+6	13
SIZ	4D6+12	26
INT	3D6	10-11
POW	1D6+12	15-16
DEX	1D6+6	9-10
Hit Points	20	
Move	6/9 flying	

Weapon	Attk%	Damage
Talons	40%	1D6+2D6
"Bite"	80%	1D6 STR (blood) drain

**Armor:** 4 point hide, plus invisibility. If an investigator is trying to hit a star vampire by aiming at the noise, his chance of hitting is reduced by 50 percentiles. Thus, if he had a 70% chance to hit normally, it would be reduced to 20%. If the creature is in close combat with the investigator, he has half normal chances to hit, so that if he had a 70% chance to hit, it would be cut in half to 35%. Bullets only do half damage to the extra-terrene material of the star vampire.

After feeding, the star vampire will remain visible for 1D6 rounds, after which it has metabolized the blood drunk into a transparent equivalent. During this time, it can be hit normally.

**Spells:** If a star vampire can roll its INTx3 or less on 1 D100, it is likely to know at least 1D3 spells.

**SAN:** Viewing a star vampire costs 1D10 SAN unless a SAN roll succeeds, in which case 1 point is still lost.

**Tsathoggua (Great Old One)**

**Description:** Tsathoggua dwells in the black gulf of N’Kai, where he first arrived on earth from Saturn. He is one of the less malevolent beings of the Cthulhu mythos, though still terrible.

Tsathoggua is usually represented as having a fat furry body and a toadlike head with batlike ears and fur. His mouth is wide and his eyes always half-closed as if sleepy. It is also said that he can change his shape freely.

**Cult:** Tsathoggua was worshipped by furry sub-humans in ancient times, and by sorcerers and wizards in later times. He has given magic space doors and spells to the faithful.



Tsathoggua is served by a race of entities known, for lack of a better name, as his Formless Spawn. They dwell in N’Kai and in his temples.

**Notes:** If Tsathoggua is encountered, check to see if he is hungry or whether he has just had a sacrifice. There should be a basic 50-50 chance, or the keeper may prefer to roll against the Luck of the unluckiest investigator in the party. If Tsathoggua is not hungry, he will ignore the characters and pretend to be asleep. If hungry, he will grab a character each round. If a character is grabbed, he is pulled to Tsathoggua, and on each following round, he loses one point from all of his characteristics each round until Tsathoggua is driven off. The investigator will be in great agony, with acid burns, vitriol running through his veins, punctures all over his body, and similar catastrophes befalling him. He will require hospital care for some time before he will again be able to act effectively. Each full month of hospital care will restore one point to each characteristic.

Tsathoggua will retreat after taking 75 points of damage from any source.

*Characteristics*

STR	50	CON	120
SIZ	30	INT	30
POW	35	DEX	27
Hit Pts	75	Move	24

Weapon	Attk%	Damage
Tentacle	100%	Catch
"Bite"	Auto.	1 point per characteristic per round

**Armor:** Absolutely no weapon using kinetic force has any real chance of harming Tsathoggua. He regenerates from such damage as cuts, holes, and bruises, sealing up at the rate of 30 points per melee round. Fire, electricity, and other such phenomena have normal effects on the monstrous god.

**Spells:** Tsathoggua may summon all the lesser races of the Cthulhu mythos except Nightgaunts and may Contact all the higher gods.

**SAN:** If the viewer fails a SAN roll, he loses 1D10 SAN. There is no loss if the SAN roll succeeds.



**Y'gononac (Great Old One)**

**Description:** Y'gononac is a bloated, glowing figure which dwells underground in a vast ruin behind a wall of bricks. It is known to come when its name is read or spoken while evil is present. It is a minor god, but extremely malignant.

**Cult:** Y'gononac is delineated in the Revelations of Glaaki, an occult book. He has only a little cult, but strives mightily after more worship, accosting the especially perverted and subtly evil in an attempt to gain them as his High Priests.

**Notes:** Y'gononac is usually seen as a normal, somewhat neurotic and flabby human. When a person debased in sin and evil is contacted by Y'gononac, he becomes possessed and absorbed by the deity. His shape can then mutate at will from the form of the possessed individual to that of Y'gononac — glowing, headless, naked and huge, with wet mouths opening in the palms of the hands.

If Y'gononac attacks a person psychically, the person must roll his POWx5 or less each round to avoid being overcome. Once overcome, he loses 1 point of INT and POW each round until Y'gononac is forced away or until his soul and mind are completely destroyed and replaced with Y'gononac's. Y'gononac will depart if he takes 75 or more points of damage from any source. Y'gononac may normally only attack people that have somehow become aware of him, usually through reading at least a page of the Revelations of Glaaki. Y'gononac is clever at getting persons to read passages from that horrid book without knowing they have done so.

In combat against more than one enemy, Y'gononac will use his mouths to devour and destroy any foes. Damage done by Y'gononac's biting mouths will not heal naturally, and the loss is permanent — the suppurating wounds never closing or healing.

*Characteristics*

<b>STR</b>	25	<b>CON</b>	125
<b>SIZ</b>	25	<b>INT</b>	30
<b>POW</b>	28	<b>DEX</b>	14
<b>Hit Pts</b>	75	<b>Move</b>	10

<i>Weapon</i>	<i>Attk%</i>	<i>Damage</i>
Touch	100%	Lose 1 point INT and POW each round of attack
Devour	100%	1D4 non-healing damage

**Armor:** None

**Spells:** Y'gononac knows all Summon, Bind, and Contact spells.  
**SAN:** Those witnessing the transformation from a human body to that of Y'gononac must succeed with a SAN roll or lose 1D20 SAN. One point is lost if the SAN roll is successful.

**Yig, Father of Serpents (Great Old One)**

**Description:** Yig is never clearly described, but is mainly an American deity, worshipped by those on this continent. The notorious curse of Yig consists of madness and malformed children.

**Cult:** Yig is worshipped by Amerinds and voodoo doctors, and may be somehow connected to Quetzalcoatl. He is also worshipped by the serpent people and their kin. His worshippers gain some immunity from poisonous snakes, the ability to talk to snakes, and some arcane rituals and spells.

**Notes:** A manifestation of Yig would be signaled largely, or entirely, by a carpet of serpents. These snakes would be rattlers in North America. In other places, they might be puff adders or cobras. If Yig desires to slay someone that has offended him greatly, such as a cult member who has exposed secrets or an outsider who has seriously damaged the cult, he will send a sacred snake to kill the offender.

Sacred snakes of Yig are always very large representatives of their species with a white crescent mark on the top of their heads. In North America, the snake would be an enormous tom rattler, 5-6 feet long. The snake appears so swiftly that the victim is always startled and automatically hit unless he can react swiftly (by making an Idea roll). On subsequent rounds, the character must Dodge to avoid being bitten by the snake, which will follow him across the room. If one is bitten by a sacred snake of Yig, no antitoxin will save him. He is a dead man.

Yig himself, on the rare times he appears, may look like a scaly strong man with a serpent-like head or a normal head. He may be accompanied by mobs of snakes. 70 or more points of damage will drive him off.

In hand-to-hand combat, the hand of Yig will grasp, not punch, doing crushing damage to an arm or leg. On the next melee round, Yig will draw the victim to him on a successful STR vs. STR roll and bite him.

*Characteristics*

<b>STR</b>	30	<b>CON</b>	120
<b>SIZ</b>	20	<b>INT</b>	20
<b>POW</b>	28	<b>DEX</b>	18
<b>Hit Pts</b>	70	<b>Move</b>	10

<i>Weapon</i>	<i>Attk%</i>	<i>Damage</i>
Hand	90%	2D6
Bite	95%	1D8 + instant death on penetration

**Armor:** 6 points of scales. Impaling weapons only hurt Yig on an impaling roll, in which case it will damage him normally, but ignore his armor. Any other hit by an impaling weapon bounces off. Normal hacking and crushing weapons do normal damage and must count Yig's scaly armor. All objects to strike Yig that penetrate his armor take 3D6 points of damage from the disintegrating effects of Yig's venomous blood. If Yig takes 70 points of damage or more, he is dispelled.

**Spells:** Yig has all the usual Summon, Bind, and Contact spells. He is particularly adept at Contacting chthonians and obtaining their aid.

**SAN:** Any character seeing Yig in his true form must make a SAN roll or lose 1D8 points of SAN. There is no loss if the SAN roll is successful.

**Yog-Sothoth, the All in One (Outer God)**

**Description:** Yog-Sothoth dwells in the interstices between the planes making up the universe. There, Yog-Sothoth appears as a conglomeration of iridescent globes, which are always shifting, flowing into one another, and breaking. This conglomeration is large in size, but variable, so that at one time it may appear to be 100 yards across, and at another time half a mile or more.

Connections between Yog-Sothoth’s appearance and the so-called flying saucers are obvious. Yog-Sothoth desires to enter this plane to feast on the life it contains, but can only do so at certain times.

Yog-Sothoth holds the power to travel within the planes to reach any other time or space. Yog-Sothoth itself is coterminous with all time and space. Because of this, Yog-Sothoth has been called the Key and the Gate. In Yog-Sothoth’s aspect as Opener of the Way, it is known as Umr at’Tawil [correct Arabic form would be Tawil at’Umr, which means the Prolonged of Life].

**Cult:** Yog-Sothoth is preeminently the deity of sorcerers and wizards. He grants them the power to travel between the planes, or the power to see into other planes, usually performing the latter gifting its slave with a piece of magic glass or the like. Yog-Sothoth may also give its slaves the ability to command various monsters from distant worlds.

In return for these gifts, the way is opened for Yog-Sothoth to travel from his usual domains to earth to ravage and plunder.

As Tawil at’Umr, all those wishing to travel to distant times and places may safely deal with him. This form seems to be the least malignant way in which to meet him, but even then there is always a danger that Tawil at’Umr will remove its veil and cause utter madness and destruction of those dealing with it.

**Notes:** Yog-Sothoth can fly through the atmosphere at an enormous speed — normally upwards of 100-200 mph, or even capable of breaking the sound barrier.

Each combat round, Yog-Sothoth may touch one character with its slimy spheres, and that character immediately takes 1D6 points of damage to his CON. This damage is permanent and will not heal normally. It takes the form of corrosion, withering, or corruption of the body part touched, and may also involve an APP loss for the victim. Alternately, Yog-Sothoth may unleash bolts of silvery fluid or fire (at a cost of 1D6 magic points) which can reach over half a mile, and destroy any normal objects struck — knocking down aircraft and slaying or stunning any or all humans failing to Dodge or jump out of

the way. These goutts of energy cover an area up to 5 yards across with their effects.

Yog-Sothoth can transport one character per round anywhere in the universe or anywhere in time by touching him. If the character is not willing to be thus transported, he may successfully resist by rolling his POWx3 or less on 1D100.

*Characteristics*

<b>STR</b>	N/A	<b>CON</b>	400
<b>SIZ</b>	Variable	<b>INT</b>	40
<b>POW</b>	100	<b>DEX</b>	1
<b>Hit Pts</b>	400	<b>Move</b>	100

<i>Weapon</i>	<i>Attk%</i>	<i>Damage</i>
Sphere touch	100%	1D6 permanent CON loss
Silver bolt	80%	Death to all in 5-yard circle

**Armor:** None. Only enchanted weapons can harm Yog-Sothoth at all. If he is reduced to 0 hit points, he is dispelled back to the interstices between the planes.

**Spells:** All

**SAN:** In its form of Tawil at’Umr, it costs no SAN to view this deity, as it is covered with a mystic cloth. As the iridescent spheres, it costs 1D10 SAN if a SAN roll fails, and 1 point if the SAN roll succeeds. Yog-Sothoth has other forms than the spheres, and if seen in one of those other forms, it costs the viewer 1D100 SAN unless he succeeds with a SAN roll, in which case he loses 1D10 SAN.



*They walk unseen and foul in lonely places where the Words have been spoken and the Rites howled through at their Seasons. The wind gibbers with Their voices, and the earth mutters with Their consciousness. They bend the forest and crush the city, yet may not forest or city behold the hand that smites. Kadath in the cold waste hath known Them, and what man knows Kadath? The ice desert of the South and the sunken isles of Ocean hold stones whereon Their seal is engraven, but who hath seen the deep frozen city or the sealed tower long garlanded with seaweed and barnacles? ... As a foulness shall ye know Them. Their hand is at your throats, yet ye see Them not; and Their habitation is even one with your guarded threshold. ... Man rules now where They ruled once; They shall soon rule where man rules now. After summer is winter, and after winter summer. They wait patient and potent, for here shall They reign again.*

— H. P. Lovecraft

# VI.

## Magic and Spells

*Wherein the methods of summoning and binding Mythos horrors are explained. No sane Investigator would willingly learn such secrets unless forced to by the greatest need.*

The magic of the Cthulhu mythos is not that of most fantasy games. There are few spells devoted to blasting and smiting foes, and very few spells are quickly performed. Much of the sorcery will need to be invented by the keeper for his campaign.

The magic is largely devoted to ritualistic summonings of horrible demons and entities and trying to coerce them into obeying one's wishes. The spells are learned by resorting to ancient books of lore, or by learning from a wizard.

### The Books of the Cthulhu Mythos

The numerous volumes of arcane lore and their various editions and translations are the backbone of the mythos. These books will be a major source of power for the characters and defeating some terrible monster may be made palatable by the prospect of gaining some book or other. The following conventions are used in the list of books to follow:

- *title* refers to the name of the book
- *language* gives the language the reader needs to be familiar with in order to read the book
- *+ to knowledge* gives the number of points added to the reader's ability in Cthulhu mythos
- *Spell multiplier* gives the percentage chance that the reader will learn spells or other arcane arts from reading the work
- *effect* on SAN is the amount of SAN lost by reading the work.

Unlike SAN loss from being frightened by monsters, SAN loss from reading a book is automatic. There is no way to lessen the impact.

With some of the books, I have listed the author or translator for interest's sake. Also, since some books come in varying editions, an asterisk (\*) has been placed beside the names of books which are later editions of the books listed just over them. For example, the *Necronomicon* of Dr. John Dee is marked with a "\*" because it is a later edition of the book above it, namely *Al Azif* by the Arab. I hope this is not confusing. The only books with duplicate editions listed are *Al Azif* (also known as the *Necronomicon*), *Unausprechlichen Kulten* (later known as *Nameless Cults*), and the *Liber Ivonis* (known as *Livre d'Ivon* or the *Book of Eibon*). Other editions of the remaining works are at the option of the keeper.

**Language:** When a character gets his hands on one of the books, he may attempt to read it by spending at least 2D6 months in serious study (this need not be consecutive months), and then rolling his skill in the appropriate language on 1D100. If he succeeds, he takes the SAN loss tied to the book and also gains the benefits contained in the work. If he fails to make the roll, it is assumed that he was able to get enough of the gist of the work to lose his SAN, but not enough to gain any other benefits. If he does succeed in his Read Language roll, he may attempt to go up through experience. If he fails his roll, he may not try to read that particular work again until he has increased his current skill in that language by at least 10%. If a character has failed to read a book (losing the appropriate SAN) and then tries again, he will only lose half the SAN rolled (round fractions up). Once an investigator has successfully read a book, he will no longer lose any SAN upon again perusing it.





# Books of the Cthulhu Mythos

<i>ID100</i>	<i>Title</i>	<i>Language</i>	<i>+ to Knowledge</i>	<i>Spell Multiplier</i>	<i>Effect on SAN</i>
01	<i>Al Azif</i> (by Abd al-Azrad)	Arabic	+18%	x5	-2D10
02	<b>*Necronomicon</b> (tr. by Theodorus Philetas)	Greek	+17%	x5	-2D10
03	<b>*Necronomicon</b> (tr. by Olaus Wormius)	Latin	+16%	x5	-2D10
04	<b>*Necronomicon</b> (tr. by Dr. John Dee)	English	+15%	x4	-2D10
05-08	<b>Cultes des Goules</b> (by the Comte d'Erlette)	French	+ 14%	x2	-1D10
09-12	<b>De Vermis Mysteriis</b> (by Ludvig Prinn)	Latin	+ 12%	x3	-2D6
13	<b>Unausprechlichen Kulten</b> (by von Junzt)	German	+15%	x4	-2D8
14-16	<b>*Nameless Cults</b> (pub. Bridewell)	English	+12%	x3	-2D8
17-20	<b>*Nameless Cults</b> (pub. Golden Goblin Press)	English	+9%	x2	-2D8
21-22	<b>Liber Ivonis</b>	Latin	+13%	x2	-2D4
23-24	<b>*Livre d'Ivon</b> (tr. Gaspard du Nord)	French	+ 12%	x2	-2D4
25	<b>*Book of Eibon</b>	English	+11%	x2	-2D4
26-30	<b>The Golden Bough</b> (Frazer)	English	+5%	x1	-1D2
31-34	<b>Witch-Cult in Western Europe</b>	English	+4%	x1	-1D3
35-37	<b>Pnakotic Manuscripts</b>	English**	+10%	x2	-1D8
38-40	<b>Book of Dzyan</b>	English**	+9%	x1	-1D6
41-44	<b>Azathoth and Others</b> (poetry by Edward Derby)	English	+4%	—	-1D4
45-47	<b>People of the Monolith</b> (poetry by Justin Geoffrey)	English	+3%	—	-1D3
48	<b>R'lyeh Text</b>	Chinese	+15%	x4	-2D8
49-50	<b>Cthaat Aquadingen</b>	English**	+13%	x3	-2D8
51-52	<b>Eltdown Shards</b>	English**	+11%	x2	-1D8
53-54	<b>Celaeno Fragments</b>	English**	+9%	x2	-1D8
55-56	<b>Sussex Manuscript</b>	English**	+7%	x2	-1D6
57-58	<b>Ponape Scripture</b>	English**	+5%	x2	-1D6
59-60	<b>Zanthu Tablets</b>	English**	+3%	x2	-1D6
61-63	<b>Revelations of Glaaki</b>	English**	+15%	x3	-2D6
64-65	<b>Seven Cryptical Books of Hsan</b>	Chinese	+8%	x3	-1D8
66-67	<b>Prodigies in the New-England Canaan</b> (by Reverend Ward Phillips)	English	+4%	—	-1D6
68-69	<b>True Magick</b> (by Theophilus Wenn)	English	+6%	x2	-1D8
70-71	<b>Monstres and Their Kynde</b>	English	+8%	x1	-1D8
72-74	<b>G'harne Fragments</b> (tr. Lord Wendy-Smith)	English**	+10%	x2	-1D10
75	<b>Cthulhu in the Necronomicon</b> (by Dr. Shrewsbury)	English	+6%	x1	-1D6
76-00	Keeper's Choice	various	varies	varies	varies

\* translation of work listed above.

\*\* the work is found translated into English, but originally was not in that tongue.



**+ to Knowledge:** Once a character has successfully studied and read a book, this number is immediately added to his Cthulhu mythos skill.

This number also gives the book's usefulness as a reference tool. Whenever a character needs to find out a specific fact about the Cthulhu mythos (such as how long it takes for a chthonian to reach maturity, or approximately where Y'golonac's body awaits its resurrection), he may spend several hours of hard study poring over a book. Multiply the book's Knowledge + by 5 and attempt to roll that or less on 1D100. If the roll is a success, then the fact, or at least allusions to that fact were found. If the roll was a failure, then there was nothing about that in the book. In either case, the keeper should make a note to the effect of what was or was not contained in the book for future reference. Of course, the keeper may always state as to whether or not a certain fact is contained, and may have the discovered fact be as obscure as he desires.

*Example: Harvey Walters has obtained the dread De Vermis Mysteriis. In a recent experience, he overheard references to the "Moon-Lens" and is quite curious as to what this means, since the reference was in a fairly ominous tone. He turns to his new book, and reads it. Since De Vermis Mysteriis has a knowledge + of 12, it has a 12x5 or 60% chance of containing a reference to the desired fact. Harvey rolls 47, and the keeper informs his player that, while the Moon-lens' nature and description is not contained in De Vermis Mysteriis, the book does contain a reference to a special sort of quartz found in central Africa which can be used to "see the Moon-lens clearly." Harvey is mystified by this, but decides shortly that it must mean that he is supposed to look at the moon through a glass of this quartz, and starts pestering his editor for funds to travel to Africa.*

**Spell Multiplier:** After a character has successfully studied a book, he may attempt to learn spells from it. The keeper should make a listing of the various spells in a given book, and the order in which they can be deciphered. When a character tries to learn spells from a book, he must spend 2D6 weeks in study and then try to roll his INT times the spell multiplier or less on 1D100. If he succeeds, he has learned a spell. If he fails, he has wasted his time. A character may try again and again, taking 1D6 months each time, and learning new spells until he has learned all the spells contained in a particular book.

When a spell is determined for a book, the keeper should make a note of it, and when anyone else reads that same book, the first spell learned should be the same as the first spell learned by the previous readers.

**SAN:** This has been already explained at the beginning of this chapter. The character loses this amount of SAN (no SAN roll can be made to reduce the loss) when he first tries to read the book. On each subsequent attempt, he loses half this amount (round fractions up) until he has finally succeeded, when he will lose no more SAN.

**Second Editions:** As previously explained, the asterisk (\*) means that the book is a translation of the one listed above it, without an asterisk, which would be an original edition of that work.

When one edition of a work is read and understood, it has definite effects on the other editions of that work read by an investigator. After a successful reading, SAN is not lost again in reading the work, no matter how many different languages and editions are subsequently read. The Cthulhu mythos knowledge that a character may gain from reading different editions is limited. The highest bonus of all the editions that he has read is used as his bonus.

*Example: Harvey Walters gets a copy of the Golden Goblin edition of Nameless Cults and adds 9% onto his Cthulhu mythos skill. Later on, he gains a copy of the Black Book, — the original German edition, which adds 15% onto Cthulhu mythos. However, since Walters has already added 9% onto his skill by reading a less complete edition of the work, he only gets to add  $15 - 9 = 6\%$  onto his skill. Later yet, he gets a copy of the Bridewall edition of Nameless Cults. He may add nothing to his Cthulhu mythos skill for this book, as its bonus is only 12%, less than the 15% he already has gained in owning the*

*original edition. In acquiring and reading these three books, Harvey only had to lose the 2D8 points of SAN once, as he successfully read the book the first time.*

The double asterisk found after the *Language* column in some books means that the book is found here translated into English, but was not originally in that tongue. If a copy of the work (usually around a one-third chance of this) is found to be in the original, usually non-human, tongue, it is more potent. Add +3% to the Knowledge increase that the work provides and add +1 to the spell multiplier. It is treated as another edition of the same work. The exact language of the original is up to the keeper. The 1D100 roll at the head of the chart is for the convenience of the keeper to use if he or she cares to randomly determine a particular book that a character finds. Note that the roll of 76-00 gives no specific book. For this, the keeper may make up his own book, using the previously given works as guides. He or she could also have the books be useless or be an old diary or black magic grimoire. Diaries often add to Cthulhu mythos knowledge (especially when written by the right people), but hardly ever have spells. Grimoires, on the other hand, usually lend only minimal increases to the Cthulhu mythos skill, but may have as high as x2 or even x3 spell multipliers. However, most grimoires have only a x1 spell multiplier. The amount of SAN lost in reading one of these books must also be specified by the keeper. The amount of SAN lost should be commensurate with the amount of benefits the book contains.

## Other Means of Learning Spells

A person knowing a spell can teach it to another by spending time with him in a one-on-one situation. Each week the trainee may attempt to roll his INT or less on 1D100. Once he succeeds, he has learned the spell.

Another way to learn a spell is from a deity or monster. The entity may either give his follower a tablet or scroll containing the spell (from which it may be learned as if it were a book) or the entity may telepathically imbed the spell in the target's mind. This takes only a few minutes. The target must succeed with an Idea roll to retain the spell's knowledge after the entity leaves.

## SPELLS AND MAGIC OF THE CTHULHU MYTHOS

### Magic Points

All characters have magic points (MPs) equal in amount to their POW at the start of the game. These MPs can be expended by the character to cast spells. A character cannot expend more MPs than he possesses. Magic points are regenerated by POW at the rate of one-quarter of the user's POW per 6 hours (round down any fractions). Thus, at the end of a full day, all the user's magic points would be regenerated. Magic points will never be regenerated above the character's POW. If a character were to somehow obtain more magic points than his POW, he could use them in casting spells, but they would not be regenerated.

If a character's Magic Points reach 0, he will fall unconscious and remain in that state till his MPs have increased to at least 1.

## Casting Spells

Several requirements must be met before a game spell can be successfully cast. In most spells magic points are required of the caster or the spell will not work. In some cases the spell uses POW. POW does not regenerate. It will remain at that lower value until further lowered or somehow raised.

The second requirement for spell casting is that of a physical component. Some spells lack a physical component, and other spells may share components with each other. Usually a physical component may be used again and again for a spell (such as the necessary great menhirs used for the summoning of He Who is Not to be Named), but

other times this component is used up in the course of the spell (such as drinking space-mead).

The third requirement is that of time. All spells take some time to cast. This may vary from only a few minutes or seconds to over a week.

The fourth requirement is the incantation. The user must know the spell and reiterate a sometimes complex and lengthy chant. The spell caster must have freedom of movement and usually voice as well to cast the spell.

The last requirement is SAN. Whenever a spell is cast, the user will usually lose some of his SAN. The loss varies from spell to spell, and is grossly large for some spells. In general, all such SAN losses are automatic — no SAN roll will reduce the loss.

### Spell Choices for Cthulhu Monsters

The following table divides all the spells into various categories. These may be used to determine what spells a particular alien entity knows or is likely to teach its worshippers or followers.

### Summoning Servant Races

There are a group of spells, each summoning a different being, but sharing several characteristics in common, which are discussed under this heading. All these spells are distinguished by the use of the word "Summon" in the title. Knowing one of these spells is of no use whatsoever in attempting to cast any of the others.

All the Summonings require the expenditure of magic points at the rate of 1 MP per 10% chance for success (exception: Summon Servitor of the Outer Gods). For each MP that the character is expending in the spell, he must spend at least 5 minutes in chanting and gesticulations. The character may spend as many magic points as he likes, but more than 10 points is counterproductive. Even if 10 points are expended, there is still a 5% chance for failure — if the caster rolls 96-00.

If the spell is a success, the desired being will appear within 2D 10 minutes after the chanting ends. Only one being will appear per spell cast. The caster loses 1D3 SAN each and every time that he casts a Summon spell. Other Summon spells besides these certainly exist, but this list should give a good starting point. Of course, when the Summoned being arrives, it may cause additional SAN loss. Most of these spells require a material component.

**Summon Byakhee:** This spell requires the material adjunct of a whistle, which must be blown during the Summoning. For each point of POW permanently expended in enchanting the whistle (knowledge of how to do this may or may not be included in the original spell's description, at the keeper's option — it may be found in a different place altogether), 10% is added to the spell's probability for success. Such a whistle may be used again and again. This spell may only be cast successfully at night when Aldebaran is above the horizon (October through March are the best months). The Byakhee will flap down out of the sky, still icy from space.

**Summon Dark Young of Shub-Niggurath:** This spell requires a blood sacrifice of some beast with a SIZ of 8 or larger. The summoner must use a knife to make certain ritual cuts in dispatching the victim. This spell may only be cast outdoors in a wood, and during the dark of the moon. The Dark Young will stalk out of the woods when summoned.

**Summon Dimensional Shambler:** This spell requires the use of a dagger, which must be made from a pure elemental metal, and may not be an alloy of any sort (including steel). The blade may be enchanted, by expending a point of POW permanently on it. (Knowledge of how to do this may or may not be readily available, at the keeper's option), in which case +10% to chances of success are given for every point of POW in the dagger. This spell may be cast anytime. The Shambler simply forms out of the air.

## SPELLS FOR MONSTERS

### Category Elder God

**Associated Spells**  
Summon/Bind Night-gaunt  
Contact Nodens  
Brew Space-Mead  
Elder Sign

### Outer God

Summon/Bind Dark Young of Shub-Niggurath  
Summon/Bind Hunting Horror  
Summon/Bind Servitor of the Outer Gods  
Call Azathoth  
Call Shub-Niggurath  
Call Yog-Sothoth  
Contact Nyarlathotep  
Resurrection  
Dread Curse of Azathoth  
Shriving  
Voorish Sign  
Powder of Ibn-Ghazi  
Create Gate

### Independent Races

Summon/Bind Dimensional Shambler  
Summon/Bind Star Vampire  
Contact Chthonian  
Contact Flying Polyp  
Contact Hound of Tindalos

### Great Old One or Servitor Race

Summon/Bind Byakhee  
Summon/Bind Fire Vampire  
Contact Deep One  
Contact Formless Spawn of Tsathoggua  
Contact Ghoul  
Contact Fungi from Yuggoth  
Contact Old One  
Contact Sand-Dweller  
Contact Spawn of Cthulhu  
Call Cthugha  
Call Hastur  
Call Ithaqua  
Call Nyogtha  
Contact Cthulhu  
Contact Tsathoggua  
Contact Y'gononac  
Contact Yig  
Create Gate  
Brew Space-Mead

**Summon Fire Vampire:** This spell requires a bonfire or other source of flame for success. The spell may only be cast at night when Fomalhaut is above the horizon (September through November are the best times).

**Summon Hunting Horror:** This spell requires a blood sacrifice of a sentient being (usually human). The caster does not perform the sacrifice himself — it is taken by the Hunting Horror when it arrives. If no sacrifice is available for the horror, it will take the caster. This spell may only be cast at night in the open air.

**Summon Nightgaunt:** This spell requires a stone emblazoned with the cryptic Elder Sign. The stone must not be star-shaped. The spell is only effective at night when the moon is below the horizon.

**Summon Servitor of the Outer Gods:** This spell may be cast anywhere and at any time that is especially unhallowed. Typical nights would be Midsummer's Eve, Mayday, Halloween, and Walpurgis Night. Other nights could also work, at the whim of the keeper. A flute is required for the success of the spell. This flute may be enchanted to increase chances for success, at a cost of 1 point of POW permanently gone for a 10% increase in chances of success. This spell costs triple normal costs for success — that is, it takes 3 magic points for a 10% chance of success.

**Summon Star Vampire:** This spell is only castable at night under a cloudless sky. The caster needs a book in which is inscribed the words of the spell. The book may be enchanted to increase chances for success, at the rate of 1 point of POW permanently gone per +10% chance.

### Binding Servant Races

For each Summon spell, there is an appropriate Bind spell. Thus, there is a Bind Byakhee, Bind Dark Young of Shub-Niggurath, Bind Dimensional Shambler, and so forth. All these spells are specific to type; the Bind spell for one monster never will work on another.

To cast a Binding spell, the user must spend a combat round intoning the spell's chant, and then expend a magic point. He then matches his magic points vs. the magic points of the creature he is trying to control. If he overcomes the creature's magic points on the resistance table, it is bound. If he fails, it will always attack him. He may not try to Bind a creature currently engaged in melee with him. A Binding spell must always have a specified, visible target, with one exception: if a successful Summoning spell has been cast, but the creature has not yet arrived, a Binding spell may be cast upon the not-yet-arrived being, so that when it comes it will already be bound by the caster.

A being may not be bound if it is already under the influence of a Binding spell cast by some other individual, or if it is more than 100 yards off (unless it has been summoned by the character attempting the binding).

Once a being has been bound, it must obey one order of the caster, after which it is free to go again. It is considered to be under the influence of the caster's spell until it has fulfilled the letter of his command (if not the spirit). This order must be specific and limited in duration. For example, "Protect me from all harm." would not be a legal command, but "Slay those four men who are attacking me." would. A being could be summoned to carry one somewhere, preside at a cult ceremony, go to a specific location and slay all found there, or any other deed the keeper's fevered brain can imagine.

The command given the creature by its binder, may not have more words than the INT of the creature, though the binder can point ("Go thataway") or make other simple gestures.

Each attempted casting of a Binding spell, successful or not, costs the user a point of SAN.

### Contact Spells

This is another group of spells sharing characteristics in common, grouped for convenience. As usual, knowledge of one of these spells does not allow the knower to cast any of the others. The effects of the spell are the same in all cases. A member of the Contacted species will come to the caller. The spell takes a minute or two to cast, but the Contactee will not necessarily come immediately, and may delay its coming for a day or two. The beings will usually try to come when

their caller is alone, or with no one but cultists or friends of the beings. To make a random determination as to time of arrival, the keeper could roll 1D100 for the number of hours before the Contactee will come. Members of lesser races, such as Old Ones, sand-dwellers, or mi-go, may come in small groups instead of coming alone.

This spell is usually used to get into contact with one of the Elder Races, so that a sorcerer can learn knowledge of skills, magics, and secrets. The contacted race may set up some simple method of being called by the sorcerer, and the keeper should carefully determine their reactions to the sorcerer and play them carefully. If the spellcaster can offer something to the being or beings contacted in exchange for what the caster wants, his chances of success will greatly increase. Remember that these entities often have their own, diabolical plans and schemes. There is no guarantee that the contacted entity would rather bargain with the sorcerer than devour him (especially in the case of such malignant creatures as Flying Polyps or the hounds of Tindalos). In any case, the minds of these alien horrors do not work at all as a human's would.

Each Contact spell costs a certain amount of magic points to cast, depending on the spell. This amount is equal to the minimum possible POW that a member of the Contacted race could have (i.e., a Hound of Tindalos, with a 7D6 POW, could theoretically have a minimum POW of 7, so the appropriate Contact spell costs 7 magic points).

The Contact spells each cost the user 1D3 SAN to cast. Other Contact spells for other races may also exist.

**Contact Chthonian:** This spell takes 5 magic points to cast. It must be cast at a site that chthonians are known to inhabit or have surfaced at, such as G'harne in West Africa. It might also be possible to successfully cast this spell at any place where earthquakes have caused extremely deep cracks to form in the earth.

**Contact Deep Ones:** This spell takes 3 magic points, and may only be cast on the ocean shore, near one of the Deep Ones' submerged towns. The spell involves throwing specially inscribed stones into the water.

**Contact Flying Polyp:** This spell takes 9 magic points and must be cast at one of the rare openings into the underworld wherein the polyps live. The caster must actually stand by the opening as he intones the spell and expends the magic points.

**Contact Formless Spawn of Tsathoggua:** This spell takes 3 magic points and must be cast either at a temple of Tsathoggua (still possessing its statue of Tsathoggua) or at a spot near an opening into the black abyss of N'Kai (evidently somewhere in western North America).

**Contact Ghoul:** This spell takes 8 magic points. It may only be cast on moonlit nights near an old (at least a century) graveyard or at an ancient crypt. Or at other sites that ghouls are known to favor.

**Contact Hound of Tindalos:** This spell costs 7 magic points and may be cast anywhere, at any time. It is extremely dangerous.

**Contact Fungi from Yuggoth (Mi-Go):** This spell takes 8 magic points and must be cast either at the base of a high mountain, or on the mountain itself. The mountain must be part of a range known to be mined by the mi-go. Such ranges include the Appalachians, the Himalayas, and some mountains in Central Africa.

**Contact Old One:** This spell takes 3 magic points and must be cast while over a deep trench in the sea, or while near a magical gate to another world in which the old ones are known to dwell. The most likely trenches to be successful are those near Antarctica and the mid-Atlantic rift.

**Contact Sand-Dweller:** This spell takes 3 magic points and must be cast while in a suitable desert. The desert of the southwestern United States is suitable.

**Contact Spawn of Cthulhu:** This spell costs 6 magic points and must be cast while at the ocean shore, and near a Deep One outpost, or else near a spot that the Spawn of Cthulhu are known to sleep. This spell will work on various Polynesian isles, off the Massachusetts coast, and over the site of R'lyeh.



## Call Deity

It is possible to summon some of the demon-gods of the Cthulhu mythos to one's aid or detriment. The actions of the being when summoned are given under the description of that particular being. As usual, knowledge of one of these spells gives no help in casting any of the others.

All of the Call Deity spells have the same basic chances for success. In each case, one individual must act as the caller for the entire group. He must know the spell, and may expend as many magic points as he desires. Anyone else knowing the spell may expend as many magic points as he desires as well. All others in the group may only expend 1 magic point each. Add up the total number of magic points being used, and this gives the percentile chance that the spell will work.

For each 1% chance of the spell's success, the entire group must chant for a full minute. Thus, a ritual with a low chance of success will normally take less time. However if the total percentage chance for success exceeds 100%, the extra percentage points may be subtracted from the total time necessary (down to a minimum of 1 minute).

*Example: Harvey Walters wants to summon Cthugha to destroy a certain site. He knows the right spell and acts as the caller. He has 6 compatriots, one of whom also knows the spell, and others of which do not. Harvey expends 8 Magic Points (all but one), and his knowledgeable friend expends 12 of his Magic Points as well. Each of the other 5 investigators spend their 1 point each for a total of 5 Magic Points more. The grand total is  $8+12+5=25\%$  chance for success. Harvey's group must chant for 25 minutes.*

A second, possibly more important use of these Call Deity spells is in Dismissing said deities. The spell to Dismiss any deity is contained within the Call spell, so that anyone knowing how to Call a given deity also gains the knowledge of how to Dismiss it.

Dismissing a deity takes 1 magic point per 5 points of POW or fraction thereof that the deity possesses. In addition, an additional magic point must be expended for each 5% cumulative chance of success in the dismissal.

*Example: Harvey Walters and his friend George encounter Nyogtha, whom they naturally enough wish to Dismiss. Both Harvey and George know the spell for Calling (and thus Dismissing) Nyogtha, so they go to it. Nyogtha has a POW of 28; they must expend 6 magic points, plus 1 more magic point per 5% chance of dismissal. They have nothing to lose, so each of them give up their entire store of magic points (9 for Harvey and 12 for George). This makes a total of 21. Since 6 points must be spent just to activate the spell, their chance is equal to  $21-6$  or  $15 \times 5\% =$  a 75% chance of success in Dismissing Nyogtha.*

Most Call Deity spells require special adjuncts or times when or where the spell may be cast successfully. This does not apply to the Dismiss Deity use of these spells. A Dismiss spell may be cast at any time and at any place.

Casting any Call Deity spell costs the caster 1D10 SAN. Dismissing a deity costs no SAN.

**Call Azathoth:** This spell may only be cast at night. No special preparations are needed, but the summoning is dangerous. It must be cast outdoors.

**Call Shub-Niggurath:** A large stone altar must be consecrated before this spell can succeed. The altar must be set in the heart of a dank wood or other wilderness spot, and the spell must be cast from it. The altar is consecrated by being completely bathed in blood — which requires at least 200 SIZ points of victims. Once the altar is consecrated, it may be used again and again. Each time Shub-Niggurath is summoned, 40 SIZ points of victims must be sacrificed, and their blood spilled over the altar. The altar will add +20% to chances of success in casting the spell of Summon Dark Young of Shub-Niggurath. This spell may only be cast at the dark of the moon. For each Dark Young present at the casting of Call Shub-Niggurath, 10% is added to chances for success of this spell.

**Call Yog-Sothoth:** A stone tower at least 10 yards high must be created for this spell. Each time that the spell is cast, a human sacrifice

must be designated for Yog-Sothoth's taking. This need be no more than gesturing towards a nearby village, from which Yog-Sothoth will select a victim. For each point of POW permanently expended in enchanting the tower, +5% is added to the chances of casting this spell from it. The tower must be in an open area, and the spell must be cast under a cloudless sky.

**Call Cthugha:** No adjuncts for this spell are needed other than a flame of some sort, which the casters must move during the spell's intoning. A match or torch would both be suitable. The spell may only be cast at night when Fomalhaut clears the horizon. September to November are the best months for Fomalhaut.

**Call Hastur:** This spell requires the enchantment of 9 blocks of stone in a "V" pattern. A point of POW must be permanently expended in enchanting each of the 9 blocks. The stone monoliths need not be regular in shape, but each must have a total volume of at least 9 cubic yards. The spell may only be cast on clear nights when Aldebaran is above the horizon (generally between October and March). The stone "V" adds +30% to chances for success in casting the spell of Summon Byakhee. Each Byakhee present when Call Hastur is cast adds +10% to the chances for success in the spell.

**Call Ithaqua:** This spell requires an enormous mound of snow upon which the caster must stand. It may only be performed in the far North and only when temperatures are below freezing.

**Call Nyogtha:** This spell may only be cast at an entrance to an extensive underground cavern, which must (eventually) connect up to the cave wherein Nyogtha dwells.

## Contact Deity

Deities may be contacted as well as lesser races. The procedures are different from those followed in Calling a deity, and so are the results. Knowing a Contact spell for one deity does not help in casting any other Contact spell.

In casting any Contact spell, the caster must expend 1 point of POW permanently. This gives him a chance of success equal to half his new Luck roll. Once success is achieved, the deity contacts him in a more-or-less friendly manner, according to its personality and whims. The keeper should play the deity carefully. Since investigators generally will not worship these beings except in passing, they are unlikely to give the characters very good magics or knowledge. The deity will generally not appear personally, but a sending or projection of the god will come.

The deity will contact the spellcaster within 24 hours or so after it has been successfully Contacted. Each casting of any of these spells costs 1D6 SAN.

**Contact Nodens:** This spell may only be successful if performed while in a remote location, such as on the edge of a sea-cliff. Nodens will contact the caster when he is alone, and in an inaccessible place.

**Contact Nyarlathotep:** This spell may be cast anywhere, but Nyarlathotep will only appear at the meeting of a group of worshippers or at the initiation of a new follower of the Outer Gods.

**Contact Cthulhu:** Cthulhu's response is always in the form of a dream or nightmare. He informs his followers of his desires in dreams.

**Contact Tsathoggua:** When this spell is successful, Tsathoggua may appear in spirit form, as a hazy, translucent projection of his real self (normal SAN losses apply). He will speak audibly to his contactor, but will usually only appear when his contactor is alone.

**Contact Y'golonac:** Contacting Y'golonac results in the possession of the contactor or of a close associate, who will then approach the contactor. Y'golonac will try to possess the contactor himself if the deity does not feel that he would make a suitable priest. Otherwise, it will inhabit one of the contactor's associates or even a different, random person, and try to convert the contactor through his possessed victim.

**Contact Yig:** Yig will generally send one or more of his snakes to the contactor. The snakes will bear messages between the god and his contactor.

## Other Spells

**Brew Space-Mead:** This spell is actually a procedure for creating a magical drink. This drink requires five different ingredients — which should be determined by the keeper — and requires at least a week of brewing time. Once finished, it must be enchanted by putting 20 magic points into the brew per dose (this may be done over a period of time). Each dose of the brew will allow a human character to withstand the vacuum and vicissitudes of space. While in space, the investigator will be in a sort of mental and physical stasis, and will be nearly insensible to his surroundings. Upon arriving at his destination (presumably by being carried by Byakhee or something similar), the effects of the space mead end, and the character must drink another dose to travel back through space. In all cases, use of the mead requires the expenditure of magic points. In general, it costs magic points equal to the log to base 10 of the distance travelled in light-years. For example, if a character were to travel 101 light years, it would cost him 2 magic points. If he were to travel a billion light years, it would cost him 9 magic points. In addition, travelling through space costs the character points of SAN equal to the magic points lost. Space-Mead is usually only prepared for immediate use. There are several different types of Space-Mead, each with the same effects, but requiring a different 5 ingredients.

### SPACE-MEAD EFFECTIVENESS

<i>Magic Points and SAN Expended</i>	<i>Distance in Light-Years Not to Exceed...</i>
1	100
2	1,000
3	10,000
4	100,000
5	1,000,000
6	10,000,000
7	100,000,000
8	1,000,000,000
... and so on.	

**Create Gate:** This spell allows the user to make a Gate to other lands, places, and worlds. Each Gate is preset for a single other location. Creation of a Gate requires the permanent expenditure of POW in enchanting the site. The amount of POW that must be sacrificed is equal to the log to base 10 of the distance the Gate covers in miles. The Gate may take many forms, a common one being a pattern of painted lines on a floor or a peculiar arrangement of stones in a field. Using the Gate costs a number of magic points equal to the POW originally used to make the Gate. If a character going through a Gate does not have enough magic points to make the transition, he goes through anyway, but arrives at the other side dead.

*Example: Harvey Walters comes upon a spell to make a Gate, and decides to make a Gate to go to Mercury. At the furthest, Mercury is about 140 million miles away, so the log to base 10 comes between 8 and 9 (always round down). Thus Harvey would have to sacrifice 8 points of POW in order to have such a Gate.*

Gates are designed for returns as well as departures. To return, a character must make a return Gate attuned to the Gate used to move initially. This costs no POW. All the character needs to do is go through the initial Gate, and while on the other side ink out or otherwise make a copy of the Gate through which he came. Then the traveler expends magic points equal to the POW expended in making the original Gate, and the return passage is operational.

Gates are known that are capable of changing those passing through them, the better to aid their survival on an alien world, and there may be Gates that can go to more than one destination. These elements would have to be introduced by the keeper.

Creating a Gate costs no SAN. Each use of a Gate costs one point of SAN.

### GATE CREATION COSTS

<i>POW or magic points Expended</i>	<i>Distance in Miles Not to Exceed...</i>
1	100
2	1,000
3	10,000
4	100,000
5	1,000,000
6	10,000,000
7	100,000,000
8	1,000,000,000
9	10,000,000,000
... and so on.	

### SAMPLE LOCALES AND DISTANCES

<i>Sample Locale</i>	<i>Distance in Miles</i>	<i>(POW needed)</i>
1 Astronomical Unit	93,000,000	(1)
1 Light Year	5,900,000,000,000	(12)
1 Parsec	19,000,000,000,000	(13)
Moon	230,000	(5)
Mercury	140,000,000	(8)
Venus	160,000,000	(8)
Mars	250,000,000	(8)
Jupiter	600,000,000	(8)
Saturn	1,000,000,000	(8)
Uranus	1,900,000,000	(9)
Neptune	2,800,000,000	(9)
Pluto (Yuggoth)	4,600,000,000	(9)
Proxima Centauri	24,000,000,000,000	(13)
Sirius	52,000,000,000,000	(14)
Fomalhaut	140,000,000,000,000	(14)
Vega	160,000,000,000,000	(14)
Aldebaran	320,000,000,000,000	(14)
Other side of Milky Way ...	600,000,000,000,000,000	(17)
Andromedan Galaxy ...	6,000,000,000,000,000,000	(18)
Distant Quasar...	30,000,000,000,000,000,000,000,000	(25)

**Resurrection:** This is a rare spell, with a misleading name. It enables the user to take the complete corpse of a being and reduce it by various essential salts and compounds into a fine, usually bluish gray, powder or ash. Under the influence of a magical spell, the powder will take the form of the original being. All the dust must be present for the resur-

rection to be a success. If only part is there, what the magician will get will have “onlie the liveliest awfullness” in it. The complete corpse of the being need not be all in one piece. As long as the coffin is intact, and sufficient care is taken to scrape together all the fragments of dust within it, the spell is likely to be a success.

By reciting the spell’s formula backwards, it may be used to dissolve a resurrected entity back into the dust. In doing this, the formula reciter matches his Magic Points vs. the target’s Magic Points. If the spell user wins the struggle, then the target dissolves back into dust. Otherwise, it remains, and may try to prevent the spell user from reciting the spell a second time. Reciting the spell backwards takes two combat rounds.

Either use of the spell costs the user 3 Magic Points. Also, each use of the Resurrection spell costs the user 1D10 SAN. Using the reverse formula to dissolve a “returnee” back into his component dust costs 1D6 SAN. Being resurrected by this spell costs one 1D20 SAN.

**Dread Curse of Azathoth:** By repeating the secret name of Azathoth, one can generate respect for oneself in any being conversant with the mythos. This is due to the “curse” effect. By repeating the secret last syllable of the Name of Azathoth, and directing the effects of that Name against a particular foe (a roll on the resistance table matching Magic Points vs. Magic Points is necessary), one causes the target to lose (permanently) 1D3 POW. This spell is usually used to coerce and threaten recalcitrant creatures. Each use of the Name costs the speaker 1D6 SAN and 4 magic points.

**Powder of Ibn-Ghazi:** This magic powder has 3 ingredients, which must be compounded carefully and strictly according to the directions. The exact ingredients are up to the Keeper.

The powder is used either by blowing it from a tube, or by throwing it over the target. It has the ability to make invisible things visible. This includes magical lines extending from all places enchanted for

the Calling of any deity or the aura around a Gate. It also works on invisible creatures, of course. The duration of the powder’s effect is no more than 10 heartbeats. Using the powder costs no SAN, but seeing what it exposes may.

**Shrivelling:** This curse takes two combat rounds to intone, and costs the caster a variable number of magic points. It blasts and blackens the victim, giving him one point of damage per magic point the caster invests in the spell. To succeed, the caster must overcome the target’s magic points with his own on the resistance table. Casting this spell costs SAN equal to 14 the magic points spent.

**Voorish Sign:** This is a complex hand-gesture that serves to aid in the casting of other spells. All spells have their chances for success increased by 5% if the Voorish Sign is performed with it. Using the Voorish Sign costs the user 1 magic point and 1 SAN.

**Elder Sign:** The Elder Sign may be formed into the shape of a leaden seal, carved in rock, or drawn in the sand. When emblazoned across an opening, it makes that path unusable to the minions of the Great Old Ones and Outer Gods. The Sign is star-shaped, with an eye with a flaming pupil in the center of the star. This is the most effective technique for sealing off an entrance to the Outer Gods, Great Old Ones, and their minions. Making an effective Elder Sign also involves permanently sacrificing 2 POW (but no SAN).

**Enchant Item:** There is no one “Enchant Item” spell. Rather, there are several different spells used to create magical objects, each of which must be learned separately. However, they have been grouped here for convenience.

Each spell is used to enchant a different device to use with some of the spells listed above. The criterion for each spell is the same, involving a blood sacrifice, the permanent loss of 1 or more POW, and 1D4 SAN, and at least a day of time.

### Complete Listing of Spells

<b>1D100</b>	<b>Name of Spell</b>	<b>1D100</b>	<b>Name of Spell</b>
01-02	Summon Byakhee	47-48	Contact Star-Spawn of Cthulhu
03	Bind Byakhee	49	Call Azathoth
04-05	Summon Dark Young of Shub-Niggurath	50-51	Call Shub-Niggurath
06-07	Bind Dark Young of Shub-Niggurath	52-54	Call Yog-Sothoth
08-09	Summon Dimensional Shambler	55	Call Cthugha
10	Bind Dimensional Shambler	56	Call Hastur
11	Summon Fire-Vampire	57-58	Call Ithaqua
12	Bind Fire-Vampire	59	Call Nyogtha
13-15	Summon Hunting Horror	60	Contact Nodens
16	Bind Hunting Horror	61-63	Contact Nyarlathotep
17-18	Summon Nightgaunt	64-66	Contact Cthulhu
19	Bind Nightgaunt	67-68	Contact Tsathoggua
20-21	Summon Servitor of the Outer Gods	69	Contact Y’gonolac
22	Bind Servitor of the Outer Gods	70	Contact Yig
23-24	Summon Star Vampire	71-72	Brew Space-Mead
25	Bind Star Vampire	73	Create Gate
26-27	Contact Chthonian	74	Resurrection
28-30	Contact Deep Ones	75-76	Dread Curse of Azathoth
31-32	Contact Flying Polyp	77-79	Powder of Ibn Ghazi
33-34	Contact Formless Spawn of Tsathoggua	80	Shriveling
35-37	Contact Ghoul	81-82	Voorish Sign
38-39	Contact Hound of Tindalos	83-85	Elder Sign
40-42	Contact Fungi from Yuggoth	86-90	Enchant Item
43-44	Contact Old One	91-00	Other Spells,
45-46	Contact Sand-Dweller		at keeper’s discretion

**Other Spells:** Other spells can be devised by the keeper. It is recommended that most introduced spells be limited to techniques of calling, summoning, or contacting alien monsters.

I have purposely left out some obvious spells, keeping the idea in mind that Lovecraft generally invented his spells when needed. Thus, a creative keeper should be able to make up a new spell for any occasion, if conditions warrant.

### Increasing POW

When a character successfully casts any spell which requires him to match his magic points or POW on the resistance table vs. the target's magic points or POW, his POW has been exercised, and may increase. Subtract his current POW from 21 and multiply the difference by 5 to get his percentage chance of increasing by 1D3 points.

*Example: Harvey Walters has succeeded in casting the spell of Bind Fire-Vampire against a recalcitrant Vampire which was attempting to burn him to death in his car. After ordering the being back to whence it came, Walters has a chance of increasing his POW. His current POW is 8. Subtracting this from 21, he gets 13. Thirteen times 5 is 65%, so he has a 65% chance of going up. He lucks out and rolls a 34, so his POW goes up 1D3 points. He lucks out again, and it goes up 3 points. His POW is now 11.*

Another way of increasing POW is by trading SAN for it. More powerful and effective individuals often seem to be a little irregular in their ways. For each 10 points of SAN sacrificed for this purpose, POW goes up 1 point. If a character has 9 or less SAN, he cannot do this.

A third method is by coercing or convincing deities to give one POW in return for something from the recipient. This method is best left up to the keeper.

Finally, whenever a character is forced to make a Luck roll, and rolls a 01 on the percentile dice, he may attempt to increase his POW as if he had overcome another's magic points or POW (i.e., subtract current total from 21 and multiply remainder times 5).

Increasing a character's POW does not raise his SAN in any way, though his Luck roll will increase.

### Magical Items

It is preferable for the keeper to provide his own magic items, rather than having a ready-made list available for the characters. Each magic item should be crafted and carefully planned, both as to its advantages and disadvantages. This is not to say that the items should never be duplicated, but that they should be unpredictable.

Magic items should generally be of the type that allows the character to probe more deeply into the mythos or that allow him to encounter other monsters, dimensions, or areas. Some magic items that could profitably be included in a healthy campaign are listed and briefly described here:

**The Glass from Leng:** A magic piece of glass which allowed the owner to see into other places randomly. He would inscribe a pentagram in red chalk, recite a brief verse, and then the glass would show him a scene from some area inhabited by the beings of the Cthulhu mythos. Unfortunately, they could also see through to his side of the glass ...

**The Plutonian Drug:** This was a drug which had the ability to send the user's mind back in time. It had the unfortunate side effect of sometimes sending them so far back that they encountered entities capable of travelling forward after them.

**The Shining Trapezohedron:** When this bright jewel-like object was placed in total darkness, it summoned the Haunter of the Dark — Nyarlathotep — in a form that could not endure light. The Haunter could not, unfortunately, be dispelled again without very potent ceremonies.

**The Lamp of Alhazred:** This lamp gave forth vapors when lit that sent the mind of the breather into ecstasies of vision. These visions showed the breather strange and weird landscapes of the mythos.

Other reasonable magic items could include functioning Gates, magical adjuncts to the various other spells, and magic books.



# VII.

## How to Play the Game

*Wherein the secrets of successful roleplaying are revealed. **Call of Cthulhu** games are quite different from other roleplaying games. They depend upon the creation of a suspenseful atmosphere and unified Investigator action against overwhelming odds.*

*Call of Cthulhu* differs in feel and motivation from other roleplaying games. In many such games, an effective technique is to confront and attempt to destroy obstacles directly. Such a course of action will lead to disaster in a typical *Call of Cthulhu* scenario. The majority of the otherworld monstrosities are so terrible that any attempt to openly combat them will end gruesomely the player's character. Even the merest glimpse of some of the more macabre horrors can send a character into screaming insanity. What can a player do, then?

The first step in a *Call of Cthulhu* scenario is to determine what you are up against. This may involve going to the library, speaking with local residents, trying to obtain journals and diaries of those involved, and comparing reports of the problem with the character's arcane books. After some evidence accumulates, the players may want to send one or two characters to see if they can spot or hear anything interesting. If a slimy hole has been found in the back of the old Marsh mausoleum, send a character through to see what he can see. Ideally, a scout should be well-equipped and prepared for instant flight. If feasible, it may be smart to put the scout in a car, aircraft, or boat for the trip. The scouting party should be small because, realistically, there is an excellent chance that the scout or scouts may not return. "Safety in numbers" does not apply here — the eldritch horrors are likely to be able to dispose of fifteen unprepared investigators as easily as of two or three. Even the death of the scouting party may tell the main party something, though. The scouting party should consist of characters with high SAN and good mobility (especially Agility skills). They should avoid trying to destroy or foil any Cthulhu mythos activity (except as necessary in escaping) and restrict their activities to studying and spying out the foe.

If and when the scouts return, make a plan to deal with the problem. In a small party, everyone may participate in the scouting trip. Even in such a case, after the exploration, they should return to a safe place and make plans. Commonly, novice players will sink into despair and assume that any danger is too much to face. This usually is not so, as any competent keeper will try to match the dangers to the party's capabilities. However, if disaster occurs and Elder Horrors overwhelm the party, it is best to flee with what remnants of the group are left and leave the scenario as "a story better left untold!" If the keeper consents, the players may attempt the same scenario again later on, as they have become more competent and their investigators better able to handle themselves. Of course, the keeper is within his rights in beefing up the monsters and dangers of the scenario. After all, the horror has had all that much more time to grow.

The best way to destroy the dangers in a scenario is to use brain instead of brawn. The investigators should use direct action and engage in combat only against creatures that have attacked them. Otherwise, they should rely on spells, defacing monuments, the Elder Sign, and similar techniques in destroying the monsters. If the investigators find out that there is a grisly demon inhabiting the old rickety mine shaft, they need not climb down it again and get eaten or struck permanently insane. They could set fire to the mine supports, dynamite the shaft, or pour concrete into the opening, thus burying the hideous threat forever (?).

A smart maneuver is to divide characters into two general classes or types. One type is the wise old professor, who spends his time reading arcane manuscripts and learning the Sanity-blasting spells able to send the Elder Horrors back whence they came, as well as learning and increasing his Cthulhu mythos knowledge. This kind of character is typically of little use if a fight develops, and generally has a low SAN, due to intensive study of the mythos. The second type is that of the tough, high-CON guy able to fight well, whether with fists or guns. This character should leave the more eldritch aspects of the mythos to others, so that he can keep a high SAN and thus remain suitable as a bodyguard and for scouting missions. Other "types" of characters could be developed, but the basic pattern should be obvious. No one character can learn to do everything, and thus no one character can be prepared for all eventualities. Because of this, characters need to operate in well-balanced groups (or at least to stick to scenarios in which their particular deficiencies will go unnoticed).

Avoid too much gunplay. Trying to win scenarios by shooting up the monsters and their accomplices will result in bad things happening. First, the police/FBI/whoever may become involved, especially if the players shoot some high priest of Yog-Sothoth. Witchcraft was not enforced as a crime in the U.S.A., and the investigators may well be carried off to prison babbling about diabolical gods and human sacrifices. Further, an observant keeper may notice that the players' response to difficulties is to shoot their way out and react accordingly, by presenting the investigators with monsters immune to gunfire or by giving the investigators a taste of their own medicine. Three or four gunslinging worshippers of Yig could well prove more than the players would like to handle! Always remember that in *Call of Cthulhu*, as in the real world, guns are lethal! Avoid overuse of them and try to avoid confrontations involving them.

Every campaign will have its own feel. The above guidelines may or may not prove fully useful in some other campaign. For example, if gangsters



and/or foreign spies are a common feature in a campaign, the characters may want to carry concealed weapons for self-defense. On the other hand, in a campaign in which the investigators devote their time to studying the grislier mysteries of the Cthulhu mythos in Hollywood, the only use for a gun may be to shoot oneself if in danger of permanent madness.

### How to Set Up a Scenario

Each scenario in *Call of Cthulhu* should be organized like the layers of an onion. As the characters uncover one layer, they should discover another. These layers should go on and on, until the players themselves decide they are getting too deep and stop their investigations. On the surface, the scenario should look like it is no more than a conventional “haunted house,” mystic cult, or even a hoax. As the investigators delve deeper into the mystery, hints and notes should be given showing the greater significance of this particular haunted house in the scheme of things. If the players choose to investigate these hints, he should be led on to yet another scenario or adventure. For example, take *The Case of Charles Dexter Ward*, the only horror novel written by Lovecraft. In this novel, the hero begins by investigating the ancient writings of his wizard ancestor. As he investigates deeper (the first layer of the onion) he discovers a technique to raise the dead and so raises his ancestor, who proves to look almost exactly like the hero. His ancestor then becomes his mentor in the arcane arts (the second layer of the onion). However, the hero proves too “squeamish” and his ancestor murders him and takes his place (end of scenario for the hero). The hero’s doctor then starts his investigations along the same lines as the hero (the new first layer of the onion). He finds that the ancient house of the sinister ancestor still stands and visits it (the second layer of the onion). While there, he encounters numerous horrific sights, beings, and makes other discoveries, among them how to lay to rest the evil ancestor whom he suspects has displaced the original hero (the third layer of the onion). The doctor finally gets to the insane asylum where the evil ancestor is masquerading as the original hero and he destroys the ancestor.

Although the novel goes no further, other steps could be taken: a Being destroyed some of the ancestor’s cronies, but were there others? Were there surviving notes, devices (and guardian monsters) at the homes of those cronies? At the ancestor’s centuries-old house there were deeper crypts than the doctor wished to explore. What was in them? Was the malignance of the Being that the doctor unleashed limited only to the ancestor and his brother wizards, or does it now have diabolic plans of its own?

Each layer of a scenario should present two or three choices as to where to proceed. The players should never be certain that they have delved into the bottom of a mystery, except in a superficial manner. Obviously, the keeper cannot make his scenarios infinitely deep, so either he will have to break off play when the investigators get too deeply into his mysteries, or else he will have to improvise. If he breaks off play, it should only be till he manages to extend his scenario further and give more depth to the mysteries. Two or more scenarios could lead to the same dark secret, simplifying the life of the keeper and presenting the atmosphere of a sinister interlinking network of secrets to the players. For example, the old Starry Wisdom cult chapel in Boston could lead the investigators to Innsmouth and the Esoteric Order of Dagon. Later, investigators of swamp cults in Louisiana could find that they have connections to a master cult in New England, centered in Innsmouth and titled the Esoteric Order of Dagon.

In this manner, the keeper need not have a different black mystery for each scenario, which would make his life too complex.

### Keeper’s Lore:

#### How to Set Up a Campaign

First, make up several scenarios. To start, make them only two or three layers deep. The keeper will also need to think of a couple of deeper secrets and subsequent scenarios for the players to delve into if they succeed in solving a scenario.

The scenarios ought to be arranged like the branches of a tree. The players start out fooling around with the very tips and edges of the mythos, where there are dozens of myths, legends, clues, and adventures. As they gain knowledge and experience, the investigators will work their way inwards, where there are fewer happenings, of greater importance. At the center of the mythos reside the hideous Elder Gods in all their reality. The final goal of play may well be to save this planet and force the retreat of Cthulhu and other space beings. Becoming powerful enough for *that* may take years.

Sprinkled among the more conventional scenarios should be a couple of hoaxes or meaningless trails. This will keep your world from degenerating into a mass of monsters and their kin. Don’t forget that the real world of Prohibition, gangsters, Bolshevik spies, and movie stars is also right there for your players. An occasional scenario with dangers of this world would be a relaxing experience for your players, but keep in mind that the main goal of the game is to meddle in the Cthulhu mythos! An occasional scenario, especially at the start of a campaign, with a “normal” werewolf, ghost, or vampire may also be interesting for your players. Be creative!

### How to Run a Campaign

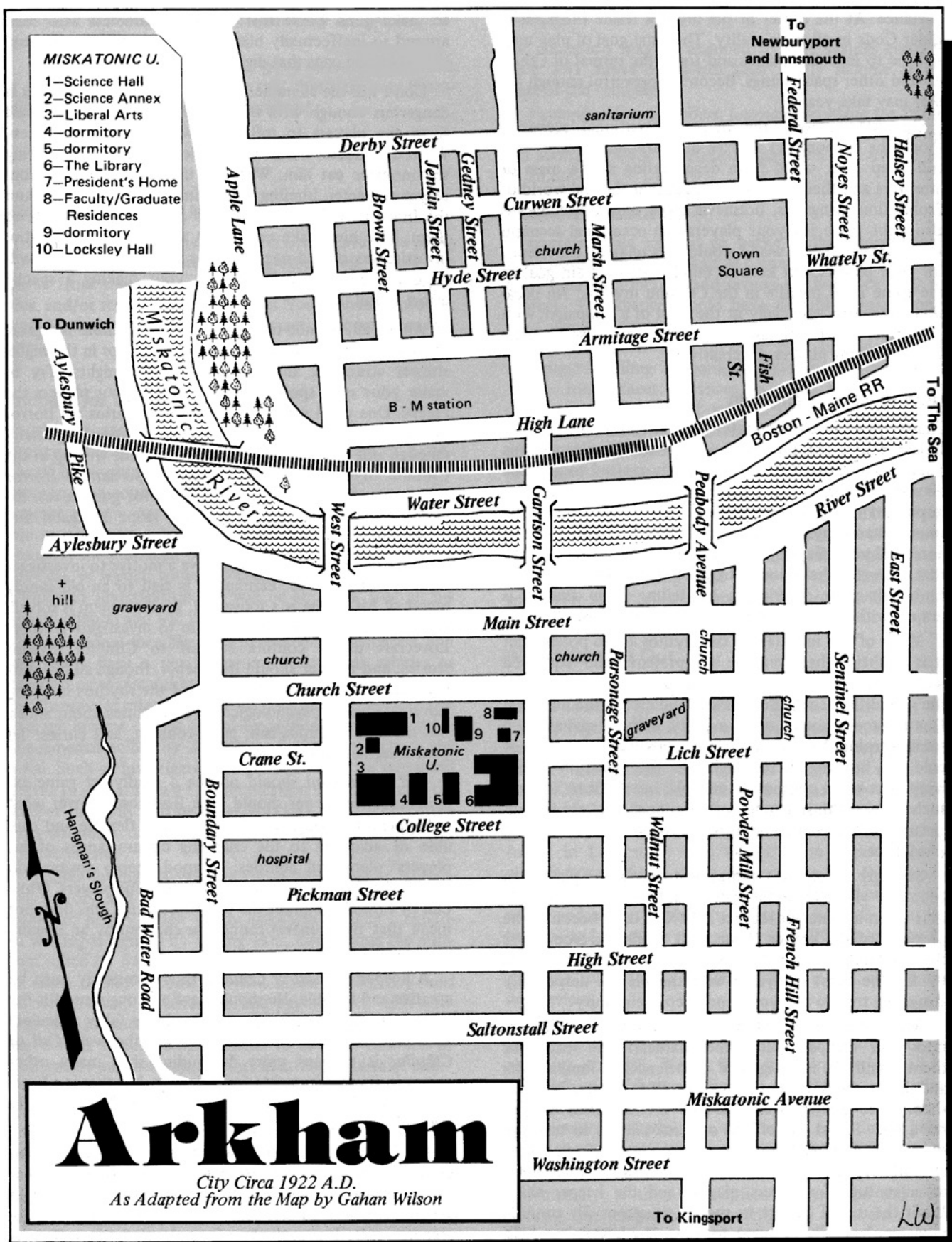
Charts for random encounters, wandering monsters, and similar things are the bane of *Call of Cthulhu*. In this game, each event should be carefully crafted to give the players the maximum amount of thrills and chills. It is important to try to keep the feel of a horror story in the game. When a mysterious monster appears out of nowhere, don’t tell your players that they see a Deep One; tell them that a horrible half-human froglike entity is before them. Embellish your description by telling them that it is draped with seaweed and it stinks like a long-dead fish.

Many of the monsters in the mythos are so potent that it is doubtful that even the best-prepared and -equipped party could defeat them. In such cases, the main goal of the expedition could be to avoid and escape the monster! Don’t force a horror upon a party without giving them some warning. Not much warning is necessary ... a blast of cold air, howling in the night, or the cessation of the whip-poor-will’s chirping is enough, but be sure to have such spooky things happen often enough that the investigators don’t expect some horrendous monster to show up every time.

Strongly resist the temptation to allow the players to become “villains” in the game. Enforce rigidly the rule that when a character reaches a SAN of 0, he becomes the property of the keeper. When such characters crop up (as they certainly will), put them into scenarios. The game is by far the most enjoyable with the players desperately struggling to save the world and keep their sanity.

Some other words of caution — don’t put the deities into your campaign until the characters are ready for them. Limit the investigators’ experiences to fanatic cults and lesser races from the mythos, then gradually work them up to greater races, and only then let them encounter a god. Resist the efforts of some players to turn the game into gunfight/shoot’em up encounters. Such events are not very successful in the game and can spoil an adventure for others players and the keeper alike. Limit the use of gunfire to special situations. By running monsters basically immune to guns, the keeper can help to make guns worse than useless. Characters who stick around to ineffectually blaze away, rather than run away, should be the ones that die most often.

Don’t kill the characters too quickly. *Call of Cthulhu* is dangerous enough with insanity and other threats. Don’t force the players to roll up new characters too often. When a character faints, let him lie there instead of having the monster eat him. When an investigator with a non-player-character hireling sleeps in a haunted house, and the Inhabitant therein decides to make away with one of them, have him make away with the hireling. The central investigators should not lead charmed lives, but they will be dying often enough without your making a special effort to kill them.



Above all, do not forget that *Call of Cthulhu* is a game of mood. Keep your campaign full of bumps in the night, sinister strangers, and dark and stormy nights. Try to make your runs spooky enough to give your players the creeps. One good source of ideas for scenarios are horror movies. Another good source is horror stories, especially (though not exclusively) the works of those writing in the Cthulhu mythos. Lovecraft's essay, *Supernatural Horror in Literature*, gives dozens of sources for good ideas. Especially recommended are William Hope Hodgson and M. R. James.

Your player should always have a motive to investigate a particular scenario. Perhaps it is tied to an old family secret of his? If he is a journalist, your problem is solved; the journal needs merely send him to investigate a story! Lovecraft didn't confine himself to Cthulhu mythos stories, and neither should the keeper, though all his plots may have some of the elements of the mythos in them. Lovecraft wrote psychological horror stories about ancestral memory, cannibalism, grave-robbing, and curses: let your imagination run wild.

*Call of Cthulhu* should not be a rigidly set game experience. The keeper should have firm control over what is happening, though he should remain flexible and capable of adapting to the changing circumstances of his players' plans and abilities. A good keeper always will modify his original plan to accommodate his players. While *Call of Cthulhu* requires the use of scenarios, this does not mean that the scenario cannot be changed by an imaginative keeper.

A keeper for *Call of Cthulhu* thus necessarily must be creative and flexible. He should have a strong sense for the mysterious and horrifying, and should be fairly articulate as well, possessing the ability to describe well. *Call of Cthulhu* is perhaps more demanding than many other games in its requirements for a keeper, but that is a function both of the nature of the game and the desire to maximize the pleasure of playing it.

Unlike many other roleplaying games, *Call of Cthulhu* does not suit itself well to solitaire play. However, it is excellent with only a keeper and one or two players. In general, it is wise to keep the number of players in a single scenario quite low ... three or four players being sufficient for most situations, though occasionally an event is important enough to justify more.

Have fun, and don't take the game too seriously. When a character is killed, remember that that's the way it usually happened in the stories themselves!

## MONEY FOR A CAMPAIGN

Your authors, journalists, and other investigators are going to need money for their investigations. This money can come from three sources; (1) income from wages, royalties, and/or remittances; (2) savings from previous income; and (3) financial assistance from many (non-government) sources.

### Income for the Investigator

Journalists and private investigators must work to gain money. This money either comes in the form of a paycheck for working for a major firm, or the assumed steady income from commissions and free-lance work. The yearly average income can be found by rolling 1D4, multiplying the number rolled by \$1,000, and adding \$2,000 to the result. If the journalist or private investigator is away from his desk or regular source of commissions on an extended Cthulhoid investigation, he will be fired (or lose all his steady clients) and will no longer have the income.

Professional men like parapsychologists, historians, and professors have a yearly income from their salaries as teachers or as researchers/custodians/advisors for whatever institution for which they work. The professional's yearly average income can be found by rolling 1D6, multiplying the amount rolled by \$1,000, and adding \$2,000 to the total. Such an investigator can get one-year paid sabbatical leaves (a skill roll on a Communication skill chosen by the keeper probably will

be necessary) and, if a teacher, often gets summers off, unpaid. Longer absences will get the character fired.

Unlike journalists, authors are all considered to be freelance story and novel writers, with an occasional article, essay, or poetry. Their yearly income from their incidental writing is figured by rolling 1D6, multiplying the number rolled by \$1,000, and taking the result as the annual income. If they become full-time investigators, they must survive on savings, advances, and payment for their writing (see Financial Assistance, below). Investigators who leave their various employments to become full-time investigators may become authors in attempts to raise cash.

Dilettantes are generally on a yearly income (usually collected quarterly) from family or other independent means (stocks, remittance payments, rents, etc.). To determine the dilettante's annual income, roll 1D10 and multiply the number rolled by \$1,000. He has no risk of being fired, but the keeper may raise difficulties in collecting his stipend if he jaunts around the world on continuous investigatory excursions.

### Savings

All characters may be assumed to have savings equal to their INT times one tenth their yearly income at the start of the campaign.

*Example: Harvey Walters, journalist working for "Enigma" magazine, has an income of \$4,000 a year, and thus has savings of \$400 (1/10 of \$4,000) times his INT of 17, or \$6,800.*

### Financial Assistance

Characters could rapidly go broke if they pursue their investigations into the obscure corners of the world. However, their own income and savings are not their only resources. The keeper should have available (though only after careful searching by the investigators) eccentric millionaires (possibly with their own hidden motives) newspapers willing to bankroll extensive investigations, sudden inheritances, advances on books about the investigations, payments for books on the investigators' findings, and so forth. This financial assistance will become vital if the character leaves his employment to become a full-time investigator, goes insane for several months, or is otherwise away from his normal source of income for any length of time. Remember that we are talking about 1920s America, when such innovations as sick leave, vacation pay, leaves of absence, and health insurance are radical concepts being tried on an experimental basis by some few enlightened companies, but otherwise are unknown to the American economy.

### What Was Left Out

Since this game was largely a work of love by the author, he has taken it upon himself to ignore a portion of the current mythos which does not appeal to him, and which he feels was not in Lovecraft's original concept. He has left out the concept of a "war in heaven" in which the Great Old Ones battled and were defeated by the Elder Gods, supposed deities of good opposed to the cosmic evil of the Great Old Ones. This idea of a cosmic war is never found in Lovecraft's own works; more importantly, it vitiates some of the stark horror found in the original ideas. Carrying Elder Signs around like crucifixes and holy water and always having the white-hat Elder Gods in the background, ready to save one's bacon if things get too far greatly weakens the original horror of the stark and bleak uncaring universe, to which mankind is left, naked and defenseless.

The author has also left out the concept of the various Great Old Ones being somehow connected to the Greek elements of Earth, Water, Fire, and Air (exemplified by Nyarlathotep, Cthulhu, Cthugha, and Hastur, respectively). This idea falls apart under close inspection (if Cthulhu is a water god, why is he currently "dead" due to being under the sea?), and weakens the premise of the Great Old Ones being monstrous alien beings.

Naturally, if these conceptions seem good and well-done to the keeper of your campaign, use them at will. *Call of Cthulhu* is your game.

# An Example of Play



*The game has just begun. The investigators are trying to find out why Bosso Morgan, a notorious gangland figure, vanished.*

KEEPER: Well, what's your plan?

PAULA: Let's sneak around Bosso's house, looking for clues.

*[All the investigators agree to Paula's plan.]*

JOE: Okay, let's go. I'll drive us over in my Hupmobile. Is there anyone on the street? We're leaving at midnight.

KEEPER: Nobody is in sight.

JOE: Okay, Cathy, why don't you see if your private eye can pick the lock on the back door, and Paula can keep watch.

KEEPER: Paula, try to make a Listen roll.

PAULA: Okay, I succeeded.

KEEPER: You hear the house's front door opening oh-so-quietly.

PAULA: I'm going to try to hide behind the garbage cans. My Hide roll worked. What happens?

KEEPER: Since it's night, and there are no streetlamps near, you can't see much. A hulking figure leaves the house and creeps towards the street. When it reaches the street center, it pulls up a manhole cover and drops inside. You hear a splash.

PAULA: Did he lock the door behind him?

KEEPER: Not only is it not locked, but it still swings wide open.

PAULA: I'll sneak back and tell the others.

JOE: Let's go inside.

ARNOLD: Are you kidding? *In there?* Not me!

CATHY: Okay, you stand guard while the rest of us go inside.

ARNOLD: All alone? I'm coming inside.

KEEPER: It's very dark.

PAULA: Joe, let me carry your electric torch. I'll take the lead. Everyone else keep lights doused. We don't want to be seen from the street.

KEEPER: Ahead your beam picks up wet patches on the floor, possibly footprints. The water in the patches is dirty and stinks. You are inside the entrance hall and can either go left through an opening to the living room or up a stairwell to your right. Directly ahead is a closed door, evidently a closet.

PAULA: Where do the footsteps come from?

KEEPER: They backtrack upstairs.

PAULA: Shall we follow them?

*[General assent]*

KEEPER: In the first room upstairs is an awful sight. Gore is everywhere. The fully-clothed corpse of Bosso Morgan is draped over the bed. The top of his head has been torn off and the insides crudely scooped out. Everyone try a SAN roll. *[Paula, Joe, and Arnold succeed. Cathy fails her roll.]* Cathy, you lose 1D6 SAN. *[A 4 is rolled.]* You turn green and get sick at the gruesome sight.

CATHY: Makes sense. After I've gotten control of myself, I'll go find a bathroom and clean myself off.

KEEPER: What are the rest of you going to do?

JOE: I want to inspect the body closely, but without touching it.

Also, I'm warning the others not to step in the blood.

PAULA: I'm searching the other rooms up here.

ARNOLD: I'm coming with you.

KEEPER: Joe, you can see more of the filthy water splashed over the corpse. Some of it is even inside his brainpan. There are some abrasions on what is left of his face. Try to Spot Hidden.

JOE: Okay, I succeeded. Now what?

KEEPER: Seven feet up the wall is a bloody, watery handprint. Claw marks are visible, and the print is at least eight inches across the palm, though the fingers are quite stubby. It's not smeared at all, and you can make out the lines of the palm in the print.

JOE: *Wow!* I'm hissing to Paula, Cathy, and Arnold to get in here. Does your professor have his camera with him, Arnold?

ARNOLD: Dang it! I knew I forgot something! Uh ... I'll just press a sheet of paper from my notebook against the print for a copy.

KEEPER: Everyone try a Listen roll. *[Joe, Arnold, and Cathy fail. Paula succeeds.]* Paula, you hear a clanging noise in the street.

PAULA: I wonder what that could be ... Oh no! I hope it's not the manhole cover banging down.

KEEPER: The front door suddenly slams closed, and you can hear someone stomping up the stairs.

JOE: Uh-oh.

ARNOLD: My professor is jumping out the window.

PAULA: I'm shining my light out the bedroom door, trying to see what is coming.

CATHY: I'm pulling out my .32 automatic and looking over Paula's shoulder.

JOE: I'm cowering behind Cathy and Paula, but I'm getting out my trench knife, just in case.

KEEPER: Arnold, your character's back is turned, so he can't see what the others do. Please step into the next room for a moment while I describe the scene. *[Arnold obligingly goes to the kitchen for another bottle of pop.]* Shuffling into the room is a ghastly parody of a man. It stands almost eight feet tall, with deformed, twisted extremities. Its face is a mass of wrinkles—no features are visible. Its sickly brown-green skin is loose and seems to be decaying—loose strips of flesh hang from its limbs. It drips the filthy brown water seen earlier. Everyone but Arnold's professor try a SAN roll. If you fail, you lose 1D10 SAN.

JOE: I made my roll successfully.

CATHY: I blew it, but lost only 3 SAN.

PAULA: Oops! I'm really scared by the bogeyman. I lost 9 points.

KEEPER: Let's see ... Paula, your character isn't indefinitely insane, since you had 76 SAN, but unless you roll higher than your INTx5 on percentile dice, you're going to faint dead away.

*[Paula rolls a 04 and her character faints, collapsing.]*

KEEPER: Okay. Since Paula was holding the flashlight, it's now rolling on the floor, flashing wildly about the room. Arnold's professor sees, as he would have known had he checked earlier, that all the windows are barred with iron gratings. The only way outside seems to be past the Thing.

ALL *[In a rather confused fashion]:* I'm trying to pound open the bars with a chair ... Where's my electric torch? ... Does anyone know what this thing is? ... I'm shooting at its face ... Help! Help!

*[Let us close the curtain on this sorry scene.]*

# VIII.

## Ready-to-Play Scenarios

*The Keeper need only review each of the following three scenarios before play. All information needed by the Keeper is provided within the scenario text. Only certain specified bits of information should be given to the Investigators.*

Each scenario is portrayed in a series of steps. First, the information available to the players is given, followed by the facts of the situation, which are only available initially to the keeper. Then comes the scene of the action, with a description of the various parts involved in the scenario, and statistics given for the non-player characters involved. Finally, a long list of clues appears, along with the locations where they may be found. The major value of these scenarios is in setting up your own scenarios, using these as models.



### THE HAUNTED HOUSE

#### Player's Information

In the year 1920 the investigators are asked to investigate mysterious happenings in the Corbitt house in central Boston. The last family to live there had a tragedy and the owner wishes to set matters straight. The landlord is willing to reimburse the investigators for their time and trouble. The available facts are as follows: the family moved into the house in 1918. Nine months after moving in, the father had a serious accident, and went violently insane shortly thereafter. There are rumors of the house being haunted, and the landlord wants the investigators either to put the rumors to rest or else to exorcise the haunts.

#### Keeper's Information

A previous owner of the house, Walter Corbitt, was buried in the basement. Through his connections with a Cthulhoid cult, he learned magics that enable him to animate his body after death. He vampirizes and psychically preys upon the inhabitants of the house, killing or otherwise disposing of those that threaten his secret.

#### KEY TO MAP:

##### Ground Floor

**Room 1** — This is a storage room, filled with boxes and junk such as broken water heaters, old bicycles, and the like. On the west wall is a cupboard, boarded shut. If it is wrenched open, inside are three ancient books. Two of the books are the diaries of a certain Walter Corbitt, a former inhabitant of the house; the third is labelled *Dzyan* and is almost completely incoherent. If the diaries are perused, together they will

add +4% to the reader's Cthulhu mythos knowledge. They will also cost him 1D4 SAN. The diaries describe various occult experiments of Corbitt's, along with their results, including demonic summonings and the like. If the book labelled *Dzyan* is studied, it will be impossible to understand except for one section, which clearly describes the technique for Summoning a Dimensional Shambler (*q.v.*). The spell can be learned by studying the book and rolling INTx5 or less on 1D100, but no other spells can be learned.

**Room 2** — A second storage room, but without any secrets.

**Room 3** — The bathroom, of large size. The drains aren't very good.

**Room 4** — This is the living room. It contains conventional appurtenances such as a radio, couch, shelves with gewgaws, and so on.

**Room 5** — The dining room, complete with a table and seven chairs.

**Room 6** — This is the quite conventional kitchen.

#### Upper Story

**Room 1** — This is an ordinary bedroom, with a bed, bookshelf, and window view.

**Room 2** — As Room 1.

**Room 3** — This room looks like Rooms 1 and 2, but it is the old room of Corbitt himself. He has stayed there so long that part of his psychic aura lingers here, and he can use the power of Nyarlathotep to cause that aura to perform deeds in this room. Whenever he does something in this room, a horrible smell is made manifest — the sign of the Old Ones. He can cause loud thumping noises to emanate from this room, which may be heard downstairs. He can also form a pool of blood (taken from rats) on the bedsheets. He can make a rattling, scratching sound on the windowpane or door, and he can move the bed around at a fair speed. If an investigator appears to be learning his secret, he will try to make him think that the haunting is all taking place in this room. If an investigator is unconvinced, Corbitt will try to lure him into this room and kill him. He attempts to do this by attracting the investigator to the window by making it rattle, then causing the bed to move rapidly, hitting the investigator, and throwing him out the window. The fall causes 2D6 points of damage. In trying to convince the investigator that this room is the main source of the haunting, Corbitt will use the pools of blood and the thumping. He will not rattle the windows, saving that for his attempt at hurting the investigator.

**Room 4** — A bathroom. Its pipes connect to the one downstairs. Its drains aren't so hot either.



## Basement

**Room 1** — This is the main basement storage room. Corbitt can try to cause a person to fall down the stairs by controlling the rickety wooden steps. Unless the character can roll his DEXx5 or less, he will fall down the steps if Corbitt wishes him to. He will take 1D6 points of damage from this fall. In the room, scattered about, are a large number of tools, blocks of wood, nails, screws, broken chairs, and the like. If an investigator searches through the mess and succeeds in a Spot Hidden roll, he can find a knife with oddly thick rust on its blade. This is Corbitt's magic knife. The "rust" is from the blood of those it has killed. Corbitt can make this knife float in the air and try to stab someone. Each such attempt costs him a Magic Point, and the chance for the knife to hit its target per attempt is equal to Corbitt's current Magic Points x 5 or less on 1D100. The character could try to parry the knife with a garbage can lid (base chance 30%), but nothing else suitable is in the room. If the investigator wishes, he can try to grab the knife out of the air (he will succeed if he can roll his DEX or less on 1D100). If the investigator gets a good grip on the knife in this manner, he must match his STR vs. Corbitt's current Magic Points, or the knife is wrested free, doing the investigator a point of damage from sliced hands. Attempting to wrench the knife away costs Corbitt another Magic Point.

**Room 2** — A storage room full of wood and coal.

**Room 3** — The west wall of room 1 is made of closely-connected boards. If they are broken through, a crawlspace is visible between two wooden walls. A foul odor emanates from here and rats nest here as well. The rats attack any intruder trying to explore this space. They attack in a swarm which clambers all over the hapless investigator, doing 1D2 points of damage per round on DEX 8. If an investigator can hit one of the rats with any weapon (a miss means that the hapless victim covered with the rodents is hit instead), he will kill the rat, and the rest of the rats will flee. Carved into the inner wall are the words "Chapel of Contemplation: Our Lord Granter of Secrets" with the church's address. If the investigators break through the inner wall, they will find themselves in Room 4.

**Room 4** — This is Corbitt's hiding place. He lies motionless and seemingly dead on a pallet in the center of the room. It takes 2 Magic Points for Corbitt to move his body for 5 combat rounds, so he is reluctant to move unless he must. The floor is earthen, and there is a table in the southwest corner with some withered papers on it, which fall to dust if touched. If threatened, Corbitt will rise from his pallet (costing all viewer's 1D8 SAN unless a SAN roll succeeds) and attack.

### Walter Corbitt

STR 18	CON 22	SIZ 11	INT 16	POW 18
DEX 7	APP -3	Hit Points 17		

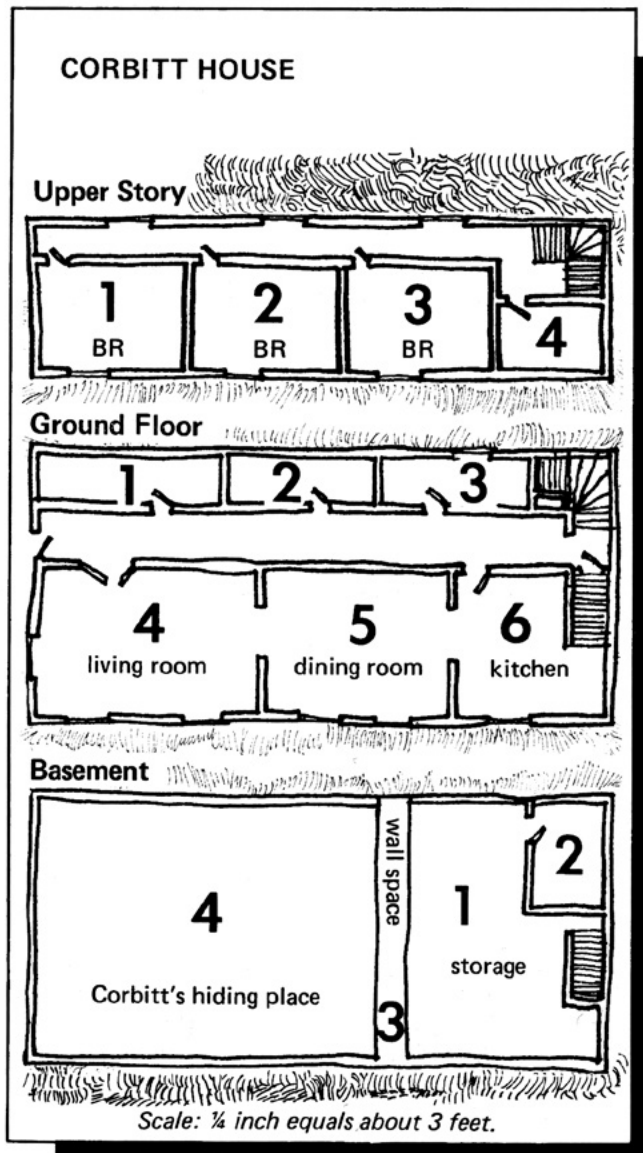
**Weapon:** Claws 50% chance to hit, doing 2D3 points of damage upon hitting. He may attack once per round. Anyone injured by the deadly talons of the undead Corbitt will become diseased. The day after being wounded, the victim becomes delirious and will remain so for 30-CON days. He can recover if at the end of that time he successfully rolls his CON x5 or less on 1D100. If he fails, he becomes delirious for another 30-CON days, and so on. If at any time he rolls 96-00 on 1D100 when attempting a CON roll, the character will die.

**Corbitt's Magical Powers:** Some of these have already been described. He has others.

*He is immune to firearms.* Bullets will only chip pieces off of his body, making him look even more horrific than he already does. If a character shoots Corbitt, that character loses a point of SAN. Other weapons (axes, shovels, pokers, etc.) work normally on Corbitt, but this monster has the equivalent of 4 points of armor from his dried, iron-hard flesh. Any damage done to Corbitt is never healed, and once his body is reduced to 0 hit points, it will crumble into dust and Corbitt's spirit will be released to go to Hell.

*Corbitt has the power to create a mental cloud over the mind of another.* This costs him 4 Magic Points, and he must overcome the victim's Magic Points with his own with a successful resistance table roll. If Corbitt succeeds, the character will forget what he was doing, and be in a daze for 2D3 hours. While in this dazed state, the victim is subject to telepathic commands from Corbitt. He will not commit suicidal acts, though he may commit homicidal ones or idiotic, reckless ones, such as walking across a highway. After waking, the victim will not recall what he did under the influence. This power is usable only on target within the house, but once entranced, the victim may wander anywhere and remain subject to Corbitt's will, until the daze ends.

*Corbitt is vulnerable to daylight.* Each combat round that he is exposed to direct daylight he will take a point of damage.



## CLUES

In the Boston Library are the following facts. In old newspapers it says that in 1835 a wealthy landowner built the house, but sold it for reasons of health to a certain Walter Corbitt. In 1852 Mr. Corbitt was the subject of a lawsuit by his neighbors, who petitioned to force him to leave the area “in consequence of his serious [sic] habits and inauspicious demeanor.” Evidently Corbitt won the lawsuit, for his obituary in 1866 states that he was still living in the same place. It also states that a second lawsuit was being waged to prevent Corbitt from being buried in his basement, for which his will evidently provided. It does not say whether or not the suit was successful. A successful Library Use roll is necessary to find the above material. The newspaper concerned is the Boston *Globe* in all cases.

At the Boston *Globe*’s offices (roll Fast Talk or Oratory to get in) is an unpublished article written in 1918 about the “Haunted House.” It states that in 1880 a family of French immigrants moved into the house but left again after a series of violent accidents that left the parents dead and three children crippled. The house was left vacant until 1909, when a family moved in, but immediately fell prey to ill house. In 1914, the oldest brother went mad and “killed himself with a kitchen knife” (in reality, Corbitt’s magic knife) — the heartbroken family moved out. In 1917 a second family moved in, but again moved out almost immediately, as all members of the family became ill at once.

Civic records say that the executor of Corbitt’s will and the main speaker at his funeral was a certain Reverend Michael Thomas. Reverend Thomas was pastor of the Chapel of Contemplation: Church of Our Lord Granter of Secrets. The Church Register (available at the city building) states that this church was closed down by the police in 1912.

At the police station (roll a Law or Fast Talk to get in) are records concerning the raid on the Chapel of Contemplation. The highly secret raid was occasioned by complaints that the Church was responsible for the disappearance of several neighborhood children. During the raid three policemen and seventeen cult members were killed, through it doesn’t say how, and there is no record of any autopsies. Though 54 members of the cult were arrested, all but eight were released. The records hint that important officials may have been tied to the cult, which may be why the explanation and story were quashed after the raid. Michael Thomas was arrested and sentenced to 40 years in prison on five counts of second-degree murder, but he escaped from prison in 1917 and has not been seen since.

At the closed, darkened Chapel of Contemplation are the church records stating that Walter Corbitt was buried in the basement of his house “in accordance with his wishes and with the wishes of that One Who Waits in the Dark.” Chained to the rotting pulpit is an enormous volume bound in human skin (a doctor can tell this, as can anyone succeeding in an EDUx3 roll). This book will prove to be a copy of the *Celaeno Fragments* in Latin. It acts just as does that book in English.

## Benefits

If Corbitt is conquered and destroyed, each participating investigator can gain 1D6 SAN. Also, around Corbitt’s neck is a black gem. If this is taken out of his dust by an investigator, it will dissolve in his hand, adding a point of POW to his characteristic. This stone helped fuel Corbitt’s undead might.



## THE MADMAN

### Player’s Information

Old Harny Reginald in backwoods Vermont is reputed to have gotten very eccentric. He attacked a postman for no apparent reason. There are also tales that Harny’s insanity has taken the form of mysterious rituals on hilltops, complete with bonfires and sacrifices of goats.

### Keeper’s Information

Harny, never overly stable, has been contacted by a group of mi-go, the fungi from Yuggoth. This small band of mi-go wish to clear out the nearby valley of Jennings so that they may mine its surrounding hills in peace. They are trying to clear it out by summoning Ithaqua the Windwalker to blast the town, killing all the people as if by a severe snowstorm. Any survivors will be mopped up by the mi-go. They are attempting to summon Ithaqua with midnight chances and spells, but they have failed so far. (They only have a 20% chance for success in casting the spell Call Ithaqua.) Over the course of a few months, the mi-go have managed to create a magic pathway to the top of one of the nearby hills, allowing Ithaqua to manifest itself this far south.

### Facts

Harny’s cottage is about 4 miles north of the valley of Jennings. Two miles northeast of Harny’s cottage is the mountain on which the bonfires are supposed to occur.

**Jenning:** In the town of Jennings, successful use of Oratory will allow the investigator to speak with the townspeople freely. (Fast Talk will merely turn them off.) They have the general opinion that Harny is crazy and that he has been meddling with things that shouldn’t be meddled with. If the investigator can befriend a townspeople or two, they will state that they have seen “unnatural things” in those hills and won’t go there at night anymore. Successful Fast Talk, Debate, or Oratory can get them to describe the “things” — they are described as “sumthin like big crawdads, big as a man, but with a little scrunch’d up face, an’ red all o’er, like they bin roasted.” Every Friday night a bonfire is visible atop Harny’s mountain. If someone with spyglasses succeeds with a Spot Hidden roll, several black figures can be seen moving around the base of the fire.

**Harny’s Cabin:** Harny Reginald is friendly enough to an investigator in the day, but becomes increasingly uneasy as night approaches. Harny does not know what his new friends are planning to do to Jennings, and if he found out, he would turn against them. He will drunkenly make statements as “M’ new friends knaoow more th’n them perfassers from the U.” “They kin mek it snow or rain.” “My crops hev’n’t failed oncost since m’ new friends come along.” “Daon’ hev m’ dawg no more ... m’ friends needed it to he’p call *their* friend.” “Iffka, I thin’ his name be. Er is it Ifkwa ... Itta ... Iffdkwa ...” (and so forth *ad nauseum*). If an investigator insists on staying till nightfall, Harny will threaten him with his shotgun and order him to “git!” If the investigator manages to get the shotgun away from Harny, or hides in the woods outside, as soon as the sun goes down, he can see a mi-go fly out of the sky to the cabin (lose appropriate SAN) and go inside to speak in a buzzing voice with Harny. This is mi-go 2. If the mi-go encounters investigators within instead of Harny, it will immediately attack (if there are only one or two investigators) or flee (if there are more). If it flees, it will only be to bring armed mi-go to fly after, hunt down, and kill the intruding humans.

*Harny Reginald*

STR 8 CON 13 SIZ 15 INT 8 POW 10  
DEX 9 APP 6 EDU 1 SAN 18 Hit Pts 14

**Skills:** Shotgun 70%, Driving 40%, Tracking 65%, Mechanical Repair 45%.

## The Mountain

On the bonfire mountain, as one climbs the slopes, it gets colder quite quickly and unnaturally. At the top, the temperature is well below zero. If the investigator is not wearing extremely warm clothing, he must roll his CONx5 every five minutes or take a point of damage from the cold. When he has taken over half his hit points in damage, he will go unconscious. If he is in warm clothing, he may make the CON roll every hour instead. If the investigator tries to climb the mountain during the night, while the mi-go are at the top, he must make one each Hide and Sneak roll or be spotted by a patrolling mi-go. If the investigator climbs the hill the previous day and waits till night, assuming he is smart enough to conceal himself in a copse of frozen trees, he must make a successful Camouflage or Hide roll to keep from being seen by the mi-go when they arrive. In both of these cases, the keeper should make the die roll himself. The investigator should not know whether he is hidden well enough or not. Each investigator may try a single, appropriate, roll.

If a loud noise is made, such as a gunshot, within 1D10 combat rounds several fungi from Yuggoth will arrive to investigate. There are three fungi patrolling the hill at any one time.

At the top of the mountain is a ring of stones, each stone around three feet in diameter. The stones are all cracked and coated with a thick layer of spiky frost. As the investigator waits in the dark (rolling vs. his CON for frostbite damage); just before midnight seven fungi from Yuggoth float out of the sky (check for SAN loss) and begin to move about the hilltop. Harny joins them after a while, and then a couple of the mi-go leave to patrol the hillside against intruders. Then the chant begins, led by the awful buzzing voice of the leader, who is assisted by fungi 5, while Harny and the two remaining mi-go chant responses. The leader and fungi 5 each expend all their Magic Points but one, while Harny and the other two each expend one, giving them a 28% chance to succeed. As the beings hum and sway, a blue-white flame begins to flicker in the circle of stones. A blast of icy air emanates from it, and the flame is one of cold, as can be determined by the sudden growth of frost on the stones around it. If the spell is a success this time, a grotesque howling horror will plunge out of the sky into the middle of the flame, extinguishing it, and proceed to ravage down through the valley, bringing an unnatural arctic blizzard to the small Vermont town. All investigators seeing the Wendigo must take appropriate SAN losses, as they have just encountered Ithaqua himself. If the spell is a failure, then the flame will flicker for about half an hour of chanting, then subside, and the disappointed fungi from Yuggoth will call back their guards and flap off the mountain, leaving Harny to make his way back to his farm.

All the fungi from Yuggoth carry twisted pieces of metal, looking like metallized driftwood. Fungi 1, 5, and 7 also wear slimy green webs draped over their bodies.

## The Fungi From Yuggoth

	<i>No. 1</i>	<i>No. 2</i>	<i>No. 3</i>	<i>No. 4</i>
<b>STR</b>	14	11	14	10
<b>CON</b>	14	14	10	9
<b>SIZ</b>	14	7	12	6
<b>INT</b>	17	13	14	15
<b>POW</b>	13	8	12	15
<b>DEX</b>	22	17	14	13
<b>Hit Pts</b>	14	11	11	8
<b>Claw Attk</b>	70%	35%	35%	40%
<b>Damage</b>	2D6	1D6	2D6	1D6
<b>Armor</b>	11 pts	3 pts	3 pts	3 pts

	<i>No. 5</i>	<i>No. 6</i>	<i>No. 7</i>
<b>STR</b>	9	8	15
<b>CON</b>	9	15	13
<b>SIZ</b>	8	11	10
<b>INT</b>	15	13	12
<b>POW</b>	14	12	10
<b>DEX</b>	14	15	18
<b>Hit Pts</b>	9	13	12
<b>Claw Attk</b>	50%	40%	30%
<b>Damage</b>	1D6	1D6	2D6
<b>Armor</b>	11 pts	3 pts	11 pts

These slimy webs act as 8 extra points of armor vs. all weapons and are a half-alive artifact of the mi-go technology. The twisted metal objects held by all the fungi are weapons.

If an investigator manages to kill a fungus from Yuggoth and steal its web, he may wear it. Its slime will do a point of damage to him every time he takes it off. It will work as armor for him, though. However, since he does not have the proper nutrient solution to soak it in after use, after each time he uses it, it declines 1 point in efficacy. Thus, after wearing it once, on the second time it is only 7 points of armor, then 6 points, etc. It looks quite grisly and cannot be worn on the street without screams or other comments. When a projectile or weapon strikes the user, the web instantaneously bunches up and clumps around the target spot, softening the impact.

The twisted metal things project an icy mist which looks like a thick fog. The fog moves at a speed of about 30 mph in a fat cylinder about 30 feet across. There is no die roll involved in the use of this weapon, with such a broad area of effect. The fog always engulfs its target(s) unless the victim is able to move out of the area of effect. When the fog engulfs the victim, he will take 1D10 points of freezing damage, which is reduced by 1 point for thick clothing (2 points for arctic-type clothing). If the victim is in a rolled-up car, then the damage is reduced by 4 points, but the car will freeze up and stall unless the character immediately makes a Drive roll. The weapon is normally played on a target for several successive rounds. Its main advantage is the lack of marks on the victim, who appears to have frozen to death. It must generally be played for three or four rounds over a victim to ensure his death. If an investigator can get one of these weapons, he can master its use by succeeding in an Idea roll.

If Ithaqua is successfully called, the valley and its village will be destroyed by three days of 75 degrees-below-zero weather. All roads are blocked by huge snowdrifts.

## Benefits

If the investigators manage to foil the fungi's awful plan, each will gain 1D10 SAN. Merely killing a mi-go will not net them any SAN (unless, of course, all are killed, which would necessarily halt it indefinitely). If an investigator can succeed in a Cthulhu Mythos roll while listening to the mountaintop chant, he learns that they are trying to summon Ithaqua, and gains 2D10 SAN instead of 1D10 SAN if Ithaqua is stopped.



## THE BROCKFORD HOUSE with permission of Marc Hutchison

### Player's Information

Joyce Brockford, a wealthy shipowner, is unhappy with his new vacation house just off the coast of Maine. He wishes the investigators to locate the cause of the strange noises coming from beneath.

### Keeper's Information

The house originally was built by a worshiper of Cthulhu. The problematic "noises" that disturb Brockford's sleep are made by groups of Deep Ones meeting in caverns underneath the house and chanting hymns to Father Dagon, Mother Hydra, and Cthulhu.

### Key to Map: Ground Floor

**Room 1** — This is the parlor/dining room. No secrets here.

**Room 2** — This is the kitchen. Food is cooked over the open fire in the fireplace.

**Room 3** — This is a large bathroom, with an enormous tub and WC.

**Room 4** — This is the guest room, for visitors to stay in.

**Room 5** — The study. There are several cushioned chairs here, the fireplace, and a bookshelf. There is a deer's head over the fireplace. If an investigator succeeds in a Zoology roll, he can tell that it is the head of no deer known to him, and that it seems to be malformed around the eyes. If a character succeeds in his Spot Hidden roll, he can see a group of six books hidden behind the books on the front shelf of the bookcase. Four of the mystery volumes are collections of notes of a mathematical or astrological nature — there are columns of figures, astrological and alchemical symbols, etc. One of the books is a collection of notes on ancient history, geology, mythology, the occult, and the like, with an attempt at correlating all these into some grim whole. Reading this costs the reader a point of SAN and also adds +1 to his Cthulhu mythos knowledge. If the investigator can succeed in an Idea roll after reading the book, he can understand that the writer must have had (or have sincerely believed that he had) contact with some sort of underwater beings. The last book is a collection of notes with explanatory comments taken from "a very horrible book." It requires a successful Cthulhu mythos roll to tell from whence the notes were taken — the *Necronomicon*. This collection costs 1D8 points of SAN to read, adds +1D3 to Cthulhu mythos knowledge, and has a spell multiplier of x2. The first spell listed is Contact Spawn of Cthulhu, the second one is Contact Cthulhu, the third one is Call Azathoth, and the fourth and last is Create Space Mead.

### Upper Story

**Room 1** — This is an unmysterious bedroom.

**Room 2** — This is a games room; there are dartboards, chess sets, etc. scattered about. Another of the malformed deer heads sits above the fireplace here. If the character failed to succeed in a Zoology roll downstairs, he can try again here.

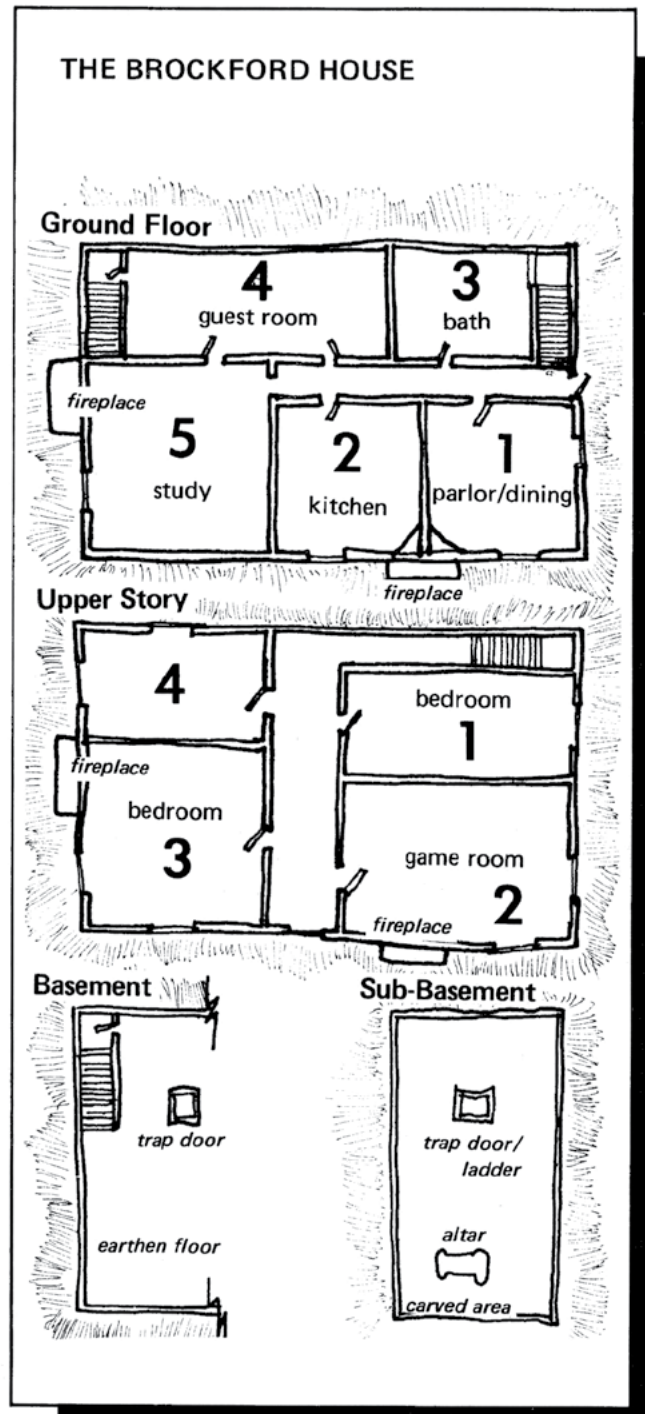
**Room 3** — This is the master bedroom, intended for Mr. Brockford's use.

**Room 4** — This room is curiously barren. There is no rug on the floor, and the walls are bare. There is no furniture, but there are some iron staples in the outside wall, driven into the stone. The original owner used to keep human sacrifices here until needed. The iron staples held chains which were fastened around the victim's neck and torso. A successful Spot Hidden and Idea roll, if both made together,

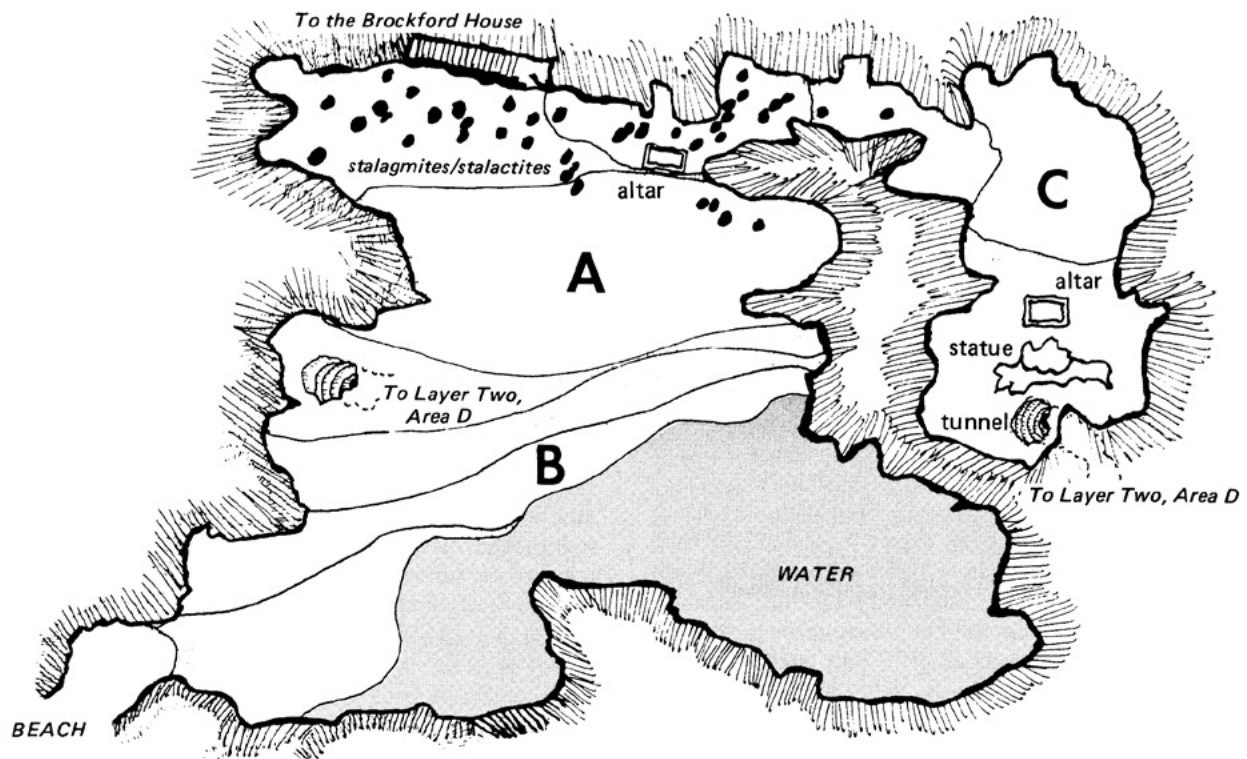
will allow an investigator to determine from marks on the floor and walls that people were once imprisoned here and somehow fastened to the iron staples. He can't tell why, of course.

### Basement

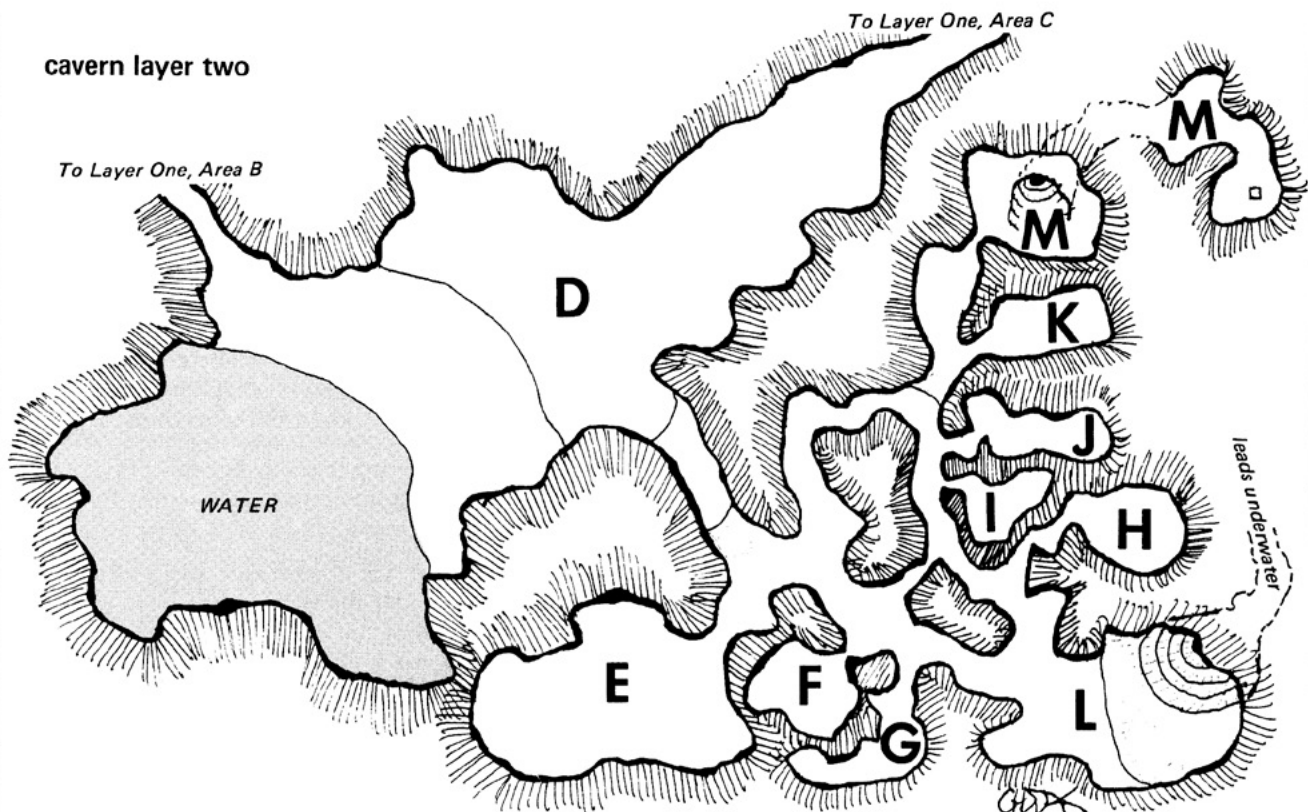
The basement has an earthen floor. There is not much down here, just a few bundles and boxes scattered around the foot of the staircase. Underneath about 4 inches of soil at the marked location a trapdoor leads to a secret sub-basement. Brockford doesn't know about it. If a character either starts digging into the floor over the trapdoor or makes a successful Listen roll while walking over it (to hear the hollow sound), he may find it. Once found, it is hard to pry loose. Unless the character pulling up the lid succeeds in half a Mechanical Repair roll, the lid to



# BENEATH THE HOUSE: cavern layer one



## cavern layer two





the sub-basement is destroyed in the process of getting it loose. Once the lid is pried loose, there is a 50% chance each night of deep ones entering through it (unless it is undamaged and replaced carefully) and seeking for the investigators. Each night that they search, they cover 1D4 rooms, in numerical order, starting with the ground floor. For example, on their first night, they might roll a “3” on their D4, meaning that they would cover rooms 1-3 on the ground floor. On the second night, they roll 57 on 1D100 and don’t arrive at all. On the third night, they roll 23 and come again. They roll a “3” on 1D4, meaning that they search rooms 4 and 5 on the ground floor, then proceed upstairs and search room 1. On the fourth night they happen to come again and roll a “4” so they search rooms 2-4 on the upper story and will not search any more, as they have gone through all the rooms of the house.

If the deep ones thus enter the house, a successful Listen roll will allow an investigator to awaken before they get to him. After they leave, a horrible fishy odor permeates the place, so the investigator will know something has happened, even if he didn’t hear them. If the deep ones get to a room in which an investigator was staying, they overpower him and carry him off forever. There are enough of them so that no group of investigators could hope to fight them all off if they were cornered in a small room. In other words, if the investigators are inactive for too long after removing the basement trapdoor, they are doomed. If an investigator encounters the deep ones while they are ransacking the house, they will immediately try to grab him, and quite a merry chase through the house may ensue. They will not follow the investigator more than half a mile from the house. The deep ones have a Spot Hidden of 60% and can try to spot a concealed investigator only once in a room in which he is hidden. If the deep ones go through the house and fail to find the investigators, they give up searching, and won’t come again for several months, when they will return. If the investigators have given up the search by then, they will read in the papers that Joyce Brockford, the wealthy shipowner, has mysteriously disappeared at his new house. Perhaps the executor of his estate is hiring investigators?

### Sub-Basement

The sub-basement is a smaller room with carved stone walls. There is a large stone altar at one end of the room, and this altar is oddly stained. Behind the altar is a large carved area on the wall, defaced so that it is not possible to tell what it once was. If the altar is rapped, it sounds hollow. Successfully matching STR vs. the altar’s SIZ of 12 causes it to tip over, revealing a flight of narrow steps leading downwards. These steps lead to cavern layer 1.

### Cavern Layer One

**Area A** — The steps from the sub-basement lead to a secret panel at the back of a large cavern, whose mouth is open to the ocean, though hidden from the shore. The back part of the cavern (where the door opens up) is full of stalactites and stalagmites (represented by the dots on the map).

There is sand all over the flat area of this area, and it is crisscrossed and trodden down by webbed footprints. Lose a point of SAN for seeing this if the characters have not already seen deep ones. There is an altar on a rise near the back wall of the cavern, and there is a dense thicket of stalactites behind it. If the investigator actually threads his way through the stalactites, he will find that they thin out again and lead into cavern area C. If he heads towards the lapping of the waves, he will come upon an area sloping down toward the ocean — area B.

**Area B** — On the border between A and B is a hole in the rock floor. If an investigator inspects it there is a 2/3 chance (roll 1-4 on a D6) that there is a deep one just within the hole acting as a guard. Fortunately for the investigators, the room is so filled with the lapping of waves and echoes that no sound below a shout or gunshot can be heard in it. Thus, the guard will not have heard the investigators if they were moderately quiet in nosing around area A. Of course, he will try to grab anyone coming around his hole. Down by the water’s edge a slight crevasse or tunnel leads away from the cavern and back onto the regular seashore.

The guardian deep one (as are all guards in this scenario) is armed with a peculiarly-made speargun. Its bolt does 1D10 damage upon hitting and can impale.

**Area C** — This is a hidden area with no light source. An investigating party will need flashlights or lanterns. At the end of the cavern is an altar, and looming over the altar is a statue of Great Cthulhu. The investigators will each lose 1D4 SAN from seeing this statue, but only once. If an investigator has the nerve to look behind the statue (due to a trick of lighting, it seems to be snug against the wall), he will find a shaft or tube leading downwards.

If rapped, the altar sounds hollow. Inside the altar is a withered human corpse (lose 1D3 SAN) which immediately falls out. It still wears the rags of a Maine fisherman’s raincoat. Curiously enough, sticking out of a top pocket is a deed to the house — evidently this sorry lich is a former owner to the house! There is no explanation as to how he came to be here, but the holder of the deed legally owns the house, and the investigators could theoretically use it to try and cheat Mr. Brockford out of its ownership!

### Cavern Layer Two

**Area D** — This is the place that the tunnels in both Area A and Area C lead to. It is an open area with a pool of water at one end. This water connects with the sea, and a character making a Swim roll could get through to the open ocean. This area has a 50% chance of holding 1D6 deep ones, all armed with harpoon guns, as described previously. These deep ones will try to take any intruders off with them, or kill intruders if necessary. The hole in one wall leads to a complex of caves.

**Area E** — This room has a pile of bones in one corner. Some of the bones are human.

**Area F-K** — Each of these small rooms contain nothing. However, each room has a 10% chance of holding a resting guardian deep one, complete with speargun. These deep ones will only come out of their chambers if a wandering investigator makes a noise that cannot be attributed to a wandering deep one.

**Deep Ones**

	<i>No. 1</i>	<i>No. 2</i>	<i>No. 3</i>	<i>No. 4</i>
<b>STR</b>	12	18	19	19
<b>CON</b>	6	12	12	11
<b>SIZ</b>	13	16	16	13
<b>INT</b>	12	14	16	14
<b>POW</b>	13	8	9	9
<b>DEX</b>	12	16	13	11
<b>Armor</b>	1 pt	1 pt	1 pt	1 pt
<b>Hit Pts</b>	10	14	14	12
<b>Speargun</b>	30%	65%	75%	30%
<b>Damage</b>	1D10	1D10	1D10	1D10
<b>Claw Attk</b>	50%	75%	60%	55%
<b>Damage</b>	2D6	2D6	2D6	2D6

	<i>No. 5</i>	<i>No. 6</i>	<i>No. 7</i>	<i>No. 8</i>
<b>STR</b>	9	8	21	18
<b>CON</b>	13	9	15	11
<b>SIZ</b>	17	15	22	17
<b>INT</b>	17	12	18	15
<b>POW</b>	6	13	12	7
<b>DEX</b>	12	10	9	6
<b>Armor</b>	1 pt	1 pt	1 pt	1 pt
<b>Hit Pts</b>	15	12	19	14
<b>Speargun</b>	70%	45%	40%	70%
<b>Damage</b>	1D10	1D10	1D10	1D10
<b>Claw Attk</b>	60%	50%	65%	60%
<b>Damage</b>	2D6	1D6	3D6	2D6

**Area L** — This room has a large mud slick at one end, sloping into a tunnel. If an investigator gets too near, he must make half either a Climb or Jump roll to keep from sliding down its smooth surface. An investigator could also voluntarily slide down it. The slide ends suddenly underwater. The investigator must make a Swim roll or start to drown. If a Swim roll is made twice consecutively, the investigator can surface near the shore. If he makes his Spot Hidden while underwater near the mud slick, he can see a tube leading down into the depths of the ocean. This eventually comes out in a town of the deep ones, but requires deep sea diving gear to penetrate. (Remember that scuba gear has not yet been invented.) Any subsequent scenario is best left up to the keeper.

**Area M** — This small cavern slopes down into an icy-cold room, with congealed mud ripples on the walls. In the solidified mud at the back of the room is embedded a shining cube. It takes a successful STR roll vs. the mud's STR of 20 to rip the cube free. Anyone trying also takes 1 point of damage to his hands from frost damage, as the cube freezes to his flesh. It costs 1 SAN to look at the cube, because it is not organized like a regular cube — the angles and sides are subtly different, and sometimes it seems as though more than three sides of the object can be seen simultaneously.

**TRANSPORT CUBE TABLE**

<i>1D6</i>	<i>Result</i>
1	90,000,000 years in the past, to the time when the Great Race was still dominant.
2	900 light years away, to a planet where the Old Ones still dwell.
3	To Pluto, in a pressurized city dwelt in by the fungi from Yuggoth.
4	This takes the investigator to the lightless caverns of N'Kai, inhabited mainly by things such as Tsathoggua's Spawn and Nightgaunts.
5	This goes to another world inhabited solely by monstrous dholes. There is a 5% chance per hour of attracting a dhole's attention.
6	One billion years in the past, when life was all primitive worms and microscopic things. There is a 2% chance per hour of attracting the attention of a Hound of Tindalos.

This cube sometimes provides glimpses of other planes of existence when peered into (a chance equal to the peerer's POWx1 each time he looks into the crystal). It emits a chilling force and will gradually (over several hours) cool any area it is set in to nearly freezing. It may only be handled without injury by wearing mittens or good gloves. If the cube is studied over a period of time, it may be possible for the investigator to learn how to use it. His chances for success are equal to his Cthulhu mythos knowledge. He may try once per month of study. If he succeeds, he will learn that the permanent sacrifice of a point of POW will transport himself, with the cube, to another plane or place. It requires another such sacrifice to return, and the user cannot use the crystal twice in a 24-hour period without risking permanent loss of the user and crystal to Limbo, wherever that is. When the crystal is used, roll randomly on the following chart to determine where the investigator ends up.



# Appendices

*Wherein the Keeper can find many interesting facts to weave into his games as he desires, including a timeline of events that occurred to H.P. Lovecraft and a complete listing of his, and others, works dealing with the Cthulhu Mythos.*

The following pages contain interesting tidbits that can be used as desired by the keeper. First, two scenario vignettes are provided that can be used to either begin a Call of Cthulhu campaign or to fill-in lulls during ongoing adventures.

Then an essay delving into some of the mysteries of the Necronomicon is provided, along with an timeline of events that shaped H.P. Lovecraft's difficult life.

Finally there is a listing of the current titles available from Arkham House, publishers of Lovecraft's stories and associated Mythos tales.



## A BEGINNING SCENARIO FOR A CAMPAIGN

It is a cool autumn day in the 1920s. A tour bus winds along a narrow, hillside road in Vermont. Though the fall foliage is beautiful, the cast of the day has dulled it, and the once-jovial passengers are silent. It is important that they all be from Boston, or some such concentrated area, though they need not know each other.

The tour bus is primitively arranged. There are twenty-four seats plus the driver's, arranged two on each side of the central aisle. The windows have velvet curtains (a touch of luxury), drawn back by straps to let in the daylight, but the passengers long have been aware that there is no luxury in the suspension of the bus; every rut is like a land mine, and several passengers have headaches.

The NPC driver, old Hiram Sikes, is the one source of comfort in this pioneering ritual of educational travel. Sikes' quick wit and thorough knowledge of the country has made the bumps and sways of the pitiful road into something at least memorable, if not comfortable. Everyone will be glad to get to Montpelier, and everyone will be glad that they made the trip with Hiram. Sketch the situation and have the characters introduce themselves. At that point the bus will come to a DETOUR sign. Hiram says that because of the detour the trip will take an hour longer. As the afternoon darkens and chills, Hiram turns more and more to jokes about his arthritis.

Twenty minutes later, in a saddle between two hills, the bus stops without warning or symptom. Advising his charges that they might as well get out and stretch their legs, Hiram lays out his wrapped tools on the fender and dives under the hood.

The player-characters are told that there are two things to see: to the south, there is a beautiful prospect of fall trees and a little town a few miles away; to the north, there is a very unusual grove of flaming red birches. One of the characters who goes to see the birches will see a pink, blasphemous thing moving among them, and be terrified by the vision. The thing is one of the fungi from Yuggoth (costs 1D6 SAN if SAN roll is unsuccessful). As quickly as the character sees it, the alien hides-no one else will have seen it, and if any player-character later investigates, he will find no trace of it.

When Hiram is told of the event, his demeanor changes completely. "No wonder I couldn't find anything-" he starts, then cuts off his sentence. He tells the passengers that they must all return to the bus immediately and stay put until he returns. He will demand forcefully and repeatedly that they do this, until they actually comply. He tells them that they are his responsibility, and that he will not let them down. Then he takes something from underneath his seat and heads toward the birch grove. Those passengers making their Spot Hidden roll will see that he has tucked a revolver underneath his coat.

An hour passes. There is no traffic on the road. Any attempts to find Hiram will fail. Any attempts to start the bus will fail. At last, the player-characters see Hiram up the road, or at least it seems to be Hiram. "Start the bus and follow me," he cries. His voice sounds strained, and it buzzes a bit, as though he had gotten a cold while on his solo journey.

Anyone trying to start the bus (it has a crank starter) will succeed effortlessly. Hiram has turned in the meantime and gone around a bend in the road. When the bus rounds the turn, the player-characters all see the old man sprawled in the road, lifeless. All attempts at reviving him or treating him with First Aid will fail, but anyone making their First Aid will notice that Hiram's body is unusually cold and stiff. Anyone who thinks of it will discover that Hiram no longer has his revolver.

The road leads directly to Montpelier, and there are no turn-offs or towns before Montpelier. Near the outskirts of town the bus is met by the Sheriff, who had noticed that the tour was late in arriving and who had set off in his car to see if aid was required.

The Sheriff will be very grave upon hearing the full story, which he will worm out of the player-characters in any way he can. He will warn them that they should say nothing of the events to anyone. The Coroner, seemingly in complicity, writes out Heart Attack on his report

without even inspecting the body. Both men give the impression that they are hiding something, and that more is going on than the player-characters can guess. The same evening, the Sheriff arranges for another bus to take the passengers back to Boston, without even taking statements from the player-characters (though he does have their addresses). He will tell them truthfully that this is for their own good.

But the kindly man will not succeed in shielding these innocents. Once home, within the week things will happen that cannot be ignored. Those player-characters who work will lose their jobs. The homes of dilettantes will be ransacked. At least two characters should be told that in the evening they have noticed shadowy presences near their homes. Then the Montpelier sheriff will call on the player-characters and warn them that because of what they have seen their lives may be in danger. He will not state directly that the fungi from Yuggoth wish to protect their mining operation from curious eyes by doing away with the player-characters, but the impression left should be clear. He will bring the characters together and state emphatically that they must band together in self-protection, and that he will try to help them, but that his family is hostage to powers greater than anyone in the room could imagine. He will speak of unknown forces at work, and intelligences not of this world. He will make sure that they have each other's addresses and phone numbers, if they have phones. He says that the Old Adams Place near Montpelier may hold something of value to them, but that they must take care.

Just after saying that Hiram's death should be avenged, he will get a phone call from a buzzing voice. He will pale and hurriedly depart. The next day, the characters will read of his death on the night train to Montpelier. The cause of death Heart Attack.

Now the characters should proceed to the Old Adams Place, there encountering minor villains and tattered diaries, and eventually free Montpelier from the fungoid menace. The fungi themselves should not be met with until the characters are much strengthened and wise in the ways of the world.

### THE CULTISTS LAIR

This is provided as an example for beginning keepers, or for experienced keepers who lack the time and energy to construct a scenario at short notice. We wish to use it to show a typical band of demented worshippers.

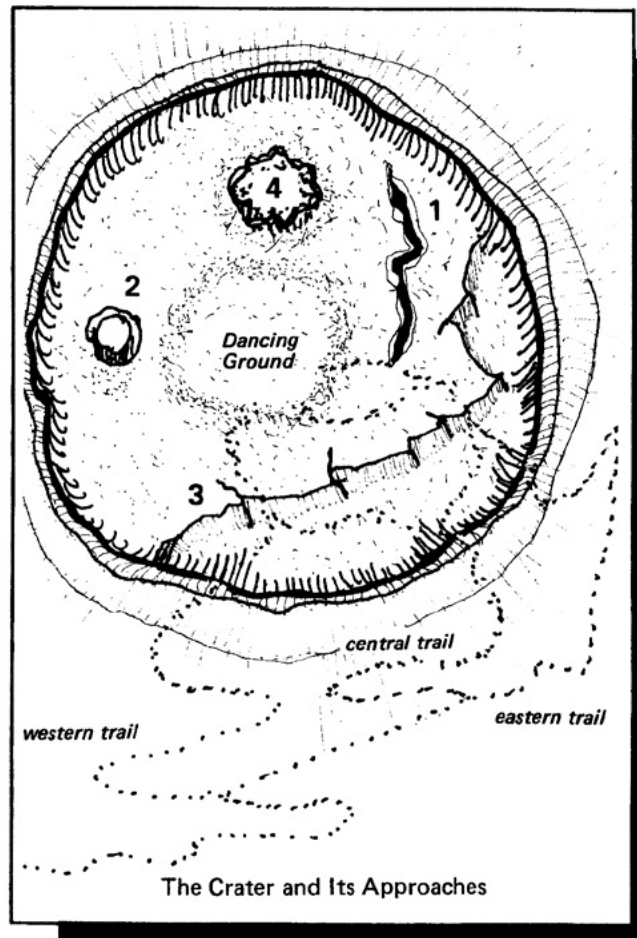
This area is expected to be used as the climactic encounter of a long investigation. It is left intentionally vague; the keeper should fill in appropriate local color. The locale is clearly far from the USA, and it should take investigators some time to find out where it is, and perhaps how to get there as well.

For reference, typically volcanic regions where this would fit include the west coasts of South and North America, the east coast of Siberia, Japan, the Philippines, Indonesia, some Pacific island chains, Africa's Rift Valley, Southern Italy, Iceland, the West Indies, and (except that it has no 'natives') Antarctica.

### EXTERNAL VIEW

The columns of glassy-eyed natives are slowly making their way along narrow trails which snake up the side of a smoking volcano. It has been smoking for the last 500 years. Native stories say that an enemy demon was buried here by their gods or heroes. The closer natives, now trailing up the volcano side, say they are pledged to special secret rites which keep the demon helpless. Intruders always die.

The volcanic rim is about 9,000 feet high. It will take 10 Climb rolls to go directly up the 60-degree slope. There are three trails to the lip, and they seem to be between a foot and a yard wide. The western, widest path is about five miles long; the central path is about three and a half miles long; the eastern, steepest, way is only a little over two



miles long, but requires two successful Climb rolls and one successful Jump roll to go safely to the top. The western and central paths require no rolls to ascend. All trails may have native guards watching for intruders. The chance for such guards is somewhat lessened on the difficult eastern path.

### VIEW FROM THE LIP

The crater is a circle approximately 1,000 feet wide from lip to lip. The inner walls are 100 yards above the crater floor; the inner walls are passable only in a few places. Carved stairs chiseled from the lava lead down from the paths to the crater floor. The centers of these steps are worn, and the rock is glass-like from generations of shuffling feet. A DEX x 5 roll is required when trying to run over the dry surface. Failure indicates that the character stumbled and fell down.

The interior of the crater floor is jagged ground with only four noticeable features of importance.

1. (on the map) The Smoking Crevice. A thin but constant stream of smoke issues from almost the entire length of this crevice, rising slowly into the sky as a column.

2. (on the map) The High Point. This is very steep, rising 20 yards to its jagged top. The whole rock is about 5 yards across at the top. It appears to be a different type of rock from the general volcanic lava around.

3. (on the map) The Fault Line. This is a general cliffside, low where the paths cross it, rising from there to about 2 yards elsewhere (one Climb roll).

4. (on the map) The Altar. An ornately carved piece of volcanic rock carved with odd angles and unearthly designs. Staring at it will reduce an investigator's POW by 1D6 for a full day afterwards (and may reduce his chances at a Luck roll later). One or more sacrifices are tied here.

## THE CEREMONY

The people will gather in the dancing circle. They will be in knots, not lines, with stragglers between groups.

The priest stands atop the bizarre altar and will spend one or two hours exhorting the parishioners, chorused by his six assistants. After a while, the priest will be joined atop the altar by his assistants and they will begin more exhortations and ritual dances. At one point the priest will call attention to his amulet, then leap from the altar and draw a circle in the dust around the block and his assistants.

The Smoking Crevice will utter a low, moaning sound continuing for the rest of the ceremony.

The High Point will begin to glow-yellow at first, then with shimmering rainbow lights which seem to radiate from the rock itself, pulsing with sometimes unearthly hues. All persons seeing such light lose 1D3 SAN unless a SAN roll succeeds.

After a time the glowing area will have formed a bubble of volume atop the High Spot, and a representative from the "Races and Monsters" list in the front of Chapter V will suddenly appear within. This may be a Byakhee, hunting horror, etc., as appropriate to the deity. Check investigator SAN.

As the crowd indulges in frenzied dance, the demonic messenger will move as swiftly as possible about the crowd, destroying 1D10 of the worshippers in as visible a place (hovering, or taking them to the High Point) as possible, and in as gruesome a manner as describable. Again, check SAN: possible loss is 1D6.

The Great Old One worshipped by these religionists will briefly become visible through the spot glowing above the High Point, hovering in the air. Only a portion of the being, enough to reach out and grab the sacrifice victims from the altar, is actually visible. Investigators must roll successfully against SAN or lose 1D100.

The surviving dancers continue their crazed dance until nightfall when they will fall asleep on their feet, collapsing with 1 hit point each at dawn. There is no sense to their movements and keepers may wish to take some time to show their irregular and inappropriate behavior. Only when one of their number is being slain will they act in unison, and that is to stare in mute horror as their neighbor is shredded, devoured, dissolved, or otherwise destroyed.

When everyone is dancing around after dark, the priest and his assistants will depart and return to their homes in the village. There the priest will remain awake while the others sleep in a circle around him. The natives will return after dawn and go back to work with their usual glazed silence.

## THE PRIEST

**STR** 15    **CON** 17    **SIZ** 12    **INT** 12    **POW** 16  
**DEX** 15    **APP** 10    **EDU** 3    **SAN** 0    **Hit Pts** 15

**SKILLS:** Cthulhu Mythos 65%, Incite Frenzy 85%, Occult 25%

**WEAPONS:** Spear Attack 65%, Parry 85%, 1D10+1+1D6 damage  
 Warclub Attack 75%, Parry 55%, 1D10+1D6 damage

**SPELLS:** Summon (servitor choice), Bind (servitor name), Call or Contact (appropriate deity)

**MAGIC ITEM:** Amulet of Protection vs. (servitor choice). When this amulet is powered with the wearer's magic points, it will help protect him against SAN loss while viewing the servitor monster which appears during this ceremony. Each magic point put into the amulet will reduce a rolled SAN loss by 1 point. The amulet can hold magic points for an hour only, and then must be repowered. When used with the appropriate Summon spell, it also protects anyone within the circle drawn with the amulet. The amulet also adds +10% to chances of both Summoning and Binding the target creature.



## LIBRARIES AND THEIR USE

The following libraries are sure sources of occult materials. There are many more sources than these, some of which are noted in the Cthulhu Mythos writings. No library will have a complete collection. More libraries than noted will have a copy of the Necronomicon. The keeper is not limited to this list and need never use it; its chief virtue is in supplying a world-wide list of libraries.

Private collections will not be accessible to strangers without the greatest precautions. Investigators ordinarily will need a reference from a friend of the library owner or make a roll of POWx1 or less on D100 once every three game months if they bombard the owner with written supplications.

Library entries preceded by an asterisk (\*) are owned by private groups which may or may not be interested in letting any outsider study their collections.

**ARGIS APULEIS** (private collection), Istanbul — particularly strong in fragments from the Great Library of Alexandria, Gnostic and Coptic texts, and many Aramaic fragments.

**UNIVERSITY OF BARCELONA**, Barcelona, Spain — acquired many of the holdings of Philip II and the Spanish mystics of that era; also diverse Moorish works.

**UNIVERSITY OF CAMBRIDGE**, Cambridge, England — balanced holdings of Frisian, Norse, Old and Middle English sources; some Celtic. Several curious Spanish volumes.

**COUNT PERDONIO VELEZ** (private collection), Cuzco, Peru — little is known except that the collection is extensive, with many curious and intriguing pre-Incan rubbings.

\* **GOLDEN REPOSITORY OF SHINING TRUTH**, Lhasa, Tibet — Tantric and Tibetan Buddhist texts; some very old works; extremely difficult access.

**HARVARD UNIVERSITY**, Cambridge, Massachusetts — the Quatermass Collection, among others, is an excellent source for the medieval mysticism of Europe and North Africa.

**HERMITAGE COLLECTION**, Leningrad, Soviet Union — chiefly concerned with the Russian mystics; much fresh data about secret activities of the Czars.

**HIERONYMOUS VAN DYCKERT** (private collection), Johannesburg, Commonwealth of South Africa — excellent extensive African material. Van Dyckert was obsessed with the high cultures of the continent; Antarctic curios brought back by explorers; investigators should beware his spurious racial analyses.

\* **HIGH HOLY CHURCH OF THE FIRST STONE**, Kansas City, Missouri — most immediate record of strange events in the Midwest; much transcription of glossophalia; some older books the significance of which is not understood; very difficult for any non-member to consult.

\* **HOLDINGS OF THE WHITE SHELL**, somewhere in Borneo — nothing is known of this collection except that it is on a mountain top where the humidity is not extreme.

**LIBRARY OF CONGRESS**, Washington, D.C. — the primary occult works which the investigators would consult are held in the 'Z' Collection, requiring a security clearance for entry.

**LIN TANG YU** (private collection), Kweilin, China — many old sources, most Chinese, collected as much for their pictorial or aesthetic value as their contents. Warning: Mr. Lin is a most degenerate human.



**UNIVERSITY OF MICHIGAN**, Ann Arbor, Michigan — the Hatcher Graduate Library houses thousands of scrolls in its Papyrology collection and tens of thousands of maps and atlases, dating back to the 1500's.

**MISKATONIC UNIVERSITY**, Arkham, Massachusetts — strong holdings in the writings and trials of the New England witches, has a copy of the Necronomicon.

**NEW YORK PUBLIC LIBRARY**, New York, New York — rather standard occult works, but a vast collection of private letters from all times and continents. Randomly invaluable.

**OXFORD UNIVERSITY**, Oxford, England — English mystics, Celtic manuscripts, medieval Latin and the earliest Old English sources; rumor insists that profound classical manuscripts are held in a special unlabeled collection.

**BIBLIOTHEQUE NATIONALE**, Paris, France — exhaustive Old French, Holy Roman sources; Breton and Gascon curiosa; Haitian and Albigensian studies; Inquisitional works seized during the French Revolution; records of decadent experiments performed during the *fin de siecle* of the last century.

**SCHWEIBEN INSTITUTE**, Berlin, Germany — Holy Roman Empire, secular medieval Latin, many interesting rubbings from Scandinavia; heretical Catholic works; strange Protestant cults; bales and piles of not-yet cataloged Orientalia.

**SHEIK IBN AL FAWZI** (private collection), Bagdad, Mesopotamia — core collection of pre-True Faith writings; very good on heretical sects. Frequent attacks by right-wing Muslim students upon those consulting this source.

**SWAMI SHOMANANDA** (private collection), Benares, India — one of the best collections of Hindic studies; some monographs on the 'old ways' of Ceylon; some data from southeast Asia.

\* **VATICAN LIBRARY**, Rome, Italy — the primary source for all Catholic writings and a central depository for information about Christian heresy, witch trials, late Roman behavior, competing religions of the late Empire, etc. Core collection may be difficult to review.

**YALE UNIVERSITY** (special collection held under guard), New Haven, Connecticut — much Americana, oral transcriptions of Indian ceremonies and legends, New England historical archives, more.

**ZEBULON PHARR** (private collection), San Francisco, California — much information about Indians of the West and Southwest; curious relics from the Owyhee Mountains; many notes and letters about the Conquistadors: what they did and what they found.

## NOTES ON A FRAGMENT OF THE NECRONOMICON

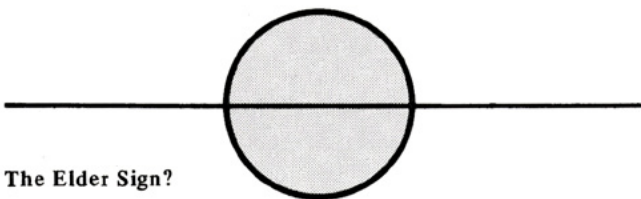
by *Phileus P. Sadowski*  
*Ph.D., D.Litt.*

The Necronomicon is a work which is familiar to many students of arcana, although few living men have had an opportunity to study it first hand, due to the peculiar tendencies of some of the more squeamish and less bibliophilic of mankind to deem the work accursed and destroy any copy which can be found. Indeed, I myself have been unable, despite continual efforts and research in all of the great libraries and intellectual capitals of the world, to ever hold a copy of that ancient volume in my hands. That is, until the summer before last.

My extensive studies of the Occult took me, during the summer of 1979, to that marvelous land of Egypt, where I made my way, naturally enough, to the ancient book stalls surrounding Al-Azhar madrasa, which is the oldest continually operating university in the world. Men have been selling books on the same spots surrounding that venerable institution for over 1000 years. Needless to say, it is not impossible to come across some very interesting and ancient manuscripts there, which were scrawled in the miniscule hand of some patient medieval scribe. But the document which I was to find on that hot summer day surpassed my proverbially wildest dreams.

But before I explain exactly what happened, perhaps some background information regarding that masterpiece of occult lore, the Necronomicon, might be of benefit for those who are inexperienced in such matters. Much of what is popularly known of the Necronomicon is due to the writings of the famous fantasist H. P. Lovecraft. According to his researches, the name 'Necronomicon' is actually the title of the Greek translations, made c. 950 A.D. by Theodorus Philetas, of an original Arabic manuscript. A Latin version of this Greek work was made in 1228 A.D. by Olaus Wormius (not to be confused with the scholar of the same name living in the sixteenth century), which is the only version known to have survived to the present. (An analysis of Lovecraft's research regarding the Necronomicon can be found in *Lovecraft: A Biography* by L. Sprague de Camp, pp. 405-410.) The meaning of the Greek title, 'Necronomicon,' which the Latin translation has retained, is something like 'Things pertaining to the customs, practices, or laws of the dead.' ('Nekros' meaning 'dead' and 'nomos' meaning 'custom, practice, or law.') The title of the original work in Arabic was Kitab Al-Azif which can be translated as 'the book of the howlings of the desert demons or Jinn.'

However, there is an error in Lovecraft's description of the book, which is not a fault on his part, but seems to have been a scribal error which found its ways into the medieval manuscripts, and which is worth correcting at this point. The author of the Necronomicon is said to have been a mad Arab who died around 738 A.D. named Abdul Al-Hazred. No self-respecting Arab would ever have had such a name. Although in fictional writing Abdul is perhaps the most popular name among Arabs, it is not actually an Arab name at all. 'Abd' in Arabic means either 'slave' or 'worshipper' as in Abd al-Malik, meaning the 'slave of the king;' Abd al-Rahman, (or sometimes Abdurrahman) meaning 'worshipper of the generous one' (namely God); or Abd Allah, more commonly written in English as Abdullah, meaning the 'worshipper or slave of God.' 'Al' or 'ul' in all these names means simply 'the.' (Even 'Allah' actually means 'The (only) God.') So Abdul would mean 'the worshipper/slave of ...' It makes no sense in Arabic. It needs some noun following it to complete the meaning. The name Abdul Al-Hazred is obviously a clerical error on the part of either Theodorus Philetas who translated the Necronomicon from Arabic into Greek, or more likely by Olaus Wormius, who knew no Arabic, and translated the Greek version into Latin. The correct rendering should be Abd al-Hazred.



The Elder Sign?

**Above:** Elder Sign as depicted in the 1st ed. rulebook.

### A TIMELINE FOR H.P. LOVECRAFT

1890	Born August 20th.	1923	Writes <i>Rats in the Walls</i> .
1893	Begins reading; father is committed to an institution.	1923-1925	Steady sales to WEIRD TALES.
1898	His father dies.	1924	Marries Sonia Greene.
1904	His grandfather dies.	1925	<i>Supernatural Horror in Literature; In the Vault</i> .
1908	HPL has poikilothermism; is withdrawn from public school.	1926	Returns to Providence, Rhode Island.
1913	ARGOSY magazine letters column controversy.	1927	<i>Dream Quest of Unknown Kadath, The Color out of Space, Case of Charles Dexter Ward</i> , New England tour.
1914	Joins National Amateur Press Association.	1928	<i>The Dunwich Horror</i> .
1915	Correspondence becomes voluminous for the rest of his life.	1929	Divorced from Sonia Greene (never made final).
1918	<i>Marshes of Ipswich</i> sold.	1930	<i>Whisperer in Darkness</i> .
1919	HPL's mother committed; HPL first reads Dunsany.	1931	<i>At the Mountains of Madness and Shadow over Innsmouth</i> ; travels in the southeast.
1921	HPL's mother dies; meets Sonia Greene at a UAPA convention; writes <i>Nameless City</i> .	1932	More travel in the south.
1922	<i>The Hound</i> first mentions THE NECRONOMICON.	1933	<i>The Thing on the Doorstep</i> .
		1934	Travels in the southeast.
		1935	<i>The Shadow Out of Time</i> .
		1936	<i>The Haunter of the Dark</i> .
		1937	HPL dies of cancer, 15 March.

'Hazred,' which itself is not an Arabic word, is probably a textual corruption from which it might be possible to reconstruct the original. In medieval times authors who didn't fully understand a foreign language, and had to bilingual dictionaries available often made mistakes in transliterating from one language into another, according to how they heard words pronounced. For example, the 'hashisheen' in Arabic became the 'Assassinus' in Latin, and 'assassin' in English. The Arabic name 'Ibn Rushd' became 'Avverroes' in Latin. 'Hazred' is probably a similar case, and I would speculate that the original word was 'Azrad,' which is the elative form of the Arabic verb 'zarada,' meaning 'to strangle or devour.' The correct name for the author of the Necronomicon, then, as far as I can reconstruct it, was Abd al-Azrad, which would be translated 'the worshipper of the great strangler or great devourer.' But as my purpose here is not to give a lesson in Arabic grammar, let me return to my narrative.

In my browsing in the store of my favorite bookseller in Cairo, (who shall remain nameless in order to keep his treasure trove of manuscripts from becoming a haunt of greedy tourists) I came across a parchment, written in Arabic, which I perused with some interest. The document was of obvious antiquity, both because of the archaic Arabic script it employed, and because the use of parchment in the Arab world was generally abandoned after the introduction of paper in the ninth century.

As I examined this document my eyes fell upon two lines of poetry which I read with increasing excitement as I realized that they were an exact Arabic version of the famous couplet from the Necronomicon:

*That is not dead which can eternal lie,  
And with strange aeons even death may die.*

The Arabic verses were engraved in my mind from the moment I read them from that ancient parchment in that hot and dusty shop in Cairo. I will reproduce them here, as they contain an important piece of information dealing with the Cult of Cthulhu which has heretofore been unknown. In Arabic characters the lines ran thus:

لَا حَيَاتًا مَا قَادِرًا يَتَّبَعِي سِرِّي  
فَإِنَّا يَجِيءُ الشَّدَاذُ الْمَوْتُ قَدْ يَنْتَهِي

The meter of the poem is as follows: -/---/---/---/- for both lines (the accent falling on the '/'). A transliteration of the Arabic characters would be as follows:

*la mayyitan ma qadirun yatabaqa sarmadi  
fa itha yaji ash-shuthath al-mautu qad yantahi*

A literal translation from the Arabic goes something like this:

*That thing is not dead which has the capacity to continue to exist eternally,  
And if the abnormal (bizarre, strange) ones (things, times?) come, then death may cease to be.*

Given that the couplet as Lovecraft rendered it in English is a translation of a Latin translation of a Greek translation, which can account for the slight variations in meaning, we obviously have here the original version. This alone was a discovery of some importance. But one of the phrases in Arabic gives a clue perhaps to an even deeper mystery.

The phrase in question contains the words ‘yaji ash-shuthath.’ ‘Ash-shuthath’ is plural, and literally means ‘the abnormal,’ referring either to people or things depending on the contents. ‘Yaji’ means simply ‘comes’ or ‘are coming.’ Now in colloquial Arabic the soft ‘j’ sound is often transformed into the hard ‘g’ sound, and many times the vowel endings are left off and the words slurred together as we often do in English. Therefore, a possible rendering of this phrase in colloquial Arabic would be Yag-shuthath,’ which is easily recognizable, with a slight change in the quality of the vowels, as the Lovecraftian ‘Yog-Sothoth.’

What we probably have here is part of a ritual of Arabian devil worshippers, who during some unknown ceremonies would chant ‘Yag-shuthath! Yag-shuthath!’ meaning, ‘The Abnormal One (Times?) are coming!’ which is an obvious reference to the return of the Elder Gods, which is the central goal of the worshippers of the Cult of Cthulhu. Needless to say these revelations gripped my very soul. Here was a text that was not only a unique historical document, but a proof of the existence of the Cult of Cthulhu dedicated to the return of the Elder Gods.

After skimming the rest of the parchment, I was convinced by the occult nature of what was written that I was holding a fragment of the ‘Kitab Al-Azif or the famous Necronomicon, and indeed, quite possibly a page from the original manuscript written by the hand of Abd al-Azrad himself. That parchment had to be mine! I inquired about the price, and astounded the bookseller by refusing to bargain, paying what was asked, and escaping with the great treasure.

In a few more days I had finished my business in Cairo and was standing at the customs desk at the Cairo Airport. For some reason the officials insisted upon searching the lining of my luggage, and coming upon the priceless parchment, inquired if I had the necessary paper for transporting Egyptian antiquities.

“Paper?” I asked innocently.

No amount of persuasion would sway the hardheaded customs official. He insisted that the document could not be removed from the country (‘smuggling,’ he called it a technicality). For a slight donation to aid the sick mother of the customs official, I was allowed to leave the country without conferring with the Captain of Security of the airport about the matter. I boarded my plane for Germany after the official promised that the document would be handed over to the librarians at the Egyptian National Library for cataloging and storage, and that I would be allowed to return and to study the document when I pleased.

Upon my return to Egypt a few weeks later, I rushed to the National Library only to find, to my utter horror, that they had no record of the acquisition nor any entry of it in any of their catalogs. The parchment was lost! I don’t know if the foul customs official had sold the priceless relic on the black market (in which case it may surface again one day) or if it now serves as the wrapper for someone’s lunch. In any case, the document is gone, and the proof of my words must rest upon my impeccable reputation for scholarly honesty.

## SELECTED ARKHAM HOUSE PUBLICATIONS

Order directly from:  
Arkham House Publishers, Inc.  
P.O.Box 546  
Sauk City Wisconsin 53583

### THE DUNWICH HORROR AND OTHERS \$ 10.00

This book contains what the editors at Arkham House believe to be the best stories by Lovecraft. Following a new long introduction, are these works-“In the Vault,” “Pickman’s Model,” “The Rats in the Walls,” “The Outsider,” “The Color Out of Space,” “The Music of Erich Zann,” “The Haunter of the Dark,” “The Picture in the House,” “The Call of Cthulhu,” “The Dunwich Horror,” “Cool Air,” “The Whisperer in Darkness,” “The Terrible Old Man,” “The Thing on the Doorstep,” “The Shadow Over Innsmouth,” and “The Shadow Out of Time.”

### AT THE MOUNTAINS OF MADNESS AND OTHER NOVELS \$10.00

Here are all the novels of H. P. Lovecraft in one volume. This book contains the complete texts of *At the Mountains of Madness*, *The Case of Charles Dexter Ward*, and *The Dream-Quest of Unknown Kadath*, together with “The Shunned House,” “The Dreams in the Witch-House,” “The Statement of Randolph Carter,” “The Silver Key,” and “Through the Gates of the Silver Key.”

### DAGON AND OTHER MACABRE TALES \$10.00

All the remaining out-of-print fiction by H. P. Lovecraft, here published in chronological order, together with his long essay on macabre fiction. “Dagon,” “The Tomb,” “Polaris,” “Beyond the Wall of Sleep,” “The Doom That Came to Samath,” “The White Ship,” “Arthur Jermyn,” “The Cats of Ulthar,” “Celephais,” “From Beyond,” “The Temple,” “The Tree,” “The Moon-Bog,” “The Nameless City,” “The Other Gods,” “The Quest of Irannon,” “Herbert West-Reanimator,” “The Hound,” “Hypnos,” “The Lurking Fear,” “The Festival,” “The Unnamable,” “Imprisoned With the Pharaohs,” “He,” “The Horror at Red Hook,” “The Strange High House in the Mist,” “In the Walls of Eryx,” “The Evil Clergyman,” and “Supernatural Horror in Literature.”



**THE WATCHERS OUT OF TIME AND OTHERS****by H. P. Lovecraft and August Derleth \$10.00**

At the time of his death in July 1971, August Derleth was writing *The Watchers Out of Time* and had just completed Chapter IV, approximately the halfway point in the novel. After long deliberation, and since this was the final writing of August Derleth, the trustees of Arkham House decided to publish the unfinished novel exactly as Derleth left it, for historical and literary record, at the end of the omnibus collection of all the posthumous Lovecraft-Derleth collaborations. The complete contents are the novel *The Lurker at the Threshold*, and these short stories and nouvelles: "The Survivor," "Wentworth's Day," "The Peabody Heritage," "The Gable Window," "The Ancestor," "The Shadow Out of Space," "The Lamp of Alhazred," "The Shuttered Room," "The Fisherman of Falcon Point," "Witches' Hollow," "The Shadow in the Attic," "The Dark Brotherhood," "The Horror From the Middle Span," "Innsmouth Clay," followed by the never-finished *Watchers Out of Time*.

**NEW TALES OF THE CTHULHU MYTHOS****edited by Ramsey Campbell \$11.95**

Great Cthulhu-the blind idiot god Azathoth-the sea-sunken realm of R'lyeh-the infamous *Necronomicon*-all come to life once again in this anthology of hitherto unpublished work. The Cthulhu Mythos was the crowning achievement of H. P. Lovecraft, and his dream-world of mythical lands and beings has become an established part of contemporary folklore and legendry. The stories in this new collection include "Crouch End" by Stephen King, "The Star Pools" by A. A. Attanasio, "The Second Wish" by Brian Lumley, "Dark Awakening" by Frank Belknap Long, "Shaft Number 247" by Basil Copper, "Black Man With a Horn" by T. E. D. Klein, "The Black Tome of Alsophocus" by H. P. Lovecraft and Martin S. Warnes, "Than Curse the Darkness" by David Drake, and "The Faces at Pine Dunes" by Ramsey Campbell.

**THE HORROR IN THE MUSEUM  
AND OTHER REVISIONS \$ 10.00**

It was not the creative work under his own by-line that was H. P. Lovecraft's major source of income, but the revising of manuscripts submitted by hopeful authors, young and old, that supplied enough income to enable him to eke out a living. Some of these manuscripts were in Lovecraft's own field, that of the macabre, and with these he went to especial pains to produce salable work-even to the extent of completely rewriting many of them, and in the course of so doing, subsuming some of them into the Cthulhu Mythos. This omnibus collection brings together all these "revisions" and in the main belongs solidly in the Lovecraft canon.

**DWELLERS IN DARKNESS****by August Derleth \$7.95**

The final collection of fantastic stories and macabre tales by August Derleth affords unerring evidence of this author's mastery in the realm of the uncanny. Whether on a theme of science fiction, a classic ghost story, or a rare contribution to the Cthulhu Mythos, no other writer in recent memory has displayed such complete command over the entire genre of fantasy. The contents are "The Ghost Walk," "The Ormolu Clock," "A Knocking in the Wall," "The Lost Path," "The Place of Desolation," "The Patchwork Quilt," "The Island Out of Space," "The Night Road," "Come to Me," "Memoir for Lucas Payne," "The Passing of Eric Holm," "Man in the Dark," "The Song of the Pewee," "Open, Sesame!," "Ghost Lake," "The Element of Chance," and "Fool Proof."

**HOWARD PHILLIPS LOVECRAFT:****DREAMER ON THE NIGHTSIDE****by Frank Belknap Long \$8.50**

*Dreamer on the Nightside* is the first full-length study of Lovecraft written by one of his oldest and best friends. The author describes his reminiscence as follows: "The Lovecraft book will be an HPL-as-I-remember-him volume and not a biography in the strict sense. It will contain, of course, a chapter or two of straight biographical material and perhaps three chapters of critical appraisal, and a few important quotations from various sources. There also will be some hitherto unpublished material ... My primary purpose is to demolish many of the grotesque distortions that have been circulating about Howard and present a portrait of the man that does full justice to his shining gifts as both a writer of genius and an extraordinary human being."

**SELECTED LETTERS I: 1911-1924 (2nd printing) \$10.00****SELECTED LETTERS II: 1925-1929 (2nd printing) \$10.00****SELECTED LETTERS III: 1929-1931 out of stock****SELECTED LETTERS IV: 1932-1934 \$12.50****SELECTED LETTERS V: 1934-1937 \$12.50**

The selected letters of Howard Phillips Lovecraft comprise the most varied and extensive group of writings conceived by this renowned American fantasist. Lovecraft was a brilliant epistolarian whose effortlessly erudite correspondence created lasting friendships among many individuals whom he would never meet in person, including August Derleth, Robert E. Howard, Clark Ashton Smith, Fritz Leiber, Robert Bloch, C. L. Moore, and countless others. The unlimited extent of Lovecraft's intellectual curiosity is accurately preserved in this five-volume illustrated edition, in letters dealing with details of autobiography, fantastic literature, philosophical speculation, dreams and fancies, social commentary, and innumerable other subjects, ranging from the history and vestiges of colonial New England to the outermost abysses of the universe, beyond known space and conjectured time. Cosmic mythmaker, antiquarian recluse, philosophic materialist-here are the most memorable epistolary writings by this extraordinary gentleman from Providence, who in the years since his death has become a legend. "*The Selected Letters will exhibit manifold angles of Lovecraft's astounding genius ... The heritage he has left will establish him among the greatest writers of modern times.*"

-Clark Ashton Smith



# CALL of CTHULHU

## Designers' Notes

*First copies of **Call of Cthulhu** were delivered to our offices amid a three-day storm of rain, lightning and thunder on Friday, November 13, 1981. Frequent power outages and other strange happenings were numerous.*

**By Sandy Petersen (1982)**

### Introduction

Ever since I found a tattered, World War II vintage copy of the works of H. P. Lovecraft in my father's library in 12th grade, I have been enthralled by Lovecraft's creations. The exotic monsters, black terrific atmosphere, and overall mood of horror all combined in my mind to form many shudder-some moments. I greedily devoured all of Lovecraft's stories I could get my hands on, and now, fourteen years later, Lovecraft is firmly ensconced in my heart as my all-time author.

I have been engaged in fantasy role-playing for nearly eight years now — almost as long as the 'genre' has been in existence. Two years ago, a friend of mine, Steve Marsh, suggested that I start a campaign based on what he called "American Gothic"; by this he meant a fantasy campaign taking place in the modern era, with only a little magic, and most monsters stemming from '50s horror movies and modern horror literature. I actually started this campaign and went to the trouble of detailing all the possible types of scenarios that could exist, and made up some special rules for combat, experience and so forth. This campaign was short and abortive, but the things I learned from it planted some of the seeds for later work.

A year and a half ago, I wrote to Chaosium, offering my services in writing up a *RuneQuest* variant based on a fantasy world derivative of H. P. Lovecraft's dreamlands cycle, as best exemplified by the short novel *The Dream-Quest of Unknown Kadath*. Greg Stafford replied that they were working on a variant game entitled *Dark Worlds* which was to cover H. P. Lovecraft's novels in a modern sense. My fancy was immediately struck by this, and I begged Greg for a chance to get in on the project. My craven begging bore fruit a few months later, when, beyond my expectations, Chaosium dumped the entire project in my lap. I was going to be allowed to do the whole thing myself. Chaosium sent me very little source material at first and I was very much on my own, not even knowing what the previous workers had done. The assignment seemed relatively easy to me, and after some slight toying with the project, I hit some mild snags and decided to let the project sit a few months. When I was finally prodded back into action again, I looked more closely at the situation and was appalled.

### The Problems

When I first approached the project, I thought that it would be ridiculously easy; all I would have to do is put the *RuneQuest* rules in a different time period, add some new monsters, and have different cults than those in *Cults of Prax*. But it proved not to be that easy. Working on the project I discovered that I would have to formulate an entirely different magical system consistent with the books, yet playable; I needed to make a fairly complete listing of modern skills, such as Automobile Driving, Mechanical Repair, Psychoanalysis, Library Use (for which skill I am indebted to Steve Marsh once again), and so forth; I also had to make a list of, and rules for modern weapons including guns — no small project in itself. It seemed to me that overnight the project had multiplied in size and complexity by about a thousand times.

All the foregoing difficulties were actually minor compared to the one paramount design problem which I faced: how can I make the mood of a fantasy role-playing game match the mood of a modern horror story? I needed spooky happenings to get the players chilled, I needed black horrors that would chill the minds and blast the souls of the intrepid investigators, and I needed to make sure that the game did not degenerate into a slugfest or simple matching of power against power.

### The Solutions

The monsters were relatively easy to develop. I already had experience in making up monsters for gaming (having had *The Gateway Bestiary*, a book of 99 new monsters for *RuneQuest* published by Chaosium a few months previously), making my task simple. I pored through all the stories written by Lovecraft and a great number written by his imitators and picked out all the hideous abnormalities that seemed to be at all consistent from story to story. The total was surprisingly low, and I had to dredge up monsters from quite obscure stories and collaborations in order to have a respectable number of creatures to smite the players. In most cases specifics were lacking on the monster, so I had to do a little bit of educated fudging, giving the monster in question abilities that at best were only implied in the story. I was not completely arbitrary in this and feel that the results make for a harmonious whole.



The ‘cults’ were much more difficult. They could obviously not be correlated with the normal *RuneQuest* cult rules, both battle magic and Rune spells being conspicuously absent in the normal world. At first, I tried to simply write up all the different deities as if they were normal monsters, listing SIZ, POW, and so forth for each different god, along with some brief notes about the cult, if any, of that particular being. I quickly discovered that this approach was unsuitable, since the scores I gave the various monster gods was too completely arbitrary, and the possibility of harming one in the course of play too remote for their statistics to really matter. For a month or two, I let the matter of the gods slide and worked on other projects, hoping that a brainstorm would enlighten me to the point where I would be able to finish the project.

The aforesaid brainstorm did finally come, and I listed each god according to its effects when summoned, its characteristics, its worshipers, and the gifts or requirements that it demanded of those worshipers. This approach was eminently workable, and I was quite self-satisfied at its conclusion. Later on in the development of the book, Steve Perrin wanted to re-include the statistics for the deities, and thus the STR, INT, etc. of Cthulhu and the rest are now included in the game again. Anyone disagreeing with the particular score we gave any deity is certainly free to modify them to fit their own preconceptions or prejudices instead of ours.

The magical system used in the game was also a special difficulty. Lovecraft made no effort to make any spells in his work seem consistent — his primary objective naturally being to produce horror rather than to give a coherent system for FRPing. In fact, in most stories, spells are never cast in the story’s course, although the grisly effects of spells are often seen or implied. Another difficulty is that only the ‘bad guys’ usually have any spells. I needed to make the spells such that the players would usually be afraid to use such black arts. In order to create spells, I simply theorized as to what spells would be needed in order to produce the effects seen in the books and applied my theories. It was easy enough after that, since most of the spells were being used to contact or control the various monsters and/or deities in the Cthulhu Mythos, and a very few spells with different effects thrown in. The players are discouraged from using too many spells, since the process of using spells directly gains contact with many grisly beings, most of which there is no protection against.

The skill listing was not one of the major problems in the game. I took a few days to formulate lists of all the skills which I felt would be usable in the game, and then took a few more days to write up the effects of these skills in game terms. Greg Stafford was of help here, in that he sent me a list of what he felt would be useful skills. The skill list is prominent for the large number of esoteric knowledge skills on it, including such skills as Accounting, Archaeology, Law, Linguistics, Geology, Zoology, and so forth. Many other skills presented themselves to my fevered mind, but limitations of space and sanity precluded my putting them all in. Any good game referee should be able to determine the effects of skills not included in the game already. One such skill, that I feel should have been included, is Photography. Maybe the second edition will have it.

One shortcoming which may be made manifest to some readers is the preponderance of academic subjects in the skills list. Being a student myself, I have a natural tendency to see the world in an academic light, and to list the skills I know best as the most specialized and subdivided, so that there are separate skills for Psychology and Psychoanalyze but only a single skill for Operate Heavy Machinery. I can partially justify this bias by the fact that most players in the game will be more intellectually than physically oriented, and by the fact that the vast majority of Lovecraft’s heroes were also well-educated in the so-called ‘higher sciences.’ Since I am no gun nut, I was incompletely

prepared to deal with the problem of firearms in the rules. Everyone I knew gave me a different story on how much damage guns would do, how many shots they would fire, etc. The first gun listings done were far too low on damage given, and the second group were much too high. Finally, I sat down with Steve Perrin and Sean Summers after Origins ‘81 and thrashed it out until we all felt that the guns were properly represented. I personally feel that the gun section is one of the more accurate parts of the game, if rather less important in a player’s context, since the game is set up to penalize those characters relying on firepower rather than brainpower.

In trying to make the game itself have the feel of a horror story, I first set up the monsters such that almost any single monster was more than a match for a single character, and some monsters were even beyond the capabilities of even a well-organized party. My motive was not to make the game unplayable or a ‘killer,’ but to cause the scenarios and actions of a single game session to revolve around plans and plots to dispose of a single horrific event or being.

While I was working out this part of the game, I read an article in *Sorcerer’s Apprentice* magazine, which explained how to adapt the Cthulhu mythos to the game of *Tunnels and Trolls* written by Glenn and Phillip Rahman. The article was well-written, but all of it was useless to me (having already progressed past most of the areas covered in the article) except for one part. The article suggested that a new characteristic be added in such a campaign which basically would represent Willpower, and that this score gradually decrease as the player progresses in a game until it reaches zero. The authors also said that the failure of a saving throw based on this characteristic should result in insanity or fainting. This idea struck me as the perfect way to incorporate a large portion of the Lovecraft feel into the rules.

Originally, I had the Sanity characteristic range from 1-100 at the start of a character’s creation, and only go down, and that permanently, upon encountering a monster. When it reached zero, the character would go permanently insane. This oversimplistic solution proved poor in play. It was changed so that losing varying amounts of Sanity caused different amounts of problems, and each monster, spell, and magical book read caused a different amount of Sanity loss. This made for a very fatalistic or depressing game, as the players watched for their precious Sanity go down, and down, and down . . . In many ways this matched the stories’ mood perfectly, but it often made for a feeling of hopelessness in a game. The entire crew at Chaosium evidently bent their efforts to improve on the original system, and the system now allows for increase of Sanity through various means (though the tendency is still definitely towards Sanity loss rather than gain). A reasonably complete chart for appropriate forms of insanity is included as well.

The current sanity rules are quite good, I feel, and still give a feeling of hopelessness to the players at times, though in actual play it is usually possible to overcome the handicaps of having a poor Sanity. The whole concept of Sanity permeates the game and makes it what it is. It allows for such things as the case in my own campaign, where six players stood inside a pentacle trying to summon One Who Walks Between the Planes. When darkness lowered, and scraping noises were heard, several of the characters hid their eyes so that they would not have to see the hideous being. It is hard to imagine such an event happening in *RuneQuest* or *D&D*.

## Conclusions

An especially charming aspect of the game is that it is set up to be run in the roaring twenties. This time era is close enough to our own to allow us to fully understand the culture, motivations, and activities, yet far enough away so that everything that happened then is covered by a patina of glamor. It is hard for a player to lock horns with Al Capone

or meet a young Albert Einstein. The game can easily be run in a more modern time period by a clever referee, and most of the information for a modern campaign is more readily available to the players and the referee. In a campaign set in the 1980s the players will readily know how much a new car costs, or what inventions are available.

A Sourcebook for the 1920s is included in the game to provide supplementary information about the period including all sorts of interesting information (do you know what company advertised its product as coming from contented cows?) and useful facts, such as steamship costs for passage and the internal layout of Pullman cars.

In the game's present form, it plays much like an adventure mystery, such as the movie *Raiders of the Lost Ark*. The players rush around frantically trying to find out what exactly the problem is with which they are faced, trying to cope with it, and trying to get something out of it as well. The game is based on *Basic Role-Playing* — a framework on which the rest of the rules are hung. The simple, yet elegant rules of *BRP* make it easier to get right into playing the game without having to learn about various picky specifics. In fact, it has been my experience that a campaign run in which the players know absolutely nothing about the rules except for what is in *Basic Role-Playing* and how the skills work is one of the finest campaigns that can be run in *Call of Cthulhu*.

In writing up this game, I wanted to have a game which both had the overall mood and specific details of the Cthulhu Mythos. Additionally, I wanted to make an enjoyable and easily playable game. I think that I have succeeded (though not without help) in both of these requirements. Being a player (though not a referee) in a *Call of Cthulhu* game requires perhaps less rules knowledge than any other role-playing game that I know, yet still gives the player an excellent return in fun, adventure, and chills. The very subject of the game, along with the setting, encourages role-playing rather than simple rules-following. If the goal of the campaign is to stop the evil Cthulhu and his minions from destroying the world, a suitably heroic (though horrific) death for a player can be truly edifying for all. I think you'll like the game as much as I do. If (barbarous thought) a person should decide to use the game not as a game in itself, but as a Lovecraftian source for monsters, magic, books, etc., for a different game, it works well for that too. I would have to say it is probably better as a source for *RuneQuest* than any other role-playing game except *Worlds of Wonder*.

### Thoughts on Running a Campaign

If you want to run a campaign of *Call of Cthulhu*, a lot of background work will need to be done (as in most RPGs). In particular, a network connecting one scenario to another will need to be forged by the referee. In the rulebook itself, I compare such a network to a series of layers — as one discovers more, he is led to ever more deep dark secrets. For example, in my campaign, the characters, while investigating a haunted house, were led to an old ruined church that the former inhabitant of the house (a Cthulhu worshiper) had gone to. At the church, they found out that the current owner of the church was trying to perform various unholy acts, and indeed was a powerful sorcerer. In trying to deal with him, they were led into a nest of sinister foreigners plotting to infiltrate the government and cause construction of a morbid device that would cause enormous destruction if completed. The players never did get back to exorcising the haunted house, and it stands there still, waiting for unwary persons.

A series of scenarios will need to be devised by a beginning referee, designed like the scenarios given in *Call of Cthulhu*. The players can begin with these scenarios as a sort of episodic play, and as the campaign gets going, the players will make friends and enemies, have places to go, and things going on. Interesting hints, letters from afar, and highly unusual newspaper accounts about the record-breaking monsters that the moonshine whiskey has conjured up in

the obscure backwoods town of Dunwich can all go towards keeping things happening.

Good horror movies are one great source of scenario ideas. Suitable changes should be made both to match them up with the Cthulhu Mythos and to change the scenario so that the players won't recognize it. For example, the classic *Frankenstein* redone for the twenties could give players some rough times. Change the names to protect the innocent: the well-known Doctor Von Franken has had recent scientific success in the field of organic revivification. He has recently written a nearly incoherent letter to a professional friend, who is either a player, or who requests the players to go and see what is wrong. Evidently something connected with one of his experiments has gone wrong. Not only that, his fiancé is missing...

Popular novels are another good source for scenario ideas. Many of these are also in movie form, but the books usually give better detail. An advantage here is that some players will not have read the book where they may have seen the movie. In the small village of Bethel, New Hampshire (note, Bethel = *Salem's Lot*) there has been some trouble. Many villagers have moved out, and others have simply disappeared. Maybe the mysterious foreigner, 'Stracker,' (who looks suspiciously like James Mason) knows what is going on. Maybe he's even trying to stop it? Who bought the old mansion and why hadn't they fixed it up better?

Probably the finest source of scenarios is Lovecraft himself, and his imitators. Unless your players are real Lovecraft fanatics like me, you should be able to find an obscure story that they won't be familiar with and let them have it. For example, in the story *Horror in the Wax Museum*, the neurotic sculptor Rogers and his Karloffian servant Orabona have a little museum in which the Adult's Alcove is a little bit too realistic. In fact, Rogers even claims that not all his sculptures are, strictly speaking, sculptures. Does an intrepid player take his bet that he will not be able to remain a night in the Museum? If he does stay, why do the more morbid monstrosities in the Adult's Alcove seem to move while he is not looking? And what is that noise in the basement?

I hope this overview of the problems I had with the game, and suggestions on scenarios helps you to enjoy it. If you like the game, have questions or comments, suggestions or additions, please feel free to write me care of the Chaosium or this magazine. If you enclose a self addressed stamped envelope, I'll be sure to reply. If you don't, I may anyway if your letter is especially flattering/interesting/useful/annoying.

### By Lynn Willis (1982)

*Call of Cthulhu* is a boxed role-playing game set in 1920's United States, the place and time in which horror-writer H. P. Lovecraft originated what became known as the Cthulhu mythos. The game works best with four or fewer players, each of whom might run 1-3 characters. The characters will investigate mysterious Cthulhoid events and situations. *Call of Cthulhu* is the first published fleshing out of the *Basic Role-Playing rules*, a system designed for quick and simple RPGing. Like *RuneQuest*, CC is percentile-oriented, and it uses the same initial characteristics and some of the skills.

### The Cthulhu Mythos

By temperament an antiquarian and student of the bizarre, Lovecraft developed a cycle of tales hypothesizing that beings of great power dwell on Earth, biding their time until they can reclaim the surface of our world and extinguish upstart mankind. The being Cthulhu happens to have the largest cult among the degenerate offshoots of humanity who would worship such an entity; he may also be the most powerful being on the planet. The protagonists of the stories are like Lovecraft in their uniform love of old and strange things, and Faustian in their will to know the meaning of the Cthulhoid clues across which they stumble.

Each story in the mythos depicts a narrator's dawning comprehension and shock at discovering this disconcerting threat to life as we know it. By accepting the narrators, the readers for a moment accept as well as those horrifying conclusions of impending doom. Feelings of underlying menace and of ill-glimpsed, uncontrollable forces are congenial to our era, and account for some of the popularity of Lovecraft's work.

The game consists of the *Call of Cthulhu* rules, a *Sourcebook for the 1920's*, cut-out characters for use in play, character sheets, a special world map, six dice, and other inserts. It is boxed, with an excellent Gene Day full-color painting on the front and sells for \$19.95. There are no Elder Signs, dark gems, or mysterious manuscripts written on debatable surfaces included, yet powerful forces were at work to prevent this game ever from being published; surely *mi-go* scuttled around corners, and vast putrescences rose above the wooded hills!

### The Origins of the Game

Originally, *Call of Cthulhu* was not about Cthulhu at all. (We say it 'kuh-THOOL-hoo'; Lovecraft said it 'tluhluh' or 'khlul-hloo,' but he wasn't trying to get gamers to ask for it by name in stores.) Nor was Sandy Petersen the designer. The springboard for *Call of Cthulhu* was a proposal from a free-lance designer about a gothic fantasy role-playing game, and he wanted some incidental use of Lovecraft descriptions. His proposal was interesting. I negotiated rights for the Cthulhu mythos from Arkham House, but after many months delay the manuscript of the game was unsatisfactory and had to be (with bad feelings and confusion) turned down. It was originally to be a 1980 release; now we were hoping for 1981.

During that time manuscript sections had been lost, letters delayed, and motives misunderstood: all obvious signs of the surreptitious influence of something in our affairs. But events turned for the better. While I had been reluctant to pull a concept from its originator, Greg had been hopping about for months waiting to see the project roll: he nominated Sandy Petersen, a long-time Lovecraft fan who met every deadline. Sandy jumped at the chance. It was agreed that the rules would become exclusively about the Cthulhu mythos, since we had those rights. (This change of authorship clearly escaped the notice of those beings in charge of foiling the game, since there were no complications.) The rules were to follow the general *RuneQuest* development order, but what more happened between Greg and Sandy should be left for them to write.

The draft which Sandy sent was substantially the first part of the rulebook as published, minus ten or so pages of copy, a few maps, and Gene Day's interior illustrations. Al Dewey was kind enough to start a weekly Cthulhu campaign, and was careful to follow the rules as written, so that we could accurately perceive how the game would play as written. Most of the subsequent modifications concerned the new characteristics, Education (EDU) and Sanity (SAN), and the combat section.

As written, Sandy had accurately transposed the Lovecraft universe into gaming terms. That meant that every character who investigated the mythos eventually would go insane, since Lovecraft never showed such knowledge as anything but ultimately frustrating or destructive. Dark endings may be effective ways to end short stories, but they do not work for FRP — nobody enjoys seeing their characters always crushed, impaled, drained, sliced, throttled, and otherwise made corpses of without relief, and neither is it much fun to have Investigators staggering from Catatonia to Amnesia to Stupefaction without much chance to do more than shrug.

We changed Sanity into a two-way ticket, leaving the initial premise: the more a character knows about Cthulhoid things, the crazier he gets. Characters ceased the plunge to NPC-dom (the referee — the Keeper in this game — gets all the permanently insane

characters as well as the dead ones). A character can go temporarily insane and recover his Sanity up to his current maximum SAN, and he even can extend his Sanity up to 99 (no one is ever completely sane), so long as he has no Cthulhu Mythos skill. And yet in this game it is as dangerous to know too little as too much.

Greg wrote up regaining and increasing Sanity. Steve Perrin did the insanity categories, adding definition to Sandy's initial 'gibbering formlessness.' Yurek Chodak contributed all but one of the phobia descriptions (Dorothy Heydt did Claustrophobia). I added the availability of psychoanalysis and institutions for curing temporary insanity and whined about the desperate plight of too-curious or too-confident characters, some of which found form in admonitions about proper style of play.

Steve combed the entire manuscript, tightening and checking it, adding to the weapons rules and writing the examples for combat, magic, and monsters.

### The Game Delayed

Cthulhu originally was to be an Origins 81 release (derailed by a promise to have *Stormbringer* out then) and then was to be out in time for Gen Con in August (derailed again, this time for *Thieves' World*). Neither of these other games were at all Cthulhoid [but the timing is suspicious!].

Preparing for the Gen Con trip, I thought I saw a good way to save some time on *Cthulhu* — now really on track because the extended agreement with Arkham ran out if we failed to publish soon. I did an edit and format for the main rules and gave them to a free-lance typesetter; returning from Wisconsin, I started thinking out and assembling the *1920's Sourcebook*. Alas, I had more time to do that than I thought.

### Other Items in the Box

The *Sourcebook* accompanies *Call of Cthulhu* in the box as an independent item, usable with any role-playing game. It is literally a collection of biographies, timelines, weapons, prices, transport times, maps, and so on — chosen to enhance adventurous play in the period. The movie *Raiders of the Lost Ark* influenced it in one respect (the archaeological site maps) and I believe there is a reference or two in the weapons examples to one "Ohio Jones," probably a cousin to the better-known hero of similar name.

The game box had to be made, a nerve-racking task because the first time I or Charlie Krank see a box design the way it will be printed is when the color-key comes in: all the film work has been done then, a commitment amounting to several thousand dollars. Once the color-key is at hand, it is easy to see errors of color conception or of design balance, but it may be too late to do much about it without expensive corrections that drive up the price of the item. Gene Day contributed a delightful cover painting of a party of adventurers.

Steve drew up a sketch for the character sheet. Since every game differs, every game should have its own character sheets. The one Sandy had been using was converted from *RuneQuest*. Because *Call of Cthulhu* relies upon number relations much less than does *RQ*, the resulting sheet is more open and readable, and less intimidating to newcomers.

Since the minions of Cthulhu threaten the whole world, we needed to add a world map to the package. The experience of our campaign (in which we sailed to Egypt, had endless bloodcurdling adventures, were finally ejected from the country, took the Orient Express, encountered some interesting Transylvanians, and had an unusual time in a Bavarian monastery) showed just how much fun (and how many accents) we could have with the rules, and I wanted the map to reflect that. Yurek drew the outlines and the tentacles, I added the teeny names and symbols, and Charlie cut the screens. The Cthulhoid

sites shown are approximate when followed by a question mark. The archaeological sites include all or nearly all of the detailed sketches in the *Sourcebook*.

### Final Problems

The typesetting for the main book had been designed to lay out the body of the book as well as simply to put the text into print, and to that end I spent several weekends sitting by a terminal, figuring out proper page breaks and re-writing to fit tables and illustrations where they might reasonably go.

Imagine my joy when most of the copy came back in unusable and incomplete form. Efforts to further correct the copy began to take 7-10 days queue time before hard copy returned. It was in this time that I began to recall all of those dark cables on the floor below the terminal: where they all cables, or were some of them something else? Did I always stumble over them because I was clumsy, or did some of them *move*?

Thus, it was that by the beginning of October I missed my first SAN roll and had to take a week off.

### Conclusion

Eventually the project did get done, of course, breaking budgets and schedules along the way. Cthulhu and his minions were foiled, at least temporarily, and more hard data about them and their machinations has been published in this game than in perhaps any other artifact of the entire mythos, all of it quantified, organized, and immediately available to hard-pressed Investigators.

*Call of Cthulhu* is my favorite role-playing game now, since so much of the play is concerned with building proper atmosphere and since it strongly encourages real cooperation between the characters. Set in the 1920's, a time just strange enough to be exotic, the setting is yet familiar enough that most of the minutiae that can plague fantasy-world runs here is handled by common knowledge. Referees presenting a scenario will be amazed at how little of their time needs to be spent building traps, mazes, and monsters, and at how much of the run can concern role-playing and storytelling. The level of violence is generally low; when violence does occur, however, it does so with truly shocking speed and power. This game of contrasts and searches can be as charming and urbane as an old Alfred Hitchcock thriller, or as stunning as the latest drive-in no-story cut-'em-up.

I hope this article explains how *Call of Cthulhu* came to be as you have it; many decisions must be made and even more things happen in order to turn an idea into a manuscript and then into the marketable game you might want. Such stories usually are not told, because they involve many people and are long and complex. In fact, it is often not clear even at the time just who is responsible for a rule or a concept — it may in fact be three or four people. One of the nice things about role-playing games is that there are many heroes; the same is true for roleplaying game companies.

### Anniversary Project Notes

Preparing over 500 pages of material for republication posed a number of challenges. All of the layout in the 1980s was done on actual cardstock boards that had art and text pasted onto them. No electronic files of the text or the art were readily available. Thus, we had to scan in the best and brightest condition original books we had in the archives. Each page was OCR'd to create a Microsoft Word file wherein the text could then be cleaned up, proofed, and formatted. Each individual piece of art underwent restoration in Photoshop. All of those pieces of art and text were then laid out together in InDesign. The end result is what you see in each of the books.

The second edition of *Call of Cthulhu* was chosen over the first edition for a number of reasons. The authors realized within the first few months after publication that the first edition needed a thorough reworking. While two pages of errata were added to the inside front and back covers of the rulebook for the second printing, many other suggestions came flowing in regularly from the earliest players of the game. The second edition of the game debuted barely a year after the first edition. It is a far more playable and balanced version of the game. Lastly, most of the early supplements for the game were written for the second edition of the game.

The bonus material came from a number of sources, especially from the material cut from the first edition. We also included a few articles written by the original design team, and a few other small pieces we had in the archives. We hope you enjoy this 40th Anniversary edition of this early material.



**Right:** Original layout boards from an early edition of *Call of Cthulhu*. Art was touched up on the page with black pen and/or white-out. Each column of text and each piece of art was pasted onto the background grid separately. A typical page usually consisted of 10-20 hand pasted items.

# Wail of the Witch

*Wherein the investigators confront a witch out of time,  
and perhaps travel back to the ancient City of the Elder Things.*

This mystery involves the investigators in a curious death at the old Fairfax Cemetery in Salem, Massachusetts. It will require some studied thinking from the investigators to avoid a perilous conflict with a powerful witch.

## INVESTIGATOR'S INFORMATION

A recent article in the Boston *Globe* contains a report about the body of a young woman discovered inside the grounds of Fairfax Cemetery in Salem, Massachusetts. The grisly discovery was made at approximately 4:45 A.M. by a passing milkman who said his attention was attracted by a moving blue light in the cemetery grounds. The dead woman has been identified as Amy Hanover, a freelance writer presently residing in Boston. No marks of violence were found on the body and the cause of death was listed as heart failure by the county coroner, Dr. Sarnowski. No other pertinent facts are given.

## KEEPER'S INFORMATION

In Salem, Massachusetts, in 1692, numerous people were condemned and hung as witches. Most of these people were innocent, victims of a mass hysteria that swept England and Western Europe as well. The ironic twist to the Salem trials was that those who confessed to witchcraft (usually under torture) were pardoned of their crimes while those who maintained their innocence were usually executed. One exception to this pattern was the trial of Mercy Booth and the members of her coven. Though all confessed under torture, the crimes they were charged with were considered so heinous by their judges that they were condemned to immediate execution and burial on unconsecrated ground. All records of the trial were suppressed or burned. Years later when the jurors of the trials published a public apology for their errors, the first draft was said to have contained an exception in the case of Mercy Booth.

In truth, Mercy Booth and her coven worshiped Nyarlathotep in a secret room located beneath the basement of her home. Here they kept their secret rites and offered young children as sacrifices to Nyogtha. In an adjoining room, unknown to the members of the coven, Nyarlathotep showed Mercy how to construct a Gate that would carry her through space and time to the City of the Elder Things in Antarctica, 100 million years in the past.

With the growing fervor of the witch trials around her, Mercy realized that her existence was in danger and made arrangements to circumvent her possible death. Entering into a contract with the ghouls who dwelt beneath Fairfax Cemetery, she made arrangements to have the tunneling creatures remove her coffin soon after burial and convey it to a secret subterranean room a half mile north of the cemetery. Her spirit was freed from her body by the elder things who waited here to escort her through the Gate. In ancient Antarctica her body assumed its normal shape and she has continued to dwell there for over two centuries.

Mercy still visits this world, but here her body assumes a spirit form that can neither communicate nor affect physical objects. To accomplish these tasks, her spirit must temporarily inhabit her mummified corpse. From this body she can speak, move about, and cast spells.

In 1892 the block of houses containing Mercy's old home was demolished to make way for the construction of a group of apartment buildings. When the workmen broke through the ceiling of Mercy's secret room, work was temporarily halted in the area. Professor Michael Hagerty of Boston University was called in the site to investigate the discovery. Hagerty was a recognized expert on American colonial history and was requested by the Salem town council to make a determination of the historical value of the find. While investigating the room, Hagerty was contacted by Mercy, who promised to tell him great secrets if he could somehow manage to keep her room and her existence a secret.

Hagerty soon announced that the room was of no significant historical value and work was continued. Meanwhile, Hagerty had secretly bribed the construction company with \$2000 to carefully cover the room and build over it. Using the ghoul tunnels as access to Mercy's room, Hagerty attended a series of meetings with Mercy over the next few months. Mercy finally convinced Hagerty to bring his wife with him on his next visit when she secretly planned to attempt to inhabit his wife's body. Unfortunately, Hagerty's wife took ill before the next visit and was unable to accompany him to Salem. When Hagerty arrived at the secret room without his wife, Mercy flew into a rage and had Hagerty murdered by the ghouls, who then dumped his body outside the cemetery.



Mercy's next opportunity came just recently when she discovered Amy Hanover exploring the old tombstones in Fairfax Cemetery. Using her telepathy she duped the poor girl into showing up at the cemetery later that night where Mercy forcibly attempted to inhabit her body. Amy's heart was weak though and the experience literally frightened the young woman to death, forcing Mercy to abandon the now useless body. Mercy is now waiting below for the next possible victim.

## SCENES

### Amy Hanover's Apartment

The apartment in Boston can be located simply by looking in the phone book. Upon arriving, the investigators find the apartment occupied by Amy's distraught roommate Rita Carson, a model. Rita is too upset to speak with the investigators at length, but will tell them that Amy was a very serious writer with a deep interest in occult subjects.

If an Oratory roll is made while talking with Rita, she will show them an old notebook of Amy's which she neglected to give to the police. Among the scribbled papers is one titled "Salem." Beneath this is written the name "Mercy Booth" followed by "1412 L." The only other item of interest is a folded letter slipped between the pages of the notebook. It is a form letter from *Occult Review* magazine of New York, saying that they are publishing an article of hers. The letter is dated five months ago. A phone call to the publisher in New York informs the investigators that Amy had sold an article to the magazine on the subject of witchcraft. The back issues are sold out but a successful Library Use roll at the Boston library should turn one up (See the Witch Papers 1).

### County Coroner in Salem

Dr. Sarnowski, the Salem county coroner, is an avid talker. He confides to the investigators that if it wasn't a matter of professional ethics, he would have said the woman died of fright. The doctor grew up in Salem, so he can tell them that Fairfax has always had a reputation for ghosts and goblins.

### Fairfax Cemetery

This is one of the oldest cemeteries in the area. Its ancient, gnarled trees and eroded headstones bear quiet witness to this fact. Because many local old families have ancestors buried here, the condition

of the cemetery is good, despite the decaying neighborhood. The cemetery is surrounded by a seven-foot-tall iron fence, but the gate is never locked. On the western edge of the cemetery, just beyond the fence, is a small unkempt burial plot. It can be seen from any high ground within the cemetery.

At night, ghouls occasionally leave their tunnels to wander the grounds. The investigators have a 20% chance of spotting one on any given night. If no ghoul is seen, there is a 10% chance of seeing the glowing blue spirit of Mercy Booth.

Anyone making a Spot Hidden roll while investigating the Crawford mausoleum discovers a muddy hole near the foundation that leads to the ghoul burrows below. If the small burial plot outside the grounds is checked, it will be found to contain thirteen graves crowded together, each marked with a plain flat headstone. The stones are too weathered to read but one has a small bronze plate attached to it. Although green with age the following inscription can be made out:

### GRAVE OF MERCY BOOTH Daughters of Salem Hist. Soc. 1901

Their number and address are in the telephone book.

### Daughters of Salem Historical Society

The Historical Society is in a little two-story storefront in an older section of town. Over the door a weathered sign proclaims it to be "The Daughters of Salem Hist. Soc." while a sign on the door reads, "Museum Hours 10-4, Mon.-Sat. Admission 10 cents." The museum's proprietors are two spinster sisters in their mid-sixties, Henrietta and Olivia Thatcher. They live above the museum on the second floor.

Upon entering the museum, the investigators see a counter on the right manned by the sisters. Behind this souvenir counter is a stairway leading to the second floor. The museum collection consists of books pertaining to Salem and witchcraft, witch items such as cauldrons and brooms, and a number of old prints and paintings on the walls, all covered with a thick coating of dust. Boxes filled with old magazines and newspapers are stashed in convenient corners. These contain articles the sisters wished to save but never got around to clipping and filing. A locked door at the back of the museum opens to the basement stairs.

If asked about Mercy Booth, Olivia will tell them that when she was a little girl her mother pointed out an old house on Lyle Street and told her that was the house where Mercy Booth was supposed to have lived. She also tells them that that area was torn down some 30 years ago and new buildings erected on the location. She does not remember any more details pertaining to its specific location. If asked about any personal occult experiences, Henrietta will tell them that she once saw a ghost in Fairfax Cemetery. On the day that she and Olivia went to supervise the workers installing the plaque on Mercy's grave, she glanced up suddenly and saw a blue shimmering form hovering near the Crawford mausoleum. Olivia pooh-poohs the story because for one thing ghosts don't appear in the daylight, and Olivia thinks Henrietta has an over-active imagination anyway.

A Spot Hidden roll allows an investigator to notice one of the prints on the wall. The title is "The Exec. of M. Booth" and depicts a horrible old hag being led to the gallows. This is an accurate reproduction of the event and may allow investigators to identify Mercy if they should meet her. This fact will also be discovered if an investigator states specifically that he is examining all the pictures. A successful Library Use roll while examining the boxes of newspapers turns up a story dated July, 1892, concerning the demolition of a block of houses on Lyle Street. (See The Witch Papers 2.)

### The Witch Papers 1

From an article written by Amy Hanover and published in *Occult Review* magazine.

*This article begins as a standard work about witchcraft, but then touches briefly on the subject of a mysterious coven of Salem witches.*

"The thirteen witches were reputed to be so evil that all transcripts of the trial are thought to have been destroyed. The leader of the coven was named Mercy Booth, who was said by more than one witness to have been visited by the devil in the guise of a tall black man. Other information indicates that she may have been related to Ludvig Prinn, executed by the Roman Inquisition in the 16th century for heresy and devil worship. The next article will have more information on this interesting coven."

If access to the basement can somehow be gained, the investigators will discover a small locked room. Inside this room are many occult items, including a magic circle drawn on the floor in chalk. A successful Occult roll shows these items to be somewhat childish copies of the real thing. The sisters are simply playing at being witches, but the investigators may not realize it.

**Henrietta and Olivia Thatcher:** These two old spinsters are the founders and sole members of "The Daughters of Salem Historical Society." Founded in 1899, the society is dedicated to the preservation of lore and artifacts pertaining to the Salem witch trials of the late 1600's. Henrietta, the younger of the two, is quite talkative and subject to flights of fancy. By contrast, her older sister, Olivia, is a stem, schoolmarm type and often reprimands Henrietta for her garrulous behavior. The sisters first became interested in the occult as young girls when their mother told them that they were descended from some of the families accused in the Salem witch trials. For years the women have experimented with spells and potions in a locked basement room but have yet to produce any positive results. This behavior has all been quite innocent, but someone discovering the paraphernalia in the basement may be led to think otherwise.

### Da Chille Construction Company

If access to the company's records can be gained, a successful Accounting roll will show that in July, 1892, a sum of \$2000 was paid to the company by M. Hagerty for "special construction work." Hagerty's address in Boston is given.

### Professor Hagerty's Home

If the investigators are able to locate Professor Hagerty's home, they may not yet have discovered that he died in 1893. Mrs. Hagerty tells them that he was murdered in Salem, his body discovered just outside of Fairfax Cemetery. Police surmised that the body had been bothered by wild dogs as it had a number of bite marks on it. She tells them that her husband had been traveling to Salem on weekends for some time, researching a book that he was writing. She adds that she was supposed to accompany her husband on that last trip, but at the last moment came down with a cold and was unable to go with him.

### The Witch Papers 2

*Article from the Salem Globe, dated July 1892*

SALEM-The Da Chille Construction Co. has announced that demolition will continue tomorrow on the old homes on Lyle Street. Work had been delayed on the site while Professor Hagerty of Boston University examined an underground room discovered beneath the block of homes. According to construction workers the room was decorated with a mosaic tile that contained what appeared to be strange writing.

After spending several days at the site Professor Hagerty has pronounced it of no significant historical value, allowing demolition to proceed. With construction now underway again, the block of modern new apartment buildings should be completed by late summer of next year.

### The Witch Papers 3

*Professor Hagerty's notes.*

These are loose papers covered by the uniform handwriting of the professor. They reveal the following facts:

- Mercy's coven was accused of over a dozen ritual murders even though the bodies were never found.
- Mercy was also accused of having meetings with the Devil. Many witnesses testified to seeing her in the company of a tall black man.
- One old man of questionable sanity claimed he saw her walking one night with "a terrible familiar, shaped like a barrel with ridges, and a starfish where its head ought to be."

If a successful Debate or Oratory is made, the widow will give the investigators her husband's notes (see The Witch Papers 3) and a strange metal statue. The statue is made of an odd shiny metal and is broken off on the base. A Cthulhu Mythos roll tells the investigators that it is a statue of an Elder Thing. Studying the notes requires several hours of reading.

### Lyle Street

The old homes that once stood here were replaced in the early 1890's by two blocks of three-story apartment buildings. Originally intended to be occupied by the growing middle class, they have become rundown in recent years and are now tenanted by occupants of a less than savory character. When the street is first visited by the investigators, there are about a dozen people on the sidewalks plus a fruit vendor, a milk wagon drawn by a black horse, and a truck with a large pump mounted on the back operated by two men.

If the pump truck is looked at more closely, a black hose will be seen running from the pump to a basement window in the building addressed 1412 Lyle St. If questioned about this the men tell them that they come out here every couple of months or so to pump out the sewer drain in this building. Apparently, the pipe is cracked somewhere under the flooring and every so often the smell builds up and the tenants start to complain. The workman thinks that the landlord should have the thing fixed but is probably too cheap to spend the money.

If the basement is investigated, the players will certainly notice the smell of raw sewage, but mixed with this odor is the taint of something else, something worse. The area of floor around the drainpipe is wet and cracked and can be easily broken away by a determined person with a sledge hammer. After this portion of floor is cleared it can be seen that the pipe is indeed cracked and drains into a damp, subterranean room (the mosaic room on the map).

### The Ghoul Tunnels

Damp and slimy, a charnel stench hangs in the air and a litter of cracked bones and filth covers the floors of the passages. Ancient tree roots reach down from the ceiling, dripping brackish water which forms puddles where bloated, faintly luminous fungus glows. Beneath the cemetery, shattered coffins jut out from the sides of the tunnels. It is in these places that the bones are most numerous.

The tunnel system is terribly complex, stretching south all the way to Boston. Investigators wishing to make a map must state their intention before journeying into the tunnels. Only when they wish to return, following their map, should the actual Map Making roll be made. At this point the investigators will discover whether their map

### Professor Hagerty's Secret Notes

These notes are found in the ghoul tunnels near the mausoleum. The rotting pages reveal the following facts:

- The mosaic scripture found on the walls of the secret room is medieval Arabic and is some sort of prayer to a god called Nyogtha.
- Hagerty tells of a presence in the room and a voice speaking in his head. The voice identifies itself as Mercy Booth.
- Hagerty writes of paying the Da Chille Construction Co. \$2000 to carefully reseal the room and to continue construction around it. The journal tells of several meetings in the room after it was resealed and the pending revelation of the secret.
- The last entry talks of making plans to bring his wife to the next meeting.

is accurate or if they are lost in the tunnels. Anytime the investigators become lost they must make a luck roll to blunder upon an exit in 1-6 hours. This exit can be the point where they entered or, at the keeper's option, almost any point in Salem or Boston. The investigators may find themselves in the basement of a posh women's health spa or in some other embarrassing situation.

Three possible points of entry to the tunnels may be discovered. The most likely spot is the slimy hole that can be discovered behind the Crawford mausoleum. Failing to find this, the investigators may break directly into Mercy's secret room from the basement of the apartment building and discover an entrance to the system here. Really desperate investigators may try to dig up Mercy's grave, which will collapse into the ghoul tunnels lying directly beneath.

Assuming that the investigators enter at the Crawford mausoleum, they will be faced with a bewildering choice of passages that twist off in all directions. From this point Mercy's basement is one quarter of a mile almost due north. The witch's burial ground lies 200 yards west. Investigators stating that they are attempting to travel north have an 80% chance of discovering the door to the secret basement in 1-3 hours. Those attempting to travel east or west stand a 45% chance of wandering by the door in 1-4 hours. Those going south have a 10% chance of blundering into it in 1-6 hours.

For every hour spent exploring the tunnels there is a 35% chance of encountering 1-3 ghouls. These figures can be adjusted to use for investigators entering at the other sites.

The above information is intended as a guideline only. The keeper should be sensitive to the dramatic elements of the game and handle encounters accordingly. Possibly the spirit of Mercy Booth would be seen lurking in the shadows, or the investigators may discover the body of a person recently reported missing. Be sure to keep the tunnels full of shadows and scurrying noises.

### Contact Ghoul:

This spell takes 8 magic points. It may only be cast on moonlit nights near an old (at least a century) graveyard or at an ancient crypt. Or at other sites that ghouls are known to favor.

The ghouls who inhabit the tunnels fear Mercy Booth because she is so powerful. Investigators meeting ghouls may use a Contact Ghoul spell to attempt to establish a rudimentary communication. Although unlikely to help against Mercy herself, clever investigators may be able to at least coerce a ghoul into leading them to where they want to go.

### Clues to be discovered in the tunnels are as follows:

A successful Spot Hidden in the area below the mausoleum reveals a small book wedged among the tree roots near the entrance. The pages are loose and it is covered with mold and mildew but on the inside cover the investigators can read the name "Michael Hagerty," followed by a Boston address.

The area beneath the witch's burial ground is reached by a short, fairly straight tunnel leading off from the main network. A Spot Hidden roll in this area reveals the fact that while there are twelve broken coffins to be found in this area, the thirteenth is missing. It appears as though it had been carefully removed from below sometime in the past.

A quarter mile-north of the mausoleum, built directly into the side of a tunnel, is a heavy oak door that opens into Mercy's basement. It is locked and has a Strength of 14.

### Ghouls

**Description:** Ghouls are rubbery, loathsome humanoids with hooflike feet, canine features, and claws. They speak in "glibbering" and "meeping." They are often encrusted with grave-mold.

**Notes:** Lovecraft's ghouls are horrible creatures dwelling in tunnel systems beneath many cities. They have ties to witches and occasionally will attack humans. It may be possible for a human to be transformed into a ghoul over a prolonged period of time.

A ghoul may attack with both claws and its bite in a single melee round. If the ghoul's bite strikes home, then it will hang on with its fangs and worry the victim. On the second and subsequent rounds after the ghoul has bitten its victim, it will hold onto him and automatically bite him again. While the ghoul is attached to the victim this way, both normally fall to the ground and roll around. Additionally, both ghoul and victim have a +20% chance to hit the other (except for the ghoul's bite which, as previously stated, automatically hits). A successful STR vs. STR roll will dislodge the ghoul; but a character trying to dislodge the ghoul may not attack. A character using a pistol that is grappled by the ghoul does not get to double his chances of hitting for point-blank range, though he does get the +20% add. Rifles cannot be used in such hand-to-hand scrambling and fighting.

### Ghoul One

**STR 17 CON 13 SIZ 12 INT 13 POW 15**  
**DEX 12 HP 13 Hit Points 13 Move 9**

Weapon	Attk%	Damage
Claws	30%	1D6+1D4
Bite	30%	1D6+1D4 + worry

**Armor:** None, but all guns do only half damage.

**Skills:** Sneak 70%, Hide 60%, Listen 70%, Spot Hidden 50%, Climb 85%, Jump 75%

**SAN:** Seeing a ghoul will cost 1D6 points of SAN if a SAN roll fails. If it succeeds, there is no loss.

**Ghoul Two**

**STR** 16 **CON** 14 **SIZ** 12 **INT** 11 **POW** 15  
**DEX** 12 **HP** 13 **Hit Points** 14 **Move** 9

Weapon	Attk%	Damage
Claws	30%	1D6+1D4
Bite	30%	1D6+1D4 + worry

**Armor:** None, but all guns do only half damage.

**Skills:** Sneak 80%, Hide 60%, Listen 70%, Spot Hidden 50%, Climb 85%, Jump 75%

**SAN:** Seeing a ghouls will cost 1D6 points of SAN if a SAN roll fails. If it succeeds, there is no loss.

**Ghoul Three**

**STR** 15 **CON** 15 **SIZ** 12 **INT** 11 **POW** 15  
**DEX** 12 **HP** 13 **Hit Points** 15 **Move** 9

Weapon	Attk%	Damage
Claws	30%	1D6+1D4
Bite	30%	1D6+1D4 + worry

**Armor:** None, but all guns do only half damage.

**Skills:** Sneak 850%, Hide 60%, Listen 70%, Spot Hidden 50%, Climb 85%, Jump 85%

**SAN:** Seeing a ghouls will cost 1D6 points of SAN if a SAN roll fails. If it succeeds, there is no loss.

**Mercy Booth's Basement**

**The Hidden Room:** This is Mercy Booth's private chamber, unknown even to the members of the coven. It is constructed of plain stone and sparsely furnished. Near the door to the ghouls tunnels lies an open, empty coffin of cheap construction. At a large wooden table a human figure cloaked in rough brown robes sits facing a wall covered with strange lines and arcane symbols, its back is to the doors.

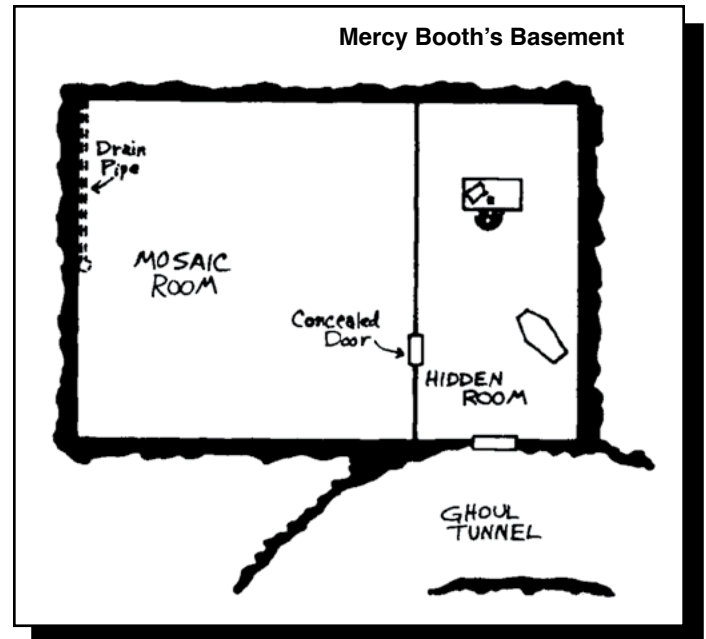
The door opening to the ghouls tunnels is locked and has a Strength of 14, The door in the west wall opens easily and is concealed only to those in the neighboring mosaic room. A close look at the coffin lid shows the name "M. Booth — 1692" branded into the wood.

If the investigators walk around to the front of the table to view what is there, they will see the mummified, parchment-like body of an old hag propped up in the chair. Her face is hideously distorted, with her dried tongue protruding from her mouth, and her head hanging to the side at a grotesque angle due to a broken neck. Her outstretched skeletal hand rests atop a small black book on the table.

**The Small Black Book***Journal of Mercy Booth*

This book contains the near-illiterate scrawls of Mercy Booth. An investigator succeeding in an English roll can determine that the first section describes in disgusting detail the ritual worship of Nyogtha by Mercy's coven, including the sacrifice of children to the Great Old One. As the journal progresses it becomes less and less coherent, until it is for the most part a useless, random gibberish mentioning in places her attempts to arrange the aid of the Elder Things for some indiscernible task.

The book explains the casting of two spells, Contact Elder Thing and Create Gate. An investigator must make an Intelligence x3 roll for each spell he wishes to learn. It takes two hours to read the book, at a cost of 1D6 SAN and a gain of +2 to Cthulhu Mythos skill.



Next to the book is a roll of animal skin with writing on it. A successful Zoology roll while examining this skin reveals it to be of human origin. If a successful English roll is made, it will be apparent that the scroll is a contract between Mercy Booth and the ghouls, dated in 1692. It calls for the ghouls to deliver her body immediately after burial to "the hidden room beneath the house." In return, Mercy promised to help deliver certain individuals whom the ghouls wished for themselves.

If the body is disturbed in any way (and removing the book will disturb the body), Mercy will instantly become aware of it and probably (80% chance) come to investigate, inhabiting her corpse so she can drive off the intruders with spells.

Anyone knowing the spell Create Gate recognizes the back wall as a possible gate to somewhere. Anyone stepping through this Gate loses 3 magic points and 2 points of Sanity as he is transported to the ancient City of the Elder Things in prehistoric Antarctica. Because this gate was created for Mercy Booth by Nyarlathotep himself, those using the gate do not have to expend the 31 magic points that it would usually cost to use it. Ordinarily, no mortal would be able to create or use such a time-spanning portal.

**Mercy Booth**

Mercy appears in this adventure in three different forms, each form differing in abilities. Mercy only assumes human form when dwelling in the world on the other side of the Gate. If seen there, she will appear as a bent old hag with long, crooked hands, tipped with dirty fingernails. Her voice is harsh and cracked and she walks with the aid of a short cane. Mercy is unskilled at physical combat and usually carries no weapon. Her specifications follow.

**STR** 8 **CON** 12 **SIZ** 9 **INT** 16 **POW** 25  
**DEX** 12 **APP** 3 **SAN** 0 **EDU** 28 **HP** 11

**ARMOR:** none

**SKILLS:** Astronomy 85%, Botany 85%, Cthulhu Mythos 45%, History 40%, Listen 50%, Occult 90%, Read/Write English 65%, Spot Hidden 60%, Zoology 80%.

**SPELLS:** Summon/Bind Byakhee, Summon/Bind Hunting Horror, Contact Ghoul, Contact Elder Thing, \*Call Nyogtha, Contact Nyarlathotep, Shrivelling, Voorish Sign, Elder Sign, Create Gate, \*Telepathy, \*Mind Transfer.





Spells marked by asterisks are new or work differently than previously described. See the accompanying box for greater explanation.

When passing through the Gate into this world, Mercy's spirit assumes the form of 2 mass of slimy, slightly iridescent, blue bubbles. When in this form, Mercy cannot communicate, cast spells, or affect physical objects. She can only move about and listen. She can slip through small cracks or under doors but cannot pass through solid matter. Viewing Mercy in this form requires a successful Sanity roll or a loss of 1D6 points of Sanity.

The third form of Mercy Booth is the most terrible. If she has a need to speak to someone directly or cast spells she can inhabit her ancient corpse. From here Mercy can move about and affect the physical world. Her characteristics in this form follow.

**STR 8 CON 20 SIZ 9 INT 16 POW 25**  
**DEX 6 APP 0 SAN 0 EDU 28 HP 15**

**ARMOR:** The dried husk of a body has a natural 4 points of armor and all impaling weapons do minimum damage due to the fact that there are no internal organs or blood supply to damage. The body is quite flammable however and will burn completely away in 2 rounds, forcing Mercy's spirit to flee.

**SPELLS:** same as in her human form.

**SANITY:** Viewing the inhabitation of the withered corpse by the disembodied spirit is a terrible thing to watch and those failing their Sanity rolls will lose 1D8 points of Sanity. Those with successful rolls lose only 1 point of Sanity.

Mercy has dwelt for a long time in the City of the Elder Things and wishes to return to this world again. To accomplish this, she has been looking for a suitable body to inhabit. She wants a young, healthy female with low Power. She wants one with low Power because she knows that after casting the Mind Transfer spell her own magic points will be low and if she loses the struggle her spirit will be lost forever. Consequently, she has been moving very slowly and carefully, waiting for the right opportunity.

**The Mosaic Room:** Workmen discovered this room in 1892 while they were demolishing the Lyle Street houses. The walls and ceiling are covered with a mosaic depicting strange whirls of fabulous colors, and rusted iron sconces adorn the walls. Incongruously, a six-inch iron pipe juts through the ceiling to run along the top corner of the west wall before disappearing out the north wall. From a large hole in the elbow of this pipe drips a mixture of water and raw sewage that has collected to a depth of nearly four inches on the floor. Anyone entering this room must make a roll of CON x5 or less or be overcome by nausea and unable to take any action for 2-20 minutes.

If the mosaic walls are examined, a red band is discovered running all the way around the room. It is written in Arabic, and a successful Arabic roll shows the writing to contain a spell, Summon/Dismiss Nyogtha. It is a very accurate rendering; a roll of INT x5 or less allows the reader to learn the spell. A successful Spot Hidden roll while looking in the area reveals a concealed door in the east wall. A successful DEX x5 roll allows the investigator to discover that pushing on the lower right corner causes the door to swing in toward the investigator, providing access to the hidden room beyond.

If the scummy water is swept back, the investigators will discover an iron disk, six feet in diameter, set flush into the floor. It has a resistance strength of 24 and if pried up will reveal a jagged vertical cavern leading straight down through the earth. An odor worse than the sewage drifts up from this cavern. The cavern continues for nearly

half a mile straight down before branching into numerous slime-coated cavities. The keeper is encouraged to plot a suitable demise for any investigator foolish enough to explore the endless subterranean caverns of Nyogtha.

### The rooms in the City of the Elder Things

**Gate Room:** Investigators stepping through the gate find themselves standing near the north wall of the Gate Room on the City of the Elder Things map. This room is formed of large, smooth fitting stone blocks and decorated with horizontal bands of carvings. These bands are three feet wide and consist of one layer of geometric decorations followed by a band of carvings, one upon the other from floor to ceiling. The carvings depict strange, barrel-shaped beings apparently warring with a race of hideous octopoid things.

Drawn onto the north wall is this end of the Gate connecting back to Mercy's hidden room in Salem. At the other end of the room an archway 6 feet wide and 12 feet high opens onto the balcony and a cloudy gray sky. Through the humid haze dark spires can be seen in the distance. Near the archway, propped against the wall, is a strange rifle-like object made of a silvery metal.

A Cthulhu Mythos roll tells the investigators that the barrel-shaped creatures in the carvings are the ancient elder things, while a second successful roll reveals the others to be the Spawn of Cthulhu. If an investigator can make a roll of INT x2 or less, he will gain 3% on his Cthulhu Mythos score and lose 1D3 points of Sanity. The strange metallic object found near the door is in reality a Shoggoth prod used by the Elder Things to keep the rebellious beasts in line. A roll of INT x3 or less will allow an investigator to recognize it as some sort of electrical weapon and also understand

### NEW AND ALTERED SPELLS

#### Call Nyogtha

Mercy has a long established contact with Nyogtha. To call Nyogtha she need expend only 1 magic point and chant for one minute for a 100% chance of successfully calling Nyogtha.

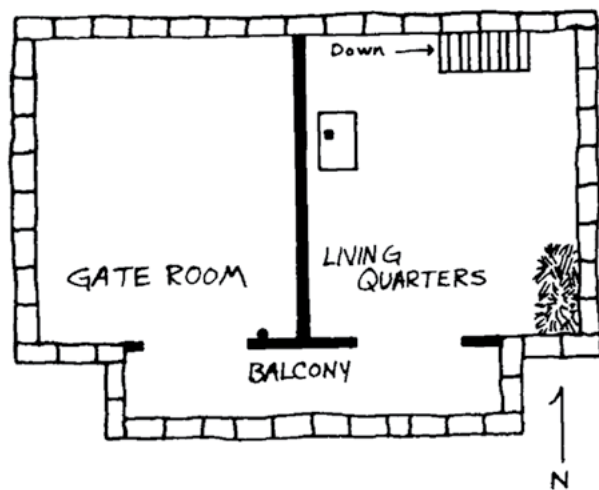
#### Mind Transfer

This spell works the same as described in the *Call of Cthulhu* rulebook, with these added embellishments. Anyone watching the struggle between Mercy and a victim will see two masses of bubbles flowing in and out of the jerking, convulsing body. If Mercy wins, the victim's spirit flows to the dried corpse and enters it. The victim is trapped in the undead body of Mercy Booth, requiring an additional 1D10 Sanity loss on top of the usual 1D20 loss for being the victim of this spell. Most victims will be driven hopelessly insane by the horror of the transfer. Watching this scene requires a successful Sanity roll to avoid the loss of 1D6 points of Sanity.

#### Telepathy

(Sometimes referred to as Thought Projection.) To accomplish this the caster must expend 1 magic point to establish contact with an individual anywhere within a mile for five minutes' time. The spell can be recast to continue the contact. The caster cannot hear the other person's thoughts but can only speak to individuals, leaving cryptic clues, hints, or giving instructions.

### Booth's Rooms in the City of the Elder Things



its firing mechanism. Unfortunately, this one has sustained some minor damage and is not functional at the moment. A complete hour's work and successful Mechanical and Electrical Repair rolls should have it working again.

**Balcony:** From here the investigators can see that they are in the center of a great city built of stone. Gazing down, they see that the ground below is obscured by the gray misty atmosphere. As they look over the balcony they can hear strange whistling noises faintly drifting up from the unseen streets below. In the far, hazy distance buildings even taller than the one they stand in are connected by arching bridges of fantastic proportions. The tops of great palm trees and ferns can be seen poking their way through the crowding mists of the hilltops

The balcony is constructed of the same stone as the rest of the building. A low wall runs along the perimeter of the balcony. This wall is surmounted by a decorative metal railing. The railing consists of small metal statues of the creatures seen in the carvings. Investigators will notice that one of the statues has been broken off. This is the same statue that can be found at Professor Hagerty's home. Farther down the balcony is visible another archway similar to the first leading back into the building.

At some time while the investigators are making these discoveries, a huge, leathery pterodactyl-like creature suddenly wings its way around a corner of the building. Uttering a piercing wail as it flies by the balcony, it slowly turns and descends into the mists, carrying a huge stone block with it. Investigators witnessing this sudden occurrence need to make their Sanity rolls or lose 1D6 points of Sanity. A Cthulhu Mythos roll will tell the investigators where they are, and a successful Zoology or Botany roll should at least inform them that they are in the distant past. Any noise such as gunshots or screams will certainly attract the occupants of the living quarters.

**Living Quarters:** The second room is Mercy's living quarters and is similar in appearance to the antechamber with the additions of a straw sleeping pad in the corner, a stone table with a small box upon it, and a stairway against the north wall that leads down. The box contains an Elder Sign carved into a small stone.

Standing near the table are Mercy Booth in human form, and three elder things, one of them armed with a Shoggoth prod. They will not hesitate to detain any intruder with as much force as necessary. Mercy is probably already aware of who they are and will retreat down the stairs to alert other elder things. This intrusion by humans could prompt the elder things to destroy the gate, trapping any investigators still there in prehistoric Antarctica. Traveling back through the gate costs the investigators another 3 magic points and 1 point of Sanity.

### The Elder Things.

Through the intervention of Nyarlathotep the Elder Things are allied to Mercy Booth, but they have grown tired of her presence in their city and dislike the open Gate to another world. They will not turn against Mercy Booth for any reason, but are likely to destroy the Gate if they suspect a possible mass intrusion of their world, regardless of the consequences to Mercy. They do not necessarily hate humans but will move to destroy any intruder into their world.

### CONCLUSION

In playing the character of Mercy Booth her goals must always be kept in mind. She has enough magic at her command to destroy several of the investigators if she wishes. What keeps her actions in check, however, is the fear of discovery. If her corpse should be destroyed, she will be unable to cast spells in this world, preventing her from ever attempting to inhabit another human body. Destroying the Gate between the two worlds would either trap her forever in the city of the elder things or leave her stranded in this world in spirit form. Mercy realizes these possibilities and will try to keep the secret room secure at all costs.

Her next objective is to locate and inhabit a new body so she can permanently rejoin this world. She would prefer a young, healthy female, but if destruction looks imminent she will attempt to inhabit any body. If she successfully inhabits the body of someone known to the investigators (such as one of them), the other investigators should not be aware of it nor even understand what went on. Mercy, now in the new body, claims that something tried to possess her but she managed to drive it off. She then feigns exhaustion to avoid answering too many questions she can't answer. She will possess none of the knowledge of the former inhabitant and of course will not know how to drive a car, etc.

If Mercy feels all is lost, she may revenge herself by unleashing Nyogtha on the investigators or even Salem itself. She will do this only in extreme cases as it will almost surely lead to the discovery of her secret room and its probable destruction. If Mercy turns Nyogtha loose on Salem, the investigators should suffer a 1D10 sanity loss due to their knowledge of the death and destruction that resulted from their actions. Sanity points can be awarded in the amount of 1D10 for the destruction of Mercy Booth or 1D6 for destroying the Gate and trapping her in the other world.

### Shoggoth Prod

This is a long, slender metallic device. A gauge mounted on the side indicates that the weapon contains twenty charges. No technology available in the investigator's world will allow them to recharge it once these twenty charges have been expended.

Shots/rd	Damage	Base %	Range	Hit Pts
1	4D8	15%	20 yds.	8

# Table of Contents

A Map of Massachusetts in the 1920s. 4

## ■ INTRODUCTION

Purpose of the Game .....	5
What This Game Covers .....	6
Notice to Keepers .....	6
Playing Aids .....	6

## ■ CREATING THE INVESTIGATOR

Characteristic Rolls .....	8
Other Characteristics .....	9
Damage Bonus Table .....	9
Working for a Living .....	10
Skills Available for the Occupation Type (table) .....	10
A Sample Character Sheet for Harvey Walters .....	11

## ■ GAME SYSTEM & SKILLS

How Skills Work .....	12
Automatic Actions .....	12
Simple Percentile Rolls .....	12
Resistance Table Rolls .....	12
Rewards of Experience .....	12
Resistance Table .....	13
Costs of Failure .....	13
Taking Damage .....	13
Shock .....	14
Falling .....	14
Drowning .....	14
Poison .....	14
Combat Skills .....	14
Fighting .....	14
The Impale .....	14
Using Melee Weapons .....	15
Table of Skills with Base Chances ..	15
Table of Melee Weapons .....	16
Firearms .....	16
Table of Firearms .....	17
Skills Definitions (Accounting, Anthropology, Archaeology, Astronomy, Bargain, Botany, Camouflage, Chemistry, Climb, Credit Rating) .....	18
Skills Definitions cont. (Cthulhu Mythos, Debate, Diagnose Disease, Drive Automobile, Dodge, Electrical Repair, Fast Talk, First Aid, Geology, Hide) .....	18
Skills Definitions cont. (History, Jump, Law, Library Use, Linguist, Listen, Make Maps, Mechanical Repair, Occult, Operate Heavy Machinery, Oratory, Pharmacy, Photography, Pickpocket, Pilot Aircraft) .....	19
Skills Definitions cont. (Psychoanalysis, Psychology, Read/Write English, Read/Write Other Language, Ride, Sing) .....	20
Skills Definitions cont. (Sneak, Speak Other Language, Spot Hidden, Swim, Track, Treat Disease, Treat Poison, Zoology) .....	21
Special Note: Suggested Pronunciations of Mythos Name ..	21

## ■ SANITY

General Notes .....	22
Using SAN .....	22
Shock and Temporary Loss .....	22
Temporary Insanity Time Table .....	22
Indefinite Insanity .....	22
Typical SAN Losses (table) .....	24
The Value of Insanity .....	24
Regaining and Increasing SAN	
Skills .....	24
Defeating Monsters .....	24
Psychoanalysis .....	24
Insanity Table .....	25
Curing Insanity	
Psychoanalysis .....	26
Availability of Psychoanalysis (table) .....	26
Institutionalization .....	26
Institutional Disasters (table) .....	26
Availability of Institutions .....	26
Population of U.S. and Selected Foreign Cities .....	27

## ■ THE CTHULHU MYTHOS

Summary of the Mythos .....	28
Alien Races .....	28
Five Classes of Monsters (table) ...	30
Deities, Races, and Monsters	
The Outer Gods, Other Gods and Elder Gods .....	30
The Great Old Ones .....	30
The Races and Lesser Entities ...	30
Format .....	30
Table of the Deities and Monsters ..	32
The Beings and Their Mythos	
Azathoth .....	31
Byakhee .....	32
Cthonians .....	33
Cthugha .....	34
Great Cthulhu .....	35
Dark Young of Shub-Niggurath ...	35
Deep Ones .....	36
Father Dagon and Mother Hydra ..	36
Dholes .....	36
Dimensional Shamblers .....	37
Fire Vampires .....	37
Flying Polyps .....	38
Formless Spawn of Tsathogghua ..	39
Ghouls .....	39
Great Race of Yith .....	40
Hastur the Unspeakable .....	41
Hounds of Tindalos .....	41
Hunting Horrors .....	43
Ithaqua the Windwalker .....	43
Lesser Other Gods .....	43
Mi-Go, the Fungi from Yuggoth ..	44
Nightgaunts .....	44
Nodens .....	45
Nyarlathotep .....	45
Nyogtha .....	46
Old Ones, Elder Things .....	46
Sand-Dwellers .....	47
Serpent People .....	48
Servitors of the Other Gods .....	48
Shantaks .....	48

Shoggoths .....	49
Shub-Niggurath .....	49
Shudde M'ell .....	50
Star-Spawn of Cthulhu .....	50
Star Vampires .....	50
Tsathogghua .....	51
Y'golonac .....	52
Yig .....	52
Yog-Sothoth .....	53
A Monster Form .....	47

## ■ MAGIC AND SPELLS

The Books of the Cthulhu Mythos ..	54
Table of Mythos Books .....	55
Other Means of Learning Spells ...	57
Magic Points .....	57
Casting Spells .....	57
Spell Choices for Monsters .....	58
Summoning Servant Races .....	58
Table of Spells for Monsters .....	58
Binding Servant Races .....	59
Contact Spells .....	59
Call Deity Spells .....	60
Contact Deity Spells .....	60
Other Spells .....	61
Space-Mead Effectiveness Table ..	61
Gate Creation Costs Table .....	61
Table of Sample Distances .....	61
Complete Listing of Spells Table ...	62
Increasing POW .....	63
Magical Items .....	63

## ■ HOW TO PLAY THE GAME

How to Set Up a Scenario .....	65
How to Set Up a Campaign .....	65
How to Run a Campaign .....	65
Arkham City Map .....	66
Money for a Campaign .....	67
Income for the Investigator .....	67
Savings .....	67
Financial Assistance .....	67
What Was Left Out .....	67
An Example of Play .....	68

## ■ READY-TO-PLAY SCENARIOS

The Haunted House .....	69
The Madman .....	71
The Brockford House .....	73

## ■ APPENDICES

Beginning Scenario for a Campaign .....	77
The Cultists Lair .....	78
Libraries and Their Use .....	79
Notes on a Fragment of the Necronomicon .....	80
A Timeline for H.P. Lovecraft .....	81
Selected Arkham House Publications .....	82

## ■ DESIGNER NOTES

Sandy Petersen (1982) .....	84
Lynn Willis (1982) .....	86
Wail of the Witch .....	89