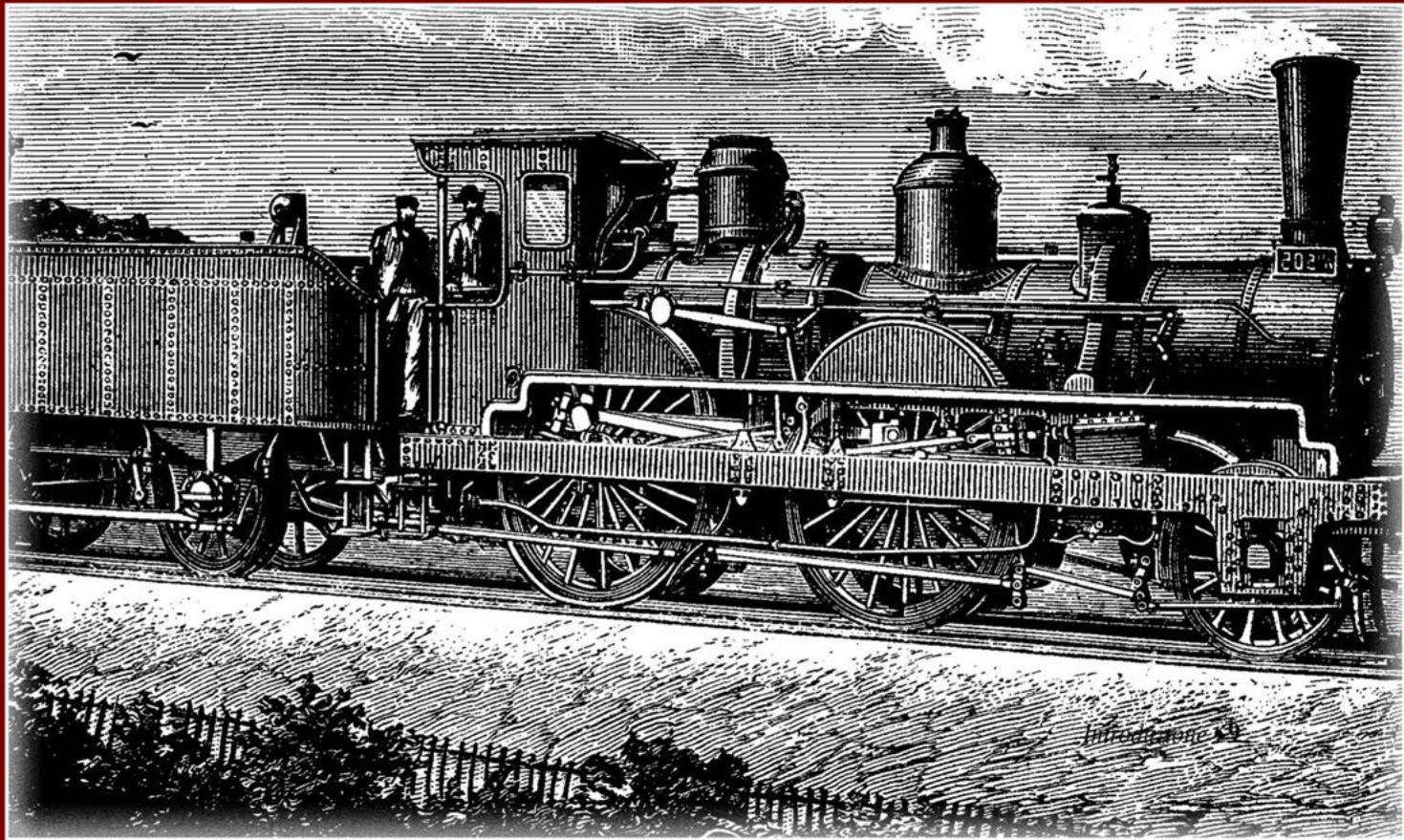


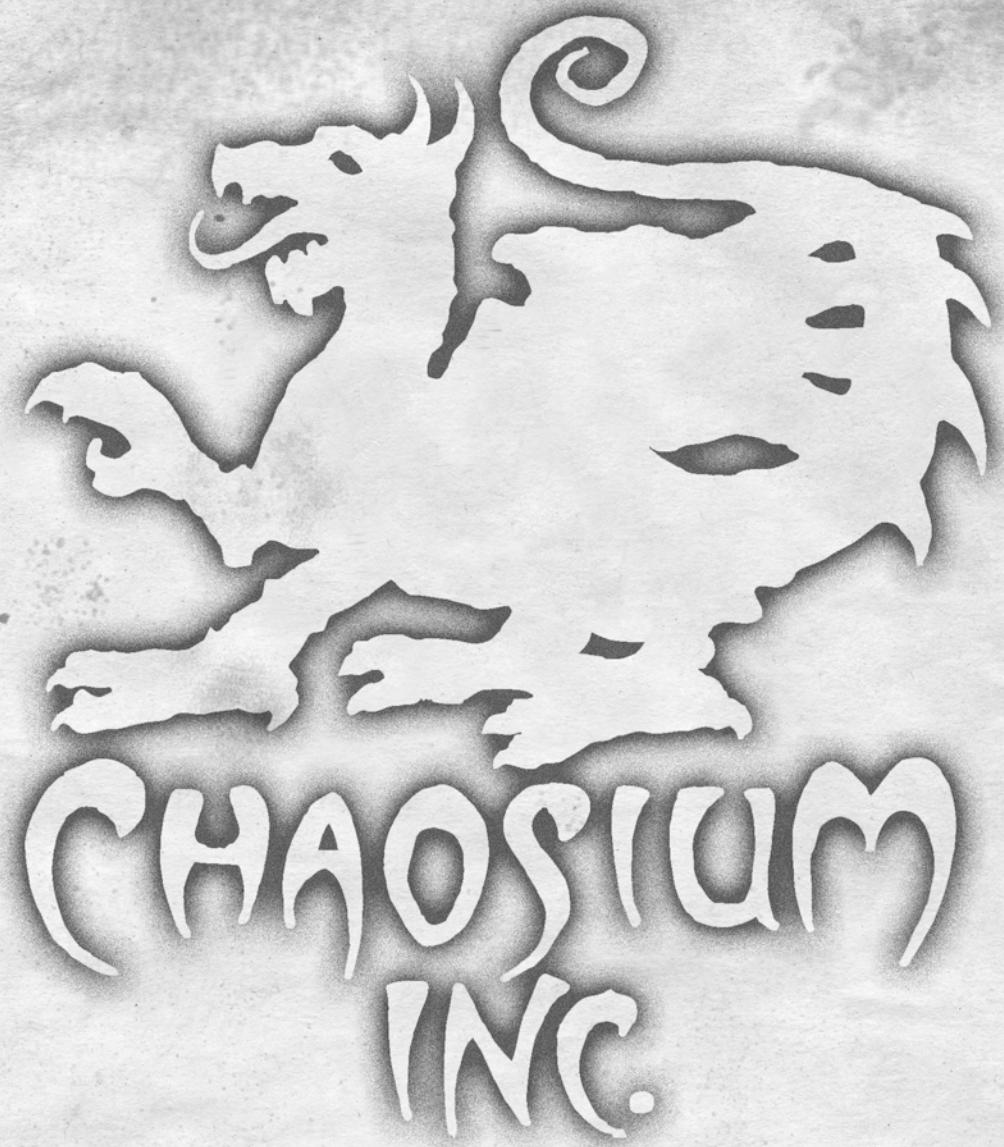


Horror On The Orient Express

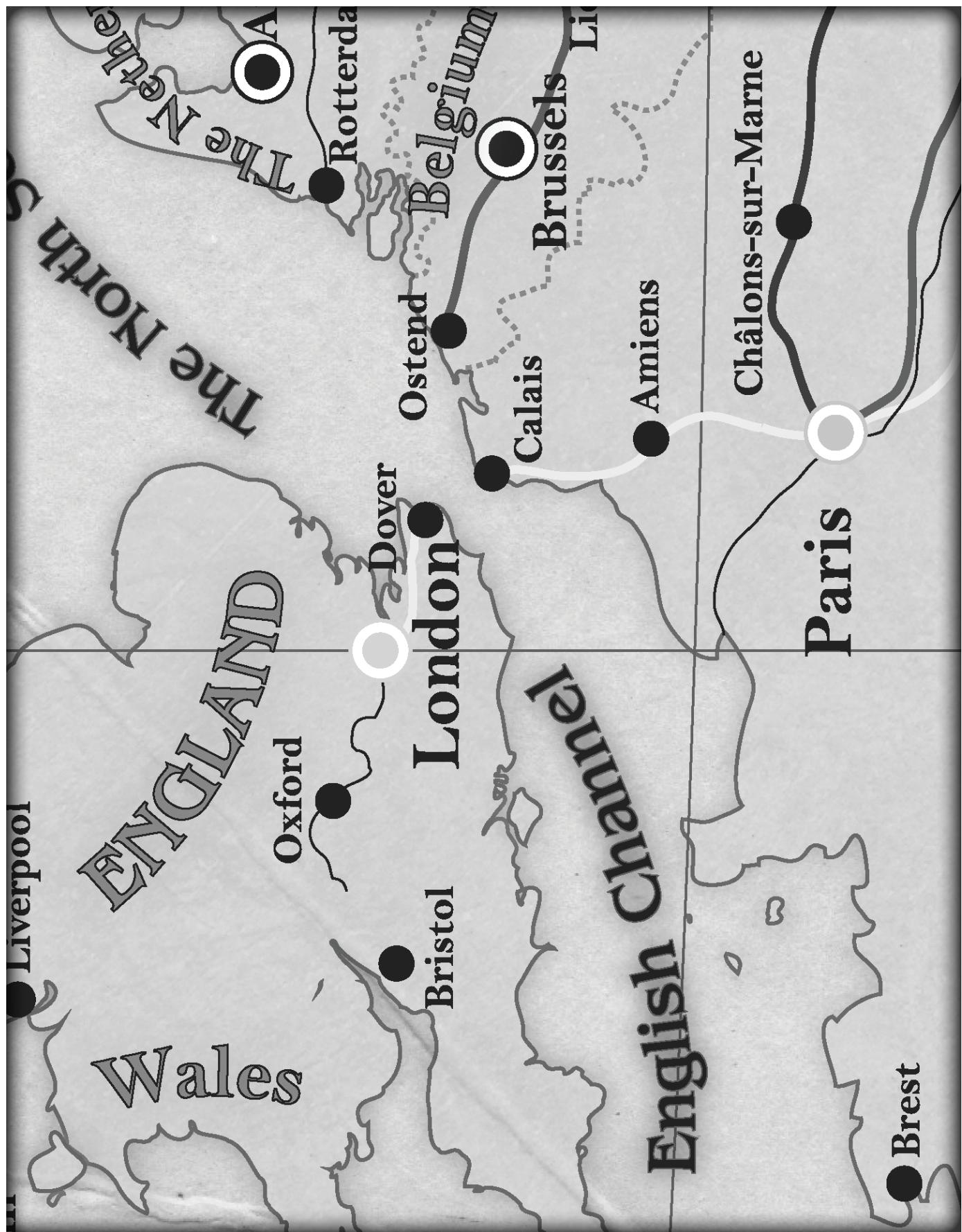


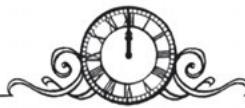
BOOK I

CAMPAIGN BOOK



We hope you enjoy
this Chaosium publication,
and thank you for purchasing this
PDF from www.chaosium.com.





Dedication

This work is dedicated to the memory of Lynn W. Willis
(1941 – 2013)
Scholar, Mentor, Friend



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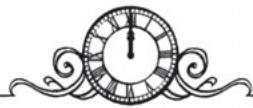


Horror On The Orient Express



BOOK I

CAMPAIGN Book



Credits

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Timetable: The Orient Express timetable from the May 1906 issue of Cook's Continental Time Tables is reproduced by kind permission of Thomas Cook Group plc.

Aircraft photographs: - Farman-Goliath_arrivée_1922 : Archives de la Ville de Lausanne, fonds privé P 137 (Aéro-club de Suisse – section vaudoise), carton 123

- Farman_interieur_sans date : Archives de la Ville de Lausanne, fonds privé P 137 (Aéro-club de Suisse – section vaudoise), carton 37

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Special Thanks (1991): Michael Tice, Christian Lehmann, Darwin Bromley, William W. Workman, Jeffrey L. Simons and Anne Q. Merritt who have in unique and sometimes daring ways contributed to the success of *Horror on the Orient Express*.

We also want to give a sincere thanks to all of our Kickstarter backers. A full list of our amazing fans and backers can be found at the end of Book 4.

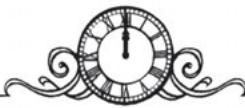
"The Orient Express name is a designation of the French Railways."

The evocation of the Simplon-Orient Express of 1923 and the contemporary fictionalized 'Orient Express' should not be confused with, and in no way refers to, the unrelated present-day Venice Simplon-Orient Express luxury service, nor should it be construed as representing that Compagnie Internationale des Wagons-Lits has edited, contributed to, or is in any fashion responsible for this publication.

The cover painting is by Lee Gibbons, copyright ©1991 Lee Gibbons; all rights reserved. Mr. Gibbons' work depicts the Locomotive Beast hurtling towards Paris.

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This adventure pack is best used with the roleplaying game CALL OF CTHULHU, available separately.



INTRODUCTION

Horror on the Orient Express was originally published in 1991 under the careful editorial of Lynn Willis. The campaign went on to win Origins Awards for Best Roleplaying Adventure 1991, and Best Graphic Presentation of a Roleplaying Game, Adventure, or Supplement 1991, a fitting testimony to the skill with which Lynn guided the original boxed set.

This new edition has been made possible with the generous support of our backers on Kickstarter, all of whom are listed within. It has been a dream to ride this train again, and we hope that you enjoy the result. Thanks from all of us.

This 2013 edition adds many new scenarios to the original campaign. Principal plotting for the new elements was by Geoff Gillan with Mark Morrison and Oscar Rios, following the suggestions made by Charlie Krank during the Kickstarter campaign. The new scenarios have been written by Geoff Gillan, Penelope Love, Mike Mason, and Oscar Rios. In addition, original authors Phil Anderson and Russell Waters have returned to their Belgrade and Trieste scenarios respectively to add new details and scenes. Richard Watts was unable to join us again, but his friend Oscar Rios has revised his Sofia chapter for him. Christian Lehmann provided details of his home town of Poissy for the Paris chapter, and corrected our French spelling throughout.

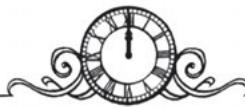
Owners of the 1991 boxed set will see many differences here. The back stories of many characters have been changed, as has the history of the Sedefkar Simulacrum. New clues and background details have been added to the original scenarios. All of the material deserves careful re-reading.

New essays are included. Hans-Christian Vortisch has provided details on carrying guns across Europe, and we recommend his excellent work *Investigator Weapons, Volume One* from Sixtystone Press. Darren Watson has written on air routes of the period, and also unearthed new 1923 headlines and answered many historical questions. We thank Steve Kluskens for his research on Orient Express ticket prices, originally published in *The Unspeakable Oath 5*. Carl Ford has provided a selection of horror movies featuring trains. P.F. Jeffery revised his Continent of Horrors essay, and Matthew Pook updated 20 years of *Call of Cthulhu* scenarios.

Paul Fricker and Mike Mason are the authors of *Call of Cthulhu 7th edition*, and generously provided updates as the new rules evolved. At the eleventh hour they pitched in and helped convert many of the original game statistics, as did Geoff Gillan. The major playtests were conducted using 7th edition, and the games ran better for it.

The Traveler's Companion was written by Penelope Love (with some text from the 1991 edition), under the *nom de plume* of Patrick Jensen, who appears here as an NPC. This is a pastiche of a 1920s travel guide. It contains sentiments—such as an untroubled assumption of the superiority of everything British—that would not be expressed in such a manner today. The reader is asked to bear this in mind when they peruse this volume.

Mike Lay and Colin Dixon authored a useful critique of the 1991 campaign which informed many of the new editorial decisions. Mike joined the writing team and wrote alternate scenes for the Fenalik ambush, the London conclusion, and other parts. David Conyers contributed scenario material to add the events of David Witteveen's Mythos story "Perfect Skin" to the Constantinople chapter. All other scenario expansion and editorial is by Mark Morrison, informed by suggestions from our lead playtesters, Christian Were, Dean Scully, Andrew Symons, and Darren



Watson. Matt Nott and his group in London have also been invaluable. Justin Mansfield assisted with Latin translation.

Outside of this work, James Lowder has edited the fiction anthology *Madness on the Orient Express*, featuring many new Mythos tales aboard or around the train. Nick Marsh wrote the novel *The Express Diaries* based on Yog-Sothoth.com's audio playthrough of the 1991 campaign, featuring Paul Maclean and the Bradford Players. Their original investigators have been written up by Paul as playable characters, along with six investigators contributed by our Kickstarter backers.

Meghan McLean has provided art direction for this new edition, and designed the stunning deco layout (partially based upon the amazing layout by Stratelibri and Pegasus Press in their renditions). Steff Worthington produced the city maps, generously creating both keeper and player versions; his dedication to historical accuracy shines throughout. We are also indebted to Frank Heller and the team at Pegasus Spiele who provided many of the period photographs from their 2005 German edition *Horror im Orient-Express*.

Through all of this we have missed our friend and mentor Lynn Willis, who retired from active Chaosium service in 2008 and passed away in January 2013 during this production. The original idea for a *Call of Cthulhu* supplement set aboard the Orient Express was his. Much of his 1991 text endures here, a lasting testimony to his keen wit and sure eye. His train lives on. We hope that you and your players will enjoy the journey and raise a glass to his memory.

Mark Morrison

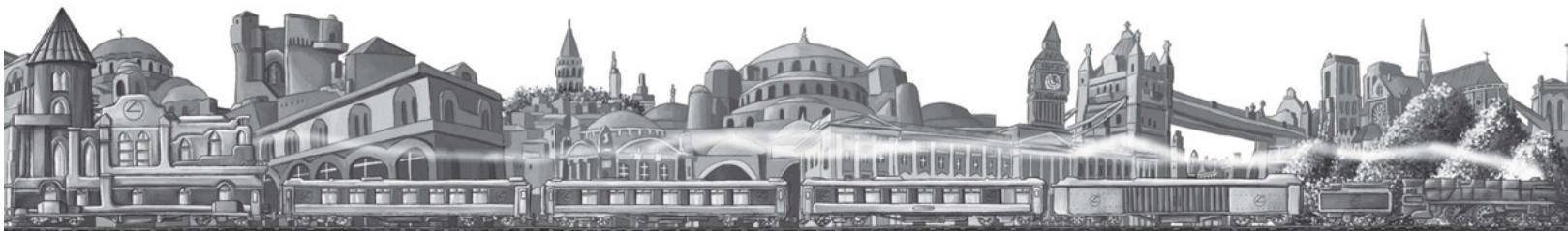
December 2013

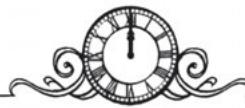
ABOUT CALL OF CTHULHU 7TH EDITION

This edition of *Horror on the Orient Express* has been prepared for the new 7th edition of *Call of Cthulhu*, but is fully compatible with all previous editions. A complete guide for converting 7th edition to previous editions is included in the appendices.

The principal changes are that characteristics are now 5 times their previous value, thus a character with STR 16 now has STR 80. Some skills have been retired or combined. Skill rolls can have varying levels of difficulty, expressed as Easy (normal chance), Hard (half chance) and Extreme (one-fifth chance).

7th edition introduces two key new ways for players to change their fate: by pushing skill rolls, and spending Luck to change the outcome of the dice. Both of these rules are included in the appendices for consideration by keepers using earlier editions.





WHAT IS IN THIS BOX?

The *Horror on the Orient Express* campaign now includes an alternate ending, a scenario set in the gaslight era, an invictus scenario, a dark ages scenario, and a modern-day scenario. Additionally, a survival guide has been integrated into the campaign books.

- ▶ Book 1: Campaign Book
- ▶ Book II: Through the Alps
- ▶ Book III: Italy and Beyond
- ▶ Book IV: Constantinople & Consequences
- ▶ Book V: Strangers on the Train
- ▶ The Traveler's Companion
- ▶ One Puzzle-Cut Simulacrum Sheet
- ▶ Color Fold-Out Orient Express Route Map
- ▶ Handouts Packet
- ▶ Four American Passports
- ▶ Two Vintage-Inspired Luggage Stickers
- ▶ Two Vintage-Inspired Postcards
- ▶ Orient Express Matchbox (Toothpicks)
- ▶ Sedefkar Simulacrum Scroll





CHAOSIUM THANKS

Chaosium would like to thank the following people for their help, without which this project would not have been possible.

We would like to thank Gokcen Ceylan, the best food-tour guide in Istanbul, for his help with research and his hospitality. If you ever find yourself in Istanbul, look Gokcen up at Istanbul Eats.

Suzan Toma from the Pera Palace Hotel in Istanbul provided invaluable information and images for the astounding hotel.

We also want to thank the Howard Philips Lovecraft Historical Society, specifically Andrew Leman for his impeccable handout and prop layout and design, including the train ticket, replica menus, place settings, and passports.

Essia Bouzamondo-Bernstein helped us tremendously with pesky French translations.

Michele Johnson created the postcards and luggage stickers that help make the gaming experience that much richer.

Alex Pearson provided us with a template for the amazing Orient Express replica tickets that were offered as rewards for our Kickstarter backers.

For the timetable for the Gaslight scenario, we want to thank Thomas Cook Group plc. for their kind permission to reproduce.

And let's not forget our wonderful fans and Kickstarter backers. With your support and contributions we have been able to make this amazing supplement, of which we are very proud. The full list of Kickstarter backers will be included in the full production version.

Photos for the *Strangers on the Train* book are in creative commons, and are from the Australian National Maritime Museum's William J Hall collection. The Hall collection provides an important pictorial record of recreational boating in Sydney Harbour, from the 1890s to the 1930s – from large racing and cruising yachts, to the many and varied skiffs jostling on the harbour, to the new phenomenon of motor boating in the early twentieth century. The collection also includes studio portraits and images of the many spectators and crowds who followed the sailing races.

The Paris Map on page 122 of Book 2 is in public domain.

The photo of the Alfa Romeo is in public domain, and is from http://www.netcarshow.com/alfa_romeo/1922-rl/800x600/wallpaper_01.htm.

We want to thank Lynda Mills for the excellent Medallion of Ithaqua art.

Dean Engelhardt and Andrew Leman provided us with amazing handouts for this boxed set, as well as for supplemental items. Steff Worthington deserves a special thanks for his hard work creating many magnificent maps for this campaign.

And we cannot thank our Kickstarter backers enough. You have all helped make this quite the ride, and we hope you enjoy your time on the Orient Express. A full list of backers is included in Book 4.

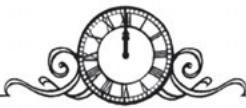
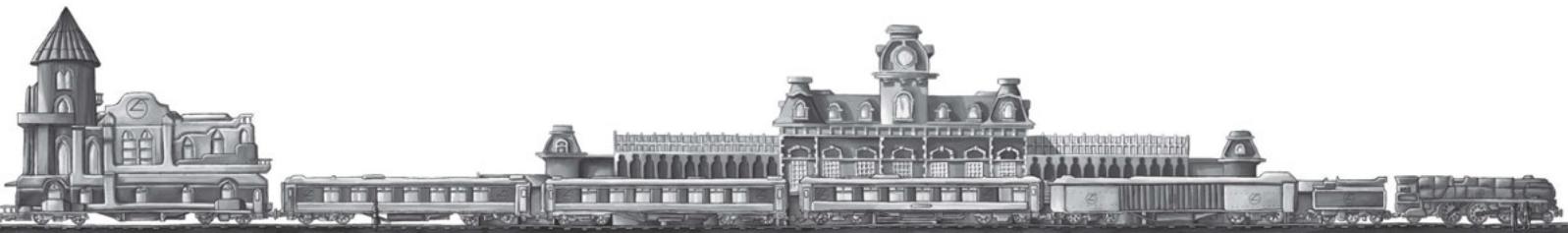
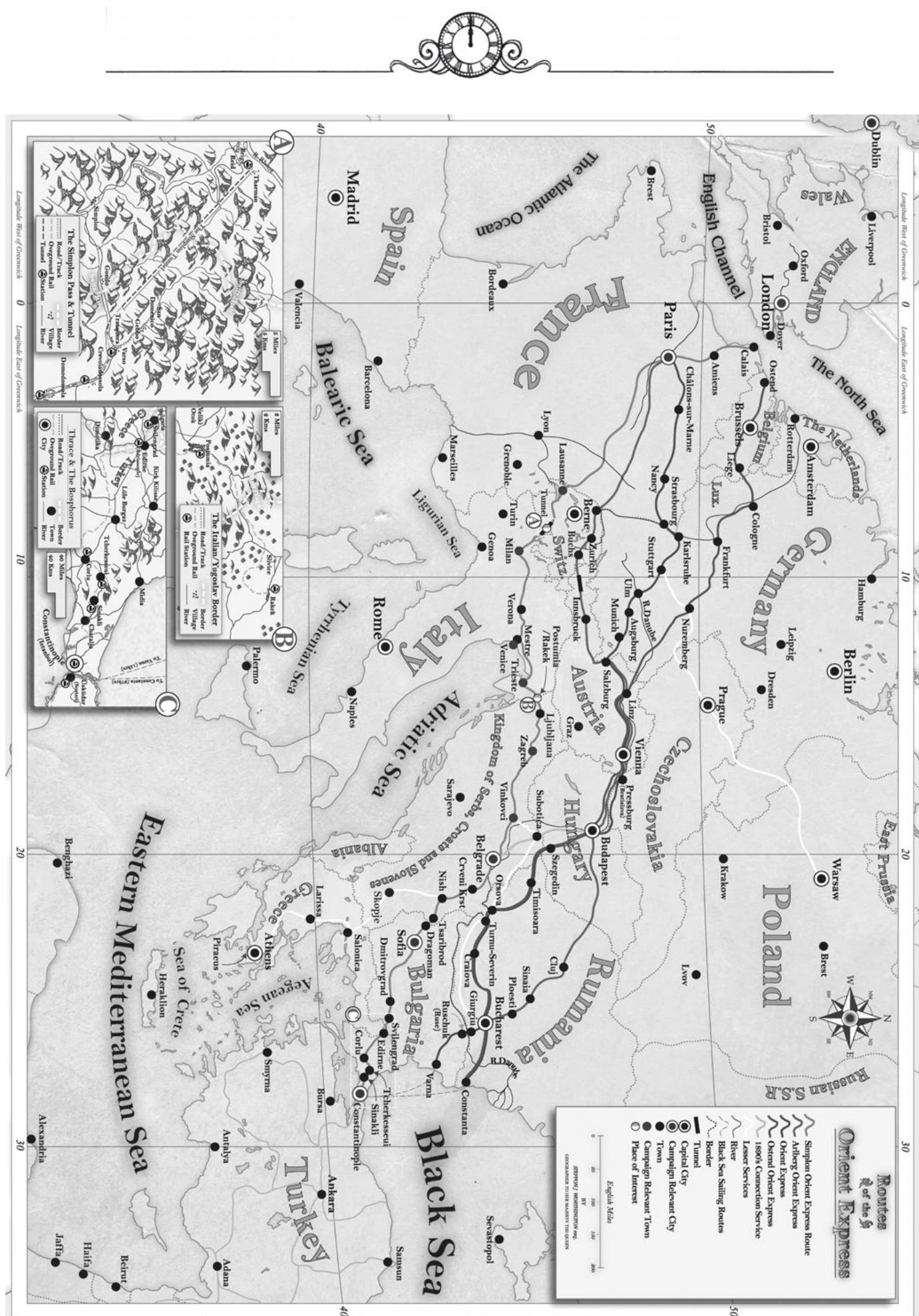
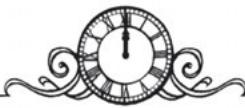


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Book 1

INTRODUCTION

The Orient Express

Being a brief summary of the service and its history, from Nagelmackers to the Simplon-Venice-Orient Express, with minor reference to the exigencies of role-playing.

by Geoff Gillan

THE NAME 'ORIENT EXPRESS' has become a byword for luxury in travel, yet before its inception in the late nineteenth century, *luxury* was not a word that leapt to the tongues of European train travelers. Long journeys or short, passengers endured hard bench seats, often for days at a time. In the United States, the passenger's lot improved thanks to George Pullman's invention of the Pullman coach at the end of the Civil War. The idea was rapidly accepted. In such coaches, albeit in no great comfort, passengers could sleep in bunk-like berths during over-night journeys.

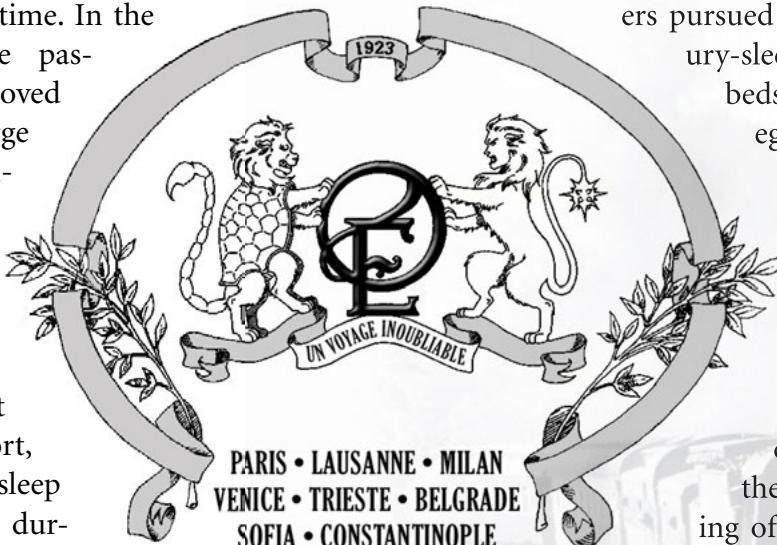
One Pullman passenger was a young Belgian engineer named Georges Nagelmackers. During a trip to the United States, he noted the Pullman cars and wondered

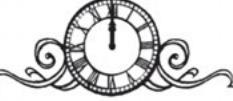
why Europeans could not obtain the same convenience in travel.

Nagelmackers returned to Belgium determined to offer exactly that. He was a trained engineer and his developments went further than Pullman's car. Nagelmackers pursued the idea of luxury-sleeping cars with beds, basins, and elegant surroundings. He formed the Compagnie Internationale des Wagons-Lits (CIWL) after much financial struggle, and the coming and going of many investors. Finally Europe had its

first company which solely constructed and operated sleeping cars.

Nagelmackers arranged to have his cars attached to many trains throughout Europe.





Georges Nagelmackers

When the concept of sleeping cars had taken hold, Nagelmackers began the construction of saloon cars, and then dining cars.

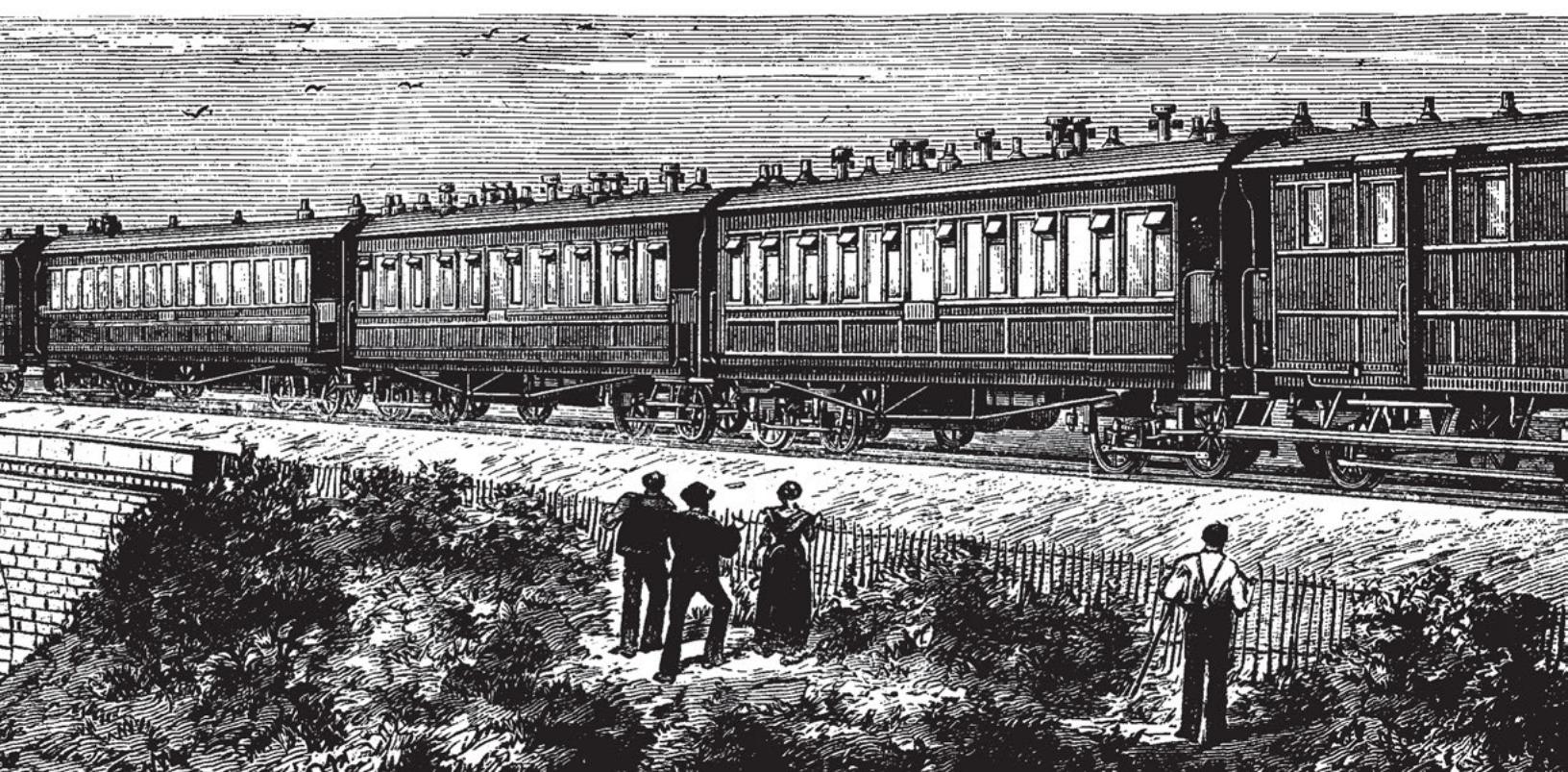
Passengers throughout Europe responded enthusiastically to this way of transport. Nagelmackers, ever inventive, pursued comfort and civility further. He decided to construct a train consisting of all his rolling stock—the dining car, saloons, sleeping cars—a palatial ho-

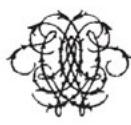
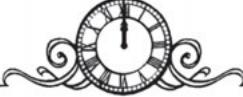
October 4, 1883. The inaugural journey of the Orient Express.

tel on wheels which would traverse Europe. He named this train the *Orient Express*.

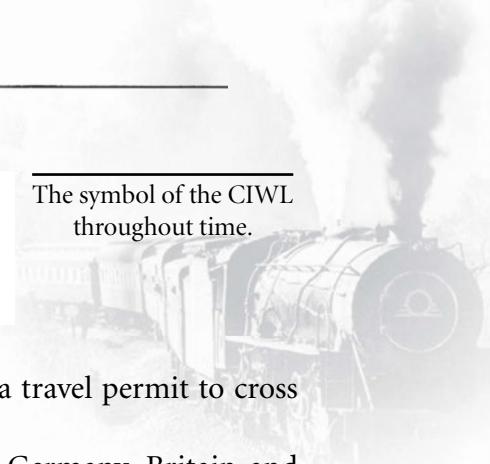
In 1882, after much political maneuvering to allow the train to cross various international borders, the Orient Express made its first run. The service did not yet extend from London to Constantinople—no rail line existed beyond Bulgaria to link Turkey with its frontier. The train went to Varna on the Black Sea, where travelers continued to Constantinople by ship. The initial route passed through middle Europe: Strasbourg, Munich, Vienna, and on to Bucharest. In 1889, the completion of linking track allowed Orient Express service across Europe into Turkey, the gate of the Orient, and to its capital, Constantinople.

The service survived into the new century, braving even an outbreak of cholera in Turkey, when tickets had to be displayed for inspection in a white metal box filled with vinegar. Only the Great War much threatened the Orient Express. Before it, CIWL had acquired luxury hotels in serviced cities to support the travel and comfort of Orient Express users; once global conflict erupted, the company was forced to sell many properties to ensure survival in grim times.





The symbol of the CIWL throughout time.



In the year 1906, the Simplon Express began a new service through the newly-completed Simplon tunnel. This tunnel is still a wonder, an excavation of more than twelve miles through solid alpine granite. Linking Switzerland and Italy, the Simplon service ran from Calais to Milan, later to Venice.

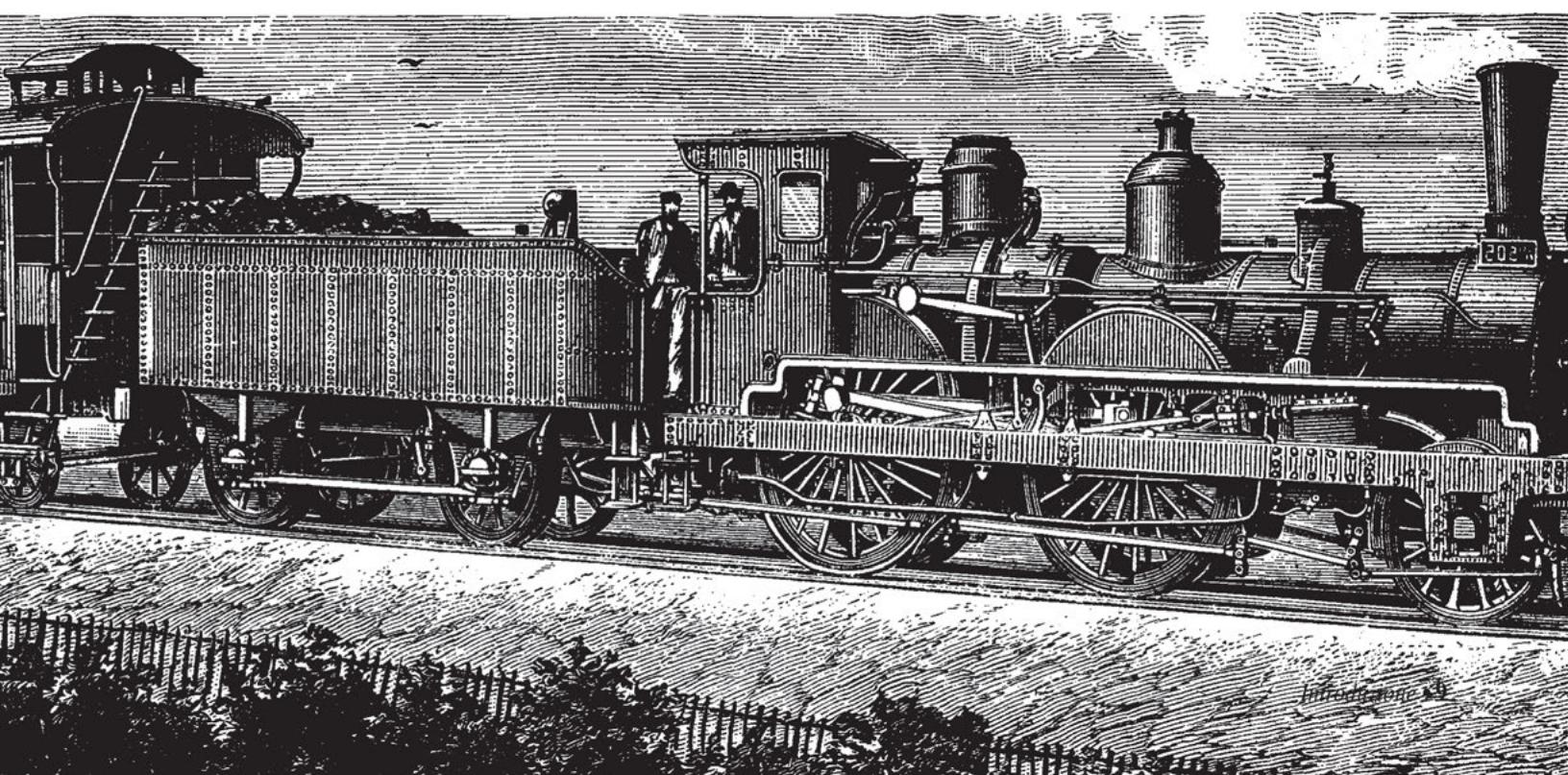
The Simplon Express was intended to surpass the original Orient Express, for the route through southern Europe was shorter and with easier grades. However, pressure from the German and Austro-Hungarian governments kept the Simplon Express a minor service. These governments wished the Orient Express to remain north of the Alps, strengthening their European communications. But when the Great War began, Italy necessarily became the focus for the service.

During the hostilities, the Orient Express was replaced by various local expresses answering to their individual nations. No longer could a single service cross Europe, its passengers

needing no more than a travel permit to cross intervening frontiers.

After the defeat of Germany, Britain and France attempted to maintain their links with their eastern allies, with the new state of Yugoslavia, and with Italy and Romania. To do so, they did not wish to depend on transit through the newly-defeated Germanic states. So the Simplon Express, which had long languished because of politics, now was nominated by politics as the new direct Orient Express. In 1920, the Simplon-Orient Express was able to run uninterrupted through Milan, Venice, and Trieste to Constantinople. This route soon eclipsed the original Express in romance, mystery, and speed; for most it became synonymous with the name Orient Express.

Branch services still connected cities like Munich and Vienna, but the Simplon-Orient Express became the direct train. It set records during the 1920s for speed across the distance covered. New cars were finished



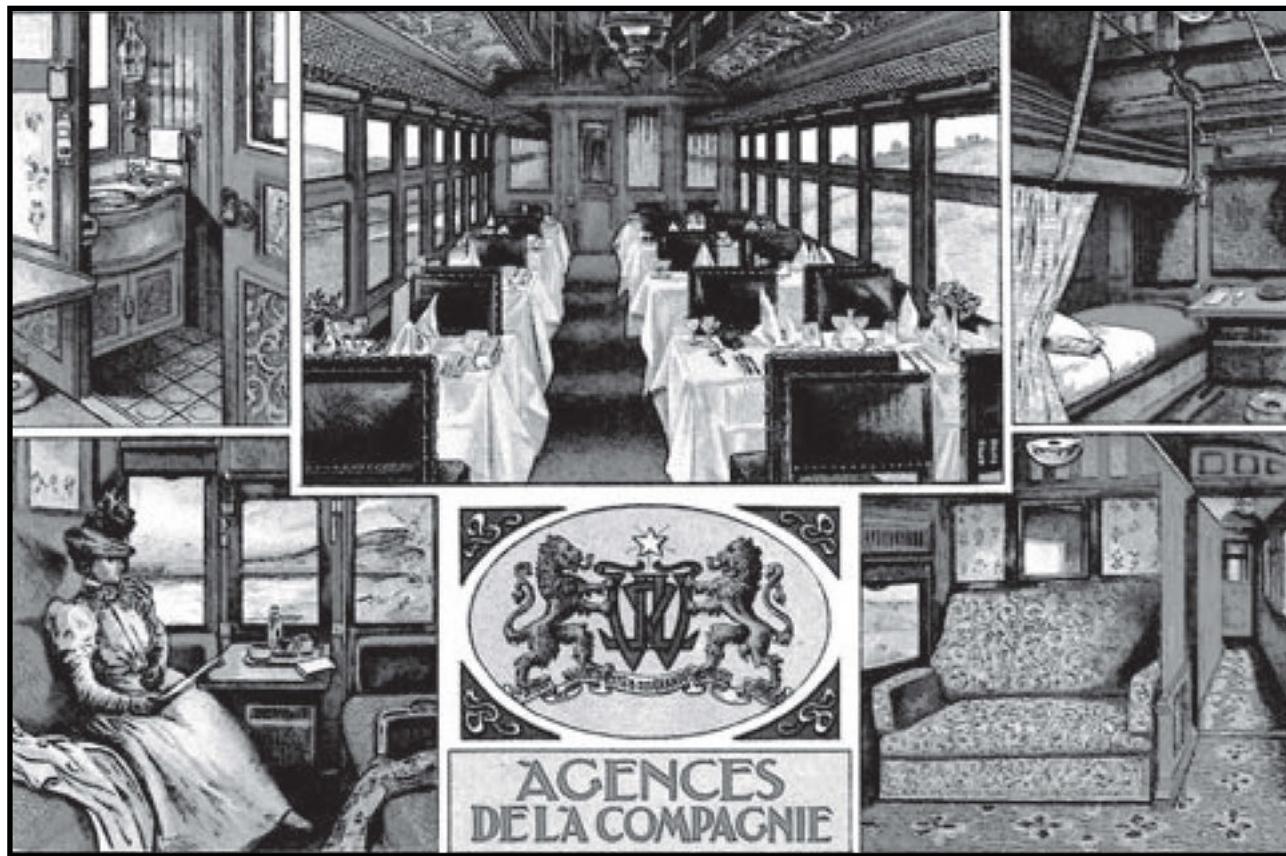


Illustration of CIWL cabins in 1900.

From left to right: toilet, dining car, sleeping car at night, main hall of a first class car, sleeping car during the day.

in the distinctive blue with gold trim, now made from steel and with even plusher decor. The Orient Express increased in reputation after snow halted the train 50 miles from Constantinople for five days. The single track made moving the cars impossible, but in the true spirit of the Orient Express, the service continued so smoothly that the passengers signed a document commending the staff after the train had been freed.

In 1930, the narrow-gauge Taurus Express began its inaugural run. This train ran from Istanbul across Turkey to points east and south of Aleppo, where passengers continued to Cairo or Baghdad by motor coach. Via motor launch across the Bosphorus, the new service met the Simplon-Orient Express in Istanbul. Passengers could move to and from Baghdad or London in just eight days. The Orient Express became even more indispensable.

Small local services had been added throughout the Middle East, starting in 1927. With various additional European routes already linked to the Simplon-Orient Express, it now became the spine of Europe.

Just before World War II, full rail service connected Cairo, Baghdad, and Tehran with



Europe. Until that war, the Orient Express was preeminent on the Continent.

As war spread, German occupying forces suppressed the services one by one, until the Simplon-Orient Express itself was stopped in 1942. The Germans attempted an ersatz Orient Express, a luxury train for the Nazi elite, but this was short-lived—too many sabotage attempts on it were made by partisans in the resistance movements.

Not until 1946 did the Simplon-Orient Express and its sister services renew operations for a full year, but only so far as Venice. Travel to Istanbul resumed in January of 1947.

The chill of the Cold War descended. Running through Communist countries, ordinary seat coaches of first, second, and third class had to be added. Eastern bloc officials became difficult to deal with, and gave the Simplon-Orient Express a turbulent, uncertain existence throughout the fifties and into the early sixties. When various countries shut their borders, the service was forced to reroute. Ian Fleming provides an account of the Cold War express in the climactic chapters of his James Bond novel *From Russia with Love*.

In the 1970s, services dwindled as airlines began to dominate transport on the Continent. The Simplon Orient-Express became the Simplon Express, and other services dropped the 'Orient' from their titles also, becoming local trains. After 1977, direct through-coaches no longer connected Paris with Istanbul and Athens. Recently, in 1982, the Venice Simplon-Orient-Express has begun, reinstating the blue and gold cars and the luxurious rolling stock of the 1920s and 1930s. Once a year, the new Orient Express makes the complete journey to Constantinople. This nostalgic, exclusive



Inside the hall of a first-class car.
Travel was comfortable and extravagant.

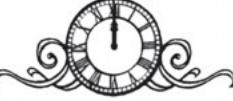
service seeks to recapture the feel of the Orient Express journeys of that time and has met with some success.

Society on the Simplon-Orient Express

To paraphrase E.H. Cookridge in his excellent book, *The Orient Express*, the kind of traveler aboard the train in the years between the World Wars attracts the sort of interest later reserved for movie idols and rock stars. That fashionable

elite is chronicled in countless newspapers and magazines; they are the doyens of the Jazz Age. Heiresses and decayed nobles, high-powered gangsters and millionaire philanthropists are the stuff of the





Non-Fiction Books

The Orient Express, by E.H. Cookridge. The best single book on the Orient Express, its history and services. Cookridge writes for buff and non-buff alike, so the book is always accessible for the general reader. Highly recommended.

The Orient Express, by Jean Des Cars and Jean-Paul Caracalla. A lavish pictorial history of the Orient Express. Sometimes the translation from the original French is clumsy, but the book is a visual delight. Plenty of maps, photos, and reprints of old posters. Worth tracking down.

The Great Railway Bazaar, by Paul Theroux. Not an Orient Express book as such, this details the author's adventures on contemporary services across Europe. Worth reading because no one better combines romance, discomfort, and the feeling of being thrown together with strangers on board an international service better than Theroux. Not essential, but recommended.



Simplon-Orient Express passenger list in its heyday.

Second-class carriages are introduced in the 1920s; late in the decade, third class is added. The contrast leads to even greater awareness of the luxury travelers could enjoy. Orient Express dining services continued to be perceived as the equivalent of first-class restaurants, with the same kind of impeccable formal service.

Monarchs are often passengers, and in many cases have special cars outfitted to be connected to the SOE and taken to special destinations.

Investigators lucky enough to be in first class aboard the Express meet not only the famous rulers and gentry of Europe, but also everyone ambitious enough or rich enough to pay for entry. American and Argentinean businessmen and every sort of foreign official or diplomat swell the train's ranks.

The proximity of the mighty brings with them those who feed on their vanity—hangers-on, almost-weres, and might-have-beens. Many parasitic companions are more snobbish than those whom they flatter.

Though the price is quite steep, respectable-looking folk with the price of a ticket can always ride on the Orient Express. 'Respectable' extends to appearance and comportment, not to function—passengers include paramours and would-be paramours of the super wealthy, gigolos and mistresses and 'actresses' on the way up or down, revolutionaries and autocrats, slave-owners, criminals, drug pushers, psychotics, spies, and assassins. At root, the Orient Express can be no more selective than is humanity.

Because of the multiple borders crossed and because of the relative ease with which this is done, the Orient Express services are havens for espionage agents of all nationalities—in fact the sole murder to have historically occurred on the service was of a British officer accused of spying.

Criminals aboard the trains encompass everything; the lone purse- and jewelry-snatchers who work the platforms to small, well-dressed groups of thieves who regularly travel the train,

Film References

Murder on the Orient Express (1974). Directed by Sidney Lumet; with Albert Finney, Lauren Bacall, Sean Connery and many others. Agatha Christie whodunit, long on talk and slow on pace, but well worth seeing for its splendid recreation of the Simplon-Orient Express in its heyday. Keepers will find it an invaluable tool.

Poirot: Murder on the Orient Express (2010). Directed by Philip Martin; with David Suchet. This recent television adaptation gives the familiar mystery a doomed and unsettling atmosphere, and is perfect viewing for players and keepers. The train is stylishly evoked. An accompanying documentary with David Suchet focuses on the modern service.

The Lady Vanishes (1938). Directed by Alfred Hitchcock; with Michael Redgrave. Hitchcock train thriller from the 1930s, one of the first films to use the Express as its background. It is never stated overtly that the train is the Orient Express, but be assured that not many luxury trains rattle through the Balkans. Its mid-thirties background is also within hailing distance of the average Cthulhu campaign, so it is worth seeing for a number of reasons, the best being that it is a delightful film.

From Russia With Love (1963). Directed by Terence Young. Stars Sean Connery, Lotte Lenya, Robert Shaw. Early James Bond entry with its climax taking place aboard the Orient Express. It also has plenty of looks at Istanbul. Keepers should see it just for the fight scene between Robert Shaw and Sean Connery, one of the cinema's all-time greats, and an excellent demonstration of what combat in a confined area like a railway compartment is like.



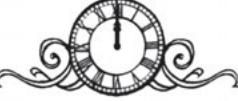
carefully assessing the wealth of would-be victims before striking.

IN THE 1890S

The Orient Express ran full-service throughout the 1890s. This was the first era of the service, in which it established itself in the public mind as the most famous train of all time.

This vital life-line ran the old route through Germany and Austria, to the north of the Alps. This service was called the Orient Express.

Coaches then were constructed of wood, but built with the same attention to detail and finish as their counterparts in the 1920s. Many Europeans were first experiencing sleeping cars and contemporary magazines and newspapers took great delight in lampooning the possibilities of so many people thrown together on one



Chaosium Fiction

Madness on the Orient Express, edited by James Lowder. This collection of short stories was commissioned to accompany the release of this campaign, and unleashes two-dozen all-new horrors on the Orient Express across all periods of its long history. Keepers may draw plenty of inspiration for strange events and peculiar passengers from the stories contained therein. Authors include Elaine Cunningham, Dennis Detwiller, Christopher Golden, Kenneth Hite, Robin D. Laws, Lisa Morton, Lucien Soulban, James L. Sutter, Monica Valentinelli and many others.

Cthulhu's Dark Cults, edited by David Conyers. This anthology contains stories based on the cults found in *Call of Cthulhu* scenarios. "Perfect Skin" by David Witteveen takes place as the Orient Express arrives in Constantinople in 1922, and concerns the Brothers of the Skin. The events and characters have been woven into the Constantinople chapter of this campaign, but the original story is well worth seeking out.

train and sharing small compartments. Later thriller writers exploited the close quarters for their sinister possibilities.

More details on the 1890s service are provided with the scenario "The Blood Red Fez".

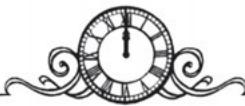
THE ORIENT EXPRESS TODAY

First the Orient Express, then the Simplon-Orient Express, the newest luxury train is the Venice Simplon-Orient-Express. It has been rebuilt from original 1920s rolling stock and is in the distinctive blue and gold of the original Wagons-Lits cars. The train is an extravagant exercise in nostalgia, running regularly from London to Venice and back. Once each year the train makes the full trip from London to Istanbul. Passengers are expected to dine formally and the wearing of 1920s costumes is strongly encouraged.

The train now has a complete salon car including a full-size grand piano (a touch which has led to the ahistoric inclusion of such a car among the plans found in this supplement). None of the staff will divulge how they got the piano onto the train—it is a secret among the Company. The setting could be well used for modern adventurers needing to meet people of power in settings of almost complete luxury—a trip aboard the Venice Simplon-Orient-Ex-

press is worth savoring, no matter when and no matter who the passengers are. The history of Nagelmackers' great enterprise is by no means over.

A fictionalised, modern day Orient Express service is provided in the scenario "The Simulacrum Unbound".



RESOURCES FOR THE KEEPER

Simplon-Orient Express Operations

Describing such a train and its staff for the 1920s, the itinerary, what is not covered or attempted herein, and comparisons with the fictive train in this package.



THE ORIENT EXPRESS SERVICE was begun as, and in the 1920s continues to be, the ultimate in luxury travel. It rivals the greatest Cunard steamship for opulence and comfort. Passengers aboard this lavish train must remember they are riding with the elite of Europe.

The Simplon-Orient Express has no standard-seat coaches at all; every one of its passengers has an entire sleeping compartment, alone or possibly shared with one other. Its dining facilities are as elegant and its cuisine as mouth-watering as the greatest of Parisian restaurants, even if its menus are necessarily more limited.

The capability and aplomb of its staff is legendary throughout Europe: the Compagnie Internationale des Wagons-Lits hires only the best chefs, conductors, and managers.

The materials of this chapter are offered for the convenience and consideration of the keeper. Railway buffs should understand that what is truly spoken of here is the Simplon-Fantasy-Orient Express, emphasizing what is estimated to be significant in playing *Call of Cthulhu*. Experts have all of reality within which to be accurate; we have only these few pages within which to generate a useful summary.





STAFF

Aboard the train, all staff are uniformed. Staff uniforms are individually blue or white, depending on the position of the person. In inclement weather, great coats are to be worn when any staff need to alight on a platform. The following positions are presented alphabetically, not in order of importance.

BRIGADIER-POSTIER

In charge of the fourgon or van. There are two or more of these cars, one for passengers' luggage, another for small parcels to be delivered to outlying areas through which the train passes. In the latter case, station-drops are sometimes the only way these places can get important machinery parts and the like. The Brigadier-Postier sees that each parcel is documented and signed-on, for delivery at the appropriate station. He berths in a fourgon.

CLEANER

In charge of all clean-up aboard train. Once a car has reached its destination, it is removed from the train. Cleaners stationed at the terminal take it to a siding and completely overhaul

it. These men are Wagons-Lits staff, not locals. The car is then ready to rejoin the service on the return journey.

CHEF DE BRIGADE

The Chef de Brigade is in charge of the dinner staff under the Maitre d'Hotel, and of the sleeping-car conductors.

CHEF DE CUISINE

The magician in actual charge of the kitchen; among the greatest chefs of Europe.

CHEF DE TRAIN

In overall charge of the train of sleeping cars—the commander-in-chief. Importantly for the keeper, he and his assistant control such emergency equipment as two shotguns, the medical kit, and the tool box.

CONDUCTOR (CONDUCTEUR)

The most famous job on the Orient Express. Conducting is hard work and the men picked by Wagons-Lits for the Orient Express are the very best in the trade. Each must speak at least three languages to assist with international passengers and staff. A night conductor is sched-





uled for a car which will be stopping at platforms during the night; he makes certain that the appropriate passengers are awake and ready to leave the train. Usually a conductor is based in a country other than his native one, to increase his international experience. This worthy fellow bears a pass key allowing entry into any compartment.

CONTROLLER (CONTROLEUR)

Aboard train, he is the Chef de Brigade's assistant. He also countersigns conductors' papers at important stops to attest that everything is well and that movements of passengers are as planned. At each main terminal station, a controller assists the train staff in repairs or tasks for which extra staff or equipment may be needed, and organizes the workmen who make up the Small Repairs staff.

HEAD WAITER (SERVEUR-RECEVEUR)

Manages the moment-to-moment service in the dining car; he always presents the bill.

MAITRE D'HOTEL

Chief of the dining car. He is responsible for the quality of staff, the orderliness of the car, and the service. He always wears tails.

WAITER (SERVEUR)

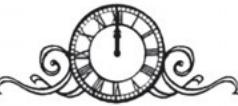
Dining car attendant under the Head Waiter. Both white jackets and blue jackets are issued to dining car staff because engine smuts and kitchen smoke often soil white jackets, yet white is the traditional color.

CONSIDERATION

The number of staff varies: the long train at Milan is much smaller when it reaches Constantinople. Including baggage men, dishwashers, etc., the keeper has at his disposal at least 25 men of intelligence and discipline, and very likely more. The present-day Venice-Simplon-Express numbers 40, for example.

Engineers, firemen, and brakemen are employees of the various national and private services whose engines and rails are being used.

Staff from CIWL sleep aboard train as they can. Conductors might doze at their



Decadent elegance

night stations; some are mentioned as having small roll-out pallets upon which they might lie down. The Chef de Brigade and other important staff have tiny bunks in the fourgons. Dish-washers and such string hammocks in the kitchen and fourgons.

OTHER ORIENT EXPRESSES

Europe, especially western Europe, is criss-crossed by all sorts of intermediate and local rail services which can bring investigators to any vicinity.

The Compagnie Internationale des Wagons-Lits provided Orient Express services—that is to say, the best that money could buy—across much of Europe. Using the Simplon Orient Express route as a line of departure, connections can be made with other luxury services. For keepers running European campaigns, the railways will be the backbone of investigator movement. The Other Orient Express table lists the main routes, stops, and connections for some of the other Orient Expresses. Since all these services used the tracks owned by a variety of railways, connections to less-distinguished or local services could be made easily. These services did not necessarily coexist at any one time.

Other Orient Expresses

ARLBERG ORIENT EXPRESS—Paris, Belfort, Basle, Zurich, Innsbruck, Salzburg, Linz, Vienna, Pressburg (Bratislava), Budapest, Oradea, Cluj, Sinaia, Ploesti, Bucharest.

BELGRADE ORIENT EXPRESS—Vinkovci, Subotica, Budapest.

CRVENI KRST ORIENT EXPRESS—Skopje, Gevgeli, Idomeni, Thessaloniki (Salonica), Athens.

LJUBLJANA ORIENT EXPRESS—Jesenice, Villach, Badgastein, Salzberg, Munich.

OSTEND ORIENT EXPRESS—Brussels, Liege, Cologne, Frankfurt, Nuremberg; connections to Stuttgart, Prague, and Warsaw.

PARIS ORIENT EXPRESS—Strasbourg, Kahl, Karlsruhe, Stuttgart, Ulm, Augsburg, Munich, Salzburg, Linz, Vienna, Hegyeshalom, Budapest.

TAURUS ORIENT EXPRESS—in the 1930s, ran from the Straits of Bosphorus to Eskisehir (with a branch to Ankara), Adana, then to the Aleppo junction: one track then led to Mosul, and by bus and a secondary rail line connected to Baghdad and Basra. The other track ended south, near Damascus, and passengers went by bus to Haifa, and then by secondary rail line to Cairo. Late in the decade, service was extended to Tehran.

Components of a Train

Many models of Orient Express cars exist. The following descriptions are general in nature. Nor did one configuration of train ever exist—fewer or more sleeping cars, for instance, may be required, or an additional fourgon. If train size increases greatly, the engine cannot pull it adequately—a supplementary train of cars would be formed instead. Unlike contemporary diesel engines, two or three steam engines could not be hooked in-series to add power.



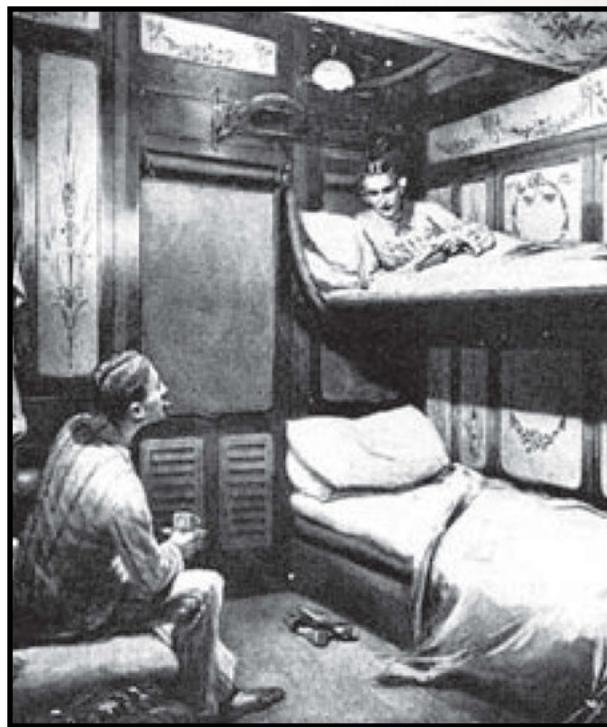
SECURITY

From 1922 onward, an Orient Express car is a steel shell mounted on standard iron and-steel rockers, supporting the wheels and suspension units. Lacking a cutting torch, the exterior walls of such cars are very difficult to break through, and impossible to kick through or pull apart without tools and time. Most interior doors are wooden and not intended to do much more than delay forced-entry. Doors leading between cars are steel, and very strong. Before 1922, the cars were of wooden construction, except the suspension and chassis.

The plans included in this work presume that all cars are of steel construction.

SLEEPING CAR

The passageway is finished elegantly, in dark woods. At one end of the passage is a folding conductor's seat, his normal station while the train is in operation. In the illustrations on pages 30-31, the sleeping car has sixteen berths, some with upper and lower berths making shared compartments, and four single compartments. On the trip westward in this campaign, the berths are numbered and specifically assigned. The sleeping car plan shows, for purposes of illustration, some compartments in night-time configuration, with the berths lowered and made up, and others rigged for daylight use.



Each compartment is finished in lacquered wood and beautiful marquetry by the English designer, Morison. During the day, the berths fold into seats. A small faucet and washstand within or adjoining the compartment in a separate washroom allows the passengers to freshen up.

Water closets exist at either end of the car. Both water closets and washrooms lock, for privacy, as do the compartments themselves.

A conductor and dining-car attendant bring morning papers and breakfast as required



Sleeping car during the day, sleeping car at night, sleeping car bathroom.



to the cars, always on silver serving trays. Passengers wishing to meet their fellows do so at table, in the dining car, or in the salon car.

DINING CAR

The dining car has tables and chairs, a kitchen, a pantry, and a wine cellar. One version seated fifty-six passengers, providing chairs for slightly more than three full first-class sleeping cars; in mid-journey, three sittings might be required to accommodate all the passengers and staff.

The version included in the plans has been shortened to forty-eight seats, to keep the car in scale with the rest of the train. Note the door



Orient Express Configuration

The nominal make-up and order of the train plans included in this box follows. The actual composition of a train was partly contractual and partly a matter of passenger demand. Train car plans are found on pages 30 and 31.

ENGINE and TENDER: steam locomotive with driver and fireman.

FOURGON: parcel service for express and intermediate stops, Paris-Constantinople.

FOURGON: passenger luggage for the Paris-Constantinople service.

DINING CAR: Paris-Constantinople.

SLEEPING CAR: Calais-Constantinople.

SLEEPING CAR: Paris-Constantinople.

SALON CAR: Paris-Constantinople.

SLEEPING CAR: Paris-Athens.

SLEEPING CAR: Paris-Trieste.

SLEEPING CAR: Paris-Budapest.

FOURGON: a second luggage car, as needed.

CATHEDRAL CAR: on the return trip, it inserts itself between any two cars.



The gala dinner in the elegant dining cars is the highlight of each day on the Orient Express and can take over 5 hours!

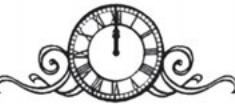
mid-way down the center aisle—smokers and non-smokers alike might dine with pleasure.

The finest dishes and the best French wines are available for luncheon and dinner. A Maitre d'Hotel presides over the car, as in the best restaurants. Elegant table lamps sit on each dining table and suffuse the car with warm glows.

In the kitchen, all food is prepared fresh. The kitchen has its own coal-fired grills and ovens. Food, silver, linens, and china are kept in the adjoining pantry; cool-rooms for wine, etc., also exist.

FOURGON (BAGGAGE CAR)

Two or more fourgons are regularly part of each Simplon-Orient Express, at least one for passenger luggage and one for express package delivery. Both include berths where staff sleep;



the express-package fourgon has a berth also for the Chef de Brigade. Only one sort of fourgon has been included as a plan in this package, though three are provided. Note the shower in each for staff use.

SALON CAR

Anachronistic to 1923, the investigators' trains always include a salon car—an enormous bar where passengers can sit, converse, scheme, observe, and sip the beverages they desire. In 1923, the dining car fulfilled this function, but historicity would impede play, particularly on the return trip from Constantinople.

The salon car included does not conform to any particular design in use on Orient Express routes.

ENGINE CAB

The cab of the engine is the size of a closet. Nearby illustrations detail the major components of a sample steam engine, including a drawing of a sample cab, looking forward from the tender wall.

Few instruments or controls are needed for a locomotive. The most important control is the regula-

tor handle, which adjusts the amount of steam driving the wheels; thus the regulator handle controls the speed of the locomotive and therefore of the entire train. If the water level is kept up and the fuel constantly shoveled in, and if an investigator knows that the regulator handle is the key to operation, then the engine could easily be driven by an amateur.

The most important gauge is that for steam pressure—too low, and the engine does not provide enough pull; too high, and the safety valves open to bleed off pressure which otherwise would build to a cataclysmic explosion.

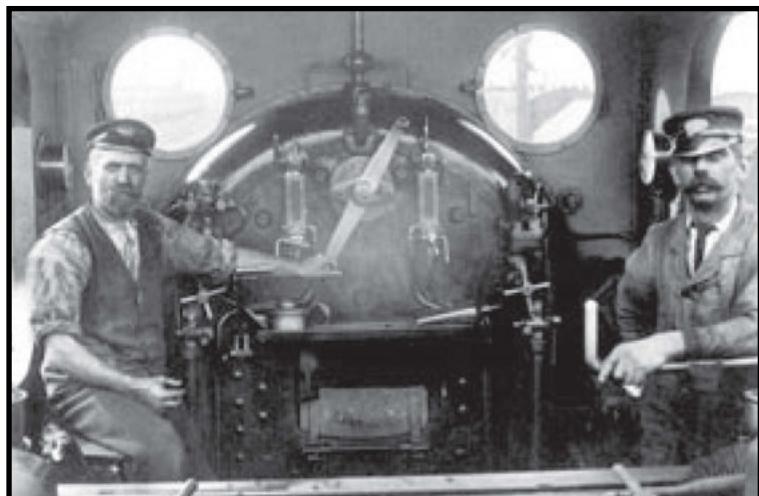
COMMUNICATIONS

The end doors connecting the cars open inward. The platforms on which passengers stand to step from one car to the next are covered, and specially mounted on rockers for maximum stability. Opaque accordion-fold coverings expand and bolt together to protect passengers from wind and weather, and to prevent deadly falls.

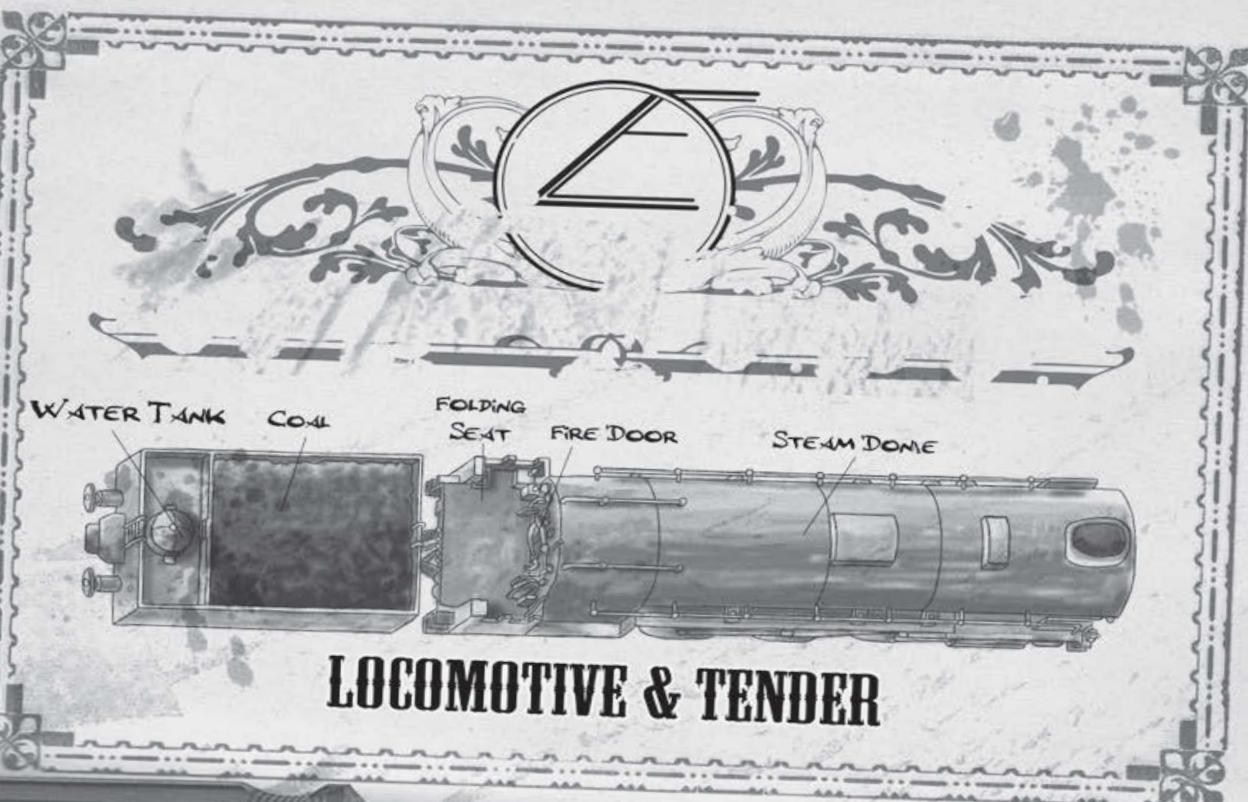
For purposes of this campaign, allow that an emergency cord signaling the engineer to stop exists in each car. Whether this aid actually existed is in doubt.

Telegraphs and telephones are available at station stops, but not aboard train.

Continued on page 28



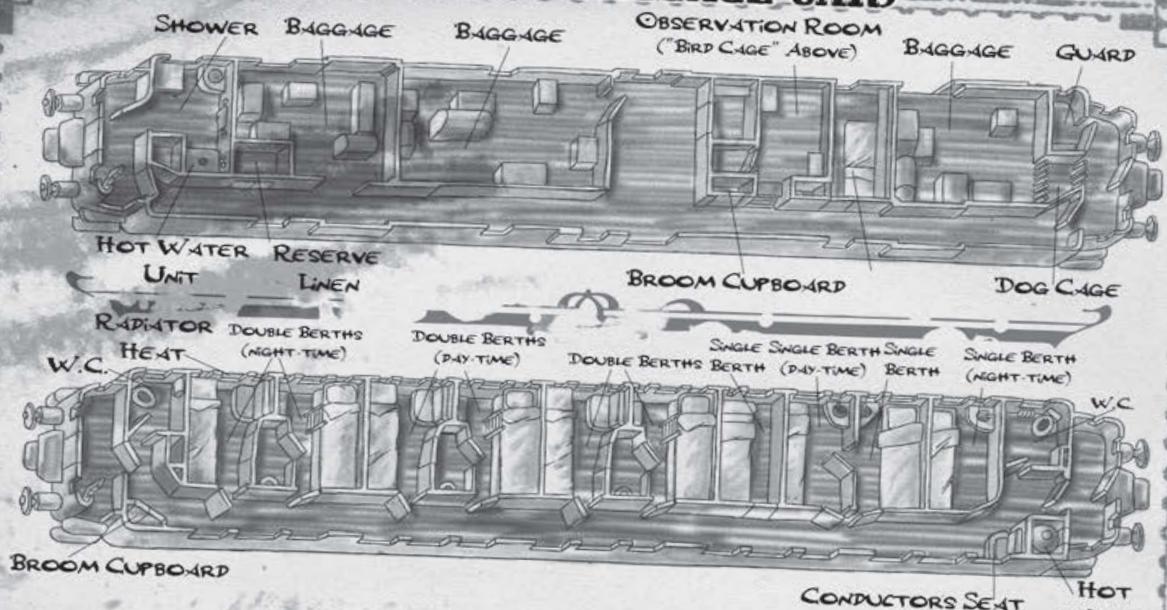
And here in the driver's cab the romance ends.



LOCOMOTIVE & TENDER

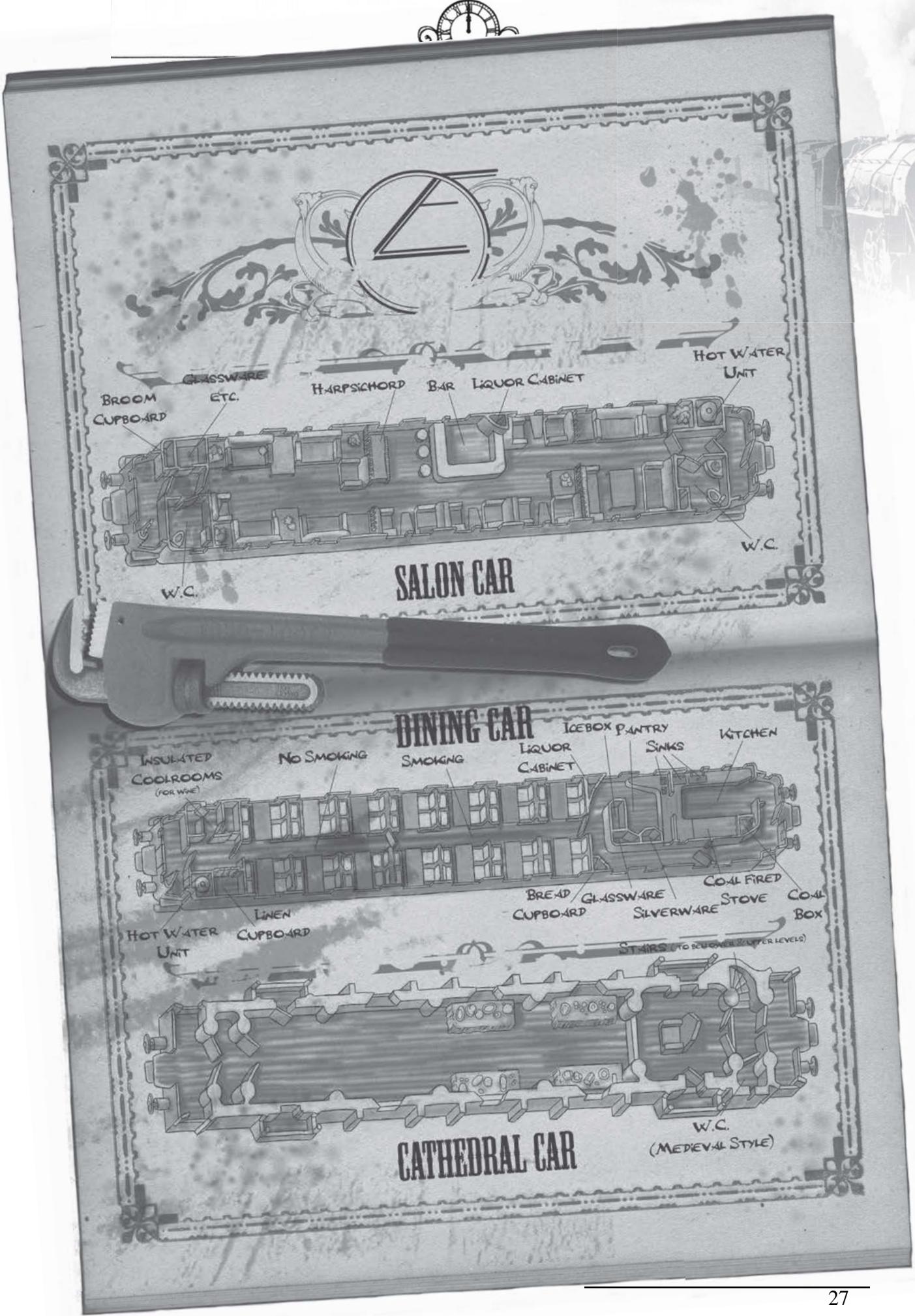
H HARD 1050

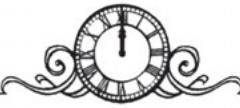
JURGEN (BAGGAGE CAR)



SLEEPING CAR

Property of New York Public Library





Continued from page 25

Ladies and gentlemen do not raise their voices, but should one shout in a compartment, the occupants in the compartments to either side will hear the cry clearly, as will the conductor and anyone else in the passage.

Arrangement of the Cars

The cars' arrangement depends on the destination of the passengers within. Passengers going to Calais from Constantinople are put in the Calais coach. Passengers alighting at Milan would ride in the Trieste car, or wherever possible. At intermediate stops, cars join from different lines—Ostend or Athens, for instance—and branch off. Cars for Bucharest are rerouted at Zagreb. Cars to and from Berlin join the service and attach to the main train at Belgrade, as do coaches to and from Athens. Adding and subtracting coaches is the reason that the train stops for longer periods of time at some stations. In general, conduct or ignore such matters as the keeper pleases.

When Orient Express travelers make short trips, as do the investigators on the east-bound portion of the campaign, they may ride in any appropriate car.

Ticket Prices for the Orient Express

Route	Pounds	Shillings/ Pence
London to Paris	£3	8/5
London to Lausanne	£6	6/4
London to Milan	£8	6/11
London to Venice	£9	11/10
London to Trieste	£10	1/10
London to Belgrade	£13	2/1
London to Constantinople	£21	14/9



Once a car has completed its run, it is thoroughly cleaned and overhauled by Wagons-Lits staff and brought back in time for the next service.

Emergency Equipment

To deal with emergencies, by company regulation all trains were equipped as follows.

- ▶ A First-Aid Kit: various medications and dressings.
- ▶ A Tool Box: 1 axe, 3 saws, 2 crowbars, 2 spades, 1 sledgehammer, 1 drill, 1 wood chisel, 2 hammers, 1 metal hacksaw, 1 chopper (with sheath), 2 long spades, 4 resin torches tied to a plank to prevent breakage, 4-5 fire extinguishers (1 in each fourgon, 2 in the locomotive), 1 can of greasing oil.

Desperate investigators will want to know that the tool box and equipment are carried in the forward fourgon, as are two shotguns, if the keeper wishes.



The main draft of the Simplon Orient Express from 1920:
from London through Paris and Venice, and finally to Istanbul.

STOPS ALONG THE WAY

Here is a sequence of customs checkpoints and stops routine to the 1920s Simplon-Orient Express, on the itinerary London to Constantinople. We proceed west to east.

In each country, local police check the passengers' passports and visas on boarding or departing from the train. There is also a customs check at each frontier. The Chef de Brigade is always present during these checks. Border identity check-points exist no matter which way the train is going; obviously entry checks become exit checks, and vice versa. All customs points noted are for incoming passengers and goods only.

This section only describes the functions of the Express. For the scenery seen out the window and descriptions of the towns and cities, refer to *The Traveler's Companion*.

LONDON—The campaign begins here.

CALAIS—Calais is a major transit port for cross-channel passengers and mail. This is an Anglo-French customs check-point. The French police check visas and passports.

PARIS—Food, wines, and other drinks are taken on here, as are coal and water for the engine.

FRASNE—The French police check the visas and passports of all those leaving the country.

VALLORBE—After a long tunnel of several miles, the train emerges near this Swiss industrial town. It is a Franco-Swiss customs check-point. Swiss police ride the train from here to Brig, checking visas and passports.

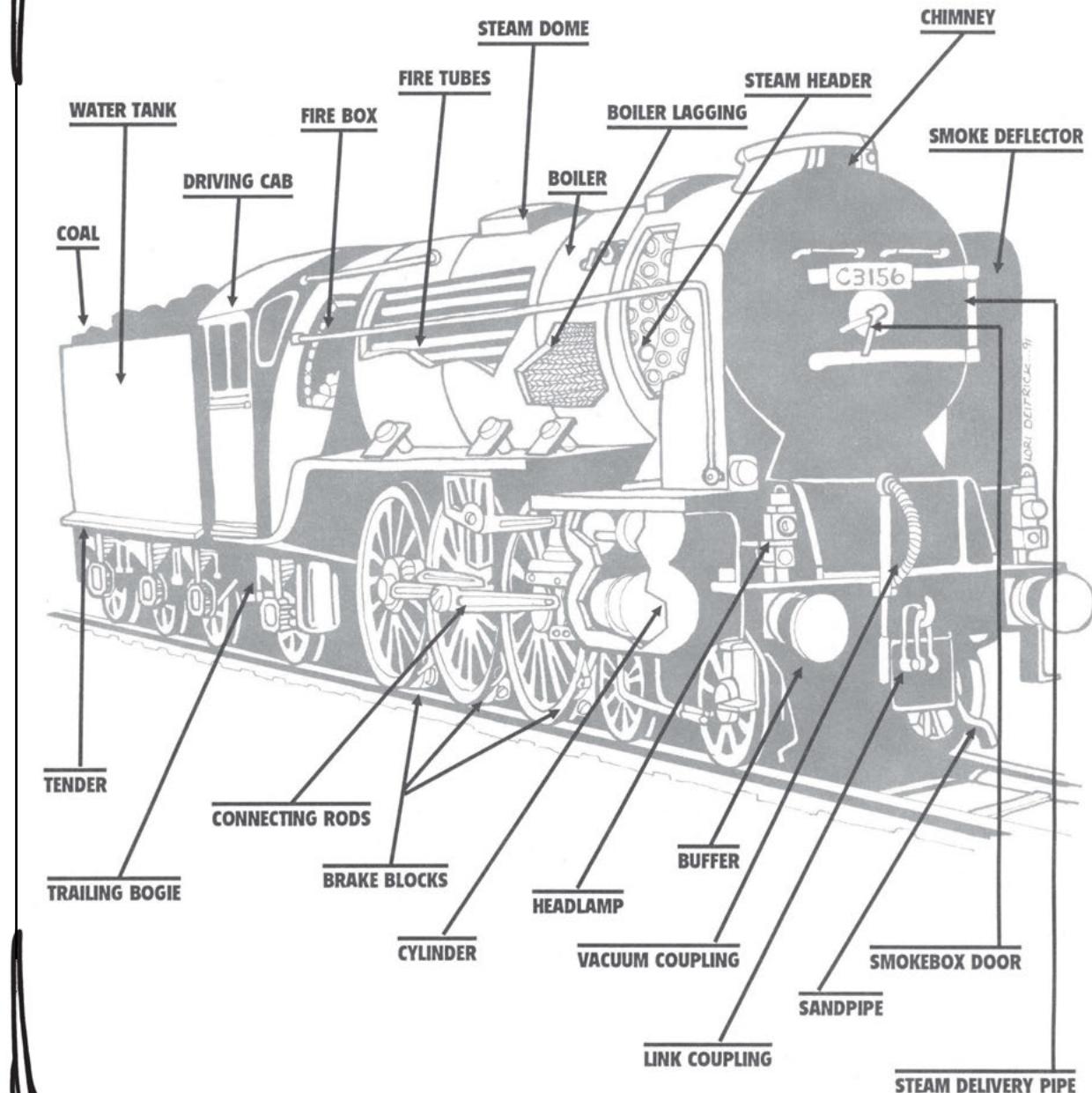
LAUSANNE—Wines and other drinks are taken on here.

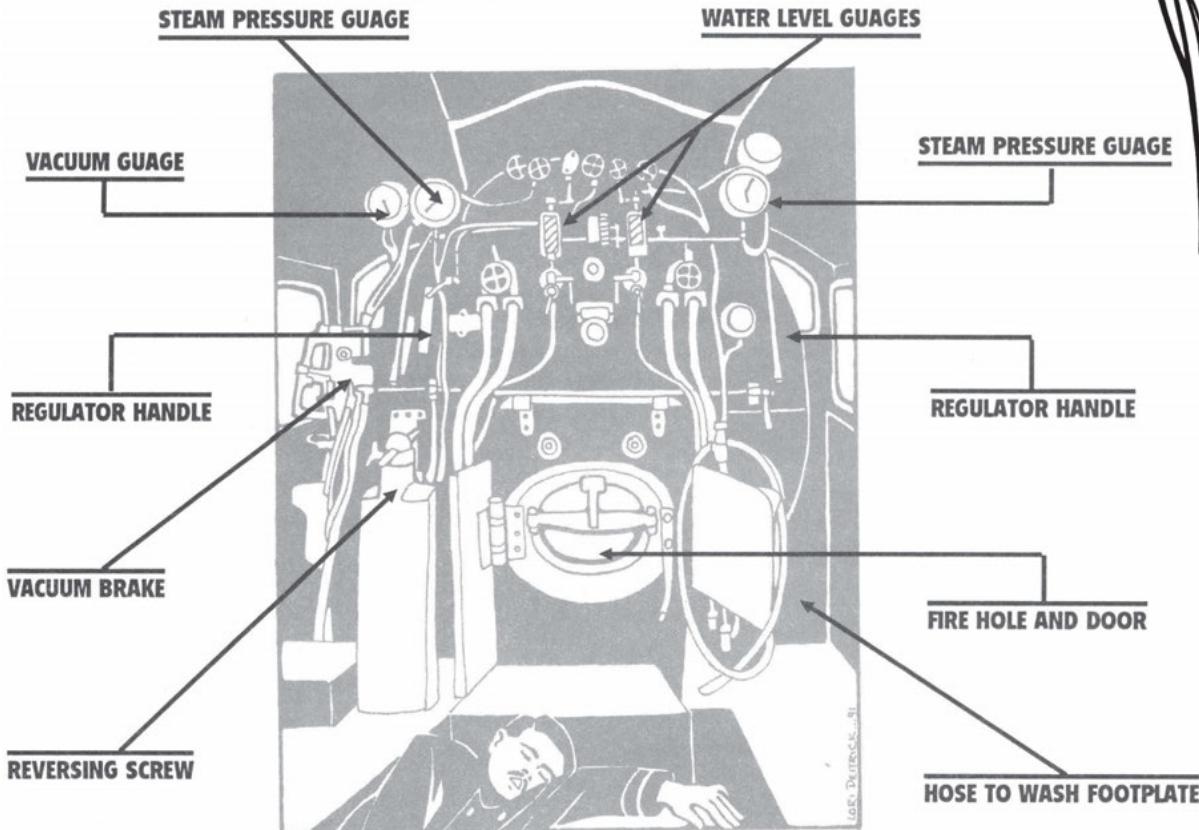
BRIGUE (Brig)—Coal and water for the engine are taken on here, as is fuel for the heaters in the cars. This is a Swiss customs check-point. For visitors arriving from the Simplon, Swiss police ride the train from here to Vallorbe to inspect visas and passports. For visitors going to Italy, the Italian police board here and ride the train to Iselle to check visas and passports.

Continued on page 32



In the Balkans, a blizzard stalls the train. The snow reaches the height of the windows, and the temperature inside the train plummets to below 50 degrees.





The Engine and Cab

The tender contains water which is pumped into the boiler by the engine. The stoker shovels coal to feed the fire, which goes down the fire tubes in the boiler and out of the chimney. This creates steam, which is fed through superheated tubes to intensify the steam's power. This steam then expands inside the cylinders and works the pistons. It then escapes up the blast pipes.

These are also used to draw the fire gasses through the boiler. The steam entering the piston from both sides is controlled by the valve gear. Along with the connection and coupling rods this forms the engine's motion.

The Engine and cab shown are for purposes of illustration, and are not purported to have been used for Orient Express service in 1923.



Continued from page 29

THE SIMPLON TUNNEL—The SOE passes through the Simplon tunnel, drilled through more than twelve miles of granite.

ISELLE—At the southern mouth of the Simplon tunnel, Italian police board and ride the train to Brigue to scrutinize visas and passports.

DOMODOSSOLA—A picturesque border town. This is an Italian customs check-point.

MILAN—Food is taken on here, as is coal and water for the engine.

VENICE—Food is taken on here.

TRIESTE—Food is taken on here, as are wines and other drinks, and coal and water for the engine.

POSTUMIA—This is an Italian customs check-point; Italian police inspect the visas and passports of all those entering or leaving the country.

RAKEK—This is a Yugoslavian customs check-point; police ride the train between here and Zagreb to survey the visas and passports of those entering the country.

LJUBLJANA—Food is taken on here.

ZAGREB (Agram)—This is a coaling and watering point for the engine. Police board outbound trains and ride to Rakek, studying visas and passports.

BELGRADE (Beograd)—Food is taken on here, as is some drink, and coal and water for the engine.

NIS/PIROT—Serbian police ride between these two cities to study passenger passports and visas.

TZARIBROD (Dimitrevgrad)—Yugoslavian customs check-point.

DRAGOMAN—Bulgarian customs check-point; police study the passports and visas of all passengers.

SOFIA—Food is taken on here, as is some drink, and coal and water for the engine.



All aboard!

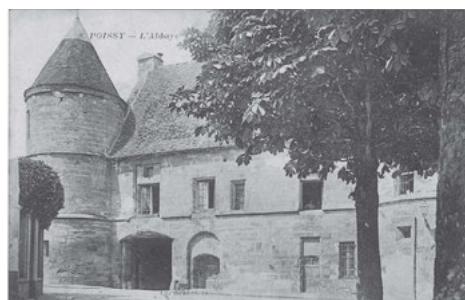
SVILENGRAD—Bulgarian customs check-point; police study the visas and passports of all passengers.

ADRIANOPL (Edirne)—Greek customs check-point; police study the visas and passports of passengers.

TCHERKESSEUI (Çerkezköy)—Another Greek customs checkpoint. Police study the visas and passports of passengers.

SINAKLI (Sinekli)—Turkish customs check-point; Turkish and Interallied police study passengers' papers.

CONSTANTINOPLE (Istanbul)—Food is taken on, as are some kinds of drinks, and coal and water for the engine.



Poissy

Traveling Armed

by Hans-Christian Vorlisch

“...nearly every young Parisian carries a revolver. Newcomers in Paris, thinking they know better, scoff at the precaution.”

— *National Police Gazette, “World’s Largest Thugs, Artists in Thievery” (1905)*

Investigators are wise to arm themselves for the journey. London in particular offers many opportunities to buy weapons, and practically anything can be bought short of full-automatic weapons.

Considering their travel arrangements, the investigators would be wise to stick to handguns. These are light to carry, easily concealed, and reasonably handy even in the confines of a cramped train car. An option for heavier firepower is a take-down long arm—a shotgun or rifle that can be quickly assembled and stored in a small suitcase when not in use. Many hunting guns are so designed, including practically all double-barreled shotguns.

While automatic weapons are not illegal in England, they are simply not available from stock. A particularly fervent investigator might want to order a submachine gun from America. In 1923, an imported .45-caliber Auto-Ordnance Model 1921 Thompson gun costs about £48 with a single 20-round magazine (plus £5 for a 50-round drum and another £1 for 100 cartridges). While this outrageous price can be paid for with the stipend received from Professor Smith, shipment takes at least two weeks, probably longer, a time that the investigators do not have if they heed the urgency of the quest. If this is not discouraging enough, the owner is likely to be hassled by customs at every border, asking for an import tax of 15% of its worth; Italian customs will simply confiscate it as a “war weapon.”

If the investigators neglected to arm themselves in London or need more ammunition at

a later point, they should be able to do so in Paris, Lausanne, Milan, Venice, Trieste, Zagreb, Belgrade, Sofia, or Constantinople, all of which boast one or more gun shops.

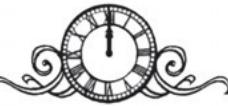
Acquiring guns en route might be considered by the investigators, in order to avoid the frequent border checks. Of course, this leaves them at the mercy of local sellers, from crooked black-market dealers in Paris or Milan to the shrewd hagglers of the Grand Bazaar of Constantinople. It also prevents them from using any personal weapons that they already own and are comfortable with. Suitable firearms that are widely available in Southern Europe and the Balkans at the time include a variety of .32-caliber semiautomatic pocket pistols (Damage 1D8, Shots depending on specific model), 7.63-mm Mauser C96 semiautomatic pistols (Damage 1D8+1, Shots 10), 8-mm Rast-Gasser M.1898 revolvers (Damage 1D8, Shots 8), and the famous 11.3-mm Gasser M.1870 “Montenegrin” revolvers (Damage 1D10+2, Shots 6). Double-barreled shotguns can be obtained virtually everywhere.

A good supplement to a firearm is a walking cane or umbrella that can be used as a club. These are legal everywhere. The ones with a concealed blade inside are outlawed at least in Italy, but are difficult to tell apart from ordinary walking sticks. The investigators should avoid switchblades, bayonets, trench knives, and similar fighting blades, which are frowned upon everywhere as the mark of the “criminal classes.” In many European countries, carrying them is actually illegal.

LEGAL MATTERS

A number of European countries require a permit to carry a concealed weapon.

In England, an investigator needs a “firearms certificate” to even buy a handgun, let alone carry it legally. This permit is only available to British subjects or permanent residents, not to tourists (American or otherwise). The local chief constable decides if the applicant has “good reason” for a permit; for investigators, a



good reason might be “traveling abroad” or a “hunting trip in Turkey.” The certificate costs 5 shillings. A similar permit is required to buy a rifle or submachine gun, but not a shotgun—the latter is not considered a firearm under British law.

In Italy, an investigator needs a *licenza di portare armi* (“license to carry guns”) to carry a long arm like a rifle or shotgun and the more difficult to get *licenza di portare la rivoltella o la pistola* (“license to carry a revolver or pistol”) to carry a handgun. Neither permit is available to non-residents such as the investigators. “War weapons” like submachine guns or military-style bolt-action rifles are illegal and will be confiscated without further ado.

No restrictions are in place in France, Switzerland, the Kingdom of the Serbs, Croats, and Slovenes, Bulgaria, or Turkey. However, all of these require the payment of customs fees if guns are officially brought into the country.

In practice, customs agents as well as police officers will never bodily search an investigator unless given reason—and thus, investigators can carry concealable weapons unnoticed. Weapons stored in luggage are subject to inspections, however. The easiest solution to this is to dispense with heavy firepower. Alternatively, investigators could try to smuggle weapons, for example in the false bottom of a heavy

trunk. However, customs agents typically have high **Spot Hidden** skill, and the legal entanglements brought upon by a failed smuggling attempt are almost certainly not worth it. Also note that large luggage items will be confined to the baggage car and cannot be accessed during the journey. Finally, the investigators can try to bring any guns legally, dealing with the local requirements as they present themselves at every new border crossing. This will likely require a considerable investment in permit fees, import tariffs, and possibly bribes, and may also require the occasional **Credit Rating** or **Fast Talk** roll.

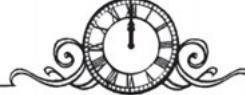
Given a suitable bribe, customs agents might likely even overlook a Thompson gun.

Further Reading

For additional detail on contemporary gun use and firearms laws, as well as descriptions and illustrations of many of the listed guns, see *Investigator Weapons 1: The 1920s and 1930s* (2012), published for *Call of Cthulhu* by Sixystone Press.



The testing of bulletproof vests in 1923



Police Officers and Customs Agents

During their travels, the investigators are likely to come into contact with various officers of the law. In 1923, these are typically armed with a handgun.

London's Scotland Yard detectives are normally unarmed, but have access to the .32-caliber Webley MP semiautomatic pistol (Damage 1D8, Shots 8) at their request. British customs agents are unarmed.

French Douanes customs agents carry the .32-caliber Gabilondos Ruby semiautomatic pistol (Damage 1D8, Shots 9). In Paris, the detectives of the Surêté are armed with the .32-caliber FN-Browning Mle 1900 semiautomatic pistol (Damage 1D8, Shots 8). Rural Gendarmerie police officers are armed with the 8-mm MAS-Lebel Mle 1892 revolver (Damage 1D8, Shots 6).

Swiss Gardes-frontière customs agents carry the 7.5-mm W+F-Schmidt M1882 revolver (Damage 1D8, Shots 6). Police officers carry the same gun.

Italian Guardia di Finanza customs agents and Carabinieri police officers carry the 10.35-mm Glisenti-Bodeo Mod 1889 revolver (Damage 1D10+1, Shots 6).

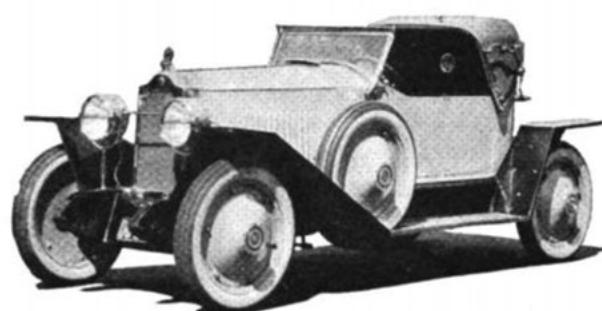
Customs agents and police officers of the Kingdom of the Serbs, Croats, and Slovenes carry the 8-mm Gas-erov M98 revolver (Damage 1D8, Shots 8).

Bulgarian customs agents and Zhandarmeriya police officers carry the 9-mm DWM-Luger M1911 Parabellum semiautomatic pistol (Damage 1D10, Shots 8).

Greek customs agents and Chorofylaki police officers carry the 7.62-mm Nagant M1898 revolver (Damage 1D8, Shots 7).

Turkish customs agents and Jandarma police officers carry the 9-mm FN-Browning Mle 1903 semiautomatic pistol (Damage 1D10, Shots 7).

The Inter-Allied Police, which frequently operates in mixed patrols including Turkish police officers, is armed according to the services to which their personnel belong to: the British carry the .455-caliber Webley Mk VI revolver (Damage 1D10+2, Shots 6), the French the 8-mm MAS-Lebel Mle 1892 revolver, and the Italians the 10.35-mm Glisenti-Bodeo Mod 1889 revolver.





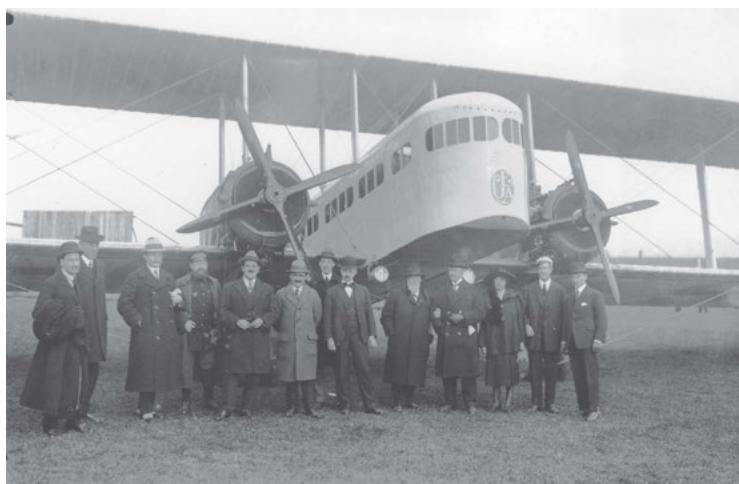
Air Travel in Europe in the Early 1920s

by Darren Watson

The four of us rode out to Le Bourget, the ugliest ride in Paris, in a big limousine and had some more coffee in a shed there outside the flying field. A Frenchman in an oily jumper took our tickets, tore them in two and told us we were going in two different planes. Out of the window of the shed we could see them standing, small, silver-painted, taut and shining in the early morning sun in front of the airdrome. We were the only passengers.

Our suitcase was stowed aboard under a seat beside the pilot's place. We climbed up a couple of steps into a stuffy little cabin and the mechanic handed us some cotton for our ears and locked the door. The pilot climbed into his seat back of the enclosed cock-pit where we sat, a mechanic pulled down on the propeller and the engine began to roar. I looked around at the pilot. He was a short little man, his cap backwards on his head, wearing an oil-stained sheep-skin coat and big gloves. Then the plane began to move along the ground, bumping like a motorcycle, and then slowly rose into the air.

(Ernest Hemingway describes flying Franco-Romanian airlines from Paris to Strasbourg in 1922)



The Goliath, originally designed in 1918 as a heavy bomber, could carry 12-14 passengers.

The First World War's legacies of trained pilots and service personnel, a sizeable aircraft manufacturing capacity and enormous advances in aviation technology created the preconditions for a new and expansive civil aviation industry in Europe in the early 1920s. Within five years of the war's end a network of air routes covering 8,000 miles had extended across Europe, traversed by regular services carrying thousands of passengers daily. International air travel had become a practical option for the average person for the first time in history and, as one optimistic 1922 slogan pronounced, "Once an air passenger, always an air passenger".

British company Aircraft Transport and Travel Limited led the way when it introduced the first regular international passenger service in August 1919, flying between London and Paris. This rapidly developed into the busiest air route in Europe, and by 1921 six separate companies—three British and three French—were offering competing passenger services between the two capitals (although airline amalgamations and rationalizations shortly pared this number back to three). Routes to other continental destinations soon followed: Dutch airline KLM commenced a regular London to Amsterdam service in April 1921, while another British company, Instone Air Lines, began a London to Brussels service in May 1922 that was extended to Cologne in August. Meanwhile

across the Channel, French companies were rapidly founding a network of air routes radiating from Paris. Links were developed with Brussels and Amsterdam (Compagnie des Messageries Aériennes by 1921), and Lausanne / Geneva (Grands Express Aériens, also in 1921).

The prominence of British and French airline companies in the immediate post-war period was in part a legacy of the war or, more specifically, the peace settlement. Under the Versailles Treaty, Germany was severely constrained in the type of aircraft it could manufacture or possess. Such

were the limitations on loading, engine power, and range that commercial aviation in Germany was temporarily all but throttled. The limited ventures that did emerge relied on foreign-built machines and partnerships, such as the Dutch Fokker F.111s used by the Soviet-German partnership Deruluft on its Königsberg to Moscow passenger service from August 1922.

Italy was woefully slow in the development of civil aviation for reasons unique to itself. The geographical obstacles presented by the Apennines and Alps were problematic, but Italy's poor economic circumstances and unstable political scene were more influential. The one made sustained government assistance and support for commercial aviation ventures essential, while the other ensured that such conditions were impossible to achieve. So, while Italian firms continued to design and produce some excellent aircraft—particularly seaplanes—it was not until 1926, with the backing of Mussolini's Fascist government, that the first regular passenger services commenced in Italy.

By contrast, commercial aviation in Britain and France benefited at an early stage from the support of their respective governments in the form of mail contracts and direct subsidies, since even there the inherent costs and still modest passenger numbers made large scale operations financially unsustainable in their own right. The Paris–Lausanne service was one casualty of these economics, ceasing to operate after December 1922. But where foreign policy ensured a healthy government interest airlines were free to expand apace. Such was the case with Compagnie Franco-Roumaine de Navigation Aérienne, a joint French-Romanian venture founded in 1920. Supported by lavish subsidies from French governments intent on expanding French influence in the 'Little Entente' capitals of Prague, Belgrade, and Bucharest, the company pioneered an air passenger route in 1922 that was progressively extended from Paris to reach Constantinople, the final stage from Bucharest to Constantinople commencing in October of that year. When coupled with the London to Paris air services it was now

possible to span the continent from London to Constantinople in 40 hours.

The matter of passenger comfort became of paramount importance when such long distance journeys were contemplated. At the time most 'airliners' were adaptations of wartime designs. For the smaller aircraft this generally meant little more than modifying an observer's position to create a modest passenger cabin for two or three persons. Larger bomber designs offered more scope, with the Farman 'Goliath' proving one of the more successful examples. In the Goliath passengers were able to recline in cushioned wicker chairs and enjoy the view through bay windows while enjoying light refreshments provided by the airline, and if necessary have the pilot convey messages ahead to their destination via the on-board Marconi wireless-telephone. But beyond these small luxuries air travel was still a trial, and six hours in a day was about the maximum most passengers were expected to endure. Cotton earplugs were standard issue to counteract



Inside the Goliath.



Distance in miles

engine noise, and passenger cabins tended to be under-heated and poorly ventilated. If adverse weather, navigational errors, or mechanical breakdown intervened (as they often did), passengers could also find themselves behind schedule, and possibly set down at some unexpected aerodrome and detained while bureaucratic necessities were resolved.

There were, of course, considerably worse things than delays and inconvenience. In the uncontrolled airspace of the time the possibility of serious accidents was ever-present, as was tragically evinced by the world's first mid-air airliner collision on 7 April 1922 when a fog-bound Compagnie des Grands Express Aériens Goliath carrying three paying passengers on its regular London flight plowed into an oncoming Daimler Hire DH.18A bearing mail on its

routine Paris run. The era of modern commercial aviation could be said to have truly arrived.

PRACTICALITIES FOR THE EUROPEAN AIR TRAVELER IN 1923

AIRLINE TRAVEL

In 1923 three companies provide air passenger services between London's Croydon aerodrome and Le Bourget aerodrome in Paris; Daimler Airway and Handley-Page Transport, both British, and French company Air Union. Fares are broadly similar at around £6 (400 Francs) per passenger one way. Tickets are obtainable from most travel agencies, or at the respective company offices in London or Paris.

Services run all year round, although adverse weather conditions can result in the cancellation of individual flights. Between the three

companies there are six scheduled weekday flights and three Sunday flights available. The need for bookings varies according to the season, but is unlikely to be necessary more than a day in advance of travel. Courtesy car services run to Croydon Aerodrome from the Grand Hotel in Trafalgar Square (Daimler Airway and Air Union) and from the Victory Hotel in Leicester Square (Handley-Page Transport), and from Le Bourget into central Paris. Flying time from London to Paris averages approximately two hours. Passengers are permitted 30lb of baggage free, beyond which excess charges of 20 pence per lb apply.

Compagnie Franco-Roumaine de Navigation Aérienne is the sole international carrier from Paris to the eastern European capitals. Tickets are available from their office on rue des Pyramides, with a single fare from Paris to Bucharest costing £17 (1,175 Francs) and to Constantinople £20 (1,416 Francs). Information on other inter-city fares is available upon request. Their services on the Constantinople route are suspended for the winter months until 15th February, then one scheduled flight daily. Bleriot-Spad 33 aircraft are used with room for up to five passengers. The itinerary, together with flying hours, is as follows:

*Paris – Strasbourg (3 hours) –
Prague (4 hours) – Vienna (2 hours) –
Budapest (2 hours) – Belgrade* (2 hours) –
Bucharest (4 hours) –
Constantinople (4 hours).*

**From 25th March. Prior to this date a brief stop-over in Arad, Romania, is required.*

AIR TAXIS

Aircraft charter or “air taxi” services provide a flexible option for the would-be air traveler, with machines available to fly paying customers anywhere in Europe at hourly rates. They range from single aircraft owner / pilots using a variety of two-seater surplus military machines, to larger operations such as the De Havilland Aeroplane Hire Service with its fleet of D.H.9c's based at Croydon aerodrome.

Common Commercial Passenger Aircraft

Airco de Havilland D.H.9c – A modified light bomber with the gunner's position converted to accommodate two passengers face to face, protected by a faired dorsal canopy or cabin. The remaining passenger sits in an open cockpit between the pilot and the aircraft's single engine. These machines are the mainstay of the De Havilland Aeroplane Hire Service fleet. Maximum speed 115 mph; range 500 miles.

Dorand AR.1 – A mid-war two-seater reconnaissance aircraft of mediocre performance, these planes were subsequently widely used in various civil capacities, including by Compagnie Aérienne Française as 2-3 passenger transporters. Maximum speed 91 mph; range 273 miles.

Farman F.70 – A smaller, single-engined version of the ‘Goliath,’ the F.70 accommodates one pilot in an open cockpit and up to six passengers in its cabin space. Several machines are in service with Compagnie Aérienne Française and available for charter work. Maximum speed 109 mph; range 249 miles.

Handley-Page W8b – A twin engined aircraft with two pilots in an open cockpit and cabin space for twelve passengers. One of the most up-to-date airliners, the W8b is fitted-out with passenger comfort in mind, and has the distinction of being the world's first airliner with an on-board lavatory. Operated by Handley-Page Transport on the London-Paris route. Maximum speed: 114 mph; range 400 miles.

Farman F60 'Goliath' – Originally designed as a heavy bomber, the spacious, twin engined Goliath is used by Air Union on its London-Paris route, and by several other continental airlines on various routes. It carries 2 crew and up to 14 passengers. Maximum speed 75 mph; range 250 miles.

Bleriot-Spad 33 – A small French single engined airliner carrying up to five passengers in an enclosed cabin forward of the single pilot's open cockpit. Used by French airlines Air Union and Compagnie Franco-Roumaine de Navigation Aérienne on continental routes. Maximum speed 112 mph; range 670 miles.

Compagnie Aérienne Française provides charter aircraft out of Le Bourget with its Dorand AR.1's and Farman F.70's. The De Havilland rate may be considered a benchmark, with £8 per flying hour charged for a three passenger D.H.9c. It is not always necessary to adhere to a preset itinerary and, pilot and other bookings permitting, additional destinations can be accommodated, sometimes resulting in extensive aerial tours. The main consideration in such instances is that of following the flight regulations of the countries concerned—generally involving advance notification to the authorities, the use of designated international aerodromes, and entering the country via approved air routes. In the winter season it is possible to hire an aircraft for an extended trip with only a few hours' notice.

AERODROMES

Croydon (10 miles south of central London) and Le Bourget (7 miles north east of central Paris) are the two busiest and best developed civil aerodromes in Europe, however they continue to present a somewhat makeshift appearance. Services and facilities include customs and police offices, postal facilities, airline offices and waiting rooms, bureau de change, bars and cafes, wireless/telegraphy communications, control towers, motor vehicle garages, and extensive aircraft service and repair facilities.

Other European aerodromes vary considerably in the facilities they offer. Those receiving regular international flights will have customs and post offices, wireless/telegraphy communications, basic terminal buildings, repair facilities, hangars, and fuel, oil, and water available. The remainder, unless they are military, are likely to be only rudimentary with a few sheds or hangars and fuel, oil, and water on hand. Some of the latter may be treacherous to use in poor conditions.

Under the International Air Convention of 1919, signatory states (currently including Great Britain, France, Greece, Italy, Romania, Yugoslavia, and Czechoslovakia) have designated "Customs Aerodromes" to which international flights

are restricted for the purposes of taking off and landing. Aircraft forced by circumstances to land at aerodromes not so designated must inform the nearest police or customs authorities immediately, and will not be permitted to depart again without official authorization. Upon departure they are expected to fly directly to the nearest designated customs aerodrome where customs formalities can be completed. Non-scheduled aircraft arrivals at the aerodromes of states not party to the Convention can elicit more arbitrary treatment—especially if the aerodrome concerned is a military one.

PRACTICALITIES FOR THE KEEPER

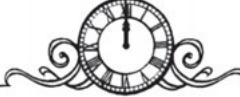
The information in this section is provided in case the players ask "Can we fly?" The desire is reasonable. It is thoroughly modern, much faster, and avoids the gaze of those who might be watching the train.

The route map on page 42 shows clearly which cities are connected by commercial flights in 1923, including a direct route from London to Constantinople via Belgrade by late March 1923. Beyond these set routes, investigators may charter air taxis.

Whether an aircraft is available on a given day is up to the keeper, let alone if the winter weather is suitable for flying. **Luck** rolls may determine availability, a process which must be repeated at each aerodrome along the way. Is the pilot of sound mind, and is the mechanic reliable? Does some new horror begin in the skies? If your players wish to fly, then let them, and enjoy the dramatic possibilities.

SELECTED SOURCES

- ▶ Dierikx, Marc; *Clipping the clouds: how air travel changed the world*; Westport, Conn.; Praeger, 2008
- ▶ Flightglobal Archive—www.flightglobal.com/pdfarchive/index.html
- ▶ Airline Timetable Images—timetableimages.com



ORIENTATION

The Campaign

Introducing a puzzle of six pieces, a succession of villains so cruel that their motives and deeds can only be summarized, and a twisted tale of magic dark and foul.

By Geoff Gillan, Mark Morrison, & Lynn Willis



HORROR ON THE ORIENT EXPRESS is a European campaign set in the winter between January and March of 1923. Night falls early then, and each night is long and cold. Adventures occur in seven nations, the United Kingdom, France, Switzerland, Italy, The Kingdom of Serbs Croats and Slovenes, Bulgaria, and Turkey. All are stops on the path of the Simplon-Orient Express. There are also adventures in different times and other places.

The comments that follow presume that the investigators make what seem to the authors to be likely choices. Rarely does anyone make all the likely choices. Be prepared for detours and missed opportunities, and enjoy them. Not much is irrevocable in the narrative, and there are occasional chances to catch up.

The Calendar

A calendar for 1923 is included among the player handouts. Marking the days as they pass gives the campaign a note of authenticity, and introduces the march of time into the proceedings. Certain real world events happen on their appointed days, creating new narratives around the investigators. Sundays suddenly become an issue as government offices close and research must pause.

Keepers may freely move the campaign to any other year; note that some 1923 events will no longer be applicable, but if exact history

Scenario Options

The following icons illustrate which scenarios form the main plot, and which are optional. A third icon appears within scenarios as an aid to keepers.



This is a **core scenario** for the campaign. It is necessary for the main plot of recovering the Sedefkar Simulacrum.



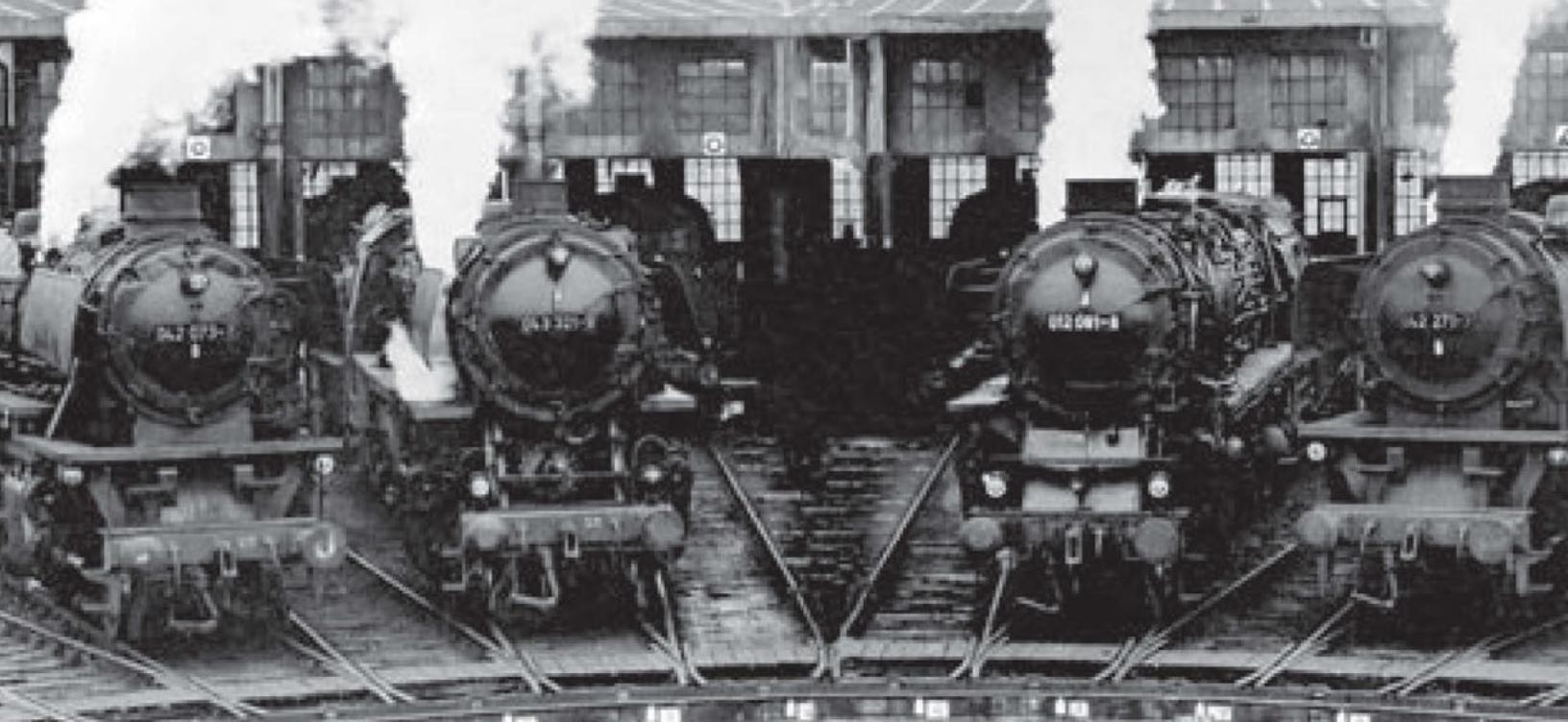
This is an **optional scenario**, and can be presented or omitted at the keeper's discretion. Consider this carefully: the new campaign now has 19 scenarios, sufficient for well over a year's worth of play. Player

Handout summaries are provided as an alternative to running the historical scenarios.



This icon also appears within the text of scenarios to indicate that an optional element exists.

This icon appears within scenarios to indicate a point at which the scenario might become **derailed**. Advice is given for getting it back on course.



is not a goal then feel free to use them in any year. Within the scenarios these events are more used for background color than for specific plot points.

SCENARIO TIMELINES

Many scenarios offer a timeline for what happens on what day. If using the calendar, pause to make a note of what day the investigators arrive in each city, and relate that to each scenario's timeline. The London chapter makes these dates explicit, with Day One as Monday 1 January 1923. Mapping scenario days to 1923 days will help the keeper seamlessly discuss dates and days with the players.

The Scenarios

Scenarios are described here in suggested order of play.

Almost all of the 1923 scenarios take place in a major stop on the investigators' journey across Europe. All such points are on or near the route of the Simplon-Orient Express. As the investigators accumulate the segments of the simulacrum, the danger and horror escalate. The earlier chapters hold moderate physical danger. The later chapters pose increasing threats to life and limb.

All 19 scenarios are presented in order, but keepers are advised to read the core 1923 scenarios first so as to understand the main plot, and then go back to read the optional scenarios later.

LONDON, 1923

As the players examine their passports, perhaps, set the scene for "Dancers in an Evening Fog." The investigators are in London, England, where they attend the Challenger Foundation lecture and banquet, featuring their friend Professor Smith. A few days later Smith contacts the investigators, begging their help. The badly burned academician relates how he was nearly killed by cultists, and pleads that the investigators head for Europe to destroy something called the Sedefkar Simulacrum, a humanoid statue of great antiquity. Its segments have been scattered across Europe.

This Smith is an imposter—actually Mehmet Makryat, a shadowy figure almost always disguised, or else magically in the guise of another, throughout the campaign. He wishes the investigators to collect the simulacrum; when all six pieces have been found, he will use the completed simulacrum to assume



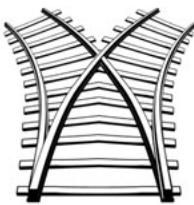


Scenario	Type	Where	When	Item(s) recovered
“Dancers in an Evening Fog”	Core	London	1923	1893 diary
“The Doom Train”	Option	London	1923	Doom Gate
“The Blood Red Fez”	Option	London	1893	--
“Les Fleurs du Mal”	Core	Paris	1923	Left Arm
“The Dreamlands Express”	Option	Dreamlands	1923	Lovers' Heart
“Nocturne”	Core	Lausanne	1923	Scroll of the Head
“Note for Note”	Core	Milan	1923	Torso
“Love (and Death) in a Gondola”	Core	Venice	1923	Left Leg, Devil's Simulare
“The Dark Crusader”	Option	Constantinople	1204	--
“Cold Wind Blowing”	Core	Trieste	1923	Right Leg
“In a City of Bells and Towers”	Option	Dream-Zagreb	1923	--
“Bread or Stone”	Option	Vinkovci	1923	Mims Sahis, Tillius Corvus
“Sanguis Omnia Vincet”	Option	Constantinople	330	--
“Little Cottage in the Woods”	Core	Belgrade	1923	Right Arm
“Repossession”	Core	Sofia	1923	Head
“By the Skin of the Teeth”	Core	Constantinople	1923	--
“Blue Train, Black Night”	Core	Across Europe	1923	Scrolls: Belly, Legs, R.Hand
“The Fog Lifts”	Core	London	1923	Scroll of the Left Hand
“The Simulacrum Unbound”	Option	Istanbul	2013	--

control of a ghastly Cthulhu Mythos cult, the Brothers of the Skin.

LONDON, 1923

Still in London, a clue leads the investigators on a peripheral adventure, “The Doom Train.” As the keeper wishes, the investigators learn



enough during this adventure to be able one time to create a version of the Doom Gate, and thereby perhaps escape some hopeless situation in the future.

LONDON, 1893

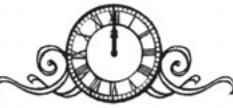
Investigators may recover Smith's diary from 1893 which describes the strange affair of

“The Blood Red Fez”. This optional *Cthulhu by Gaslight* scenario recounts an earlier group of Smith associates who took the train to Constantinople to foil the schemes of Heironymous Menkaph, an Englishmen who sought the favour of Yog-Sothoth by placing an accursed occult fez on the head of a Turkish Prince. Villains still at large in 1923 are encountered, including Selim Makryat. The **Gaslight** route of the Orient Express is showcased, and the players meet a friendly conductor named Henri who they will see again.



PARIS, 1923

In “Les Fleurs du Mal,” the investigators research a mysterious man who lived in pre-



Revolutionary France, and are drawn to the remains of his country villa in Poissy, a nearby town. There they recover the Left Arm of the simulacrum, and there Fenalik, a vampire, has returned. Observing the search and success, like Makryat he too decides to let the investigators collect the remaining pieces of the simulacrum. When they succeed, he will take the completed artifact and slaughter the finders.

In the meantime, each piece acquired brings aches andague to the finder: this is the Baleful Influence, and it operates against whoever owns one or more segments of the simulacrum.

Present the Left Arm piece to the players; they should have a chance to see or own all of the representations their investigators recover.

At Paris once again, the investigators board the Orient Express for Lausanne, Switzerland, to interview Edgar Wellington. He owns a scroll discussing the simulacrum.

Exhibit the train car plans and give them a tour—labeled versions of the cars exist in this book.

On this and subsequent uneventful Orient Express rides, award one Sanity point back to any investigator who lost Sanity. Their nerves are calmed by the wonderful atmosphere and service aboard the Simplon-Orient Express.

THE DREAMLANDS

In luxurious slumber aboard the Orient Express from Paris, the investigators share a remarkable dream, described in the optional scenario “The Dreamlands Express”. They dream of a strange



high station in Ulthar, where instead of rails a gigantic and squamous train of beasts arrives with marble palaces upon their backs. The Chef de Train is Henri, who was the helpful conductor met in the 1890s. The journey can be experienced over several nights’ dreaming

as the investigators solve a murder, forge diplomatic relations, and face oblivion at the Gulf of Nodens. They may recover the Lovers’ Heart, a hate-filled ruby which can burn the dead.

LAUSANNE, 1923

On the shores of Lake Geneva in “Nocturne,” the investigators meet not only the Wellington brothers but the exceedingly cruel Duc des Esseintes, the Jigsaw Prince, who is both a Brother of the Skin and prince of Dream Lausanne. Courageous investigators recover the Scroll of the Head, a special player handout. The 49 illuminated words and the 22 images on the scroll can be a clue to the successful casting of the Ritual of Cleansing at the end of the campaign. That will save the investigators from horrible degeneration and death.



MILAN, 1923

The investigators explore Milan’s La Scala opera house to find the Torso of the simulacrum, in “Note for Note.” They encounter further evidence of the simulacrum’s taint, and perhaps encounter first mention of the Brothers of the Skin. This chapter is the shortest of the campaign, and aside from a chase at the conclusion offers straight-forward investigations.



VENICE, 1923

“Love (and Death) in a Gondola” weaves together the love story of Maria and Georgio, the depredations of Fenalik the vampire, and the bewildered investigators’ search for the Left Leg of the simulacrum. Research, Italian Blackshirt fascists, and strange events in Venice offer much incident and detail as the investigators stumble about. If the investigators



kill someone here, they'll have to be ingenious in Trieste and when they ride the Orient Express back through Italy at the end of the campaign.

CONSTANTINOPLE, 1204

A medieval manuscript *The Devil's Simulare* found in Venice describes the sacking of Constantinople during the Fourth Crusade. This can be played as the optional *Cthulhu Dark Ages* scenario “The Dark Crusader”. A group of Frankish knights are asked to investigate a Venetian cult. Their search leads them to the madman Sedefkar and his unholy simulacrum. They kill him and dutifully bring the artifact to their lord Count Baldwin, but it is stolen by his occult advisor, the leper monk Brother Merovac—in reality Fenalik in disguise.



TRIESTE, 1923

The ghost of Johann Winckelmann leads the investigators to an ancient medallion in “Cold Wind Blowing.” They must bring the medallion to the lloigor in order to get access to the Right Leg hidden in the lloigor lair, somewhere in the enormous caverns of Postumia, near the Yugoslav border. As the investigators proceed, lloigor cultists, Brothers of the Skin, Blackshirts, Fenalik, and seemingly most of Trieste tail them, help them, search their rooms, and try to kill them—let them stumble over corpses everywhere.



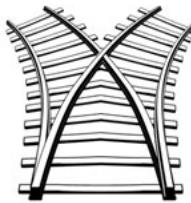
DREAM ZAGREB, 1923

The Jigsaw Prince will have his fun. He provides a bottle of a marvelous Sauterne which sends the investigators to “In a City of Bells and Towers,” a version of Dream Zagreb. There they encounter fragmentary pages from a journal, and learn from a hooded stranger just what the end of all knowledge and striving must be. Insanity is the main peril here.



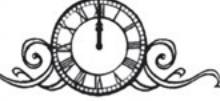
VINKOVCI, 1923

In “Bread or Stone”, a bomb on the tracks forces an unscheduled stop at Vinkovci in the Kingdom of Serbs, Croats and Slovenes. Here the investigators meet Jazmina Moric, who is looking for her father, a missing archaeologist. The search uncovers the Mims Sahis, a terrible knife bound to the creation of the skin cult. Investigators may keep it or destroy it, but it comes with a price. This scenario is optional; no part of the simulacrum is found here.



CONSTANTINOPLE, 330

A Latin document *The Account of Tillius Corvus* recovered in Vinkovci relates the mission undertaken by Constantine’s soldiers to find the source of a plague in the province of Lydia. This can be played out as the optional *Cthulhu Invictus* scenario “Sanguis Omnia Vincet”. The plague is cured, but the bold commander Corvus falls. He rises again as an inhuman creature and slaughters his men. Later generations will know him as Fenalik.



BELGRADE, 1923



The curator at the National Museum receives interesting fragments of statuary from a mysterious source. Once the investigators' papers are in order, the curator sends them to the little village of Orašac. Nearby, in the "Little Cottage in the Woods,"

lives the collector, Baba Yaga, a manifestation of Shub-Niggurath known in myth as a terrifying Slavic deity. She owns the Right Arm of the simulacrum, and does not let it go without a struggle. She pursues the terrified investigators to Bulgaria.

SOFIA, 1923



In "Repossession," the Brothers of the Skin set a hotel ambush. The investigators are overrun by scuttling disembodied hands, and one of them loses an eye. Horrible visions thereafter dog the maimed investigator as they track the cultists across Sofia. Fenalik slaughters the Bulgarian Brothers in their cave. Unable to collect the Head himself, he sets a trap for the investigators, and that night he comes for them in person. Now that the simulacrum is complete, he has no further use for them. The conclusion of this chapter is exceptionally dangerous to the investigators and at least two are likely to die. The keeper's task here is difficult: the train plans must be laid out, so that the tactical situation is clear, and the fight must be fairly fought. Nonetheless, if Fenalik succeeds, the campaign is over. Possible attack plans are discussed, and options for investigator assistance considered.

CONSTANTINOPLE, 1923

Fenalik dispatched, the players will anticipate the campaign's conclusion in "By the Skin of the Teeth." But Mehmet Makryat's plan is still



working, though Fenalik was a surprise to him. Now he leads them safely through the defenses of the Brothers of the Skin, and insinuates them into the Shunned Mosque itself. There he exposes his plan, kills his father, and seizes leadership of the cult. He has only to return to London, to begin the cycle of the Ritual of Cleansing. Naturally, he plans to ride the speedy Orient Express back to London.

Importantly, the investigators must learn the terrible truth that Mehmet Makryat can entirely change his appearance by using horrifying magicks, or they will not know how to search him out in the penultimate chapter. Since Mehmet now owns the entire Sedefkar Simulacrum, investigators cursed by the simulacrum recover from its effects.



An alternate ending is also offered here for those keepers who would prefer to end the campaign in Constantinople. In addition, a side adventure tells the terrible fate of the honeymooning couple from the Mythos tale "Perfect Skin".

ACROSS EUROPE, 1923



In "Blue Train, Black Night," the surviving investigators race with the Orient Express back across Europe. They must figure out which passenger is Mehmet Makryat. This is not easy, since he keeps killing innocent passengers and assuming new identities, while his cultist henchmen take advantage of every stop to kill another investigator. As they return through the Kingdom of Serbs, Croats and Slovenes, Baba Yaga notices and pays a visit.

Near Switzerland, Makryat seizes full control of the train and magically transforms the locomotive to make better speed.

The Jigsaw Prince returns, and tries to make a deal. Competent investigators survive the ordeal without derailing the living locomotive.

LONDON AGAIN, 1923



Whether or not Makryat died in the last chapter, the investigators must reach Mehmet's London shop, in "The Fog Lifts," to cast the Ritual of Cleansing and free themselves of the taint of the simulacrum.

There the investigators risk performing magic which, instead, returns Makryat triumphant from the grave. They have a last chance for success, however.

This chapter concludes the 1923 campaign. The complete story line is presented in full in booklets to follow.

ISTANBUL, 2013



A coda is provided in the optional *Cthulhu Now* scenario "The Simulacrum Unbound". A generous prize of tickets on today's luxury recreation of the Orient Express sees a modern group of investigators en route from London to Constantinople in impeccable style. A new horror on the Orient Express is born when a maniac on board harvests body parts from six passengers to fashion a new Sedefkar Simulacrum from human parts. Will The Skinless One rise again? Only the keeper knows.

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The Sedefkar Simulacrum

The Sedefkar Simulacrum is a statue, one older than human history, built by unknown hands perhaps as the original pattern, or at least as one pattern for humanity, then cast aside. In human memory, it was first unearthed from the ruins of the nameless city which preceded Byz-

antium. Since then, men have borne it or parts of it to all corners of the globe, but always the simulacrum wends back to where it was first buried: once Byzantium, now Constantinople, soon to be Istanbul.

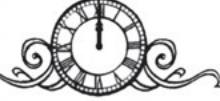
In the 11th century, the simulacrum came into the possession of Sedefkar, a gazi Turkman who had fallen from Islam and turned against his amir. Protected behind the impregnable walls of Constantinople, this evil apostate accrued great wealth. One night he caught a thief in his treasure room, and had the man flayed to death on the spot, that the thief might die in sight of the gold he desired. The unblinking gaze of the statue watched the torture, and that night Sedefkar was visited by the statue's maker, The Skinless One, an avatar of Nyarlathotep.

He demanded worship from Sedefkar, and in return was taught the Ritual of Enactment, which empowers the statue and unlocks its foul magicks, the greatest of which is that the owner of the simulacrum can don the skin of another human and faultlessly assume the guise of that person; but he or she who does this becomes a thing of great uncleanness, and the owner must perform a ritual of cleansing with the statue every four days, or corrupt into something inhuman.

Sedefkar lived well over one hundred years. He unearthed the Mims Sahis, the Voorish knife which heralded the coming of The Skinless One in the time of Constantine the Great. When he wrote of the simulacrum, he gave it his name, and thus it became the Sedefkar Simulacrum; he had prophesied that one day he would lose the artifact, and he was determined that its secrets should not be lost. Sedefkar composed the Sedefkar Scrolls, five symbolic texts which conveyed most of what he knew.

THE SEDEFKAR SCROLLS

The scrolls are difficult to translate. They are written in the common Arabic alphabet but in part composed in Old Turkish—a very different language—and the mystical ideas they contain are strongly influenced by medieval



Greek Orthodox church jargon and by the awful insights granted by Nyarlathotep. Neither Sedefkar's logic nor presentation are easily penetrated, since he had long been insane.

The Scroll of the Head contains the history of the statue as Sedefkar could determine it, and those thoughts and memories which seemed pertinent. The Scroll of the Belly treats the worship of Nyarlathotep. The Scroll of the Legs discusses the foundation of Sedefkar's powers, the hideous magicks taught to him by The Skinless One. The Scroll of the Right Hand describes Sedefkar's force of deed, the Ritual of Enactment for the simulacrum. And the fifth scroll, the Scroll of the Left Hand, imparts the Ritual of Cleansing significant to the impure or unlucky hand.

Sedefkar inscribed the last of the scrolls in 1203. The Fourth Crusade breached the walls of Constantinople in 1204. Sedefkar hoped to escape with the conquerors, but a Venetian cabal known as The Unburdened Flesh sought the simulacrum for themselves. Frankish knights under orders from Count Baldwin followed the Venetians, exposed Sedefkar, and killed him in his Red Tower. They recovered the simulacrum, the scrolls and a strange knife, the Mims Sahis. As ordered, they returned the occult artifacts to their lord, who passed all but the knife to the leper monk Brother Merovac for closer study. The monk and the artifacts disappeared that night.

FENALIK

The leper monk was in fact Fenalik, a vampire some 870 years old. He was once Tillius Corvus, a captain in Constantine's legion. In the year 330 he led his men to investigate a mysterious plague in Lydia which caused the victims' skin to split open and then rise as monsters. The plague was caused by Unwen, a Goth slave who discovered the Mims Sahis in an ancient Voorish temple. When Unwen was slain his blood and hate gouted over Corvus, and that night a new vampire was born.

Nine centuries later Fenalik returned to Constantinople with the Fourth Crusade. He

escaped with the scrolls and the simulacrum, and held them for nearly six hundred years. Donning the simulacrum degraded the vampire's ability to transform, but also freed him from the need to return to his coffin each day. The ability to adopt new guises freed the vampire, and admitted him everywhere. He fed well, though rarely did he kill, for so-protected he had no desire to produce others of his kind.

When the Crusaders returned to Venice, bearing loot from the sack of Constantinople, the vampire went with them. There he stayed for two hundred years, haunting and haunted by the Queen of the Adriatic's funereal beauty. In the fifteenth century, the vampire moved on. His European travels coincided with a wave of religious hysteria and witch hunts sweeping the continent.

The vampire settled in Paris, as the Comte Fenalik. He had the guise of a human and the tastes of a monster. Toward the end of the eighteenth century, he had a premonition of the statue's loss, but discounted the fear. He constructed a manor in Poissy, at the edge of the Forêt de St. Germain, not far from the Seine. The parties held there became famous, and then infamous. The authorities took notice, and arrested the Comte.

Fenalik arrogantly assumed that his position and influence would free him in a few hours. He went willingly, as a human, and was placed in an asylum. Away from the statue for four days, convulsions hit. The monster surfaced, and Fenalik killed. Thus some at Charenton saw the Comte for what he was: a vampire. They trapped Fenalik in the basement with prayers and garlic (the prayers did nothing, the garlic pinned him), and bricked up the entrance to his cell. Weakened by the garlic, denied the sacrament of blood, and helplessly corrupting without being able to cast the Ritual of Cleansing, Fenalik fell into a life-preserving coma. For now he passes out of the history of the Sedefkar Simulacrum.

The simulacrum itself was taken by looters who rifled Fenalik's manor house. Some shared it as a minor prize, and took it apart.

In time, the pieces were scattered across Europe. The scrolls were found and removed. The Sedefkar Simulacrum and the knowledge of its use were lost.

THE FATE OF THE SCROLLS

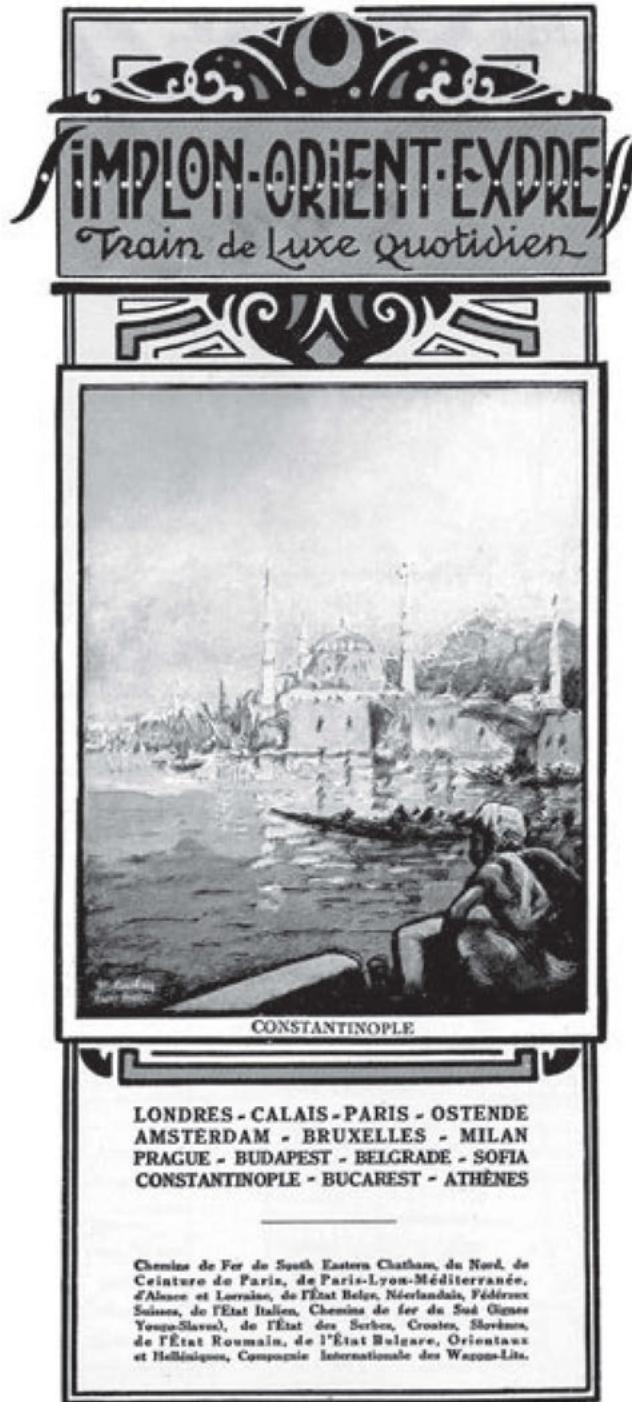
The Scroll of the Head was taken by Louis Malon, the captain of the soldiers who chased away the looters at Fenalik's mansion. In 1915, a descendant of his swapped the scroll to a British soldier for some cigarettes. The British soldier's name was Edgar Wellington, and he still has the Scroll of the Head.

The other four scrolls eventually found homes among the small circle of European intellectuals interested in things Ottoman, who saw them as quaint ravings of a madman. Eventually all four scrolls were acquired by Constantinople's Topkapi Museum—an insignificant part of a great collection, of interest mostly because of the disgusting free-hand drawings.

SELIM MAKRYAT

In the early nineteenth century, a young scholar named Selim Makryat read the scrolls. The things described intrigued the impious Makryat. Though he fancied himself a rationalist, he also respected the scrolls as prizes relevant to the birth of Ottoman power; personally, he was tempted by them as vehicles for his own cruel sadism. When the procedures worked, The Skinless One had a new worshiper.

Confirmed in his daring, imagining himself the new Osman, Makryat gathered others to him, and taught them some of the magic from the scrolls. In a crumbling empire, they too were impressed by the efficacy of this magic; they faithfully followed Makryat and he founded a cult, the Brothers of the Skin. Among other places, they seized the Red Mosque, an abandoned place of worship built on the site of what had once been Sedefkar's Red Tower. In time it became known as the Shunned Mosque among those unfortunate enough to learn what went on inside its red-tinted walls.



By the twentieth century, the cult's quiet power was considerable, but Makryat's primary concern was with his own vitality. The magicks in the Scroll of the Belly allowed him to replace every part of his body except his heart, for a heart was something which The Skinless One lacked himself. Makryat faced inevitable death.

He knew about the Sedefkar Simulacrum, and had long taken it for granted as lost or de-



The treatise of Robert Fludd, fully written in a rich European style is where the simulacrum is mentioned.

stroyed. Now he dreamt of recovering it, for the scrolls implied that the owner of the simulacrum would be immortal, though it would be more accurate to say that the owner can replace failing body parts; the owner could still die from wound or injury.

But Selim's vitality is lost. Rather than undertake the quest himself, he sent his son, Mehmet Makryat, to find the simulacrum and bring it to the Shunned Mosque, where the

Brothers could bask in its glory and, in their worship of The Skinless One, endure forever.

MEHMET MAKRYAT

Mehmet has obeyed his father, but Mehmet Makryat is a heretic who believes that the simulacrum should be recovered to give the Brothers great power in the world. Similarly, he considers The Skinless One as a tool for use, not as object for worship.

He has been educated in Europe and England, and he has made greater study of the Mythos than Selim. Whereas time satiated the father's megalomania, the son's thirsts are fresh, virile, and global.

On his quest Mehmet Makryat took three Brothers. He gave each of them his own general appearance, identity, and name. Together they scoured the world, researching, traveling, uncovering. Finally he had a clear idea of where all the pieces might lie, but his father kept him



closely watched, and he could not trust the loyalty of his doubles. He hatched his plan.

Returning to Constantinople, he made his full report, promised complete success in the near future, and departed. In leaving, he stole the Scroll of the Left Hand, which discusses the Ritual of Cleansing. He gathered his fellow Mehmetts in London and murdered them, to forever still their tongues.

Now Mehmet Makryat needs someone to recover the segments of the simulacrum for him. He cannot do it himself, for his father's agents know him and watch for him, and their magic makes any disguise futile. He cannot use any of the Brothers, for they are faithful to Selim. He chooses instead people of whom his father is unaware, people who might go to such effort not for Mehmet, but for an old friend—especially an old friend in dire need—especial-

Behind this seemingly peaceful and pleasant Dervish Turkish community, is hiding the most heinous cult that mankind has ever known: the Brothers of the Skin.



ly to serve the good of humanity. Someone like the investigators.

FENALIK AGAIN

The vampire did not die, but lay in the dark cellar of the asylum at Charenton, forgotten. He was discovered, and unwittingly revived by the director of the asylum. Rotting, twisted, madly hungry, totally insane, at first he sought blindly for the simulacrum. As fresh blood restored him, he grew cunning once again.

Arriving at Poissy, Fenalik learns the investigators seek the statue; and though they can move freely in this new and bizarre society, Fenalik's ghastly form cannot. He decides to let them gather the pieces. When they have the simulacrum complete, Fenalik will kill them all.

Since they do not know of Mehmet Makryat, neither does he.

THE INVESTIGATORS

The investigators undertake the quest because Mehmet Makryat, disguised as a friend of theirs, tricks them. Ahead of them, Selim craves the simulacrum; beside them, Fenalik waits for the simulacrum's return; behind them, Mehmet follows stealthily, intending to snatch the simulacrum away. Other groups and individuals come to light, all wanting the simulacrum. Can the investigators find it, retain it, destroy it, and stay alive and sane? We shall see.

Sedefkar's Legacies

Some of the physical details of the simulacrum and the Sedefkar Scrolls are presented here. Keepers may need to refer here when the investigators encounter these items, since this summary is not repeated.

THE SEDEFKAR SIMULACRUM

The simulacrum appears to be ceramic, although it is actually no known material. It changes color according to the strength of the light bathing it, from opalescent pastels to rich



blues to inky blacks in full sunlight. All the parts are smooth and bland, with lugs and corresponding slots for the pieces to fit together. As more segments are joined, the features become distinctly haunting, as each person is more and more reminded of his or her own features, right down to body parts, moles, and skin texture. All six pieces assembled, the vision of the whole costs each viewer 1/1D6 Sanity points, as each is reminded of himself or herself, or someone special to him or her.

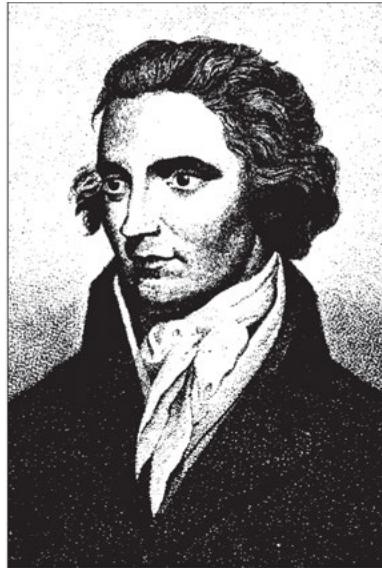
Each piece is cool to the touch. Assembled, the simulacrum is human-sized, though it weighs rather less than a human would, on the order of 80-90 pounds. Thus it weighs little enough to seem hollow, but when bashed against something it rings only softly, as though solid throughout. Do not be too specific about these mysteries. Imply that the weight and dimensions sometimes change. In effect, the simulacrum should always be portable as a whole, and yet be clumsy enough to carry that it is always an inconvenient nuisance.

Examined closely, perhaps through a magnifying glass or other optical aid, small repeating forms of the segment can be seen to make up a surface design on each segment, as though etched. Thus the head is shaped of tiny repeated heads, the right arm of tiny repeated right arms, and so on.

The Simulacrum casts a Baleful Influence over its owners. This effect is discussed in the Paris chapter "Les Fleurs du Mal".

THE SEDEFKAR SCROLLS

The Sedefkar Scrolls are bundled rolls of flayed and treated human skin, cut into rectangles and stitched together. The script is Arabic, though the language is Old Turkish, an arrangement



Count Fenalik, a representation of the manor Poissy in the days of the late eighteenth century

ordinary in the 12th century. Sedefkar chose to write vertically, rather than right to left as was normal.

The writing seems to have been scarred into the treated hide by dripped acid; Sedefkar actually used white-hot needles to sear his words onto living victims. The victims were then slaughtered before they began to heal, and their skin carefully flayed away.

The investigators are likely to be able to study only the Scroll of the Head, which may be recovered during the Lausanne adventure. The image of it is supplied as a separate individual handout. On it are 22

images and 49 illuminated Arabic words; as needed or desired, the keeper might use these numbers as keys which unlock mysteries which the investigators have no other way to solve.

The Scroll of the Legs contains much of the magic of The Skinless One, and most of the new spells encountered in this campaign. The spell descriptions appear in the scenario or scenarios in which they are most likely to be needed; all are noted in the expanded table of contents.

THE MIMS SAHIS

The Mims Sahis is a curved blade designed for the cutting of flesh and the precise removal of skin. It is nine inches long, four inches of blade and five inches of handle. The jet black blade is made of stone, although what type defies all geological identification. The handle is bone and wrapped in bluish green leather. Both were taken from an extinct marine reptile and show no sign of age, although they pre-date all human history.

The Mims Sahis is an ancient artifact of the Voor, a sacred item in their worship of The Skinless One. It was constructed during that evil race's golden age when their civilization

flourished on the Earth's surface. Knowledge of how to create this item was lost even before the Voor were driven below-ground by the rise of the Hyperborean civilization. Only one was ever made.

Voorish worshippers of The Skinless One retreated under the mountains of Eastern Europe, in what would eventually become Hungary. Here they hid, practicing their dark rites for twenty generations before they finally died out. Then, in 327 AD, an escaped slave and Gothic lunatic named Unwen followed the whisperings of the Outer God Nyarlathotep and discovered the temple. He took up the knife and gave it the name Mims Sahis. Its Voorish name was never recorded.

Running the Campaign

The Simplon-Orient Express is the fastest and most comfortable way to travel from Paris to Constantinople. This campaign bends reality by having an Orient Express service pass through when required. In fact, during the winter months there should be only three trains a week; ignore this, for the sake of the game.

There are various Orient Expresses. The Simplon-Orient-Express starts in Paris, passes through the Simplon tunnel beneath the Alps from the upper Rhône Valley of Switzerland into northern Italy, and traverses Yugoslavia and Bulgaria to Constantinople, then returns.

All the Orient Expresses are rail services created by the Compagnie Internationale des Wagons-Lits, which has arranged the routes and scheduling, and provided cars, furnishings, and staff. Locomotives, tenders, and the tracks and stations on which the services run are owned and operated by the various national or private railways involved, contracted with by CIWL. Thus many models of engines are in use, though the service always tries for the very best.

The company has insured that border-crossing formalities and inspections be kept to a minimum, and arranged that border police do their work while the service is in motion—

Locations of the Sedefkar Scrolls

Piece	Location	Scenario
Head	Lausanne	“Nocturne”
Belly	Across Europe	“Blue Train, Black Night”
Legs	Across Europe	“Blue Train, Black Night”
Right Hand	Across Europe	“Blue Train, Black Night”
Left Hand	London	“The Fog Lifts”

Locations of Simulacrum Segments

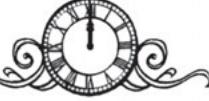
Piece	Location	Scenario
Left Arm	Paris	“Les Fleurs du Mal”
Torso	Milan	“Note for Note”
Left Leg	Venice	“Death in a Gondola”
Right Leg	Postumia	“Cold Wind Blowing”
Right Arm	Oraszac	“Little Cottage in the Woods”
Head	Sofia	“Repossession”

this alone saves the trans-European passenger many hours of travel time.

Bold investigators in a hurry may prefer to fly. A direct service from London to Constantinople debuts in late March 1923. Details are available in the section on air routes.

HISTORICITY

The Orient Express service portrayed in this campaign is in general accurate to the early 1920s, and the keeper may rely on the materials. There is a limit to the usefulness of historical materials in a game, however, since specific



information tends to tie the keeper's hands as much as it frees them.

Fairness to players consists of narrating in such fashion that their investigators have reasonable chances of survival and success by bringing to bear intelligence, persistence, and courage. The keeper is not a historian. Historical materials represent sources with which to be ingenious, not rules to be bound by. To echo Mark Twain, never let facts get in the way of a good story.

THE INVESTIGATORS

It is simplest and probably best to postulate that the investigators are in London at the start of play. Perhaps they are traveling, or have completed another adventure which required them to go to London, or have been conducting research; London has for many years maintained great and diverse collections of documents, incunabula, archeological treasures, and artifacts of all variety, as well as a more subtle and distinguishing resource—the intelligence, experience, and energy of the millions of its inhabitants. Perhaps the investigators are drawn to London by the annual Challenger Trust Banquet Lecture, which opens the London chapter.

The campaign schedule could be hectic. As each adventure is a relatively short train trip apart, little time is left unaccounted for; there are not the wide-open blank spaces of timelessness inherent between discreet adventures. Conceivably, the Orient Express campaign could be completed so quickly that an investigator could participate in the campaign from start to finish without improving any skill.

But the keeper can adjust time as well as space. Some might find it convenient each time the investigators ride the train to a new destination (*i.e.* from scenario to scenario) that their players may make all appropriate rolls to increase skills. Since this makes for rather concentrated growth, others may prefer fewer stages—just Venice and Constantinople, for instance—for such acceleration. Still other keepers may check off the passage of days in the ac-



tual campaign, and halt the action each week or ten days to allow check rolls. Decide on your scheme, and make it plain to the players at the beginning. Few will object to improving their investigators.

As the campaign progresses, the investigators accumulate pieces of the Sedefkar Simulacrum. What do they do with them? Where do they keep them? The problem grows as their collection grows. The segments are too cumbersome for cabin luggage; they are too remarkable to be shown comfortably to customs officers; they are too precious to be left unguarded.

Ominously, the segments have Baleful Influence, as discussed in the Paris chapter. Those who find each item suffer from aches and argues in the joints of the same body part as that discovered.

In small counter-balance between chapters, for each tranquil portion of the journey, the



While the blood brothers of Fenalik could move freely within their group and could quench their thirst, the Count had to live secretly.

keeper may allow restoration of 1 Sanity point per investigator to reflect the luxury and assurance of Orient Express service. Keep a firm grip here. Don't let the investigators yo-yo about to restore additional Sanity. Riding the Express will not return Sanity to those above their starting value.

The original playtesting for this campaign revealed a 70% casualty rate, by insanity or by death. The "Investigator's Survival Guide" section below provides suggestion for keeping the campaign on the rails.

THE BROTHERS OF THE SKIN

The revelation of a Europe-wide conspiracy centered in Constantinople is nowhere made in dramatic fashion. The first time at all likely for the cult's mention is in Lausanne, by Edgar Wellington or perhaps by his poor brother. Per-

haps the Duc des Esseintes drops the name, to see if it has any effect on the investigators.

The Milan chapter offers some chance for an incidental interrogation of one of Faccia's henchmen; certainly by Trieste the investigators should be very curious as to who is watching them. Let the name come first, so that the investigators and players have something to which to hook their evidence and their fears.

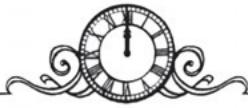
INCIDENTS ABOARD THE ORIENT EXPRESS

Investigators experience no bumps, rattles, shudders, or indifference of staff normal to rail travel aboard the Orient Express. The Orient Express staff is superb: Agatha Christie describes orders appearing in the dining cars as if by magic, and this being typical of the Compagnie Internationale des Wagons-Lits staff (in *Mystery of the Blue Train*, not in *Murder on the Orient Express*).

Small incidents may spice up the journey but these will mostly be brought about by the nature of the country the SOE traverses, and be peculiar to that region, or be generated by other passengers using the service. Examine the "Strangers on the Train" section for ideas; it is constructed with that—and the opportunity to provide reasonable replacement investigators—in mind.

The Traveler's Companion presents a 1920s view of the cities along the route, and can be given to the players. It contains no spoilers as to the horrors ahead. Keepers may wish to conduct their own additional research to capture the flavor of each country, though minor notes do occur in the adventures. Period photographs of the cities and sights are presented here, but many more can be found online, and do much at the table to set the scene.

Two historical events might be repurposed and used. A notable robbery and kidnapping of Orient Express passengers occurred near the Greco-Turkish border in 1897. And in 1924, for some six months, four vans were attached to the Simplon-Orient Express. Mysteriously, these



were loaded on leaving Paris, then returned empty from Istanbul. Ataturk had banned the Fez; the French were shipping hats and caps in bulk to the Turkish frontier!

THE TRAIN CARS

The keeper may want to regularly lay out part or all of the card-stock train car sections included in the box, whether or not they will be of importance in the episode. The rhythm is reassuring, and disguises the times toward the end of the campaign when physical position within the train becomes significant. There is a lot of train—a car or two will usually do.

The compartments aboard train, even aboard the Orient Express, are tiny: an ordinary team of investigators will be unable to fit in one, or even in two if they somehow open the communicating doors. Some keepers will want to ignore the implicit restriction; others will make grateful use of the salon and dining cars.

The Jigsaw Prince's cathedral car is shown only by its first floor; keepers may ascribe and create any upper stories, and in fact the entire shape of that car may periodically change, as the keeper finds convenient.

The Investigator Survival Guide

Once the campaign begins, there is little respite for the investigators. Their enemies are tireless and merciless. Threats to limb and sanity are constant. The keeper needs to be mindful that if the investigators all die, so too might the campaign.

Without revealing any spoilers, keepers may consider having a frank discussion with the players at the start of the campaign about how the group will handle mortality.

This section presents ideas for preserving the lives of the investigators or their cause, and in doing so keeping the campaign on the

rails. These suggestions can be summarized as follows:

- ▶ Create new characters
- ▶ Improve the investigators
- ▶ Modify the difficulty
- ▶ Reward ingenuity
- ▶ Plan for succession
- ▶ Deus ex Fenalik
- ▶ None of the above

CREATE NEW CHARACTERS

Horror on the Orient Express is particularly suited to a new group of characters. Professor Smith is an ideal nexus for new investigators to meet each other, and presents an opportunity to calibrate the campaign timeline to 1923.

If characters are created for this campaign, then the keeper can gently suggest professions and skills that will prove useful. **Library Use** is indispensable, as always. Romance languages are *de rigueur*; French, Italian and German will all be useful, as will Turkish and Latin. Communication skills (**Charm**, **Fast Talk**, **Intimidate** and **Persuade**) may smooth the way and avert confrontations. Confrontations are inevitable, so some **Firearms** and **Fighting** skills will not go astray.

Investigators with a starting Sanity below 50 may find their nerves fail long before the Express arrives in Constantinople. However, insanity is one of the peculiar enjoyments of playing *Call of Cthulhu*, and always makes for a good story.

Investigators with experience in the Great War will find that skills earned there will be of use. They will also bond with fellow veterans encountered across Europe in the years immediately after that dreadful conflict.

IMPROVE THE INVESTIGATORS

Call of Cthulhu 7th edition introduces two new ways to empower players:

- ▶ Using Luck as a commodity;
- ▶ Allowing players to push failed rolls.

Both of these rules were used in playtests for this revised edition of the campaign, and each provides a resource for players to recover from the whims of the dice. However, playing with the fates is not without cost, and sooner or later their Luck will run out. These rules are recommended for use irrespective of which edition of the game is in use. They are provided here as part of the 7th Edition Conversion Guide.

Keepers should consider allowing players to make rolls to improve skills at the end of each scenario, even though in practice these are sometimes only a day apart in game time. The campaign grows more deadly as it proceeds, and they will need all the experience they can muster.

Remember that riding the Orient Express between scenarios returns 1 Sanity Point to each investigator. This award should not be given to any investigators above their initial Sanity value.

The investigators will doubtless suffer injuries along the way. Keepers may wish to take a more cinematic approach and allow all hit points to be fully restored at the start of each new scenario. Major wounds may persist in dramatic form; a broken arm is still in a sling, but the desperate nature of the mission spurs the investigator on.

Achtung! Cthulhu from Modiphius Press has a suggestion that for pulp style play the keeper should grant investigators double their normal hit points. To use this suggestion in 7th edition, divide CON and SIZ by five rather than by ten; in earlier editions, allow investigators the total sum of their CON plus SIZ as hit points, rather than the average. While less realistic, this will allow investigators to keep going after attacks that would otherwise kill them. Such incidents may be explained away as grazes and near-misses; sooner or later a bullet may have their name on it.

Instead of changing the player hit points, keepers may prefer to look at the enemies. Other pulp options include allowing investigator attacks to ignore enemy armor, and only giv-

ing enemies half hit points. Cinematic carnage is guaranteed.

MODIFY DIFFICULTY

Each scenario suggests how many opponents come at the investigators. However, keepers can modify these numbers as required. Two cultists can provide surprise and danger even if the scenario states there are six. Similarly, attack chances and damage are for the keeper to modify; removing any damage bonus from enemies changes the threat of an encounter profoundly. These alterations preserve the drama, but also the investigators.

Combat is sometimes inevitable. Against opponents who are monstrous or insane, it is tempting to always fight to the death. Consider instead ways of bringing combat to an early finish. Knocking out the leader may cause the other cultists to flee. Players might make clever use of the environment to slow or incapacitate their opponents.

Some keepers choose from time to time to ignore a dice roll that would hit an investigator. What happens behind the keeper's screen is a mystery to the players. Were this to happen, and far be it from us to suggest that it might, keepers should use this sparingly. If the players sense that their investigators have charmed lives, tension will drain from the game like blood from a corpse.

REWARD INGENUITY

"Consider yes" is an excellent approach for running a roleplaying game, and is adapted from advice delivered by Brian Isikoff and other expert gamemasters.

In essence, if the players make an unforeseen suggestion or a plan, rather than immediately thinking of why it will not work, keepers might instead consider how it could. Allowing players to think of new and ingenious solutions to defeat the foes described here will increase their sense of satisfaction and also preserve their investigators.

Sometimes investigators will seek to extract themselves from danger rather than face it head on. Being prudent is not the same as outright



cowardice. Allow them to withdraw and gather reinforcements.

In short, reward good play. Consider yes.

PLAN FOR SUCCESSION

Every plan deserves a backup plan. Investigators will die, or worse.

Encourage each player to think of who their investigator might know outside of the immediate group. Have the investigator correspond with those people, such that should they go missing, someone else will come looking for them. Players might generate such characters in advance, just in case.

Look for opportunities to recruit new investigators from among the NPCs. Many suitable replacements can be found in the “Strangers on the Train” book. Committed NPCs may also take up the cause; Jazmina Moric and others are the equal of any investigator, and already indebted to them.

Encouraging investigators to keep a journal is another lifeline; should all perish, a complete stranger may find the diary and pick up the mystery.

DEUS EX FENALIK

The investigators have a guardian angel, albeit a fallen one. Fenalik has an interest in keeping them alive, and can be used to clean up loose ends or assist them in the dark. Investigators may be just as unnerved by discovering Fenalik’s handiwork as by what he has saved them from.

Of course, this does not save them when Fenalik decides their usefulness is at an end.

This edition of the campaign provides new solutions to the Fenalik problem. The Sofia chapter has been rewritten to provide more clues as to what the investigators are up against. The Mims Sahis and the Lovers’ Heart are powerful weapons against the vampire, although each offers a Faus-

tian bargain which the investigators may soon find themselves unable to refuse.

NONE OF THE ABOVE

Some groups enjoy nihilistic horror in their *Call of Cthulhu*, where the best an investigator can hope for is a quick death. It is completely fine to ignore almost all of the advice above, and run the campaign as a desperate and losing battle. If the players understand that there will be no mercy, the stakes will be raised, and victories all the sweeter. In such campaigns, succession plans are paramount, or the story may perish on the tracks in Eastern Europe.

Play hard, play fair, and have a plan ready if the worst happens.





A Continent of Horrors

by P. F. Jeffery with Matthew Pook

EUROPE HAS HAD MORE than its share of horrors—real, legendary, and fictitious—and a full catalogue would surely fill half a library. This idiosyncratic guide can be no more than a starting point for those who wish to probe the subject in depth. Aimed at the English-speaking reader, this summary emphasizes works in English or readily available in English translation. It is not part of my remit to catalogue real European horrors of the early 1920s, such as those associated with the Russian Civil War and famine. Rather, I have generally restricted myself to fiction and legend. Where I have strayed into real world horrors, they are of the sort to be found in books I used to categorize as ‘fact grue’—horrors packaged for entertainment.

The evocation of place in the stories cited varies in authenticity. One may be sure that Guy de Maupassant, for example, accurately conveys nineteenth-century France. At the other extreme, such stories as those that Lovecraft and his friends set in Europe are doubtful sources. I would feel inclined to omit all but one or two, except that this is the fiction upon which *Call of Cthulhu* the game is based.

Other English-language authors did know whereof they wrote. Vernon Lee and F. Marion Crawford spent much of their lives in Italy, and both died there. Algernon Blackwood traveled widely and most of his stories are said to have been inspired by incidents in his life.

In Eastern Europe, the vampire zone extends from the Balkans to the Baltic, rich in dark lore. Here the legends of vampire and werewolf are especially strong. Whether or not the keeper makes use of such tales, peasantry who hang out the garlic always add color to a campaign.

Since the publication of Bram Stoker’s *Dracula* (1897), the public mind has firmly fixed the source of the vampire plague in Transylvania. Transylvania is a real province—between 1867 and the Great War it was part of the Hungarian half of the Austro-Hungarian Empire. In 1920, the province passed to Romania, though it was still claimed by Hungary. Before *Dracula*, the center of vampirism was elsewhere. Eric, Count Stenbock, wrote “Vampire stories are generally located in Styria; mine is

also.” Styria is, given post-Great War frontiers, a south-easterly province of Austria. The etymology of the word ‘vampire’ points toward Turkey and Lithuania.

Twice in the twentieth century has war melted the frontiers of Europe. Nations have been established and vanished—the listing which follows here is based on boundaries in the 1920s, but many of the references do not date to this period. To add to our difficulties, the names of locations are apt to change with the ebb and flow of frontiers. For example, in Algernon Blackwood’s “The Willows” (Lovecraft’s favorite weird tale) we find, “Properly speaking this fascinating part of the river’s life begins sometime after leaving Pressburg.” Consulting a modern map, the reader discovers no Pressburg. That city was in Czechoslovakia during the 1920s, and called Bratislava. Finally, even should a place-name not have changed, different languages may conventionally re-name the same place. For example, ‘Wien’ in German is ‘Vienna’ in English.

Countries through which the Simplon Orient Express passes are indicated by means of an asterisk.

A CONTINENT OF CALL OF CTHULHU

Also included in the entry for each country is a list of the published scenarios set in that country. It should be noted that some of the books that these scenarios are drawn from are out of print, but can be found secondhand or obtained as PDFs from Chaosium (catalog.chaosium.com) or other online sources.

It should be noted that this article only lists those scenarios written for the 1920s in the English language. There remain numerous scenarios not only set in Europe, but also released by European publishers that remain as yet un-translated including those from Editions Sans-Détour (France) and Pegasus Spiele (Germany)—among others. Scenarios set outside the 1920s or not tied to a specific country are listed at the end of this article.

Albania – Albania is a mountainous country rarely penetrated by writers of weird fiction, but is certainly within the vampire belt.



We should note the liugat and the sampiro, who venture forth by night wrapped in their shrouds, wearing shoes with very high heels. Will-o'-the-wisps mark their graves.

Andorra – Located in the Pyrenees between France and Spain, Andorra has been independent since 1278. It covers 191 mountainous square miles and in the 1920s had a population of just over 5,000. It is hard to pin any definite horror on this small country, but it may be that some of the eponymous hills from Frank Belknap Long's "The Horror from the Hills" are here.

Austria – Gustav Meyrink is probably the best known Austrian weird fiction writer, especially for *The Golem*. He is also the author of other works of interest, including collections of short stories. Although known for other writings, Arthur Schnitzler has contributed to the genre. Vampire-haunted Styria is evoked in "Carmilla" by J.S. Le Fanu, and "The True Story of a Vampire" by Eric, Count Stenbock. Of interest is Saki's "The Name Day."

Vienna, the Austrian capital, is the setting for Randy McCall's "The Auction," the first scenario in *The Asylum & Other Tales* (Chaosium, Inc.). It was reprinted in *Cthulhu Casebook* (Chaosium, Inc.). Providing the investigators with access to several Mythos artifacts, the scenario can easily be relocated to any European city capable of supporting a Ghoul population, and if transplanted to London makes an ideal meeting point before the campaign.

Belgium – Jean Ray and Eddy C. Bertin are Belgian, and Julio Cortazar was born there. Mons is a Belgian town, about which raged the Great War battle that inspired Arthur Machen's "Angels of Mons" stories. For all of their supernatural elements, these were at the time widely regarded as fact. The atmosphere of Bruges is captured in "The Journal of J.P. Drapeau" by Thomas Ligotti. Belgium is also the home of Hergé's Tintin, whose adventures sometimes contain weird elements.

Bulgaria* – In the domain of the macabre, Bulgaria may be best remembered for Varna, the Black Sea port used by Dracula in sailing to and from England. The local vampire is

known as the *krvopijac*, the existence of which may be discovered by a naked adolescent virgin mounted on a black foal. The foal will refuse to step on the *krvopijac*'s grave. The *vlukodlak* is the local werewolf.

Czechoslovakia – Josef Nesvadba and Franz Kafka were Czechs. The capital, Prague, is the scene of F. Marion Crawford's *The Witch of Prague* and of Meyrink's *The Golem*. The frontier with Hungary is the locale of Algernon Blackwood's "The Willows."

Danzig – In the 1920s, Danzig was a 'free city' of 754 square miles and a population of over 400,000, mostly German. It had a League of Nations commissioner and an elected senate. Poland conducted its foreign relations. The senate was under Nazi control from 1933. Danzig took a significant role in the real horrors of the world by prompting, in part, the Second World War.

Denmark – Denmark contributes the tales of Hans Christian Andersen, and the horror of M.R. James' "Number 13," set in Viborg.

Estonia – The most northerly of the Baltic republics, Estonia enjoyed independence between 1917 and 1940. Its linguistic and racial links are with Finland to the north, rather than with Latvia to the south; a keeper using an Estonian setting might raid the *Kalevala* for ideas.

Finland – Lonnrot gathered Finnish mythology into an epic poem, the *Kalevala*, in the nineteenth century. There should be plenty of material useful to the keeper in it. Finland is also the setting of the *Moomin* books.

France* – La Belle France, home of Gilles de Rais and the



loup-garou, has contributed enormously to the macabre. One scarcely likes to catalog France's contributors to the genre, for fear of offending through omission. Perhaps only Britain and America have produced rosters of weird fiction writers to rival that of France.

Gaston Leroux and Guy de Maupassant are perhaps the best known to English speakers. Villier de L'Isle Adam and Maurice Level were masters of the *conte cruel*. Others to write fantastic fiction include (in roughly chronological order) Antoine Galland, F. Baculard D'Arnaud, the Marquis de Sade, Paul Louis Courier, Eugene Sue, Theophile Gautier, Erckmann-Chatrian, Joris-Karl Huysmans, Andre Maurois, Claude Seignolle, and Roland Topor.

A French writer is mentioned in Lovecraft's *Commonplace Book*:

[122] Horrible things whispered in the lines of Gauthier de Metz (13th cen.) *Image du Monde*.

The keeper drawing on Parisian settings should bear in mind that modern Paris, with its wide boulevards, was a creation of Napoleon III (1852-70). The Paris of Victor Hugo's *Notre Dame de Paris* was a rather different place. Hugo gives us Quasimodo, one of the two Parisian grotesques beloved of Hollywood, the other being the title character from Gaston Leroux's *The Phantom of the Opera*.

Poe set tales in Paris, perhaps most famously "The Murders in the Rue Morgue." Alas, I suspect that the Rue Morgue was one of the streets demolished by Napoleon III's men. A number of Robert W. Chambers' stories are set in Paris, most notably, "The Mask." On my first reading, I located Lovecraft's "The Music of Erich Zann" here. Also of note is Guy Endore's *The Werewolf of Paris*, based upon the real life activities of Sergeant Bertrand, whose biography is worth inspection.

The French countryside similarly teems with horror. Among the tales of Lovecraft's circle we may note Clark Ashton Smith's Averoigne stories, Robert E. Howard's "In the Forest of Villefere," and several of Robert Bloch's tales, including "Waxworks," "The Feast in the Abbey," "Underground," and "The Beasts of Barsac." C L Moore's Jirel of Joiry stories are set in medieval France. Moore was among Lovecraft's correspondents, and at least one of the stories is strongly reminiscent of Lovecraft's mythos. M.R. James' "Canon Alberic's Scrap-Book" is set in the French Pyrenees near Toulouse. Algernon Blackwood placed "Ancient Sorceries" in northern France, and "Wayfarers" in Haute Savoie. Edith Wharton's *Kerfol* takes place in Brittany. Among more recent fiction, Philip Jose Farmer's *Image of the Beast* makes strange and

provocative use of those two French stalwarts Gilles de Rais and Joan of Arc.

According to Lovecraft's "History of the *Necronomicon*", a Latin copy of the book is preserved in the Bibliothèque Nationale at Paris.

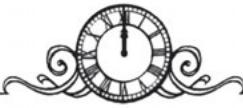
Stephen Rawling's scenario, "Glozel est Authentique" (from the T.O.M.E. book of the same title), takes place at a famous archaeological dig in central France. Ugo Bardi's "The Secret of Marseilles" from *King of Chicago* (Chaosium, Inc.) is set in the French port of the same name and embroils the investigators in the city's vibrant criminal underworld. In addition, *No Man's Land* (Chaosium, Inc.) by Sam Johnson, which is set on the Western Front during the Great War, can serve as an excellent prequel to *Horror on the Orient Express* and provide a reason as to why the investigators know each other.

Germany – With the notable exception of Hans Heinz Ewers, the German writers of weird fiction who spring most readily to mind flourished in the late eighteenth and nineteenth centuries. Among these the easiest to find in translation is E.T.A. Hoffman. Others (in alphabetical order) include Johan August Apel, Baron Fouque, Johann W. von Goethe, Wilhelm Hauff, J. Wilhelm Meinhold, Johann von Schiller, and Johann Ludwig Tieck. There are also the folk stories set down by the Brothers Grimm. The tales are not only Grimm, but frequently grim. Lovecraft owned a copy, and referred to the stories in his letters.

There was plenty of real-life horror in 1920s Germany, the nastiest of which was the rise of the Nazi party. Of interest to the keeper is the terrorist organization led by one Fritz Klappe, called Organization Werewolf, which used a flag resembling the Jolly Roger.

On a smaller scale was Georg Grossman, a repulsive mass murderer arrested in 1921. From the fingers that the authorities found under his bed, he had killed at least three women in as many weeks. Grossman actually sold human flesh on the black market. The 'Hanover vampire,' Fritz Haarmann, was executed in 1925, followed in 1931 by Peter Kurten, the 'Dusseldorf vampire.' Another infamous German mass-killer, Stubbe Peeler, lived in sixteenth century Cologne.

Germany is not much favored by Lovecraft's circle, although there is Robert Bloch's "Head Hunter," and Eddy C. Bertin's mythos story "Darkness, My Name Is". Probably the best-known German horror site is Ingolstadt, where Frankenstein attended university and conducted his experiments. The Harz Mountains are the location



of a werewolf story included in Frederick Marryat's *The Phantom Ship*, which has been reprinted separately under a variety of titles. Vernon Lee's "The Lady and Death" has a German setting, Algernon Blackwood's "Secret Worship" is located in South Germany, and M.R. James' "The Treasure of Abbot Thomas" is set in Steinfeld. Also noteworthy is Bram Stoker's "The Squaw", set in Nuremberg. Lovecraft certainly had a copy, and read it.

According to Lovecraft's "History of the *Necronomicon*" a black-letter edition of the book was printed in Germany during the fifteenth century.

Greece – Greece is the scene for Lovecraft's "The Tree" and Robert Bloch's "The Seal of the Satyr."

Elements from ancient Greek mythology often crop up in stories not set in Greece, notably the god Pan, and Medusa (or just her head). These could be found on their home turf, as well. Lovecraft used Hypnos, Greek god of sleep.

The third entry in Lovecraft's *Commonplace Book* concerns Greece:

[3] The shores of Attica respond in song to the waves of the Aegean.

Athens is an important location in Matthew J. Costello's solitaire adventure campaign, *Alone Against the Dark* (Chaosium, Inc.). A former Leper colony off the coast of Crete is visited as part of *Legacies of the Renaissance* (Chaosium, Inc.), a monograph written by Alan Kissane and Dr. Robert Francis. The authors even suggest that the easiest and fastest method of getting to Crete is to first take the Simplon-Orient Express to Venice and then catch a steamer from there to Crete.

Holland – Possibly the best-known Dutch author to contribute to the genre is Dr. Herman Schonfeld Wicher, who writes under the pseudonym Belcampo. Part of Lovecraft's "The Hound" has a Dutch setting, as does J.S. Le Fanu's "Schalken The Painter."

"The Return of the Hound" by Glyn White from *The House of R'lyeh* (Chaosium, Inc.) concerns the sale of a very rare edition of the *Necronomicon* which draws investigators to Yorkshire following the murder of the former owner and the suicide of his supposed killer in Amsterdam. It is set after the events of Lovecraft's "The Hound".

Hungary – Hungary is the setting of a major Mythos story: Robert E. Howard's "The Black Stone." Algernon Blackwood's "The Willows" is set on the Czech border.

Few countries have a richer record of real or legendary

vampires. In the former category is the celebrated Countess Bathory, tried in 1611 and accused of personally killing 650 girls by biting their necks. Details lurk in almost any book on vampirism. One of the best authenticated cases of undead vampires comes from the Hungarian village of Haidam, in 1720.

Ted Shelton's scenario "The People of the Monolith," based on Howard's story "The Black Stone," appeared in *Shadows of Yog-Sothoth* (Chaosium, Inc.), since reprinted as part of *Cthulhu Classics* and again as *Shadows of Yog-Sothoth, 2nd Edition*. Doctor Nyugati, the villain of Alexander Leithes' monograph adventure, *Five Go Mad in Egypt: Investigating the Sphinx Tomb* (Chaosium, Inc.) has his home in Hungary, while Hungary itself is explored in *Mysteries of Hungary* (Chaosium, Inc.), a monograph written by a resident of the country, László Dózsa.

Italy* – Perhaps the best known Italian writer of the macabre is Dino Buzzati. Especially worth seeking are the work of Vernon Lee (both her stories and her essay "Ravenna and her Ghosts") and F. Marion Crawford (notably *For the Blood is the Life*, set in Calabria).

Italy was not visited much by Lovecraft's circle, although there is Robert Bloch's "The Fiddlers Fee." It was a favorite setting for the more genteel Gothic novels, notably the first of them all, Horace Walpole's *The Castle of Otranto*, and Anne Radcliffe's *The Mysteries of Udolpho*.

Diverse parts of Italy are seen in "The Wonderful Tune" by J.D. Kerruish (the Alps), "The Olive" by Algernon Blackwood (the Riviera), and "A Tale of Terror" by Paul Louis Courier (Calabria, in the extreme south). Also notable are "Caterpillars" by E F. Benson and "The Tower" by Marghanita Laski.

According to Lovecraft's "History of the *Necronomicon*" a Greek text of the book was printed in Italy during the sixteenth century.

There are several Italian references in Lovecraft's *Commonplace Book*. The Italians call *Fear La figlia della Morte*—the daughter of Death.

[74] Italian revenge – killing self in cell with enemy – under castle.

[129] Marble Faun p. 346 – strange and prehistoric Italian city of stone.

The last of these is a reference to *The Marble Faun; or, The Romance of Monte Beni* by Nathaniel Hawthorne. The page reference is presumably to the 1887 Houghton Mifflin edition, which Lovecraft owned.

Gregory W. Detwiler and L.N. Isinwyll's scenario "The Songs of Fantari", from *Fatal Experiments* (Chaosium, Inc.), is set on a small island north of Sicily. Part of Tim Wiseman's *Tatters of the King* (Chaosium, Inc.) takes place in Milan, while in "Christmas in Venice," a scenario by László Dózsa from the monograph *Christmas in King sport* (Chaosium, Inc.), the investigators come to the aid of a cursed man.

Lithuania – This is the scene of *The White Wolf of Kos-topchin* by Sir Gilbert Campbell. It has been suggested that the word 'vampire' may stem from a Lithuanian verb *wempti*, meaning 'to drink.'

Monaco – As a setting, Monaco seems more fitting for P.G. Wodehouse's fiction than for horror. A number of horror stories concerning gambling could be relocated here; try Pushkin's "The Queen of Spades."

Norway – Probably the best-known Norwegian contributor to the genre is Knut Hamsun, author of such stories as "The Apparition." Stories set in Norway include M.P. Shiel's "The House of Sounds."

The world holds few strange natural phenomena with better potential for roleplaying games than the Maelstrom, the great whirlpool off Norway's Lofoten Islands. The most famous Maelstrom story must be Poe's "A Descent into the Maelstrom," but there is also the Derleth/Schorer collaboration tale "Spawn of the Maelstrom."

A group of investigators are asked by a prospective MP to look into a mysterious death in Marcus L. Rowland's *Nightmare in Norway* published by Games Workshop. Norway's northern coast and beyond is the subject of Adrian Pommier's *Age of Cthulhu, Vol. IV: Horrors From Yuggoth* (Goodman Games) in which the investigators participate in the search for the missing polar explorers, General Umberto Nobile and Roald Amundsen.

Poland – The Gothic writer Count Jan Potocki was a Pole, but Poland does not seem popular as a setting for horror fiction. Worth reading is the atmospheric opening passage of Basil Copper's *The Vampire in Legend, Fact, and Art*, a vignette set in Poland. Local vampires toll bells at night, crying the names of people soon to die. Of these, the *wieszczy* can be of either sex, the *upier* male, and the *upiercsa* female. The werewolf is the *wilkolak*.

Portugal – Portugal has attracted less attention from horror writers than Spain, but both had Inquisitions. The Portuguese Inquisition is mentioned in Frederick Marryat's *The Phantom Ship*, but this is in the colony of Goa, rather than Portugal itself.

In the 1920s, Portugal had a radical anticlerical government, but remained a superstitious place. The werewolf is the *laborraz* and the vampire the *bruxsa*. The latter is fond of the blood of children; it has the form of a woman by day, but becomes a bird at night.

Romania – Romania is the setting for MP. Meek's werewolf story, "The Curse of Valedi," but is better known for its vampires. Vlad the Impaler was Romanian, and Transylvania is the country's western province—best known as the home of Bram Stoker's *Dracula*. Romanian folklore has plenty of vampires: the *varcolaco*, the *murohy*, the *strigol*, and the *nosferat*. The last named, among other things, renders husbands impotent. In the east of the country, Wallachia has *strigolu* (which should be killed by inserting explosives) and Moldavia the *drakul* (which appears with its coffin on its head).

Romania is the setting of the "Castle Dark" chapter of Keith Herber's campaign *The Fungi from Yuggoth* (Chaosium, Inc.). It was reprinted in *Curse of Cthulhu* and revised with new material as *Day of the Beast*.

San Marino – The Sublime Republic of San Marino is not large—38 square miles with a population of 13,000 in the 1920s. It has been an independent republic since the 11th century, entirely surrounded by Italian territory. Italian stories could be re-set here.

Soviet Union – Numerous Russian writers have occasionally turned to macabre stories, including Tolstoy, Gogol, Pushkin, Turgenev, and Sologub. More recently we have Leonid Andreyev and Valery Bryusov. Notable stories include "Viy" by Nicoli Gogol, set in Kiev, "The Abyss" by Leonid Andreyev, "Our Father Who Art in Heaven" by Valentin Katayev, and many more. Vampires include the drought-causing *upierczi* and the purple faced *mjertovjek*. The *volkulaku* is a werewolf.

E.S. Erkes has located two scenarios here, both published by T.O.M.E.; they are "Secrets of the Kremlin," set in Moscow from *Glozel Est Authentique* and "The All-Seeing Eye of Alskali," set in the *Crimea from Pursuit To Kadath*. As its title suggests, *Age of Cthulhu, Vol. 3: Shadows of Leningrad* by Mike Ferguson is set in Leningrad. It also explores Russia's ancient secrets and is published by Goodman Games.

Spain – Spain enjoys a special status among horror writers. Genteel Gothic writers favored Italy, but the more horrific preferred Spain. Notables include *The Monk* by M.G. Lewis (set in Madrid), *Melmoth the Wanderer* by Charles Maturin (a long portion set in Spain), and Jan

Potocki's *The Saragossa Manuscript*. Felix Marti-Ibanez is a Spanish writer whose work should be of interest. Of the two major European Mythos stories, one has a Spanish setting—Frank Belknap Long's "The Horror from the Hills."

According to Lovecraft's "History of the *Necronomicon*" the Latin text of the book was reprinted in Spain during the seventeenth century.

Sweden – M.R. James' "Count Magnus" has a Swedish setting. Algernon Blackwood's "The Camp of the Dog" is set amid the islands to the north of Stockholm.

Switzerland* – Switzerland has an honored place in the history of horror fiction owing to the gathering of Mary Shelley, Percy Shelley, Byron, and Polidori on the shores of Lake Geneva in 1816. The most important product of this was Mary Shelley's *Frankenstein*. Dr. Frankenstein himself came from Geneva, Switzerland.

Two of E.F. Benson's stories have a Swiss setting, "The Horror Horn" and "The Other Bed." Algernon Blackwood placed a number of stories in Switzerland, including "The Occupant of the Room" and "The South Wind" set in the Dent Du Midi, "The Lost Valley" and "The Attic" in the Jura region, "The Glamour of the Snow" in the Vallais Alps, and also "Initiation."

Turkey* – Turkey is Islam's foothold in Europe and could be the setting for many an Islamic adventure. It has been suggested that 'vampire' stems from *uber*, the Turkish word for witch.

According to Lovecraft's "History of the *Necronomicon*", in AD 950 the *Azif* was translated into Greek by Theodorus Philetas of Constantinople under the title of *The Necronomicon*. By the 1920s, Constantinople was in Turkey, and had been renamed Istanbul.

The climax of the scenario "Pursuit to Kadath" by Bob Gallagher, et.al., takes place on Turkey's southern coast while E.S Erkes' "The All-Seeing Eye of Alskali" begins in Constantinople before moving to the Crimea in the Soviet Union. Both are published in *Pursuit to Kadath* by T.O.M.E.

Vatican City – The Vatican City, as a state, fits marginally into the 1920s. In 1929, the Roman Question was settled by the Lateran Treaty, recognising the Vatican as an independent state. The Roman Question was a hang-over from the Nineteenth Century, when the Pope ruled a large part of Italy. The Vatican City is, of course, the domain of the Roman Catholic Church. Vernon Lee's "Pope

Jacynth" may be of interest.

Yugoslavia* – During the early 1920s, it was known as the Kingdom of Serbs, Croats, and Slovenes. This country lies directly between vampire-haunted Styria and Transylvania, well within the vampire belt. A celebrated case of vampirism was recorded at Meduegna, near Belgrade, in the 18th century.

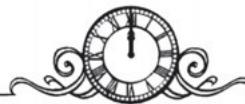
Considering the country from northwest to southeast, we may note the following. In Slovenia, the volodak is a werewolf. The Dalmatian vampire, the *kuzlak*, is apt to throw dishes and saucers around kitchens. Croatia's vampire, the *pijawika*, must have its head cut off and placed under an arm or between the legs.

In Bosnia-Herzegovina, the *blautsaiger* carries a piece of earth behind its back which it tries to make unsuspecting peasants eat, thus turning them into vampires. The *vukodlak* in Montenegro is able to turn itself into a large wolf. In Serbia, the *vlkodlak* is able to cause eclipses, and the *mulo* boils women in a great cauldron. In Macedonia, one can become a *vryolakas* through a desire to have wine on one's face.

EUROPEAN CALL OF CTHULHU SCENARIOS OUTSIDE THE 1920S

Keepers may find some scenarios set in Europe but not in the 1920s to be of interest. Going forward from the Roaring Twenties, the monograph *Machine Tractor Station Kharkov-37* (Chaosium, Inc.) by Bret Kramer explores the horrors of collectivization in Soviet Russia, while Chad Bowser's *Cold Harvest* (forthcoming from Chaosium, Inc), also explores Stalin's Russia, with the investigators as NKVD agents. Going further forward, perhaps the investigators might feel honor-bound to serve with the International Brigade fighting for the Spanish Republic during the Spanish Civil War and thus discover the depths to which man might go as detailed in "No Parasan!" by Rick Payne in the monograph *Shadows of War* (Chaosium, Inc.). This monograph also presents three scenarios set during World War Two, a period further explored in the *Achtung! Cthulhu* setting (Modiphius Press). This presents a World War Two in which the Allies fight a secret war to prevent the nightmare combination of Nazi science and ancient occult knowledge in an age already engulfed by the horrors of a global conflict.

Going the other way, "The Garden of Earthly Delights" by Lucy Szachnowski and Gary O'Connell from *Strange Aeons* (Chaosium, Inc.) and "Fires of Hatred Defile the



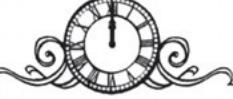
Sky" by Tim and Eileen Connors from *Red Eye of Azathoth: Unspeakable Adventures Straddling a Millennium* (Open Design, LLC) are both scenarios that explore the influence of the Mythos in a Spain under the Inquisition. Further back in time, the majority of scenarios published for *Cthulhu Dark Ages* and *Cthulhu Invictus* (Chaosium, Inc.) are set in Europe. Of note are *The Pastores: A Malefic Cult for Cthulhu Dark Ages* (Chaosium, Inc.), a monograph by Thomas B. de Mayo, which presents a campaign against a cult that has subverted Christianity in central France, and Oscar Rios' *The Legacy of Arrius Lurco* (Miskatonic River Press), a complete campaign for *Cthulhu Invictus* set in Rome, Greece, and across the Mediterranean.

Returning to the 1920s, understandably the role of travel plays a major part in *Horror on the Orient Express*. Bret Kramer's "Baggage Check" from the *Unbound Book #1*

(Yog-sothoth.com) begins with an investigator having his luggage switched, the 'new' trunk containing strange artifacts and an itinerary that leads back through France, Italy, Greece, Turkey, and Egypt. Then there are times when the investigators might need, or want, to leave the train. If they choose to travel by air, the keeper might want to look at Marcus L. Rowland's scenario "Fear of Flying" in *Fearful Passages* (Chaosium, Inc.) for an eventful flight. In addition, while written for *Trail of Cthulhu* (Pelgrane Press) rather than *Call of Cthulhu*, the supplement *Shadows Over Filmland* by Kenneth Hite and Robin D. Laws draws from the classic horror films of the 1930s to explore the strangely familiar Europe of the Backlot Gothic that can only be reached by train—or perhaps, in the investigators' dreams.



Bram Stoker, author of *Dracula*



Celluloid Train Terrors

By Carl T. Ford

Railways have proved fertile territory for horror filmmakers, but it wasn't until 1941 that Walter Ford's *Ghost Train* thrilled audiences with its combination of sinister legend and vaudeville humor. The tale concerns a group of travelers who find themselves stranded at an isolated Cornish train station through which a ghost train is said to pass carrying the souls of passengers that died in an accident. Those looking upon the train allegedly die, though it transpires that the myth has been perpetuated by gun-runners sympathetic to the Nazi regime.

Audiences had to wait until the 70s for more supernatural fare. Amando de Ossorio's *La Noche del Terror Ciego* (1971) introduced the Knights Templar zombies of his *Blind Dead* series who rise at night from their tombs in search of fresh blood. While most of the action takes place in the grounds of a decaying Spanish castle, the film features an eerie sequence in which the zombies pursue a woman as she attempts to reach a passing passenger train. The sympathetic driver stops the train and the woman gets on board. However, the deathly revenants catch up with the locomotive on their ghostly horses and feast on the bewildered passengers' flesh. The image of a crying child cowering beneath her protective mother as she succumbs to the monsters' blood-lust is one that viewers won't forget in a hurry.

Gary Sherman's *Death Line* (1972) features a London underground station, home to a cannibal killer descended from a group of Victorian rail workers who were trapped in the underground tunnel system following a cave-in decades before. After the death of his lover, the last member of this monstrous clan sets out to look for a replacement, venting his anger and cannibal lust on unsuspecting members of the public who find themselves alone on the platform while waiting for the last train home.

The same year saw the release of Eugenio Martin's *Horror Express* (1972) in which an English anthropologist boards a trans-Siberian express with his latest find,

an ape-like creature encased in ice, believed to be the 'missing link'. Unknown to the travelers, the monster is still alive. When its icy prison thaws, it's not long before it breaks loose, killing the passengers one by one.

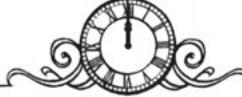
Italy boards the carriage with Aldo Lado's *L'ultimo treno della notte* (1975) in which two female German students board an overnight express for Italy during the Christmas holiday season. Unfortunately, they meet up with a pair of psychotic thugs and an aristocratic woman with a penchant for extreme sadomasochism.

Brian De Palma's *Dressed to Kill* (1980) features another psychotic maniac. The stand-out scene has its transvestite assassin stalk a call-girl witness on the New York underground. With a blonde wig, shades, and black gloves, the assassin would not look out of place in one of Argento's *gialli*.

Manhattan is also the setting for Guillermo del Toro's *Mimic* (1997) in which scientists create a genetically modified insect called the Judas Breed in order to wipe out cockroaches that are spreading a disease lethal to children. The disease is eradicated but with their food supply now depleted, the Judas Breed have evolved into human-hunting monsters. Three years later people start to disappear from the Manhattan subway system. The mutants are mimicking humans in form and have made their nests in the train tunnels under the city.

Terror Train (1980), directed by Roger Spottiswoode, concerns a fraternity fancy dress party aboard a Canadian Pacific Railroad train. As the locomotive speeds through the winter wilderness, the students are pursued by a killer who evades detection by donning the masked costumes of his victims.

A train engineer turns out to be no other than Satan himself in Jeff Kwitny's barmy Italian shocker *Amok Train* (1989) in which American students fleeing occultists realize too late that the train they've boarded has a bloodlust. Characters meet gruesome deaths by decapitation, immolation, and impalement. The special effects are shoddy but the movie might prove a guilty



pleasure for those who enjoy low budget horror for several ingenious death scenes.

Supernatural forces, suicidal cult members and Armageddon all threaten passengers unfortunate enough to board the last train on a lonely Canadian subway in Maurice Devereaux's *End of the Line* (2007). When the train's emergency brake is pulled between stations, travelers find themselves sitting among members of the Church of Hope who have just received messages from their Reverend to 'cleanse' the world of all non-believers before the demons arrive.

A photographer attempts to solve the mystery behind a series of murders that have plagued the New York subway system for over 100 years in Ryuhei Kitamura's adaptation of Clive Barker's *The Midnight Meat Train* (2008). This time around the killer has his own car-

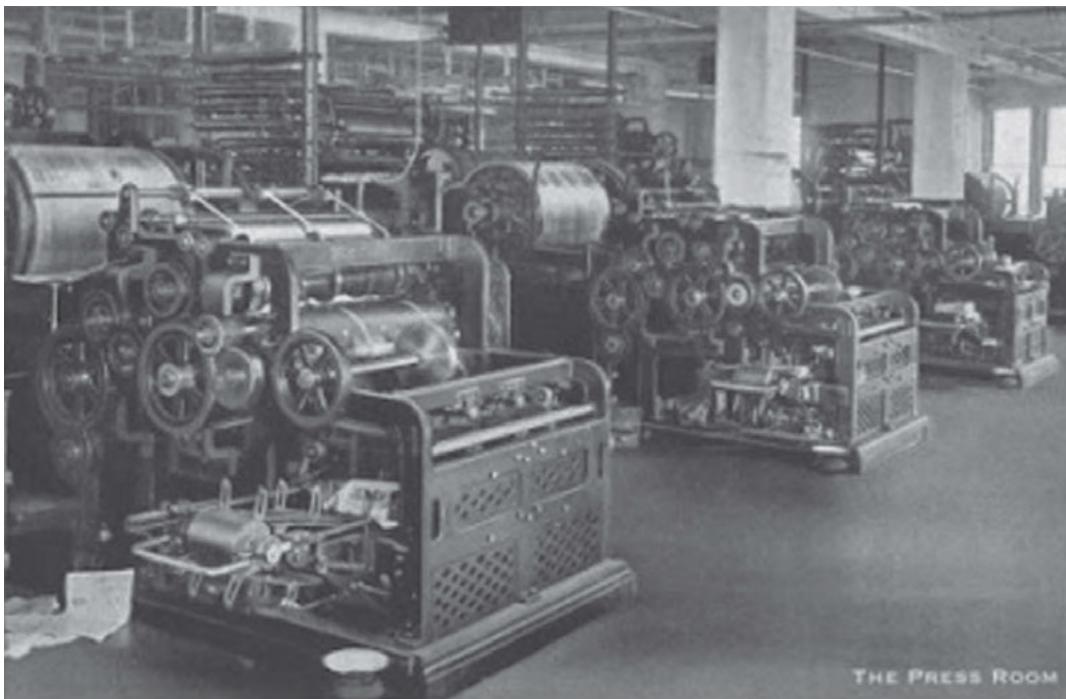
riage full of slaughtered corpses to serve as food for a race of reptilians that preceded the human race.

London's Northern Line shelters a grotesque vagrant terrorizing a group of travelers who get accidentally locked in the underground at night in Christopher Smith's *Creep* (2004). The psychopath's lair boasts a water-filled cage to hold his captives and an operating room that once served as an underground abortion clinic.

While the above list is by no means definitive, the films should provide food for thought for keepers preparing to run adventures with a railway setting. If I had to limit the list to essential viewing I'd single out *Horror Express* and *Terror Train* as definitive train travel nightmare, and *Death Line* for fearful ideas of what might be achieved on the tracks themselves. "Mind the Doors!"



A scene from The Hunchback of Notre Dame, showing Quasimodo.



THE PRESS ROOM

A PRINTING PRESS

NEWS ABOARD THE ORIENT EXPRESS

Keep in mind that only national newspapers are found at newsstands the same day as when printed. American newspapers may take weeks to arrive in European towns. Foreigners may be alarmed by rumors of war and alarmist headlines. Local newspapers can be obtained on-board the Orient Express, as can foreign newspapers.

Conversations might begin by investigators trying to get translations. Use the headlines on the right as conversation starters, topics of discussion and argument among the passengers, or simply to add color and remind the investigators of the volatile times in which they live

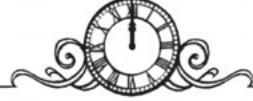
BRITISH PAPERS; *The Times, The Standard, The Mail.*

FRENCH PAPERS; *Le Figaro, Le Parisien, Tribune* (English-language).

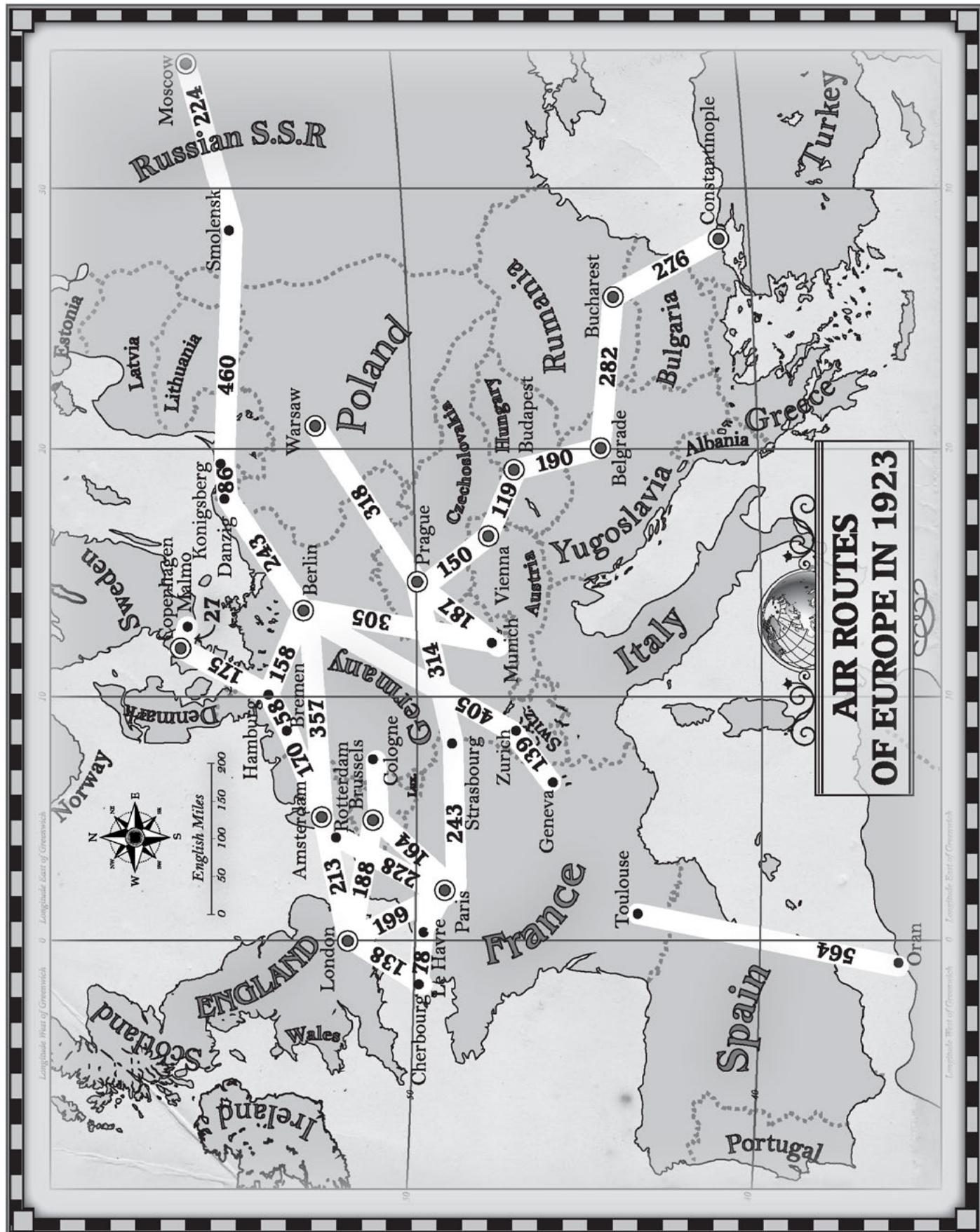
GERMAN PAPER; *Die Welt.*

CAMPAIGN BOOK

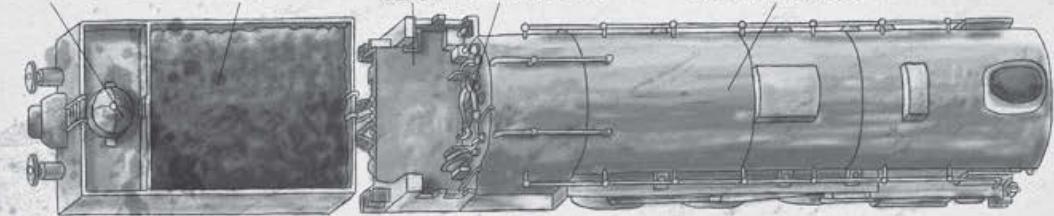
January 2	January 27	Plot Against British Occupation Forces Rumored.	SERBIAN ELECTIONS HELD. Radicals Win Majority in Parliament.
MARK KEEPS <u>SLIDING!</u> 1 Dollar Equals 7,260 German Marks.	FIRST NAZI <u>CONGRESS IN MUNICH.</u> No Intervention by German Police.		
January 7	February 1	February 18	March 31
FRENCH EXPEDITION <u>CROSSES SAHARA!</u> Triumphant Arrival In Timbuktu!	Pray For Peace?" POPE PAUL XI ASKS FOR <u>PUBLIC PRAYERS.</u> Cites Specter of a New World War.	27 DIE IN RAIL <u>DISASTER!</u> Strasbourg-Paris Express Collides with Second Train!	TROOPS FIRE ON <u>GERMAN STRIKERS.</u> 13 DEAD. French Officer Orders Bloody Revenge.
January 9	February 1	February 27	April 8
COMMITTEE ON WAR REPARATIONS: GERMANY MUST FEEL <u>PAIN.</u>	"LET THE HUNS <u>FREEZE!</u> " French occupation of the Ruhr stops all coal shipments into Germany!	GUN FIGHT IN <u>STREETS OF SOFIA.</u> Two Anarchists Killed. Bombs Thrown at Police.	PLAQUE SWEEPS <u>INDIA!</u> 8000 Deaths This Week. Government Calls For Calm.
January 10	February 1	March 1	April 17
<u>YANKEES GO HOME!</u> Last American Troops Withdraw from Germany.	<u>LANDSLIDE!</u> 1 DOLLAR EQUALS 47,500 GERMAN MARKS!	Train-Crash Deliberate? FRENCH AUTHORITIES <u>CLAIM SABOTAGE.</u> Communist and Nationalist German Conductors Accused.	STALIN SHAKEN BY <u>CRITICISMS.</u> Vivid Denunciations Stir 12th Congress of Soviet Communists.
January 11	February 2	March 3	April 23
<u>A NEW WORLD WAR?</u> French and Belgian Troops Occupy the Ruhr!	WORKERS OF THE <u>WORLD, UNITE!</u> First Congress of the French Section, International Worker's Party.	Uncle Sam or Pontius Pilate? U.S. REFUSES MEMBERSHIP IN WORLD COURT OF <u>JUSTICE.</u> Fears Further Involvement in Foreign Issues.	LAUSANNE PEACE CONFERENCE OPENS. U.K., Turkey, U.S.S.R., Bulgaria, Greece, Italy Attend "A Dove in the East."
January 11	February 4	March 9	April 26
DEATH OF A <u>DESTITUTE KING!</u> CONSTANTIN I, EX-KING OF GREECE. A Life of Exile in Palermo.	LAUSANNE <u>CONFERENCE STALLED.</u> Talks Between Britain and Turkey Break Down.	ILLNESS FORCES LENIN'S RESIGNATION.	DUKE OF YORK MARRIES LADY ELIZABETH BOWES-LYON.
January 13	February 5	March 12	April 27
BRITISH OFFICER KILLED IN <u>CONSTANTINOPLE.</u> Turkish Nationalists Suspected.	<u>SOCIALISM IN JAIL!</u> HUNDREDS OF SOCIALIST MILITANTS ARRESTED! By order of Mussolini.	FRENCH SOLDIERS <u>ASSASSINATED.</u> Paris Holds German Nationalists Responsible.	Disaster At Sea 237 DEAD IN <u>MOSSAMEDES SINKING.</u> Portuguese Vessel Lost off South-African Coast.
January 15	February 10	March 14	May 1
FRENCH TROOPS FIRE ON <u>DEMONSTRATORS</u> Kill 17-Year-Old Boy!	NIGHT OF TERROR <u>IN SOFIA!</u> National Theater Destroyed by Fire.	END OF THE NAZIS? German Court Orders Dissolved All Local Branches of National Socialist Party.	Putsch In Munich? NATIONAL SOCIALISTS ARM AGAINST <u>GOVERNMENT.</u> General Von Lossow Avoids Bloodshed Hitler Jailed.
January 23	February 12	March 15	
<u>"I Avenged Jaures!"</u> FEMALE ANARCHIST <u>STRIKES!</u> Melle Berthon Shoots Mr. Plateau, Secretary-General of the Ligue d'Action Francaise.	TURKISH UPRISING <u>FEARED.</u>	EARTHQUAKE IN <u>SARAJEVO.</u> City Partially Destroyed.	
		March 19	



AIR ROUTES OF EUROPE IN 1923



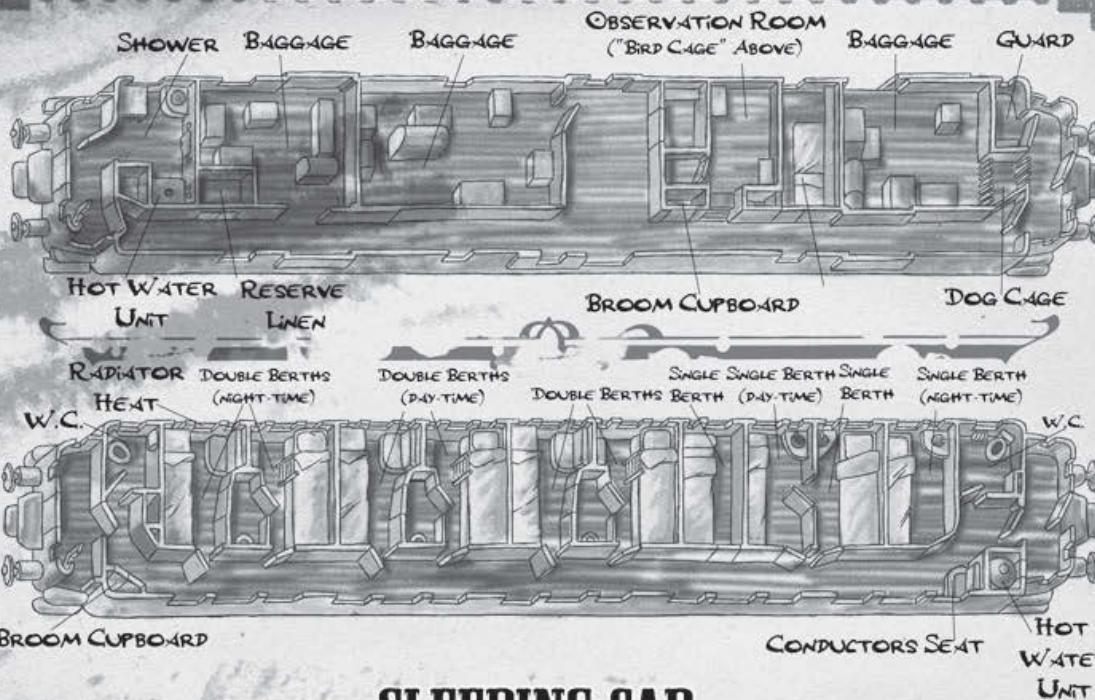
WATER TANK COAL FOLDING SEAT FIRE DOOR STEAM DOME



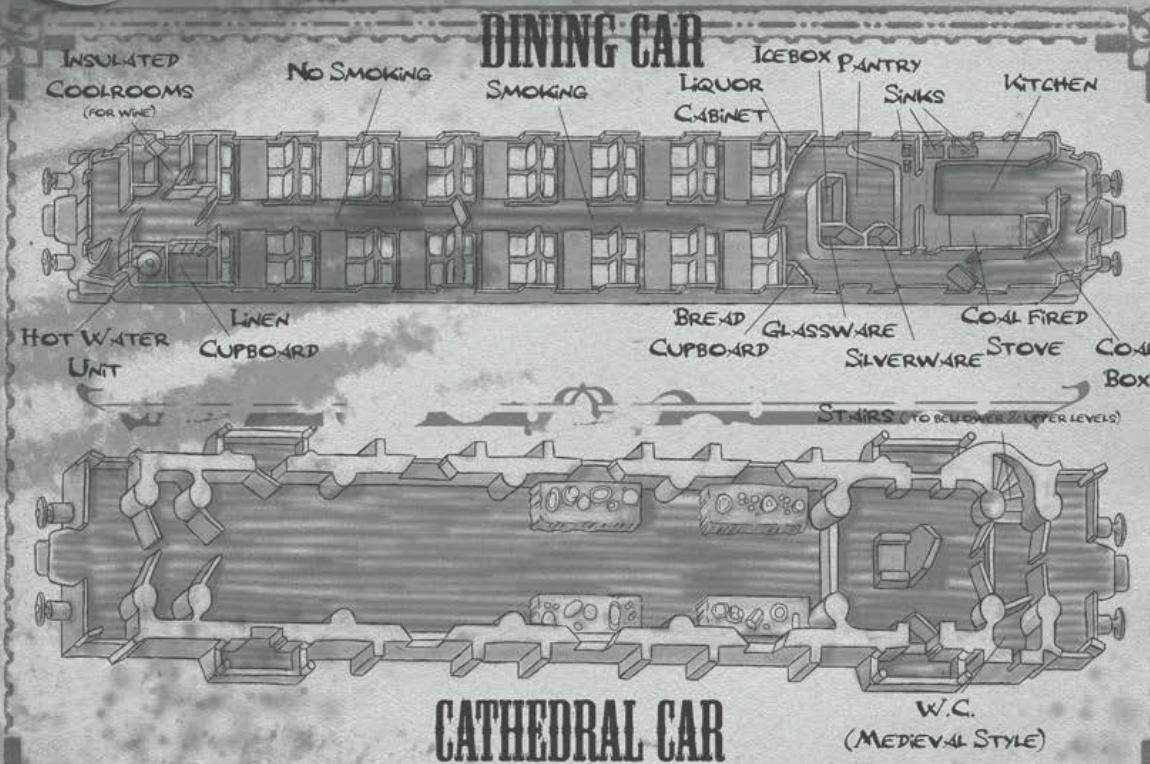
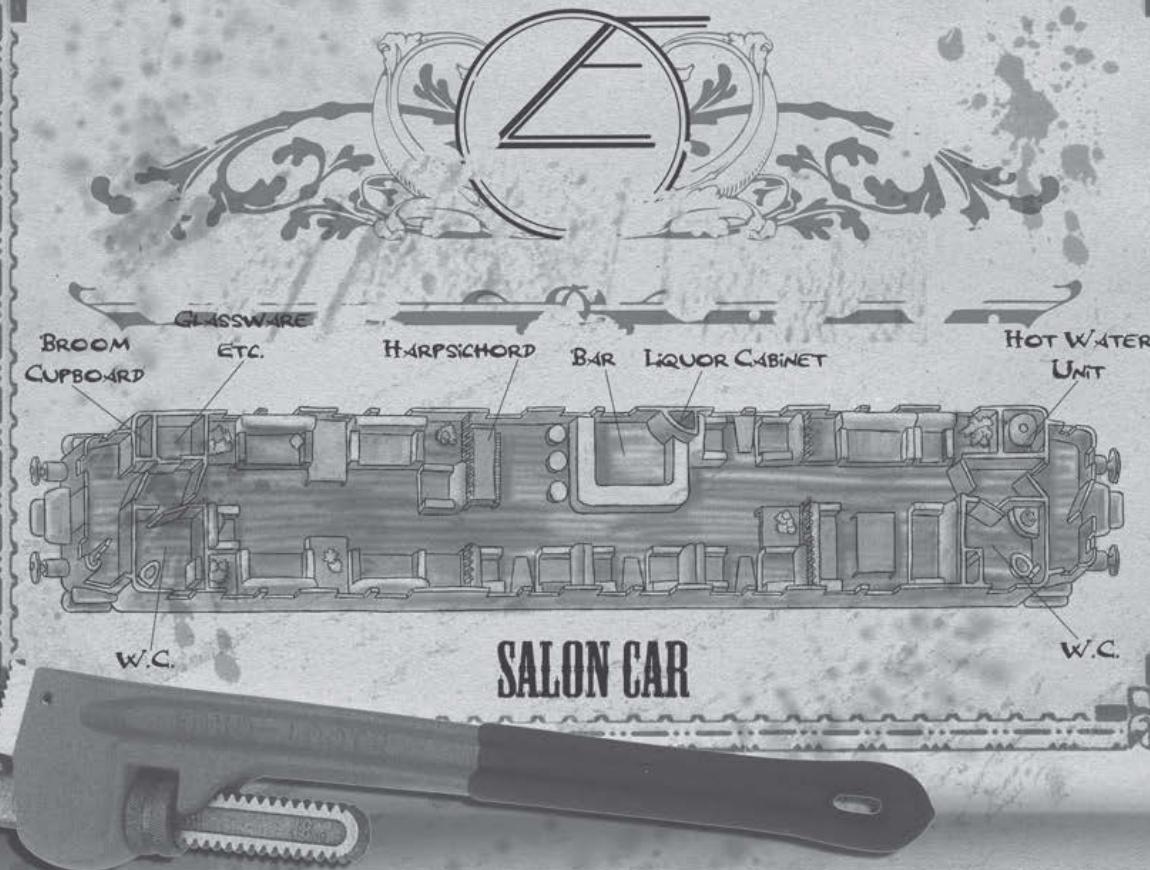
LOCOMOTIVE & TENDER

H HARD 00250

JURGEN (BAGGAGE CAR)



SLEEPING CAR





CAMPAIGN BOOK

INDEX OF SIGNIFICANT & USEFUL ENTRIES

An index of significant and useful entries. **Also:** *f*-indicates that page and the following page. *ff*-indicates that page and a number of following pages. **bold page number**-indicates a major entry if there is more than one page number listed. *italics page number*-indicates an important illustration.

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