


# Lock-in: Five In A Bunker



*A Call of Cthulhu Horror  
Adventure of Psychological  
Imprisonment by Alison Cybe*





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### A quick word on piracy

This book was entirely written by one person – me. I just want to state that upfront because, let’s face it, the chances are that most of the people who will be reading this book will have pirated it.

I know what you’re thinking. “Oh, here comes the lecture. It’s bad to pirate, blah blah blah” and all that, right? Well... not really. I totally get why people make copies of the books rather than buying them. It’s not just faster and cheaper, but it’s usually a whole lot easier too. Plus, RPG books are hella expensive, right? I get that.

So no, you’re not going to get any lecture from me. Personally, I’m just glad that you’re interested enough in this adventure, which I worked really hard to bring to you. I genuinely want you to play this. That’s the main thing. I wouldn’t have made this book or put the effort into it if I didn’t genuinely want to get it out there to as many people as possible.

I mean, if you have pirated it and you enjoy it, I would really like it if you would consider dropping a bit of cash my way. You’re not obligated to, but I would genuinely appreciate it if you wanted to. I now have a Ko-fi account at [www.ko-fi.com/alisoncybe](http://www.ko-fi.com/alisoncybe) or via my Patreon page at [www.patreon.com/cybeswebsite](http://www.patreon.com/cybeswebsite)

## Introduction

Hell is other people, they say.

Many games are set around exploration. Moving from place to place, having encounters with antagonists and examining objects and locations. That's the making of a grand adventure. However not all stories have that in common. Sometimes the most tense and horrifying moments can come from the ebb and flow of paranoia that springs from being unable to get away from your fellows.

Imagine being trapped in a room full of strangers. You do not know who they are, and you're unsure on their motives. We've all had moments like that in our life, but they are thankfully sparse and rarely life-threatening.

This game takes five players and locks them in a room. There is something outside – something horrible. But the real tension in this adventure is born from the interaction that your players are going to have with one another.

At first, I had thought of creating an 'escape room' type of experience. It soon became evident that this didn't quite work, not unless there was something more palpable to pose a risk to the investigators. Call of Cthulhu is, after all, a game about the fragility of the human species faced against cosmic horrors grander and more terrific than mortal minds can comprehend. So it appeared to me that the best way to show this would be to create a game which pits the characters against another deadly foe – themselves.

Each investigator in this adventure has a set of motives. Gradually revealed to the player over the course of the adventure, this game uses the player's lack of knowledge of their situation to foster an environment in which horror can thrive.

It is worth stating right at the start, however, that this game is one that everybody will find to be fun. This is an adventure in which consent from all of the players is vitally important, where everybody is comfortable calling for a time-out at any point and where the Keeper running this adventure is willing to put in the effort to ensure to minimise emotional bleed. I encourage every Keeper who thinks of running this adventure to discuss all of these subjects with their players first to make sure that everybody is onboard and content not just at the start of the game but at every point throughout.

As well as rampant paranoia and motives intended to set the investigators against one another, this game embraces the subject of isolation. The feeling of being trapped, locked in a small venue without any means of escape, is paramount. Five people awake to find themselves trapped in a chamber. The outside world is a memory – sunlight, a fleeting dream. All you have to distract from the invading silence are those around you, people who demand your trust and are as much strangers to you as you are to yourself.

Welcome to the bunker. Try to get out alive.

- Alison Cybe



# **Lock-in: Five in a bunker**

## **A Call of Cthulhu horror adventure of personal conflict, by Alison Cybe**

### **Keeper Information**

This investigation is set in a disused subterranean chamber beneath a US military base in Arizona during the summer of 1968. It is the height of the Vietnam War, a conflict which has dragged on for so long and wrought such a high body count that social opposition to it has become the defining point of a generation's countercultural movement. Lieutenant Sandford, a member of a covert group that exists within the US military complex, has established a dedicated group of enlisted officers and civilians under the purpose of creating a weapon that will bring the war to a decisive end. This does not end well.

Sandford had hoped that his task force, operating in secret and without the knowledge of his military superiors (but with the backing of his shadowy benefactors), would yield a result that would enable him to quickly escalate his career ladder. Although he possessed no understanding of the occult, his benefactors did. They passed to Sandford fragments of a journal kept by Halpin Chalmers which described the man's experimentation with consciousness-expanding drugs and mental time travel. Recreating the drug, dubbed XB-742, created minor effects in the test subjects but was deemed of little use for deployment in the field.

Sandford's group, of which the Investigators are members, draws from several enlisted officers and civilians of specialist skillsets, continued to work on the compound and eventually discovered ancient rituals that they believed could strengthen the impact of the chemical. With the hopes of creating a weapon that could be deployed against the Viet Cong, the Investigators began to conduct a ritual which, if successful, would cause XB-742 to fragment the passage of time within a localised area.

This did not end well. The ritual ended with the death of several of the task force at the hands of a Hound of Tindalos. The creature was summoned when the ritual was interrupted prematurely by Sandford, for what were at the time unknown reasons. The Investigators fled into a specially constructed bunker which was set aside in the tunnels beneath the base for this very possibility. However the damage to time has damaged the Investigator's memory recall, rendering them amnesiacs. They are now trapped in the chamber, beneath miles of tunnels and a base through which time does not pass rationally, stalked by a ravenous Hound of Tindalos.

Please note that this adventure operates differently from other Call of Cthulhu adventures in terms of freeform roleplay. The adventure itself is less structured, meaning that more time should be given to the interaction between the players and their characters. Each player will, at set times during the adventure, be given a handout which will direct their objectives and give hints towards how to direct their performance. There is a single antagonist in this adventure, the Hound, however the biggest threat to the Investigators may be their colleagues.



## Involving the Players

This adventure is designed to run with the five pre-generated characters included in this module. Begin your session by having all of the players introduce themselves and the Keeper discussing a brief overview of the game's themes and potential trigger warnings, as is standard for any game of Call of Cthulhu.

During this game, however, be sure to mention during your discussion of trigger warnings that this adventure may result in moments of inter-character conflict or death, commonly called PvP. This is not standard in Call of Cthulhu for the most part, and should be discussed at this point. Not all players will be happy with participating in or being witness to PvP moments in a game, and it does impact on the entire table if it is featured. Ensure that all players are happy for this to be part of their gaming experience before using this adventure – if any player is uncertain or hesitant, use a different adventure instead. Never force inter-personal conflict on players who are not content to take part in it!

Once you are ready to continue, distribute the character sheets allowing the players to swap them with one another as desired. Assure the players that they may amend the character's names, race, or their presented gender as preferred without impacting on the game. Players may notice that their character backgrounds are blank or nearly empty – assure them that this will be explained during gameplay. No other preparation is necessary.

## Act 1

Hand each player their Investigator's '**Handout #1**'. Then read or paraphrase the following.

*"You awake to the view of off-white walls. They surround you on all sides. The room is small, and smells faintly of acrid smoke and body odour. As you sit up, you look around and notice four other people who all seem to have awoke at the same time as you. The ceiling above you holds a single light bulb that illuminates the room. On one door stands a pressurised large metal door, sealed shut by a large circular handle that reminds you of an airlock or a vault. There are no corners in the room – the concrete walls appear to have been plastered over to ensure a circular curve around each wall, floor and ceiling. Finally you find the source of the acrid smell. Slumped in the far corner of the room is the body of a man. He is dressed in military fatigues, and holds a revolver in his hand. Half of his head has been blown apart, smearing the wall behind him with blood and tissue."*

The first act of this adventure is primarily freeform, emphasising exploration and discussion. The players should, if they do not intuitively do so, discuss what they are able to deduce of their environment and their fragmented memories in order to try to make sense of their situation.

Investigators will find that they are all dressed in comfortable but utilitarian gear – office wear or military fatigues. None are carrying anything other than what is listed on their sheet, save for their identification cards. These cards are laminated and are of note as they contain each Investigator's name, date of birth, and a photograph ident. Curiously they bear no other signifiers such as who their employer may be.

The walls of the chamber are a sturdy concrete, with the corners and edges smoothed out by plaster. The concrete is extremely dense, resistant to picking and attempts to break. The plaster is less sturdy and can be broken apart, but reveals nothing hidden in the angles of the room – its function does not include deception. The light bulb is a normal 80w bulb suspended on a cord that reaches twelve inches from the ceiling, with the rest of the wiring sealed within the structure's roof. It is intended to create a source of light, nothing more, and may be broken if struck.

The door is noteworthy. It is made of impenetrable steel and contains a single shatterproof viewing port, through which the Investigators can see a long dimly-lit hallway beyond. The hallway contains no windows or doorways, and seems to end in a right turn some 100 yards distant. The door is sealed and secured shut and the wheel to open it cannot be turned from this side, although the Investigators are welcome to continue to try until they injure themselves.

The sanity loss for witnessing the dead body has already been calculated into the Investigator's starting Sanity rating. The body belongs to a Caucasian male in his mid-30s, but his face is unidentifiable to the extent of his injuries. Searching the body for clues is emotionally distressing, requiring a successful **Spot Hidden** roll, failing on which results in a loss of 1d3 **Sanity** for any investigator that has a **Medicine** score of less than 60, causing them to pull back and feel nauseated.

Upon successful completion of the search, the Investigators locate two items. The first is a revolver. The second is a similar ID badge to their own, identifying the owner of the badge as Lieutenant Sandford. The revolver is of note as it contains only three remaining bullets, the rest having been recently discharged. Indeed, the broken casing of one may be found in the chamber

should the Investigators wish to search for it.

### **“Why shoot the Hound when we can shoot each other?”**

This revolver functions differently from most firearms in Call of Cthulhu, as its intention is to allow lethality between the players. For this reason, it functions differently when used against fellow Investigators.

If the target is resisting being shot, the target number to roll is always 50%. If the target is not, either through surprise or inaction, the target number is always 80%.

The shooter can determine if they are aiming for a lethal hit or a wounding attack. A wounding attack will deal 1d10 points of damage to the victim's **Hit Points** now, and a further 3 Hit Points each time a new **Handout #1-4** is distributed to the players. A lethal attack kills the victim outright.

If an Investigator is killed in this manner, the Keeper can reassure them that they will want to stay at the table as they will be back before too long... Even so, it is disturbing to watch another person being gunned down in such a manner, and all Investigators who witness a murder must make a **1d4/1d10 Sanity** roll. Sanity in this adventure works differently than normal, and you should consult the Sanity sidebar to discover more.

None of the above applies to **Firearms** rolls against the Hound. Against him, the Investigators use their usual Firearms rolls and deal 1d12 **Hit Points** of damage.

Even despite this adventure's use of time travel, the bullets in the revolver remains consistent – there is no way to gain more ammunition. Well, there is one way, but it won't be apparent until later.

Once the Investigators have seen Sandford's ID badge, hand each player their Investigator's **'Handout #2'**.

In Act 1, there are two handouts which are passed to the players. During Handout #1, the party's main objective is to recognise themselves and form the first inkling of their interpersonal relationships and dynamics. There are two challenges here – that one party member is visibly injured, and one is in a state of panic. These are unlikely to be resolved during this act, but their presence will impact on the groups dynamic severely.

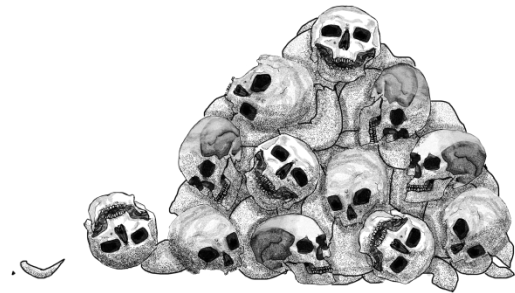
Handout #2 introduces both plot points to debate, but also a key tool – the gun. This item's presence becomes a tool of authority, and two of the characters will seek to obtain it exclusively. Whoever holds this item will be in a position of power over the others in the group. The holder of the gun may feel power and authority over the others in the party, perhaps as a misguided sense of leadership, but will mark themselves out among their fellows. Let this dynamic play out for a while and any suspicions ferment.

Once you are ready to progress to the next act, you may read or paraphrase the following.

*"You are brought back to alertness by a sudden loud banging noise on the door. Turning to glance at it, you see the face of a man. He is hammering violently against the transparent porthole, trying to rouse your attention. "Can you hear me?" he shouts, his words muffled by the door. "Oh, thank God! Listen, you have to let me in. It's still out here. Jesus, I don't even know how many of us are left, it's so hard to tell because of the fragments. Let me in!" He hammers at the door – and then stops. His gaze turns to his right, and he lets out a scream. His head is thrown forward, smashing against the door. The glass cracks in a large spider web pattern with the truly ungodly force of the impact. He screams again, and the air is*

*filled with a wet tearing sound. Blood splashes across the transparent porthole, carrying with it chunks of what might be meat. Then the screams fall silent."*

All Investigators must take a 1d4/1d8 **Sanity roll**.



## Act 2

Hand each player their Investigator's **'Handout #3'** and give them time to read them.

The Hound of Tindalos has just ripped apart the only other living person that the Investigators have encountered, and at this stage their first priority should be trying to safeguard themselves. Peering through the porthole will require a successful **Spot Hidden** roll as it is mostly obscured with gore. However through the blood they can identify the mauled body of the soldier. He has been dragged thirty yards down the hallway, but even at this distance the Investigators can make out several belongings that he has on him – including a first aid kit strapped to his waist and a walkie-talkie visible in a pocket at his hip. There is no sign of the Hound.



Allow the Investigators enough time to discuss the situation, debate among themselves and decide what course of action to take. It is now possible to break through the dense glass that has been fractured in the brutal attack – doing so requires three successful **Strength** rolls to cause the glass to shatter entirely. This roll receives a bonus (the player can roll an additional ‘tens’ percentile dice and pick the better result) if the Investigators think to use the pistol or similar metal object to strike out the glass.

If made successively, one after the other, the glass will break readily – however if any roll after the first results in a failure then the glass will break dangerously, making the next part of the escape difficult. The porthole is too narrow for any Investigator to squeeze through. The wheel on the door’s interior is simply too stiff to open from the inside, however a successful **Idea** roll indicates that if turned in tandem with the

exterior wheel the door should open. If the glass has been broken dangerously, reaching through to turn the wheel will result in the Investigator cutting their arms, resulting in 1d6 **Hit Points** of bleeding damage.

Leaving the chamber is extremely dangerous. The hallway appears empty, and will remain so for as long as it is observed from within the chamber. As soon as an Investigator moves five yards from the room, however, time fragments around them. They are assailed by visions of the past – a translucent image of the dead soldier who lies on the sprints up to the door and hammers on it, recreating his final moments. The Investigator hears sound of screaming from above, echoes as if heard from underwater, and sees spectral images of themselves and the other Investigators, along with Sandford, rushing to secure themselves in the chamber. Witnessing these visions of



broken time require a **Sanity** roll which causes a 1d6/1d10 loss. Then they see the Hound – only this time it is not an illusion, but sprinting from the far end of the hallway towards them.

Give the Investigator with the lowest remaining **Sanity Points** a copy of **Handout A**.

If only one Investigator attempts to run to the soldier's body, the others will see the runner moving extremely slowly, as though mired in treacle. The runner will need to succeed on a hard **Dexterity** roll

#### **“My Sanity is zero!”**

In this adventure, no temporary or permanent derangements should be applied to any character. When an Investigator's Sanity reaches zero, that character should not be retired from play. Sanity is used to determine who receives Handouts A-C only, which is a disturbing fate in and of itself! The challenge in this adventure is interpersonal rather than against the boundaries of the human mind, so allow the players to push themselves to the points of self-destruction.

to get to the body before the Hound has closed in. Once at the soldier's body, the Investigator can grab either one or both items. If they attempt to grab one, the run back into the chamber will require another hard **Dexterity** roll, but if they attempt to grab both then the roll will be an extreme **Dexterity** one. If the Investigator fails at either of these, the Hound catches them and rips them apart, causing all witnesses to take 1d10/1d12 **Sanity** loss for seeing this gruesome display. If the runner's failed roll was within 20% of their target, however, allow them to make a difficult **Jump** roll to leap into the chamber just in time.

The first aid kit can be used to stabilise lingering wounds (including gunshot wounds) and can restore 1d4 **Hit Points** for a total of three times. The walkie-talkie can get a fairly clear signal to another living person in the facility – technically. When the Investigators try to activate it, they hear a burst of static followed by the voice of Lieutenant Sandford.

The Lieutenant speaks in a rushed, incredulous tone, first demanding to know who is on the other end of his walkie-talkie and refusing to believe it if the Investigators tell him. It quickly becomes clear that this version of Sandford exists roughly two hours in the past – during the time that the ritual is taking place.

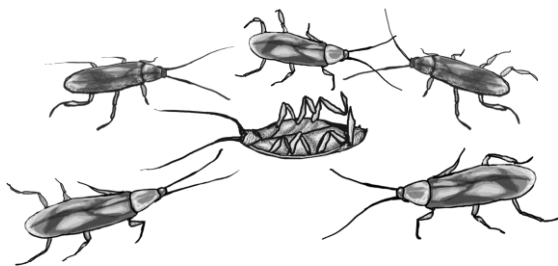
As realization dawns on Sandford, he is gripped by panic, realizing that the forces that the ritual will unleash are going to lead to the destruction of the base and those inside. As the Investigators listen, Sandford drops his walkie-talkie and rushes to the ritual, intent on disrupting it. It is this very disruption that unleashes the fragments of time and draws the attention of the Hound. Should the Investigators fail to shut off the walkie-talkie, they hear their associates being torn apart in through bursts of static, resulting in 1d6/1d12 **Sanity Points** loss. This ends the second act.

Act 2 features primarily one Handout, being #3, whose purpose is to escalate the character dynamics to a potentially deadly degree. The main external risk that presents itself during this act is the drive to recover the possessions from the dead soldier – the walkie-talkie promises contact with the outside world, whilst the first aid kit will save the life of one of the party. Naturally at least one party member will push to achieve this, however characters who have exhibited selfish behaviour in Act 1 may see little sense in taking such a risk.

Characters may also come into open conflict about who has possession of the gun, as

mistrust grows steadily and may indeed come to a head at a point in this act. It is indeed possible for Investigators to die as a result of this conflict. If they do, well, Act 3 promises that they may not be gone for too long – however surviving Investigators at this stage will certainly remember a murderer’s actions.

In short, this act ramps up the threat that the Investigators pose to one another, and the Keeper should do their best to remain hands-off during those moments. In addition, Handout A should have made its first appearance in this act, which should strongly heighten the sense of suspicion and anxiety between the Investigators as they notice the recipient’s behaviour growing more peculiar.



### Act 3

Hand each player their Investigator’s ‘**Handout #4**’ and give them time to read them. If the Investigator who received **Handout A** still has the lowest remaining **Sanity Points**, give them **Handout B**: if a different Investigator has the lowest remaining **Sanity Points**, give them **Handout A** instead.

At this point tensions will be high and Investigators may well be at one another’s throats. One way out remains – reversing the ritual that unleashed the chaos, which will heal the fragments and banish the Hound. Each of the players has a piece of the ritual contained in their handouts and it is now up to the Investigators to work together to enact the ritual. If all five investigators are alive, this should be relatively easy. However if one or more are dead, well, that’s a bit more difficult.

But not impossible. A successful **Idea** roll will reveal that with time fragmenting around them, the Investigators may be able to make their way to a point in the past before any of their deceased colleagues were killed, and return with them to the chamber. If their colleague was slain by the Hound, this will very much be a rescue mission. However if their colleague was slain by one of the Investigators, there is no guarantee that they will be cooperative. Most of the first half of this act is freeform, until the mid-point of the ritual.

Moving through the fragments of time can be done via the tunnel. Investigators who make this journey will find themselves assailed by more visions, sights and sounds of times gone by and times yet to come. With each step, they witness the tunnel’s construction, military personnel moving back and forth, the tunnel crumbling and disused, the earth trembling under the weight of bombs exploding far above, the

slow decay as the walls crumble as sand wears through, the surrounding desert being swallowed by the turbulent seas, skies turning black and the ashen earth below growing charred as the planet both dies and endures its birth cries. The Investigators are unsure how long they have been walking for – it could be a few seconds or years. The visions have a cost of 1d10/1d12 **Sanity Points** to witness.

The Investigators are – mercifully – not pursued by the Hound during this trip. They may get to the end of the corridor without severe risk to anything other than their minds. Upon arrival at the far end, the corridor turns to the right and the tunnel leads onwards. As the Investigator turn, they find... themselves. Their duplicates are sprinting down the corridor towards the chamber, injured and screaming in panic. In the duplicate's timeline, they have just escaped from the first ritual which unleashed the Hound, and the encounter with their future selves brings them into a state of abject panic.

This provides the players with an opportunity to interact with their own characters. Any player whose character has died is now playing their character's past self. Treat all of the past incarnations of the Investigators as if they possess all of that character's **Handouts #1-4**, and if any of the Investigators do not have all four handouts yet then give them to them now.

Allow the Investigators to talk down their past selves through roleplay, although **Charm** or **Fast Talk** rolls may be employed to convince the past Investigators to trust their future selves. Ideally this should not be a combat encounter, but if it does come to that then use the statistics for the Investigators as they were at the start of the adventure for their duplicates.

The first part of Act 3 pushes the characters to their limits in terms of the details contained in their handouts. It's likely that if

an Investigator has died before this point, it is now that the death will come back to haunt the rest of the party. For that reason, it is imperative that the Keeper be very clear with the details that they put across on the **Idea** rolls at the start of this act, ensuring that each player at the table is aware that five Investigators are needed in order to reverse the ritual and that failing to do so will leave them all trapped in the chamber forever.

Make the most of the moment wherein a past version of an Investigator is brought back into the present. Remember the continuity of events that have occurred up until this point, however. If Corbin Richardson is brought back from the past, he will still retain his injury that he began the adventure with, only this time there will be no first aid kit to heal him!

One other very important part to remember about bringing an Investigator to the present if they have died prior, however, is that their body will still be present where it fell. If that Investigator was shot, it will be clear just what their cause of death has been and this may impact on how they choose to follow along with the rest of the party. Play up the discovery of the body, with an accompanying **1d4/1d8 Sanity** roll if necessary.

When the Investigators are ready to begin the ritual, hand each player their Investigator's '**Handout #5**' and give them time to read them. Lastly, if any Investigator has a copy of **Handout A** but does not yet have a copy of **Handout B**, give them that handout at the start of the ritual.

Once the Investigators have a full incantation for the ritual, the ceremony may begin. It is safe to perform it in the chamber, as an **Idea** roll will inform the Investigators that should they do so anywhere else it will draw the attention of the Hound. Performing the ritual itself is fairly straightforward, requiring symbols to be

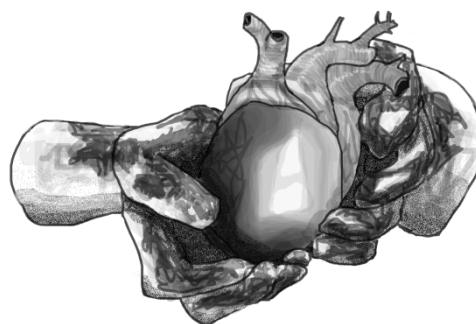
etched on the floor and walls in blood and a repeating chant to be intoned.

Each of the Investigators possess a line of the incantation, and blood may be gathered from any of the Investigators or Sandford's body. The Keeper should describe the atmospheric intensity as the ritual begins. Additional fun may be had by encouraging the players to read aloud their incantation, but this is not mandatory and they shouldn't feel pressured to do so.

When the ritual begins, read or paraphrase the following.

*"You gather blood from the fallen body and, as close to what you remember, begin to reconstruct the circle. It is difficult but after an hour or so you are certain that you have it correct. Each of you gather at even points around the circle and begin to chant. At first it feels useless, with nothing but awkward silence meeting your words. Then, slowly, you start to feel a swell of energy seething in the air around you. A sharp, chill wind cuts through the chamber. Unsteady rumbling echoes from the ground beneath you. For a moment you almost falter, but you push on, repeating the words again and again, until your throat starts to run dry. The light in the chamber starts to dim, and then shifts to a crimson red. You look up and realise that the hue is caused by thick droplets of blood that leak down the walls of the chamber like rain on a fog-encrusted window. Then a howl, not of wind but of some strange and alien creature, breaks through the furthest distance, drawing inch by inch closer."*

At the height of the ritual, give the player who received **Handout B** a copy of **Handout C**. Sanity rolls will now be required for all Investigators present as they witness the Hound burst free from the only corner in the room – the corner of the victim's eye.



### **"Cut it out!"**

At this point, the player with **Handout B** may endeavour to take preventative action. This is, sadly, fruitless – they are fated to endure ocular damage at the climax of the adventure. Nothing short of the Investigator's death can prevent this, even removing the affected eye (which causes an additional 1d12 Hit Points of damage). The Hound will still burst free from the corner of the eye no matter what – even if the Investigator is dead before it does so!

### **The Hound of Tindalos**

STR	80	CON	150	SIZ	85,
DEX	50	INT	85	POW	120
HP	23				

Average Damage Bonus: +1d6

Move: 6

Attacks per round: 1

Fighting 90%, damage 1D6 + damage bonus + ichor (2d6 damage per round, ongoing until removed)

Tongue 90%, damage 3D6 POW drained per round

**Fighting attacks:** A hound may use its paws or its bite to attack.

A hound of Tindalos is covered with a sort of bluish pus (Ichor). When a victim is struck by a Fighting attack, a gout of this mucoid stuff is smeared over him or her. This pus-like stuff is alive and active; doing 2D6 damage to the target, and new damage is done in the same amount for each round that the ichor remains on the victim's body. The ichor can be wiped off with a piece of clothing with a DEX roll.

**Tongue:** Once per round, with a successful tongue attack, a deep penetrating (though bloodless and painless) hole is formed. The victim takes no physical damage, despite the peculiar wound, but loses 3D6 POW permanently.



The Hound of Tindalos must be weakened to **0 Hit Points** to allow the Investigators to complete the ritual correctly. Especially canny Investigators may have acquired a second revolver from Sandford's past self, both firearms of which can make this far easier. If not, they may be in for a difficult fight for their lives. Should they attempt to flee into the hallway, without completing the ritual they will doubtless be lost in the fragments of time, caught in a never-ending loop of ages long past and time frozen in place. They can be freed only by the

completion of the ritual by their colleagues, whereupon they return to the present time.

If the Investigators slay the Hound and finish the ritual, read or paraphrase the following.

*"The howl of the broken shards of time, ripped through the cosmic space between here and forever, grows for a moment and then falls silent. You stumble from the chamber and cautiously make your way down the tunnel. To your relief, you find that all seems well, and soon you are ascending a metal stairway. Blinking, you push aside a doorway and step into the base."*

If all five Investigators survived both the ritual and the conflict with the Hound, read the following.

*"The base echoes with your footsteps. The hallways are deserted. Bodies litter the floor, ripped and chewed, but you encounter no lingering threat. Soon you make your way out of the building and into the desert above. The hot desert sun feels warm and inviting on your skin, and you are relieved that you have your entire lifetime still to experience."*

However if any of the Investigators did not survive, read the following instead.

*"The walls around you lie in ruin, charred away by the passage of centuries. Ashen red sand whips through the air beneath a charred, grey sky. You step into the world that was once your home, knowing that you have your entire lifetime spread out in front of you."*



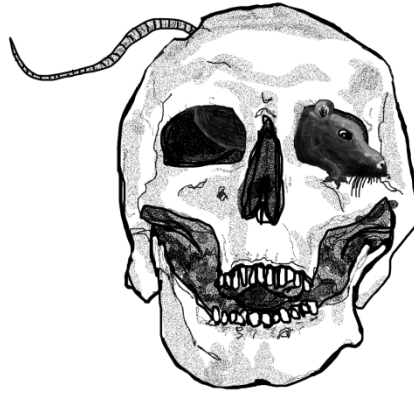
### **Concluding the nightmare**

Any investigators who survive may receive the following

Escape the bunker: +1d12 Sanity Points.

Ensured that none of the party died: +1d8 Sanity Points.

Rescued Sandford: +1d6 Sanity Points.



## ANTAGONISTS

### The Hound of Tindalos

STR 80    CON 150    SIZ 85,  
DEX 50    INT 85    POW 120  
HP 23

Average Damage Bonus: +1d6

Move: 6

Attacks per round: 1

Fighting 90%, damage 1D6 + damage bonus + ichor (2d6 damage per round, ongoing until removed)

Tongue 90%, damage 3D6 POW drained per round

Fighting attacks: A hound may use its paws or its bite to attack.

A hound of Tindalos is covered with a sort of bluish pus (Ichor). When a victim is struck by a Fighting attack, a gout of this mucoid stuff is smeared over him or her. This pus-like stuff is alive and active; doing 2D6 damage to the target, and new damage is done in the same amount for each round that the ichor remains on the victim's body. The ichor can be wiped off with a piece of clothing with a DEX roll.

Tongue: Once per round, with a successful tongue attack, a deep penetrating (though bloodless and painless) hole is formed. The victim takes no physical damage, despite the peculiar wound, but loses 3D6 POW permanently.

### Lieutenant Sandford

STR 60    CON 65    SIZ 45  
DEX 70    INT 60    POW 70

HP: 13

Move: 12

Attacks per round: 1

Punch: 55%, damage 1d4 + 2

Pistol: 50%, damage 2d6 + 4

Dodge 55%



## INVESTIGATORS

### HARVEY WALSH (37, He/Him)

STR 85    DEX 55    POW 40    CON 70

APP 60    EDU 60    SIZ 80    INT 65    Move 8

Hit Points 15 (currently 12)    Sanity 40 (currently 34)    Luck 60    Magic 11

Damage Bonus: +1D6    Build: 2

Skills: Climb (50%)    Dodge (37%)    Fighting (Brawl 70%)    Fighting (Handguns 60%)

Intimidate (65%)    Jump (50%)    Navigate (40%)    Stealth (50%)

Throw (60%)    Track (55%)

Note: All skills not mentioned above utilise their default skill ratings.

#### Harvey Walsh Handout #1

You dream of a long, dark corridor. It feels as if this is the only dream that you have ever known. You awake from it slowly and painfully, with a pain in your skull which is worse than any hangover that you can remember. You then realize that you don't remember anything before awakening now, apart from the dream of the tunnel. Feeling around, you find that you have an identification card which bears an image of your face and, presumably, your name.

**Mental State:** Your investigator reacts to their amnesiac state with an overwhelming urge to control the situation and those around you, and you should roleplay this.

#### Harvey Walsh Handout #2

**You remember the following:** You remember that you are a soldier. Sandford hired you because of your military background. Perhaps this was a military operation that has somehow gone awry.

**Roleplay Objective:** Be loud and commanding. Insist that you know what you are doing, and don't hesitate to throw your weight around or bully those who might be subordinate to you. If this is a military operation, it will reflect badly on you, so do whatever you can to direct people away from that idea. Your inv

estigator believes that he's clearly here to lead the others. Take charge of the situation. And because of your position, you should have the gun – nobody else.

Harvey Walsh Handout #3

**You remember the following:** The creature is called a Hound. Sandford's objective was to create something that could help win the war in Vietnam. You thought that the 'something' was a weapon, maybe a bomb or a chemical. But it could be this monster instead, maybe?

**Roleplay Objective:** Be certain in your authority. Push down hard on those who try to challenge you, especially the civilians. Shout down, deny or otherwise drown out any suspicion towards the military's involvement in this affair.

Harvey Walsh Handout #4

**You remember the following:** You remember that Sandford wanted to create a chemical for use in the war, but the compound was not effective. He brought an occult specialist – a woman, no less – into the project, against your better judgement. It's no wonder that this entire situation turned into a complete mess.

**Roleplay Objective:** Blame everybody else for the failure of your mission and abuse any power that you still hold. You are in charge – don't let anybody else forget it.

Harvey Walsh Handout #5

You remember the ritual in great detail now – including the lines that you were asked to recite. You were the fifth that had to speak, and your lines were “Trraem-fet-emaï-tðssar hlnba-azwd-anïogw-gtsair coai-ar-n-hasassolr ceeno-vvfthem eirdo-abrea-srlntr-ndny.”

**CORBIN RICHARDSON** (24, He/Him)

STR 55    DEX 85    POW 60    CON 70

APP 40    EDU 70    SIZ 50    INT 65    Move 9

Hit Points 12 (currently 7)    Sanity 60 (currently 42)    Luck 55    Magic 9

Damage Bonus:    N/A    Build: 0

Skills: Climb (50%)    Dodge (67%)    Fighting (Brawl 65%)    Fighting (Handguns 50%)

Intimidate (35%)    Jump (55%)    Pilot (21%)    Stealth (70%)    Survival (40%)

Swim (50%)    Fast Talk (45%)    Occult (35%)    Spot Hidden (55%)    Locksmith (31%)

Note: All skills not mentioned above utilise their default skill ratings.

Corbin Richardson Handout #1

You dream of a screaming. Panic erupting around you – voices wailing, blood spilling. As you awake, you find that the blood is not a dream. A sharp pain flows through you. You double over, clutching a savagely deep wound in your side. It is then that you realize that you have no other memory at all – not even your own name. Your fingers eventually find an identification card which bears an image of your face and, presumably, your name.

You are currently **wounded**. When you receive another numbered Handout (not A, B or C) following this one, lose 3 Hit Points. This condition can only be removed following dedicated medical treatment such as a stay at a hospital or, at very least, application from a first aid kit.

Corbin Richardson Handout #2

**You remember the following:** You remember that you are a soldier. Sandford hired you because of your military background. Perhaps this was a military operation that has somehow gone awry. You still have no idea how you were injured, however.

**Roleplay Objective:** Be vocal about how worried you are about your injury and let your panic get the better of you. Your injury prevents you from taking strenuous action, so propel those around you to act in your place.

Corbin Richardson Handout #3

**You remember the following:** The creature is called a Hound. You remember that it was the result of an experiment. You remember the six of you running into this bunker to escape from it.

**Roleplay Objective:** You are in a state of terror and panic. Survive. You have to find something that can help you – medicine, a first aid kit, anything.

Corbin Richardson Handout #4

**You remember the following:** You remember the ritual now. It was what you were brought here for – a covert job to be done off the books. Sandford had brought in some occultists and asked you to keep them in line. He wanted to create something, some kind of chemical weapon for use in the Vietnam jungle. He spoke to you before he put you in charge of this task force. He explained that the chemical, based on one found in an old journal, had something to do with changing the passage of time. If only you could remember more of the ritual itself...

**Roleplay Objective:** This mission was a failure and you have to get out. Make any deals with those around you, betray anyone who needs to be betrayed, do whatever is necessary.

Corbin Richardson Handout #5

You remember the ritual in great detail now – including the lines that you were asked to recite. You were the fourth that had to speak, and your lines were “Madn-isldit lrssaww-aaehoga-gra-tsron-arar casib-nraste-fzm-hea-sito cord-dhmn-ersy-lfvh nrob ene-aei-vare-ntt.”



**SAMANTHA ROCKFORD** (39, She/Her)

STR 40    DEX 60    POW 85    CON 70

APP 55    EDU 55    SIZ 70    INT 65    Move 7

Hit Points 11    Sanity 85    Luck 40    Magic 17

Damage Bonus:    N/A    Build: 0

Skills: Anthropology (42%)    Charm (75%)    Dodge (50%)    Language (Latin 61%)

First Aid (85%) Medicine (70%)    Natural World (50%)    Science (65%)

Note: All skills not mentioned above utilise their default skill ratings.

Samantha Rockford Handout #1

You dream of a great set of teeth. They are huge and ragged, slick with ichor and glistening. You wake with a start, and for a moment all you can remember is the fangs as they threaten to close around you. You then realize that you don't remember anything before awakening now, apart from the dream. Feeling around, you find that you have an identification card which bears an image of your face and, presumably, your name.

**Mental State:** Your investigator reacts to their amnesiac state with a sense of angry suspicion of those around you, and you should roleplay this.

Samantha Rockford Handout #2

**You remember the following:** You remember that you are a doctor, specialising in invasive surgeries, biology and chemistry. You're unsure why you are here, but you have a strong sense that your role was vitally important. You also remember that the room that you are in is safe, but you are unsure why.

**Roleplay Objective:** Be inquisitive and demanding. You want to find out what is going on and who is responsible, and you should be willing to go to considerable lengths to get those answers. Your investigator believes that he's clearly here to lead the others. Take charge of the situation. And because of your position, you should have the gun – nobody else.

Samantha Rockford Handout #3

**You remember the following:** Sandford was paying you to make a chemical. XB-742 was intended to create hallucinogenic effects in victims, altering their perception of the passage of time and amending short-term memory recall. You have no idea how that monster could be connected to that.

**Roleplay Objective:** You are growing very suspicious and paranoid. Do not trust anybody around you. For all you know, they might be a test subject for the chemical that you were being paid to create.

Samantha Rockford Handout #4

**You remember the following:** You remember that you worked on the compound XB-742 based on the notes that Sandford's benefactors found in the journal of Halpin Chalmers, a spiritualist who would take a drug – perhaps one that was similar to the one that Sandford wanted you to augment – to project himself through the realm. The ritual that you took part in was intended to strengthen the chemical, but at the last moment Sandford interrupted the ritual. And then all you remember was blood, screaming, and time itself being ripped apart.

**Roleplay Objective:** Find out who has been working against you. Who is trying to keep you here? Identify who your friends are and who your enemies are, and then push others into making the same choices.

Samantha Rockford Handout #5

You remember the ritual in great detail now – including the lines that you were asked to recite. You were the third that had to speak, and your lines were “Miaha-dsds-traa-lsan raoo-sra-ziw-mcahe-gao rnti-rsb-twe-elgt assi-nraf trdfi-lenr-ehv ehv-ona-enm-yna rtc-ors-deb.”

**RACHEL KING** (41, She/Her)

STR 55    DEX 40    POW 55    CON 85

APP 65    EDU 75    SIZ 50    INT 65    Move 8

Hit Points 14    Sanity 55    Luck 40    Magic 11

Damage Bonus:    N/A    Build: 0

Skills: Anthropology (34)    Archaeology (55%)    Art/Craft (45%)

Firearms (handguns) (24%)    History (55%)    Library Use (20%)    Medicine (35%)

Occult (65%)    Persuade (60%)    Psychoanalysis (56%)

Note: All skills not mentioned above utilise their default skill ratings.

Rachel King Handout #1

You dream of words. They sit barely free from your tongue, alien and twisting, as if they are mocking you with their elusiveness. As you struggle to speak them, they burn you, their flames wrapping around your lips. You wake with a start, your hands wrapping around your mouth as if to stifle the burning. You cannot remember the words. You then realize that you don't remember anything before awakening now, apart from the dream. Feeling around, you find that you have an identification card which bears an image of your face and, presumably, your name.

**Mental State:** Your investigator reacts to their amnesiac state with a sense of paralysing confusion and hopelessness and you should roleplay this.

Rachel King Handout #2

**You remember the following:** You remember that you are a scholar of old lore and student of the occult. Something about this situation seems unearthly to you. You are certain that you have met Sandford and the others in this room before now, and suspect that there may be supernatural involvement in this.

**Roleplay Objective:** You know that if people recognise your occult interests they are likely to suspect you, so try to dissuade them from doing so. Keep a calm demeanour and try not to draw too much attention to yourself unless you have to. Your investigator recognises that everybody will need to remain rational to survive this, so try to ensure that others don't come to blows. Act as the voice of reason.

Rachel King Handout #3

**You remember the following:** That monster is familiar to you. You have heard legends in dusty books about the Hounds of Tindalos, creatures from another reality in which time moves differently. Certain passengers through the flow of time can attract their attention. But why would one of them be here?

**Roleplay Objective:** The atmosphere is growing tenser, and you feel responsible for preventing pointless bloodshed. The chamber that you are in is safe - you can't remember why. Make sure that you don't leave it.

Rachel King Handout #4

**You remember the following:** You remember the ritual in great detail. Sandford wanted you to perform it in order to make a chemical compound more powerful for deployment in the war. But then the ritual was disrupted and backfired. The way that time appears to move outside of the chamber indicates that it has become fragmented. You've never read about such a thing before, but it seems likely that this is what has attracted the Hound. You're likely to be trapped here forever unless you can reverse the ritual – an easy enough task, but it needs five participants.

**Roleplay Objective:** Get everybody out of here alive.

Rachel King Handout #5

You remember the ritual in great detail now – including the lines that you were asked to recite. You were the second that had to speak, and your lines were “Taaw-rnis-reszs-rgiet ihom-lada-sas dnae-hfc-loab-intr wro-tar-aas-gasm anee nvm-rle-oid-tre-evr tah-syh-cdb rnfno.”

**DANIEL LANGSDALE** (38, He/Him)

STR 40    DEX 70    POW 60    CON 55  
APP 85    EDU 60    SIZ 70    INT 65    Move 8

Hit Points 9    Sanity 60    Luck 35    Magic 12

Damage Bonus:    N/A    Build: 0

Skills: Accounting (40%)    Dodge (65%)    Fighting (60%)    Firearms Handgun (65%)

Jump (50%)    Listen (65%)    Persuade (40%)    Psychology (60%)

Sleight of Hand (55%)    Spot Hidden (70%)

Note: All skills not mentioned above utilise their default skill ratings.

Daniel Langsdale Handout #1

You dream of staring into a mirror. In the reflecting surface you see an image of yourself. But as you look closer, it is not you. Instead it is another version of you, one from another time – the past, perhaps, or the future. The image reaches out to touch you. Then you awake with a start, and you find to your horror that the dream is all that you can remember. You do not remember where you are, nor the people around you. All that you remember is the other you. Feeling around, you find that you have an identification card which bears an image of your face and, presumably, your name.

**Mental State:** Your investigator reacts to their amnesiac state with a sense of fear and panic and you should roleplay this.

Daniel Langsdale Handout #2

**You remember the following:** You remember that you are an accounts administrator. You were approached by Sandford to work for him. The amount he paid you was astonishing, so you quit your day job and signed up. Somebody was paying Sandford to undertake work out in the desert, you're not sure who because you were afraid to ask too many questions – your job was to make sure that the money that Sandford was paying to private contractors could not be traced back either to him or his backers. Whatever you were involved with, it was big and very, very secretive.

**Roleplay Objective:** You feel betrayed by Sandford and very angry. Discover the truth, no matter who you have to step on along the way.

Daniel Langsdale Handout #3

**You remember the following:** You have no idea what that monster is. You remember seeing it before, though. You have a memory of yourself and the others in the chamber. You were all standing in a large circle, speaking strange and unusual words.

**Roleplay Objective:** Your anger is reaching boiling point and you are verbally argumentative with those around you, refusing to let anybody tell you what to do. Make sure that other people take all of the risks.

Daniel Langsdale Handout #4

**You remember the following:** You remember taking part in the ritual. You can almost remember the words, but they elude you. You have no idea why you would have taken part in an occult ritual in the first place. Perhaps Sandford paid you for it? As far as he's concerned, he's to blame, and so are all of his military types that have unleashed this hell.

**Roleplay Objective:** Lash out at those around you. Nobody is your superior, nobody gives you orders. If you shout the loudest you can get people to just see the error of their ways and see why the most important thing is to lay fault at the military. Maybe it's even time for you to put them in their place?

Daniel Langsdale Handout #5

You remember the ritual in great detail now – including the lines that you were asked to recite. You were the first that had to speak, and your lines were “Ngf-hioo-irrm- etad rest-wshl-grbs-nca sas-aaam-lnz-aset ari-raw-atdi-aso rad-hma-oto-dyn nrv-ent-rns-ehc-lve-erebfi.”



## HANDOUTS

### Handout A

There is something in the corner of your eye. It is painful, but you are unable to determine what it might be. It is not an eyelash. The thing in the corner of your eye is now extremely painful. When you wipe your finger against your tear duct, your fingers come away with blood on them. Lose 1d3 Hit Points.

### Handout B

You can feel something inside the corner of your eye. It is moving. You can feel it twisting, curling, digging, scratching. Lose another 1d3 Hit Points. Your eye is now bleeding profusely and you are unable to see through it.

### Handout C

Read the following, and then describe it for the rest of the party.

You double over in agony as blood pours freely from your eye. From the corner – one of the only remaining corners in this room, you realize – something starts to emerge. Clawing its way viciously, the Hound forces its way out. You scream as it pulls free, your eye rupturing and pouring down over your face, the gnashing jaws snapping back and forth from the gaping wound. Then the Hound is free, released into the room, and you take 1D12 Hit Points of damage. If you survive, you must miss the first turn of combat.

## **About the Author**

Alison Cybe is an experienced and award-nominated fantasy and horror author with multiple books and short story publications under their belt.

They have worked as a freelance writer for tabletop RPG publishers, including creating adventure modules for RuneQuest and Call of Cthulhu by Chaosium, Occult Horrors from Sanguine Publishing, and the Stargate RPG from Wyvern, along with fiction for both Blue Rose by Green Ronin and Ironclaw by Sanguine.

Their work has been featured in several horror and sci-fi/fantasy publications including Dark Cities, Interzone and Phantasmagoria. They have written for Soteira Press along with Weasel Press and Thurston Howl Publications. Recent work include the coming-of-age young adult novel "I Was A Gay Teenage Zombie" by Deep Hearts Publication, with contributions to other works including the multi-award winning NoSleep Podcast, the upcoming horror anthology "The Monsters We Forget", and "Black Rainbow" - a horror anthology with LGBTQIA themes written by LGBTQIA authors and allies.

A full list and range of their currently published works is available at <http://cybeswebsite.com>

They have a degree in Film & Media with a minor in sociology and media, they are non-binary and their pronouns are they/theym and was born in Scotland. They currently live in England, and are co-manager of a large gaming club, and have written extensively on inclusion and positive representation within the gaming community in particular with relation to LGBTQ+ and transgender visibility in several gaming publications and blogs. They are also the manager of the gaming website [www.cybeswebsite.com](http://www.cybeswebsite.com) in which they write articles, editorials and reviews. Their interests include celtic mythology, transhumanism, garage kits and pet rats.

They operate on a sliding rate of pay and are open to offers, and can be contacted via [Lethwyn@gmail.com](mailto:Lethwyn@gmail.com) for full details and writing samples.

Five strangers awaken in a locked bunker.  
They have no memory of who they are, or what they  
are doing here. Only that they must get out.  
Something hungry waits for them...



*Lock-in: Five In A Bunker* is a Call of Cthulhu  
adventure by Alison Cybe written for 7th Edition, suitable  
for 5 players and averages at four hours of play-time.  
It contains ready-made characters and full hand-outs,  
making it perfect for an evening of horror.