

PAX CTHULIANA

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Warning: This book is meant for mature readers due to certain graphical content and descriptions.

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This book is a work of fiction. Names, characters, businesses, places, events and incidents are either the products of the author's imagination or used in a fictitious manner. Any resemblance to actual persons, living or dead, or actual events is purely coincidental or fictitious.

WHAT IS PAX CTHULIANA?

“Pax Cthuliana” is a dramatic scenario designed for experienced players set in the world of H. P. Lovecraft. Through investigation, puzzle solving, time travel, knowledge of the Mythos, situational music, timed events and horrible scenes, the players will experience an interactive and unique scenario—an epic mini-campaign playable in one gaming night.

The setting is London 1927. The scenario may be played as a standalone event or incorporated into an ongoing campaign – preferably its end, as the very world itself may collapse should the investigators fail. This book is divided into seven parts:

Introduction parts 1-3:	Discussing the story, game mechanics, the unique puzzle, skill use etc.
The “Preludium”:	A non-interactive sequence to “establish” and frame the entire scenario.
Opening Scene 1-3:	Three scenes to put things into motion.
Clue Scenes 1-3:	Where the characters follow their leads.
Character Scenes 1-3:	Where the characters has some revealing meetings.
Story Scenes 1-3:	Where the characters unveil the horrible truth and try to save the world.
End parts 1-3:	Facts & Fiction, handouts, backer list, about the creators etc.

We strongly recommend reading the entire book once before taking notes/prepare for playing. This will make it much easier to set up the game afterwards. The book is written with that in mind, and has a story-like narrative meant to easily envision the scenario as you read it.

One last thing; Mark Twain once wrote: *“Get your facts first, and then you can distort them as much as you please”*. With that in mind, we have taken some historical and literate liberties to heighten the drama and make it all work together. Do not get frustrated if you spot any of it, as the players will most likely not know/notice during playing. We’ve included a Facts & Fiction section at the end if you’re interested in where we took us some liberties.

Welcome to Pax Cthuliana.

“We live on a placid island of ignorance in the midst of black seas of the infinity, and it was not meant that we should voyage far.”

H.P. Lovecraft

INTRODUCTION PART I: PRACTICAL INFORMATION

Use of “Character”: Throughout this book, I will use “Player” to refer to an actual player of the scenario and “Character/Investigator” to refer to the character that player is playing. For simplicity, I use “he/him” in all of my examples referring to a player/character.

Number of players: Groups ranging from two to five players have tested this scenario. Responses suggest the number of players have some impact/effect on the scenario. Two players seems too little, as there are many clues and puzzles to handle, and the dynamic tends to fall short with only two players. Three players are better, with four or five being perfect. There is always enough going on for everyone, and should someone be more active than others during some scenes, the others will work in the background mull over the clues gathered thus far.

Knowledge of the Mythos: This is a scenario meant for experienced players. They need to have some scenarios under their belt, as well as some basic knowledge of the Mythos. If they have never heard of R’lyeh before, then this scenario is not for them. Yet.

Game system/skill use:

In short, any relevant game system works with Pax Cthuliana. The scenario may be played almost exclusively using the player’s knowledge and ideas; when the characters come upon many clues in a pile, they are not supposed to roll a Search, Luck or Library Use to find the “correct” clue; the players

are handed over several clues to do their own investigation.

The purpose of Pax Cthuliana is to create a special atmosphere where the Mythos feels eerily alive everywhere. As such, rules and skills are less emphasized so as not to “disturb” this purpose. The use of skill rolls may be suggested in some scenes, but only to give alternative approaches to different situations, and never to interfere with the atmosphere.



H. P. Lovecraft: Pax Cthuliana is a work of fiction inspired by the American author Howard Philips Lovecraft (1890 – 1937). His universe, available in the Public Domain, influences the material in the scenario (the Necronomicon, Cthulhu etc.) Pax Cthuliana is not produced under any license and uses its own illustrations and ideas based on that universe.

Secrecy: There are a few “shocks” throughout this scenario; the biggest one in the very beginning during the “Preludium”. There are also some puzzling going on, where the players have to find matching symbols to connect. As such, keep as much as you can hidden about the scenario

before playing it. In fact; even hide the front cover itself, and do not show it before the end of the Preludium (where the scene is from). Throwing unknowing and unprepared players into the chaos creates a dramatic effect keeping the players shocked and thrilled throughout the scenario.



INTRODUCTION PART 2: THE SCENARIO

The story in brief

The story starts *in medias res* with the players atop St. Paul's Cathedral in London. This is a "cutscene" performed by the GM (called "The Preludium"). The players are handed out a puzzle and soon realize they need to find a specific combination to prevent something horrible to happen. They will fail at this point. The cutscene ends as Cthulhu himself emerges, and the players go mad/are killed.

The scene suddenly shifts to some days earlier, the players are in control what is happening, and the game really begins.

Early on, the investigator will come upon a pile of clues. There are no skill rolls involved; the players have to sort things out themselves and understand the importance/relevance of the clues. The clues will eventually lead them to places like the British Museum and Hanwell Asylum, and to characters like Aleister Crowley and J. R. R. Tolkien.

Throughout the scenario, the investigators will collect "puzzle pieces" which represents a powerful sigil to prevent the Preludium to happen (the emergence of Cthulhu). To complete the puzzle, they both have to connect/sort clues gathered throughout the scenario, as well as physically put together a real puzzle (represented in the shape of a pentagram in six parts with 20 unique symbols).

At the very end, it is up to the success of the players and the decision of the GM if they succeed at stopping Cthulhu, or (if this is a one-shot adventure or the conclusion of a campaign), that they unknowingly have pieced together the dark ritual that actually summons Cthulhu, and they go mad realizing that the *Preludium* happens because of them.

Several storytelling techniques make Pax Cthuliana a unique experience. They are explained below.

The Prelude ("The Preludium")

This game starts with a short cutscene; a non-interactive sequence meant to "establish" and set the frame for the entire scenario. Such cutscenes are quite normal in video games, but rather rare in tabletop role-playing games (at least on such a dramatic level). It is an essential part of Pax Cthuliana.

To prepare yourself (and the players) for this cutscene, there is an entire section devoted to discussing why's, what's and how's concerning this ("The Preludium").





Extended scenes

If planning to complete Pax Cthuliana during a single gaming night, you should stick to the scenario as written. If you plan to make Pax Cthuliana into a mini campaign, several “extended scenes” are added to many of the scenes in the book. These will add more options, lead to more investigation, etc., but also lengthen the scenario considerably. If you cannot decide what to do, drop the extended scenes, as they are not “necessary” to play the scenario (the other scenes, on the other hand, are mandatory and contains vital information to complete the scenario).

Puzzle/Sigil

As told, the investigators will collect “puzzle pieces” during the scenario. This is represented by a physical puzzle found in the handout section of this book (“End Part 2”). You need to have the puzzle prepared prior to playing Pax Cthuliana. If you were one of our Kickstarter backers, you have the PDF-version of this book (either alone or with a softcover/hardcover edition). The easiest way is just to print out the puzzle and cut it out. You could also download it from the Internet (at www.drivethrurpg.com) or photocopy it.

The puzzle has the shape of a pentagram divided into six parts; the middle part and the five tips of the star. Each tip has a unique symbol on its three

sides. The middle part has unique symbols on each side where the tips may connect (look at the puzzle in the back if this was confusing).

During the scenario, the players will discover which symbols that connect with each other. Without any clues, this gives 243 potential combinations. At the very last scene, there are only three potential combinations left. If successful, their puzzling has created the Sigil necessary to prevent Cthulhu from emerging.

They will have all the puzzle pieces in their possession only three times during the scenario; during the *Preludium*, during the “Story Scene 1” and the “Story Scene 3”; all times on top of St. Paul’s cathedral. Details regarding this are in the relevant sections.

Ps: If you were one of our Kickstarter backers, you had the option of buying a real puzzle made of stoneware clay. That puzzle is identical to the one in this book, except it looks sooo much cooler! If you’re among those with that puzzle, ignore the paper variant in this book.

St. Paul’s cathedral

St. Paul’s cathedral in London plays a vital part of the story. In Pax Cthuliana, the cathedral works as a massive Sigil that prevents Cthulhu from emerging. This happens because an unseen and powerful binding spell is inscribed on its rooftop.





Long before any cathedral or building was erected at the spot, this magical spell was inscribed on the ground, its purpose known by the earliest humans to settle the area, kept secret by the druids and followed by secret societies working against the Great Old Ones.”

Christopher Wren, English architect and a member of such a secret society, discovered in 1663 that the current Sigil on top of the old St. Paul’s cathedral was weakening due to errors in its drawings, having been copied and interpreted for generations. He knew he had to consult earlier sources to find the correct symbols, and managed to rediscover the original *Necronomicon* (the Arabic *Kitab al-Azif*) in Paris in 1665.

During his stay in Paris he laid plans how to restore the Sigil and ended up with a dramatic solution; the entire St. Paul’s cathedral had to be built anew in order for the symbols to be drawn and the magic to work. Upon his return, he orchestrated the Great Fire of London in 1666, ruining the old cathedral (and two-thirds of London as well).

Having ties with the English king Charles II, Wren was given the assignment rebuilding the cathedral. This time, the Sigil was created to last for hundred of years. That is; until the players, unfortunately, discover that the Sigil is weakening and about to

end in a few days time... They need to create the Sigil anew, represented by puzzling together the correct symbols.

A final note: The players will at three times during the scenario be on the top/roof of St. Paul’s; during the Preludium, during a “Spell”-scene (Story Scene 1) and at the very end (Story Scene 3). At no point is the term “top” or “roof” of St. Paul’s distinctly explained.

During all test runs of the scenario, players just take the top/roof to be...the top/roof; their imagination makes it perfect. If you (or some player) really wants a specific location, just pick one (the Golden Gallery, the Stone Gallery, the dome itself...). However, no play tester has questioned the “top/roof” yet, and probably you will not experience it either.

Use of music

Imagine a horror movie without music; or any movie genre for that matter. It does not work very well. Even in the era of silent films, there was a pianist or orchestra in the movie theatre to accompany the film. The same counts for video games, TV-shows, practically any entertainment, including role playing games. You want music in the background while playing.

Music helps to shape our emotions, create feelings, it may soothe us, it may scare us. Music alone may transport you to distant worlds, forgotten memories, rip up old scars or create tears of joy.

When I got my hands on the “Bram Stoker’s Dracula” soundtrack in 1992, I really understood the importance of having the right music in the background while playing role playing games. We played AD&D, Cthulhu and Twilight 2000 at the time, and as a GM I often used more time finding suitable tracks to play in the background than planning the scenario.

Pax Cthuliana began as a music track. It was the track “Mountains,” featured on the “Interstellar” soundtrack by Hans Zimmer. Zimmer has been a favorite composer of mine for eons, and I cannot recommend him enough. With “Mountains,” I

heard a dramatic score with waves crashing. I knew I wanted to incorporate that somehow into a scenario. Slowly, Pax Cthuliana came to life. Earlier, I've used music scores as a background layer to accompany the scenes in my games. With Pax Cthuliana, I wanted the music to be in the foreground, shaping the scene.

At three key events during the scenario (all three times on the top of St. Paul's Cathedral), music plays such a role. Three specific soundtracks heighten the mood and accompany the situation, as well as function as a time limit for the investigators to complete certain tasks. The soundtracks are not provided with this book but are easily found on any musical service like Spotify, iTunes, Google Play or YouTube.

The three songs you need to have available, are:

“Mountains” by Hans Zimmer, as featured on the “Interstellar” soundtrack.

“The Wormhole,” also featured on the “Interstellar” soundtrack.

“The Place of all Fears” by Trevor Morris, as featured on the “Dragon Age: Inquisition” original game soundtrack.

You will know while reading the relevant passages and listening to the music why those songs are selected (and when they are needed). Their “timer”-function is an essential piece of this.

The songs come at specific/defined times, so you know when they are needed. You still need to prepare; have the songs ready. I've used Spotify preparing my songs when playing the scenario; a track list for “background music” and another for “special events,” making it easy to change when necessary. You could use any musical service you'd like, such as iTunes, Google Play or YouTube. If you cannot, or will not, use those three specific tracks, that's ok. In my opinion, it could lessen the experience of Pax Cthuliana, as the three scenes are written specifically to accompany the scenes. You also lose the “timer”-function those songs have.

Some final words concerning music: You may have been one of the Kickstarter backers making Pax Cthuliana a reality. If so, you also helped us



reach a stretch goal that provided a custom-made soundtrack for Pax Cthuliana. Yes, that's right; specific events/characters had their own tracks composed by the brilliant and multi-talented Even V. Rossland; the very same Even who together with myself forms TSG – Two Starving Gnolls RPG production company.

The custom made soundtrack is available free for all backers (and for purchase for others) and consists of eight specific tracks. As you read the scenario and see the track list, you will know which track belongs where. You may also use them as a “reference” only; listening to the track “Angel's Theme” while reading about Megan “Angel” Schneider, gives a good understanding how she is; maybe better than playing it during the scenes she's in. One final piece of advice, though: As you prepare for playing Pax Cthuliana and the players find their seats around the table, correct their character sheets, etc., play the track “The Slumber” in the background. It's a foreboding, both in title and style, what's waiting. Cthulhu's slumber is about to end.

Jarle Haktorson – author of *Pax Cthuliana*



INTRODUCTION PART 3: CTHULHU IN LONDON?

Pax Cthuliana has an alternate story of Cthulhu's whereabouts; that the original Necronomicon in Arabic (allegedly lost, but rediscovered by the investigators in this scenario), didn't mention R'lyeh at all, but "Ar-lun", and the investigators then discover throughout the scenario that Ar-lun is an old name for London.

This is deviant from the "official" Mythos, which states that Cthulhu landed on earth some 350 million years ago, and with the help of Deep Ones created R'lyeh on a landmass in the Pacific Ocean. Some 50 million years later, R'lyeh sunk beneath

the waves, where Cthulhu still "waits dreaming". In the short story "The Call of Cthulhu" the Norwegian sailor Gustaf Johansen encounters a part of R'lyeh, as an upheaval on the sea floor thrusts up a portion of the landmass.

So how did Cthulhu actually "end up" in London? Sincerely, it does not matter. This is Pax Cthuliana; not your ordinary scenario. The players will all be experienced Cthulhu players, but will most likely never have encountered Great Cthulhu himself before. Therefore, I wanted to create a story where he was the main adversary, and I wanted to



do it through shock and awe. Throwing him in the players face from the very beginning in London while they hopelessly piece together the puzzle atop St. Paul's cathedral will have the players shocked, exhausted and thrilled, ready to start the game. Their minds will not be focused on what Cthulhu actually was doing in London; they will be focused on what the hell is going on and how are we to stop it!!

However, if you “must” have a “plausible” reason/solution how Cthulhu could end up in London that correlates with the “official” Mythos, here are some ideas. I do encourage you though not to elaborate/discuss this with the players unless “forced to”; the “how” is not relevant to the story; the quest of stopping Cthulhu is.

- The first solution could be through magic. Maybe there is a “Call/Dismiss Cthulhu” spell at work? There exist several Call spells, and maybe the Sigil summons Cthulhu to the place?
- A second solution could be that Cthulhu himself is no more in R’lyeh in the Pacific Ocean. In the story “The Call of Cthulhu” Johansen manages to drive a large boat into Cthulhu’s head, whence it explodes into gas, only to reform itself afterwards. This happened in 1925. Maybe Cthulhu has been “living” in gas form or whatever somewhere the last two years and now able to manifest himself?
- A third solution could be a little white lie; that London was part of a landmass which 350 million years ago actually was in the Pacific, but due to continental movement has shifted its position to where it is now. As such, Cthulhu indeed landed in what was then the Pacific, but as the continents moved through thousands of millennia, the sunken R’lyeh moved along, and is now located under England (a terrible revelation discovered by the early druids).



Or just stick to the story in Pax Cthuliana; Cthulhu has never been in R’lyeh below the Pacific Ocean; he’s been in Ar-Lun below England, which from the very first translation of the original Arabic manuscript into Greek in AD 950 was erroneously translated to “R’lyeh” and attributed to a place in the Pacific. This erroneously geographical position has since taken hold, but the druids in England discovered the truth four thousand years ago, it was written down in the original Necronomicon, and known by Christopher Wren. Now, it’s up to the players to rediscover the truth and do something about it.



PRELUDIUM

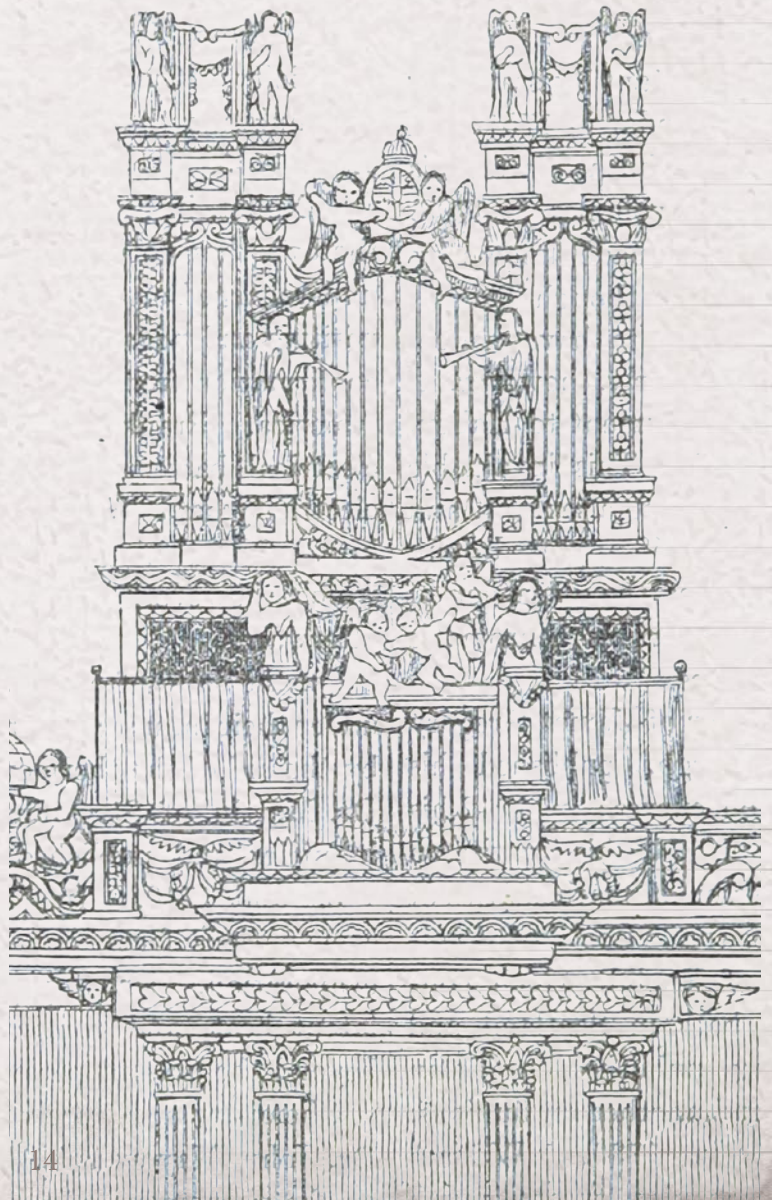
As explained in the introduction, the Preludium is a cut scene meant to “establish” and set the frame for the entire scenario. The players will understand what’s at stake, they will see (and hopefully remember!) some of the puzzle pieces/symbols they’ve just been handling, but most importantly; they will be thrown into cosmic horror from the very beginning and realise that this is no ordinary Cthulhu scenario.

You can perform the Preludium in two ways; either prepare your players, or don’t. You, yes you, knows your players best, so you decide. What I’ve found out works best (for my groups at least), is the non-prepare approach: The players are ready to begin playing a “normal” scenario, but are suddenly thrown into chaos, destruction and madness. As you perform the Preludium the characters have no idea what to do with the symbols in front of them, their head is bombarded with impressions and scenes, and they go mad one after the other as Cthulhu himself raises from the depths. When it’s all over 3:40 minutes later, you cut to Opening Scene 1 and the game begins; at this point, the players will (hopefully) be shocked, exhausted and thrilled. Initial playtesting has given responses as “the most dramatic scene I’ve ever played!” (and they did not even “play” it!).

You do take a risk using this approach, though. The players are in no control of what’s happening and may be frustrated/upset as the minutes goes. You do not want players to start commenting during this scene, as this will disturb, possibly damage, this important part of the game. If you suspect you have players in your group that may start “engaging” during your performance with comments like “I draw my shotgun and aim for one of Cthulhu’s tentacles!” or “Is this the correct pattern of symbols?” or “What is this; why are you talking?!” or anything at all basically, you should warn them beforehand that the Preludium is a cut scene only. Yes, they are there

as characters, but during the Preludium unable to effect or participate other than listening to what is happening and moving the puzzle pieces around.

So you decide for your group. I guess the non-prepare situation works with most groups though, as the players playing Pax Cthuliana will all be experienced role players, and will have the insight/understanding what’s going on, and just enjoy what’s happening and be more than eager to find out what the hell is going on.



And one last thing; if the players during the Preludium at any time assembles the correct sigil (due to pure luck); just forget it. You will likely be too engaged performing the Preludium that you wouldn't notice it anyways, but the players also will at this time have no idea what's happening or what "combinations" of symbols they experiment with, so the chances are like 0.000001 % that one player declares late in the game something like "But this correct Sigil is the 29th combination we tried during the Preludium and you said nothing!" (such players are rare in any Cthulhu game, anyhow).



Some final words concerning the performance of the Preludium:

You need to prepare. You need to have listened to the soundtrack several times. You need to have read and understand the scene that follows and time it correctly. In other words; you must practice. This may "offend" your GM style, but is essential for this to work. As told in the introduction, this is no "normal" scenario and may not be a scenario for all GMs out there. But if you go along with it, we guarantee you and your group a wonderful time.

Do not try to memorize all the lines that follows; instead, after reading them once, read them once more with the soundtrack in the background, follow along, and picture the scene. It will be much easier to play the scene with your players if you've played it in your head several times before.

PS: The numbers (00:00-00:40 etc.) describes the scenes in relation to the advance of the soundtrack. So 00:00-00:04 means from the first 40 seconds of the track, 00:40-02:02 means from 40 seconds into the tract to two minutes and two seconds into the track etc.



THE PRELUDIUM - CONTENT AND TIME FRAME

00:00-00:40

It is close to midnight. The investigators are told they are standing on the roof of St. Paul's Cathedral in London. Among them are a woman they do not know

(show them the picture of the woman at handout # 24).

She is almost hysterical and shouts to them: "Hurry! The Portal is about to open! You only have two minutes left!". At this time, hand over all the puzzle pieces in no organized order to the players (tell them nothing what the puzzle is for or anything; just play the scene...and don't mind the "two minutes"; they are not there to be accurate, but to initiate a feel of urgency and have the players start puzzling).

00:40-02:02

A gigantic, shiny circle suddenly appears in the heaven. In the distance, people are heard screaming. Then, another circle appears. And another. Soon, the circles start filling with water, from the edges and in. The woman screams again: "That is not the right combination! There is no time left!"

02:02-02:16

Then...the first circle break, and the water comes thundering down from the sky, smashing everything in its path, thousands of people killed in an instant.

02:18-02:34

Then the next circle breaks; London is filled with water, only St. Paul seems above water level.

02:34-02:54

Until a third circle breaks, and the water continue to pour from the heaven... The investigator sees the water level rising so fast they know they only have seconds left to live. The woman screams again, this time pointing to the north.

02:54-end

From the rising water, the earth itself seems to rise. Then they see that this is a living thing. Then they see the tentacles (show them the front cover of Pax Cthuliana).

As the water engulf their bodies, their sanity is lost as Great Cthulhu submerges.

End of Preludium

You then collect or ask to be given all the puzzle pieces, putting them behind your screen or otherwise out of sight for the players. Then change the music to something completely different and address one of the players directly, going straight to “Opening Scene 1” of the scenario. This change of music, atmosphere and involvement keeps the players on edge (and still a bit shocked).

The music you change to after the Preludium and the player you address needs to be pondered upon and decided prior to playing the scenario. First; the music.

I chose the track “Message from home” from the Interstellar soundtrack for several reasons. One, it completely alters the dramatic scene just experienced and lets the players “settle down” in their minds again. Second, the quality of the track “grates” a bit, possibly assembling something being played on an old gramophone player (found in the player’s room). Third, being part of the Interstellar soundtrack, it contains elements recognizable from other use of the album, creating somewhat of a coherence. You are of course free to choose another music score, but try to decide upon something calm and serene, as its most important effect is to drag the players out of the chaos just experienced into something low-key.

Then; which player to involve in the opening scene? This depends whether this is a standalone (one-shot) scenario or one in an ongoing campaign.

If Pax Cthuliana is part of (or the end of) an ongoing campaign, you might actually decide upon two characters; one NPC from a previous campaign, and one PC playing Pax Cthuliana. To explain; the investigators will in the opening scenes visit an asylum and talk with a person gone mad. This character has suffered a major sanity

loss due to too much exposure of the Mythos (Opening Scene 1 & 2 explains how the character behaves and how his/ her apartment looks like). This character should be someone from an earlier campaign. Maybe a former PC gone mad? A madman/woman from an earlier game? A friend/ associate of the PC from previous times that has gone over the edge? Who this is, is purely up to you; you know your player’s endeavours in the past. As such; the PC you chose should be the one closest or most probably to have something to do with the madman/woman.

Very Important (!!): For simplicity sake, I’ll use the name John Doe at all times when I refer to this madman (or woman). You must change this name to someone the PC knows (if encountered in a previous adventure) or told to know (if played as a one-shot). In either case, the PC knows John Doe and where he (she) lives. So; find a suitable name/ previous character and exchange it with John Doe. Ok, was that clear? Ok, great.

If you play Pax Cthuliana as a standalone (one-shot) game, you just dictate a relationship between John Doe and a PC (you may of course do so if this as an ongoing campaign as well). To help you out with some relationship between the two, here are some ideas:

John Doe is an old friend of the PC (connected by the PCs pursuit of the Mythos)

John Doe is a colleague of the PC (and relevant for John Doe’s inquiry into the Mythos)

John Doe has had some “Mythos”-business with the PC in the past

After your decision, you know which player to address in the opening scene, who they meet in the asylum and what relationship there exists between them. Now, you are ready to really begin the game.

OPENING SCENE I - THE GAME BEGINS

Goal: Get the PCs involved

Ok. This is where the game actually begins; meaning that the players are more in control of what is going on. You have changed the music to something completely different and you have decided which player to address. Then draw up this scene:

The PC is relaxing in his armchair. In his hand, a glass of whiskey. In the background a gramophone plays. At this point, you could relate his thoughts to something that have happened in a previous scenario (maybe lost someone, seen

something, became a bit madder or whatever). Then simply inform him that there is a gentle knock on the front door.

Eventually, the PC will open the door and finds outside a small errand boy around fourteen years of age carrying an envelope (give the player Handout # 1). After confirming the name of the PC, the boy hands over the envelope. You could also, prior to the scenario put the note in a real envelope and write the name of the PC on the front and hand it over.

The note simply says: "Please come to Hanwell Asylum in order to identify one of our patients.



Do assemble your friends/associates as they may help in the matter. We would very much appreciate your urgency. Regards, Dr. Sven Berglowe.”

The errand boy knows nothing of the note or its content. He was only paid to deliver it. He runs off after delivering the note (maybe lingering a bit in hope of a small tip).

The PC is free to do whatever he wants at this time, but should at some point be encouraged to assemble the other investigators and head for the asylum. There is no rush though, so give him the night/morning to do “other things” (like shopping etc.) if he’d like. Eventually, he assembles the other PC’s and heads for the asylum.



OPENING SCENE 2 - HANWELL ASYLUM

Goal: Learn the identity of John Doe and maybe have a notion that R’lyeh is relevant in the story

Hanwell Asylum is next to the village of Hanwell in Greater London, about 8 miles (13 km) west of Central London. All investigator based in or around London knows its location. They should have no trouble getting there, either using their own car if based close to/in London or through other means of fare.

The asylum is massive, once the world largest. The investigators will probably first notice its impressive gatehouse, but the asylum itself stores its own chapel, bake house, cow house etc. in addition to countless rooms/cells of different use. Showing the note from Dr. Berglowe grants access and the gates swing open. The investigators are told to head straight ahead, then turn left to

the male ward (the women are kept in the right ward).

Once there, they are met by a young attendant who leads them into the building. Dr. Berglowe is at his office at the moment. Full-bodied, stern-looking, bald and close to 50 years of age, he has the exposure more of an army officer than a medical professional. If asked, he is working on a book describing what he calls “post-war syndrome”, a topic he has experienced firsthand as medical officer during the Great War.

He does not know John Doe or the investigators. His only link is a note found in John Doe’s pocket. He was discovered in Hyde Park clearly out of his mind and repeating the same gibberish repeatedly. Any attempt to talk to him has failed. With no apparent ID or other options, the police decided Hanwell Asylum was the correct end



station for him. Dr. Berglowe is not able to repeat the sentence uttered, but guess he suffers from a state of Schizophrenia. If asked or by himself, Dr. Berglowe will hand over the note found in John Doe's jacket.

Again, you have to do a decision: This time on the content of the note, based on whether *Pax Cthuliana* is part of an ongoing campaign or not.

If part of an ongoing campaign, the note should refer to a former incident or situation involving the PCs, maybe involving John Doe himself.

Again; you know your player's former experience with the Mythos and might already have some idea what the note might say. Some suggestions on the tone of the note:

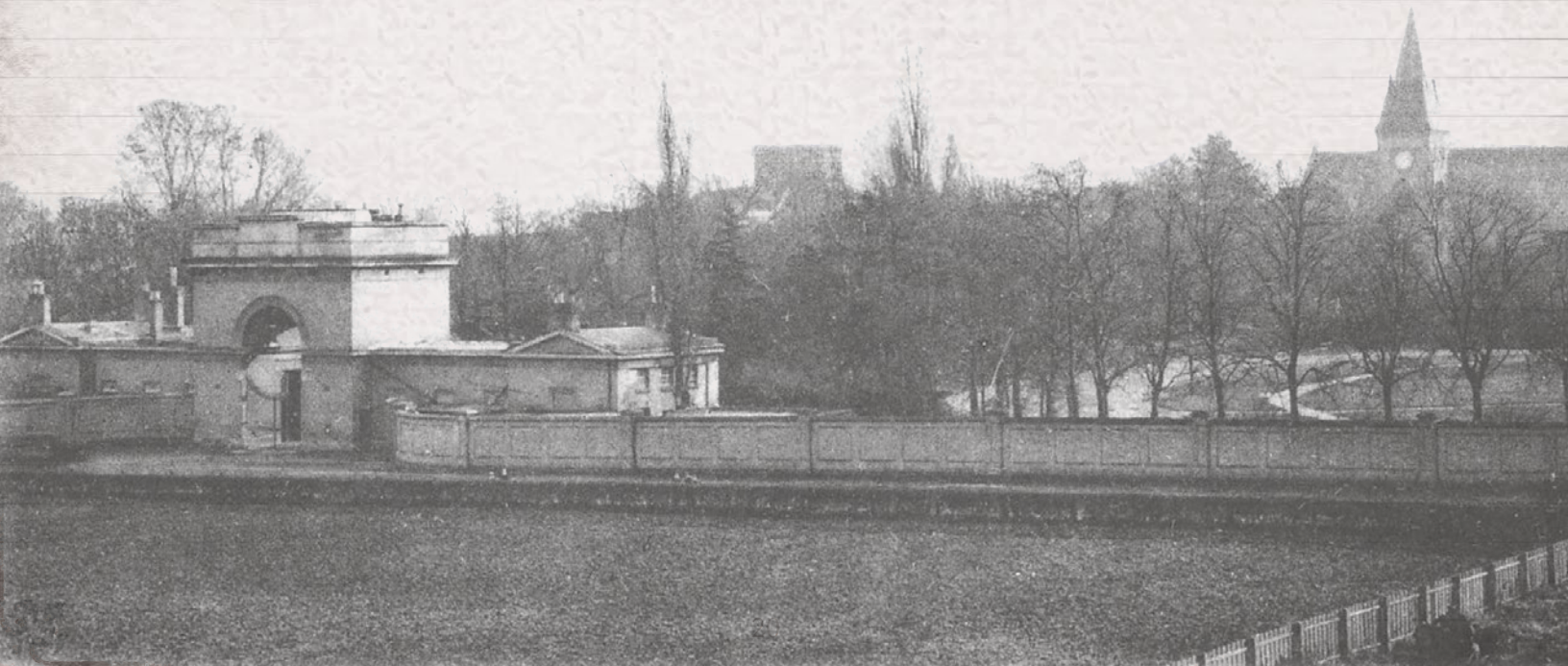
- "Oh my god! I must write this down in order not to forget! The world is doomed should I fail! I must talk to [insert player name] and his friends!!"
- "The Brotherhood was nothing compared to this! I must speak to [insert player name] and his friends!!"
- "[Insert player name] and his friends had no trouble getting rid of them Deep Ones; they know what to do!!"

Whatever incident or story you relate to, be sure to incorporate the name of the PC addressed in the opening scene (and maybe his "friends", "associates" etc.).

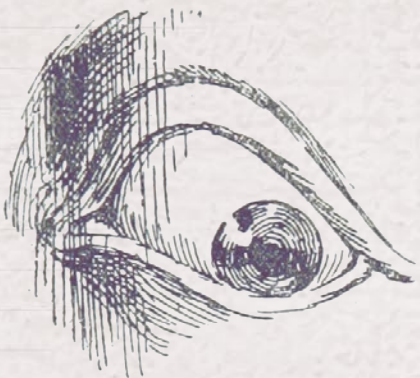
If played as a one-shot, you could write anything you'd like. The essential part is that John Doe has a note with the PC's name on it, and the PC knows John Doe. You could use the examples provided above, or, based on the suggestions earlier, prepare notes as:

- "I must discuss this with [insert player name]; he would know what to do!"
- "All hope is lost. The End is inevitable. Not even [insert player name] and his friends are able to stop this."
- "That is not dead which can eternal lie, And with strange aeons even death may die. [Insert player name] must learn the truth!"

You may prepare the note as a handwritten one or use tools like "The Article Generator" at www.dholehouse.org to make up a newspaper story with the name of the PC either in the article or handwritten besides/over it. You could also just say that the note read such-and-such, but that wouldn't be so cool, would it?



Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn



Anyway, after the note is handed over, there is little interest talking to Dr. Berglowe anymore. He guides the investigators out of the office wing and into the patient floors. Down some steps and into a dimly lit corridor, several rooms (or rather cells) may be seen to each side. Each door is locked and has a small bar in the upper half allowing people to look in (and out). As the investigators are lead down the corridor, they might see that some of the cells are empty, some has sleeping patients, others awake, some in straitjackets.

Dr. Berglowe stops in front of a cell. A person may be heard inside saying something in a strange and alien voice. If looking through the bars, a silhouette of a person may be seen. A closer look reveals it to be John Doe walking in circles inside his little cell.

His repeating phrase is: “*Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn*”. You know this one, right?

Translated into English it runs something like “In his house at R'lyeh dead Cthulhu waits dreaming”, though the players (and characters) at this time has a hard time both hearing what he says or know its translation. As the phrase itself is quite obscure,

it becomes even more unintelligible in the mouth of a madman. Thus, the players will probably have problems identifying what he says. He needs to be calmed down first.

It is up to you (and the players) what works to calm him down. Preferably, it is something that relates him to the PCs or to what he is saying. This could include:

- Calling him out by name and relate to him as a friend.
- Relate to the incident on the note found in his jacket (if used).
- Ask/comment/inquire more about Cthulhu or R'lyeh.

Any harmful or threatening acts will tip him over the scale; he will start screaming, and will not shut up until Dr. Berglowe has had enough of it two days later and lobotomize him (in any case; John Doe has no more part in the scenario).

You could also ask for a skill roll like a psychoanalysis roll, but as said in the preface of the book; this is a “non-preferable” option – interaction is king.



If calmed down, he nevertheless continues repeating the phrase. But this time, it has become more understandable (well, for those with experience of the mythos, that is). He pronounces every word loud and clear, but still keeps repeating it. There is nothing more to it. No more information may be gained from him. He will not get any better and will not shut up until Dr. Berglowe has had enough of it two days later and tries some experimental medicine on him that effectively works as a chemical lobotomy (in any case; John Doe has no more part in the scenario).

The PCs are again free to do whatever they chose, but visiting John Doe's apartment should be their preferred choice (and a necessary one to advance the story). They might also have an idea that R'lyeh is somewhat relevant to this story. If they inquire where he was found in Hyde Park, by whom etc., nothing useful may be gained.

Some words concerning the phrase uttered: Few knows the precise pronunciation of this phrase, as it is an alien language often only heard in the mouths of madmen. Thus, no exact blueprint exists. If you are uncomfortable of speaking the phrase, we at TSG have made a version of it for download at www.drivethrurpg.com. We urge you to try yourself though. Before John Doe is calmed down, you could just read the phrase as fast as you can without any concerns to letters or spacing; this will be chaotic and non-intelligible (as is the point). Tell them he utters this in a hysterical, repeating pattern (you could of course go all-out and read it out yourself in a bizarre, alien tongue, or invite a cultist of Cthulhu to say it for you). If John Doe is calmed down, just read the phrase calm and quiet.

Concerning John Doe's address: If you play *Pax Cthuliana* as part of an ongoing campaign, chances are the characters know where John Doe lives (they might even have been there before). In that case, just use the address/apartment they know from earlier times. The address/apartment is not

relevant; it's what inside that matters. If they know him, but not his address, one of the PC has it written down in a notebook or whatever. This is also the suggested approach if played as a one-shot. If played as a one-shot (or this is an ongoing campaign but the characters haven't visited his apartment before), John Doe's address is located in 40 Commercial Street, East London.

Anyway; it's time to visit his apartment!

Expanded Scene:

If you prefer to have the characters do some investigation at this time, John Doe's address is not known. They need to find it somehow. You could at this point just relax and let the players come up with whatever "ingenious" way of discovering his address, ask for some skill rolls or whatever. A relevant lead would be his connection to the PC. Did they work together in the past? They need to check the work filings there; but how do they get access...? Where they involved in an incident and the police showed up? They could be persuaded to hand over his address, though this could prove a tricky business... Etc.!



OPENING SCENE 3 - THE APARTMENT

Goal: Deliver a bunch of clues to the PC

40 Commercial Street in East London. In the 1920s, this area is even more crowded than today. If arriving by car during the day, they need to honk their way through throngs of people. They will eventually find the three stories high building where John Doe lived.

(Ps: If Pax Cthuliana is part of an ongoing campaign and John Doe lives another place (as discussed in the former scene), just use that address/apartment; it does not matter where he lives).

To access his apartment, the investigators first have to go through the broad front door which leads into a pub called “Two Starving Gnolls”. From there, they have to use a stair in the back to access his apartment at the top floor. There are four apartments in total. If talking to anyone working in the pub, they know that John Doe lives in apartment no. 3. He is described as rather eccentric and isolated, but nothing out of the ordinary. He has always paid his rent truthfully. They have not seen him the last 48 hours or so.

The door is not locked. Inside, the investigators see an apartment turned into a mad man’s study. There are books, papers, maps, empty food cans, newspapers; everything is tossed around, in stables, stitched to the wall, torn, written upon; in sum, the study chamber of an obsessed and mad person.

In any “normal” scenario, you would now ask for a skill roll of some sort, like “Search”, “Library Use”, “Luck” or whatever. This is no such scenario; all clues are just handed out to the players, and it’s up to them to sort things out and understand the importance of things. Just hand over handouts # 2-9 to the players. If they are specific about trying to find other clues in the room, none are found. These handouts represent the efforts and evaluation of their search.

Each handout is explained below, but do not give away any information; they have to “decipher” and interpret each clue themselves. And to keep things moving; have all the clues ready beforehand, so as soon as the investigator starts looking around in the room, hand over all the clues (now is also a good time for you to fill your glass, use the bathroom or whatever, as the players will spend some time sorting through it all. It’s also very enjoyable listening to their conversations!).

THE CLUES

Reference to Necronomicon (handout # 2):

Experienced Cthulhu players will connect Dr. Dee with the English version of the Necronomicon from 1586. They might also know that the copy is supposed to exist at the British Museum (see the Facts & Fiction section for the “real” story of Dr. Dee’s version).

Expanded scene:

Hard entrance

If you’d like, his apartment is not easily accessed. Maybe the front door is closed, the pub is shut down, they need keys to enter. The property owner is not cooperative, they could be in trouble if trying to break in...or maybe John Doe has moved.

Do as you like, but this scenario should be focused on stopping Cthulhu; not spending hours/days accessing John Doe’s apartment.

If the players do not understand that the reference is to the Necronomicon and starts consulting all the books in the apartment for a symbol on page 48 or whatever, just let them do their thing. Their efforts yield nothing. They need to consult the original in the British Museum.

“Cthulhu fhtagn” (handout # 3): The written version of John Doe’s repeating phrase in the asylum.

Science Museum Clue (handout # 4): Among the clues is a reference to the London Science Museum. There is no name on the note; only the mention of an ongoing exhibition there. You have three options how this note should look like.

1. If you have a copy of the free-to-download scenario “The Machine King” by Geoff Gillian and Dean Engelhardt, you could reuse their handout # 2; the one that mentions the exhibition “The Machine Kings”.

2. You could use the included handout in this game; see handout # 4. This is a handwritten note by John Doe: “Note to self: Revisit the Science Museum. Try the updated coordinates on their Star Machine. Stay calm whatever result. What does the stars say..?”

3. Use the “Article Generator” at www.dholeshouse.org to create an article mentioning the marvellous new machines on exhibition at the London Science Museum. This should be done in an objective and non-specific wording. After printing out the article, draw a circle around it.

Whatever your preference, the investigator have a clue about the Science Museum and “something” there.

Star Chart Clue (handout # 5): This is an incomplete star chart. They will eventually try to use it at the “Star Machine” at the Science museum, but will be told it’s missing a lot of calculations and numbers. The chart is old, written by Christopher Wren himself in 1662.

A handwritten note (handout # 6): This is actually excerpts from Lovecraft’s own writings. In

this collection, it’s only there to hint at things to come and contains no direct clue.

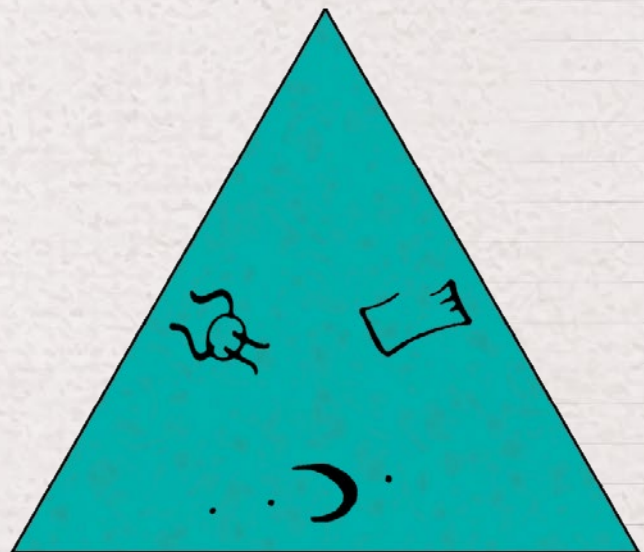
Map over London (handout # 7): The only marking on the map (for now) is at Cleopatra’s Needle at Victoria Embankment in London; a 21 meter (69 ft) high Egyptian obelisk. Visiting this address will bring them in touch with Vitas Varnas (introduced in Clue Scene 3).

British Museum (handout # 8): Also a handwritten note to push the investigator to the British museum. They will probably connect it to clue # 2.

Tolkien (handout # 9): Most players will recognize J.R.R.T. as John Ronald Reuel Tolkien. Ways to find him under the relevant section (Character Scene 2).

Wren (handout # 10): A portrait of Christopher Wren; the architect of St. Paul’s Cathedral.

Piece of the Sigil: This is important; hand over the sigil/puzzle piece below, as there will be a reference to this soon. They will keep this sigil piece throughout the scenario.



What happens next?

Whatever your choosing; at some point the players will leave John Doe's apartment and head somewhere else. Where this is, depend solely on their interpretation of the clues and the urgency connected to them. Those places may be:

The British Museum (Clue Scene 1)

London Science Museum (Clue Scene 2)

Cleopatra's Needle (Clue Scene 3)

J. R. R. Tolkien (Character Scene 1)

It does not matter which place they visit first. Some of these places "opens up" other locations later in the scenario. From the apartment, they might even decide to visit a place not mentioned above (like a newspaper, a library, the police etc.); if so, just improvise. No useful information is gained there (but it might be fun anyway!)



One exception: St. Paul's Cathedral. The investigators may decide visiting St. Paul's Cathedral checking out their mysterious "Preludium"-experience. At this point in the scenario, there will be no reference or clues heading towards the cathedral, but eager players might want to check it out anyhow (very eager players might even have checked it out before visiting the asylum!)

What they gain of information depends when they visit the cathedral:

If they visit the cathedral at any time prior to playing Story Scene 1 ("The Spell"), they will not gain any more information than any tourist would; when it is built, its architect Christopher Wren etc. (see the Facts & Fiction section for some information). They might, *if actively asking/ searching for it*, learn that Wren himself is laid to rest in a tomb beneath the cathedral. The cathedral is open daily from 10 am to 4 pm.

On the other hand, should they visit St. Paul's Cathedral after they have played Story Scene 1 (this happens late in the game), there is new information to be gained (it does not matter if this is their first or second visit). This is covered in Story Scene 2 ("The Tomb").

Expanded clue section:

If you'd like, you could add even more clues into the mix, but this time adding false leads and/ or not important ones. You could add an address on the map that yields nothing, you could write a note that says "The Pine Tree has the answer!", you could throw in some props you have or whatever. It all depends on your group and how much time you plan to play the scenario.

Making Pax Cthuliana into a mini campaign would profit by some false/ misleading clues, while playing it during a single gaming night could possibly frustrate the players wasting time following false leads.

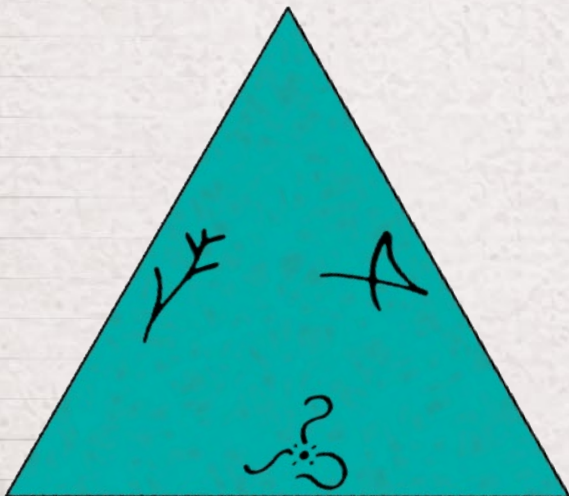
CLUE SCENE I - BRITISH MUSEUM

Goal: To consult the Necronomicon at relevant places and learn who's been consulting the book during the last two years.

At some point, the investigators will head for the British Museum and inquire about the Necronomicon and the Sigil piece. The museum is easy to find and known for all characters, even those who are not British residents. Situated in Great Russel Street, the museum is visible from far away with its Greek façade of 44 columns. Opened in 1759, it is one of the greatest museums in the world, with over one million visitors in 1927. Up till 1973, it also held the British Library within its walls. The museum is open daily from 10 am to 8 pm.

Investigator will be awed by the sheer size and its collections. All cultures and periods are covered in hall upon hall. Concerning Pax Cthuliana, there are two specific rooms of interest; the Roman Britain room in the upper floor, and the Manuscript Department at ground floor.

Roman Britain room: Britain was governed by the Roman empire from 43 to 410 AD. This room displays various mosaics, wall paintings, sculptures, glasswork and metalwork from the time. Among these, catalogued as "Cultic object attributed to Dionysus", lies a piece of the sigil (hand over the puzzle piece below).



As long as the investigators are in the Roman Britain room, they may keep the sigil piece. As soon as they leave, take it back again; this represents that they do not have it in their possession. The only time they will have all the sigil tokens at their disposal, is in the Preludium, during Story Scene 1 (under the "Spell" part), and during Story Scene 2 –all times at the top of St. Paul's Cathedral.

Necronomicon: If the investigators ask about the Necronomicon at the museum, they will only attract curious glances, until they mention that it is a very old book, translated by John Dee. At that point, they will be directed to the Manuscript Department, where such old documents may be found. If they've met Tolkien already (during Character Scene 1), he is still here in the reading room, translating "Beowulf". If they have not met him yet, they do not recognize the man sitting there with piles of papers next to him (but it would be a great occasion to introduce him to players who have yet to understand the initials J. R. R. T.; read Character Scene 1 if relevant).

Concerning the Necronomicon, the investigator will be introduced to Benedict Simon, the young Curator of the Manuscript Department. He is a scholar in any sense, knowing all there is to know about Greek and ancient mythology, well versed in philosophy and theology, proficient in Latin and Greek (among others) and knows about every book in the department (he thinks).

If they ask to read/see the Necronomicon or ask Benedict Simon anything about it, he does know the book, but says it is in the "restricted archives". As such, he may demand an academic position from the investigators (at least one of them) and a valid purpose to be allowed entry into the archives. He is easy to persuade though, and will quite fast guide them into the back, down some stairs, and lock them into the restricted archives.

Here is kept the rarest collection of books, everyone written before 1700, and for various

reasons deemed “restricted”. Most are religious, mythical, magical etc. A thorough search (at least two hours dedicated search) will eventually turn up “The Book of Azathoth”, although it will have no “use” in this scenario.

When talking about the Necronomicon, Simon says he has briefly skimmed a few pages. He finds it incomprehensible and considers it a mishmash of kabbala, astronomy, magic, mythology about unknown gods etc. Though in theme it should interest him, he also finds the book “disturbing”; only while skimming it, he felt uncomfortable and stressed, as the words somehow twisted his mind. “If you look too long into the Abyss, the Abyss also look into you” he quotes from Nietzsche, and says he has no more interest in reading in the book.

He leads the investigator into yet another small chamber, where the book rests on a small table. There is an eerie aura to it. Simon tells that the book is written in 1586 by John Dee; an English mathematician, astronomer, astrologer occult philosopher and advisor to Queen Elizabeth I.

Simon assumes the Necronomicon is a translation of an earlier Hermetic book, as the content is in accordance both with Dee’s interest and the Hermetic tradition of the time.

The investigators are only allowed to skim the book at this time. If they need to consult it for a longer period of time, Simon says they have to register and fill out the necessary papers; this will take at least a week (“regulations are regulations”). While skimming the book, Simon will at all times be present in the room.

As the investigator turns to page 48 (following the clue from the apartment), hand over clue # 11 (a symbol). The symbol in the corner is clearly added with another pen, but looks as old as the book (it was added by Christopher Wren in 1666). If the players ask what else is on the page, it seems to be an anatomical drawing of a Mi-Go with some unknown numbers next to it (not relevant for the scenario).

When they turn to page 131, they find that it is missing, being torn out of the book. At this



point, Simon will comment. He says the page was torn out by Aleister Crowley two year ago while reading the book. Crowley is known in 1927 for being an occultist, magician and poet, as well as for his scandalous behaviour including bisexuality, defiance against Christianity and a drug addict. The former Curator at the Manuscript Department sent Crowley a £ 1000 fine for tearing out the page and a request to deliver it back. Two days later the curator hang himself. The new curator, (Benedict Simon) considers the page lost and has no interest in pushing Crowley to deliver it.

Simon also tells that Crowley are among a very few people interested in the Necronomicon. In fact, he only knows three people during the last two years interested in the book. It is Crowley,

who last consulted it some two years ago. Then you have Megan Schneider, a wealthy dilettante and occultist living in the Knightsbridge area of London; she has been consulting the book regularly during the years, the last time some three months ago. Last, you have John Doe. He showed up only a month ago, and has been consulting the book several times a week, last time a week ago. If asked about their behaviour, Aleister Crowley is described as intimidating and scary, Megan Schneider as friendly and focused, John Doe as erratic and weird.

When the investigators have the symbol on page 48 and the relevant information about Crowley and Schneider, there is no more info to be gained from Benedict Simon or the Necronomicon. They are again free to pursue any clue/lead they have.

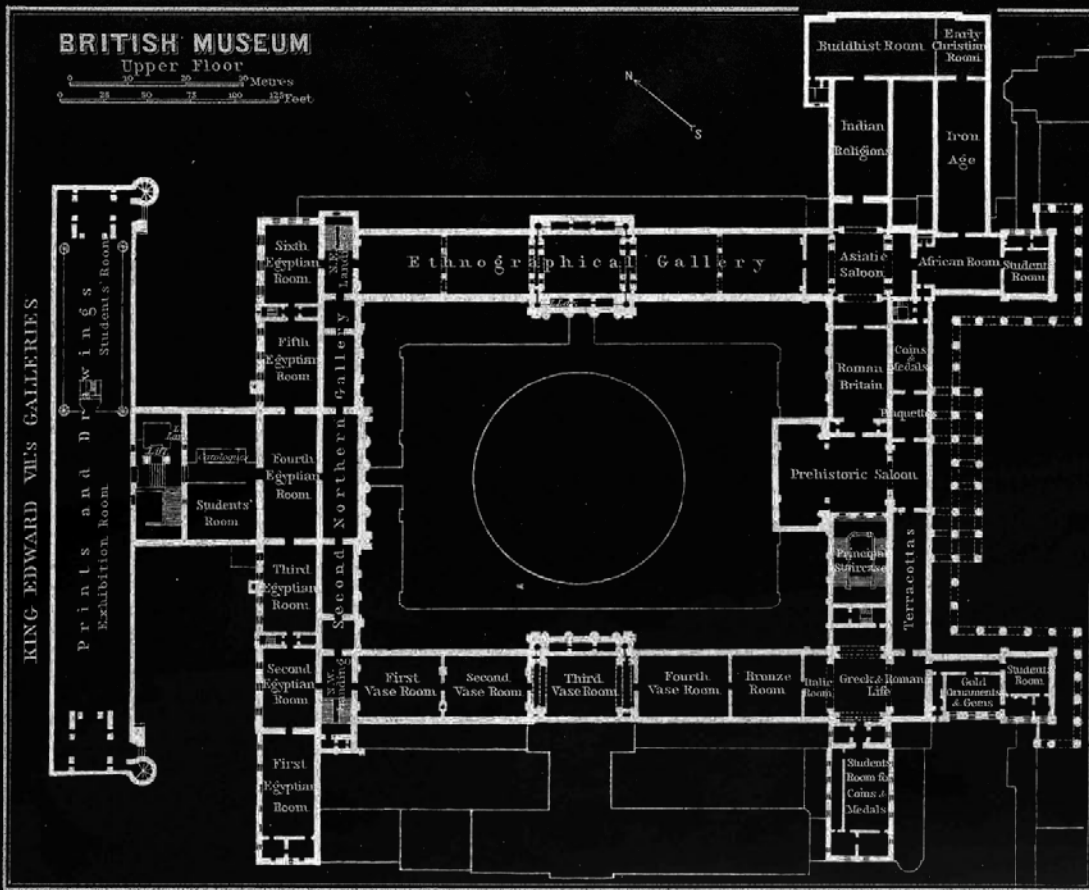


Expanded scene sigil piece:

The piece is not in the Roman Britain collection! It has been removed, as there are doubts to its dating, suspicion placing it back to prehistoric times three thousand years before the Roman Britain age. The piece is now in the examination room, where it may only be seen be very good contacts, a good bribe or stealing..!

Expanded scene the Necronomicon:

The "restricted archives" are in fact very restricted. Papers to be allowed entry takes at least three weeks handling time, including an academic title from the investigator and a letter of recommendation from an academic institution. They have to somehow persuade Benedict Simon, or, as a last resort; sneak into the archives...



CLUE SCENE 2 - LONDON SCIENCE MUSEUM

Goal: Learn the existence of the “Star Machine”

At some point, the investigators will head for the Science Museum finding out why the note was among John Doe’s clues.

The London Science Museum is a major landmark in South Kensington, housed in a large Neoclassical building close to Hyde Park (if remembered, John Doe was found in Hyde Park, but nothing useful may be found following that lead).

All characters based in or around London knows where the Science Museum is located. Chances are high they’ve been there some time before. The museum is open daily from 10 am to 4 pm.

Once inside, the investigators will be inquiring about one of three things (based on your decision on the clue found in John Doe’s apartment); either an exhibition named the “Machine King”, or something called a “Star Machine” or looking for the museum’s marvelous new machines.

Whatever they’re asking/looking for, they will soon be guided to Associate Professor Per Stalby; a rather young man in his late thirties with a bright look behind his glasses. Having physics and mathematics as his specialities, Stalby is responsible for the newest additions to the museum. If asked about the “Machine King” or the museum’s newest machines, he will guide them through different machines, like something called a Television, an instant camera, a loudspeaker system and a garage door opener, before coming to what he enthusiastically calls the exhibition’s masterpiece; the Star Machine. If the investigators just ask for the Star Machine in the first place, Stalby will skip the guiding of the other machines and head enthusiastically straight for the Star Machine.

The Star Machine looks like a computer from the 1940s; a large wall filled with wires and knots and handles and buttons. There’s a screen in the



middle with fussy dots on it. For the normal eye, it's a thing of chaos. In Stalby's eyes, it's a thing of beauty. He passionately explains how this machine may calculate how the stars and planets were aligned at specific times in the past. He then starts pushing buttons and turning levers, while explaining that he has a theory regarding the star of Bethlehem, including the planetary conjunctions of Jupiter and Venus, and how this may prove that those planets so closely aligned at the time were mistaken for a new star (the star of Bethlehem), which places the birth of Christ to 2 or 3 BC and...the investigator (if not physicists or mathematicians themselves) has a hard time following him.

In conclusion, the Star Machine may tell how the heaven looked like in the past; i.e. the alignment of stars and planets. If asked (now, or at a later time), Stalby also reveals that it may be used to predict how it may look in the future. Stalby may enter a date and see how the heaven looked like at the time, or input the constellations of stars and planets to be given a date when said constellation existed (or will exist).

If asked about John Doe, he does not know anyone with that name. If given a description how John Doe looks or shown the Star Chart from the apartment, he does recall a man looking like that (or carrying such a star chart) visiting the Science Museum only a week ago or so. He was very interested in the Star Machine, but acted very nervous and suspicious and Stalby did not like the man. He also told the man the same information concerning the star chart as shown below.

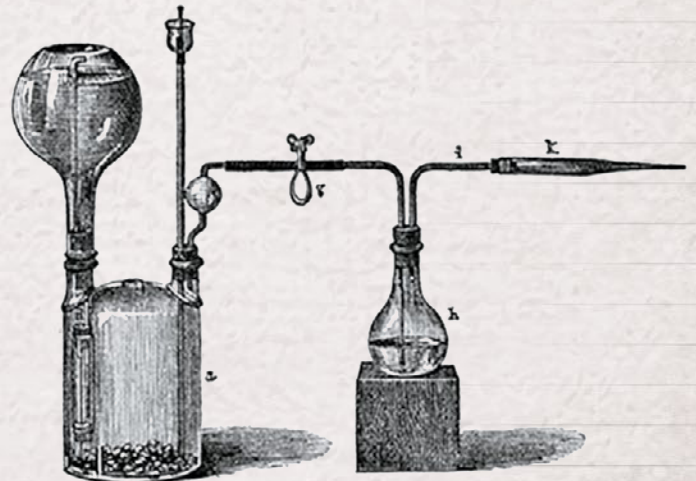
Concerning the "Star Chart Piece": Stalby is not able to validate its age or authenticity, but guess this is an old star chart from around the 1700s or so. He also points out that the chart is incomplete. It misses a table of numbers showing the spectator's point of reference on earth, as well as the planets position on the heavens (if inquired more about this, he enters into a mathematical/

theoretical analysis they just have to take his word for.) Anyway; without the missing part, he is not able to input the data into his Star Machine and get any useful out of it.

Later in the scenario, the investigators will probably return with the complete star chart and ask for a precise date/time. But for now, nothing more of relevance for this scenario may be found at the Science Museum.

Expanded Scene:

If you'd rather have the investigator have a hard time finding out about the Star Machine, the investigators show up at the Science Museum, only to find out it's closed... Due to the recent exhibition, the museum is closed in order to rearrange all its content. They now have to find a way in, plus find someone (like Stalby) to give them the information they need about the Star Machine and the star chart. They could bribe someone, break in, persuade, use their net of contacts etc. Whatever method, they should find out about the relevance of the Star Machine and that their star chart is incomplete.



CLUE SCENE 3 - VITAS VARNAS

Goal: Learn several clues plus a correct combination of the puzzle

The map found in John Doe's apartment had a single marking on it; somewhere on the Victoria Embankment. Players with extended knowledge of London will know the precise spot; "Cleopatra's Needle" – an Egyptian obelisk from around 1450 BC.

The players will search the area of the map and probably suspect that the obelisk has something to do with it (it kind of stands out in the area with its 21 meters (69 ft.) and full of Egyptian hieroglyphs. . If the investigators start examining it, give them handout # 12. If they "neglect" it, hand over the handout anyway, to imply that it may have some importance.

As they start studying the handout, a voice calls out to them from nowhere; "Tell me; have you seen the yellow sign?". The voice is that of Vitas Varnas, the "wildcard" in the scenario. He has a role to fulfill in this specific scene (described below), but you may also insert him into other situations during the game should the investigators be stuck, off track, lost in time & space... you got it. Vitas Varnas is an eccentric, enigmatic character. The investigators will only know him by name. Maybe he is an astronomer/astrologer, having foreseen some cataclysmic event in the stars? Maybe he is a mystic or an occultist, having some clues to share? Maybe he is a "pre-Delta Green" character, fighting a war against the Mythos? A magician? Or maybe he is Nyarlathotep in one of his human forms, with an unknown agenda somewhat intermingling with that of the investigators...?

The last option is the most intriguing one, as he needs no motive or background; he just "is" and "does"; The Crawling



Chaos does not need to explain itself. It also opens up for some supernatural interventions, should that be needed in rare circumstances. But you decide who/what Vitas Varnas is. In any case, he is a mysterious person whom the investigator may only meet during this single scene, never quite knowing who he was or why he helped them. Play Vitas Varnas this way as well. He says little, may answer vague/ambiguous, seems to disappear in thin air (walking around the corner of the obelisk and suddenly gone) etc. But he does have some crucial information to share before leaving the investigators.

As they hear the phrase "Tell me; have you seen the yellow sign?", they will start looking around. They will not manage to pinpoint the location, before Vitas suddenly emerges from behind the obelisk (yes, the investigator may have circled it a few seconds earlier, and he was not there then). He smokes a thin cigarette and looks at the obelisk.

There is a vital clue to be found at the obelisk; there is a Yellow Sign



right next to



(see handout #12).

This is a part of the puzzle and will be evident when they have the Sigil pieces in front of them. At the time though, the players will probably not notice these signs; playtesting shows that it's only later, maybe during a quiet part of the game, that someone suddenly discovers it; it's a blast. Anyway; Vitas will not be specific about the symbols

on the obelisk; he will be mysteriously silent and as described answer vague. He will confirm the symbol to be the Yellow Sign though, should any player notice and ask him.

He also says another phrase; “You know; the old Wizard in Chancery Lane got it all wrong; it’s not The Hanged Man; it’s The Fool.” This is a vital clue, as it corrects erroneous information found in Aleister Crowley’s residence in Chancery Lane (it does not matter if the investigators have been there before or not at this stage). Vitas will not elaborate more on the meaning of these words, but may repeat them.

The necessary information from Vitas/the obelisk during this scene is thus the correct combination of the Yellow Sign on the puzzle (found on the obelisk), as well as correcting false leads from Crowley’s residence. But Vitas may still play a part. During this particular scene, you may use Vitas as a source of information; later, he may be of help to the investigator. Examples follow:

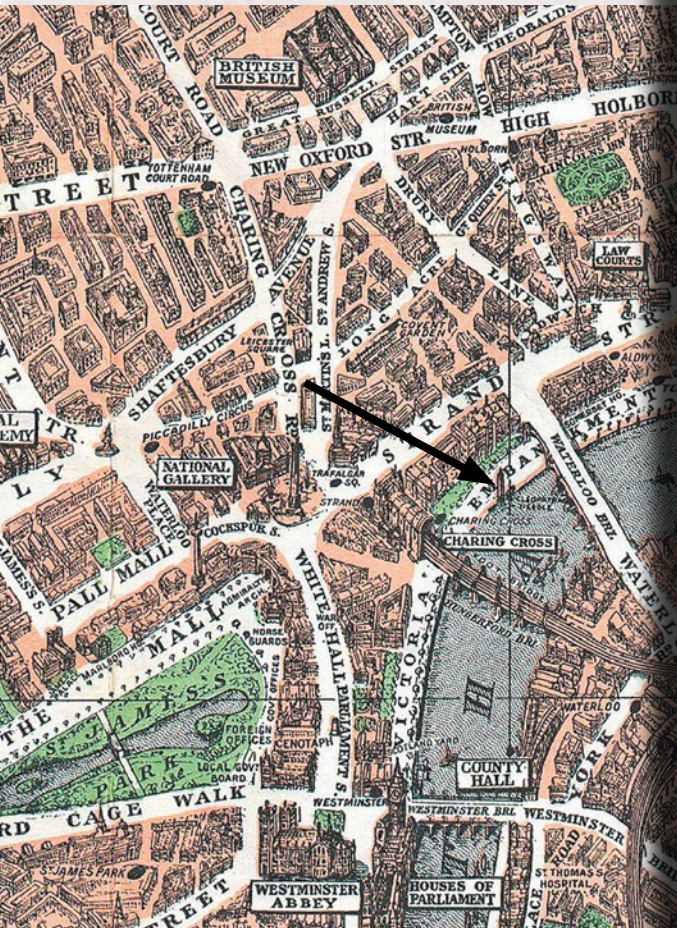
- If they ask about the emergence of Cthulhu/ The Stars Are Right, Vitas may answer that the slumber of Cthulhu has come to an end (without going into details).

- If they ask who he is or why he knows all this or why he is helping them, Vitas may answer that he does not know; he is only the messenger (implying his role as Nyarlathotep).

- If the investigators are jailed or need to get out of a serious situation, they may suddenly be released, “because a certain Vitas Varnas through either some serious contacts or money has ordered your release”.

- If they are about to board a ship to France hoping to find the original Necronomicon or following some other whims, Vitas may be there guiding them to another direction.

Whoever he is and however you use him, be sure that the investigator leaves the Victoria Embankment with the Yellow Sign puzzle knowledge (handout # 12), as well as the updated information on the Crowley clue.



CHARACTER SCENE I - J. R. R. TOLKIEN



Goal: Learn that London was called “Ar-lun” in druidic times

In the apartment, the characters found a note referring to a J. R. R. T. Most players will recognize the initials as those of John Ronald Reuel Tolkien, the famous author of “The Hobbit” and “Lord of the Rings.” In 1927, none of the books had come out, Tolkien (aged 35) worked as a professor at Oxford, and he was not widely known outside academic circles, working on English language and poetry.

To find him, the players need to search at “academic places” in London. The correct place would be at the British Library (in 1927 a part of the British Museum), where Tolkien works on translating the thousand-year-old manuscript and poem “Beowulf.” Here are some responses to their inquiry at such “academic places”:

University (any):

If asking anyone below a professor in academic status, they know nothing about the initials, but may respond to the name Tolkien, telling the investigators to ask a professor. If asking any professor within humanities, they respond both to the initials and his name. They know Tolkien to have a great talent for languages, becoming a professor in his early twenties. They also know that he is in London for a few months, working on the Old English poem “Beowulf,” found in the British Library.

Museums (any except British Museum):

If asking any academic working there about the initials, those asked know nothing. If asked by his real name, they respond that they might have heard it in regard to some translation of an old poem.

Other “academic” places:

The responders will point in the direction of a university.

British Museum/Library:

The British Library is in 1927 a part of the British Museum. As the investigator enters the museum (see description in Clue Scene 1), Tolkien is located straight to the right in the “Manuscripts” department at ground floor. If arriving by day, Tolkien is found working on “Beowulf”. Anyone working at the British Library may guide the investigators to him. If arriving by evening/night, the Library is closed, but a friendly guard may be persuaded to let them in, as Tolkien is working at “Beowulf” this very moment.

Should the players have no clue what J. R. R. T. refers to, they should first of all be ashamed of themselves (tell them this after the scenario is complete). Then, point them in the right direction. Do this by somehow navigating them towards a university.

Eventually, they will meet Tolkien himself. Whatever the time, he will be in the manuscript department of the British Museum, lots of paper piled next to him, and a few pages of some ancient looking manuscript pages confined within a glass frame.

Tolkien will be friendly to the investigators. If asked about his current work, he is translating the poem “Beowulf” into modern English. If asked about “The Hobbit” or “Lord of the Rings” he says he does not know the works (they are not published until 1937 and 1954-1955), but he likes the word “hobbit”. If asked about anything Mythos-related, he has no such knowledge.

If asked about John Doe, he does recall a man by that name that came to him a week ago or so. John Doe had read an article in some newspaper that Tolkien, a professor of English, would work on an old manuscript (Beowulf) in Old English, and it was this knowledge of Old English John Doe had been very interested in. In particular, he was asking about the etymology of London and how it was named in earlier times.

Tolkien could tell John Doe (and the investigators) that the name “London” comes from the Latin “Londonium”, which was the name given to the city when the Romans established it in AD 43. The Romans named it after the settlement that existed there before, known as “Llyn din”; Welsh for “Sea Fort”. But Tolkien has found out, and not many know this, that “Llyn din” probably replaced the earliest name given to the location, which is “Ar-lun”; a name going back to early druidic times.

John Doe became very excited about all this, particularly the names “Llyn din” and “Ar-lun”. He talked about having read about this somewhere else, but could not talk coherent enough for Tolkien to follow along (at this stage, John Doe had become a bit maniacal). He soon left in a rush, talking to himself on the way out of the library. Tolkien has not seen him since.

Tolkien is of no more help for the investigators. He will be polite and helpful, but keeps to the British Library and his work there.

Expanded Scene:

The investigators have a hard time finding anyone knowing the initials J. R. R. T. Even the name “Tolkien” is rather unknown. Their only hope rests in talking with a language professor at a university, or, should they do some thorough search at a newspaper archive, find out that Tolkien is working on Beowulf at the British Library. Or; even harder; Tolkien is in Oxford at the time. It will take the investigator at least four precious hours reaching him by car in 1927. If this option is chosen, John Doe has visited Tolkien in Oxford also.

CHARACTER SCENE 2 - ALEISTER CROWLEY



Goal: To obtain a pile of new clues

There are several ways to find Aleister Crowley. Any media house knows his address. The police know it (but must be persuaded to hand it over). Any occultists living in London knows it. Smart investigators may have asked at the British Museum while there. Wherever they get it, his address is 67-69 Chancery Lane, Holborn.

Spanning two connected brick houses, Crowley has taken residence in what he calls the Black Temple (no. 67) and the White Temple (no. 69). Even from the outside, they have an eerie look to them. People who have given them directions or whom they meet outside, say it's best to avoid the houses and the man altogether; there's rumour

of human sacrifices, drug abuse, sexual pervasions and Satanism. The police have yet to link him to any real criminal act, though.

Ringing the bell on no. 67 yields no response. Ringing/knocking on no. 69 have the door opened the very instant they touch the bell/door; it opens so fast after touching that some investigator may become startled. In front of them stands a young man in his early twenties. He is dressed in black, smart casual and has very handsome features; in fact, it is almost intimidating talking to him. Investigator with the right skills may be able to suspect that his looks has something supernatural to them (they are correct; his features are enhanced with a spell by Crowley). Also on the strange side, is his black-red hat; it looks like a strange cap without a brim (a traditional mandarin hat).

The investigators learn that his name is Vinjar Gronstoel. He introduces himself as steward of Crowley. While talking, they notice that he talks and looks somewhat distant and shows no facial variations (another one of Crowley's spells; this one is a persuasion spell that binds Vinjar to Crowley). Vinjar is polite, and tells them that Crowley is at home. He will show the investigators into the parlour and asks them to wait, before leaving into a large, double door where only blackness may be seen inside. The interior of the parlour is all white; the chairs, the couch, a small table, the lamps, the door on the inside; there's almost a feeling of being inside a large, living, empty frame. The creepy feeling lingers for a full ten minutes. Any attempt to open the double door fails. If they leave, or when ten minutes has passed, the double doors suddenly swing open by themselves. Some investigators may be startled by this sudden happening.

Inside, they still only see blackness. If they venture into the room/the darkness, the door will suddenly slam shut behind them. This will only happen if all the investigators go inside. If none or only some goes in, there will after a short period of time be heard a powerful voice:



“Welcome, visitors”. If there are still investigators refusing to enter the darkness, the door will be shut, and those unwilling to enter will be confined to the parlour. They are free to leave the building, but unable to open the double door inside. No sound may be heard from the other side.

Those inside will be in pitch black. This will go on for another agonizing full minute, before the room is suddenly bathed in a red light, like in a darkroom. As their eyes recover, the investigators see that they’re inside a hall, gold-black Japanese wallpaper covers all walls. Asian looking silver lamps with red bulbs decorate the walls. The floor is covered with several leopard skins (keen eyed investigators will see some red patterns underneath the skins; they actually cover a very large pentagram filling the entire room). A large table stands to the right; it looks empty, but focused investigators may spot stains of blood on it. To the left, another large table stands, but this one is covered in papers, maps, books etc. Again; keen eyed investigators will see that some of these papers looks very old, like Necronomicon old...

In the end of the hall is Crowley. He sits on a throne on an elevated part of the floor. To his right side stands Vinjar, his steward. Behind Vinjar, a door may be seen. Crowley himself is dressed in leopard skins, wearing the same

headwear as Vinjar does. His dark and malign eyes seems to penetrate the souls of everyone in the room, filling them with fear.

How the rest of this scene unfolds, is up to you. Several outcomes are outlined. The central part, the essential part, is that they leave with all the papers on the table; they need these to keep the story moving; see the clue section on the end of this chapter. Chose one of the options based on what you like/you think your group likes best.

Option 1: The friendly option

Crowley calls himself a magician and an occultist. He is also learned in a lot of religions, mysticisms, and the Mythos... As such, he delights in talking with the investigators on such matters. No talk of Cthulhu seems to frighten or inform him. He does not deny stealing a page from the Necronomicon. He says he needed it for some of his studies (which he does not elaborate on now), and says he has plans of returning it. In fact, the investigators may help him with it. He says the page should be among all those on the table. He asks them to take all the pages with them, and leave. He is done with them (both the papers and the investigators). He asks them to return the stolen page to the British Museum, or keep it for themselves. “Do what thou wilt shall be the whole of the law”, he replies to any moral issues concerning stealing/keeping the page.

Option 2: The friendly magick option

Magick (with a k) is the ritual practise of Crowley’s religion; Thelema. In Pax Cthuliana, magick is mixed with the potential in the Mythos, and used against the investigators. As they talk with him, Crowley secretly learns all they know and all about them through spells (defiant, aka powerful characters, may be able to resist this). He uses this knowledge in their conversation to put them off guard, maybe frighten them. He understands their quest for what is going on, and asks them to take with them all the papers on the table, as they will need them. He does not seem to worry though, should they imply that Cthulhu could return or anything. As they leave to read the papers somewhere else, he tells them: “Do what thou wilt shall be the whole of the law”.

His knowledge about the Mythos etc. from option 1 also apply in this option.





happens, is the secret, non-verbal use of magick on the investigators (defiant, aka powerful characters, may be able to resist this). The magick binds the investigator to Crowley's will, soon to be enforced. Vinjar moves away from the door should anyone want to open it; he just stare.

Behind the door, a horrible scene unfolds. On the floor, at least three bloody, disembowelled, disfigured corpses lie in a pile. Above them, a naked girl is pierced with several chains connected to the roof, blood dripping from her body. She barely manages to lift her head looking at the investigator, before she passes out, possible dies. Even the toughest of characters will be shocked by this scene. Due to Crowley's magick, the investigators will run with panicked screams out of the room, past Crowley and out into the street. He shouts after them: "Do what thou wilt shall be the whole of the law!". However, due to the same magick, they will recover at that very instant. The investigators will be standing in the street, having all the papers with them, and no idea/recollection of what just happened. They will remember visiting Crowley...and they think he handed them some papers, and then they left. If they try to open/knock/ring the bell, there is no response.

Option 3: The horrible, hostile, non-action approach

Chose option 1 or 2. Then, as the investigators are about to leave, they hear the cry of a girl from behind the door by Crowley's throne (behind Vinjar). The cry is followed by a faint "...help me...". Neither Crowley nor Vinjar seem to be bothered by this, though they clearly must have heard it as well. The investigators are free to leave, but some may want to check it out. Any talks to either Crowley or Vinjar yields no response; they just stare back at the investigators. What really

Should any investigator resist the use of Crowley's magic (depended on how you as a GM handle such resistance situations based on your preferred method of game system), they will remember the horrible scene. They might want to contact the police. Any search at his houses yields no results though, and Crowley is nowhere to be found.

Should any investigator take up the fight with Crowley; see the last option.

Option 4: The horrible, hostile, action approach

Play option 3, but do not have Crowley use his magick to panic the investigator. They will be shocked by the scene in the room yes, but some may recover quickly from it. As they turn to face Crowley to search answers/revenge for his heinous crimes, he yells at them “Do what thou wilt shall be the whole of the law!” and prepares to fight them, confident that his magick will subdue the investigators.

Crowley attacks/defends with spells; some Cthulhu game systems opens up for spells like Flesh Ward, Evil Eye, Deflect Harm and Fist of Yig. Vinjar attacks with martial arts. Adjust the difficulty to your choosing, but do not have some investigator hospitalized or otherwise severely incapacitated; they are in a hurry to stop Cthulhu and cannot be out of the game for weeks. Both Crowley and his steward Vinjar should be taken down with the party out of lethal danger/injury.

After the fight, they may just leave the place. Should the police be involved, the investigators should better do this incognito, as they do not want to spend the following weeks explaining how they killed two unarmed men who used “spells” on them (the police will see it this way). The scene will cause massive headlines in the news the following day.

Whichever option you choose, the investigator should leave Crowley with all the papers he had on his table. They constitute another round of clue sorting as in John Doe’s apartment. As you did there, just hand over all the clues in a pile and let the players sort it out themselves.

THE CLUES

Tarot Cards (handout # 13 – 17): Just hand them out as they are. Notice that they all have Puzzle symbols on them.

Futhark (handout # 18): The old Norse runic alphabet. They need this to solve the next clue.

Runic text (handout # 19): This note is written in runes. Using handout # 18 to interpret, it says “EIE OF RA,” which experienced investigators

understand to be “Eye of Ra”; the famous Egyptian symbol. They may not know it/remember it yet, but one of the symbols of the Puzzle does indeed equal the Eye of Ra, namely



Used with the next clue, they have solved another part of the puzzle.

Handwritten note (handout # 20): Ok, here things get tricky. The note says that “The Hanged Man” (the Tarot card) connects with the Eye of Ra (deciphered above). Unobservant players may then connect the symbols



and



Why «unobservant» players? Because Vitas Varnas in Clue Scene 3 told the investigators that “...the old Wizard in Chancery Lane got it all wrong; it’s not The Hanged Man; it’s The Fool.” As such, the above symbols are incorrect. They need to use the symbol found on “The Fool”, meaning **this is the correct combination:**



“Daylight has finally reached its end” (handout # 21): This text contains no direct clue; it’s there to set the mood and maybe have the players twist their brain searching for something.

Constellations (handout # 22): No useful may be gained from this clue. But the reference to star constellations will have some players ponder to find some hidden meaning, maybe even take it to the Science Museum for interpretation (where they will be told it’s an astrological chart showing constellations, star formation and their corresponding astrological symbol).

A page from the Necronomicon (handout # 23): This is the page Crowley stole from the Necronomicon. Its symbol equals one of the five middle ones at the sigil/puzzle.



CHARACTER SCENE 3 - MEGAN “ANGEL” SCHNEIDER



Goal: Meet Angel, learn that she reads Arabic, get info about the original Necronomicon, and being introduced to her “find gate/portal” spell.

Megan “Angel” Schneider is a special character. She’s a dilettante, a bodyguard and an occultist at the same time. Growing up in a poor area of rural Germany, she had to fight to survive, becoming good at it. When her family moved to London in the early 1910s, Megan had her first taste of the academic life, absorbing any study encountered. While studying, her father had great success buying and selling properties in the ever-growing London, making the family rich and Megan free to indulge into her favorite study; occultism.

In 1919, she had her first Mythos experience, escorting an open-minded professor through ancient ruins in Yorkshire. When a Mi-go accidentally was summoned and attacked them, Megan quickly used her shovel and brought in down. Having been prepared for both strange events and real violence through her studies and early life, the experience did not frighten her; it only encouraged her to pursuit this kind of life (the poor professor on the other hand had his brain removed by another Mi-go a few years later).

Megan now lives the life she wants, often doing some investigation by herself or escorting/bodyguarding others into Mythos-related business. She’s at home in her apartment when the investigators come looking for her. Her apartment is in Kensington, Holland Park 41. She owns the full four stories high Victorian building with ornate brick façade. Her name/address is available in all public lists and easy to find. A plaque on her door reads “Megan Schneider”, and underneath is seen an Elder sign.

Upon opening the door, the investigators immediately recognize her; it’s the woman from the Preludium! You could ask for a skill roll/characteristics roll of some sort how they respond when seeing her, or just let them play it out

themselves. In any case, Megan has never seen the investigators before and knows nothing of their vision/Mythos-business; more on that later.

Megan is friendly and helpful when the investigators presents themselves at her door; especially if mentioning any Mythos-business. She quickly invites them into her large apartment, having rooms dedicated to both an occult library and a melee training room (plus a collection of Luger's). She leads them into a spacious living room and offers them drinks. If continuously called "Miss Schneider", she smilingly tells them "Angel" will do (a nickname she's gotten for saving many lives while bodyguarding).

If asked about the Necronomicon, she tells them she consult it from time to time while involved in Mythos-business. She last accessed it some three months ago or so (searching for any reference to the Arthur legend in it). She also points out that the copy at British museum is probably incomplete, as it's a translation of a translation. Dr. Dee allegedly copied it from a Greek version, which again was translated from the original Arabic version; the Kitab Al-Azif.

Of her many quests, finding the original Al-Azif is her biggest dream; she's also learned herself Arabic in order to maybe someday read it, or at least find the original Arabic meaning in the version found at British museum. She's also been numerous trips to Paris at no success, where the Al-Azif supposedly was last seen in 1586, when Dr. Dee had it in his possession during his translation together with the Greek version.

If the investigators starts talking about gates/portals, Cthulhu or "The Stars Are Right", she knows the story about "dead Cthulhu waiting dreamingly in R'lyeh to return when the Stars are right". She gives it little relevance though, considering all the Elder Gods gone/extinct/of no importance, and concerns more about their worshippers occasionally encountered in her investigations.



However, she does know that "theirs" or "some" power still exists, having learned a few spells during her studies. If asked about what spells, or spells that may be helpful in their search for what is going on, she tells them she knows a spell that may find gates/portals. She is more than willing to use it.

If they talk about the *Preludium*/vision and that she was a part of it, she knows nothing of it. She has not seen them before, or had any direct dealings with Cthulhu or knows any Mythos-connection with St. Paul's Cathedral. She becomes interested though, and would like to use her "find gate/portal" spell to check it more out.

Nothing more of relevance is gained through this conversation (although she is a delight to converse with); next clues relevant to the story comes when she throws her spell; see "Story Scene 1".

Should it happen that the investigators for some reason do not mention the Mythos, inquire about the Necronomicon or her spells or knowledge of Arabic, the talkative and friendly Megan "Angel" Schneider will reveal the information somehow during their conversation.

In any case, she accompanies them to try out her gate/portal spell; see "Story Scene 1".



STORY SCENE I - THE SPELL

If using her “find gate/portal” spell at a random location, she will only feel a “presence” towards St. Paul’s Cathedral. If using the spell in vicinity of the Cathedral, she sees several large portals covering the entire sky in the shape of gigantic circles. This will frighten her some and make her inquire more about what the investigators actually knows.

If the investigators did not tell Megan about the “Preludium-scene” during the conversation in her apartment, they are likely to do it now. If they are still hesitant, Megan will become more intimidating and demanding to know what the hell is going on and why they were looking so surprised at her when they first met.

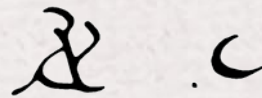
At some point during this scene though, she will be told (or has already been told) that she played a part in the “Preludium-scene” and that its details somewhat correlates to the gates/portals she has seen in the sky. In response to her direct involvement with the case, she suggests using one of her most powerful spells; an “augur”-spell that lets the participants see into the future.

Understanding their “Preludium-scene” as some form of strange glimpse into the future, she is willing to cast a spell achieving the same result; an augury. The mental cost is heavy though; she, and everyone participating in the spell, will become both exhausted and probably a bit shaken (in game terms meaning losing both magic points and some sanity points). As such, she advise them that only the most mentally stable of them should be part of the spell.

Concerning this advice; this is purely a scenario-related request. By only having a part of the players participate, the dramatic effect enhances both for the players being part of the spell, as well as for the spectators which must silently only see what’s happening. At least one investigator must attend; preferably half of the players. If they all insist in taking part, just have Megan say that the spell cannot encompass that many persons; it only

works up to “X” persons (where X is half the number of players + 1 (Megan herself)).

After the participants are settled, she invites them all to her apartment to perform the spell; she has a special ritual chamber for trying/ using spells (off course). The chamber is dimly lit, only a few candles throwing long shadows on the walls. On the floor and walls, a few symbols may be seen. She (or the investigators) does not know all their true origin or power, but they somewhat enhances spells being cast in the room. One thing does stand out though; two symbols



standing together; they’ve seen this before! (Give them handout # 25). Megan does not know their meaning or relevance (but keen investigator will recognize these symbols from the *Preludium*).

Megan then asks the participants to hold their hands. She then starts a chanting in an unknown tongue. The spectators see the participants falling into some trance. Those participating finds themselves on the top of St. Paul’s Cathedral...



Ok, you have now come to the second, forced music track. The first one was “Mountains” being played during the *Preludium*. Now, it’s time to play “The Wormhole”, also featured on the Interstellar soundtrack. This is a short track built upon the same melodies/sounds as the “Mountain” track and also acts as a “timer” how long the following scene should play.

This time though, there is no retelling or job for you to do. When the spell takes effect, start the music (“The Wormhole” track) and tell them they are standing on the roof of St. Paul’s Cathedral. Among them is Megan. She is almost hysterical and shouts to them: “Hurry! The Portal is about to open! You only have two minutes left!”. Then hand over the complete puzzle to the players and sit back to relax.

During the next minute or so, the players will most definitely try various combinations using all the puzzle parts, at this time having some ideas what combinations are correct. They will not have the complete solution yet, and should they accidentally manage to connect all the symbols right, just ignore it (just as during the *Preludium*).

The players have no idea what’s the correct combination and you do not say anything during this scene, so all should be fine. There is no portals or water or Cthulhu or anything during this scene; only the investigators trying to puzzle the sigil together.

However, one important thing; do remember that only the participants of the spell may engage in puzzling. They will at this time read papers, turn the symbols around, connect clues etc.; those not participating are only allowed to watch all this happening, not actively take part of it. Tell this to any player not being part of the spell should he engage in the puzzling.

When the track fades out (after about ninety seconds), take all parts of the puzzle behind your screen again (except those pieces found and kept by the investigators up to this point). They will not see the puzzle pieces again until the very last scene of the game, when they hopefully will have discovered all the correct combinations.

As the spell is finished, the investigators again finds themselves in the ritual chamber of Megan. They are exhausted and shaken after the experience. Those who did not participate only saw the others as standing in a trance for two minutes or so. Megan, who threw the spell, is most exhausted. She escorts them out of the apartment and tells them she needs to lay down to gather strength and ponder upon what she just saw. She tells them that the spell shows potential futures only, and not definite ones. She does however strongly emphasize that they must return to her should they have any more information or need her help; in the meantime she will rest. She advices them to check out St. Paul’s Cathedral more though, before waving them goodbye.

This concludes Story Scene 1, and the investigator are again free to go where they would like, though a natural place to visit would be St. Paul’s.



STORY SCENE 2 - THE TOMB

Goal: To find the missing star chart piece, that Ar-lun is the resting place of Cthulhu and that they have very little time to stop him from awakening

As described in Opening Scene 3, the players may have been to St. Paul's cathedral prior to playing Story Scene 1 (The Spell). If that is the case, no useful information is gained (see Opening Scene 3). However, any visit to the cathedral after playing Story Scene 1 gives new information (with no relevance if this is their first or second visit to the cathedral).

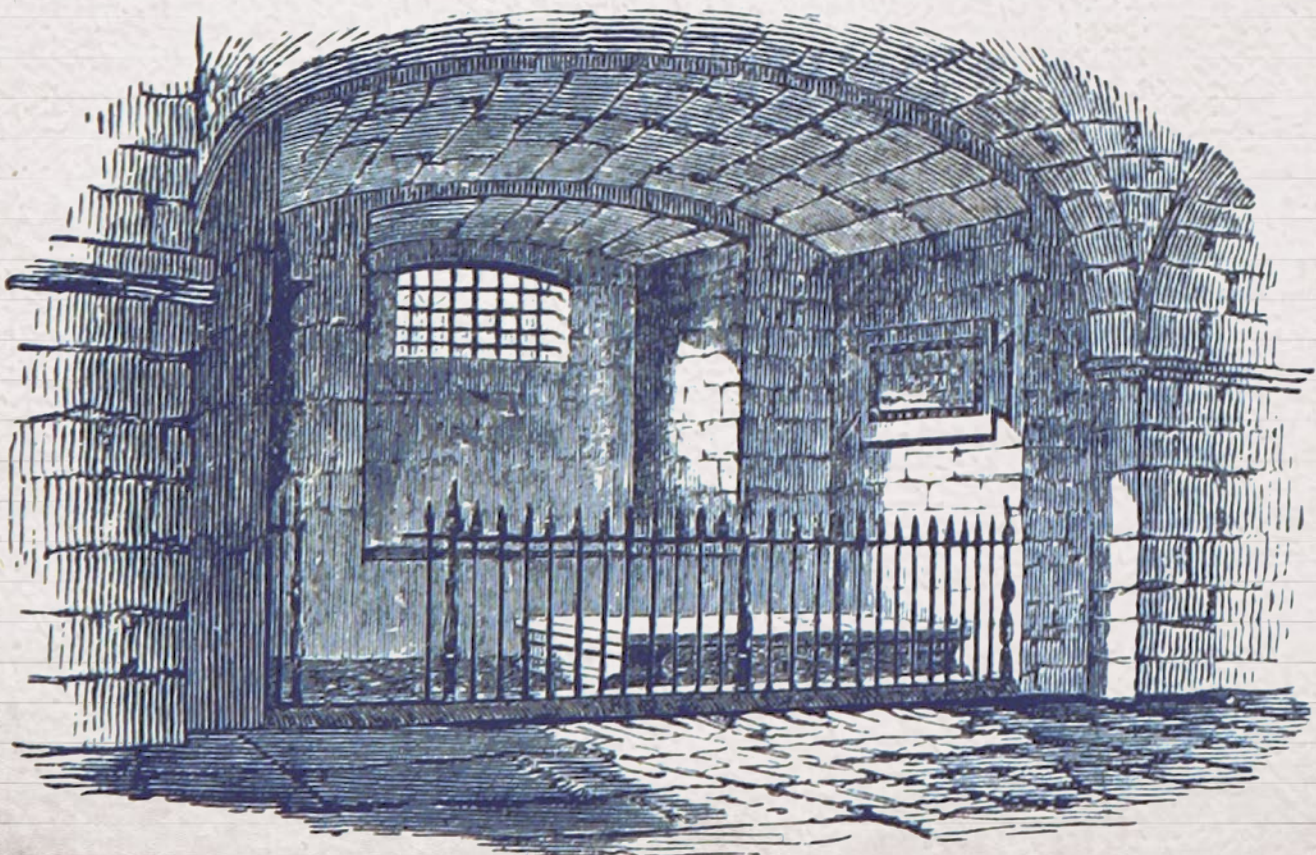
St. Paul's is a majestic, Anglican cathedral built upon the highest point of London. History dates a church at the place back to AD 604, with the current cathedral being built in a baroque style by Christopher Wren in the late 1600s. In 1927 it is the tallest building in London, seen from all parts of the city, and a wonder to behold and enter. Besides functioning as a church with regular services, it also has begun attracting tourists, which may enter

freely at any time between 10 am and 4 pm.

Entering during the opening hours leaves the investigators free to roam the massive cathedral. Two points is of special interest; the roof, and the tomb of its architect; Christopher Wren.

THE ROOF

As told in the Introduction Part 2, there is no accessible "roof" per se on top of St. Paul's cathedral. If you have decided to specify it (like the Golden Gallery, the Stone Gallery, or the dome itself), just stick to it. Let's assume you chose the Golden Gallery; the highest accessible point of the cathedral. It would as such be the same place encountered during the Preludium and the Spell scene. If the investigator checks out the Golden Gallery at any point prior to playing the very last scene of the scenario (Story Scene 3), they will not find any markings/sigils there.



Access to the Golden Gallery is easy during opening hours, as the front door opens into the entire cathedral and all stairs/floors. Outside opening hours, they need to find another way in, either through one of the many other doors at ground floor, or climb up. Smart investigator should have no trouble finding a discrete door at night and loosen the hinges with a crowbar or lock pick their way in; other suggestions in the “expanded scenes” sections below.

The last scene in the game, Story Scene 3, ends on top of St. Paul’s at midnight. As such, the investigator has at this point to find a way in and up. During play test, players have also used grappling hooks to access the roof; a valid option. This is also an option if you chose to define “the roof” as the dome itself. But as stated earlier; it is better to just refer to “the roof” in an undefined manner and let it be up to the players’ minds. They will picture it perfectly.

When the investigator has searched through the tomb of Christopher Wren, talked with Megan Schneider and visited the Science Museum with the missing star chart piece, all is set for the final scene in the game. This happens on the roof of St. Paul’s and is covered in “Story Scene 3”. But before that, they have to do some tomb raiding.

THE TOMB OF CHRISTOPHER WREN

St. Paul’s architect died in 1723 and is buried in the crypt of the cathedral, among other famous persons like Lord Nelson and Duke Wellington. Wren’s tomb is at the east end of the crypt. His tomb is marked by a simple stone and an epitaph in Latin that reads “Lector, si monumentum requiris, circumspice”, which translates into English as “Reader, if you seek his monument – look around you”.

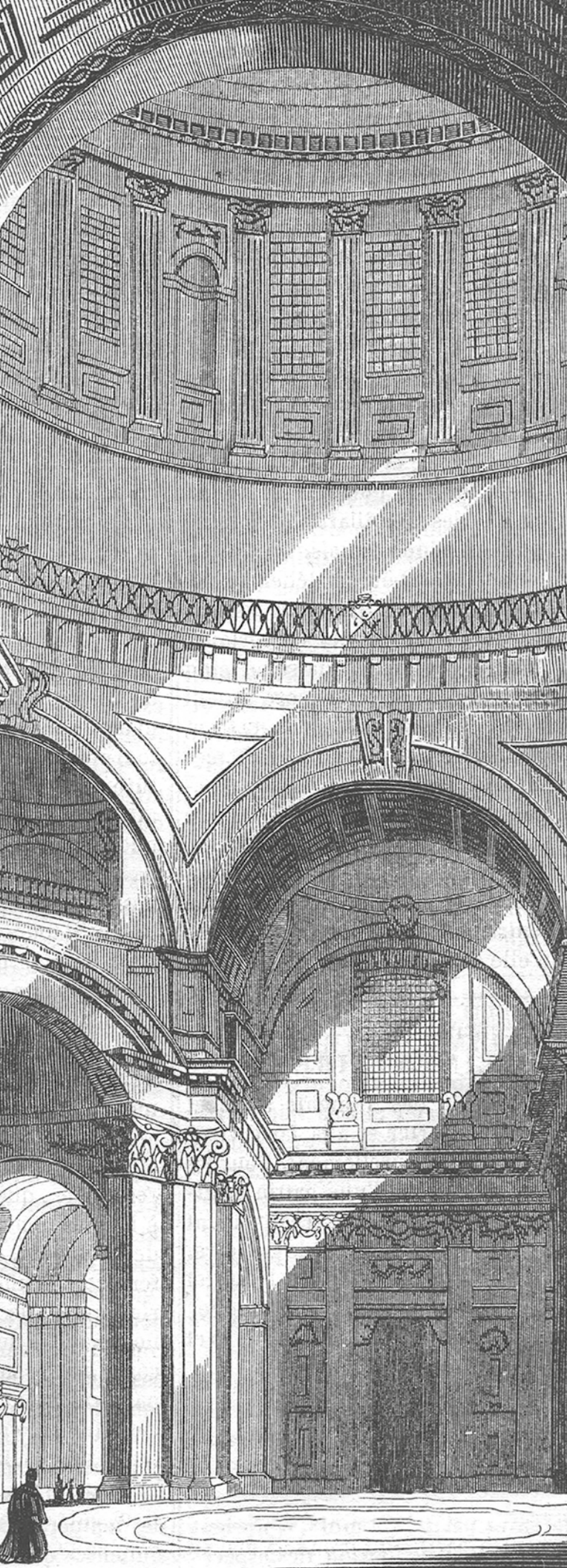
If the investigators check out his tomb prior to the Spell scene, they will gain no relevant information. However, if they visit it at any time after the Spell scene, they will be approached by an old guide at the cathedral. His name sign reads

“Lars Lund”. Lars translates the epitaph for them and is very talkative. Any hints from the investigator will have Lars telling stories about Wren. He says that Wren, despite designing 54 churches, was actually not very Christian; in fact, he was a member of an occult, secret society. Lars does not know which, but suspects the Illuminati. Lars tells the investigators that Wren was in Paris in 1665-1666 reading some secret tomes,

and upon his return the city of London was in flames! He is sure there is a connection.

But what is most suspicious, is that upon his death, Wren had instructed state officials not to be “laid in state” (having an open coffin) which was normal at the time for persons like him. He had told his servants that he wanted to be buried with “maps, things and books” not meant for others to see, and as such asked to be laid to rest in the crypt with a stone slab covering his grave for none to see.





Lars has no written proof of any of this, and if asked about from where he has such knowledge, he says he heard it from his father, who also worked as a guide at the museum. He is very determined though, and believes every word of it. For the investigator, this is bound to be an open invitation to visit the tomb at a later time, when there are no other visitors, guides or guards around...

At this point in the scenario, the investigators will have followed most of the revealed clues/leads. The natural next step will be to open the tomb of Wren and see what's inside.

To do this, they have to enter the crypt outside opening times, and they have to bring along tools as hammer, chisel and a large crowbar/lever. Observant investigators will notice the barred window at the wall next to his tomb and see this as an opportunity. This is the most accessible route, as the area outside lies discrete and the bars are rather easy to break loose. Another option is going through one of the doors leading into the cathedral, and from there use the stairs down to the crypt. At night, a single patrolman roams the perimeter of the cathedral. Amplified sounds will draw his attention, though. Breaking through a door or chisel their way into Wren's resting place will make some sound, and the investigator has to be smart to avoid this.

They could split up, having the patrolman busy with "other things" on the opposite end of the cathedral. They could trick him away. Desperate players may even take him out in some way. Should they be discovered digging into Wren's grave, he will blow his whistle and alert other patrolmen in the area. Just as the whistle blows, the stone slabs brakes, and all the clues are up for grabs (yes; the investigator needs those clues to finish Pax Cthuliana!). The investigators should be allowed to run away with their loot.

Should they be left undisturbed, they will after an hours work break through the stone slab and into Wren's resting place. The sealed atmosphere has left his clothes mostly intact, while Wren himself

is almost mummified. Some investigator may be shaken by the sight, maybe letting out a small shriek or something that attracts the patrolman...

What the sealed atmosphere also has kept intact, is a large codex with Arabic words on the back cover. Those able to read Arabic reads the lines "Kitab Al-Azif", roughly translated to "Book of the howlings of the jinn". It is more known under its Greek name; the Necronomicon.

Having the original Necronomicon in their hands, supposedly lost a thousand years ago, could bring some mental issues to experienced Mythos characters. As they skim through the pages, they see that the legend is true; the pages are really written in human blood... The book is full of diagrams, numbers and symbols, while all the text is in Arabic. Slipped into the book is also the missing star chart piece (give them handout # 26). Connected to the part found in John Doe's apartment, they now have the complete chart.

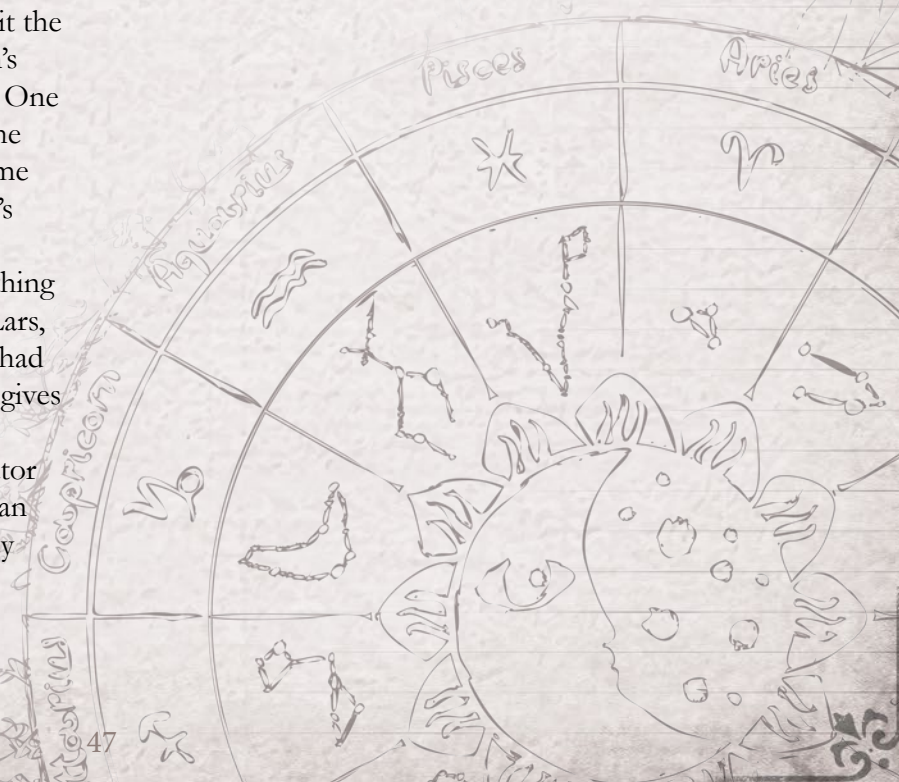
Ok, from here the investigators should pursue two routes; to the Science Museum with the complete star chart, and to Megan Schneider with the Arabic Necronomicon. Both these ways are covered in "Story Scene 3 – The end(s)". There is nothing more of interest in the tomb.

One final note; what if the players do not visit the cathedral after the Spell scene, despite Megan's advice? Maybe they are a bit lost, unfocused? One solution is for Megan to show up wherever the investigators are "doing stuff"; she has become better and consulted some of her books. She's read some passages about St. Paul's architect Christopher Wren, and believes he has something to do with all this. She then retells the story Lars, the guide in the tomb, would have told them had they met him (but now they won't, as Megan gives the information to the characters instead). If this scene happens, Megan joins the investigator during the tomb raiding, and has the patrolman gagged and bound some 37 seconds after they arrive at St. Paul's.

Expanded Scene – heavy patrol:

Some players (or GMs) may want to solve situations using muscles & guns. For those players (or GMs); here is an "alternative action approach" (AAA): St. Paul's is guarded by policemen at all sides at night, guarding their national monument. They may not be persuaded from this honorable position; they have to be taken out. They also walk in overlapping perimeters, so taking only one out won't help; the others will notice. At least three guards have to be silenced to be able to access St. Paul's unnoticed at night. And once inside, there are two other guards... maybe hidden behind one of the columns, ready to strike... And when working with hammer and chisel at the tomb, they are discovered just as they break through to the Necronomicon, and have to shoot their way out.

Personally; I won't recommend this "alternative action approach" Pax Cthuliana is supposed to be completed without a single shot fired. But it's your game; do as you like.



STORY SCENE 3 - THE END(S)

Goal: Have Megan accompany them on the roof of St. Paul's at midnight for the dramatic ending of Pax Cthuliana

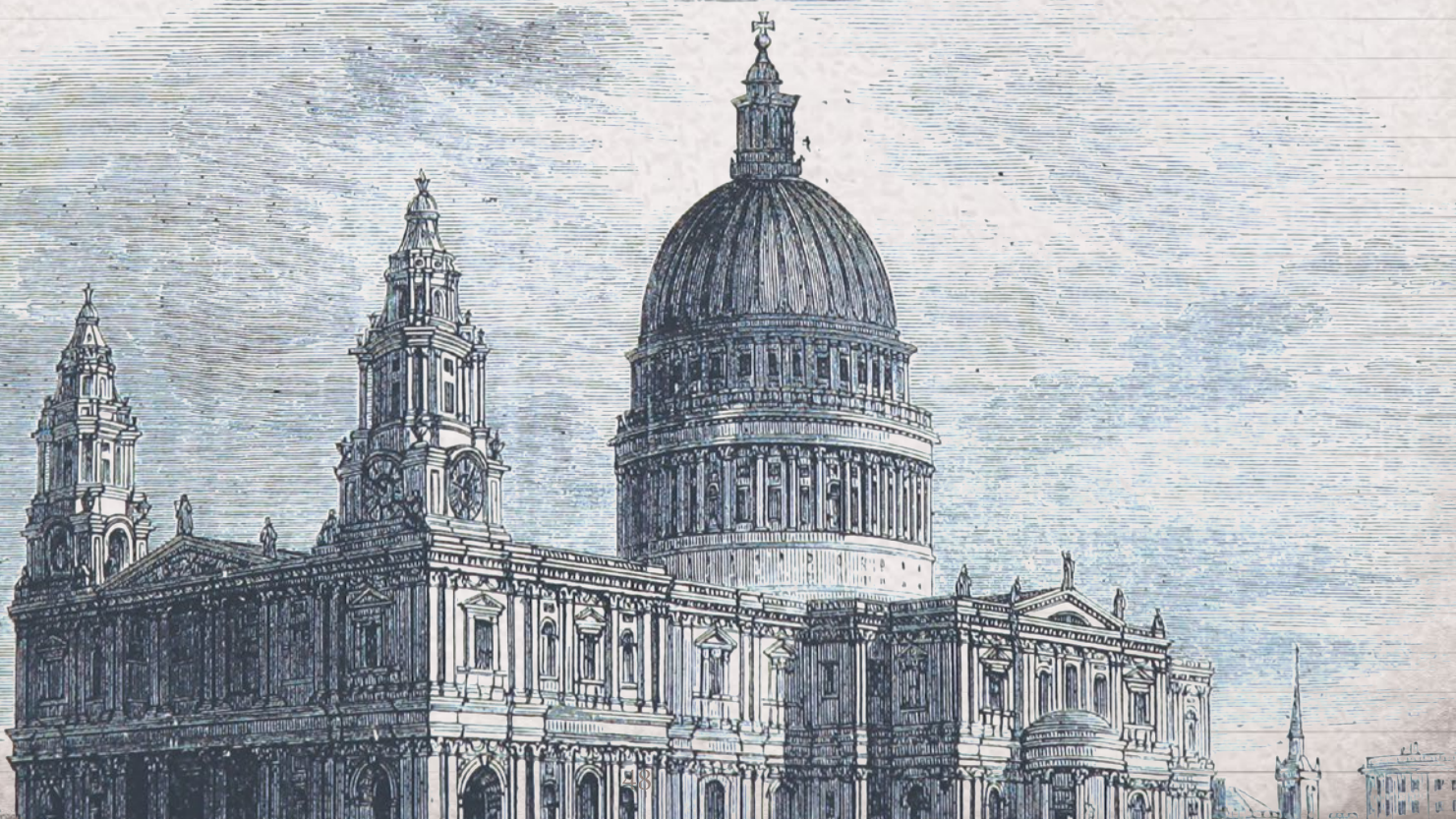
At this point, there should only be two routes left; the Science Museum with the complete star chart, and Megan Schneider with the original Necronomicon in Arabic. Presumably, the investigators gathered these clues during the night (tomb raiding is no day time job). As such, the Science Museum is not open yet (it opens at 10 am). They would likely head for Megan first.

Megan Schneider: Megan is at home, having restituted after the spell she cast. She trembles when she gets her hand on the original Necronomicon. At this point, the investigator may have told her all they've found out so far. Anyhow, she carefully lay the book on a table and starts skimming some pages, looking for some immediate differences between this one and the John Dee version from the British Museum she knows well. She then stops at a famous phrase and starts reading: "Ph'nglui mglw'nafh Cthulhu Ar-lun wgah'nagl fhtagn"; "In his house at Ar-lun dead Cthulhu waits dreaming".

If Megan is not informed about Ar-lun at this point, she will just conclude that this prove that there are errors in Dee's translation. If she knows that Ar-lun is London, this phrase is the first she starts looking for in the book. At any rate, both she and the investigator should be trembled at this point; Cthulhu is indeed resting beneath their very feet and their "foresight" has alarmed them about his rising.

Megan will soon focus after the shock. She tells the investigator she needs to study the original in order to find a way to prevent this from happening. She hopes to have some tentative answers in a few hours and asks the investigator to return then.

Science Museum: The investigators now have the complete star chart and would likely return to the Science museum. They will again meet Associate Professor Per Stalby, who remembers them from their previous visit. When they show him the complete chart, he tells them that this should be sufficient to interpret and input into the Star Machine. He does some calculations on a nearby blackboard, before starting to push



buttons and turning levers on the Star Machine. He then does some more calculations, stops a bit, looks surprised, then with a smile tells them: “What a sensational coincidence! This old chart shows a constellation of stars and planets over London tonight at 1 a.m.!”

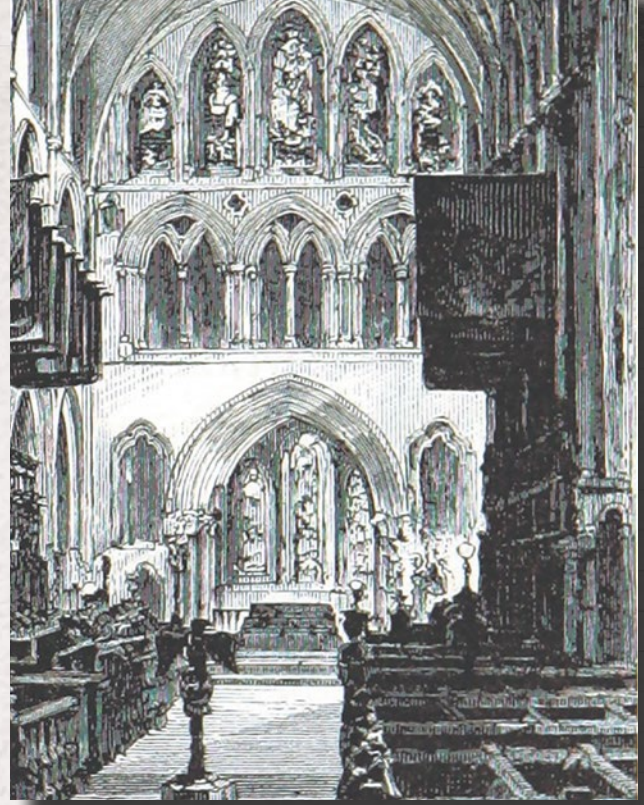
Experienced investigator would again tremble at this point. The Stars Are Right. Tonight. They have little time to stop it and they know it’s all up to them. Per Stalby may provide no more useful information; time to find out what Megan has found out.

Megan again: Upon their return, Megan looks anxious. Between some pages in the Necronomicon, she’s uncovered an insert written by Christopher Wren, where he explains the real purpose of St. Paul’s Cathedral. She then retells the information from the “St. Paul’s Cathedral” paragraph in “Introduction part 2”. It seems he believed the Sigil would last for many hundreds of years, but the Spell scene warns Megan that such is not the case; the Sigil seems to have weakened. Fortunately, she’s discovered a spell that restores the Sigil to its former glory and power. The backside is that the spell has to be cast just as the Stars Are Right...

At this point there is only one thing left for the investigators; take Megan with them to the roof of St. Paul’s Cathedral at 1 a.m. and cast the spell. Megan says she needs some hours to learn and prepare the spell; she tells them to return to her about 11 p.m. or so; that would be sufficient time for them to enter the roof and prepare the casting.

The investigators are free to do what they want in the meantime. Probably they will check their Sigil pieces and notes up till this point; they should at this point know all the right combinations but one. When they are ready, just skip to 11 p.m. and have them collect Megan. It’s time to stop Cthulhu.

The roof of St. Paul’s Cathedral close to 1 a.m.: While waiting on the roof, Megan prepares them



for what’s going to happen. According from what she’s been able to read in the Necronomicon, at 1 a.m., when the Stars Are Right, several large portals will fill the sky. These portals will probably connect to a water planet in the Sirius system from what Megan understands from the text. If not stopped, these portals will tap into the water there and pour out enormous amounts of water; some necessity for Cthulhu’s emergence, though not explained in the text.

The trick to stopping this, is to perform a ritual that creates a special version of an Elder Sign (game mechanics wise symbolized with the puzzle). In order to succeed, the ritual has to be performed in the light of the portals...so they have to wait until the portals appear in the heavens. There will be no room for errors. What’s more, the ritual demands a large amount of Power to succeed. All characters, including Megan, need to hold hands while she performs the ritual. This will create a bond where Power is drawn from the investigator to fuel the ritual (this would be called “Magic points” or “Power” in many systems).

If all goes well, the ritual will close the portals, and it will be hundreds of years, if not thousands, before the Stars Are Right once more. If things go wrong...Cthulhu will emerge, London will be destroyed in an instant and Armageddon is upon the World. They better succeed.



The roof of St. Paul's Cathedral 1 a.m.: Close to 1 a.m., Megan asks everyone to hold hands and stay focused whatever happens. She then stairs up into the sky. Silent. The atmosphere around the gaming table should be quite intense at this time. You then discreetly start the last key song; "The Place of all Fears" (see Use of music in Introduction part 2).

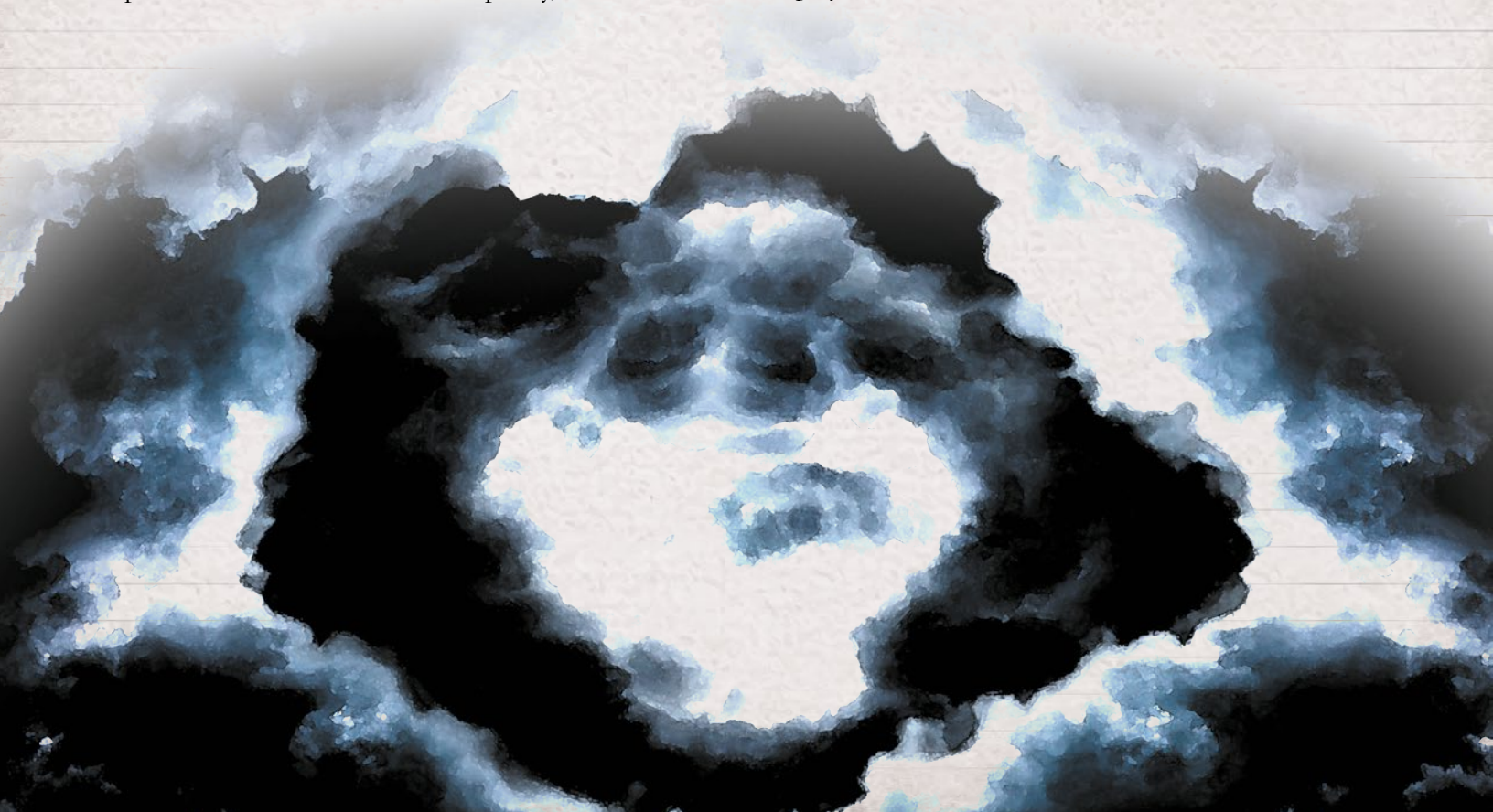
As soon as the music starts, Megan shouts: "It has begun!" The first portal appears in the heaven. Hand over all the remaining puzzle pieces to the players. Megan shouts again: "Give it energy!". At this point, the players will be stressed on combining the correct puzzle elements. At some point, they will probably look at you (the GM) for approval if they have the correct combination. As they at this point only have three options left, it should not take long before they succeed. When it is complete and correct, Megan shouts again: "That is correct! Keep giving it energy!". Now, it's time to add even more to the drama.

Without involving any dice rolling or some other game mechanics, just tell them that they all lose power to fuel the ritual. For simplicity, I assume

your preferred system uses Magic Points. So tell them that they each lose a magic point. Then another. Then another. Then...

The trick, for most dramatic effect, is to time the situation to the music. The track is only 2:42 long and some time will have gone to assemble the puzzle pieces. The time left should be used spending Magic Points in such rate that several of the investigators pass out of exhaustion during the ritual. Just tell them that they lose point after point, but remember to keep at least one of them on his feet (Megan has more Magic Points than any investigator, so she is fine). If you do not use a system involving magic points, just explains how the exhaustion of the ritual have one after the other to succumb.

But eventually...they will succeed! There will be one, maybe two, investigators still standing plus Megan, the ritual is complete, the Elder Sign is restored and the World is saved! Or is it..? At this point, you are given five choices how you would like Pax Cthuliana to end. Choose wisely; you may never play this scenario again with the same group of players.



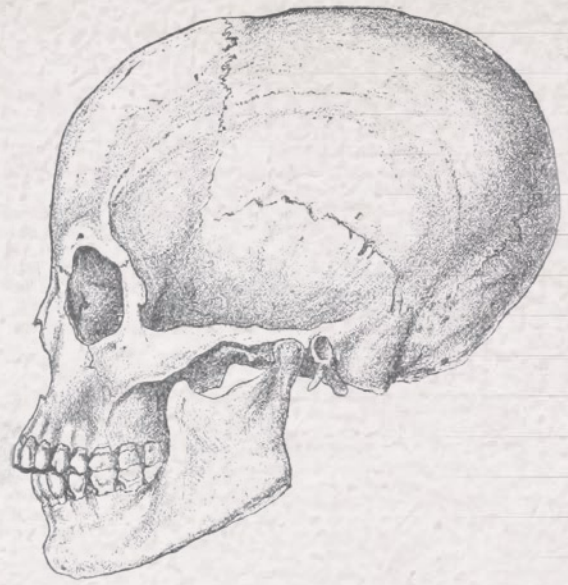
Normal ending: The ritual works, the portals close, the Elder Sign is restored, the world is safe! This is the preferred ending and rewarding for the players.

Chance ending: With this ending, the players have to choose one of the three last combinations and settle for that. They cannot retry and ask for confirmation; they have to decide. This option gives the players 33,3 % chance of succeeding the ritual. This is a non-preferred ending, as some players will find it unfair to have all their work decided by chance in the end. But some groups may like it.

Wrong ending: This might happen if the players have jumped to false conclusion during the scenario, and has ended up with an incorrect puzzle. They may have misinterpreted something, missed a crucial clue etc. You should help the investigator, using Megan to correct them in some way. Or you could just punish them for not being thorough enough in their efforts and have the ritual fail and Cthulhu emerge.

Corrupted ending: Reading the original Necronomicon, Megan found out that the aligning of stars (“The Stars Are Right”) is not enough for Cthulhu to rise; a ritual is also necessary to fuel his return. And consumed by the madness in the book, Megan succumbed into insanity and wanted to help Cthulhu return...

Continuous exposure to the Mythos through her adventures and reading of Mythos texts prior to this endeavour has been hard enough, but reading the original Necronomicon tipped the scale. The mad Megan now uses the investigators (unknowingly) in the ritual to rise Cthulhu. As the investigators faints from exhaustion during the ritual (described above), the water suddenly starts pouring from the portals. Megan then screams out “Cthulhu fhtagn! Cthulhu fhtagn! Iä! Shub-Niggurath! The Goat with a Thousand Young!”. Startled investigator then sees Megan look empty into the horizon. As the water level rise, Megan looks a last time on the investigators. “Thank



you”, she says, “Without your help, I would never have managed to answer the Call of Cthulhu”. Then the first tentacles appear in the horizon, and the investigators goes mad. The end.

This “Corrupted ending” may be preferred by some GM’s/groups. It’s a fitting end for a one-shot scenario or ending of a long campaign. Know you gaming group; both this and the normal ending would work great (with the two other options as “possible” with some groups).

Wren’s ending: An alternative to Megan’s madness is to keep her sane, but unknowingly a pawn for the dark powers. With this variant, Christopher Wren was in fact a Cultist all along, and St. Paul’s Cathedral is actually a summoning point for rising Cthulhu. With this option, the scene progress as the one above, but when the water starts pouring, Megan screams out: “It cannot be! We have been tricked by Christopher Wren! This is no ritual to prevent Cthulhu from rising; it’s a ritual to answer his call!” As the water level rises, she falls to her knees, knowing that she and the players has been pawns in a long planned scheme spanning hundreds of years to wake Cthulhu from his sleep...

Whichever of the five options you chose, Pax Cthuliana is finished. We do hope you and your players have had a wonderful time playing it.



END PART I: FACTS AND FICTION

“Get your facts first, and then you can distort them as much as you please”.

Mark Twain

Creating Pax Cthuliana has been centered on creating a good story to keep the players entertained, and not so much being grappled by cold facts. That said, I do believe I've presented the story in such manner that few players (or GM's) would notice that I've taken some fictional liberties. For whom it may concern, here are some of the places, names and persons encountered in the game, facts in place.

St. Paul's Cathedral

Most of the facts concerning St. Paul's cathedral in Pax Cthuliana is correct (possibly except the Sigil-part). There's been a church on its ground from AD 604. The present cathedral was designed by Christopher Wren, as part of the rebuilding program after the great fire in London in 1666. Its share size, grandeur and baroque style makes it a must-visit each time I'm in London. A visit to the crypt gets you close hand to the tombs of Lord Nelson, Duke Wellington and Christopher Wren himself.

Sir Christopher Wren (1632-1723)

Wren was, among a lot of things, an astronomer, a geometer and a physicist, but today history know him as one the greatest architects that ever lived. He is responsible for no less than 52 churches in London, including St. Paul's cathedral. He was president of the Royal Society, and was indeed in Paris in 1665. A week after his return to London, the great fire broke out, destroying two-thirds of the city. That Wren studied the original Necronomicon in Paris and orchestrated the fire upon his return, is surely a piece of fiction (I guess), but rumor has it that Wren was indeed part of at least one “secret” society, being a Freemason (if the rumors are true). Anyway; Wren was a fascinating character worth reading about if you find the time.

Hanwell Asylum

Work on the asylum started back in 1829 and it has gone through a lot of expansions and diverse use during its long history. In 1927, it was formally called “London County Mental Hospital” and was the first purpose-built asylum in England, meant for the pauper insane. Much of the grounds are still in use today. The name in the scenarios of people working there and the detailed description of where John Doe is found in his cell is a work of fiction (although such places surely existed in these grounds a hundred years ago). The asylum is built in a neo-classical design and is well worth a visit.

John Doe's apartment at the pub “Two Starving Gnolls”

I and Even had a trip to London this Spring (2017). We stayed at a pub called *The Culpeper* in Whitechapel. The pub framed the setting for John Doe's apartment (both the address and the interior). We renamed it to *Two Starving Gnolls* (using our own brand/name). If heading to East London, the Culpeper is well worth a visit (and the rooms and food offered is excellent!)

British Museum

The museum is quite as presented in the scenario, though it is impossible to fathom its size until you've been there yourself. There are halls upon halls with jaw dropping exhibitions and displays, and even though I've spent days there during all my travels to London, I still come back.

London Science Museum

The museum was founded in 1857 and has continuously grown to become one of London's major tourist attractions. In 1927, the museum was at the end of an expansion covering more areas and themes, and the "Star Machine" would fit perfect into the mix (though the machine is a fabrication of fantasy). The other apparatus mentioned in the scenario were all there in 1927.

Cleopatra's Needle

The Needle is an Egyptian obelisk from around the year 1450 BC. In 1877/1888, it was moved to London; that is over *three thousand* years after its construction (my head hurts thinking about this). In fact, it was created some 1400 years before Cleopatra herself was born, so the name is a clear misnomer. Its inscriptions commemorate the military victories of Ramesses II. The hieroglyphs are clearly visible to this day, though it takes a keen eye and a bit of imagination to find the two symbols we've inserted into it.

J. R. R. Tolkien (1892-1973)

Writer, poet and professor, most known for his works *The Hobbit*, *Lord of the Rings* and *Silmarillion*. In 1927, none of these works had come out. In fact, he had just finished his work on "Beowulf", the Old English poem mentioned in this scenario. This was complete in 1926 though, so the years are a bit off. Most role-players have read their Tolkien. If not; start today.

London city name

The romans called the city *Londinium* when it was a part of their empire and it's from that name London has its name. But where the romans got Londinium, is still uncertain. An early explanation is indeed *Llyn Din*; a Welsh name meaning "Lake Fort" – fitting for Cthulhu, or what? "Ar-lun" is pure fiction.

Aleister Crowley (1875-1947)

Crowley was, among a lot of things, an occultist, a poet, a painter and a novelist. He studied a lot of different subjects, entered several esoteric, hermetic and occult orders, and lived a libertine lifestyle making him popular in the press as "the wickedest man in the world" and a Satanist. He did indeed live in Chancery Lane 67-69 in what he called the Black Temple (no. 67) and the White Temple (no. 69), but this was back in 1899. In 1927, when Pax Cthuliana takes place, Crowley was living in Paris. The description of the interior of the temples are based on real information. And for the record; Crowley was never charged for anything criminal, and was among many considered a nice guy with a good sense of humor. Now you know it.

Handout # 6

These are all excerpts from Lovecraft's writing. The first part is from "Call of Cthulhu", the second part from "From Beyond" and the third part from "The Dunwich Horror".

Handout # 21

This is nothing Crowley or Lovecraft has written. It's in fact the lyrics to the song "Mourning Palace" by the Norwegian Black Metal band Dimmu Borgir, first released on their album "Enthroned Darkness Triumphant" in 1997. Well, I did switch the word "Satan" for "Cthulhu", but the rest of the lyrics stays the same. Check out the song if you're looking for some disturbing, haunting Norwegian black metal from its prime days.

Pax Cthuliana; what does the title actually mean?

It's Latin for "The Cthulian Peace." It's a derivation from "Pax Romana" (the Roman Peace); the 200-year long period in Roman antiquity from emperor Augustus and onward.



END PART 2: HANDOUTS

Here follows all the handouts as they appear in the game. Chances are big you have access to the PDF version of Pax Cthuliana; either backing us through Kickstarter (where backers at all levels received a PDF version) or buying it later at www.drivethrurpg.com. As such, the easiest way is just to print out the handouts directly from the PDF file and cut them out. You could also download them from www.drivethrurpg.com or photocopy them from a physical version.

Handout #1

Please come to Hanwell Asylum in order to identify one of our patients. Do assemble your friends/associates as they may help in the matter.

We would very much appreciate your urgency.

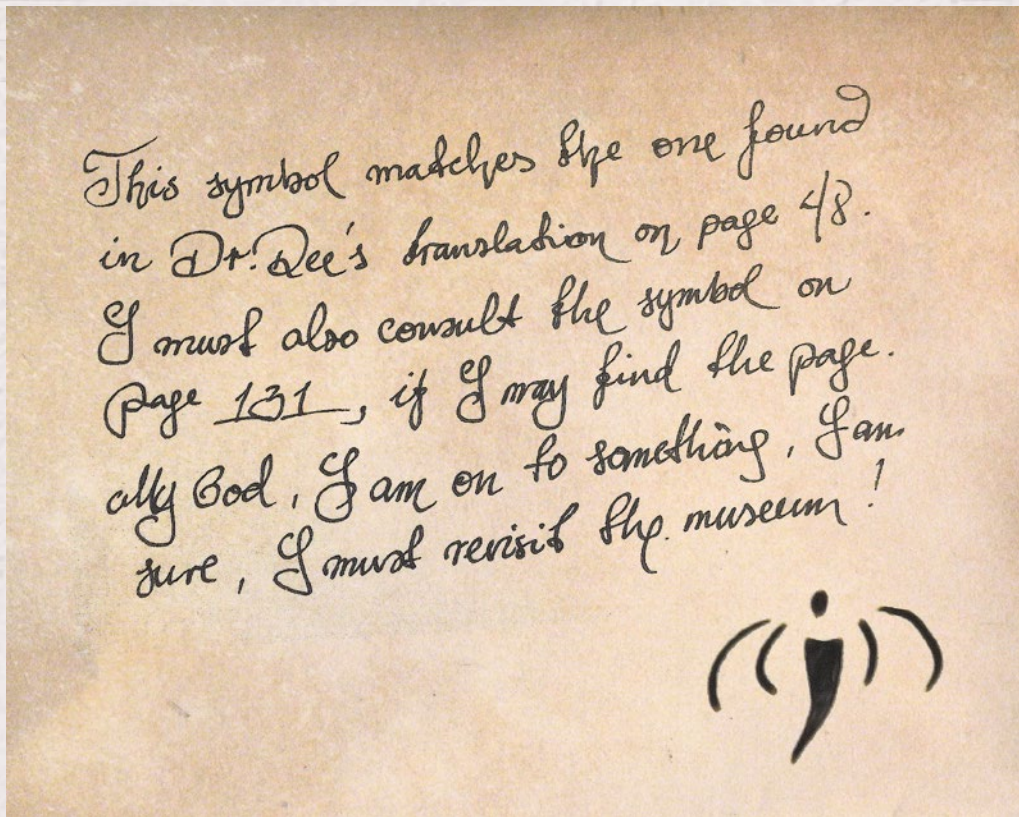
Regards,



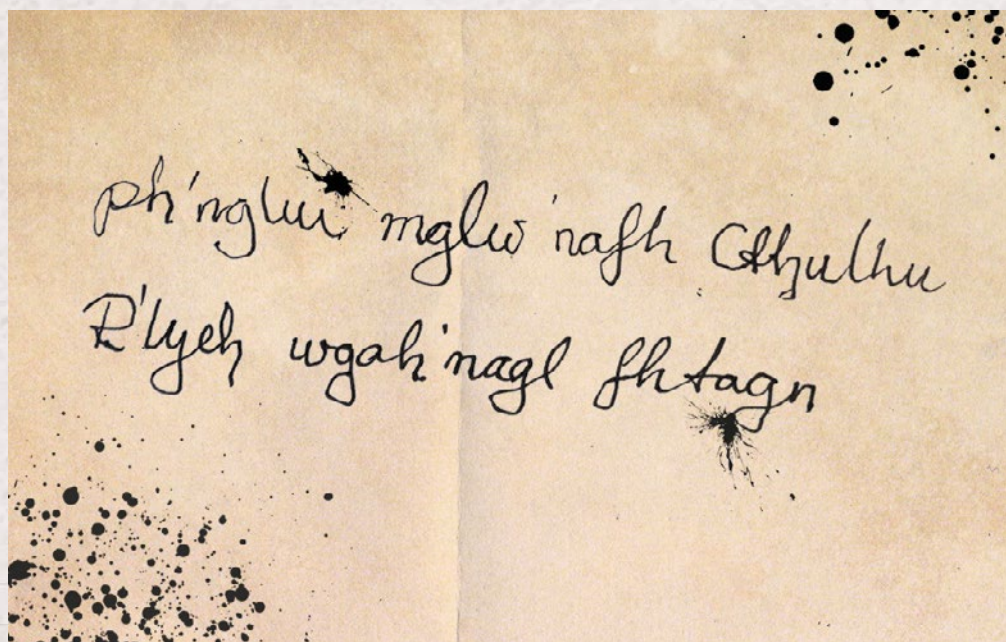
Dr. Sven Berglowe
Ward Manager Hanwell Asylum

URGENT

Handout #2



Handout #3



Handout #4

Note to self:

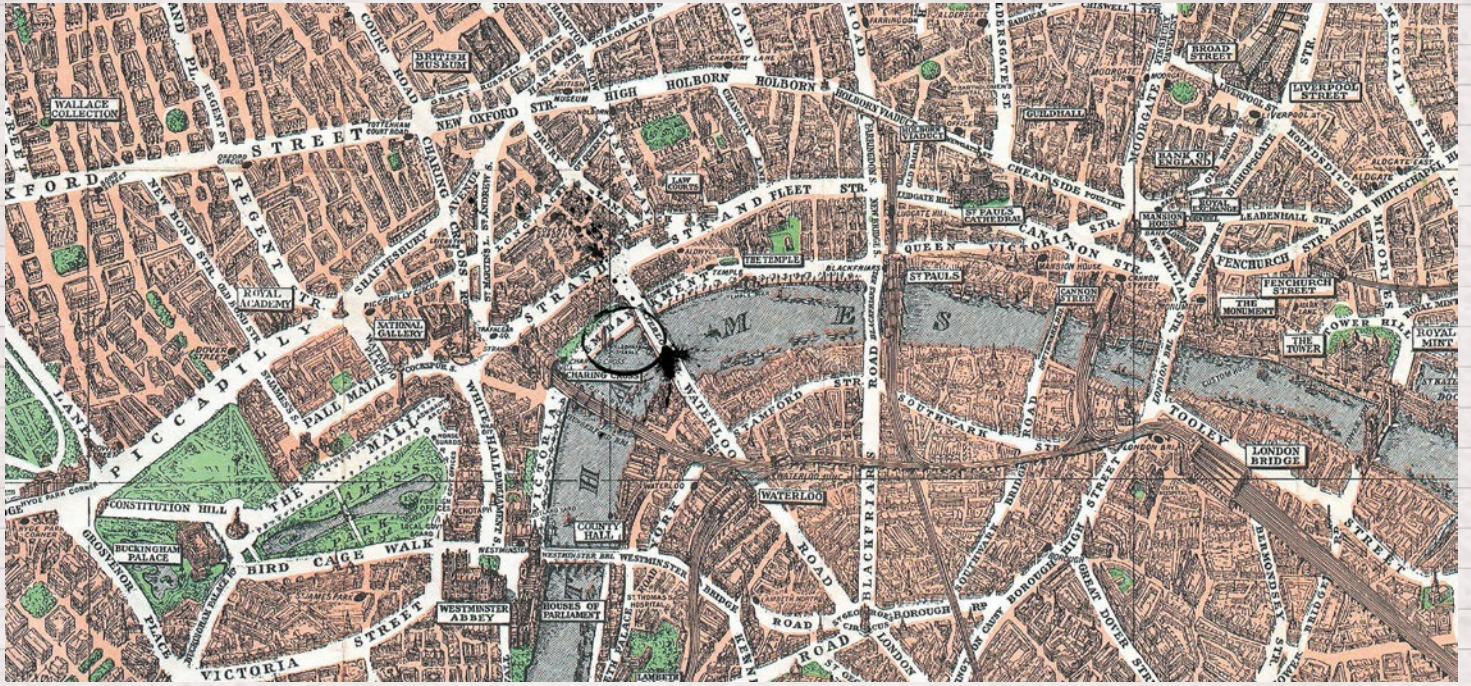
Revisit the Science Museum.
Try the updated coordinates
on their Star Machine.
Stay calm whatever result.
What does the stars say?

Handout #5



I know now... there has been a long when
 other Things ruled on earth, and They
 had had great cities. They all died
 vast epochs of time before men came,
 but there were arts which could revive
 them when the stars had come round
 again to the right positions in the
 cycle of eternity. They had, indeed,
 come themselves from the stars, and
 brought Their images with them. But
 what do we know of the world, and
 the universe about us? Our means
 of receiving impressions are absurdly
 few, and our notions of surrounding
 objects infinitely narrow. We see
 things only as we are constructed
 to see them, and can gain no idea
 of their absolute nature. Oh, Yag-Lothoth
 knows the gate. Yag-Lothoth is
 the gate. Yag-Lothoth is the key
 and guardian of the gate. Past,
 present, future, all are one in
 Yag-Lothoth. He knows where the
 Old Ones broke through of old,
 and where They shall break through
 again. He knows where They have
 trod earth's fields, and where They
 still tread them, and why no one can
 behold Them as They tread.

Handout #7



Handout #8

I have a piece of the Sigel. I am sure! I must match it to the one I saw in the Roman Britain room at the British Museum!

Handout #9

Ar'lun Ar'lun
Ar'lun

Ar'lun! It must be it! I must
speak with professor J.R.R.T.
once more while he's in London!

Handout #10

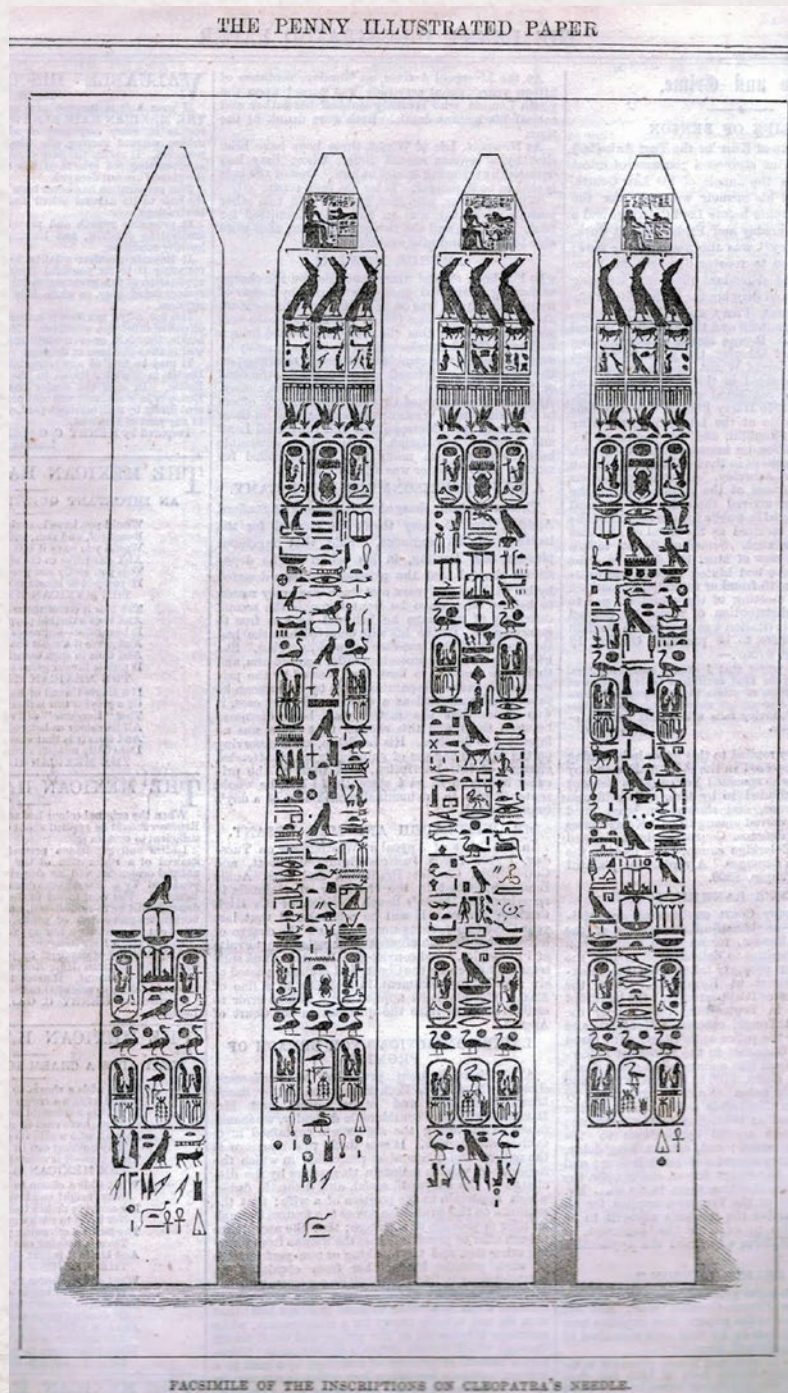


Handout #11

Symbol found in the margin
of page 48:

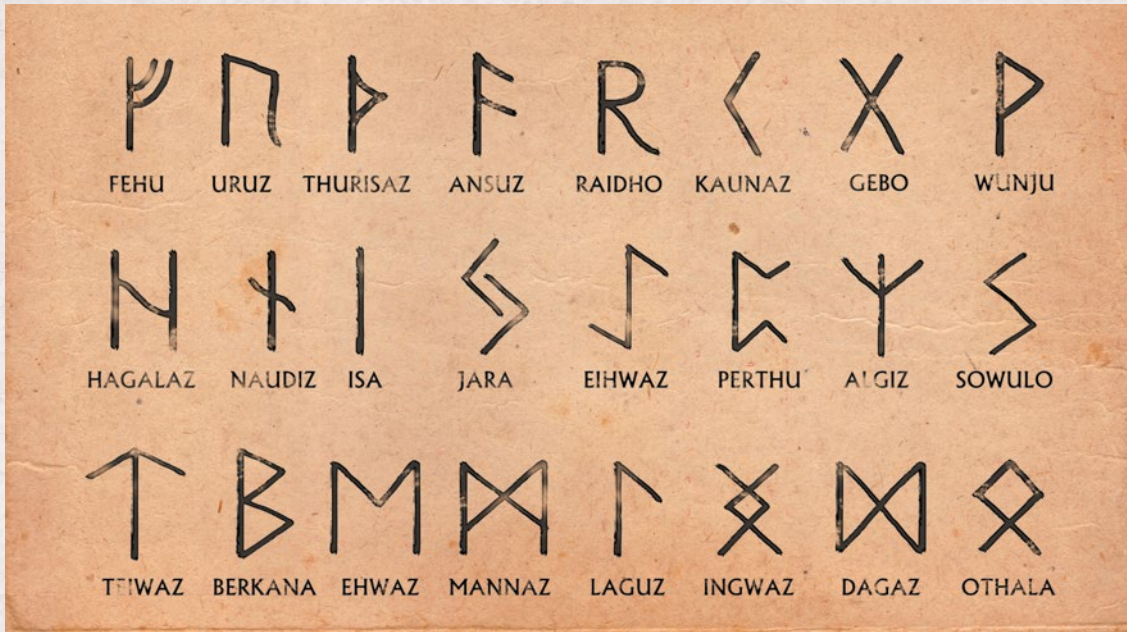


Handout #12





Handout #18



Handout #19



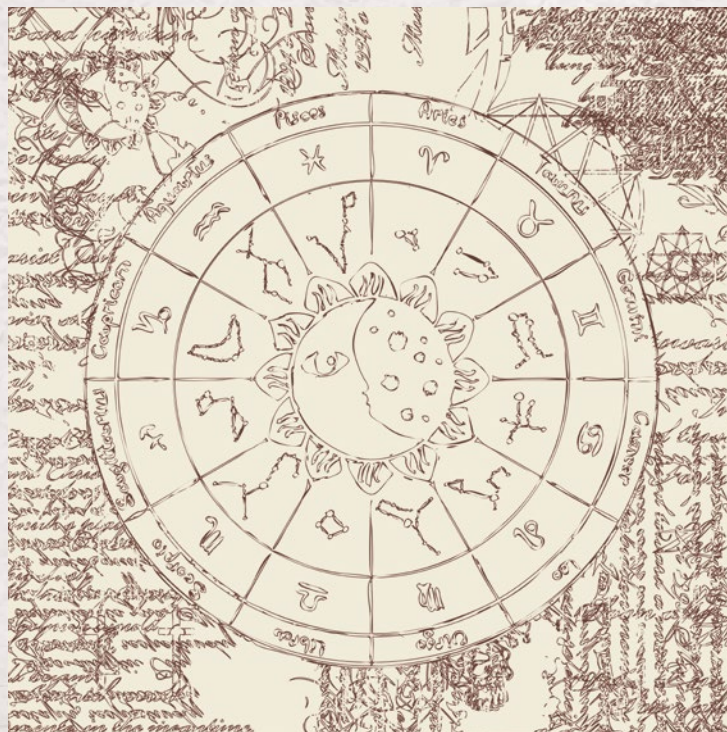
Handout #20

If my knowledge of the runic alphabet is right, and my understanding of the Norse mythology is correct, then the symbol hidden within connects to the Hanged Man

Handout #21

Daylight has finally reached its end
As evenfall strikes into the sky
Far away in the dark glimpsing moonlight
Sickening souls cry out in pain
Whispering voices summoning screams
Waiting for Cthulhu to bless their sins
Blackhearted angels fallen from grace
Possessed by the search for utter darkness
Hear the cries from the Mourning Palace
Feel the gloom of restless spirits
Hear the screams from the Mourning Palace
Feel the doom of haunting chants
Eternal is their lives in misery
Eternal is their lives in grief
Abandoned in a void of nothingness
A chain of anger, a fetter of despair
In this garden of depraved beings
This unsacred place of helpless ones
Cthulhu blessed the creatures
Inswathed them in endless night
Whispering voices, summoning screams
Waiting for Cthulhu to bless their sins
Blackhearted angels fallen from grace
Possessed by the search for utter darkness

Handout #22



Handout #23

Symbol found in the margin
of page 131:



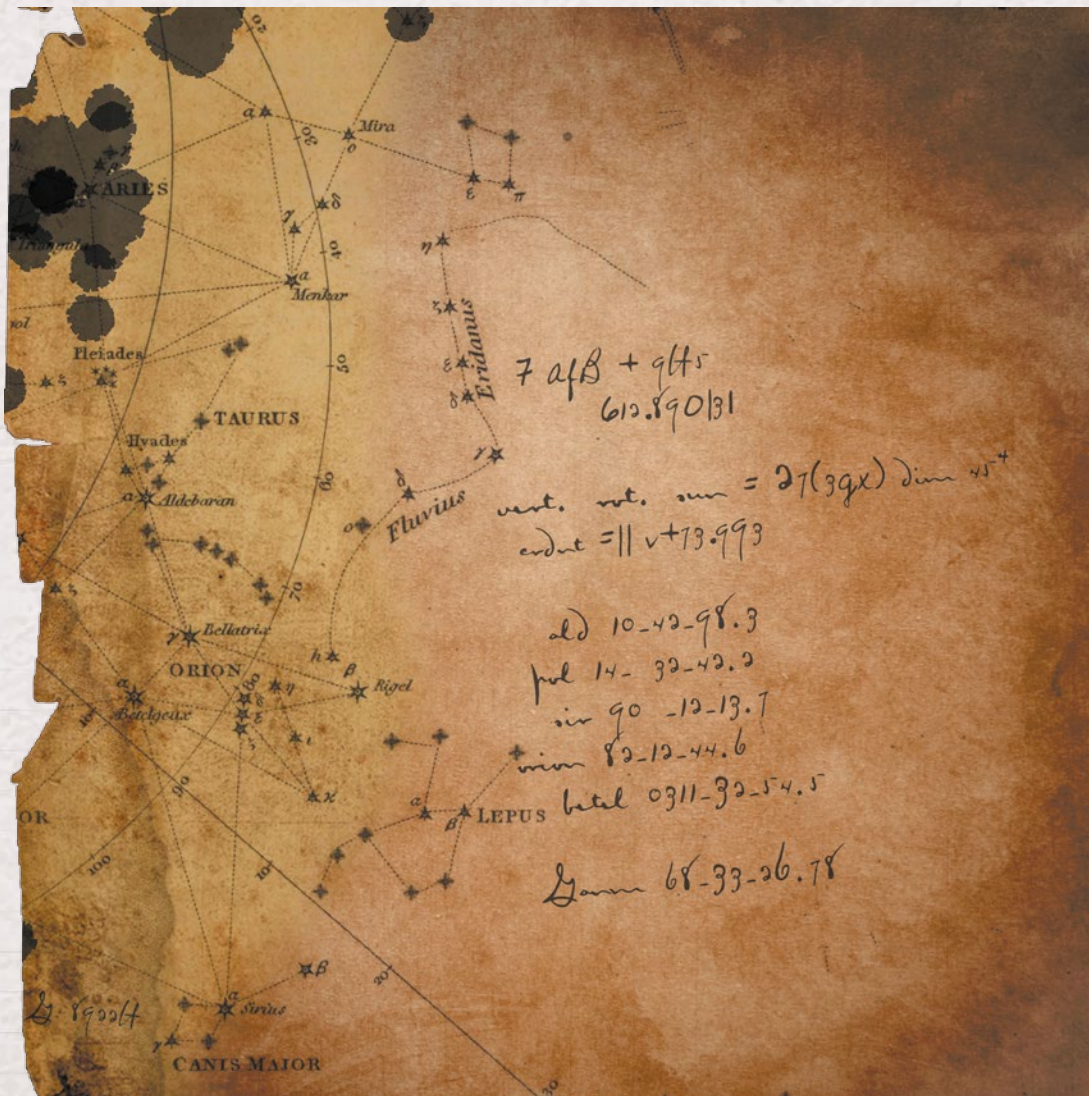
Handout #24



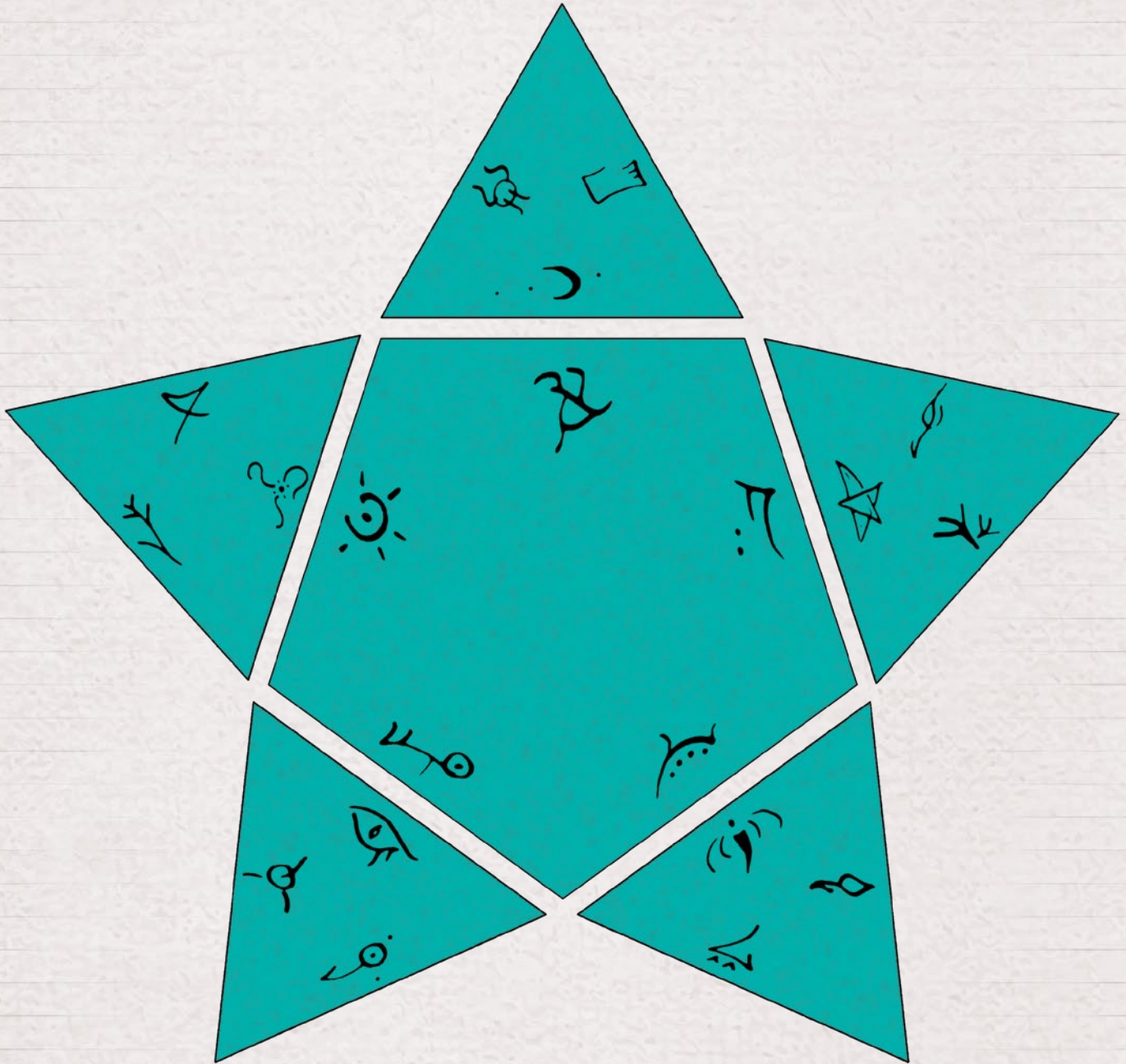
Handout #25



Handout #26



THE SIGIL PUZZLE





END PART 3: BACKER LIST & TSG

Pax Cthuliana began as a game played with my best friends in a dimly lit cabin in the mountains back in 2016. At the time, I had no plan of publishing it. But talking things over with Even during a later trip to London, the idea grew into reality. Both of us knew Kickstarter from earlier projects, and we knew the platform would be excellent for such an endeavor. We were dependent on backers though, and calculated that at least 150 backers had to believe in and support Pax Cthuliana to make it a reality. We were bestowed with far more; within the month after launch at Kickstarter, 507 backers helped us reach almost 700 % funding goal!

We thank each one of our backers, but some of them must be mentioned especially:

Lars Øivind Lund (aka Lazarus Gun): Our most contributing backer and a helpful and inspiring gamer/GM and friend. Lars is the only one having read the scenario prior to its release. In Pax Cthuliana, you may encounter Lars in the tomb of St. Paul's Cathedral. Or playing RPG in Stavanger, Norway.

Vitas Varnas and Benedikt Simon: Vitas and Benedikt both provided the background for their characters, as well as photos. Their story and similarity were then drawn and written into the game. You meet them in Clue Scene 1 and 3. Thanks guys, for inspiring contribution!

Sven "Doc" Berglowe, Per Stalby, Vinjar Grønstøl and Chris Shellabarger: They provided a name and a background, and it was up to me to incorporate it into the game. Sven, Per and Vinjar kept their original name in the game; their characters are met in Opening Scene 2, Clue Scene 1 and Character Scene 2. Megan "Angel" Schneider (met in Character Scene 3, plus the Preludium and all Story Scenes), is named after a real Megan Schneider, who tragically died in a car accident a while ago. With the blessings from her family and friends, she is honored and remembered in Pax Cthuliana, where she resembles the character she often played during her Call of Cthulhu game session.

André Roy: Our very first backer (no. 1), and a supportive person throughout the campaign. Thanks, André!

Rune Hanssen: Our backer no. 310, but special in that regard that he is also the creator of the Physical Puzzle option! Yes; if you grabbed the chance to get one of these occult artifacts during our Kickstarter campaign, Rune is the potter! He is also a friend of TSG and a player of the original Pax Cthuliana back in the cabin in the mountains.

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About the creators

Jarle Haktorson is the writer behind “Pax Cthuliana”. He bought his first CoC rulebook (5th ed.) back in 1993 and was captivated. This was totally different from his former RPG experiences playing mostly AD&D (2nd ed.). During his later studies, he realized he fit the classic CoC investigator, studying Latin, Greek, Coptic, history, religion, etc. It also helped that he worked in a mental institution during his studies, and came to understand how sanity worked (and didn’t work). He is currently the general manager of the Epix Haven gaming company (www.facebook.com/epixhaven), the leader of the local gaming club, and plays board games and RPGs as often as he can, at least once a week. He is proud to be a geek.

Even Vinjor Rossland is the creative mind behind the Insight Fantasy RPG books and several other publications at drivethruRPG.com. He started playing RPGs back in the late 80s, slaying kobolds in D&D. Taking the GM-role some years later, he has entertained countless people through genres such as fantasy, sci-fi and horror. Even is in the creative advertising market, and has done all the layouts, design work, advertising etc. for this scenario and campaign. He is also the composer of the Pax Cthuliana Soundtrack. Without Even, Pax Cthuliana would have been nothing but a pile of words. Even is a gamer and a dreamer, and one of his dreams is this game.

Joseph Diaz has created the heart of this scenario with his superior illustrations. He has previously worked as a concept artist for productions like Game of Thrones, Warcraft, Europa Report and Sleepy Hollow. Never has Cthulhu himself felt so threatening or near as in “Pax Cthuliana.”

Two Starving Gnolls (TSG): When Jarle and Even sit down to talk, their heads spin with ideas. TSG was created to set those ideas into motion. As such, TSG functions as a development team to convert RPG ideas into playable material. “Pax Cthuliana” is the first such idea made a reality.

We’ll be back.

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