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# HELLBOY

THE ROLEPLAYING GAME



B.P.R.D.

FIELD MANUAL

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## FIELD DIRECTORS ONLY

The book you hold in your hands contains a lot of information that will help you to design and run adventures, which we'll call Case Files, using the 5E ruleset within the Hellboy universe. It also contains four ready-made Case Files that can be run independently or, with a little tinkering, inserted into an ongoing campaign (which we like to refer to as Graphic Novels). A note of warning, however. If you are a player running an agent in a game of *Hellboy: The RPG*, reading through this book could seriously dampen the fun you get to experience at the table. Doing so may also invite some karma on an apocalyptic scale. Don't believe us? Just ask Hellboy or any one of the many villains he's butted heads with that has attempted to cheat fate. In Hellboy's world, karma can turn you into a frog or tear your still beating heart out just as you defeat the ultimate incarnation of evil.

And that's really what this book is about, building cosmic experiences which feature unique personalities, with a handful of Case Files to highlight how this can be done.

So what can you expect in this book? Chapter 1 provides some comprehensive

advice on designing your own Case Files, from deciding on the villain and the story, to building those into a three act investigation that will engage your players. Oh, and there's even some info on monologuing, which is something every major nemesis should do well. This leads nearly into Chapter 2, which will aid you in adding flesh to the bones of your villain. There are also some neat tables to help you create NPCs on the fly. Chapter 3 will really help you super size the monsters that the agents face, and Chapter 4 provides guidance on introducing some truly weird elements to your games.

The four Case Files include Downward Spiral, which sends the agents to a remote Romanian village, Perils of the Job, which sees the agents dance a jig in Santa Fe, The Cold Shoulder, which transports the agents to the frozen heights of Bavaria, and From Beyond the Stars, which pits the agents against a harbinger of the apocalypse.

The guide closes out with fifty plot hooks, each provided with enough detail to inspire a new Case File. What are you waiting for? It's time to inspire your own paranormal investigations!

**HELLBOY**  
THE ROLEPLAYING GAME

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# PART I: GM OPTIONS





# CHAPTER 1: WRITING A CASE FILE

## CASE FILE CREATION

Generating a Case File is a fairly simple process. Starting from your initial inspiration for the Case File, we can establish a basic skeleton of how the Case File is going to work and then add the flesh of what the agents are going to face, who they'll meet, and where they'll go. So let's start with some questions.

## CASE FILE QUESTIONS

### QUESTION 1: WHO'S THE VILLAIN?

If you've gotten to the point of writing your own Case File, you probably have an idea of who the antagonists are going to be. The section on creating NPCs has some general advice on making these characters memorable, so if you've not looked at that first, go back and look at it now.

Now write down who you think the villain is going to be. Note that this is who you think the villain will be, not who they have to be. If you get halfway through writing and realise that the requirements for the villain have changed, change the villain.

And pro-tip: Have a spare.

### QUICK VILLAIN TABLE

D10 VILLAIN	
1	An Ignorant Mortal or Group of Mortals
2	An Independent Mortal Occultist
3	A Cabal or Cult
4	Members of the Occult Reich
5	A Secret Society or Governmental Agency
6	A Lesser Demon or Monster
7	A Renegade Fae
8	A Fae Lord or Demon Prince
9	An Alliance Between Two or More Villains
10	A Godlike Being

### QUESTION 2: WHAT'S THE STORY?

This is the spine of the adventure. You need to understand what's happened so far, why it happened, and to what end this plot has been undertaken. Understanding the gist of the plot is often enough, but if you have a location where you want the plot to take place, this can often inspire the other elements. You don't need to name anything in the initial stages. It's simple enough to note elements in the most generic of ways and then fill in the blanks later.

### QUICK STORY TABLE

D10 VILLAIN'S PURPOSE	
1	Search for an object that has been lost for decades.
2	Search for a former associate or group member so they can take revenge on them.
3	Search for a place to hide when they come across an interesting opportunity.
4	Perform experiments that have gotten out of hand.
5	Outraged at a local situation and taking ill-motivated action.
6	In need of human body parts or fluids.
7	Frame an innocent for their own crimes.
8	Fight a curse.
9	Engage in criminal activity to gather occult artefacts.
10	Amass non-traditional forces for a serious military endeavour.

### QUESTION 3: HOW DOES THE VILLAIN PLAN TO SUCCEED?

It's important to know the general details of the villain's method and the assets that they have available to them. These assets include material goods, allies, goodwill of other characters, subordinates, monsters, magic, and any particular MacGuffin that the Case File pivots around.

The plan doesn't have to be, and indeed shouldn't be perfect. But you should do your utmost to remove any obvious defects or complexities from the plan. This doesn't mean that the plan can't have some issues when the rubber hits the road. The villain won't have perfect knowledge, and often it's in these knowledge gaps that the villains plan starts to unravel, and this is what leads us to the fourth and final question.

### QUESTION 4: WHAT DOESN'T THE VILLAIN KNOW ABOUT THEIR PLAN?

While the villain will likely know that the B.P.R.D. exists and that the B.P.R.D. will investigate any obvious occult activity, there are likely to be other details that the villain will have overlooked. They might be unaware of surveillance on a property, particularly things like nanny-cams. They might overlook nosy neighbours and the like. They might be unaware that one of their supposed allies has turned against them and is acting to prevent their plot from succeeding.





# CHAPTER 1: WRITING A CASE FILE

## QUICK ASSET TABLE

### D10 VILLAIN'S ASSETS

- 1 An unusual amount of vintage military technology.
- 2 A small cabal of loyal scientists and magicians.
- 3 A bodyguard of experienced troops.
- 4 One or more occult artefacts of significant power.
- 5 A large amount of cash, jewellery, or quickly convertible wealth.
- 6 A secret identity within the local community.
- 7 A flunky who believes they're really in charge of the scheme.
- 8 A series of well-hidden lairs and safehouses with numerous protections.
- 9 Very vicious, possibly summoned or possessed, pets.
- 10 A small army of thugs that may or may not be demonically or technologically enhanced.

## QUICK PROBLEMS TABLE

### D10 VILLAIN'S PROBLEM

- 1 They're leaving a track a competent investigator can follow.
- 2 They have accosted or kidnapped a mystic or psychic who can track them in a non-traditional way.
- 3 One of the places they need to raid or visit will have B.P.R.D. agents or assets present.
- 4 The police or law enforcement are investigating them on an unrelated matter.
- 5 Their lair is a known "spooky place" that local teenagers visit when dared.
- 6 The site of their ritual is corrupted by the last failed attempt there and is haunted.
- 7 A dragon, taniwha, or other similar creature has recently awakened nearby.
- 8 The basement of their lair is an old site of worship for the Ogdrū Hem.
- 9 The occult force they're allied with is slowly corrupting and warping their minions.
- 10 The occult force they're allied with or controlled by is slowly warping their perceptions and reasoning.

## THE THREE ACT STRUCTURE

### ACT 1: INTRODUCTION TO THE CASE FILE

Case Files usually follow a consistent structure. First the characters are introduced to the case. This introduction will often be in the form of a Bureau directive. These missions from HQ usually involve the agents being gathered in a briefing room. A case handler or subdirector will present the facts as known and dispatch the agents to investigate. Agents can ask initial questions, though many will choose to bite their tongues lest they get voluntold to discover the answer in addition to dealing with the Case File itself. Missions from HQ have the benefit of immediate access to Requisitioning gear, recurring NPCs, performing research, and receiving medical care. Characters starting from this position can almost always assume to be 100% fit and ready to go.

But agents won't always be back at base twiddling their thumbs waiting on a mission. Agents can often get called in the field mid-mission and reprioritised. Being separated from HQ and with only limited opportunities to obtain new gear can precede some of the more challenging cases. Urgent enough that investigation can't wait, these cases are short on opportunities for preparation and research, which in turn can lead to muddled assumptions, incorrect deployment of assets, and in the worst of cases, agent deaths.

LO! 'TIS A GALA NIGHT!  
WITHIN THE LONESOME  
LATTER YEARS!  
AN ANGEL THROG, BEWINGED,  
BEDIGHT  
IN VEILS, AND DROWNED IN  
TEARS,  
SIT IN A THEATER TO SEE  
A PLAY OF HOPES AND FEARS  
WHILE THE ORCHESTRA  
BREATHES FITFULLY  
THE MUSIC OF THE SPHERES.

# CHAPTER I: WRITING A CASE FILE

Agents are also notorious for ignoring regular working hours and obsessing on personal projects and investigations. Its not unusual for an agent taking time off to phone HQ with a Case File that they wish to open. While obviously some agents will find that their investigations into “cursed waffle shacks” and “haunted late night pizzerias” get little support, for the most part agents that can show real value to a pet project will find the Bureau an amazingly supportive employer. It’s not uncommon for a superior to keep tabs on their subordinate’s pet projects, assigning working hours to related activities when time presents itself. While these activities are often intended to soften the blow after particularly arduous cases and justified as providing safe continuity to the walking wounded, there is always the risk that this research is just as dangerous as a regular Case File.

And then there are the cases you just walk into. You might be driving down the road and see a Lady in White haunting a bridge, or you might visit a hotel and find the room haunted by a pair of murdered honeymooners. Sometimes a case starts with bad timing and worse luck, leaving you mopping up ectoplasm and trying to figure out why you can’t catch a break. Maybe you can get some help from upstairs, but more often than not, the best you can do is call your teammates and try to get things settled by morning.

## ESTABLISHING URGENCY AND TRAVEL

Unless you’ve deliberately gone out of your way to get everyone to site before the briefing, agents will need to travel to the scene. Urgency will often determine the agents sent to an investigation. The more urgent the case, the less options the case handler will have in selecting a team as the team will have to be within proximity.

Distance from the site will also determine how much “on the road” research the team can engage in. Databases, newsfeeds and phonelines are usually available for the entirety of a journey, so the GM should allow investigators to engage in preliminary investigation in all but the strangest of deployments. However, it might be fair, for instance, to limit cell phone access while on a nuclear submarine.

Another factor to consider is how long the agents are expected to be in the field and what constitutes the field. A month-long investigation in the Arctic Circle will have much more different requirements from a day trip to a camping site. Characters should have this level of information provided and access to basic survival equipment should be provided for free without needing to Requisition it.

## PRELIMINARY INVESTIGATION

As stated in the *Hellboy: The RPG*, agents looking to investigate with a skill should have the opportunity to find something. As a

baseline, at DC 10, this should provide a direct clue or character to interact with. At DC 13, it should provide both a clue AND a character to interact with. At DC 15, it should provide a clue, a character to interact with, and the opportunity to make a different skill check without the player suggesting it. At DC 20, any further preliminary investigation tests made by the character should have advantage.

## REQUISITION

A GM decides when Requisition can be used. Sometimes it needs to be done prior to setting off. Other times, items and support can be requested in the field. If agents are on an official assignment, Requisition is more likely to be available through the quartermaster’s office, but they will almost certainly need some justification as to why they’re handing you a Demolition “Gift Basket” (see *Hellboy: The RPG* p. 82) when your investigation is into a series of thefts of valuable antiques.

There’s nothing like an angry cabinet minister phoning you to ask why their home has been destroyed to ensure that caution is used when deploying equipment. Consequently, the quartermaster’s office is well versed on the present preferences of global jurisdictions, the need to have video evidence of an agent signing out equipment, and the need to count and recount every item returned. The simplest way to model this is to inflate Requisition costs based on situational values.

While GMs with area specific knowledge can and should override the below based on their own experience, the Potential Restriction Changes Table on the opposite page is designed to provide general guidance. Jurisdictions vary widely, and even the areas with fluctuating regimes may have bureaucratic hurdles to overcome. If as GM you don’t think an item is available, you can always choose to block its availability.

It’s assumed that in all instances where these goods are required on foreign territory (and approved) that a special liaison will meet the agents at the border with the items in sealed bags. This is an excellent opportunity for roleplaying as the local liaison. The attitude of the agents might well swing the liaison’s opinions. At the end of the meeting, the liaison might even be grateful for the agents’ presence and offer some local advice.

## ARRIVAL

With equipment arranged and preliminary research undertaken, the agents will arrive at the scene of the investigation. Preliminary research will have provided some clues and contacts to speak with, but where there is information that the players must have, this is when the GM should deliver it.

The GM should take care to design this scene so that the players get the opportunity to investigate the Case File and interact with at least some semi-benevolent NPCs with a vested



# CHAPTER 1: WRITING A CASE FILE

interest in helping the characters at at least a degree. This isn't to say that the NPCs can't have conflicting agendas, merely that they should be willing to engage with the agents to the end of getting the Case File moving.

## INITIAL INVESTIGATION

The biggest secret to managing player investigation is to know what skills your players possess and play to these strengths. Seed the investigation with information that the characters have a material reason to investigate. If you must use skills that the agents lack, do this sparingly so that you don't cause player frustration.

When setting up the skill checks, try not to think of these checks in a binary pass/fail manner. You want the agents to be competent investigators capable of unearthing information, but that doesn't mean they get a free ride. Skill checks can have multiple pass values, and it's recommended that GMs consider ways that they can use them.

## EXAMPLES OF ADJUDICATING NON-COMBAT SKILL CHECKS

### VARIABLE SUCCESS

Set a low initial DC (8 or 10) that provides the basic information and allow for 2 or more grades of DC higher (12,15) that provide more depth to the information.

### SLOW SUCCESS

Set a mid-range DC (12-15) with the difficulty decreasing as more time is taken to test and research. This time might have a cost in Doom and require the agent to leave the site. A good cost is 1 Doom for a +1 bonus to the roll.

### THREE STRIKES, YOU'RE OUT!

Allow the agent to attempt the test a second, or even third time, paying Doom for each reroll. If used in concert with the slow success method, the Doom cost should be more expensive as this has the benefit of a fast turnaround. A cost of 2 Doom for a first reroll and 3 Doom for a second reroll is recommended.

### CHARACTER INTERACTION

The GM screen provides a vast array of initial character mindsets from the most avid fanboy to those that think you're part of an evil conspiracy. But even those who ascribe the worst motives to the B.P.R.D. have an interest in seeing their problems addressed.

As GM, there's a fine line between having an antagonistic character in your Case File and having an antagonist in your Case File. Where an antagonist is actively trying to prevent the success of the agents, an antagonistic NPC is, while not entirely supporting the PC, still an ally to some small degree.

## POTENTIAL RESTRICTION CHANGES TABLE

EQUIPMENT CATEGORY	WARZONE AND CHAOTIC REGIMES	COOPERATING POWERS	COMMONWEALTH AND STRICT REGIMES	INDEPENDENT POWERS
Explosives and Fully Automatic Firearms	+1	+3	+5	+5
Semi-Automatic Firearms	—	+2	+3	+5
Other Firearms	—	+1	+2	+5
Less Lethal Weapons	—	—	+1	+3
Specialist Ammunition	—	+2	+3	+5
Melee Weapons	—	+1	+1	+4
X-rays and Other Potentially Hazardous Equipment	+1	+2	+2	+3
Special Chemicals or Foods	—	+1	+2	+1
Local Cultural Artefacts	+1	+3	+5	+5



# CHAPTER 1: WRITING A CASE FILE

If you're going to include an antagonistic NPC, they should always come up with the goods. Conversing with them might be an exercise in frustration, but it should always be objectively worthwhile. To avoid muddying the water, the majority of your antagonistic NPCs should be co-workers or members of official bodies. Witnesses might be crotchety, but actively abrasive ones should be rare. These people want the B.P.R.D.'s help after all!

## INTRODUCING THE THREAT

At the end of the first act, the threat should be introduced. This might be through a scuffle or a sighting. Where possible combat should be non-lethal. The importance of this scene is to prove or disprove the characters' suspicions and to lead the characters to the second act, the hunt.

### FROM WEREWOLF TO DEMON

It's important to note that while in most cases the threat should be the villain of the piece, it doesn't have to be. The initial villain might simply exist to get the agents to the place where a legitimate threat exists. It's entirely OK for the Act One villain to be defeated in Act One, though canny players will recognise that there is likely more than meets the eye if you do this too often.

## ACT 2: THE HUNT

Act Two is where the investigation becomes more physical. It can be played as a short romp where the agents engage the threat and reduce its capabilities, or it can be a protracted series of scenes where these roles are reversed. Ultimately, like the end of Act One, there should be a significant event marking the culmination of this act, but the structure of the second act depends on the desired overall length of the Case File.

Much like the various Hellboy storylines, a Case File can be an epic adventure spanning several sessions or it can be a one-shot romp designed around a fairly quick resolution. None of this really affects the setup of the adventure, nor its initial act. You might want to extend the time taken for the first act, but at the end of the day, the things that it needs to achieve don't change from type to type. Where this does have a significant impact is on the second act.

### A SHORT SECOND ACT

Some Case Files are meant to be tied up in a fairly succinct manner. Much like a bottle episode of a TV show, there is little movement for the characters and only a few scenes are needed to establish the threat of the villain and to have an initial confrontation. Consequently, the act might consist of a single

intense extended scene, such as a literal hunt, or a series of scenes where the characters seek to overcome some challenge in confronting the villain of the piece.

An excellent example of a short second act can be found in the Hellboy story, *The Crooked Man*. The second act is essentially a long trek up the mountain side to the sanctuary of an old church, culminating in a battle against the witches. Along the way, the characters converse about guilt and the weight of responsibility, until finally the witches attack Cora Fisher. Tom Ferrell is forced to use his lucky bone to escape, and with the power irreversibly used, the surviving characters are able to get to the church.

While the act has several excellent character-building moments as the characters traverse the mountain, it's the attack by the witches that moves the plot onwards.

### EXTENDED CASE FILES AND THE LONG SECOND ACT

Sometimes you don't want a simple tale and indeed want to add more twists and turns. If that is the case, then the second act is where you should place your twists. It's important not to add scenes for their own sake. Each scene must move the story forward and grant each character an opportunity to engage with the story. When the second act has more than one scene, each scene needs to progress the story in a very real way. If the scene doesn't uncover foes to be vanquished, people to help, or problems to be overcome, ask yourself if the scene is really needed.

One of the best ways to extend the middle act is to include setbacks that the agents need to overcome. If we take an example of characters hunting a werewolf in the pine barrens, the agents might come back from an unsuccessful hunt to discover their tents vandalised and vehicle damaged. Suddenly, they must face the choice of either making camp with the bare minimum of supplies or following the creature's tracks into the dark. This simple closing subscene extends the act by an additional scene as the agents deal with the fallout of their prior actions. Indeed, the werewolf might only be there to draw the agents into the barrens where other weirdness exists, and after hunting the werewolf, with their radios damaged, the characters need to begin a long and arduous walk to civilisation.

If you do choose to use setbacks in the middle act, it's very important that for every development that curtails player agency, you include an element that allows for creative solutions. In the werewolf example, one of the agents might try popping a flare in the hopes that a backup agent will look for it when the team are overdue radioing in. This should be rewarded with success, though it might be a slow success, meaning that after the harrowing ordeal of a night in the forest the characters can expect to be airlifted out come daylight.



# CHAPTER 1: WRITING A CASE FILE

## HELP! THE STORY WAS SOLVED IN ACT 2!

OK, so you had a multipart second act planned. The villain showed up but instead of getting away took a 20mm round to the face. Where you had planned for the villain to be encountered in their lair, now they're being stuffed into a plastic bag, while your players banter about how easily they killed the main attraction.

Well, two points. First, if you put your agents and your villain in proximity, this is going to happen from time to time. Luckily, some villains have specific Doom spends that allow them to escape imminent death or transform into some sort of murderous rage beast or both. Second, if your players kill the villain in the second act, it's time to recruit a new villain. Don't stress. it's happened to all GMs at one time or another.

There are a lot of places you can draw a new villain from. They might have originally been a henchman, or an unrelated creature drawn to the fray, or the malevolent source that created the original villain, the creature that the villain was keeping in check, or the villain transformed into something suitably horrific. Regardless of where you source them from, it's vital that the new villain is able to either continue the original villain's scheme, enact their own scheme in the final act, or seek vengeance on behalf of the villain.

This takes some thinking on your feet, but when thrown a hurdle like this by your players, the important thing is to celebrate their victory when it happens. Recognise the moment of victory before you do anything else, then pass out the Ingenuity. The villain's defeat should be a big deal.

## ACT 3: RESOLUTION

OK, let's be honest here. You knew when you started writing a Hellboy Case File that the B.P.R.D. was going to win right? That shouldn't be a surprise. The victory of the forces of good in a Hellboy story is almost certain, but that victory is rarely without cost. Sometimes that cost is an individual's physical pain, sometimes it's a choice with consequences that can't be unmade, sometimes the loss of your friends, and sometimes the loss of an entire team of agents.

While the cost of a Case File might well have been felt in earlier acts, the final act is where the bill comes due. When working out what your final act is going to involve, consider cost first and foremost. At the end of the Case File, you want your players talking about what their victory cost them and whether they were able to reduce that cost.

So what's the third act need? In the third act, the final confrontation with the villain and its scheme occurs. So, the third act needs the agents to get to the location of the villain and the villain be in a position where their scheme can come to fruition.

## GETTING THE PLAYERS TO THE FINAL SCENE

The secret to getting players into proximity with the villain returns us to the advice of Act One. Ensure that any clues ping off of the skills and capabilities that the agents have. If you have agents that are combat heavy, then use a captured opponent to put the characters on the right path to intercepting the villain. If you have investigative characters, let them pull whatever CSI inspired plan they have to uncover the villain's location. Look back at the advice on DCs and Doom costs, you'll want at least a couple of points of Doom to make for a decent final scene.

## A MEANINGFUL FINAL CONFRONTATION AND THE GRAND CONSPIRACY SHEET

For a success to mean anything it must be hard fought for, and the final confrontation is definitely the place to take off the kid gloves. One of the best mechanisms to drive this meaningful confrontation is the Grand Conspiracy Sheet.

While Doom can certainly be utilised as the investigation progresses, and Act Two is an ideal place for this tactical, use of the Grand Conspiracy Sheet allows you to set up for a proper Act Three finale.

A typical Grand Conspiracy Sheet should have between 3 and 6 spends for the GM to unlock as the players accrue Doom. Spends should augment and supplement the forces arrayed against the agents but should not include anything that's a lynchpin for the Case File. Trivialities should also be avoided. As the sheet progresses, the spends should increase in cost, but it's more than fine for several spends of identical cost to be present on the same sheet.





# CHAPTER 1: WRITING A CASE FILE

## COMMON SMALL SPENDS

### INCREASING THE TOUGHNESS OF MINION CHARACTERS

This can be done through a higher AC, or damage reduction. For 1 Doom this might increase AC or damage reduction by 1-2. For 2 Doom this could go as high as 3-4. Alternatively, this can be done with an increase to hit points with each point of Doom increasing hit points by 5-10%

### AUGMENTING THE ATTACKS OF MINION CHARACTERS

A point of Doom might increase damage output by increasing the damage dice to the next dice type. This should only rarely increase damage dice beyond a d10 and never over a d12. Two points of Doom might add a d6 of the same type. Alternatively, minion characters could be armed with more advanced magical or technological gear. 1 Doom might grant a minion a special weapon, such as an assault rifle, with 2 Doom arming a squad of minions in a similar fashion.

### INCREASING THE NUMBER OF OPPONENTS

A point of Doom might set an additional fresh squad of 1d6+3 minions from an unexplored room nearby or even from the room the agents were just in. While its fine to stretch credibility to some degree, the GM should be careful to avoid spends like this where there is no logical way for such reinforcements to emerge. Luckily, most Case Files have at least the possibility that the angry dead might show up, giving previously slain foes a new lease on undeath.

### REDUCING VISIBILITY

Whether by power outage, a rolling unnatural fog, fumes from a strange experiment, or even the prospect of a strange glowing cloud, a point of Doom can be employed to grant a modicum of obfuscation to the characters in scene.

## COMMON MEDIUM SPENDS

### EXPLOSION, CAR CRASH, OR SIMILAR CATASTROPHIC ENVIRONMENTAL EFFECTS.

There are bad hair days, and then there are BAD hair days. Unlike a mere special weapon, an explosion should impact everyone and the locale in a decisive fashion. A good estimate is 3d6 damage per Doom spent with a DC of 10 (+2 per Doom spent) to mitigate this. You shouldn't be afraid to spend a few Doom on this, dealing damage that pops a character into an injured state, destroys a car is absolutely fine. At this point on the Grand Conspiracy Sheet you should be taking the gloves off and throwing them over your shoulder.

## IMPOSING A SIGNIFICANT PHYSICAL OR MENTAL CONDITION

Some conditions (charmed, deafened, frightened, incapacitated) are incredibly inconvenient for players even in the short term. While this makes them excellent choices for medium spends on the Grand Conspiracy Sheet, the GM should be mindful about deploying them. A condition that removes a player's ability to engage with the game should only be used with caution. Not only should these be costed appropriately, but they should be pitched evenly at saves characters possess rather than more obscure ones. Where a Case File places a particular character into this type of peril, the GM should be cautious to avoid reusing such conditions. It's OK to target a character once and a while, though the GM should be thoughtful not to leave the targeted player feeling persecuted.

One useful technique for balancing a condition-based Doom spend is to incorporate special exposition into its deployment. Think about what the characters can learn from the moment. Is the villain using tear gas to blind them or something more esoteric? Where did they get the vector for the condition? Could this lead the characters to point their investigation in a new direction? Or even better, confirm to them that they're on the right track.

Most conditions should use a DC in the ballpark of 10 (+2 per Doom) and last for a single scene. Longer lasting conditions should cost Doom equal to the DC every scene they continue. If the condition can be overcome through a supplemental save or skill check, then reduce the cost by 1-2 as appropriate.

## ULTIMATE SPENDS: THE VILLAIN'S MONOLOGUE AND SPENDS FOR VILLAINS.

When the Grand Conspiracy Sheet is concluded, we are left with the obvious. The triumph, or near triumph of the villain is at hand, and the agents must marshal all their resources to face their foe. Spends at this penultimate point in the Case File must be a step beyond inconvenience or damage.

There are three distinct Doom spends that should be considered for the final confrontation, all of which pivot on one single question. Do you as GM care about the villain once this Case File is over? If you don't particularly care about the villain and won't be looking to reuse them later, you can probably skip the obscured demise Doom spend, and likewise the monologue, and cut straight to the death throes.

### THE DEATH THROES

As discussed previously, the players are going to win the confrontation. It might not be a final victory, but the enemy will be seen off. Death throes are Doom spends set to happen when this victory is achieved. The villain or one of their experiments might mutate, triggering an apocalyptic scene where





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the investigators mount a fighting retreat. The bombs under the villain's lair might start to explode, or the demon allies of the villain might escape and cause one final dash of mischief. The options are endless, but they all serve the same purpose, to draw a line under the plot and leave enough burning ruin in its wake that everyone knows that this Case File is closed!

Death throes do not have to be deadly, just flashy and showy. As such, they don't have to be expensive. Death throes that allow for later evidence collection should cost 1 Doom plus any practical lethality. Death Throes that leave little standing and destroy evidence should cost 2 Doom.

Don't be afraid to go hard. If you want to sink a small island and require agents to swim home, 3 or more Doom is a fair price.

## THE MONOLOGUE

A lot of villains are socially stunted or awkward, and say what you want about uplifted chimpanzees, they only have so much conversation in them. As such, when given the opportunity to safely brag to a listening ear, many villains will grab a chair and start talking. This doesn't mean that the villain is foolishly revealing all their secrets. Many of their statements will be self-aggrandising lies. But the constant noise, which may be delivered over loud hailers, internal speakers or in between blasts from a flame thrower, is distracting. Any character hearing the monologue must make a Wisdom DC (12+2 per Doom) save or be at a disadvantage on any action that requires concentration. Minions of the villain are not affected — they've heard it all before — but can be provided useful information by the villain. Failing the save grants disadvantage on the next attack or skill check, at which point, regardless of the success or failure of the action, the agent will need to save again. Once the agent has saved successfully 3 times in a row, they are considered immune to the ranting of this obvious lunatic.

## THE OBSCURED DEATH

The obscured death is the GM's best friend when it comes to returning villains, a 1 point Doom spend that ensures that the villain disappears off camera upon their demise, guaranteeing their return at some later point. While this can be applied with the brute force of GM fiat, it's much better to create an environment that allows the villain to realistically escape. Whether this is a window in a tower, an impossibly steep cliff, or a deep dark lake nearby ensuring that the villain has somewhere to vanish into, the players will be a lot more accepting of the villain's escape.

## ULTIMATE SPENDS: THE TIMEBOMB

One thing that the Grand Conspiracy Sheet is useful for is acting as a time-delay. As the agents accrue Doom through inaction, taking extra time to achieve results, or even simply getting their

cars caught in the mud, the GM can place Doom on the sheet to mark the count down to destruction.

While the actual effect will determine the Doom cost in a lot of ways, the amount of chances you want to give the players to avoid this fate will determine the final cost.

It's important to realise that you don't have to use all the Doom generated on the timebomb, and this gives you a few options as to how to time the payload. Firstly, if you want to give some leeway to the agents, you can set the Doom cost to a fairly low number, perhaps as low as 5, and only harvest Doom to the spend when the agents choose to take the slow option. Alternatively, you might decide that you'll harvest every second point of Doom, giving the bomb a similarly low Doom cost and a trigger that is as surprising to you as it is to the agents. Finally, you might decide that all Doom will be pointed towards this crisis, at which point you should consider a Doom cost somewhere in the 8-10 region, if not higher. The important thing to note is that the Doom cost of a timebomb isn't modified beyond its material effect, and the timebomb effect can be applied to any Doom spend with a cost greater than 1.

Timebombs don't have to be nuclear option events. A Case File might feature multiple time-activated events throughout its course. They also don't have to be literal bombs. A timebomb might be the erratic appearance of a supernatural threat, the appearance of the villain's minions as they commit planned crimes, or the opening and closing of some portal or similar aperture. That said, if you want an apocalyptic event to be around the corner, go for it. It's your Case File after all!



# CHAPTER 2: NPC CREATION

## CREATING NPCs

The GM Screen offers some tables that can help you flesh out an NPC. This chapter is here to help you utilise those tables and to inspire you to think outside the box when creating a Hellboy NPC. An additional table designed to help with off-the-cuff witnesses and minor NPCs is provided at the end of the chapter.

So first, a couple of pieces of advice. Put down the dice. Generate the NPCs you need based on what you need them to do.

So, what does that mean? There's an initial temptation to just randomly throw dice at the NPC tables and hope for the best, but this will almost always fail to generate a satisfactory result. When looking at the random NPC tables, you should start with an idea of what the general shape of the character is meant to be. It's a complete waste of time to add extra dimensions to a character that will last 2-3 rounds in a fight. Sometimes, it's OK for a Nazi soldier to just be a Nazi soldier.

## THREE TYPES OF NPC

NPCs basically come in three flavours: major characters that will appear throughout your campaign, minions who fade from memory after a scene, and minor NPCs that will have a slightly longer lifespan. The degree of time that agents spend with an NPC should determine how much detail you build for them.

## MINIONS

The simplest characters agents come across are minions. A minion is any character that will not interact with the agents in any meaningful way. They're little more than set dressing for the most part, there to put up a fight perhaps, but nobody needs to know their life story. It's more important to understand their motivation and their relationships with other NPCs.

An excellent example of this can be found in *Conqueror Worm*. In this story, an assortment of Nazi scientists, soldiers, and technicians are working for von Klempt but have actually been hired by his granddaughter. Their motives are left unsaid but can be reasonably ascribed to political ideas and personal profit. They have a direct employer/employee relationship with von Klempt's granddaughter but scarcely any relationship with the main villain, who considers them as contemptible. These relationships and an understanding of the core tasks that the NPCs would be carrying out are entirely sufficient.

Basically, a minion is anyone who says fewer than a couple of lines, if they speak at all. They're there for your heroes to punch. That doesn't mean they shouldn't provide a challenge—we're making pulp horror stories, here. Everything should contain some element of threat. But these are the least threatening threat. They're dangerous en masse, sure. But if one minion

runs into Hellboy...let's just say, Big Red isn't going to have to go full Anung Un Rama to defeat them.

Minions still serve an important purpose in your adventures though, and we're going to go through a few of them now. The first, and perhaps most essential, is that they make your heroes look cool. How do we know a hero is a hero? On the one hand, it's because they do the right thing in difficult circumstances. On the other, it's because they punch loads of bad guys really, really hard. The minions are the guys who get punched. Throw some minions at your agents expecting and wanting said minions to get squished. It lets the players know what kind of game they're in; they're in a Hellboy comic. They are larger than life, awesomer than awesome, agents of the B.P.R.D. They're going to face hideous danger, but that's because they've got the tools to deal with it. There's also nothing wrong with a bit of contrast when it comes to introducing your big bads. If the player characters have been mincing everything that comes their way, and are suddenly confronted by someone or something that hits them back really hard, that someone or something is going to possess a little more weight. Minions aren't there to kill your players' agents. They are there to make them realise who and what their agents can do. They're props, important background. They shouldn't steal the show, but the show wouldn't be the same without them.

## SPEAKING ROLES

Occasionally, a character gets more than a sentence or two to express themselves. These characters might be incidental, but as they'll be more engaged in communication, a bit more detail is useful. An excellent place to start is with the more surface distinctions. The Hobby and Affectation columns of the Random NPC Table on p. 16 are ideal for this. Depending on the role the NPC plays, combining these two factors lets you paint the character as their own individual. If your NPC has more of a speaking role, you may want further detail. Witnesses to an occult event may be peppered with questions as agents check their veracity, but that's where the various quick NPC tables from *Hellboy: The RPG* (p. 128 and 129), the GM Screen, and this book help. Just start rolling your d20s, pick the best results, and you've got yourself a character. You don't need to take all the answers, of course—or any of them if you don't want to—but hopefully something sparks an idea in your head, or seems appropriate for the occasion. Take it, run with it, and you're sorted.

Once you have your distinctive features, the easy part is over. Now you need to use it. Fold the detail into the description of the character, use it when the character speaks, use it for details about the character, but don't do it at the expense of player action. No matter how invested you might be in an NPC's characterisation, the players are far more important, and NPCs



# CHAPTER 2: NPC CREATION FILE

should, where possible, bow out in favour of that. A good way to achieve this is to give any NPC with a speaking part a single tic or quirk. It doesn't have to be a big thing — like a majorly irritating accent though it can be — but something that is instantly recognisable as them. This helps you remember who the NPC is, burns them into the player's minds, and begins to tell you something about the character as a whole. Sure, how a person pronounces the word 'carnival' might not tell you their childhood history, but it tells you something about them, and those little scraps of information are often far more interesting and engaging than whole reams of back story.

If your players find an NPC more engaging than another, bring them back! A little bit of fan service never hurts a story! It helps build a world, bit by bit, piece by piece. A recurring NPC — a friend or otherwise — is a brilliant way of making the characters care about the world and the people in it. If you're facing threats that can reduce the world to ashes, it's never a bad thing to include a few people to remind the player's agents that the world is worth saving! A good place to do this, outside of villains, lies in the requisition process at the start of a Case File. Agents are prone to repeat purchases and will bump into the same people, as there are only so many armourers at HQ, so look at turning one off parts into speaking roles. If the players need a linguist to help out, give the backup agent assigned to them a bit of fleshing out with the Witness table.

Perhaps the specialist in Romance languages is a semi-retired marine called Tex who's a die-hard fisherman. You can make him come to life simply by giving him a bit of personality. Maybe he's on a boat and needs to get home to check a dialectic distinction. Maybe he's irritable when asked about translating German, because "That's Lynn dammit. I know the gist, but you want her for specifics!" Maybe he's delighted when the characters call to ask him a question about fish because it shows they paid attention to what he was saying.

## MAJOR ROLES

Major roles are essentially speaking roles with a couple of significant differences; the characters last longer than just a one-shot. With villains, sometimes they will start off as a villain of the week and take on a life of their own. A GM should always be ready to exploit the opportunity that is player interest, but it helps a lot if you have a solid idea of who this character is and what do they want. These characters are pivotal not just to the plot of the adventure but to the campaign. Chances are if one villain wants something, even if they're stopped, someone else will soon come knocking for that very same thing.

A major character doesn't need to start as a major character. They can be built up to that, gradually, but always be aware that a good campaign, and even a good single mission, is going to

need at least one major bad guy. And the clearer you know what kind of role your bad guy is going to play, how you want them to play it, and what you think is most likely to happen to them at the end of the adventure...well, then you can start planning all the horrible things they're going to inflict on your player's agents. You know...the fun stuff.

Unlike those NPCs classified as speaking roles, major role NPCs are those who get the adventure going. They're the movers and shakers, the instigators, the bone breakers. They're the ones with weird little poems written about them in the middle of a paragraph. They're the villains with the plans. They're the old mentors who need rescuing. They're the scientist with the key to stopping the Nazi rocket attack, or the occultist with the information about how to stop the demon. That's the key element. They're the reason things are happening. They might be causing something to happen or be the means of obviating it. They might be the MacGuffin, or its keeper. Whatever the reason, they're vital to the story. Any NPC playing a major role needs to be compelling, powerful, and maintain the players' attentions. In short, they need to be everything those NPCs with speaking roles are and more.





# CHAPTER 2: NPC CREATION

So, how are you dialling things up? Firstly, those one-note quirks you invented for the last category of NPC, well, you want two or three of them for an NPC with a major role. You don't necessarily need an intricate backstory for them, but you definitely need to know how these characters think and how they respond in certain situations. Are they going to help the player characters? Or are they going to be the biggest hindrance possible? What do they need to do? Once you've answered those, you've got the most important aspect of the NPC — you know what they're in the story to do.

After this, build your character to serve that purpose. Use the same approach you'd use when building a witness for your players' agents to interrogate but push it one step further. Add in additional quirks, build a little history into their actions. Why do they walk with that limp? Is that their real accent or one they put on deliberately, because they really like making people ask? All of these techniques are great ways of adding depth not only to your NPC, but also to your adventure. Below, there is substantial detail on creating interesting villains, so, in this section, we'll concentrate on making an interesting ally.

Allies are, from a GM perspective, a bit tough to create sometimes. They either end up being far too cool and useful — so that you've got to keep them away from the adventure so they don't make things too easy — or they end up being useless — so the players never bother visiting them at all. Hellboy encounters a wide variety of allies during the course of his adventures, but many of them don't stick around long for that very reason. The comic's called Hellboy after all. So, how do you create an NPC with a major role and not have them usurp your players' screen time?

The first step is make sure they're memorable. Think about the kind of characters Hellboy meets. Is it young Tom Ferrell with his tragic past and burden of guilt you want to emulate? Is it Jerry the painter, likeable but consumed by his work? Whatever it is, give them something immediately intriguing; give them something that grabs interest. It doesn't have to be a mysterious secret, or a dark past. It can be something more like an awesome Mexican luchador who hunts monsters! But it needs to convince the players and their agents that tolerating this NPC is a good idea.

Secondly, ensure your adventure prioritises the agents over and above the NPC. The NPCs need the agents as much, if not more, than the agents need them. Your NPC can't complete their task without the agents. Keep your players and their agents as the focus. Tom Ferrell needs Hellboy to defeat the Crooked Man. Without Hellboy, the abomination granting Jerry his artistic visions continues undisturbed. The NPC might be the catalyst of a story, but they shouldn't be the sole focus. Keep these two tips clearly in mind when building your NPCs,

and you'll be deftly creating allies your B.P.R.D. investigators are going to remember for as long as they live (which, admittedly, might not be all that long).

## BIT PART TO BRUTE

A great example of this is Gruagach. Starting as a bit part in the comics, he instigates nothing but trouble for Hellboy, eventually being turned into a small pig monster, and that could have been the end of his story. Instead Gruagach becomes a returning threat and the symbol of dented pride. He returns, not in direct opposition to Hellboy, but as an instigator, setting plans and events into motion.

## MORTAL VILLAINS

A mortal villain generally has a few critical qualities. Mortal villains don't think of themselves as villains. They're pragmatists, loyalists, patriots, libertarians, or whatever philosophy they lift crib notes from to get through the night. "I'm not evil; I'm a Nietzschean" is a common enough rallying cry to them. They might not think they're a "good person", but they'll almost certainly think that, given the circumstances, they're "good enough."

Indeed, people that know the villain when he's not threatening someone at knifepoint might list many likeable qualities and respect the villain for their other reasonably objective accomplishments for which the villain may be justifiably proud. Take Kroenen for instance. He might be a crazed Nazi vivisectionist forced to eternally live behind a gas mask, but he's also a loyal friend that is willing to use significant resources to rescue a friend, regardless of whether he shares all of that friend's beliefs. Von Klempt also provides another excellent example. He has come back time and again from the ultimate physical injury with a willpower that borders on godlike and, even when in the pits of despair, can still rally himself to meet the world on terms that can only be called his own. If you can get players to sympathise with a villain and while describing them add, "Shame he's a cultist," you've done a great job at creating a villain.

But likability and a tendency for mild self-deception isn't the be all and end all of a villain. True villains can't be incompetents. They can fail, but if failure is all they ever do, they'll become a laughingstock, at which point they'll cease to truly engage the players of your story. This isn't to say that a story's antagonist or second stringers can't be incompetent. Incompetents can be fun additions to a story. They can lift it from becoming too stern or severe, adding a sense of levity to a tale. But they can't be a true villain. A true villain must be a threat.

If a character is incapable of providing enough resistance that the heroes are forced to be heroic, then they are at best there for show. When in play, a villain should provide motivation for the players to lift their game and fight to achieve their

# CHAPTER 7: NPC CREATION FILE

goals. It should worry the players when a villain rears their head, and over time, the players should begin to plot a way to defeat their long-time foe.

Mortal villains need to be capable of both extremes of mercy and ruthlessness. These don't have to be in equal measure, but both must be present. It's rare to find someone who's completely merciless, and a touch of compassion or unprompted kindness can really make a villain stand out. Indeed, it may seem that their goals are laudable but their actions misdirected.

But let's be clear, if someone gets in between a villain and their goals, a villain doesn't hold back. That person is mincemeat. The villain will lie, cheat, steal, and even murder to get what they want, and if they are stopped, they'll become vengeful and might even go out of their way to cause their enemy harm.

## CREATING A MORTAL VILLAIN USING THE WITNESS TABLES

A lot of the heavy lifting in creating a villain can be achieved with the Witness tables on p. 16 and p. 17, but you don't need all of them. Status can be ignored, as can opinion of the B.P.R.D. and connection to the occult. This leaves Title, Profession, Hobby, Affectation, and First Name. If you have an idea for a mortal villain, ignore the table and put together exactly who you want as you want them. Don't get trapped into the idea that your villain needs to meet a certain set of criteria just because we've provided them. The criteria offered here are for inspiration, not to limit your imagination. So, yes, Hellboy doesn't have any adventures where he spends a great deal of time dealing with an insane wizard pretending to be...a suburban dentist. That definitely doesn't mean you couldn't or shouldn't create a former member of the Thule society, who fled to small-town America, and became a well-loved local dentist. What does he do with all the teeth he removes from the mouths of his patients? What's going on in his cellar? Are those tanks of nitrous oxide really just nitrous oxide? Of course not...there's something much more sinister going on.

At the same time, if you're struggling for ideas, the Witness table is the perfect way of quickly putting together someone interesting the players can tangle with. You don't need to plot out a deep backstory, simply pick out the details you want, and you'll have a strong basis for a character. At the same time, once you have those details, you pretty much have a story ready to go. Every profession, every hobby, contains a potential investigation. No, seriously. Think about the last job you had — what was really going on there?

Did you work in a school? The principal was clearly up to something, weren't they?

In a retail store? You think that was the real warehouse? That there wasn't a sub-warehouse filled with sentient mannequins? Then I've got a bridge to sell you.

The Witness tables can be used in the same way. Is the character a soldier? Then what supernatural occurrence is going on in the barracks and how is your recently created character responsible? That's the key question to ask once you know who your villain is.

How are they responsible for whatever is going on? The B.P.R.D. agents investigate the strange, the macabre, and the disturbing, so the villain you're making is involved in these events. Is this something they've deliberately unleashed? An accident they're trying to cover up? Is this part of some grand strategy of which this is the first step? Or are they opportunists who stumbled across a book of spells they don't really understand but think they can make use of — using it once won't unpick the very fabric of reality will it? Will it? This is the key aspect of creating a quick Hellboy villain...how are they linked to what's going on?

Be as creative as you like at this point. Find the strangest, most compelling reason for your villain to be carrying out their plan you can think of. This, in itself, fills out the character for you — and does it in the most directly useful and interesting way for the adventure you're designing. Rather than a wealth of interesting, but potentially useless, background information for your bad guy, you've created a villain whose every aspect is valuable and easily deployed in the adventure they're to star in. Make your villains work for you. Because, in designing an adventure, you're pretty much the evil mastermind, and they're your goons. So make sure you treat them like that!

## DEFEATING OR REHABILITATING VILLAINS

That doesn't mean every villain you create should just be thrown away once an adventure has finished, of course. Yeah, now and again you're going to come up with a bad guy who just...gets on your player's nerves. It might be the voice you give them or some other quirk. It might be how ruthless they are in pursuit of their goals. It might be how nice they are, most of the rest of the time. But whatever it is, sometimes you'll happen upon a series of characteristics your players loathe. In those circumstances, you don't kill that enemy off. In those circumstances, you do the opposite. They exit stage left at a convenient point in the adventure, and you wrap them in cotton wool, box them up, and leave them for a few sessions. And then they reappear. What you do with them, of course, is up to you.

Do they become even worse than ever? Bigger, their ambitions grander, their intentions crueller? Or do they need you now...all their braggadocio gone, and those aspects that infuriated the players now become almost endearing? Now, that's not to say that this process is going to be easy. It isn't. Quite the opposite. The first, and perhaps most difficult, part is keeping your bad guy alive without making it too obvious that's what



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you're doing. If your players focus on killing the enemy they've decided they loathe, you might be best letting them die. That happens. It's unfortunate, but sometimes, you've got to let the characters be awesome. You can resurrect them, of course. But that's something you definitely, definitely don't want to over-use. If you use it once, that's pretty much the limit right there. Heroes escape death dozens of times. Villains escape, but they don't come back...not that often anyway.

The Hellboy comics are great at bringing villains back, weaving them into the ongoing plot in new, unexpected (and alarming) ways. But look at how they do it. They aren't the same villain, and they don't relate to Hellboy and the B.P.R.D. in the same way each time. When Rasputin meets Hellboy the first two or three times, he's physically manifest. Then he's a spirit, influencing things from beyond. And then, finally, he's a memory lingering at the Baba Yaga's behest. The changes reflect the altering nature of the narrative, but also how villains can change and remain interesting even if they aren't deadly or threatening in the same way! Changing your villains like this allows you to do a couple of important things.

- ❏ Allows you to demonstrate just how powerful the new big bad is, by having them dwarf the previous villain in potency and driving the villain to you for help, cowed and desperate. This lets you keep a villain involved in the plot but utterly inverts their role in the story. And it makes the big bad even more terrifying.
- ❏ Makes the world of the B.P.R.D. a living, organic one. One in which relationships change, and the power levels of your villains—and characters—fluctuate in a way that feels authentically comic-book-y. Hellboy is never just up, and never quite down. Bringing back villains in drastically changed circumstances lets players see what might happen to them. Always keep them guessing!

Use Hellboy as an inspiration. Bring your villains back but change them, warp them, contort them to suit your story. Don't let them become stale; don't let familiarity breed contempt when the villain's malevolence and viciousness should be doing that. Or, if not contempt, they should be breeding...sympathy?

Yeah, that's the other big direction you can go with. The redemption arc. Sure, it can be a bit clichéd, but a cliché exists for a reason. It's an idea that possesses power beyond itself, that has become so well understood and internalised that it risks stagnation. But you can use the power of the cliché! Draw on it, make it your own, and suddenly, you've got an awesome story your players instinctively understand. Use it carefully, of course.

Redemption arcs have power, but you need to get all the

different aspects right. You need a villain the players care about. They don't have to like them, but they need to be interested in what happens to them. Then you need to start building a relationship between the agents and the villain going beyond the standard you've done something bad, I'm going to stop you dynamic. Maybe they trade information? Maybe the villain's goals are understandable or admirable, even if their methods aren't. Something to force the player characters to remain, at the very least, something other than ambivalent about what happens to their foe. From there, you just drop in new developments whenever you feel like. Having trouble requisitioning an item? Well guess who knows where one might be found! Stuck for an answer to a Fae riddle? This guy has heard it before. Build some bridges. Then, and only when you've built things up to a big finish, the villain sides with the agents. What the cost of that change might be...well, you can decide that later. Maybe it's a tear-jerking death; maybe it's a ride into the sunset. Maybe it's back to bad guy again, but regretfully. The options are pretty much as broad as you want them to be.

## SUPERNATURAL VILLAINS

Where a mortal villain has all these different wonderful qualities of self-deception, creatures of the beyond are much more aware of what they are and, in many cases, why. Some have had thousands of years to work out their personality foibles and realise that, in many cases, they don't have sufficient free will to sidestep their peccadillos and indeed to come to terms with that. This makes them very dangerous creatures indeed. An agent needs to be very sure of the type of supernatural creature they're facing. Confusing one demon for another can lead to very serious mistakes and is often fatal, so understanding what a demon wants is crucial. That's your job as the GM, of course. To suit the type of creature to the adventure and to the agents. An investigation with the Fae at its centre is very, very different from one with a ghost. The flavour that a supernatural villain adds to an investigation is unique and extremely important. You've got to pick the right one for the right moment.

Let's think about in terms of different types of demon. Yeah, demons can kinda seem all the same, but that doesn't mean they are. And certainly, as a GM, you'll get far more use if you indulge in a little demonological taxonomy than if you simply lump them all in together. So, let's break down the different types of demon, and see how you might deploy them in an investigation. A demon that gains amusement from crushing mortals and eating them is going to give people roughly the same degree of thought as a hamburger. There can be particularly delicious hamburgers, oddly satisfying hamburgers, and disappointing things that are largely onion in a wet bap. What can't be expected is for your average diner to engage with the



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hamburger in ways outside chewing, swallowing, and potentially regurgitating. So, expecting anything more from these types of demons is going to go poorly. This kind of demon fits in with a hunt the monster and kill it style adventure. You can play with this style of adventure, of course. Add in more than one demon, or posit some greater intelligence ordering them about, but, you don't have to. There's nothing wrong with a monster-of-the-week style hunt. Sometimes, simplicity is the best choice on the menu. Like with burgers. Less can be more.

A demon that finds pleasure in corrupting mortals will be much more likely to converse than its more predatory cousin. They usually enjoy debate and argument, priding themselves on being able to compromise and come to an agreement. But the fine print in their deals is to be watched carefully. Often there is nothing stopping them from subcontracting the deal to another less-interested demon, perhaps with hungry friends that aren't a party to the deal. Another trick is to place an ever-increasing price for each time the demon is called upon, and then arrange events so that the demon is needed on a regular basis. Finally, demons like this love to upsell. Sure, you can have material wealth. Here's a cheque. But wouldn't you rather have power? It'll take a bit of work, but together, with me as your servant, we'll get there. Trusting a demon to do anything more than expressly contracted or to refrain from actions not expressly contracted is a sign of pride and naivety that has doomed nearly everyone that's made such a deal. Investigations with these demons at their heart are going to be about following the money. Who sold their soul? Who owes the demon, and what are they doing to avoid paying? What's the demon planning to ensure no one is reneging on their

deal? Using this kind of supernatural villain gives you a more cerebral investigation...or at least at first it does. Things can all turn various shades of crimson later, but, at the start, its more to do with finding out where the debts lie. These investigations require smart villains, but ones who aren't going to give up. Smart but greedy. While a demon is ideal, this works for Fae, certain kinds of spirits, even vampires. All sorts of supernatural abominations are good for this kind of adventure.

The final type of demon is the archdemon. To an archdemon, being interrupted from their schemes, especially by a mortal, will be seen in a very dim light. These demons are beyond damning individual souls — they have other demons for that drudgery — and have schemes to damn entire nations. Particularly dangerous are the more senior members of the Order of the Fly. These beings are conspiring to bring about Ragna Rok with a very particular end goal. If you encounter such a demon and it doesn't drag you to Hell simply for the sin of pride, you are likely a cog in its scheme. Congratulations, Hell has chosen you to help doom the world. How are you going to stop it? These are your big bads, and you need to pick the supernatural bastard you're employing here very carefully. They need to be stoppable, but only via a very specific combination of low cunning and extreme violence. Choose very carefully.

When thinking about your supernatural villains, think about what makes that variety of supernatural-ness interesting. Is it what they can do? Or what they can't do? How does your plot make use of those elements? Are there different grades of supernatural evil contained within them? If so, what does that do to how they manifest themselves in your games? And how deep do you want to take things? Demons, for example, make wonderful masterminds with an implicit threat which lingers beyond death. But they can be even more interesting than that. Demons are evil creatures, yet their appetites can be very human. They might seek a live and let live policy, selling their knowledge to buy their appetites. They might hide amongst us, revealing themselves only when mortals get too uppity. They might even seek to atone for their evil ways. While classical Christian theology, particularly that of St Anselm, holds that this atonement is an impossibility, the denizens of Hell have recently witnessed spirits transform into birds of golden , and perhaps, just perhaps, if the prisoners of Hell can find release, so can its jailors. This is kind of the point of demons. They're the worst parts of humanity, but they still contain some of that humanity. They're fallen, debased, and evil, sure. But the possibility of redemption is always worth considering. After all, if Hellboy doesn't have to be wicked, maybe none of the other denizens of Hell need to be either. (Just, remember what we said about using the redemption arc...don't overplay it, yeah?)



# CHAPTER 2: NPC CREATION

## WITNESS DETAILS TABLES

Use these tables to provide quick and easy details for impromptu NPCs. If you have a little time between games, the tables can also be used to assist with designing villains and major NPCs.

You can choose to roll a d20 for each column heading, roll a single d20 and apply its result to a single row, or any other

method you decide. You can always just hand pick your results also. If you have the *Hellboy GM Screen*, these tables can also be used in conjunction with the final two columns of the "Things to Find and People to Meet" table provided there.

WITNESS DETAILS TABLE 1

D20	PROFESSION	HOBBY	AFFECTATION
1	Tenured academic	Team sports	Fakes or accentuates an accent or manner of speaking
2	Folklorist or historian	Hiker, hunter, or geocacher	Wears strong cologne or perfume
3	Archaeologist or occultist	Cinephile or literature buff	Wears discrete, expensive jewellery
4	Law enforcement, bouncer, security guard, or military	Photographer or astronomer	Wears over the top jewellery
5	Legal professional (judge, lawyer, paralegal)	Cooking or baking	Wears glasses "for the look"
6	Medical professional or caregiver	Ham radio, blogger, amateur journalist	Dresses anachronistically
7	White collar professional	Amateur biologist or birdwatcher	Dresses "the part" for their occupation or hobby
8	Teacher or professor	Artist or singer	Dresses in monotone colours
9	Engineer, mechanic, or technologist	Woodworker, metalworking, or bone carving	Dresses in a "rebellious" style
10	Blue collar worker	Urban explorer	Stuck in the (pick decade)
11	Long haul or delivery driver	Cryptozoologist or ufologist	Wears a mainstream political or religious signifier (badge, hat, t-shirt, armband, or uniform)
12	Student	Occultist (real or fake)	Listens to loud music
13	Long-term unemployed or beneficiary	Gamer (RPG, LARP, miniatures, console, etc)	Social media addict or influencer
14	Shop worker, cashier, food service worker	Volunteer worker (soup kitchen, care home, etc)	Technophobe
15	Blogger, photographer, or journalist	Fibre artist	Is a proud member of a protest, radical, or counter cultural group
16	Musician or entertainer	Gardening or cryptobotanist	Pretends to be or is an internet member of a radical group
17	Comic artist or game developer	Gun club	Is a proud or outspoken member of an ethnic minority, religious sect, or philosophical position
18	Zero hrs, temporary employee (roll again)	Reality TV or social media fan	Pretends to be wealthier than they are
19	Part-time (roll again, roll twice if you'd like two part-time jobs)	Amateur magician or escape artist	Chivalrous or chauvinistic
20	Semi-retired (roll again)	Petty theft or lockpicking	Owns all the badges (roll a die, any size, and roll the result in d20s, ignoring results as you see fit)

# CHAPTER 2: NPC CREATION FILE

WITNESS DETAILS TABLE 2

D20	STATUS	OPINION OF THE B.P.R.D.	CONNECTION TO THE OCCULT
1	Dead and ready to pass on	Who?	Disinterested onlooker, actively trying to leave
2	Dead and haunting the scene (invisibly)	I thought that was made up!	Disinterested onlooker, willing to stay
3	Dead and haunting the scene (visibly)	Tabloid reader	Curious amateur with no practical experience
4	Dying of a serious wound	Scared, but passive pro-human bigot	Curious forteen who's read a few too many books about the topic
5	Dying of old age or a medical condition	Angry pro-human bigot	Curious forteen who tried to gather evidence
6	Suffering a fatal illness	Bradley, load my rifle!!!	Inexperienced police or military member
7	Alive with a long-term affliction	The B.P.R.D. needs to be disbanded and folded into the army/navy/FBI.	Experienced police or military member
8	Seriously ill	The B.P.R.D. needs investigated. Who knows what they get up to?	Cop who once tried to arrest a vampire, wendigo, and so on
9	Injured and stoically accepting it	Give them what they want and get rid of them.	Member of a fraternal organisation or mundane secret society
10	Alive, but suffering from either a cold or bad allergies	We have cops for this kind of thing! We don't need your help!	Former member of a cult or occult society
11	Alive with a sensory impairment (1-4 temporary, 5-7 partial, 8-9 severe, 10 total) (Blind, Deaf, ASD, etc)	There's coffee in the pot, the first aid kit's in the hall, and I've got some vacation time owing.	Current member of an occult society
12	Suffering from a limp, sprain, or twisted ankle	This is your problem. Call me when it's done.	Member of a "non-traditional" religion
13	Alive but unfit and out of breath	Amateur pursuing a professional relationship	Practicing occultist
14	Alive with a somewhat sedentary lifestyle	Begrudging professional relationship	Former Nazi in hiding
15	Alive and exercises occasionally	Professional relationship	Nazi secret agent waiting for the call
16	Naturally fit and healthy	Happily employed in an ancillary role	Nazi hunter
17	Fit and healthy through hard work	Interested in inserting themselves into the case	B.P.R.D. agent (retired)
18	Fitness obsessed	Friendly, but keen to avoid involvement	B.P.R.D. agent (on stress leave)
19	Abnormally fit and healthy for their age	Fanboy	B.P.R.D. agent (on holiday)
20	Fit to the point of being supernatural or highly obsessive	Let's go stake us a vampire!	B.P.R.D. agent (active duty)



# CHAPTER 3: UNIQUE MONSTERS

## UNIQUE MONSTER CREATION

So, your agents fought their way through legions of demons and a world full of Fae. They've taken down gorgons and chimeras, beaten up dragons and manticores. Sooner or later, you're going to reach the point where investigating 'classic' monsters isn't going to cut it anymore. There is only so many times you can hunt down a werewolf or track a vampire before the agents start to realise what they're up against too early for any mystery or suspense. You can make the obviousness of the monster a feature for a few investigations or subvert expectations by having a vampire family leaving clues suggesting they're a coven of witches. But even that's going to pall after a little while. At some point, you're going to reach the inevitable conclusion that you need something new. Something weirder. Something that may, or may not, have tentacles. That's your choice.

What follows is a build your own monster toolkit. It's got tables for inspiring weird monsters, advice for making your monster intriguingly weird and unusual, tips on how to introduce and use your new monster, basically everything you're going to need to take the strange idea gestating in your head and place it in front of your player characters as a fully formed abomination. That's the main thing, right? Making sure that your agents are going to get hit, hard, by something they've never seen before. Hellboy deals with this stuff all the time. For every Giurescu, there's some manifestation of Sadu-Hem that's not like anything you've seen before. That's what the Ogdru Jahad are, after all. They're the weirdness needed to make the Hellboy story something more, something different. Your agents are going to need the same...so let's start building!

## WHAT'S YOUR MONSTER FOR?

First question, and it's a big one, what's your monster for? Why are you including it in this investigation? Is it an obstacle the agents need to go through? An impediment they need to negotiate with? Or is it something bigger still, a creature they'll catch glimpses of initially, having to discover its nature before they can begin to deal with? You need to know what you want your monster to do before you can start building it. Or, at least, having a clear idea of what you want your monster to be, and do, is going to help you build it.

Those creatures you build for the agents to beat up and move on from? Well, they need to be cool but shallow. They need an interesting surface, but don't give them too much intelligence, don't give them too much for the players to obsess over. Find something immediately cool and unpleasant for the agents to identify the monster by, but don't get carried away. You want it to be disposable.

Is this monster going to be something more substantial? The kind of nightmarish eldritch creature haunting dreams with some vast plan of destruction? Then you're going to need something more extensive, a creature with lots of powers and lots of options.

Knowing what your monster is for in the narrative helps tell you how to build them. That's why this step is so important. It allows you to frame the monster, to make sure it offers you and the investigation you're creating the right fit. What does your monster need to do in the investigation? Get the answer to this, and everything is just that little bit easier.

## WHAT MAKES IT UNIQUE?

So, you know what your monster is going to do. You know how it sits within the investigation you're beginning to create. Now you need to figure out what makes this monster different. What is it that's going to scare or disorient your agents when they confront this particular beastie? Is it going to be an evolution of an existing creature—the vampire who's a bit faster, tougher, nastier than anything before, maybe? Immune to holy symbols, unharmed by holy water, indifferent to garlic? Or is it going to be something utterly sui generis? Either is fine but knowing what the monster's individual characteristics are going to be, what's going to distinguish them from the other monsters you can find in this book...that's where the magic lies.

You could make that quite literal—maybe they're capable of casting complex rituals without using needed components or a cabal. Maybe their blood is liquid magic, their every step an innate magical ritual. That's a pretty unique monster for some agents to investigate, but you don't need to go as wild as that. It could just be appearance. Maybe they look totally human except for the fact their cheeks are flaps of skin which billow open when they're angry. Go as weird, creepy, unusual, and plain gross as you can. Come up with something that'll brand itself on your players' minds forever.

Of course, you don't need to rely solely on your own invention. Take a look at the Hellboy comics. Think of the most unusual, most unlikely creature in the canon. Yes, yes, there's a lot to choose from but Iron Shoes is near the top, right? Well, there's a monster with a unique feature, right? Giant, iron shoes that it uses to jump on its victims. Iron Shoes is derived from a weird old folk tale. So are lots of the weirder stuff in Hellboy. Folklore is filled with the strange and macabre. And even Hellboy hasn't fought it all. So, you can find a strange bit of folklore, drop it into your campaign or investigation, and suddenly you're good to go. Or you can push it further.

For example, I'm writing this from my home in Northwest England. Near to me, there's a long running legend of Jenny Greenteeth. She's a water spirit who drags children into the lake

# CHAPTER 3: UNIQUE MONSTERS

if they get too near. So far, a classic folklore monster, right? But, with the application of a bit of local knowledge, and a bit of imagination, you can go a lot further and turn generic folklore into something even stranger. So, along with Jenny Greenteeth, there's also Jinny Greenteeth, and Jem Greenteeth. Now, an anthropologist will tell you about the natural variation all folklore naturally accretes, as it's told again and again. But, as a game designer, I look at those three names and I see a close-knit family of water spirits who prey on children. Siblings, I think. They might fight with each other, but they always have each other's scabrous, water-slicked backs. So, taking out one of them might seem like a simple investigation. But it soon won't be, as the other two siblings show up and decide they want vengeance.

Now, we aren't making the monster itself unique, necessarily. But by adding a family dynamic, we totally change how the agents think, feel, and react to the water spirit. The unique features of a monster don't need to be strange chitinous weapons, or magic blood (though both are awesome). It can simply be a family tie, a relationship, even a perspective. Which leads us to...

## HOW DOES IT THINK?

How sapient is your creature? Is it an animal? Is it a frog-thing, aimed by a dark intelligence and unleashed? Or is it aware of what it does, of why, and of the consequences of its actions,

even if it doesn't care about the results? This is a minor question but knowing how your monster thinks—and if it thinks—is important. Are they cunning, belligerent, querulous? What's their angle? Are they going to play with the agents, taunt them, and lure them into a trap? Or are they relentlessly aggressive, feral, and liable to be led into a trap themselves?

Now, this question might well have been answered at an earlier stage of your monster planning, but we're calling it out here because it's a big part of beginning to design the means by which your monster manifests in the game. Intelligence, acuity, massively increases the danger of the monster you're creating without you needing to boost their attack values, or the number of hit points. So think very carefully about how carefully your monster thinks.

A truly intelligent foe can bluff. It might choose to act in an animalistic fashion out of laziness or for its own entertainment only to twist on a dime and act with deliberation. As GM, it's important to show hints of this before pulling it out of the bag. Nothing will have players crying foul faster than a change in NPC capability without some sort of hint to the possibility.

## SENSE OF CURIOSITY

While curiosity can be seen in most creatures, curiosity tends to be limited to elements of the creature's experience. By adding

## ABILITY SCORES AND ROLE

PERSONALITY	INT	WIS	CHA	DESCRIPTION
<b>The All-Rounder</b>	+1/+2	+1/+2	+1/+2	Slightly above average. They have logic, can read situations, and are interesting enough to know what to say at the right times.
<b>The Brain</b>	+3/+4	+1/+2	+1/+2	Highly intelligent. They have the ability to process new information quickly and are knowledgeable in either a single or multiple areas.
<b>The Sage</b>	+1/+2	+3/+4	+1/+2	Vast wisdom. They exude life skills and common sense, noticing all and knowing how the world and people work.
<b>The Da Vinci</b>	+3/+4	+3/+4	+1/+2	Intelligent and wise. They have book smarts and street smarts, putting together clue and plans faster than most.
<b>The Charmer</b>	+1/+2	+1/+2	+3/+4	Charismatic. They are the centre of all attentions in social situations and influence others to achieve a desired outcome.
<b>The Professor</b>	+3/+4	+1/+2	+3/+4	Intelligent and charismatic. With knowledge and personality, they not only know what they are talking about but can enthuse others on a topic.
<b>The Shaman</b>	+1/+2	+3/+4	+3/+4	Wise and charismatic. They are highly intuitive and, while they might not know details on a topic, they know does.
<b>Has It All</b>	+3/+4	+3/+4	+3/+4	There is nothing they can't do, can't talk their way around, or learn if needed. This type of NPC should be reserved for a mastermind, either helping or hindering the agents.

# CHAPTER 3: UNIQUE MONSTERS

unusual elements to a creature's hunting grounds and monitoring how the creature interacts with them, an agent can endeavour to understand its intelligence. Obviously, if the creature chooses to ignore the element, this doesn't confirm anything, and this is reliant on being able to monitor the creature long enough to understand its baseline activities before the introduction

## TRAPS & AVOIDING TRAPS

One of the most common signs of above average intelligence, particularly in an animal, lies in the utilisation and avoidance of traps. Most traps laid down to harm or capture an animal target its dominant senses. Scent and sight are the most common senses that are guarded against, though often more time is spent covering the trap itself than the pathway used to gain access to where the trap is laid.

An intelligent creature that has a strong sense of smell will do its utmost to approach prey from upwind but will be quite

aware that this is the most likely place a competitor or predator will also approach from, keeping an eye and ear out for approaches from this direction.

When it comes to the utilisation of traps, a lot will depend on the creature's physical form. A creature with a strong body, but no hands, is not unable to manufacture a trap. It won't be a small trap with intricate details, but this doesn't mean that it can't be cleverly positioned and profoundly devastating.

## USE OF LANGUAGE

A sure sign of intelligence, regardless of the ability to speak, is the ability to understand language. An NPC can show its understanding by following directions or by changing its behaviour based on what it can hear. But this only shows a degree of intelligence, a creature with greater intelligence might feign ignorance of what's being said, though it must be careful when doing so. Recognising hidden intelligence requires an Intuition or Investigation check with a DC equal to 10 + the creature's

## A REALLY BIG ROCK

No seriously, sometimes the simplest weapon can be the most effective. A bull or similar creature is more than capable of pushing a heavy weight into a precarious position. With the right amount of intelligence, this can be set to a mechanical trigger such as a branch or similar. With even more intelligence, the creature might make the trap obvious to guide the agents into stumbling into a different trap, such as a mudslide that runs from the top of a hill into a hornet's nest. This is before even considering supernatural abilities. Psychic powers such as pyrokinesis or telekinesis can allow even the daintiest purse-dog to hit like a grenade launcher, while psychometry allows for creatures to see manipulations that have previously occurred and plan accordingly.

Consult the below for how to construct your rock trap. First, consider how big the rock is, then how far the trap is propelling the rock before it hits the target. Finally, determine if the rock is moving under additional force or just through momentum.

ROCK SIZE	EXAMPLE	DAMAGE
Small	Pebble	d4
Medium	Basketball-sized	d6
Large	Small boulder	d8
Giant	Human-sized	d10
Enormous	Car-sized	d12

## DO I GET A SAVE?

If the GM ordains that the agent saw or heard the trap or the stone, then the agent can attempt a Dexterity saving throw to leap out of the way. If an agent is trying to outrun a rolling stone, then they would make a Constitution saving throw as their cardio comes into play trying to avoid it. If an agent is trying to move out of the way of a falling stone, then they would make an Intelligence saving throw. For example, running away and out of a large object's shadow is just trying to out run the shadow itself or knowing how it will likely deflect and where to not be.

The saving throw's DC is calculated by taking the trap constructing creature's Intelligence score + the creature's Intelligence or Dexterity modifier. Alternatively, if the creature has a proficiency bonus, you can calculate it the normal way of 8 + Intelligence or Dexterity bonus + proficiency bonus.

FALL DISTANCE	DICE	EXTRA FORCE (MULTIPLIER)
1-10 ft	2	Small weight (x2)
10-30 ft	4	Large weight (x4)
30-60 ft	6	Psychic Power (x Creature's CHA +1)
60-100 ft	10	Gunpowder or similar (x3)
100 ft+	15 (+1 for each 20 ft over 100)	Unknown Magic (x Agent's level)





# CHAPTER 3: UNIQUE MONSTERS

Intelligence and Charisma modifiers. Creatures that are particularly duplicitous might have a higher DC still.

Another factor that can indicate intelligence is the manner of speech used. If a creature deigns to speak, then the wealth of vocabulary it employs can be indicative of intelligence, particularly mid-range intelligence, though this comes with some fairly hefty caveats.

Firstly, the structure of some creatures' mouths can make uttering some sounds less comfortable than others. Secondly, the creature may well be a second language speaker or polyglot using one of many languages that it knows. Finally, a duplicitous creature might knowingly use stereotypical behaviour, limited vocabulary, and as many subconscious biases that a listener might possess to trick others into underestimating them.

If a GM wants to hint that a creature is hiding its intelligence, lingual slips are an excellent way to do this. If a supposedly "dumb" or ignorant creature uses a term or phrase that seems incongruously erudite or informed, it's a pretty solid hint that something's up. Just remember that characters aren't players, and if the players miss the hint, you might want to call for an Intuition check to help them out.

## SENSE OF HUMOUR

Another sign of intelligence can be seen in humour. This is not to say that all intelligent characters share a similar sense of what's funny, nor to suggest that demons will respond to every knock knock joke, but intelligent characters have the capacity to laugh or similarly react to things that they do find funny and to be irritated by humour that they recognise but find to be in poor taste.

Generally, there are four main types of humour: affiliative, aggressive, self-defeating, and self-enhancing. The most important types when dealing with demons and other crueler creatures are aggressive and self-enhancing, aggressive as it's the humour most such creatures tend to enjoy and self-enhancing because it's the form most likely to aggravate such a creature.

Aggressive humour is the opposite of affiliative humour. It always has a target, sometimes more than one, using sarcasm, practical jokes, and ridicule to elevate the joke teller, regardless of the effect on the target. In its best light, aggressive humour punches upwards at abusive elites, but all too commonly, it finds easy victims and masks abuse with the phrase "It was just a joke." Characters repeatedly the butt of aggressive humour may at the GM's discretion find themselves facing a saving throw against psychic damage. The saving throw is always a little higher than what the player rolled, and the number of damage dice recommended is half the agent's level (rounded down), the size of the dice determined by the GM.

## ¿HABLAS ESPAÑOL?

Creatures, particularly demons, have had a long time to learn languages and may be strangely adept at even the most modern terminology. Some theologians claim that demons don't actually learn languages, instead effortlessly and reflexively using the languages of those they come across through some sort of unknown ability intrinsic to their damned condition. Suffice to say that the more intelligent a creature, and the longer lived it is, the more likely it is to know multiple languages. For simplicity, assume that the creature can speak the dominant language of its current home region, the languages of the culture its mythologically tied to, and a common unusual language for every point of Intelligence bonus it possesses. If the creature is immortal, it may speak additional languages from the region it inhabits. Assume every 50 years it's lived, it gains another appropriate language.

For example a Taniwha in New Zealand would speak Te reo Maori, English, as well as the languages of other indigenous creatures, whereas a Tukakame in Mexico would likely speak Spanish, Nahuatl, Yucatec, Maya, Mixtec, Zapotec, English, a couple more European languages, and maybe another dozen of the sixty-odd indigenous languages.



# CHAPTER 3: UNIQUE MONSTERS

Self-enhancing humour is the art of the good-natured brag. Often a coping mechanism for dealing with stress and life's absurdities, self-enhancing humour looks for silver linings on the darkest clouds, and while unlikely to elicit a laugh from creatures the agents are sent to hunt down, persistent good-natured optimism in the face of devilry can often cause less resilient creatures to become frustrated as they feel mocked.

Self-defeating humour is the mirror of aggressive humour in that the victim of the humour is the joke teller. Self-defeating humour is not as effective as aggressive humour when dealing with a demon. The creature will be more suspicious, and even if the demon is amused at the tribulations facing the agent will be less likely to engage. Where this form of humour is most valuable is as a precursor to more aggressive humour, though this is quite unhealthy in the long term and not recommended by Bureau psychologists.

Affiliative humour is generally that sort of humour that serves to align those in sharing the joke with a common sense of involvement. It tends to avoid any particular target in favour of humour that involves common experience. A creature prone to affiliative humour will often focus on jokes that deal with matters outside normal control, emphasising positivity in the face of adversity. This seldom impacts demonic forces, but other more positive creatures may find such humour as an indicator that the agents are worth engaging with.

## HOW DOES IT ATTACK?

Now the fun part! Come up with the weirdest, strangest, deadliest attacks you can. Don't worry about how much damage it's going to inflict, just think about how awesome you want it to look. What are you seeing in your mind's eye when this creature stampedes into the investigators' lives. Are they being flung a huge distance? Are bones breaking, blood vessels bursting? Or is it all a bit more subtle?

Start with the cool image, then begin building up the statistical elements. For example, using the chart below for a creature's natural weapons can be a good starting point for what you envision the creature's attacks will look like.

## WEAPONS

In addition to its claws or bite, some creature might have swords, or if the agents are really unlucky, guns and a healthy understanding of explosives. If this is the case use the stats in the equipment section (see *Hellboy: The RPG*, p. 84) and simply reduce the size of the damage by one step. A d10 would become a d8 for example, down to a minimum of a d6. Alternatively, consider lifting a weapon from an existing stat block and updating the to hit modifier, damage, and adding additional properties to make it unique.

## HOW DO YOU KILL IT?

Every good monster has a key weakness. Werewolves and silver. Vampires and garlic. Fae and iron. It's the cheat code, the big giveaway, the thing that allows even the most outclassed and outnumbered team to retain the thinnest sliver of hope that maybe, just maybe, they might get out alive.

Intelligent creatures will often find ways of getting around their banes and may even attempt to pretend that it is susceptible to other banes which in fact hold no power over it. They could easily turn the tables on the agents when they suddenly can step over a line of salt in this small room they have been "lured" into.

Alternatively, some creatures can just be literally nailed back into their grave, sometimes with actual nails sometimes with more mundane bullets.

## BANES

There are three core types of bane: control, damaging, and containing and vanquishing.

### CONTROL BANES

Banes that stop the creature from performing certain actions unless under specific circumstances, such as a vampire being invited in. Similarly, a Fae's inability to flat out break their word requires that they are careful with their words and the interpretation of the truth they are sticking to. This type of bane usually allows for the agents to locate and possibly corner a creature that doesn't want to be found. Sometimes, agents can use these banes to make a deal with more reasonable creatures or obtain useful information to move their Case File along.

**EXAMPLE CONTROL BANES:** The creature can only feed after dark. The creature can only harm a creature that does not see it.

### DAMAGING BANE

A werewolf, for example, is damaged by silver, and if you are brave enough to keep hitting it with silver, these attacks might even be kind enough to stay down. These banes bypass a creature's damage resistances and reductions and their damage threshold. In addition, if it is also the means of vanquishing the creature, the damage dice always explode.

**EXAMPLE DAMAGE BANES:** Branch from a tree where a thief was hanged harms the creature. Coffin nails harm it.

### CONTAINING AND VANQUISHING BANES

Banes which are a method of defeating the creature whether through causing the creature to be trapped in a single body or by containing its spirit in a vessel. For example, the ghost can

# CHAPTER 3: UNIQUE MONSTERS

## EXAMPLE ATTACKS AND POWERS BY CREATURE SIZE

ATTACK TYPE	SMALL	MEDIUM	LARGE	HUGE
<b>Bite (Piercing)</b>	4d4	2d6	3d8	4d10
<b>Bite (Piercing, Poison)</b>	2d4. DC 12 Constitution saving throw or suffer 1d6 poison damage, half as much on a success.	1d6. DC 12 Constitution saving throw or suffer 2d6 poison damage, half as much on a success.	2d6. DC 14 Constitution saving throw or suffer 4d6 poison damage, half as much on a success.	3d8. DC 16 Constitution saving throw or suffer 6d6 poison damage, half as much on a success.
<b>Claws (Slashing)</b>	1d6	4d6	4d10	6d10
<b>Clubbing Tail (Bludgeoning)</b>	1d6	1d8	2d8	2d10
<b>Constricting Coils (Bludgeoning)</b>	1d6. A creature hit by this attack is grappled and begins to suffocate, suffering 1d6 at the start of their turn. DC 12 to escape.	3d6. A creature hit by this attack is grappled and begins to suffocate, suffering 2d8 at the start of their turn. DC 13 to escape.	2d8. A creature hit by this attack is grappled and begins to suffocate, suffering 3d6 at the start of their turn. DC 14 to escape.	3d10. A creature hit by this attack is grappled and begins to suffocate, suffering 2d10 at the start of their turn. DC 16 to escape.
<b>Flaming Breath (Fire)</b>	2d6, 15 ft cone or 30 ft line. DC 12 Dexterity saving throw for half damage.	3d6, 20 ft cone or 40 ft line. DC 15 Dexterity saving throw for half damage.	5d6, 25 ft cone or 50 ft line. DC 17 Dexterity saving throw for half damage.	6d6, 30 ft cone or 60 ft line. DC 19 Dexterity saving throw for half damage.
<b>Hypnotic Gaze (Charm)</b>	DC 13 Intelligence saving throw or become stunned for 1 round.	DC 15 Intelligence saving throw or become stunned for 1 round.	DC 18 Intelligence saving throw or become stunned for 1 round. While stunned, the creature that hypnotised the target can command it to move and take 1 action.	DC 20 Intelligence saving throw or become stunned for 1 minute. They may repeat the saving throw at the end of their turn, ending the effect on a success.
<b>Poisonous Spit (Poison)</b>	1 creature, 30 ft range. DC 11 Constitution saving throw, suffering 2d6 poison damage on a failure, half as much on a success.	All creatures in a 15 ft cone. DC 14 Constitution saving throw, suffering 4d6 poison damage on a failure, half as much on a success.	All creatures in a 30 ft cone. DC 16 Constitution saving throw, suffering 5d6 poison damage on a failure, half as much on a success. Creatures become poisoned until the end of their next turn on a failure.	1 creature, 30 ft range. DC 19 Constitution saving throw, suffering 6d6 poison damage on a failure, half on a success, and become poisoned for 1 round.
<b>Spiked Tentacle (Piercing)</b>	1d6, a creature hit by this attack is grappled, DC 12 to escape.	2d6. A creature hit by this attack is grappled, DC 14 to escape. A grappled creature suffers 1d6 piercing damage at the start of their turn.	3d6. Two creatures hit by this attack are grappled, DC 16 to escape. A grappled creature suffers 2d6 piercing damage at the start of their turn.	4d6. Three creatures hit by this attack are grappled, DC 18 to escape. A grappled creature suffers 3d6 piercing damage at the start of their turn.
<b>Tusks (Piercing)</b>	1d6. A creature must make a DC 12 Strength saving throw or is knocked prone.	2d6. All creatures in 10 ft square must make a DC 14 Strength saving throw or are knocked prone.	3d6. A creature must make a DC 16 Strength saving throw or is knocked prone.	3d6. All creatures in 10 ft square must make a DC 18 Strength saving throw or are knocked prone.



# CHAPTER 3: UNIQUE MONSTERS

be contained in a vase constructed from clay from the land of their death dipped in the dust of their bones. These banes usually take the form of an artefact or ritual that needs to be discovered as part of the Case File. Once the ritual or artefact has been discovered or empowered, the creature is either left vulnerable to being dispatched by more mundane means or can be trapped in the vessel. Decide at the start of the Case File if empowering this bane is the climax where the creature is dealt with once complete or if there has to be a final showdown against the depowered creature. This type of bane typically at a minimum cancels out the creature's damage reduction and damage resistances and at the high end causes the creature to become trapped or transformed back into a 175 year old human when it is complete.

**EXAMPLE CONTAINING BANES:** The creature cannot cross a line of salt. It also becomes trapped if it looks at its own reflection.

**EXAMPLE VANQUISHING BANES:** The shadow of a gravestone of a noble lord causes the creature to become mortal. While exposed in the light from a lantern that has hung lit in the castle's window for three full moons, the creature is vulnerable to all damage.

## LEGENDARY POWERS

Unique creatures often benefit from unique powers. Every folklore tale provides a different twist on a supernatural creature's powers, after all. Adding legendary powers to unique villains can keep the agents guessing and even provide interesting side quests for them as they attempt to divine what, exactly, they will be up against.

## CREATURES AND RITUALS

Monsters have access to magics and rituals that are not only likely to be unknown to the agents but would also cause them to should they even attempt them. Below are some examples of rituals which are in addition to those in the expanded grimoire (see *Hellboy: The RPG*, p. 154).

When a creature gains access to rituals or ritual-like effects, consider the following as guidance for their ability. The number of rituals a creature can know is equal to their Intelligence modifier + half their CR or their Charisma modifier +1. They may have additional rituals in an artefact, recorded, or granted by a creature or effect (such as a demonic or Fae pact). The ritual can be selected from or constructed from the rituals in *Hellboy: The RPG*.

Monsters casting the ritual are assumed to have the components required or not to require them depending on how they know the ritual.

The number of ritual levels a monster gains is usually their CR (rounded up) + half their CR (rounded up), and they gain a number of levels of success at the start of their turn equal to one quarter their CR (rounded up), as an action on their turn a creature can gain additional levels towards rituals equal to half its CR (a minimum of 1). If the creature does not have a CR, they may use their Charisma modifier in place of a CR.

## CHALLENGE RATINGS

Foes in *Hellboy: The RPG* have Challenge Ratings (CRs) mostly used for agents when performing rituals that affect those enemies or for those enemies to perform rituals. As a GM, use CR as a guide to how draining an encounter is for your team of agents. A team of 4 level 5 agents would find a creature with a CR of 5 of medium difficulty. When creating your own foes, CR is generally based on both health and damage the creatures does. There are quite a few online charts that can make this math easy. However, when adding in extra rituals, features, and other legendary powers, increase the CR to match.

## RITUALS

Monster can normally select which attribute, Charisma, Intelligence, or Wisdom, that their rituals run off. This affects the DC for saving throws against the rituals and can also aid in altering the type of saving throw against it.

### CONSUME EFFECT

**RITUAL LEVEL:** 6

This ritual causes the effect of a ritual within 60 ft, in a 15 ft radius, and of equal to or lower level to end. If the ritual is of a higher level, there is no effect. The caster can sustain focus on this ritual for up to 1 minute.

**OVERCAST EFFECT:** Increase the level of ritual it ends by 1 for each additional level.

### INFLECT BLINDNESS

**RITUAL LEVEL:** 3

One target within 60 ft must immediately make a DC 18 Constitution saving throw. On a failure, they are rendered blinded for 1 minute. They can repeat the saving throw at the end of their turn, ending the effect on a success. If failed by 5 or more, they are also deafened for 1 round.

**OVERCAST EFFECT:** For each additional 3 levels cast, the ritual targets 1 additional creature.



# CHAPTER 3: UNIQUE MONSTERS

## MASS FLIGHT

RITUAL LEVEL: 6

You can target up to 6 creatures within 60 ft that gain a flying speed of 30 ft for the next hour or until they are unable to sustain focus on this ability.

## OVERPOWER

RITUAL LEVEL: 6

As a reaction, you overpower the magic of a 6th level or lower ritual that was completed and cast during the same round within 30 ft. The magic dissipates and does not take effect. For each additional level added to the casting of this ritual, it stops a ritual of equal level. For example, to stop a 12th level effect, this ritual would be cast at 6 additional levels higher.



## REFINED SCRYING

RITUAL LEVEL: 6

For 1 minute, you can see and hear a creature that you focus on. You can instead opt to scry on a location that you have visited or have good knowledge of. Magical artefacts can stop this effect.

**OVERCAST EFFECT:** For each additional 3 successes, you can sense when the targeted creature is within 1 mile of your own location for 1 week.

## TAKE FLIGHT

RITUAL LEVEL: 6

You can cause yourself or a creature within 60 ft to gain a flying speed of 60 ft for the next hour.

**OVERCAST EFFECT:** For each additional 3 levels cast, the ritual remains in effect for 1 more hour.

## FEATURES

Another way of giving a monster legendary powers is through granting them innate abilities or features that they are able to do without the aid of magic. These can take the form of ritual-like effects or effects they can cause. A creature may have a tough hide granting it damage reduction or acidic blood causing all creatures within 15 ft to take acid damage equal to the creature's Constitution modifier each time it is hit with an attack.

## DARK WHISPERS

The monster can send a short—less than 25-word—message or taunt to a creature they have seen and is in the same dimension. The creature can respond with a similar up to 25-word message by speaking aloud after receiving the message.

## DEATH'S TOUCH

The monster has one use to make one creature within 60 ft suffer 70 (9d8 + 30) necrotic damage. A creature reduced to 0 HP by this attack is killed instantly.

## HIDDEN EYES

The monster can leave a sensor as small as a frog anywhere they have been. As an action, they can look and hear through the sensor as if it were their own eyes and ears. The sensor can move up to 10 ft per round. They can summon a sensor to a place they are familiar with that is in same dimension or plane of existence. They have 1 use per 5 total agent levels in the Case File.



# CHAPTER 3: UNIQUE MONSTERS

## **PORTAL**

The monster and up to three additional creatures can instantaneously travel to another plane or existence or dimension as if they had stepped through a portal. This has one use that can recharge every dawn.

## **TRANSFERENCE**

The monster regains HP equal to half the amount of damage a creature suffers from an attack made by the monster.

## **UNSEEN MIGHT**

The monster vanishes from view for 1 minute or until they make an attack, cause a creature to make a saving throw, or cannot sustain focus. They have 4 uses of this ability.

## **RITUALS VS FEATURES**

### **LEGENDARY ACTIONS**

Ultimately, the creature will not be able to match the number of attacks and actions that the agents get. To keep the combat dynamic and the monster scary, consider giving it a small number of legendary actions that it can take at the end of another creature's turn. These actions usually allow the creature to do one thing (1 ritual or 1 attack). The number of legendary actions can either be determined by the threat the creature needs to pose, and how many minions it will have nearby, or form the basis of Doom spends.

## **LAIRS**

The agents may choose or have no choice but to confront the monster in its lair where it has defences or at the very least the home field advantage. These benefits normally allow the creature to act at initiative step 20 (or take its action before the players if using the alternative initiative rules), cannot be surprised, and can use the location to their advantage. This advantage may take the form of a special attack, such as the furniture trying to eat an agent, an avenue of escape, or to summon in minions.

## **REGIONAL EFFECTS**

A creature whose presence has saturated the area it hunts in or surrounding its lair can lead to effects that range from the bizarre to the downright creepy. These phenomena are often either one of the reasons B.P.R.D. agents are called in or how the assessment teams know there may be something genuinely supernatural occurring. The regional affects are determined by the type of creature and how their powers interact with our world. An undead ghost may cause disturbances in dreams of those who live in the house where they died. A demon may

trigger all the fish in the lake to beach themselves on the shore every dawn. This is another opportunity for your monster to be unique and to give the agents further avenues for investigation.

## **SCALING THE CHALLENGE**

If an occultist is a senior in their cult and sends their minions to their doom while they complete the ritual, then they are likely more of a threat to the agents than a standard occultist. To create a more powerful foe as a leader or solitary threat, you may scale an existing creature. These creatures make great antagonists and can reappear in a group of Case Files, increasing the tension and creating a larger plot arc.

Additionally, if your minions bring falling like out of the pages of a Lobster Johnson comic, you can upgrade them to reflect the agents' power (as the agents are sent after larger threats, the power of the minions grows in kind).

## **HIT POINTS AND DAMAGE REDUCTION**

The easiest way to keep a villain around for longer is to give them more HP and increase their damage reduction. This is only helpful if the villain is trying to stay alive longer to do something, such as complete a ritual or flee to fight another day.

The amount of additional HP to grant a creature depends on your intent with them. If a monster is a lieutenant of a legendary creature, a named minion, or simply a leader of a group of minions, consider granting them additional HP equal to half their current total Hit Dice (adding their Constitution modifier to each one as normal). If minions need to provide more of a challenge, add additional Hit Dice to their total HP equal to the Case File's classification.

## **DAMAGE REDUCTION**

Generally, you can divide the creature's HP by 10 to get the amount of damage reduction for a creature. Alternatively, grant the creature damage reduction equal to the creature's CR or the Case File classification. Damage reduction is a way of ensuring that a monster dies to a thousand cuts or one really harsh stab. To prevent it turning into a battle of attrition, consider what damage the damage reduction will apply to. If the monster is wearing a stab vest, it would be piercing for example. As a general rule, creatures very rarely have any damage reduction against psychic damage.

## **SHARPENING A MONSTER'S TEETH**

There are a number of ways that you can increase the threat that a unique creature poses. While several methods are offered here, this list is by no means exhaustive.

# CHAPTER 3: UNIQUE MONSTERS

## DAMAGE

Refer to the damage by severity table, reference the agent's level against the approximate level of increased challenge that the Case File will present, then add the indicated damage to each minion's attack. Be mindful. If a run-of-the-mill minion is dealing 6d6 damage with each shot, consider capping the damage output when the damage dice equals more than half of the agents' total level. Also make sure to pre-warn the players that the Case File may have an increased mortality rate.

### DAMAGE BY SEVERITY TABLE

AGENT LEVEL	TOUGH	GRIM	HELL ON EARTH
1-5	2d6	4d6	4d8
6-10	3d6	6d6	10d6
11-14	4d8	8d8	10d10
14-20	8d8	8d12	10d12

## ACTIONS

When increasing the threat of a creature, consider that each of the agents gets at least one action, possibly more with role features. The creature they are facing, on the other hand, relies on minions or its own abilities. If you want your monster to provide more of a challenge, consider giving them more attacks each round. Typically, the more attacks a creature has, the less powerful each one is. As a general rule, a monster can have a maximum number of attacks equal to half the number of

agents or the Case File classification (whichever is higher). If your monster is fighting alone, however, consider giving it actions that can be taken at any time, including as a response to an agent's action or at the end of an agent's turn. Such actions make appropriate Doom spends for the creature. These types of actions can also aid in combat pace as it breaks up the usual monster acts, agents act turn rotation.

## GROUPS OF MINIONS

If tracking a dozen individual minions is slowing down combat, track them in groups. To track a group of minions, total up the amount of HP the group has, where the minions are in relation to the agents, and how many attacks the minions get.

For example, if 5 Nazis each have 22 HP each, as a group they have 5 attacks/actions and a total of 110 HP. For every 22 HP, a Nazi dies, and the number of actions/attacks goes down by 1.

If a group of minions are all in an area of effect that requires a saving throw, roll with disadvantage, otherwise just roll for those that are affected individually. Groups of minions act on the same initiative. Roll once for the whole group.

## RITUALS

Mooks can gain rituals, but they tend to be aiding a creature via cabal casting, or casting in groups, to present more of a threat due to their low CR and success levels.

Rituals can scale in terms of either increasing the damage or inflicting additional conditions on the target such as stunned or blinded. Increase the damage a number of dice up to the Case File classification or add a condition if the target fails the saving throw that lasts for up to 1 minute if the ritual does no damage.





# CHAPTER 4: HIGH WEIRDNESS

## STRANGE AND WEIRD

High Weirdness or, as it's also known, High Strangeness, is a catch all category for paranormal activity, regardless of whether it is easily categorised under known and established modes of paranormal experience or, as is more often the case, not. The Hellboy universe is one where the folklore of long-established cultures is accepted as plausible. European demons congregate in Hell, Chinese demons serve in the celestial hierarchy, witchcraft abounds, and the courts of the fair folk stand in the shadows watching over events.

But there is folklore that is not so well established, not quite as respected, not counted as such. The folklore of the campfire, the tabloid, and the internet. This chapter will cover these less-respectable aspects of the paranormal and provide guidance for incorporating moments that go beyond the norm of the B.P.R.D., leaving even the most jaded agents scratching their heads.

### A WORD OF WARNING

Using weirdness in a Case File is something that should be occasional and more importantly unexpected. If weirdness shows up too often, it ceases to be weird and becomes banal. That said, it's your game. If you want a monkey to be dropped from out of the sky, with visible cranial implants and a pentagram tattooed over its chest. Well, can't say it's not weird.

As with any aspect of gameplay, handle these entries with class. While it can be a lot of fun to include these elements, there are real people with real trauma who believe they've been impacted by these phenomena.

## TYPES OF WEIRDNESS

There are six general categories of weirdness covered here. These should not be thought of as discrete entries. A weird Case File could easily involve several of these categories at once.

### ALIENS

Whether the noble visitors watching over the Ogdu Jahad or the psychotic Greys mutilating cattle for their own sick experiments and entertainment, there are creatures from other worlds that visit ours for their own purposes.

### BROKEN SPACE-TIME

Wormholes both stable and erratic threaten to catapult agents across time and space and plunge them into other dimensions. These might be invisible or visible doorways, rocks that mysteriously open to reveal entries to other places, or unstable moments that deliver strange creatures without rhyme or reason.

### THE HOLLOW EARTH

Caverns of massive size permeate the globe, allowing not just for living fossils to survive but for entire lost civilisations to flourish and, in some cases, rise up and war against the surface dwellers.

### LIVING RELICS OF ANOTHER AGE

Sightings of Bigfoot, evidence of advanced tool use in simians, and examples of multi-component fabrication amongst apes. Our cousin simians are, in some cases, just a feature film away from rising up and making statues in their own likeness.

### PAST LIVES

Whether reincarnated souls finding each other across seas of time, genetic memories resurfacing under stress, or psychic time travel moving the consciousness between epochs, there is a wealth of evidence that we are not limited to one shot at life.

### STRANGE METEOROLOGICAL PHENOMENA

Reports of unusual rains (ash, birds, fish, frogs), strange cloud formations resembling holy figures, and blood red snows and rivers. Weather can be weird. Usually an inconvenience in need of debunking, these can occasionally be omens of bigger things.

### UNTETHERED PSYCHIC PHENOMENA

While psychic phenomena linked to a specific proven psychic is well known, there are still occasional outbursts that can't be linked to a particular individual. This might manifest as synchronicity, widespread prophetic dreams, remote viewing or other omens. They are often also linked to disaster on a massive scale.

### ALIENS (GREYS)

The experience of an alien abduction can be highly traumatic. Characters that are abducted will likely suffer psychic damage from the event, and witnesses, even those that have recovered from this initial damage, will likely carry the psychic wound of this phenomena for years.

### WHAT WE KNOW FROM CANON

Grey aliens are a species with technology that is suspiciously advanced one moment and somewhat mediocre the next. Their crafts are capable of amazing feats such as reactionless flight, teleportation, levitation, bloodlessly eviscerating cows, and transforming humans into a cow-headed mutants. When fighting Hellboy, however, they have a giant robot which is strangely unarmed, cattle prods, and an ominous whirring device. The fact they've captured a Visitor means they've been fairly successful. Visitors aren't known for being lightweights. So what the Hell is going on?



# CHAPTER 4: HIGH WEIRDNESS

## USING THE GREYS

While we should never tar a sentient species with the brush of stereotyping, the Greys do seem to be enjoying themselves a fair bit as they manhandle Hellboy. It's fair to say there's limited scientific value in answering the questions "Can we turn this child into a cut-price Minotaur?" or "Can we make this pig levitate?" so these are not the wise and knowing aliens of Whitley Strieber novels.

The Greys of Hellboy are agents of chaos. Their piloting skills are a mixed bag, so it's entirely possible that their saucers are the ones that the Sonnenrad found crashed in Austria. Their technology, if it is their technology, seems to be more than adequate to fuelling their sick proclivities. But let's be clear. If there's a master plan here, it's the masterplan of a twisted bachelor party, five pints in.

## A WEIRD POSSIBILITY

*"Lucifer, Astaroth, Beelzebub, and all you ministers of Hell..."*

Now we know that after a satanic rite is attempted by Buster Oakley, these aliens appear almost as if summoned. Thanks to Ualauc's council to Bromhead in *Box Full of Evil*, we also know that calling on Astaroth's favours come at an unreasonably high cost.

*"I shall pass through the fire and have no fear of it. My flesh torn apart, my bones broken, in every way I will be changed, but no harm will ever come to me."*

There's no indication to suggest that the aliens were active prior to this prayer. The B.P.R.D. has handled things like this before, but it seems the Greys emerged from nowhere as a mechanism to grant Buster his wish. This insinuates that Astaroth is not only fully aware of the different species of the universe, but also the bizarre inclinations of these particular aliens who he happily deploys for his own amusement.



## ALIEN WEAPONRY

Alien technology isn't limited to saucers and teleportation devices. Plasma weapons are very rare in a Hellboy Case File and should only be included when specifically encountering competent extra-worldly visitors. Less competent extra-worldly threats are liable to have weapons on par with millennial small arms, with a predilection towards short spears that are little more than cattle prods.

**Alien Plasma Weapons.** *Ranged Attack:* Plasma, 60/180 ft, one target, Semi-Automatic. *Hit:* 17 (5d6) acid damage.

**Alien Origin:** Special proficiency is required to use this weapon.

**Twin Fire Mode:** As a bonus action, the wielder can switch between a single shot and sustained firing modes. *Sustained:* For each attack made with sustained fire, the attack can target 1 additional creature within 15 ft of the original target, using the same attack roll for both targets, dealing 13 (3d8) acid damage.

**Overheat:** For each shot fired by a character without proficiency in Alien Plasma Weapons (sustained fire mode count as 2 shots), roll 1d20 and subtract the number of shots. If the result is 1 or less, the weapon overheats and cannot be fired until an action is used to vent the weapon.

**Plasma:** Damage dice from this weapon always explode (see *Hellboy: The RPG*, p. 130). Saving throws against injuries from damage from this weapon are made at disadvantage. Each time a creature is hit by a successful attack from this weapon, they must immediately make a DC 15 Constitution saving throw. On a failure, the target's damage reduction or AC (GM's choice) is reduced by 1 until they can dust off or take time.

## ALIEN CATTLE PROD (MEDIUM)

With sizes varying from that of a small spear to that of a dagger, alien cattle prods can be set to provide a light to heavy shock when they make contact with a subject. Each setting deals 4 (1d8) electrical damage, and the heavy shock will stun its victim should they fail to make a DC 13 Constitution saving throw. If a stunned character is hit a second time and fails, this save they are knocked unconscious.

# CHAPTER 4: HIGH WEIRDNESS

## ALIENS (VISITORS)

### WHAT WE KNOW FROM CANON

If the Greys show us the chaos that alien visitations can cause, the Visitors show us how easily aliens can hide amongst us. The Visitors are capable of many advanced technological feats, including translocation and shapeshifting. They utilise multifunction devices called prisms which can communicate across the void and destroy the manifestations of an Ogdrum Hem. Their own world in ruin, they now monitor Earth to ensure that a similar fate does not befall it. In 1944, they garnered that Hellboy was to be summoned to Earth and sent an assassin to destroy the child. This assassin made the ethical choice to abandon the plan in favour of giving the child a chance to employ its free will.

While the mission's commander argued that too much was at stake, they ultimately accepted that the Visitor had made an ethical choice and was willing to remain on Earth to ensure it was the right one. For the Visitor, this would be for an entire rotation, over 40 years, before they would next be in contact. A very long time to be alone.

### USING THE VISITORS

The Visitors have perfect memory and are profoundly human in mindset. Capable of dark deeds but also of unique perspective, they are ideal witnesses and informants for a B.P.R.D. team, whether as a mysterious voice on the phone, or wearing a series of faces and meeting the agents in the field. Aside from witnesses, Visitors could also play an aggressive and antagonistic role in your campaign. Players who run up against them may find that they are less forgiving than their canon counterpart and be on the receiving end of their dangerous technologies. If a Visitor would feel any ethical qualms about taking out a cursed or ghost origin B.P.R.D. agent is unknown, and they certainly wouldn't feel too bad about destroying a cult worshipping the Ogdrum Hem.

### PLAYER POWERED DUES EX MACHINA

Not all agents shine at investigation, and neither do all players. When the agents are truly stuck with Doom, Ingenuity, or Inspiration to burn, you might allow them to get a "mysterious phone call." Besparing in this, with tips being flavoured by some worrisome unknown agenda (remember this might also be a demon or Nazi occultist picking up the phone) until the caller is revealed, possibly at a turning point in your campaign.

### HANGAR 18

To add a conspiratorial level to a game, you might decide to invoke UFO lore with your own spin on the Sonnenrad and the myth of Hangar 18; the mythical storehouse of alien artefacts supposedly controlled by the US Air Force (USAF) at the Wright-Patterson Airforce base. In Hellboy's world, the USAF certainly

has form with engaging in coverups. Not only did they keep the mutagen enkeladite from the public, but they also housed the early B.P.R.D. and Hellboy before he became a household name.

Given that Wright-Patterson is now home to over 20,000 civilian employees and families, chances are that any artefacts were spirited away to another location. This might be a smaller more secretive base or one that fulfils an important regular function. Everyone's heard of Area 51, but Fort Greely or the Hawthorn Army Depot are a lot less well known.

Greely is a tiny base of less than 500 staff in an inhospitable location for extreme weather testing of ballistic missile components. Hawthorn, with its role warehousing ammunition for long term conflicts, has strict security for very obvious reasons and the added benefit of being maintained by a private contractor. It's also the supposed source for mysterious booms that plague the small towns in the Sierra Nevada mountain range.

Alongside Hangar 18's location, you should answer two more questions: who runs it and what their goals are. Are they sympathetic to or opposed to the B.P.R.D.? Are they a patriotic American organisation, Sonnenrad agents recruited under Operation Overcast, or some other faction waiting to rear their ugly heads?

## BROKEN SPACE-TIME

### WHAT WE KNOW FROM CANON

Thanks to the aliens of Hellboy, we know that teleportation is a very real possibility. Whether this is through some sort of device, freestanding stable point, or geomantic structure built to facilitate this movement, these patches of nonstandard or broken space-time can be visible or invisible, stable or unstable, uni- or bidirectional, rotating or static. We also know, thanks to Shuh Kukyo's condensed energy system equation, that interdimensional travel, while tremendously dangerous, is also feasible.

As manufactured gates seem to use extreme amounts of power and large accumulations of uncontrolled energy—such as a nuclear blast—to occasionally cause similar breaches, it's safe to assume that places where there is a natural accumulation of similar power will also cause such points to occur. Then it's learning to aim and position the effect. Easy right?

### USING BROKEN SPACE-TIME

If those yahoos from Zeta Reticulari can figure it out, it's just a matter of time before we work this out too. Agents investigating scientists working on the fringes could well come across these points, as could agents looking into archaeological digs in sites linked to post-Hyperborean civilisations like Atlantis or Mu.

Ultimately, the big question when it comes to places of broken space-time is not how the portal works, but where it connects to. There are a couple of obvious suggestions listed in the table opposite.



# CHAPTER 4: HIGH WEIRDNESS

## THE HOLLOW EARTH

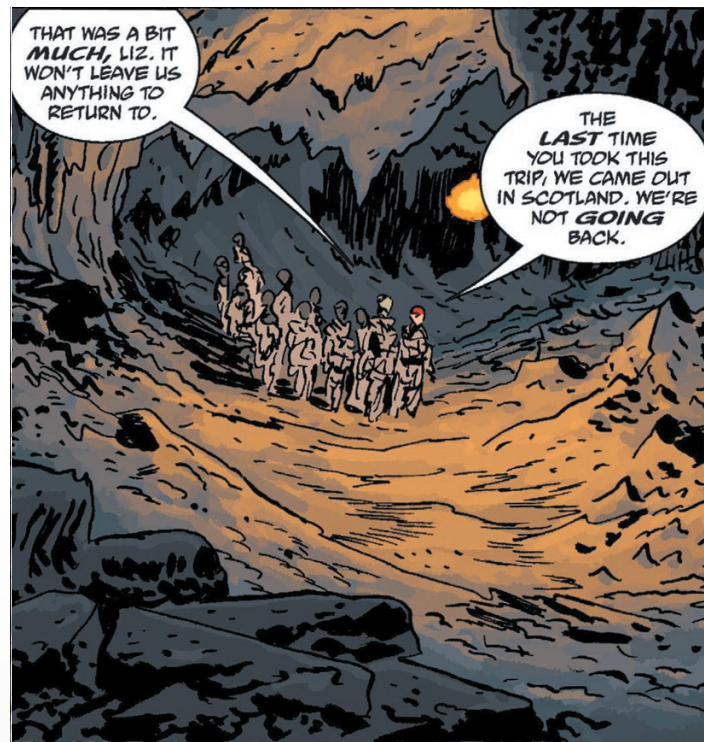
### WHAT WE KNOW FROM CANON

There are several theories about the nature of the Hollow Earth, but as the simplified theory of J.C. Symmes is directly referenced in the text, this is what we should use.

The simplified Symmes model of 1818 holds that the world is a hollow sphere with two large caverns at either pole that allow for accessibility. It predates the Jules Verne novel, *Journey to the Centre of the Earth*, by 53 years, though an edited version of Symmes's papers were published seven years after Verne's book under the wordy title of "Symmes's Theory of Concentric Spheres: Demonstrating That the Earth is Hollow, Habitable Within, and Widely Open About the Poles, Compiled by Americus Symmes, from the Writings of his Father, Capt. John Cleves Symmes."

The theory has the following unique features. First, the Earth has a hollow centre with a central light source, which may or may not be a miniature sun. Between the surface and inner world, there is a crust sufficient enough to have the depth needed for deep mines, tunnels, and the like from either direction. With enough determination, a tunneller could reach the inner or outer world through mechanical effort or exploration.

The theory is highly optimistic about the nature of the inner world perhaps and best described in *Symzonia: Voyage of*



## SPACE-TIME PORTAL DESTINATION TABLE

D10	WHERE IT LEADS	WHAT CAN BE FOUND THERE
1	A Hyperborean ruin in the Hollow Earth.	A crashed Lockheed Model 10 Electra or other similar plane.
2	A lair of subterranean creatures similar to those in King of Fear.	A trash heap or sargasso littered with newspapers, cans, and other similar household junk.
3	A tunnel structure that connects to an elevator leading to a landmark in a major city!	Vehicles of all decades partially buried or fused with rock.
4	The middle of a desert (Antarctica, Gobi, Outback, Sahara).	The aftermath of a battle with bodies everywhere. This could be any combination of recent or ancient.
5	In an ocean or sea just in sight of shore.	A full-sized WW2 U-boat, submarine, or battleship.
6	Forward in time, to the aftermath of a terrible event, which might be preventable!	A collapsed hot air balloon or zeppelin.
7	A suburban housing development still under construction.	A V1 Rocket (live or a dud) covered in vines or seaweed.
8	To an orbiting platform of unknown origin slowly crashing into the sun.	Is that a unicorn?
9	To a strange world of monstrous creatures.	An incomprehensibly large plain of dust, which, if tested for DNA, was once human.
10	Back in time to a post-Hyperborean time of barbarians, savages, and worshippers of the Ogdrū Hem.	An angry band of proto/posthumans sitting near a fire eating something made of meat.



# CHAPTER 4: HIGH WEIRDNESS

*Discovery* by Adam Seaborn. “Gently rolling hills within an easy sloping shore, covered with verdure, chequered with groves of trees and shrubbery, studded with numerous white buildings, and animated with groups of men and cattle, all standing in relief near the foot of a lofty mountain.” Unfortunately, this optimism is not the reality in Hellboy’s world.

The Hollow Earth is a nightmare. In the caverns above the empty sphere, the remnants of Hyperborea’s bioengineered slave race look up at humanity with growing anger. Within the sphere below, fierce creatures from Earth’s distant past still roam. Ruins of Hyperborean colonies still exist as do barbarian tribes that remember the Black Goddess and the fall of the sorcerer-monarchs that served her.

## USING THE HOLLOW EARTH

While the Hollow Earth is a natural place for agents to be teleported to or to discover during a Case File, there are other opportunities that might not immediately be apparent. First, the Hollow Earth has existed for the whole of human history, which means that the agents will not be the first humans to visit. We know that the Sonnenrad Saucer Base was located deep under the Arctic ice, and they might not be the only lost colony of Nazis hiding in the inner world. Even the Hitler youth of 1944 are old men in their nineties now, so these colonies would be the grandchildren of a civilisation that had never seen the surface. What do they think of their above-ground cousins? Do they know the war is over? Did they hear von Klempt’s broadcast in 1952 and have since been waiting to return? Have they put down arms and now seek the surface before their children begin to suffer from inbreeding? Or have they accepted

their fate and instead turned to worship one of the Ogdrú Hem? Just bear in mind that it doesn’t have to be Nazis. The world is full of astounding and horrible subcultures, cults, militias, and rebel movements all of whom may have wandered too far into a cavern, and in the world of Hellboy they don’t have to be alive!

## THE BATTLE FOR DULCE

Rumour has it that in 1979, a tunnel borer accidentally came across a subterranean base of Greys. Now to be fair, if you crash a mining borer into anyone’s home, they’re unlikely to be particularly impressed. So, it’s of little surprise that the encounter went poorly, and in retrospect, it’s quite understandable that shots were fired. A lack of understanding on both sides meant that when the engineer escaped the fray and reported to his commanding officer, it went from bad to worse to military intelligence.

It’s estimated that the ensuing battle caused as many as 60 human casualties including Navy Seals, Delta Force, military scientists, and civilians. At some point, in highly classified circumstances, the battle ended. Whether the Greys escaped, were massacred, or agreed to terms of surrender is unclear. We do know the US began researching stealth materials after the battle. It’s suggested by those with a conspiratorial mindset that the two events are directly linked, with the stealth tech forming a bribe.

It’s unknown how many casualties, if any, the Greys suffered. It’s also unclear whether the Greys even consider this a battle.

## HOLLOW EARTH DISCOVERIES TABLE

D10 CREATURES DISCOVERED		RUINS DISCOVERED
1	Stone-knapping ape	A magnificent city, long abandoned
2	Proto-human civilisation	A citadel toppled and buried under massive boulders
3	Primitive human civilisation	The ruin of an ancient road
4	Post human remnants	A drawbridge, timeworn and rotted away
5	Cave-adapted animals	A site of an ancient battle with broken siege machines
6	Endangered predator	The stone outline of a building’s foundation
7	Otherwise extinct predator	A hermitage or shrine to some disremembered god
8	Prehistoric megafauna	A village of scattered mud brick huts
9	Dinosaur or pterodactyl	A lone burnt wooden cabin
10	Two anachronistic creatures (roll twice)	A megalithic structure, obelisk, or standing stones

# CHAPTER 4: HIGH WEIRDNESS

## LIVING RELICS

### WHAT WE KNOW FROM CANON

There are several strange creatures that canon categorically tells us exist. The Hollow Earth revealed the presence of subterranean barbarian tribes and protohumans. The battle at Thadrethes revealed that yetis, and thus potentially a wide variety of similar cryptohominids, are shapechangers capable of seeming human. But it's not just protohumans that we can see in the Hollow Earth. Dinosaurs and dinosaur-like beasts have also been seen to inhabit this sheltered setting.

### USING LIVING RELICS

Living relics can be a great way to introduce themes of inevitable change. Whether symptomatic of a particular civilisation's fall or showing evidence of humanity's transitory nature, the presence of an "other" that is evolving or has devolved in some Howardian way allows the GM to insert a sense of high adventure. These living relics can be easily positioned as interesting characters to be engaged with, be they angry barbarian tribes keen to see off B.P.R.D. interlopers or saddened mystics who look at their ever-decreasing numbers knowing that soon there will be none able to carry their culture. Placed in a backdrop of ancient mystery and untouched wilderness, the struggle of these historic anomalies offers multiple opportunities for adventure normally outside a simpler Case File of the B.P.R.D.

## STONE-KNAPPING APES

Stone knapping, the technique of colliding two stones so that one of them breaks and forms a sharpened edge, is considered the primary activity that led to the development of humanity as a tool-making animal. Note this is distinct from tool using. Many animals utilise tools to aid in obtaining food, but stone knapping is the utilisation of a tool to make a tool. It's a step above opportunistic tool use, requiring a modicum of planning. Until recently the phenomenon of stone knapping has been deemed an entirely human affair, but now there is a suspicion that capuchins and chimpanzees may have developed this game-changing technology.

While it might seem that there isn't much to worry about — the Stone Age lasted millions of years after all — agents in the field must be cautious. There's always the prospect of finding a troop of monkeys that have an innovative step up the technological ladder, or worse, grabbed the elevator courtesy of mad science, demonic powers, or even your own equipment. Monkeys can be dangerous enough without arming them, and the last thing you want to do is harm an endangered species. The paperwork's insane!!!

## PAST LIVES

### WHAT WE KNOW FROM CANON

Thanks to the remarkable experiences of Agent Ted Howards, we have solid evidence that the minds of individuals separated through vast gulfs of time can become entwined in a manner similar to quantum entanglement. Though the initial experience led to Howards's modern body falling into a coma as he experienced Gall Denar's campaign against the cold people and their Ogdru Hem, it seemed as if Howards is living two lives in parallel, gaining experience and wisdom from both lives concurrently as he remembers more and more of the past.

Putting Howards to the side for a moment, we can also see excellent use of past lives in the story of Abe Sapien. His is not a story of inherited memories but that of a lost past which must be uncovered. His memories of being a man called Caul are something that must be recovered through investigation and exposure. Ultimately, the discovery that the man he was, was not as good as the man he had since become allows him to close the book on the unknown early chapters of his life and move on to embrace the future with wiser eyes.

Memory is one of the most defining characteristics of the self, so as characters gain access to new memories, their understanding of who they are changes. They grow in new and interesting ways, becoming better suited to the strange worlds they inhabit.



# CHAPTER 4: HIGH WEIRDNESS

## USING PAST LIVES

If ever there was an awesome way to keep a campaign fresh, it's with past lives. While you don't need every agent to have some mythic prehistory, it's certainly a good idea to have an idea of the pasts of characters who are cursed. Cursed characters have usually suffered a strange transformation and cutting to their earlier lives can make for an interesting digression from your campaign's plot.

If you have players who are interested in exploring reincarnation, you can certainly have them create separate characters for use in an earlier setting, exploring those characters in order to set the groundwork for exposition in the main timeline.

## SHOW DON'T TELL

It's generally better to show than tell, so you needn't use a psychic connection if you don't want one. The connection could be as mundane as a set of old Case Files that the agents have access to, with the players playing the earlier agents who wrote the files while the contemporary agents research them.

This can even be used as a filler adventure between major plot arcs. All it takes is a character approaching their fellow agents in the B.P.R.D. mess hall and saying, "Grab a coffee, you'll want to hear what's in this file!"

## STRANGE METEOROLOGICAL PHENOMENA

There is little to no mention of strange meteorological phenomena in the Hellboy canon, so GMs looking to use it must be aware that when they use this phenomenon, they're deviating from canon, albeit in quite a minor way.

It's safe to say that "strange" depends on where you are and your expectations with the weather. In Scotland, three days of continuous sunshine is considered relatively remarkable, whereas in Yoro, the annual Lluvia de Peces (Rain of Fish) is as remarked upon as a regular rain. The role of the B.P.R.D. when it comes to strange meteorological phenomenon is often to calm the waters and persuade the angry and fearful among local communities that this isn't an omen of imminent doom, even when it is.

## RAINS OF FISH

Outside of hoaxes and mischief, there are two main non-supernatural theories as to what causes rains of fish. The simplest of these is that of subterranean flooding. Basically, the fish are already present under the ground in subterranean streams. When the flood hits they are carried up and emerge with the ground water. The second theory is that of waterspouts. A waterspout is a localised and powerful vortex of air and water that pulls water, and some of its lighter contents, from coastal areas, dumps it in the atmosphere, and allows gravity to do the rest.

But that's just science, and we should never discount mischief. Occult forces can be responsible, often as a by-product of some ritual or summoning, causing these sorts of manifestations. Also demons have been known to cause localised phenomena deliberately to cause anguish in human populations, simply because they can. These practical jokes are often carried out from miles away as demons often have very advanced understandings of chemistry and physics. They know that if they take a brick or two of copper rich red soil to the upper atmosphere and disperse it just right, instant rain of blood with no occult markers to track them by.

## STRANGE PHENOMENA TABLE

D10	CREATURES AFFECTED	PHENOMENA
1	Bovines, bison, oxen	Levitating
2	Pigs, goats, sheep, or other farm animal	Absolutely fine
3	Frogs or another amphibian	Alive with some bruises
4	Birds (potentially flightless)	Alive and moving
5	Fish or other seafood	Alive but injured
6	Lizards or reptiles	Stunned
7	Spiders, scorpions, and insects	Paralysed
8	Animals from a distant biome (arctic, jungle, etc)	Dead
9	A mix of random creatures (menagerie or petting zoo)	Dismembered
10	Inanimate objects (shopping trolleys, jet engines)	Exploded



# CHAPTER 4: HIGH WEIRDNESS

Luckily the B.P.R.D. has access to sufficient scientific resources that modelling such dispersals is entirely possible, and when sufficient agents are available, agents may often be dispatched, once the villagers have put down their pitchforks, to determine whether there actually is an occult dimension to a manifestation.

## VISIONS OF HOLY FIGURES

Much like rains of fish, visions in the clouds can also have a scientific basis. The most common explanation is infrasound. Infrasound is any low-frequency sound vibrating from 0.1 to 20 Hz. These sounds sit on the fringes of human hearing and, while undetectable as noise, are almost certainly recognised by other internal senses. Normally linked to feelings of disquiet and dizziness, infrasound can also cause a state similar to drunkenness or euphoria. When combined with crowd suggestibility, this may make even the irreligious prone to identifying cloud formations as religious imagery and filling in the blanks with their own details.

Such events are best handled via phone interview, and agents sent to such a scene will often be afforded one or two phone councillors (see “0800-Premonition” on the next page) to gather details away from the site of the investigation when investigators may also become affected.

In rare events where there is a definitive verified omen, this is enough to scramble the best and brightest of the B.P.R.D. with a view to uncovering the source of the issue and addressing it in due case. Thankfully, such sightings are rare, but as the sighting of Our Lady of the Miraculous Medal in 1930 seems to have predicted the Second World War, these sightings must be handled very cautiously indeed.

## MISCHIEF

Mischief can include more than the usual rains of fish. Urban legend has a lot of weird and wonderful things that get dropped from the sky. If you're looking for inspiration, hit up any tabloid, and you should find something pretty quickly. Failing that, look at the random table on p. 34.



## UNTETHERED PSYCHIC PHENOMENA

### WHAT WE KNOW FROM CANON

There are little to no instances of mass or untethered premonition in the Hellboy universe. Reliable premonition does exist, most notably by the characters Fenix, Panya, and Tefnut Trionus. If we look at each of these characters, there does seem to be some connection between their premonitions and the spirits. While Panya is, as always, a riddle mummified in an enigma, both Trionus and Fenix have a spirit that grants insights into the future. So we can assume that most characters with this gift gain it through some sort of contact with the dead, even if the communication is a subconscious nudge rather than an out and out conversation.

### USING MASS PREMONITIONS

There has been significant study into premonition and its connection to statistical guesswork, but many of these studies are defective in one manner or another. Most studies are generally reliant on individuals making contact with the study, which can lead to some acausal correlations if not blatant that have yet to be fully controlled for.

Many of the earlier studies suggested that women, particularly middle-class women, are the most susceptible to premonitions. But further analysis has shown that until the mid-1970s, communication and financial and social pressures would have kept the majority of people from engaging with these studies. It has also been suggested that the families of upper-class Europeans would have restrained involvement to avoid the prospect of a scandal, and that the working class would have faced significant practical issues in discovering such studies even existed. This niche group in this particular timeframe, with this particular language may well have been the only ones capable and willing to admit to premonitions.

Later studies, from academics more aware of their inherent biases, where a wider, less homogenised group was sampled, noted that even when a premonition could be later married up with an objective event, many of those that were sampled were unable to identify the correlation after the fact. Unless the person reviewing the premonition has an education capable of understanding the information provided, then even the most detailed prophetic dreams went uninterpreted.

Where there has been definite success in utilising premonitions has been in local disaster prevention. Events of serious calamity — the sinking of the Titanic, the attacks of September 11 — have always had people claiming to have predicted such events. While these claims are usually after the fact, when an event impacts a large group of people, there does seem to be an increase of premonitions.

# CHAPTER 4: HIGH WEIRDNESS

Prophetic dreams of disaster are usually set within the dream's proximity, making the information pertinent and understandable by the dreamer. Combining this with lead times of up to a week mean that those with the prophecies can take mitigating actions or at least evacuate folks away from the event.

One of the most famous cases, where those involved can be seen to be actively acting against personal economic interest, is the 1890 case of the Marfa Colliery in Port Talbot, Wales. On March 10th without any notice, warning, or evidence of union activity, over half the miners reported such a strong feeling of foreboding that they stayed off work. Those that did this were glad; eight-seven miners were killed in an explosion and subsequent cave in.

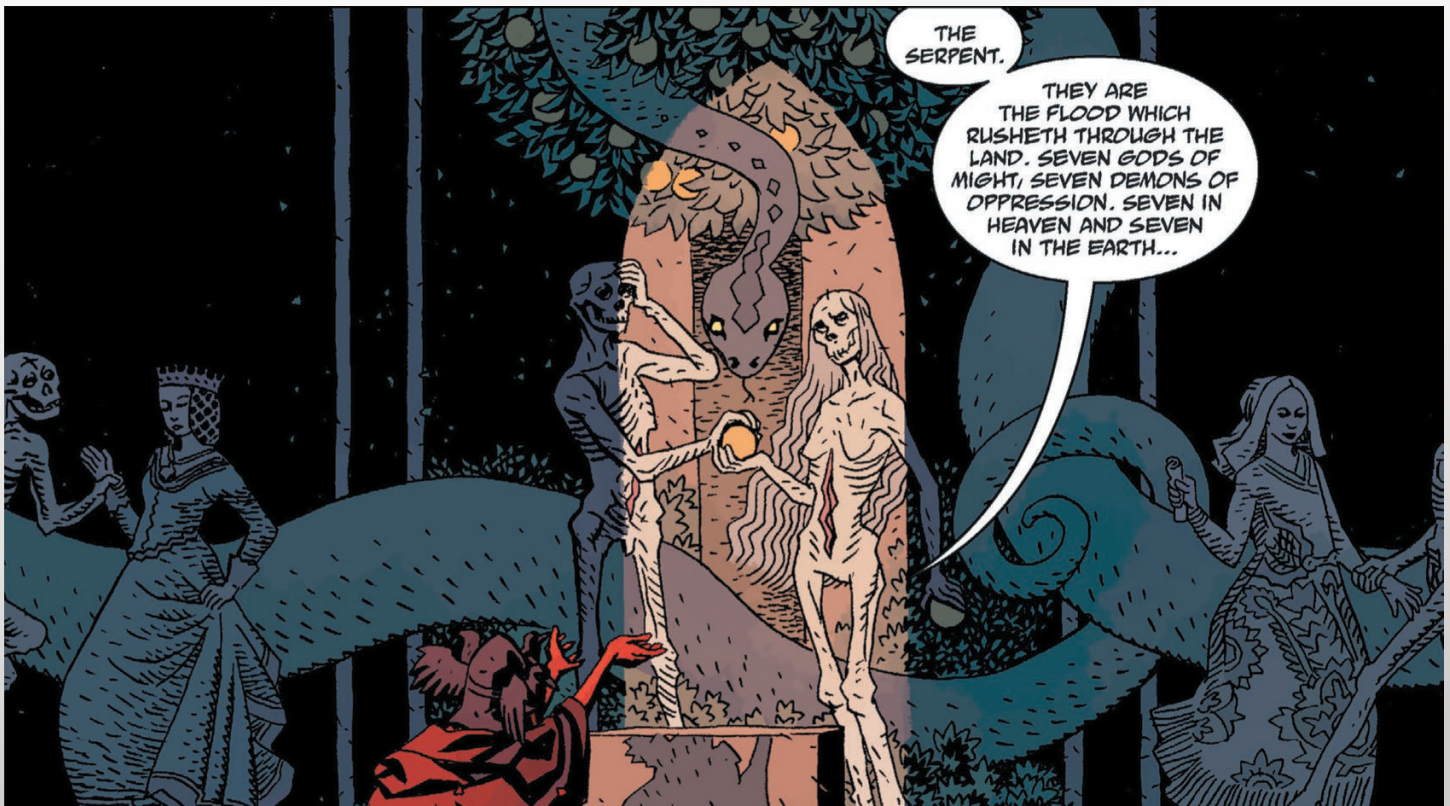
With a history of such events, the B.P.R.D. keeps its ear to the ground for any premonitions. When personnel are available, agents will be dispatched, preferably those with a scientific or engineering background, to investigate and mitigate the possibility of disaster.

The agents routinely assigned to these roles tend to be very serious about the work. It's not a glamorous life. They can never be certain whether they have stopped a disaster or simply done some long overdue maintenance. But the way they see it, if they prevent a single car crash, they've done as much good as any team sent to investigate a haunting.

## 0800-PREMONITION

The B.P.R.D. maintains a variety of contacts that might alert them to serial premonitions. Healthy relationships with faiths of all stripes ensure that clergy have a direct channel to request investigations, but the B.P.R.D. is very aware that this provides insufficient bandwidth to gather all useful premonitions. In addition to more traditional reporting lines, the B.P.R.D. maintains a number of alternative channels so that as many demographics as possible can feel comfortable reporting in premonitions. Several so called "psychic hotlines" are essentially used as a psychic SIGINT by the B.P.R.D. While most callers are happy to walk away from the call with a bit of Jungian dream analysis, the calls are all fed into content analysis software looking for recurrent themes.

Where common themes in accurate dream premonitions appear — such as a visit from a dead loved one, a visit from a mysterious but trustworthy elder, or recognising the place where the dream is taking place — they are immediately flagged for urgent, next level analysis. A lot of the time this presents no useful intelligence, but when it does flag something for investigation, this is often a critical matter worthy of the organisation's best investigators.





# PART II: CASE FILES





# DOWNWARD SPIRAL

## CASE FILE #165481

### CASE FILE CLASSIFICATION: 3

### INTRODUCTION FOR THE GM

The Dark Forest in Romania is a strange place. So strange in fact that inhabitants of a nearby town refuse to give it a name, simply calling it the Dark Forest for the danger it represents. Over the years, many people who travel deep into the forest are never heard from again, reinforcing the town's suspicions that it should never be entered under any circumstances. The past three weeks, townsfolk are going missing at an unprecedented rate, and the forest can no longer be ignored—word's reached the B.P.R.D. to investigate.

The agents arrive at the town of *Sihăstria Veche* (meaning Old Monastery) and hear tales of the forest, possibly getting the lead to speak to a huntsman who lives near the forest. The town constable sent out an email dated two years ago, but time moves strangely in this small town, and the B.P.R.D. was only notified recently as the both the circumstances and the dated email puzzled mundane authorities. In town, the agents get the distinct feeling they're being followed, but it is impossible to tell by who. Paru-Hem corrupted the town, and a portion of the townsfolk became his cultists unbeknownst to their neighbours. They watch the agents, waiting for the perfect moment to strike.

The agents head into the forest to investigate, having received clues that all the strangeness originates from there, centred on an abandoned mine deep in the forest. The Dark Forest is in fact a gateway to the otherside, a world inhabited by a species of

people who are only able to step into our world once a year during Easter. While investigating the forest, the agents fall (or plunge) into the otherside where they interact with a child-like being called the boy.

Depending on how the agents interact with the boy, he may choose to help them. They learn a piece of Paru-Hem wormed its way through the earth to the mines where it's been increasingly wreaking havoc for two years and influencing the time and physics of the area. The agents travel to the mine (in the normal or otherside) and confront the cult of Paru-Hem, eventually destroying the creature's icon to destroy its hold in this part of the world.

### PREPARATION

Ask each player to fill in their agent information on the hand-out at the end of this adventure. This will help you during the encounters in Chapter 4.

**Note on Option for Stacking Bonuses:** There are several methods of gaining +2 against social DCs. If an agent stacks two +2s, they instead receive advantage. If they stack more than two +2s, then the additional bonuses are added to the result of the roll made at advantage.

### GENERAL ADVICE FOR GMS

Important information and checks are bold italics in the text. All monster stat blocks are located at the back of each Case File. Italicised text is suggested read-aloud text, aimed at setting the scene for your players—use it or don't depending on your preferred playstyle.

#### ***Note on Time and Physics for this Case File***

Paru-Hem's influence has caused time to go haywire and the physics of this part of the world to break. All inhabitants in the normal world (not the otherside) don't realise the changes anymore and see things as normal. Only people of the otherside and the agents, who are of themselves extraordinary, notice there is something wrong. When the agents solve the case, it'll be as if nothing happened, even though there is a distinct lightening in the air for which most people are thankful. Examples are included in tables at the appropriate chapters of the Case File.



# DOWNWARD SPIRAL

## AGENT MISSION BRIEFING

We just got a mission... from the past. Two years ago, in fact. The Romania town of Sihăstria Veche sent word of a few strange occurrences we need to address. Things have always been weird there—people go missing in the forest, and the odd tale of a wandering ghost or two passes by our desks every decade or so. Nothing to cause too much concern, and most of it can be chalked up to local superstition. But now it sounds like something there... broke? The account from the local constable, besides for all the missing people, reports people walking backwards through town as if someone clicked the pause and rewind button on them, a fountain running upside down, and the sun setting twice before rising. Tales that defy logic or explanation—exactly the type of thing we need to investigate.

Your mission is simple, head to Sihăstria Veche, figure out what is happening, and put a stop to it.

A word of warning—people in this town are wary of outsiders. It's the reason that even though some of their tales seemed credible, we've decided to leave well enough alone until now. Minimal force should be used at all costs. Let's not give the locals any more reason to mistrust us.

## INVESTIGATING BEFOREHAND

Given the fact that this case is two years old, there's no apparent rush on leaving for it. However, the closest airport is still over three hours' drive from Sihăstria Veche and seeing as the B.P.R.D. is two years late for the case—agents better get a move on. Waiting a month or two on intel is a no go, but if agents want to spend a week or so ensuring their well-equipped for the journey, that's no problem.

Agents can unlock the lowest result of information from 1 check for each Clearance Level they have access to. A Clearance Level of 3 or higher unlocks the highest result for one check.

Agents may want to find out about the current state of affairs in Sihăstria Veche before they visit. This is accomplished through a **Intelligence (Bureaucracy)** check, wading through Romania's political system to find the right person to give them information on the town, or a **Charisma (Persuasion)** check, knowing the right people to talk to in order to get someone to go and check on the town.

If agents want to know more history of the town, they can make an **Intelligence (History)** check. This is best accomplished through a quick internet search and using the right keywords.

To investigate the occult nature of the case or to look into the correlation between the strange physics in the area and occult occurrences, players should make an **Intelligence (Occult)** check.

**Important:** No matter how great their success is, they won't be able to find information about the otherside until they visit the town itself.

## PRIOR INFORMATION TABLE

DC	SKILL	INFORMATION
10	<b>Intelligence (Bureaucracy) or Charisma (Persuasion)</b>	The town seems fine. Nothing seems to be wrong there, nor does anyone remember sending word to the B.P.R.D. The sheriff isn't available to speak.
10	<b>Intelligence (History)</b>	Sihăstria Veche was named after a monastery which used to stand where the church is today. A few decades ago, the last of the monks moved out, and the church took over the old monastery buildings for its own.
10	<b>Intelligence (Occult)</b>	Any number of supernatural creatures could be abducting people—strigoi (troubled spirits who suck blood, vampires) or the Baubau (still at large)—but none of the typical creatures found in Romania account for the strange time syncs and physics.
15	<b>Intelligence (Bureaucracy) or Charisma (Persuasion)</b>	The town seems totally fine—which is worrying. The sheriff isn't available to speak, because he's been missing for two years, his daughter Elena has taken over in his stead.
15	<b>Intelligence (History)</b>	A person or two every decade goes missing in this region. The locals attribute this to ghosts who live deep in the forest luring people to their doom. It's just as likely the people get lost in the woods. The tales of ghosts were never verified by B.P.R.D. agents.
15	<b>Intelligence (Occult)</b>	Weirdness in the time continuum is normally attributed to otherworldly creatures rather than those known to mortal folklore.
20	<b>Intelligence (Bureaucracy) or Charisma (Persuasion)</b>	The town's population has decreased by twenty people over the last two years, which is surprising for a town of this size. Most people are labelled as missing rather than dead since no bodies were found.

# DOWNWARD SPIRAL

## REQUISITION

A single sidearm is authorised for this mission in keeping with Romania's sidearm laws, and the appropriate registration papers are given to the agents. Other weapons are available through Requisition. Reports say there is a single constable and sheriff in the town, who originally called the B.P.R.D., and they've offered their office as a base if the agents need it. The B.P.R.D. has tried to contact the constable to confirm this is the still case, as word from him came two years ago, but they haven't been able to make contact.

A translator is requisitioned for the team if no one speaks Romanian. An agent with an appropriate background or an Intelligence score of 14 or higher can attempt a **DC 18 Intelligence** check to "remember" they know Romanian. The translator will meet the team at the airport and take them to Sihăstria Veche. If using the translator, he is not counted against the agents' Requisition if no one speaks Romanian. If any agents do speak it, then they must request a translator as normal.

## NPC TRANSLATOR: BOGDAN

Bogdan is a short, muscular man in his late thirties. Despite his gruff exterior, Bogdan feels deeply and expresses himself

with a sophisticated emotional eloquence. He's worked with the B.P.R.D. on a case before in Romania, so he knows what to expect. Early in his career as a private investigator, Bogdan experienced the paranormal while following a trail of missing children through the Carpathians. Through his investigation, he discovered the beast hunting children was the Baubau (boogeyman). He never caught the beast responsible for abducting the children, and the case still haunts him to this day which is why he happily helps the B.P.R.D.

## INVESTIGATION SHEET

INGENUITY	EFFECT
3	Remove one Doom from the Grand Conspiracy Sheet. This may be taken multiple times.
4	Negate one strange time effect for a scene.
6	Time freezes and all hostile creatures do not act for the next round.

## RANDOM OCCURRENCE TABLE

D20	OCCURRENCE	D20	OCCURRENCE
1	An agent ages a year—they notice grey hair, or they gain a scar from the future.	11	It rains, but it thunders before lightning.
2	The clock ticks backwards.	12	The clock face spins out of control.
3	Water runs backwards for 20 seconds.	13	One useful object a random agent is carrying ages 200 years.
4	An agent blinks from one side of the room (street, etc.) to another.	14	Time freezes and jitters at inopportune times.
5	An object on an agent floats into the air and falls after a time.	15	Birds fall crushed as if gravity was increased a thousand-fold.
6	The clock is stuck on the same time for three hours.	16	The agents physically de-age to their 5-year-old selves for 30 minutes.
7	Everything speeds up by 3x for 5 minutes.	17	The mist is frozen in time, walking through it leave imprints.
8	Everyone repeats the last thing they said/did.	18	The sun moves in the opposite direction than it should.
9	Someone trips and falls, but gravity works as if they were on the moon until they right themselves.	19	Applying force to anything launches it fifteen times farther than intended.
10	An agent disappears from existence and then blinks back covered in goo with no memory of what occurred.	20	The date jumps a year into the future.



# DOWNWARD SPIRAL

## CHAPTER 1: TOWN

There is a single flight to Bacau airport and then a five-hour van ride through the mountains to Sihăstria Veche. No matter what time of day the agents arrive, the town is dark, overcast, and covered in a thick fog that refuses to leave.

*Sihăstria Veche is a sleepy town buried deep in the mountains and surrounded by forest. The weather here is damp and cold. Even next to a fire, the moisture in the air seeps into clothing and elicits goosebumps on damp skin. Next to water sources it is almost as if a person swims rather than walks, and the density of the water is oppressive to breathe. No one comes out to greet you as you arrive. In fact, a few curtains close in the tiny houses dotting the countryside at the sight of a van pulling up to town. The largest building here is the church, a humble building fallen into disrepair with a solemn cross atop its tallest steeple.*

Aside from randomly knocking on people's doors, which they won't appreciate, there are three clearly public buildings the agents can visit: the church, a convenience store, and the constable's office, which appears like a normal house, but the agents have the address. No matter where they go for clues, all clues lead to the forest or the mine, which is located in the forest. Once the agent's wrap-up their investigation in town move onto Chapter 2.

**Cell service and mobile internet here are near to non-existent.** Each time a character tries to use their phone/internet, they should roll 1d20. On a 18-20, it works. If a character wants to, they can 'take 20'—take enough in game time to succeed on their roll. If they do, there is no need to roll, and instead they spend half their day walking around town, trying to get a good line on the internet or a call. This is enough time for the cult to get suspicious of them and step up its plan by kidnapping another person to sacrifice. If the agents have requisitioned a satellite phone, it calls out on a roll of 15-20, though it has a limited window of connection which the GM can spend 5 points of Doom to end for a chapter or the time slips may cause it to fail if the occurrence affects it.

## GRAND CONSPIRACY SHEET

DOOM	EFFECT
2	Roll for an additional time occurrence during your scene.
6	One player is paralyzed for the next round (end of their next turn).
10	1d4 tentacle cultists spawn and attack the agents. This may not be used in conjunction with the final encounter.

## FORWARD, BACK, UP, DOWN, PRESENT, PAST

**When the agents first arrive in town, they discover only two weeks have passed here since the date on the email where the constable contacted authorities.** They can find this out by speaking to someone or spotting a daily newspaper.

Things are weird in town, and you as a GM should represent this by physics and time not working correctly. For example, agents may put down a cup just to have it float in the air above their eyes, or it may stay 12:05 on the clock for three hours. You can represent this in your own creative way or use the Random Occurrence Table opposite. Each time the players move between scenes, roll 1d20, check the table, and narrate an uncanny occurrence to the players either between scenes or in the next scene they step into. If no duration is listed for the occurrence, assume it lasts until the next scene.

## ASKING QUESTIONS

The people in Sihăstria Veche are predisposed to mistrust outsiders. It's a poor town, relatively untouched by the outside world. People are born here and die here. Inhabitants rarely leave due to strong familial ties and comfort in the known, making them

## TOWNSFOLK INFORMATION TABLE

DC	SKILL	INFORMATION
10	Charisma (Persuasion) or Wisdom (Intuition)	Going deeper into the forest than a few kilometres is ill-advised, because there are ghosts in the forest. There's an old mine just past this point. It had so many accidents through the years it eventually shut down.
15	Charisma (Persuasion) or Wisdom (Intuition)	People in this region go missing every once in a while, following ghosts who lead them astray. They're either never found or mutter strange stories when they come back. <b>One such person is a huntsman named Florin who lives on the edge of the woods.</b>
20	Charisma (Persuasion) or Wisdom (Intuition)	Recently, the ghosts must be angry, because twenty people have disappeared in the space of three weeks—including the constable. His daughter has now taken over his position and is trying to investigate.
25	Charisma (Persuasion) or Wisdom (Intuition)	The ghosts in the forest like boiled eggs, and if you bring them some, they might leave you alone.

# DOWNWARD SPIRAL

on the whole rather xenophobic. Anyone who appears outside what a normal human should, but still relatively human, have a +2 DC to any social checks. Anyone appearing inhuman (such as Cursed Demonic agents) have disadvantage on their social checks, and other social interactions are impossible.

The one exception to this rule is that if an inhuman agent figures out what creatures live in the woods (for example, the children from the otherside), they can try to pose as the children to get the villagers to speak to them. In this case, they have a +2 DC to their social checks but may try to coerce information out of the villagers. While the villagers call the beings in the forest children, no one truly knows what they look like so they're willing to stretch their imagination enough for a horned devil to fit in.

If the agents question people around town after speaking with Elena (below), they only have the following information to share. However, when the agents leave to investigate the forest, a **DC 15 Wisdom (Perception)** check allows them to spot someone following them in. The person is clearly a human in a long robe, but a bit too far away to make out their features. Once noticed, time freezes and when it unfreezes the person is gone. Tracking the person leads them further into the forest, and your group can play through Chapter 2 as normal.

Talking to people around town provides the information in the Townsfolk Information Table on the previous page, using a **Charisma (Persuasion)** to know who to talk to or a **Wisdom (Intuition)** check to spot people who seem like they would be open to talking.



## CHURCH

*An Orthodox Christian church sits in the centre of town. It's a small, well-kept building, but gazing at it from a distance, you can already tell something is off. The closer you get, you realise though it's clear a great deal of work is put into keeping the church in order, the church appears worn and aged. Patches of fresh paint fade from newly applied, to chipping off with age all on one board, half the garden is weeded in patches, and the gate squeaks although it's clear it's been oiled recently.*

The agents find **Father Ionatan** inside. Like the rest of his church, his clothes appear well-kept and simultaneously falling apart. His vestments are pressed but threadbare, and his cross is tarnished. Like the rest of town, Ionatan is wary of outsiders but remains courteous. If the agents make it clear they're here to help and don't seem like they'll cause too much ruckus, the father warms to them.

Father Ionatan has the information in the Church Information Table to share on a successful **Charisma (Persuasion)** check. **Charisma (Intimidation)** checks are made against the priest with disadvantage—he's perhaps the single most (socially) powerful person in town and doesn't scare easily.

## CHURCH INFORMATION TABLE

DC	SKILL	INFORMATION
10	<b>Charisma (Persuasion)</b>	Everyone is worried about all the missing people. Each time he holds a service there are fewer and fewer people in the pews, and now the devout from surrounding area aren't even coming to church in fear of what was happening in town.
15	<b>Charisma (Persuasion)</b>	Ionatan suspects someone is trying to pull his town away from Christ's light through fear and intimidation. Perhaps it's the devil in the woods. He heard two young men whispering about a party in the old mines after church one day. The next day they both went missing.
20	<b>Charisma (Persuasion)</b>	Ionatan believes the huntsman Florin who lives on the edge of the woods has something to do with the disappearances. Florin disappeared when he was young only to reappear years later. Ever since then, he's always been off. Florin never goes to church and rarely speaks to people in town.



# DOWNWARD SPIRAL

## CONVENIENCE STORE

*The local convenience store houses a array of ageing Romanian treats from dusty bottles of soda to expired bags of chips. A few newspapers lay on the countertop, wrinkled from the damp in the air and a few days old. Your eyes are immediately drawn from this sad offering to a pastry window in the counter, housing an array of freshly baked goods. From a delectable, twisted pretzel bread filled with cheese to delicate chocolate cakes—the food behind the window is a far cry from everything else in the store.*

**Note:** It seems worth mentioning there is absolutely nothing wrong with Tatiana's baked goods. In fact, they're delicious. People in town prefer what she makes to the normal junk food, and thus, that's what sells. Nothing stops you from creeping your players out with the fresh pastries though if you should so want.

The convenience store is run by Tatiana, an ageing widow in her late sixties. She's dressed in a clean, plain yellow dress, which is years old, but fastidiously maintained. Anywhere Tatiana's found a hole in her dress, she's sewn a small white flower to cover it up, giving the dress a beautiful floral pattern.

## STORE INFORMATION TABLE

DC	SKILL	INFORMATION
10	Charisma (Persuasion)	It's tragic how many people have gone missing. Tatiana has known each and every one of them. It's hard not to in a town this small. Most people are blaming the spirits in the forests, but that is silly. They've never taken so many people before.
15	Charisma (Persuasion)	Sometimes she brings pastries out to the ghosts in the forest, because she knows they mean no ill will. She leaves them by the river and they're always gone the next day

### NPC: TATIANA POPA

Lines of a hard life run down her face, but a delightful twinkle plays in her eyes. Tatiana takes particular pride in her baked goods and refuses to let much of anything get her down. Unbeknownst to Tatiana, Paru-Hem uses her to brainwash people into its cult. Tatiana is the perfect pawn in its plan, because she's beloved by everyone in the small town, and they go with her willingly and without suspicion. Tatiana is often visited by memories of her dead husband, Danut, where she dreams of dancing with him for hours as they used to on their living room floor. During these moments, her consciousness

falls through time, and Paru-Hem controls her actions.

Unlike the other villagers who are generally mistrustful, Tatiana tries her best to be welcoming to the agents. Rudeness doesn't suit her, but she's quiet and business like unless the agents try to strike up a conversation, in which case she's cheerful and chatty.

Any type of social check works with Tatiana, but using **Charisma (Persuasion)** and scoring a 15+ gains the agent a free pastry along with the information in the Store Information Table. Players that roleplay well also receive a free pastry for their agent. Any check that generates Doom leads to Tatiana unwittingly giving the agent a stale pastry, potentially requiring a **DC 5 Constitution** saving throw in a hour as the agent's stomach grumbles.

## CONSTABLE'S OFFICE

Elena Balan, daughter of Constable Luca Balan, is in the constable's office at the end of town, which also happens to be her family home. The downstairs of the home is the office, with Elena and her father living upstairs. When the agents arrive, Elena is livid.

*A young woman paces the creaky floorboards of the Constable's Office muttering to herself. Her dark brown hair is pulled up in an unkempt bun, and her glasses slump down her nose. Upon noticing your entrance, her eyes narrow. "So you finally decide to show up!" she snaps. "It's been nearly two weeks, and ten people are missing. You know how much it pained my poor father to call you, to admit he needed your help? And now he is missing too! Do I look like an investigator?" She stands before you with her hands on her hips waiting for an answer.*

Nearly any form of apology or cordial response, save for an equally belligerent response, and Elena relaxes enough to speak to the agents civilly. Since her father disappeared a week and a half ago, she's been dealing with the daily disappearances herself, and her wits are frayed. She knows every person who disappeared and considered many of them friends—she needs help. If the agents snap back at her, use sarcasm, or intimidation they take a +2 DC on all social interactions with Elena going forward as well as generate Doom on an additional step.

### NPC: ELENA BALAN

Elena is a young woman in her twenties. Her mother died from cancer a few years after Elena was born, and she was raised by her father ever since. She's unmarried and has no interest in children. Unlike her fellow townsfolk, Elena was perhaps the one person with concrete plans to leave Sihăstria Veche... that is until her father went missing. Elena's saved up enough money to go to University and dreams of becoming an engineer. With her father's blessing, she made plans to leave, but



# DOWNWARD SPIRAL

## CONSTABLE'S INFORMATION TABLE

DC	SKILL	INFORMATION
10	Charisma (Persuasion)	People started going missing three weeks ago. When the fifth person went missing, the constable called a contact in Bucharest who had an email contact with the B.P.R.D. At least one person a day has gone missing since, including the constable himself. The disappearances started when a local man by the name of Radu disappeared hunting around the old mines. Two days later, both friends he went hunting with disappeared as well.
15	Charisma (Persuasion)	The case is strange, because unlike the people who go missing in the forest, those people after Radu vanish from town, one even in broad daylight. Elena suspects maybe the people in town have something to do with it, but she can't yet tell how, and no one is speaking to her.
20	Charisma (Persuasion)	Elena is hesitant to tell the agents, but she's noticed time acting strange recently. Once she was sure the sun set in reverse, and she had to live an entire day over again, though now her memory is hazy. She's not sure what this has to do with the case. She's never been the suspicious type, but it is strange enough to mention.

then he disappeared. Despite her wish to move, she'd never leave the town in the state it is now and certainly not with her father missing. Elena counts as an extraordinary human and realises time/physics is broken in town.

Elena has the information in the Constable's Information Table, above, to share with the agents on a successful social check. **Charisma (Intimidation)** checks are made at a +2 DC against Elena, not particularly because she is hardened against intimidation but because she clams up and stutters.

Elena's kept diligent files on every missing person. Reading them over with a **DC 12 Wisdom (Investigation)** check reveals no person under the age of 16 has disappeared, and the split seems roughly even between men and women.

If the players wish to speak to families of the missing people, Elena suggests she takes them around to see the most recent

family who lost their 17-year-old daughter Sofia. If the players take Elena with them, they need no check to learn that the father was fishing with Sofia in the river on the edge of the forest. He looked down to bait his hook, and when he looked up, she was gone. Otherwise, gaining this information is a **DC 10 Charisma (Persuasion)** check.

## INTERLUDE: HUNTSMAN'S COTTAGE

Agents may be sent to Florin's cottage by the people in town or by Father Ionatan. Optionally, if time allows in your game, you can have the agents find his cottage while searching the forest for clues.

You hear the huntsman's cottage before you see it. The ornery clucking of chickens echoes through the trees, and the cry of a rooster crowing at the wrong time pierces your ears. Arriving at the humble cottage, you see it's surrounded by a horde of fenced-in chickens, pecking seed off the ground. An unkempt man stands on his porch as if he sensed your approach, staring at you warily with his hand on a hammer on his belt.

### NPC: FLORIN

When Florin was six, he wandered into the woods without his parents' permission and fell through the river to the otherside of the world. He played with the children there but missed his mother so he decided to return home. When he came back, he realised he'd aged decades, his parents were dead, and time had moved on without him. Despite appearing in his late forties, Florin has the personality and mental age of a shy 14 year old.

## HUNTSMAN'S INFORMATION TABLE

DC	SKILL	INFORMATION
12	Charisma (Intimidation) or Charisma (Persuasion)	He's seen more people in the woods these past few weeks. Most of them head towards the mine and don't often return, though he has seen a few going back and forth to town. He's never gotten close enough to them to see what they look like.
16	Charisma (Intimidation) or Charisma (Persuasion)	He doesn't think it is the forest spirits taking people. It's something in the scary mine.
20	Charisma (Intimidation) or Charisma (Persuasion)	Florin is friends with the forest spirits who come by once a year to play with him on Easter. The spirits don't understand this world to well so sometimes they act weird.

# DOWNWARD SPIRAL

He's learned to hunt and (somewhat) care for himself, but his personality has made him a pariah in town, and his only friends are his chickens. He wears ill-fitting clothes and has a big bushy beard because no one ever taught him how to shave.

Florin tries to yell the agents away, making poorly worded threats, which amount to nothing if they approach. (I promise I'll hurt you really bad. I have this hammer, and it could give you a bad bruise, etc.) If the agents offer him patience and kindness, they have advantage on all checks with Florin. He's lonely and craves affection. Intimidation works well with Florin, but the first chance he gets, he runs away from the agents who scared him and hides in the woods. Florin has the information in the Huntsman's Information Table to share with a **Charisma (Persuasion or Intimidation)** check, or gaining his trust through roleplay and appropriate checks like **Wisdom (Animal Handling)** on his chickens to show the agents mean him no harm

**Special:** With a DC 21+ check, the agents have impressed Florin enough that he genuinely likes (or fears) them. As a reward, he gives the players a chicken and tells them to keep the chicken with them for protection.

## CHAPTER 2: FOREST

*The Dark Forest outside Sihăstria Veche is ancient and wild. Near the town, there's a quiet peace amongst the trees. Even with the heavy mist laying as a blanket over the flora, the distant whistle of birds and rustle of air through leaves brings an ancient calmness to the area. The deeper you travel, the darker the forest comes and suddenly, you feel it. An invisible hand reaches up through your stomach and tugs on your nerves. The hairs raise on the back of your neck and scream danger down your spine. You're entering the part of the forest everyone in town spoke about, the point of no return.*

The agents must still travel through a fair bit of forest before they reach the mines. During this time, they encounter all manner of strange occurrences and creatures, as Paru-Hem tries its best to keep the players from finding the cult. What your agents encounter is random and based on the chart below. Each encounter is strangely personal to them, but the form it

takes is like to chance. If there's an encounter below you particularly enjoy, feel free to use it rather than roll for it. After one encounter in the forest move onto "Interlude: The Me or We in the River".

If players are knocked unconscious by any of the forest encounters and are not retrieved by their fellow agents, the cultists take their unconscious body. They're found by their party in the antechamber in Chapter 5, tied on the table and ready for sacrifice. Consider allowing the player to take control over one of the NPCs the agents may have befriended rather than wait for their fellow agents to rescue them.

### FOREST ENCOUNTERS

Roll 1d4 to figure out what encounter your players experience from the chart below. If you need to use an additional encounter later in the adventure, if you roll a repeat number, reroll so your players always encounter something new. Encounters are explained under their own header in this chapter. Have the handout your players filled in at the start of the game handy as it will act most of your NPC stat blocks for these adventures.

**1. DEJA LOST.** Deep within the forest, time starts to slip in even stranger ways. A **DC 10 Wisdom (Perception or Investigation)** check by a single player finds tracks leading further into the forest. After a time following the tracks, a **DC 16 Wisdom (Investigation)** check reveals the tracks are the agents' own... then things get weird(er).

The agents spot themselves a few minutes in the past tracking themselves to this point. To escape this terrible time loop, the agents must reach their past selves gathering up the lost pieces of time. A **DC 12 Wisdom (Intuition) or Intelligence (Science)** check tells them this. Does this make logical sense? No. And that's not the point. The point is things are broken here, and nothing makes sense, which is why the town needs the B.P.R.D.!

Each time an agent tries to reach themselves, roll 1d10 and give them the corresponding complication from the Deja Complications Table on p. 46. Tell them what occurs as they try to go forward. For example, if you roll a 10, perhaps as an agent is walking towards themselves, time speeds up and slows down at random intervals. Players may decide how they're going to solve this problem, and you as a GM decide whether it makes sense. If the solution they try has any type of logic, the DC for their check is 12. If it's not the best idea, the DC is 18. The players need at least four successes to reach their former selves and break the time loop. If they get more than 3 failures, it takes them over half a day to break the loop, and the cultists in Chapter 5 have time to prepare and get a surprise round at the start of combat.

### FOREST ENCOUNTERS TABLE

D4 ENCOUNTER	
1	Deja Lost
2	Nightmare Hop
3	I'm Wearing Your Face
4	Weird Friends

# DOWNWARD SPIRAL

## DEJA LOST COMPLICATIONS TABLE

D10	COMPLICATION
1	The agent can only move backwards.
2	For every one step the agent takes, their former self takes two.
3	Their feet are frozen in place.
4	The mist is so thick they can't see through it.
5	They reach the wrong agent and turn around to see themselves behind them.
6	Every step they take forward ages the agent a year (effect ends when they reunite with their former selves).
7	Every step they take forward pushes another agent back.
8	They hear their own voice whispering in their ear not to go forward.
9	Every movement they attempt has the opposite effect.
10	Time stutters and hops—speeding up and slowing down at terrible times.

### Example Checks:

- Result 3: **Strength (Athletics)** check to drag themselves forward with their feet behind them.
- Result 4: **Wisdom (Perception)** check to find their way.
- Result 7: **Wisdom (Intuition)** check to know the voices are lying.

**2. NIGHTMARE HOP.** Time folds in on itself, and the agents are plunged into a moment where they experienced their worst fear. Start with one player and ask them to narrate a time this happened. When they are done, twist the memory so it actively harms them. For example, if a person is scared of spiders—the spiders attack or if a person is scared of losing the person they love—they are the one doing harm to the person they love. After roleplaying, players must make an appropriate DC 16 check or saving throw in order to escape their nightmare.

Players can pick how they are going to deal with the nightmare themselves. For example, one person may want to run from the dream spiders (**Athletics** check), whereas another may find the inner strength to disbelieve that they'd ever hurt a

loved one (**Intelligence** saving throw). If players are having trouble thinking of what they want to roll themselves, have them explain their logic to you and help them pick an appropriate check. If they succeed in the check, move onto the next player and do the same with them. If they fail the check, generate one Doom and move onto the next player.

Once everyone's had a turn, the round starts again, but players who've already broken free of their nightmare can help their fellow players out of their nightmare by making DC 15 checks to snap them out of it or appeal to their higher senses. If they fail their checks, their fellow agent lashes out and attacks them still trapped in their nightmare. On the still-trapped player's turn, continue the nightmare and allow them another check. Continue in this manner until all players are free.

**3. I'M WEARING YOUR FACE.** As the agents walk through the forest, they slowly start to feel more and more uncomfortable until they realise they've been transported into each other's bodies. Give each player a different number from one to six. Then ask each player to roll 1d6. They are transported into that corresponding number's body. If you have less than six players and they roll a non-existent number, the player should reroll. Any number of psyches can take over bodies, so there may be a chance one body is inhabited by two people and one body is person-less.

Once everyone is in a body, the bodies take on a life of their own and attack one another. Your players should roll initiative as normal. In their turn, they act and their body acts. Players can stop the body they're in from attacking someone else by:

- Forcing their will on the body they're in, controlling it for a round with a **DC 15 Wisdom** saving throw.
- Spending a point of Ingenuity.
- Any other creative ways a player may think of.

The only way to return to their own body is to be in control of the body they're in (successful check) and then touch their old body. Failing a check to take control of their body grants the body an additional attack on its turn (unless its person's psyche has been returned first).

**4. WEIRD FRIENDS.** The agents encounter a party of creatures who are them... if they were made out of a writhing mass of tentacles and frogs. The creatures have the same equipment and immediately attack when they come upon the party. The creatures only have half HP, and when they die, they fall to the ground in a mess of oozing tentacles and frog bones that melt into the earth.



# DOWNWARD SPIRAL

## INTERLUDE: THE ME OR WE IN THE RIVER

After their encounter, the agents hear the sound of running water and come across a river winding through the forest. If they followed it from town to track their progress, that's fine. This encounter only occurs when they're deep enough within the wilderness.

*The sound of running water cuts through the deafening silence in this part of the forest. A bright river with quick flowing water whispers in life. Peering into its crystal-clear waters, you see your reflection and then catch something in the corner of your eye. A small, sheet-white boy who can be no older than six years old peers over your shoulder. A small vest of red eggshells is fashioned around his torso and into pants as well. He mimics your actions down to the cadence of your breath, breaking the mimicry only so often as to stifle a giggle.*

If the agents attempt to talk to the boy, he motions for them to come into the water; he can't speak to them on land. If they shoot at him or attack his reflection, he'll run away and hide, eventually popping back up in a different location with a gleeful smile. The moment an agent touches the water after seeing the boy, they're transported to the otherside.

Agents who make a **DC 26 Constitution** saving throw are not pulled through, however, there is no way to interact with the boy otherwise. Agents may aid one another in not being pulled under, but if the character's saving throw still fails, everyone who assisted is pulled through as a consequence.

## MOVING ON

If agents manage not to be pulled through to the otherside, skip Chapter 3 and add an additional forest encounter from Chapter 2 before moving onto Chapter 4.

If the agents are pulled through to the otherside, continue to Chapter 3.

If the group is split up and the agents in this world don't follow their fellow agents to the otherside, they face an additional forest encounter from Chapter 2. The people pulled under encounter the roleplay and consequences of Chapter 3. To keep play interesting, split screen time between the two groups to keep it interesting for everyone. The larger group (if there is one) will logically get more screen time than the smaller group (or singular person). Set expectations before moving into the scene to keep everything fun and engaging for everyone at the table.

## CHAPTER 3: OTHERSIDE

You're pulled through the water at an alarming pace and travel much farther than you're sure is logically possible. Just as you feel your lungs resisting the weight of the water, you break through and land on a powdery white floor covered in broken eggshells. A soft white light shines from the sky above you, but rather than a blue sky, you see a swift-flowing river. Tall trees rise from the ground covered in piles of powdery eggshell like piles of fresh snow. A young boy stands in front of you, the same boy you found reflected in the water.

A few things work differently in the otherside of the world. Agents can learn these facts through a **DC 15 Intelligence (Investigation or Science)** check, speaking with the boy and trying to understand how things work here.

- ❧ Paru-Hem's corruption does not touch this place like Earth, because time has no meaning. The shape the corruption takes is explained by the boy (below).
- ❧ Humans bring time into this world, and how much time passes is relative to their perception of what is happening. When Florian came here as a child, felt he'd spent far too long here, and then exited the otherside as an adult.
- ❧ Language in this realm is universal. No matter what you're speaking, signing, or otherwise communicating, your language is the same as everyone else.

### NPC: THE BOY

The boy is not a boy at all, but an immortal being with no concept of sin or time. He's one of many 'children' who live in this realm and sometimes called a blajini by the people in town. The boy is innocent, kind, and courteous. He's obviously much older than he looks, but loves to play, laugh, and be joyful. He travels to the mortal realm on Easter by following the eggshells people throw into the river, which signals that it's time for him to come to the mortal world. While people feast on Easter, he sits and speaks with their dead loved ones who come to the feast as well. He loves hearing the stories they have to share and seeing people enjoy the delicious food.

Speaking with the boy reveals the information contained in the Otherside Information Table, p. 48, about the case. **Intimidation** checks don't work on the boy, unless they're trying to get him to send them home, which he happily does. Giving the boy any type of delicious food (such as the pastries they gained earlier) gives the agent a +2 on all checks with the boy.

# DOWNWARD SPIRAL

## OTHERSIDE INFORMATION TABLE

DC	SKILL	INFORMATION
12	Charisma (Persuasion)	Some time ago, something wormed its way and got stuck in between worlds. It wants to be part of the mortal world and is luring people to it so that it can feed off their power and anchor itself in the mortal realm. Half of it is stuck in the otherside of the world, and if it isn't anchored, it could fall through that as well. The beast is slowly starting to corrupt the otherside with time, something that makes the boy feel exceedingly uncomfortable, as his world becomes more imperfect and more static.
18	Charisma (Persuasion)	The boy offers to help the agents by taking them to where the creature is anchored in this world. From there, they can move into the mortal realm and deal with its operatives.

### A BOY'S BEST FRIEND

If the agents bring the chicken from Florian, the boy is overjoyed with the gift, because now he can enjoy fresh eggs of his very own and he has an amazing pet. The boy remembers Florian fondly and hopes he got back to his parents safely. Gifting the boy with the chicken grants the party +1 Ingenuity or one point to the Investigation Sheet.

If the agents go one step further, explaining to the boy what happened and saying how lonely Florian is, the boy asks if he should go visit him to keep him company. If the players say yes, or say no but outline a plan to get Florian help (that they have intentions on carrying out), remove one Doom from the Grand Conspiracy Sheet or two from the unspent Doom pool (players' choice).

### GETTING BACK TO THE OTHER SIDE OF THE OTHERSIDE

In order to get back from where they came from, the agents simply have to reach out and touch the sky, which is possible if they believe it is possible. They can discover this through a **DC 10 Wisdom (Investigation or Occult)** check or by speaking to the boy.

If the agents have the boy take them to the beast, the agents walk for a time through the forest, which is beautiful, peaceful, and deep (the peace perhaps broken ever-so-often by the

clucking of a chicken). Eventually, they hear the rumbling of a foul language their psyches actively try not to comprehend, even though all language here is understandable. Before them is a writing mass of corrupted, sickly tentacles and spiked teeth.

All agents who experience this language must make a **DC 18 Charisma** saving throw. On a success, nothing happens—the player reaches for the top of the water as instructed the boy, and the scene moves directly to confrontation of the cultists in Chapter 5. All non-dominated players get a surprise round. The tentacle cultists don't appear (running in from a mine shaft) until one or none of the players are dominated.

On a failure, the agent also reaches for the water and moves to Chapter 5, but starts the combat dominated by Paru-Hem. At the end of their turn, they may make a **DC 10 Intelligence** saving throw to break the domination (and every subsequent end of turn if they fail again). It's easier to make the saving throw in the normal world, because the lack of universal translation. If the entire party starts the scene dominated, they attack themselves every round until no longer dominated. Spending an entire turn trying to snap a fellow agent out of the domination ends its effects on them without a check.

If the agents go back to their departure point, they arrive back and it's still a few hours travel to the mines. Play through one more forest encounter from Chapter 2 before moving onto Chapter 4.





# DOWNWARD SPIRAL

## CHAPTER 4: MINE

*A sad howl escapes the abandoned mine before you. Drops of water drip upward in the entrance, sucked back into a wet stone ceiling. The fog is so thick here your movement leaves imprints of your body wading through it. Within the entrance of the mine, the fog clears slightly, and the sounds of muffled voices murmur through the tunnels.*

The tunnels of the mine are winding and confusing. The cult of Paru-Hem has dug itself deep into its structure and is literally trying to dig the creature from the earth. In some places, this attempt works, and the floors are made of the beast's tentacles. Six human cultists in pairs of two patrol the tunnels of the mine. If alerted to the agents' presence, they'll run to the antechamber and warn the other cultists. If the agents knock someone out (or kill them) and don't make an effort to hide the body, it's found by a cultist, and they warn the others.

It's important to make it clear to the players that the human cultists are clearly under the control of something and not in their right mind. Killing them would be a bad idea. If players still decide to intentionally kill the human cultists, add one Doom for every cultist murdered.

In each room or tunnel the agents enter, roll 1d4 and apply the relevant environmental effect from the Tunnel Complications Table below.

Once the players arrive at the central antechamber move onto Chapter 5.

### TUNNEL COMPLICATIONS TABLE

D4 ENCOUNTER	
1	The floor lurches forward then backwards. With each step your foot lands on something soft and yielding. The room is difficult terrain.
2	Your movements slow and it's as if a giant hand pulls you backwards as you attempt to move forwards. Agents' speed is halved.
3	Every step you take causes an unsteady shiver down the hallway. The hallway is ready to collapse at any moment. Any violent physical action (including running) causes the hallway to start collapsing. Players must make an appropriate DC 15 skill check to escape.
4	Tentacles spring up from the ground and grab at your legs. Players must make a <b>DC 15 Strength</b> saving throw or be grappled. If they fail this check three times, they're pulled into the floor, and on the 5th fail, they're smothered unconscious and transported to the antechamber in Chapter 5

## CHAPTER 5: THE CULT OF PARU-HEM

*The central antechamber lies deep within the mine, seemingly dug hastily long after the mine itself was closed down. A woman stands in front of an altar with a dagger in her hands, her eyes lull to the back of her head as if she were asleep, but her lips move with a certain ferocity. Beneath her, a sacrifice is tied to a table ready to be cut open and flung into a dark pit writhing with tentacles before it. Cultists with the same absent look stand around chanting and waiting in anticipation for the big moment to happen. As your eyes adjust to the dim light, you realise two cultists are not like the others. Though human shaped, their bodies are a mess of tentacles, teeth, and bone, shivering underneath a threadbare cape.*

The cult is mind-controlled by Paru-Hem, which is using them to bring sacrifices for it to devour. Once it devours enough of this world, it can gain a foothold and be reborn into its former glory. To stop this from happening, the agents must break the beast's control over the cultists and send it back to where it came from.

If they interacted with her, the players recognise Tatiana standing at the head of the table and identify the constable from a picture Elena has on her desk. Stat-wise, Tatiana counts as a normal cultist, but rather than fighting her the party may wish to focus on her sacrifice. If she isn't interrupted in three rounds, she manages to sacrifice the person on her table, and Paru-Hem gains three additional hit boxes (explained below). If she's interrupted, she fights like the other cultists.

There are twelve human cultists in the room minus the number of cultists the players dealt with in the tunnels. There are also two tentacle cultists. Paru-Hem isn't a creature the players need to fight, but an obstacle they need to interact with in combat in order to win. If the players took the shortcut through the otherside to here, there are four human cultists and 2 tentacle cultists in the room.

A map using tiles from *Hellboy: The Boardgame* is provided on the next page.

### PARU-HEM

The pit contains a burned remnant of Paru-Hem. Part of it managed to find a hold in this world again by crawling through the otherside and into the pit, where it infected Radu, the first person to go missing, then his two friends, and so on. It's not fully part of this world, and therefore cannot directly attack the players. Instead, it possesses the cultists and its corrupted tentacle monsters to do so.

This piece of Paru-Hem needs to be attacked ten times or all the cultists must be dealt with for it to be sent back to its realm (whatever comes first). It's only AC 13 to hit, and any success goes towards sending it back. If an attack does fire damage and hits, it counts as two successes.

# DOWNWARD SPIRAL

## CONCLUSION

When the agents land the killing blow on this small part of Paru-Hem or finish off the last of its cultists, it lets out a pained roar. The creature's already incorporeal form fades from reality as it writes and seethes in anger, slowly sinking into nothingness. It names each agent by their full name as it fades into nothing, pledging revenge when the rest of it anchors in this world.

The townsfolk cultists who were knocked unconscious or left alive in the antechamber awake confused and without any memory of how they got to the mines. They're thankful to the B.P.R.D. agents for something, but they can't tell what and happily accept their help getting back to town.

With Paru-Hem's influence on the town erased, the town catches up in time with the rest of the world and all weird occurrences stop, save from the normal supernatural goings on with the otherside children.

Upon leaving town, the agents discover only three days have passed regardless of how much time the investigation actually took.

## THE BOY

*Small humanoid*

The boy is not a typical monster and has abilities far beyond anything the players can imagine. That said, if they attack him, he doesn't fight and runs instead. If they catch up with the boy and kill him, he allows it, unwilling to do violence against another. Below are a few stats in case you need them for the game.

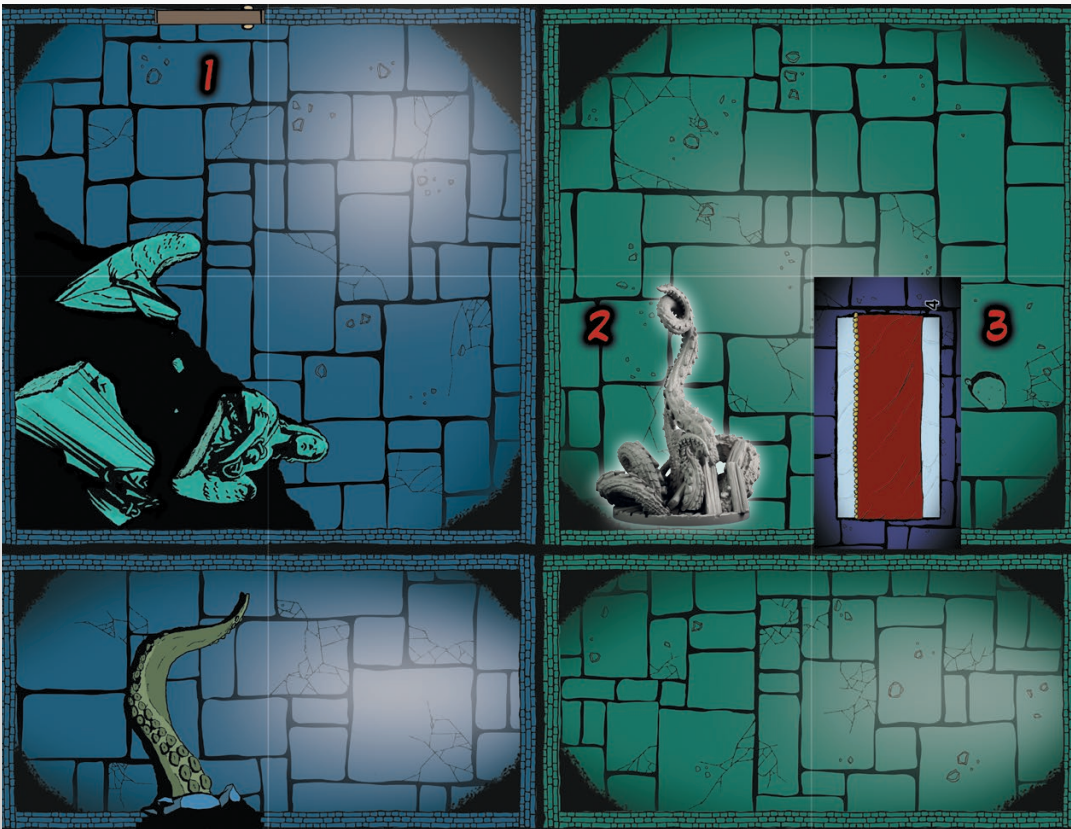
**AC** 14

**HP** 22 (5d8)

**Speed** 25 ft

STR	DEX	CON	INT	WIS	CHA
10 (+0)	16 (+3)	14 (+2)	12 (+1)	16 (+3)	16 (+3)

**Skills** Intuition +5, Persuasion +6



## ANTECHAMBER KEY:

**1: ENTRANCE DOOR**

**2: TENTACLE PIT**

**3: ALTAR**



# DOWNWARD SPIRAL

## HUMAN CULTIST

Medium humanoid

AC 12

HP 19 (3d8 + 6)

Speed 40 ft

STR	DEX	CON	INT	WIS	CHA
10 (+0)	14 (+2)	14 (+2)	6 (-2)	10 (+0)	6 (-2)

**Skills** Athletics +2

**Condition Immunities** frightened, petrified

**Senses** darkvision 60 ft., passive Perception 10

**Time Channel.** Each time the cultist hits with an attack, roll 1d4. It may perform the following additional feat in its turn: 1) Nothing happens. 2) The cultist disappears until its next turn. 3) Teleport to any location in sight. 4) Make an additional attack (max. 1 per turn).

**Town-work.** The cultist has advantage on attack rolls when another human cultist is adjacent to its target.

### ACTIONS

**Strength Drain.** *Melee Weapon Attack:* +4 to hit, reach 5 ft, one creature. *Hit:* 9 (2d6 + 2) piercing damage and a poison on the cultist's dagger reduces the target's Strength score by 1d4. The target is knocked unconscious when its Strength reaches 1.

If a human dies from this attack, it rises a day later as a tentacle cultist. If Paru-Hem is dead, it contains a piece of it and they run off to find a safe haven for its corruption.

## TENTACLE CULTIST

Medium undead

AC 13

HP 82 (11d8 + 33)

Speed 30 ft

STR	DEX	CON	INT	WIS	CHA
16 (+3)	16 (+3)	16 (+3)	11 (+0)	10 (+0)	12 (+1)

**Saving Throws** Dex +6

**Skills** Athletics +6, Perception +3, Stealth +6

**Damage Resistances** necrotic

**Condition Immunities** blinded, charmed

**Senses** darkvision 60 ft, passive Perception 13

**Tentacle Walk.** The tentacle cultist can walk on all surfaces.

### ACTIONS

**Many-Armed Attack.** The tentacle cultist makes two attacks, only one of which can be a Tooth Slash attack.

**Tooth Slash.** *Melee Weapon Attack:* +6 to hit, reach 5 ft, one creature. *Hit:* 11 (2d8 + 3) piercing damage, and the one hit should roll 1d10. On a 1 or 2, the tentacle cultist infects the target with one of its eyes, which sprouts up like an eye-shaped pimple on their skin. The eye does nothing adverse yet, but a person must take 1d10 damage to remove it as part of a **Wisdom (Medicine)** check as a bonus action. If a player is infected with three or more eyes at the end of combat, they must roll 1d10. On a 1 or 2, they carry a fragment of Paru-Hem in them, which will undoubtedly cause problems for them later down the line.

**Sprout.** For 1 Doom, a creature successfully attacked by a Tooth Slash gains an eye in addition to any generated normally.

**Claws.** *Melee Weapon Attack:* +6 to hit, reach 5 ft., one creature. *Hit:* 8 (2d4 + 3) slashing damage. Instead of dealing damage, the tentacle cultist can grapple the target (escape DC 14).

### REACTIONS

**Time Steal.** When hit by an attack, the tentacle cultist can expend its reaction to steal time from the agent that attacked it. It can do so in any of the listed number of ways. The GM can choose or roll a d4. If the GM picks, they cannot pick the same effect 2 in a row.

- ☒ The cultist can immediately move up to the agent's speed.
- ☒ The cultist immediately swaps positions with the agent.
- ☒ The cultist or agent vanishes until the end of their turn.
- ☒ The cultist can immediately make a number of attacks equal to the number of attacks the targeted creature can make



# PERILS OF THE JOB

## CASE FILE #125414

## CASE FILE CLASSIFICATION: 2

## INTRODUCTION FOR THE GM

The Southwest of North America offers stunning beauty, incredible culture, and a history rich with intrigue, violence, and, of course, ghosts. The centre of this pristine culmination is the city of Santa Fe, New Mexico.

Located in the beating heart of Aztlan, Santa Fe is one of the oldest continuous inhabited cities in the US. It is one of the most diverse locations where Hispanic, Native American, Anglo, African American, and more have built strong cultures and histories throughout the centuries.

It has also been a hotbed of paranormal activity, though that has mostly stayed off the radar. Some restless ghosts and a few old demons who have wandered to the Land of Enchantment have decided to retire in the foothills and surrounding areas. They don't cause problems save for the occasional dousing of a tourist (or two), and they are usually content with scheming for turquoise jewellery or partaking in the local cuisine.

There's also the fact that the area is under the watch of a powerful deity who doesn't take kindly to outsiders poking their noses into the vicinity. This deity is Old Man Coyote, the Trickster. Sometimes benevolent, sometimes not, his charge is to care for the land and the people of central New Mexico, though sometimes that involves feeding his own ego and playing tricks. He finds the incursions of any outsiders to be a nuisance and an affront to his authority. The Bureau has long been aware of Old Man Coyote and the other Indigenous spirits, creatures, and deities but have an agreement to "mind their business" as these beings have such incredible status and power it would be most difficult to engage let alone subdue.

### GM NOTE

Old Man Coyote and his involvement with the people and spirits of the Southwest makes for a perfect adventure hook to more Case Files in the area. Perhaps he contacts the Bureau for help with a rogue spirit causing trouble for the locals. Perhaps some humans are TOO curious about the things that go bump in the forests of New Mexico. Also, Old Man Coyote could have a backup plan, for when things start to go "weird" for the rest of the world, a secure location in the Hollow Earth to evacuate spirits, demons, and even his peoples.

Which brings us to Janzen.

See, Janzen wasn't supposed to be investigating anything when he went missing. He was supposed to be taking

## AGENT MISSION BRIEFING

Ah, Santa Fe! Jewel of the American Southwest! Where culture and history collide in a landscape of unmitigated beauty.

Well, that's at least what the brochure said as you and your team of agents arrived at the airport.

Late summer and seven thousand feet above sea level in the high desert of the American Southwest isn't a bad place to vacation for sure. And that's what Janzen was supposed to be doing.

Instead, twelve hours ago, you received an SOS from Janzen's tracker with a location marker for down-town Santa Fe. A cryptic message reads, "Send help. Written to death."

So here you are staring across the canyons toward the pinons, the aspens, the juniper and the brilliance of the Santa Fe mountains trying to figure out what happened to Janzen and what you will find when you do track him down.

Of course, it doesn't help that you know of the rumours of the American Southwest. They have abounded throughout the Bureau about a near-omnipotent being that controls the area and does not care for outsiders poking around or meddling in his affairs.

So welcome to the Land of Enchantment! You got one job: find your colleague and get out. No messing about, DO NOT bring attention to the rescue, and definitely no more vacation time!





# PERILS OF THE JOB

some R & R in Santa Fe after a recent matter in Honduras. But Janzen has always had some trouble keeping his nose out of anything. While theoretically on vacation, he discovered an old book that detailed the establishment of a Russian expatriate colony just outside of town in Glorieta, New Mexico. The book detailed how these Russians had travelled south from Alaska when it was annexed to the USA in the late 1800s to take advantage of warming relations with the United States. The group included serious occultists though their results were often hit or miss (mostly miss). They established their small community and continued to practice in secret. Though from time to time they would summon forth some small-time fiend or demon, they would never have the power or control over it and the fiend would wander off to join the population of Santa Fe (see above).

The book also contained a number of spells and summoning incantations. Most curious was the addition of a handwritten note tucked into the back of the book that outlined a spell to communicate with the great Rasputin himself. The note gave the location of a hacienda near Santa Fe.

Janzen took a picture, replaced the book, and subsequently disappeared, though he apparently fired off an SOS to the Bureau when he realised he was in trouble: downtown Santa Fe at the Palace of the Governors.

In actuality, Old Man Coyote sent the message as he knew that Janzen was meddling with old ghosts, had brought forth something that couldn't be controlled, and could possibly wreak havoc to the deliberate ecosystem the Old Man had created and maintained for centuries.

Which is what, indeed, happened.

Janzen, unable to control the spell, was collected by the ghost of Rasputin and forced to toil away over the past few weeks in transcribing a manuscript of spells dictated by the old ghost. Each pen stroke, though, robs Janzen of his life force, and by the end of the manuscript, he will be consumed.

The investigation should lead the agents from Santa Fe to a compound outside Glorieta, New Mexico, where they will confront the ghost of Rasputin and rescue Janzen from his remarkably boring fate of eternal transcription.

It should be noted that the agents will realise early on that they can't fisticuff their way to a victory. Rather, they have to focus on grabbing their guy and getting out, using their wits to work their way through the investigation.

Further, the agents will have to take care when they make contact with Old Man Coyote (who is currently going by the name Cody Leon Toma) and assure him of their intent, that they only want to rescue their colleague and the "agreement" is still being respected.

The agents arrive in Santa Fe at midday and will have the next two days to rescue their colleague before he expires.

## REQUISITION

Due to the time sensitive nature of the case, any items requisitioned of 2nd level or higher after the first 2 per team generates 1 point of Doom. Sidearms are cleared for use.

## PRELIMINARY RESEARCH

Prior to leaving, the information in the following tables can be uncovered with the relevant ability check. Additional information can be gleaned through the use of Clearance Levels. Clearance Level 2 grants the information from a DC 10 check, Level 3 DC 12, Level 4 DC 15, and Level 5 DC 18.

The agents were briefed on the way out to rescue Janzen, so will have a basic understanding of the situation, including the location of Janzen's transmission at the Palace of the Governors.

They arrive at midday, and the late summer heat is intense and quite dry. Everyone should remember to stay hydrated.

## HISTORY RESEARCH TABLE

DC	SKILL	INFORMATION
10	Intelligence (History)	History of Santa Fe: The city was founded in 1610 by Pedro de Peralta and named for Francis of Assisi. It is an old city built upon Pueblo (Native American) territory and, like many old cities, features hidden areas, caves, and underground passages located throughout the town. Also, because of its long history, stories of ghosts and demons abound. Many of them are true. Several of them point to materialisation locations out of town.
13	Intelligence (History)	Old Pueblo Stories about Old Man Coyote, the Trickster: Books and tales abound about Old Man Coyote and his influence upon the traditional peoples of the Southwest. The stories talk about his powers, his undying abilities, and his penchant for playing tricks and rewarding those who have been loyal or are in need.
15	Intelligence (History)	Russian History of the Colony outside of Glorieta: In the late 1800s, a small group of Russian occultists settled outside of Santa Fe and continued their practices to greater or lesser (or no) success. They never caused any real trouble, and the Bureau has never sought to intrude in the area for various reasons.

# PERILS OF THE JOB

## OCCULT RESEARCH TABLE

DC	SKILL	INFORMATION
13	Intelligence (Occult)	Demons Reported: There have been numerous reports of ghosts and demons throughout the area. They are mostly harmless and tend to engage (and torment) the populace in artistic and creative ways. There have been no reports of deaths.
15	Intelligence (Occult)	The Agreement and Old Man Coyote: A deeper understanding of the agreement reveals the fact that Old Man Coyote, the Trickster, is the deity-being that is in control of the Southwest region. The rest of the file is redacted.

## TECHNOLOGY RESEARCH TABLE

DC	SKILL	INFORMATION
10	Intelligence (Technology)	Map of the Area: A map shows downtown Santa Fe, the Plaza and the surrounding valleys, mesas, villages, ruins, mines, and haciendas.
13	Intelligence (Technology)	IP Address and Exact Location of SOS: The IP address doesn't match Janzen's, but his communication code is the same. It targets the location of the SOS from the library at the Palace of the Governors.
15	Intelligence (Technology)	Map of Old Underground Areas: A subterranean scan map of Santa Fe shows various underground passages and connections, including one linking downtown Santa Fe with a mining entrance outside of town, near Glorieta.

especially with the altitude. There could be a small chance that some of the agents get a bit of altitude sickness in the first few days and care should be taken to remember sunscreen as well. All agents should make a **DC 10 Constitution** saving throw one hour after their arrival. If they fail the saving throw, they suffer 1 level of exhaustion for the duration of the Case File as they have altitude sickness.

Upon arrival, the agents disembark from the plane and likely make their way to their hotel downtown. They should have a very basic understanding of the layout of the city and the central Plaza.

## CHAPTER 1: THE PALACE OF THE GOVERNORS

When the team arrives at the airport, they are greeted by an old Pueblo (Native American) man with long scraggly silver hair, a small bit of stubble, and an aroma that could be generously considered as pungent. He is waiting for his daughter-in-law and introduces himself as Cody Leon Toma (an anagram of Old Man Coyote and a **DC 16 Intelligence (Investigation)** check reveals it as such). He tells them that they should avail themselves of all that Santa Fe has to offer and should visit the Plaza and the Palace of the Governors. This may clue the team from the research. Then he smiles, winks, and wanders off mumbling something about "tourists better spend some money..."

### THE PLAZA

If the agents have the map and knowledge of the Palace, they may want to head straight there. Alternatively, they may wish to spend time at the Plaza to gather some information first.

When the team arrives at the Plaza in downtown Santa Fe, it is immediately apparent that this place is the centre of tourist destinations for all visitors to the city, not least because of the large central gazebo which sometimes hosts live music. The surrounding streets are lined with fancy restaurants, tourist shops, and upscale galleries. It is charming, and the team can feel their stress diminishing in the glow of the old city.

If the agents are taking some time to look around and ask questions, they will eventually encounter a "local" who is bedecked in turquoise and fringe, wearing a wide brimmed western-style hat of some sort. She seems friendly, but something about her is off. An agent with a **passive Perception** or **Investigation** of 12 or higher can make a **DC 13 Intelligence (Investigation or Occult)** check. On a success, the agents will recognise certain telltale clues such as taloned hands and coal-black eyes that mark her as a lesser demon. Confronting her in a public space is likely to cause more issues than it solves,

## INVESTIGATION SHEET

INGENUITY	EFFECT
3	Remove one Doom from the Grand Conspiracy Sheet. This may be taken multiple times.
4	An agent can treat a failure on an ability check, saving throw or attack roll as a success, as if it had beaten the highest dc or triggered a critical hit.
6	All agents gain advantage on saving throws during the final confrontation.



# PERILS OF THE JOB

to say nothing of the potential civilian casualties. If they try to pull anything on the demon, she will scream and cause a huge scene, vanishing as a crowd draws around the agents.

She, of course, has recognised them from the outset. She will challenge them saying:

"Look folks, you and I BOTH know that you are NOT supposed to be here. The agreement prohibits it, and I sorta like it that way. Look, I'm not even doing anything wrong. And he won't be happy with you one bit. I will definitely register a complaint at the next meeting."

If not unlocked in "Preliminary Research", a successful cross-disciplinary **DC 15 Intelligence (Occult + History)** check allows an agent to remember the agreement in this context. If they let her know that they are only trying to find a colleague and will get out as quickly as they can, she seems content. If they are engaging and conciliatory enough (through RP or a successful **DC 15 Charisma (Persuasion)** check), she will point them in the right direction to the Palace, granting advantage on the check. If not, she gives them directions to a dead end. At which point, the team is left to wander.

A group **DC 18 Wisdom (Investigation)** check is required to navigate to the Palace, with failure leading to a dead end. If more than 2 points of Doom are generated, the agents become lost before hitting a dead, pushing the Grand Conspiracy sheet to the next Doom spend in addition to the Doom generated.

If they hit a dead end, they will be enticed by the smell of delicious carne adovada emanating from a nearby restaurant. They feel a strong urge to have a late lunch, as it's probably their

best option to continue after a full stomach. The prospect of asking the locals for additional information wouldn't hurt either.

## A RESTAURANT IN SANTA FE

Sitting down at one of the restaurants surround the Plaza, the team figures out what to do next.

Their waiter is a young Pueblo (Native American) man. He has long black hair that he wears in a single braid and has bright and dangerous eyes. A **DC 17 Intelligence (Investigation)** spots similarities between the waiter and Cody Leon Toma.

If questioned, he will tell them about the history of Santa Fe and the surrounding Pueblos (unlocking any information from the History section of "Preliminary Research"). He will tell them about the Pueblo Rebellion, when the Native American people of the area overthrew their oppressors in 1680. The waiter will also regale them with a story of the Great and Powerful Coyote. If the team indulges him, at the end of the meal, he will give them a smile and a wink.

The waiter will state "I just hope you spend some money here..." before pointing them toward the Palace. If the agents leave a generous tip, they gain advantage on a further check to notice the similarities between the waiter and Toma.

## THE LIBRARY, OBVIOUSLY

The Palace was built in 1618 by de Peralta to serve as the capital of Nuevo Mexico. Over the years, it has changed numerous hands from Spanish, to Pueblo, to Mexican, to American. The Palace houses a museum AND a library.

## GRAND CONSPIRACY SHEET

DOOM	EFFECT
4	The balance becomes frayed and supernatural creatures become increasingly hostile and their patience for their meddling frayed.
6	A number of additional rednecks equal to the number of agents arrive to guard Janzen.
8	Rasputin's ghost can manifest during the final confrontation (see "Manifestation", <i>Hellboy: The RPG</i> , p. 55). Any damage dealt to the book is treated as psychic damage to Rasputin's ghost.
10	Rasputin's ghost gets surprise on the agents during the final confrontation.
15	Janzen perishes from exsanguination. The agents find him sat up pale with the book still in his hands. Rasputin's ghost now tries to force one of them to finish the work.

## A GOVERNOR'S LIBRARY

According to Wikipedia, "Lew Wallace wrote the final parts of his book *Ben-Hur: A Tale of the Christ* in this building while serving as territorial governor in the late 1870s. He remembered later in life that it was at night, during a severe thunderstorm in the spring of 1879, after returning from a tense meeting with Billy the Kid in Lincoln County, when he wrote the climactic Crucifixion scenes of the novel. Wallace worked by the light of a shaded lamp in the shuttered governor's study, fearing a bullet from outside over the tensions surrounding the Lincoln County War."

Wallace's ghost still lives in the library, either hunched over a desk writing, cowering in a corner, or roaming its shelves looking for research. He can provide historic information for the area and confirm that Agent Janzen passed through. The agents will need a way to communicate with Wallace's ghost and succeed on a **DC 13 Charisma (Persuasion)** check. If they brandish a pistol or use Intimidation, the ghost will cower and exclaim that the Kid can't kill him yet as his book is unfinished, then vanish.

# PERILS OF THE JOB

## CHAPTER 2: BENEATH THE CITY

As the team returns at night, they should be aware that there will be a security guard who patrols the area. Even though Old Man Coyote told them to come back, he was definitely tricking them a little by implying that the area would be deserted. If they encounter the security guard, they can attempt several checks. A **DC 13 Charisma (Persuasion or Intimidation)** check will convince the guard to leave. A **DC 15 Intelligence (Bureaucracy)** check will not only convince the guard that the agents should be there, but the agents will also receive a key to enter the library. A further **DC 15 Intelligence (Occult)** or **Wisdom (Intuition or Perception)** check will reveal that the guard was never there. The agents will be unable to determine if the guard was a spirit, demon, illusion, or something else.

Past the guard, they will encounter a locked door. A **DC 12 Dexterity (Steady Hands)** check with a bobby pin or lockpick or a **DC 15 Strength (Athletics)** check opens the door. No matter how the agents enter the door, including using the key, alarms and lights will sound as they enter the door but will slowly become some sort of electronic music (to the beat of the alarm).

After a while, they might realise there is no police or guard response. The alarm was just another trick of Old Man Coyote. As they continue into the hallway, they see a small table with a card and book on it.

The book is a copy of *Russians in America*. There is a bookmark at the chapter on New Mexico and an old map that details where the Russian colony was located. The team notice if they take ten minutes to read it (being thorough or with a **DC 13 Wisdom (Investigation)** check and 5 minutes) that there are handwritten notes stuffed into the back of the book. One note is some sort of spell but is too difficult to read. Another note is about the old dances of the Spanish court in New Mexico. There is a folded paper that is sheet music for "Rocks Gonna Roll." Finally, there is a picture of Rasputin, the back dated with a note (oddly in English), "photo for autobiography."

Last there is a sticky note from Old Man Coyote that reads:

Follow the tunnel. It will take you right where you need to go. And be quick.

If the agents found the underground map in their initial research, no check is required. Otherwise, a **DC 13 Wisdom (investigation)** check allows the players to spot a map on the wall where they originally entered.

The team can make their way through the Palace until they

find a non-descript service entrance that leads downstairs to the underground tunnels beneath the Palace of the Governors.

### DANCING QUEENS (AND KINGS)

As the team makes their way through the underground tunnels, they begin to hear music. It seems old, like Renaissance court music. As they round a corner, they see a large chamber filled with an assembly of ghosts. They are dressed in their finest and having a great time dancing.

The note from the book will outline the steps for the dance. However, if the team tries to just head through, they will find a group of angry ghosts who will spin the team members until they are discombobulated and find themselves back where they started. This will happen if they try anything but the dancing.

There are three sections to the dance: the Spanish Court (**DC 12 Dexterity (Steady Hands or Acrobatics)**), the Mexican Countryside (**DC 14 Dexterity** saving throw), the Pueblo Folk (**DC 12 Constitution** saving throw). At each point, the team must adapt to the different dance styles. If an agent rolls Doom and fails, the ghosts laugh and emulate their failure in mockery. If they succeed with Ingenuity, they are greeted with applause. For 3 Doom if the agents generated Doom during their dance, a ghostly dancer will follow the agents, mocking them and interrupting their focus, causing one ability check, saving throw, or attack roll per agent to be made at disadvantage. The GM may only take this Doom spend once. If the agents add Ingenuity to the Investigation Sheet during the dance, the ghosts will follow them down the hall, continuing to dance and revel to the mountains.

### GM NOTE

GMs should feel free to make this as easy or difficult as time and attention will allow. This may require a check at each shift in the music or maybe the dance steps become more intricate. If any agent fails, then the whole team must start again at the beginning. Also, if the team does study the note from the book, the GM can feel free to award bonuses to the dance checks.

Once the team clears through the dance section of the competition...erm...the quest, they will find themselves in a long hallway with a bit of light at the end and the shadow of the mountains just beyond.

### THE WEATHER UNDERGROUND

As the agents get further along, something strange begins to happen. It starts to snow. It starts light at first, but as they get closer to the end of the tunnel, it will become more and more intense. The snow will come down so hard and fast, it looks like

### GM NOTE

If the agents fail either Wisdom check regarding the book or the map on the wall, they still receive the information from the check but generate 1 Doom for the Grand Conspiracy Sheet.



# PERILS OF THE JOB

it will block their way out. As the agents did not bring winter gear, they should make a **DC 10 Constitution** saving throw or suffer 2 (1d4) cold damage. If an agent rolls a **DC 15 Wisdom (Perception)** check, they will realise that despite the realism, the snow is not really snow and can't harm them. As they near the exit, they will all see the silhouette of a coyote, and the snow will suddenly vanish. Laughter will ring through the hallway.

And just like that, they will emerge into the high desert outside of Santa Fe. A **DC 12 Wisdom (Investigation or Survival)** check reveals this.

## CHAPTER 3: THE HOUSE OF RASPUTIN

The agents notice they have emerged from an old mining tunnel and ahead of them team is a dirt path. How long have they been dancing/walking, they are unsure, but they have emerged to a full moon illuminating their path like a magical and eerie road.

A light fog has settled over the path as they begin to move forward, seeing as it is the only way they can go. After a mile or so of walking, they begin to hear scraping, cracking, and crunching. The team sees that in the distance is a rockfall.

But this is no ordinary rockfall as it seems to never end, the rocks just keep tumbling down the side of the mountain, across the path, and into the valley in a sort of perpetual motion machine. Big rocks, little rocks, they all keep tumbling over and over. There is a subtle music, natural and enchanting, to the rockfall.

If the team remembers the sheet music from the book in the Palace, they will realise they might need to play or sing the song, which will have the effect of slowing the rockfall to a trickle and allow the agents to pass. A **DC 14 Dexterity (Persuasion)** check allows them to perform the music.

If they use the music or have lost it, then they can rush through and hopefully dodge the rocks, though they make take damage. A **DC 17 Constitution** saving throw (as the agents test their cardio at altitude) is required to outrun the larger of the rocks, on a failure suffering 16 (5d8) bludgeoning damage and half as much on a success. If the agents were applauded by the ghosts, they gain advantage.

After clearing the rockfall (either with ease and panache or with cuts and bruises), the agents come over a small rise where the valley will unfurl beneath them. In the distance is an elaborate compound at the centre of which is the main hacienda.

The team can descend to the compound as the sun creeps over the edge of the mesa. Over the entrance gate is a sign that reads: La Hacienda del Ruso Fantasma. When they approach, they will clearly hear the voice of Janzen weeping and cursing his luck.

Dispersed throughout the compound are a number of red-neck Nazis equal to double the number of agents. They fight to the death for the restoration of "the real world".

## LA HACIENDA DEL RUSSO FANTASMA

Once the Nazis are defeated, the agents find Janzen, writing with a quill in a book, his arms, face, and chest a bloody mess of half-dried blood. They will need to wrestle the book away from Janzen with a successful **DC 12 Strength (Athletics)** check, causing the agent that now holds the book to make a **DC 20 Charisma** saving throw. On a failure, they hear Rasputin's voice dictating his autobiography (the boring parts) and cause themselves harm to write in the book in their own blood, suffering a hit dice in slashing damage. A successful saving throw allows the agent to throw the book aside before Rasputin can exert control.

Unlike Janzen, the agents may leave the area while writing in the book but cannot take actions that require their hands until the book is wrestled free from them. If another agent attempts to take the book from the first agent, they must repeat the saving throw, however, a failure results in a point of Doom added to the Grand Conspiracy Sheet and the agent is able to toss the book aside.

Through the investigation of the house or speaking with Janzen, the agents discover that Rasputin has been making Janzen write his (Rasputin's) autobiography, but that each page and word drains more and more life force from Janzen. As the agents find him, he is in rough shape. A successful use of a medical kit stabilises him, but he will need medical attention and blood transfusion. He is about halfway through the work.

As the agents begin to leave with Janzen, the lights of the hacienda flicker. When the lights return to normal, the agents realise that they are not alone. Rasputin's ghost looms over the



# PERILS OF THE JOB

desk where Janzen had been working. He tells the agents, "You cannot take my vessel. My story must be told." He will rage at Janzen and the agents; this is a fight that the agents cannot win. Janzen will yell at them to run, as they hear a coyote's howl outside. If the agents chose to fight and defeat the ghost, he will dematerialise, but a **DC 10 Intelligence (Occult)** check reveals that this victory is short lived, and the agents have 30 minutes to vacate the area before having to fight the ghost again.

## EPILOGUE: HEADING HOME

Janzen explains that he found an old book in the library of the Palace about the Russian colony and some bits about Rasputin. He thought it might be interesting to see what was going on. When pressed, he tells them that he was trying to bring Rasputin back so he could gain some fame for vanquishing him. After all, "heroes need monster to slay." It corresponds with what Old Man Coyote told them and has been teaching them throughout.

When they arrive at the airport, they see the old Pueblo (Native American) man again. This time, the team knows it is Old Man Coyote.

He tells them that Janzen will need to be punished by the Bureau for his interference with the agreement, but that due to the agent's actions he will continue to honour the agreement. They are not to worry about that old Russian fool as "I have this very much under control."

He smiles and winks as the team takes Janzen through security and heads back to HQ. The agent that Coyote seemed to enjoy the most (either through good behaviour or the recipient of more of Coyote's tricks) discovers a book in his carry-on luggage, Russians in America.

The inside cover, the book is autographed "To My Favorite Outsider" and is followed by a story of Old Man Coyote, as well as the following ritual:

### STORY ENCHANTMENT

*This is a bit of indigenous special magic straight from Coyote himself.*

**RITUAL LEVEL:** 8

**COMPONENTS:** A native legend, story, or tale the ritualist has memorised.

The ritualist will weave a spell that can have one of the following effects on one target: enchantment, charisma, silence, binding.

For each 8 successes gained while performing the ritual, the target will gain one of the following conditions. The target must

have heard the entire ritual and understand it. The condition ends after 10 minutes or when the caster stops channelling the ritual, whichever occurs last.

Condition Options:

- 👁 Blinded.
- 👂 Deafened.
- 🧙 Charmed. The target treats the ritualist as a trusted friend.
- 🔒 Bound. The creature's soul is unable to leave 30 ft of the ritualist for the duration.

If any of the channelling checks are botched or failed the ritual fails, they hear an aethereal voice that heckles the caster and humiliates them. The creature is unable to cast the ritual or attempt again until it has proven its virtue as if it were fulfilling a drive.

**OVERCAST EFFECT:** For each 4 successes, you pick an additional target.

## OTHER RITUALS

If the agents spend their downtime studying the books and translating the Russian notes, they learn the following rituals.

### COUNTER

**RITUAL LEVEL:** 6

As a reaction you overpower the magic of a 6th level or lower ritual using a set of practiced hand signs. The ritual you are countering must be within 30 ft and cast that round. The magic dissipates and does not take effect.

**OVERCAST EFFECT:** For each additional level this ritual is cast, it stops a ritual of equal level. For example, to stop a 12th level effect, this ritual would require to be cast at 6 additional levels higher.

### MASS FLIGHT

See p. 25.

### REFINED SCRYING

See p. 25.



# PERILS OF THE JOB

## REDNECK NAZI

Medium humanoid

**Armour Class** 12

**Hit Points** 11 (2d8+2)

**Speed** 30 ft

**Senses** passive Perception 12

**CR** 1/8

### ACTIONS

**Bayonet.** *Melee Weapon Attack:* +3 to hit, reach 5 ft, one target. *Hit:* 5 (1d8 + 1) piercing damage, two handed.

**AR15.** *Ranged Weapon Attack:* Firearm: Advanced, Noise, Reload (20), Semi-Automatic, Rifle Butt, Spray & Pray, Range 50/150 ft, Small (20). *Hit:* 7 (2d6) piercing damage.

## RASPUTIN'S GHOST

Medium undead

The Nazis have long been connected to the Thule society. A

STR	DEX	CON	INT	WIS	CHA
13 (+1)	12 (+1)	12 (+1)	10 (+0)	11 (+0)	10 (+0)

group of rich, pampered pseudo-aristocrats who liked playing at magic. The problem was some of them were doing more than just playing. These occult fossils still persist, and, to this day, spend their time waiting to unleash the dark forces they dream about so obsessively.

**Armour Class** 12

**Hit Points** 45 (10d8)

**Speed** 40 ft hover

STR	DEX	CON	INT	WIS	CHA
8 (-2)	12 (+1)	10 (+0)	14 (+2)	15 (+2)	12 (+1)

**Damage Vulnerabilities** psychic

**Damage Resistances** infernal, radiant, thunder

**Damage Immunities** bludgeoning, piercing, and slashing damage while not possessing a creature

**Condition Immunities** grappled, prone, frightened, unconscious

**Senses** passive Perception 11, Truesight 30 ft

**CR** 1

**Incorporeal Movement.** The ghost can move through other creatures and objects as if they were difficult terrain. It takes 5 (1d10) damage if it ends its turn inside an object.

**Frightening Presence.** For 2 points of Doom, all agents that can see Rasputin or have been hit by an attack the previous round must immediately make a **DC 12 Wisdom** saving throw. If they fail, the agent becomes frightened of the ghost until the end of their next turn.

### ACTIONS

**Telekinetic Grip.** If Rasputin lands an attack, he can spend a bonus action to begin to grapple his target. Rasputin rolls his Intelligence against either the target's Strength (Athletics) or Intelligence (Occultism). Once in Rasputin's grasp, the target can attempt to escape the grapple as normal. Rasputin must use a bonus action each round to maintain his grip but can otherwise act normally.

**Withering Touch.** *Melee Weapon Attack:* +5 to hit, reach 5 ft, one target. *Hit:* 17 (4d6 + 3) necrotic damage.

**Hurl Debris.** *Ranged Attack:* +5 to hit, range 15 ft. *Hit:* 4 (1d6+1) bludgeoning damage, can target up to 3 creatures.

**Telekinetic Throw.** If Rasputin lands an attack, he can spend a bonus action to throw any and all targets hit by one of his attacks or held in his telekinetic grip. Rasputin can choose where, within 60 ft, he wish-es the victims to land. Characters thrown in this way must make a **DC 15 Dexterity** save or suffer 7 (2d6) damage in addition to anything that might cause them damage where they land.



# THE COLD SHOULDER

## CASE FILE #315497

## CASE FILE CLASSIFICATION: 4

## INTRODUCTION FOR THE GM

The Ragna Rok project never formally disbanded. When there's a cult, there will always be fanatics, seeking some form of approval from eldritch horrors who care little for them. And why should they care? The life of a mortal is but a brief blip of energy in a vast and unending universe—insignificant. Pointless. The problem is that some mortals have figured out the basics of summoning these nightmares and, wouldn't you know it, that's exactly what's happened. Typical.

Through a combination of complex rituals from both the Lesser and Greater Keys of Solomon, an Ogdrú Hem, Atui-Hem, has been summoned beneath the sprawling ruins of Rotberg Castle on the Bavarian border, hidden in the catacombs below by the descendants of the occultists and scientists of the original Project Ragna Rok. A system of generators they have set up provides them with enough electricity to not only power the few remaining rooms of the castle and its surrounding chateaus above, but also provide devastating currents with which to shock the Ogdrú Hem. It must be controlled somehow, after all.

But the locals are beginning to notice things, from massive power outages to so-called UFOs in the night sky. Time is running short—there's only so long the cultists can hope to keep the Ogdrú Hem in their grasp before it grows too powerful and destroys everything in its path. It's a ticking time bomb. Even the necromancers they have among them are second-rate at best. Soon, nothing will be able to stop it.

When the agents arrive that afternoon, they will be instructed to investigate the strange occurrences the locals of Großschatten have documented, leading them to search the chateaus and, eventually, Rotberg Castle itself.

## REQUISITION AND RESEARCH

Most of the research will have to be done on-site. At least the FOPC refused to touch anything once the Ragna Rok connection was discovered. Small blessings, at least you won't have to deal with the tampering and clumsiness of outside officials. The town's 80 miles from Munich airport, and your flight leaves in an hour. Hotel arrangements have already been made. When you arrive, it'll be late afternoon, early evening—a perfect chance to see these UFOs for yourselves. Dress warm. You'll be at the mercy of the mountains.

## REQUISITION

Locals in this region generally speak Austrian-Bavarian and some Hochdeutsch. A translator has been notified should

## AGENT MISSION BRIEFING

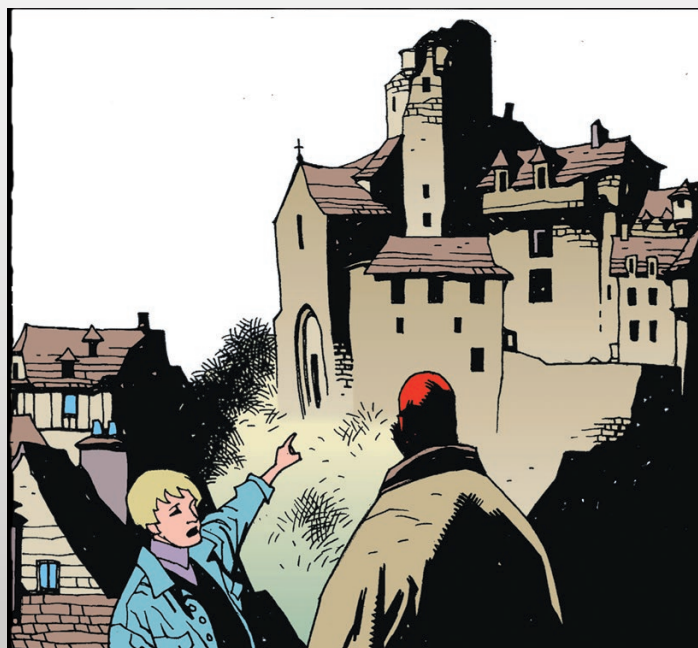
For the past two nights, the small town of Großschatten has been a hotspot of strange and unnatural occurrences. Nestled in the Alpine foothills and overshadowed by the half-dilapidated structure of Rotberg Castle, massive power surges have blown out lights and televisions and plugged-in electrical devices of all kinds are rendered useless and fried. Additionally, mysterious bright shapes and streaks of light have appeared in the night sky, swiftly followed by claims of UFO sightings. Initially reported to the state police, this case has since made its way from the FOPC to us, the B.P.R.D., on account of the Project Ragna Rok connection in the area's past. Apparently, we're 'better equipped,' whatever that means...

Get in, find the source of the problem, deal with it, and get out. And for the love of God, be covert about it.

none of you speak these variants (**DC 16 Intelligence** check) or if you would simply prefer a local representative to be there.

Sidearms do not have a blanket approval but have been specifically approved for use within the area of Rotberg Castle and its surrounding chateaus. We don't know what you'll be facing out there, but if it involves the Ragna Rok project, it's not going to be anything good. Local police have permitted your presence to question people around town, but don't push it, they won't tolerate any more disturbance.

Given local restrictions and the historic nature of the site, demolitions, explosives, and grenades are not available to agents.





# THE COLD SHOULDER

## GM NOTE

If the agents are still in the town and a 3 Doom spend occurs, the police no longer tolerate their presence and the disruption of the locals and will give the agents 24 hours to wrap up the investigation or leave.

## PRELIMINARY RESEARCH

The information in the following tables can be uncovered with the relevant ability check. Additional information can be gleaned through the use of Clearance Levels. Clearance Level 2 grants the information from a DC 10 check, Level 3 DC 12, Level 4 DC 15, and Level 5 DC 18.

## BUREAUCRACY RESEARCH TABLE

DC	SKILL	INFORMATION
10	<b>Intelligence (Bureaucracy)</b>	During the first power surge, a house caught on fire after the television practically exploded. The homeowner (Emilia) and her dog (Otto) managed to escape but have since been staying in the same hotel the agents find themselves at. Luckily, she had insurance coverage and her house is currently being assessed for repairs.
12	<b>Intelligence (Bureaucracy)</b>	Photos of the strange flashing lights in the night sky are available. A <b>DC 12 Intelligence (Science)</b> check reveals that their formation and colour isn't the Northern Lights or other such natural phenomenon.
15	<b>Intelligence (Bureaucracy)</b>	A local group of casual Alpine skiing teens noticed strange lights and unearthly sounds coming from Rotberg Castle and the surrounding chateaus. One (Jonas) claims to have found something buried in the snow when the first power surge caused a tremor that made him fall.
18	<b>Intelligence (Bureaucracy)</b>	The police help the agents gain some information and evidence. By speaking to the fire department and ensuring that they gain permission, the agents may enter Emilia's damaged home should they wish to investigate it. Plus helping to track down the addresses of the local skiers and arrange interviews about what they saw, heard, and what Jonas found in the snow.

## HISTORY RESEARCH TABLE

DC	SKILL	INFORMATION
10	<b>Intelligence (History)</b>	The town of <i>Großschatten</i> has been a popular spot since 1939, first, for the Nazis during World War II, then for the more insidious nature of experimentation. However, there is no definitive documentation about what happened up in Rotberg and its chateaus. Now, it has become a prosperous little town on the very border of Bavaria and something of a resort for skiers.
15	<b>Intelligence (History)</b>	<i>Großschatten</i> 's past is woven into Project Ragna Rok. No one knows exactly what the group did out there in the shadow of the mountains, but tales of monsters of unfathomable terror and records claiming to be first-hand accounts of attempted demon summoning have been uncovered in recent years, hidden in the diaries of the long-dead soldiers who stood guard.



## OCCULT RESEARCH TABLE

DC	SKILL	INFORMATION
10	<b>Intelligence (Occult)</b>	The strange lights in the sky appear during power surges, never before or after them.
12	<b>Intelligence (Occult)</b>	The unearthly sounds one skier heard could be evidence of demon activity but, considering the 'cliental' the B.P.R.D. deal with on a daily basis? Well, it could just be about anything, Fae or otherwise.
15	<b>Intelligence (Occult)</b>	The power surges and pulsing lights indicate a more magical source rather than just demon summoning. <i>Großschatten</i> has no substantial history of demon activity, but plenty involving experiments with magic tied to the Ragna Rok project.

# THE COLD SHOULDER

## CHAPTER 1: NIGHT ONE

Whether they've gathered enough information from their preliminary investigations or not, it's highly likely that the agents will wish to gather more facts and data from various sources. While this Chapter presents all of these activities in one place, it's possible that the agent's investigations happen across a slightly extended time period. If that is the case, GMs can just delay the timing of later events to incorporate the extended timeline.

### GATHERING INFORMATION

#### AT THE HOTEL

One witness (Emilia) and her dog (Otto) are currently residing at the same hotel the agents are staying at during their investigation. She is unharmed but understandably shaken up.

**INTERVIEWING EMILIA:** The power surge happened in an instant. One moment Emilia was reclined on the couch, watching TV with Otto sprawled over her lap, the next the TV had exploded in a mess of plastic and sparks. Every lightbulb cracked like a gunshot, and pops and bangs resounded all around from different rooms. It was like being trapped in a shootout! Suddenly Otto became frantic, running all over and barking as she hastily got to her feet. The smell of charred wood and melted plastic soured the air, and that's when she saw the flames, crawling up the wall from behind the remains of the TV, eating at the wallpaper and spreading to the grandfather clock nearby—that thing was an antique you know!

If asked, she will give consent for the agents to investigate her home that night, or what remains of it at least. The damage was extensive, and it took the firefighters two hours to put it out. She has been unable to go inside the place herself because Otto refuses to enter it, becoming near hysterical and yapping frantically when she tried to carry him inside in her arms. She doesn't want to leave him at the hotel by himself.

A **DC 12 Intelligence (Occult)** check reveals that some animals, such as dogs and cats, can be very sensitive to magical changes and energies. The fact that Otto is so reluctant to go back into the home is suspicious.

#### AT THE SKI LODGE

The skier who claims to have found something in the snow (Jonas) remains with one of his friends (Finn) when police contacted them to say the agents wanted to speak with him. The others, who had flights to catch out of Munich airport, have already gone home.

**INTERVIEWING JONAS AND FINN:** The pin badge sits in Jonas's gloved hand. Both he and Finn look uncomfortable to be near

it, let alone holding it. The insignia is unmistakable. A swastika on a blood red field. The wings and head of a creature rise out of the top of the pin, a tail curls crookedly out of the bottom, all cast in black iron. A pronged crown rests upon the creature's brow, sharp and formed in the same black iron.

Jonas explains that when the power surge happened, they were skiing down the foothills, navigating the snow and the cluster of chateaus around Rotberg Castle. The ground suddenly shuddered, and a howling screech and thunderous roar blasted out from the half-ruined castle. Jonas lost his footing. Some of his friends managed to bring their ski blades round and slow to a stop in time, but he fell, tumbling a good twenty feet into a snowdrift built up against Chateau Number 3. He felt something prick his hand as he tried to dig himself out and came away with the pin tangled in the thread of his glove. Finn corroborates his story, including the earth tremor and horrifying roar.

More than happy to hand the pin over, Jonas is relieved to be rid of it. He and Finn are cold, tired, and just want to go home. He wants nothing to do with it and would rather pretend the whole thing had never happened.

A **DC 12 Intelligence (History)** check reveals that this pin is shaped with the insignia of the Ragna Rok project division. A further **DC 14 Intelligence (History)** check reveals that the pin is also authentic; the pawn broker's mark indicating the correct year the Ragna Rok project was suspected to be working in this area—1941. Additionally, this check also enables the agent to recall some facts about the Nazi project: a secret team assembled of both occultists and scientists with Rasputin at the forefront. They aimed to make the ultimate doomsday weapon but were stopped by Lobster Johnson and Professor Trevor Bruttenholm, first and former director of the B.P.R.D.

A **DC 12 Wisdom (Medicine)** check reveals that Finn is suffering from exhaustion, and Jonas is also suffering from shock, likely after his fall and burial in a snowdrift. If any agents make an assumption that Jonas and Finn are trying to hide something or know what the pin means and begin pressuring them,

### INVESTIGATION SHEET

INGENUITY	EFFECT
3	Remove one Doom from the Grand Conspiracy Sheet. This may be taken multiple times.
4	Reduce the to hit bonus for the cult members by 1.
6	The team can repeat an ability check to discover a clue or secret, with the DC lowered by 5, provided they know where to start looking.



# THE COLD SHOULDER

the teens immediately become hostile and begin demanding to the police officers present that you leave them alone. This immediately adds 1 Doom to the Grand Conspiracy Sheet and the officers will take the boys home via a private escort.

## GM NOTE

By this point, it's late and the ski lodge is closing for the night. Visitors aren't permitted on the foothill tracks after dark for safety reasons, especially now there are power surges to worry about, but they are more than welcome to come back during the day to make the hike to the chateau.

## INVESTIGATING EMILIA'S HOME

When the agents arrive at Emilia's house, it becomes apparent that house is perhaps too generous a term for what is left behind in the snow. Charred wood and blackened bricks stick up out of the foundations like rotting teeth, and the roof has completely collapsed in on the second floor. Ash and snow form a half-melted slurry on the driveway where two firefighters stand talking in the cold, wrapped head to toe in their protective gear. A police officer is with them, wrapped in a coat with gloved hands shoved in her pockets. The officer nods her head as the agents arrive and lets them pass under the hazard tape that forms a perimeter around the site.

## CINDERS AND ASHES

Only the bottom floor of the house and the basement beneath are accessible. The upper floor completely caved in, and the staircase incinerated in the blaze. Though safe now for investigators, the smell of smoke and molten plastic still hangs in the air. The kitchen is a scorched and empty husk, as is the small bathroom off the hallway, and the lounge is a mess of destroyed wallpaper and exposed wiring, a gaping hole where the ceiling

## GRAND CONSPIRACY SHEET

DOOM	EFFECT
2	Electricity is on the fritz. One electrical item the agents carry is rendered useless until they take time to repair it (DC 12 Intelligence (Technology)) or the next chapter.
6	The cold weather affects the agents. One agent rolls their next ability check, attack roll, or saving throw at disadvantage.
8	Summon 1d4 occultists and 1d6 scientists to the agents' location. This can be used anywhere but the hotel or ski lodge.
10	The cultists release Atui-Hem from its prison.

## EMILIA'S HOME SEARCH TABLE

DC	SKILL	INFORMATION
10	Intelligence (Technology)	The firefighter's story makes sense. The wiring has been laid bare where the walls have been eaten away by flames. The wires are warped, melted, and fused together by the intense heat. Scorch marks around the plug socket indicates where the surge occurred.
12	Intelligence (Technology)	Though the story makes sense, there is a faint lingering smell of sulphur hanging in the air, especially near the plug sockets where the surge occurred. Whatever caused the surge most certainly has supernatural origins.

once was. The couch is charred and tattered, and the TV has melted into the cabinet it was stood on. Once the agents have moved inside, one of the firefighters follows to make sure they don't injure themselves and to help answer any questions they might have about the fire.

The firefighter is a woman with dark hair pulled up from her face, slightly flat from having been crushed under her helmet. Her coat is partly unzipped and stained with soot, and she holds her gloves in one hand. She tells the agents that the fire was caused by a massive power surge that blew the fuses and transistors with such force that they burst with sparks and heat. When mixed with an electricity source and dry wallpaper, it's a recipe for disaster. Emilia and her dog are lucky they got out—that sort of blaze spreads aggressively and quickly.



# THE COLD SHOULDER

## CHAPTER 2: DAY TWO

The chateaus are at the top of a pass on land owned by Großschatten's ski lodge, but the buildings themselves are under the protection of Rotberg Castle as part of its original grounds. As a result, the chateaus haven't been remodelled or touched in decades, many of them falling into disrepair — all except Chateau Three, which remains in good condition if a little dirty. The pass is covered in snow about a foot deep, and the air is cold. The predicted forecast for the rest of the day is for it to snow lightly but persistently.

### CHATEAU NUMBER THREE

This chateau is easy to find. Not only is it the only one in good condition, but each little building has an allocated number painted in black on it. The chateaus form a horseshoe-shaped ring about Rotberg Castle, clinging to the slopes.

Chateau Three sits huddled in a small drift of snow, its windows covered by layers of newspaper. A large padlock hangs from the door, clasped tight. The only indication of any frequent use is that the snow has been swept away from the entrance,

### CHATEAU THREE SEARCH TABLE

DC	SKILL	INFORMATION
12	<b>Intelligence (Technology)</b>	The pre-war communications radio can be activated but doesn't seem to tune into any signals. It spits static and garbled sounds through the speakers.
12	<b>Wisdom (Investigation)</b>	The photographs on the wall are decades old, curling in and torn at the edges. All of them depict people, many dressed in Nazi uniforms, SS and higher ups, standing at the entrance to Rotberg Castle back when it wasn't in ruins, their faces stern and poised. Among them are figures in dark robes, faces concealed by heavy hoods and hands tucked into sleeves. A <b>DC 12 Intelligence (Occult)</b> check reveals that these members must be cultists associated with the Ragna Rok project.
14	<b>Wisdom (Investigation)</b>	The ashes in the fireplace are still faintly warm. Someone was here recently—less than two hours ago. A blank journal has seemingly been dropped on the floor, knocked off the desk, and landed face down. This cabin is still clearly in use.

### ENCOUNTER AT THE CHATEAU

For teams that are more combat oriented or are looking for more of a challenge, a security team has been hired by the cult members to follow the agents (use the Nazi soldier from the *Hellboy: The RPG*, p. 195). After the agents check in to the hotel, 2 of the security team begin to follow the team. The team might have the feeling of being watched or think they see similar faces at the ski lodge. When the team leaves the chateau, or in the midst of their investigation inside, they are ambushed by a full team of eight. If any of these are taken prisoner, they have little information about their employer, but can point the agents towards the castle and explain that there is something “not right” about those working there.

revealing a small stone path and a few rogue boot prints left behind, not yet covered by the light snowfall.

A **DC 14 Wisdom (Investigation or Technology)** check allows an agent to crack the combination on the padlock and open the door. A **DC 16 Strength (Athletics)** check allows an agent to break down the door instead of picking the lock.

Inside, the chateau is littered with papers. A few old photographs, black and white and sepia, are pinned to the bare wood walls. Dirt and ash cling to an old fireplace, and a small desk and chair sit in one corner by an old pre-war communications radio.

## CHAPTER 3: ROTBERG CASTLE

The castle ruins sit at the top of the foothills of the mountains, branched off on a side trail from the main pass, covered in snow, and looming over the town of Großschatten below. At the summit, the cracked slabs and spires of broken stone claw at the overcast sky like gnarled fingers. But a clear pathway has been scraped and gritted, revealing the slush of churned mud

### DESCENT PERCEPTION TABLE

DC	SKILL	INFORMATION
12	<b>Wisdom (Perception)</b>	The gentle rasp of the draft caused by the doors echoes up from the passageway at the bottom of the stairs. Moss clings to damp walls and the ground is wet with melted snow.
16	<b>Wisdom (Perception)</b>	Over the sound of the wind, a faint, high-pitched buzzing can be heard, electrically charged. Static in the air causes tingles and small electric shocks whenever the players brush against or knock into one another.



# THE COLD SHOULDER

beneath where tyre tracks and boot prints are visible, leading all the way to a heavy set of double doors fixed into the solid stone floor of a dilapidated room on the ground level.

## A DARK DESCENT

The double doors aren't sealed, but a chain and open padlock have been clearly placed nearby on the ground. Whoever passed through clearly intends on coming back or plans on making a couple of trips in and out of the ruins. Upon opening the doors, an old wooden ramp leads down into the darkness below, the paint peeling with age and humidity. There is no discernible or obvious light switch or source at the top of these stairs, so agents will have to use what has been supplied to them as they progress into the passage below.

## BRANCHING PATHWAYS

At the end of the passage is a T-junction, and the agents can go right or left or even split up to investigate. There is still no available light source other than those the agents have with them at this junction.

### THE RIGHT PATH

Going to the right brings the agents to an arched entrance leading into what appears to be a storage room guarded by 4 Nazi Occultists. Unlike the passageway, there is light in this room, provided by fluorescent LEDs affixed to the walls with brackets and hooked up to a small generator that hums lowly.

Crates are stacked up, some of them already pried open. One reveals 10 packs of C4 explosive. Other crates only contain

assortments of wires and cables. A dark robe has been thrown carelessly over one stack alongside a pair of woollen gloves.

### THE LEFT PATH

Going to the left brings the agents to a narrow staircase that has been turned into a makeshift ramp using wooden ply boards. A thunderous roar from up ahead causes the ground to tremble and the air itself to shake. Debris and small chunks of stone tumble down from the ceiling above, shook loose by the noise. The roar abruptly becomes a wailing screech as a sharp crack splits the air, followed by the smell of burnt ozone. At the bottom of the ramp is a ragged old tapestry covering a heavy-set iron door.

### GM NOTE

Agents must make a **DC 12 Dexterity (Stealth)** check to approach and look through a gap in the door without alerting whatever is on the other side. If any of the agents fail, they attract the attention of the Nazi Occultists in the room, and a fight will ensue.

### OUT OF CONTROL

The room beyond is an old dungeon cell modified to accommodate the work of the Ragna Rok cultists. In the centre of the room, stuffed into a cage, is a large, slithering mass that roars and throws itself angrily against the bars. A complex series of wires, cables, and electricity pylons built into the stone walls are attached to the monster in a haphazard network that then leads up to a large console against the far side. A collection of 10 Nazi scientists and 10 occultists make up the cult members here. One of the cultists stands at the apparatus and pulls a lever, sending a pulsing wave of electricity straight into the captive creature, causing it to shriek and wail.

## RIGHT PATH SEARCH TABLE

DC	SKILL	INFORMATION
12	Wisdom (Investigation)	The robe thrown over one of the crates is identical to those seen in the photographs at the chateau. It's clear the Ragna Rok cult has been here and, perhaps, never even left to begin with.
16	Wisdom (Investigation)	The C4 has been packed with some care, the owners clearly aware of the damp environment they are working in, and a remote control is tucked within the box. A <b>DC 12 Intelligence (Science)</b> check reveals that the explosives have not been affected by the wet and are still salvageable. Agents can take some of these explosives and make use of them if they wish.



# THE COLD SHOULDER

## ATUI-HEM ROOM INFORMATION TABLE

DC	SKILL	INFORMATION
12	<b>Intelligence (Occult)</b>	Whatever that thing in the cage is, it is most certainly not of this world. It's almost painful for the agent(s) to look upon. The way it contorts and writhes is nauseating and unnatural. It chatters and burbles in what sounds like hundreds of voices, but none of them are discernibly human or in languages they understand.
12	<b>Intelligence (Science)</b>	With each zap of electricity, the lights in this room flicker on and off rapidly, some of them snuffing out as their bulbs explode. The amount of power required to shock a creature of this size and with such a control panel would be an amount equal to that of a town. A further <b>DC 10 Wisdom (Intuition or Technology)</b> check enables the agent(s) to know that to get a hold of this amount of electricity this far out from Großschatten, they would have needed to connect to the main power grid. It's therefore safe to assume that this is what has been causing the strange and violent power surges.
12	<b>Intelligence (Technology)</b>	The control panel clearly requires a lot of power to function. It must have a connection to a transformer that connects it to Großschatten's power grid. Disconnecting the control panel from the transformer will stop the dangerous power surges in the town, keeping the people safe enough until the electrical board can get out here to disconnect it entirely. It'll be a dangerous task for an agent to do but, provided they are given enough time and a good enough distraction, they can do it.
14	<b>Intelligence (Occult)</b>	This is decidedly not good. That damned monster is none other than Atui-Hem—one of the Ogdrur Hem—a vile being summoned into this world with only one thing in mind: absolute annihilation. The cultists may think they have it controlled for now, but that won't last much longer at this rate.
14	<b>Intelligence (Science)</b>	Perhaps this isn't a task to be taken head on. The options are limited and even then, they're suicidal at best. If the agents strategically plant the packets of C4 and link them to the remote control found in the crate, they could instead blow these ruins sky high and cause the remaining structure to cave in, effectively crushing the creature and any Nazis left behind.
14	<b>Intelligence (Technology)</b>	Technically, the Nazis have done half the job for the agents in a way. They've clearly been using electricity to keep this monster in check. If someone could overload the system and bypass the fuses in the console, they could get a hell of a lot more juice out of it. Enough to, hopefully, fry that monster. Again, it'll be dangerous, hell, perhaps even suicide, but given enough time and enough cover from their partners, an agent can do it.

## CHAPTER 4: POWER SURGE

If the agents decide to overpower the control panel to fry Atui-Hem, a single agent or a group can make an extended group check across the next two rounds or as long as it takes for them to succeed at 4 **DC 16 Intelligence (Technology)** checks before they reach 4 failures. If the agents are in a fight with the Nazi cultists whilst making this check, they will all be at disadvantage whilst working on the panel.

Overloading the panel causes an enormous power surge, powerful enough to fry Atui-Hem, plus any agents or Nazis within 5 ft of it, meaning instant death. Outside of the ruins, the residents of *Großschatten* suddenly see a bright, disorienting light in the sky and the entire town, plus nearby surrounding villages are left completely without power.

Though Atui-Hem is dead and the Nazi cultists dealt with, the GM may choose to use the evidence and memorabilia the agents found in Chateau Three to reward the agents with some secret lore or knowledge or even lead them on to their

next adventure in Hunte Castle. After all, the Ragna Rok project did take up residence there for some time...

## BRINGING THE CASTLE DOWN

If the agents decide to place the C4 down and trigger an explosion, a single agent or a group can make an extended group check across the next three rounds or as long as it takes for them to succeed at three **DC 12 Intelligence (Technology)** checks to find the best points to place the ten packets of explosives down and sync them to the remote control. If the agents are in a fight with the Nazi cultists whilst making this check, they will all be at disadvantage whilst placing the devices.

Activating the explosives causes the remaining structure of the ruins to finally give way, collapsing in on itself. The agents must make a total of 3 successful **DC 12 Constitution (Athletics)** or **DC 12 Dexterity (Acrobatics)** before three failures. For each success, increase the agents' DC by 2 to outrun the cave-in,



# THE COLD SHOULDER

otherwise they are trapped and crushed to death along with Atui-Hem and any Nazis.

The residents of *Großschatten* suddenly feel as though there is a massive earthquake, shaking buildings enough to cause some structural damage to people's homes. Up on the ski lodge slopes, an avalanche is triggered, meaning death or severe injury for those unfortunate enough to be up there.

What little remained of the castle's ruins has been obliterated, buried under rock, snow, and ice. *Großschatten* may have lost a piece of its history, but Atui-Hem is dead along with the Ragna Rok cultists who summoned it. For now, this place is safe...

## GM NOTE

If planning on running the From Beyond the Stars Case File, GMs can end this adventure with the discovery of research, notes, and clues that point toward Hunte Castle. This can include photos of Greta von Himmel from the chateau or files in the storage room detailing that research at Rotberg Castle is just a precursor to the lead project at Hunte Castle.

## ATUI-HEM

*Gargantuan monstrosity*

**Armour Class** 18

**Hit Points** 299 (15d20+142)

**Speed** 50 ft, 30 ft burrow

STR	DEX	CON	INT	WIS	CHA
28 (+9)	7 (-2)	28 (+9)	10 (+0)	8 (-1)	4 (-3)

**Damage Vulnerabilities** Any damage causes from inside

**Damage Immunities** infernal, poison

**Condition Immunities** poisoned, prone, charmed

**Damage Threshold** 15 (Any attack that deals less than 15 damage, before resistances or damage reduction, Atui-Hem ignores.)

**Senses** passive Perception 9, blindsight 30 ft, tremorsense 60 ft  
**CR** 23

**Plague of Frogs.** Atui-Hem emits a gas which can convert the unprepared into frog monsters. It is always accompanied by 1d6+2 frog monsters and can summon an additional 1d3+1 frog monsters each round.

**Ogdru Hem.** Spawned from the great madness from beyond time and space, Atui-Hem is one of the children of the Ogdru Jahad. It shouldn't exist. When confronting Atui-Hem, each character must succeed on a **DC 15 Wisdom** saving throw or

be afflicted with the fear condition. This condition persists until they succeed on a **DC 15 Wisdom** saving throw, made at the start of each turn.

**Dread Destiny.** The Atui-Hem seeks to grow, always consuming, waxing in power until it can bring the Ogdru Jahad back into this reality. It restores 20 hit points at the start of each round, whenever it has taken damage.

**Tremorsense.** A creature with tremorsense can see and sense via movement and gains advantage on finding, notice, or discovering creatures based on their movement. The sense includes equipment or objects moving or falling.

**Tough Hide.** Atui-Hem reduces all damage, apart from psychic damage, by 10 for each effect and attack. If the damage originates from within, this feature has no effect.

## ACTIONS

**Multiattack.** Atui-Hem makes three attacks: two with its bite and one tail attack.

**Bite.** *Melee Weapon Attack:* +9 to hit, reach 10 ft, one target. *Hit:* 42 (6d10 + 9) piercing damage. If the target is a Large or smaller creature, it must succeed on a **DC 19 Dexterity** saving throw or be swallowed. A swallowed creature is blinded and restrained, it has total cover against attacks and other effects outside the worm, and it takes 21 (6d6) acid damage at the start of each of its turns. If it takes 30 damage or more on a single turn from a creature inside it, Atui-Hem must succeed on a **DC 21 Constitution** saving throw at the end of that turn or regurgitate all swallowed creatures, which fall prone in a space within 10 feet of it. If Atui-Hem dies, a swallowed creature is no longer restrained by it and can escape from the corpse by using 20 feet of movement, exiting prone.

**Tail.** *Melee Weapon Attack:* +9 to hit, reach 10 ft, one creature. *Hit:* 31 (3d10 + 9) bludgeoning damage. The target must make a **DC 19 Dexterity** saving throw or be knocked prone.

## OCCULTIST

*Medium human*

The Nazis have long been connected to the Thule society. A group of rich, pampered pseudo-aristocrats who liked playing at magic. The problem was some of them were doing more than just playing. These occult fossils still persist, and, to this day, spend their time waiting to unleash the dark forces they dream about so obsessively.

# THE COLD SHOULDER

**Armour Class** 13

**Hit Points** 44 (8d6+16)

**Speed** 30 ft

STR	DEX	CON	INT	WIS	CHA
10 (+0)	12 (+1)	14 (+2)	15 (+2)	15 (+2)	13 (+1)

**Damage Resistances** infernal, radiant, thunder

**Condition Immunities** charmed

**Senses** passive Perception 13

**CR** 1

**Magical Intuition.** The occultist can sense magic and can use their knowledge of esoteric lore to determine the true nature of the magical residues they encounter. The occultist can over the course of 10 minutes learn if an object or creature is under the effect of a ritual or has any innate magical ability. They also learn the type of magical force, how it is triggered, and what effect it would cause.

**Twist the Knife.** For 2 points of Doom, a creature successfully attacked by the occultist suffers an additional 17 (5d6) poison damage.

**Rituals.** The occultist can aid another creature is performing rituals (See "Cabal Casting" p. 149). The occultist can perform up to 2 levels of rituals and regains 1 level at the start of its turn. It knows 2 rituals from the "Expanded Grimoire" section (see p. 154).

## ACTIONS

**Sword Cane.** *Melee Weapon Attack:* +6 to hit, reach 5 ft, one target. *Hit:* 4 (1d6 + 1) piercing damage.

**Mauser C96.** *Ranged Weapon Attack:* Firearms: Pistol, Noise, Reload (7), Semi-automatic, Pistol Whip, Ranged 45/100 ft, Small (7) *Hit:* 4 (1d8) piercing damage.

## SCIENTIST

*Medium humanoid*

The Nazis have scientists by the dozen. You can tell them by the white lab-coat, the perpetual look of incipient madness, and the total lack of empathy. So, again, the advice is the same. See one, start shooting.

**Armour Class** 11

**Hit Points** 11 (2d8+2)

**Speed** 30 ft

STR	DEX	CON	INT	WIS	CHA
12 (+1)	11 (+0)	12 (+1)	13 (+1)	12 (+1)	10 (+0)

**Senses** passive Perception 13

**CR** 1/8

**I Have A Cunning Plan.** A scientist gains advantage on all Intelligence saves.

**Experiments.** As an action, roll 1d6. If the result is equal to or above the combat round number, the scientist can hurl a bubbling experiment at a creature within 30 ft with +2 to hit that deals 1d6 acid damage to the targeted creature. For a 1 point Doom spend, the scientist is able to make this attack without rolling 1d6.

## ACTIONS

**Mauser C96.** *Ranged Weapon Attack:* Firearms: Pistol, Noise, Reload (7), Semi-automatic, Pistol Whip, Ranged 45/100 ft, Small (7) *Hit:* 4 (1d8) piercing damage.







# FROM BEYOND THE STARS

## CASE FILE #297556

## CASE FILE CLASSIFICATION: 5

## INTRODUCTION FOR THE GM

For fifty years, Greta von Himmel searched to discover the fate of her grandfather, Dieter von Himmel, a notorious Austrian mystic who vanished in 1939. From his writings that she recovered over years of painstaking research, she cobbled together a story of obsession with monstrous, alien gods lurking in the darkness beyond the stars, faux science, mysticism, and a lifetime spent in pursuit of power. Much of his work amounted to little more than mad ravings, but Greta von Himmel discovered in the writings certain rituals to open doorways into the past and to contact the entities that had consumed his life. In the end, she followed the trail he left, until it ended at the ruins of Hunte Castle, and it is there she has been focusing her work ever since.

Greta von Himmel was born into wealth, but her own obsession with her grandfather saw her run through it to gain the answers she sought. She recruited a force of mercenaries with strong ties to white supremacist groups operating across Europe, hired a company of workers, and recruited the best scientific minds she could find to complete the work her grandfather began. With the last of her fortune, she bribed Austrian officials to give her exclusive access to the ruins of Hunte Castle. She scoured the ruins, and with what she found there, combined with the knowledge she had uncovered in her research, she learned what had happened to her ancestor.

After months working in secret, von Himmel has turned on the occult radio buried beneath the ruins and is broadcasting a signal into the darkness between the stars, in the hopes of recalling the thing her grandfather helped to launch that ultimately cost him his life. Her efforts have worked, so far at least,

### GENERAL ADVICE FOR GMS

This scenario pits the agents against the clock. They must race up the side of a treacherous mountain in the middle of a savage storm, infiltrate the ruins, and discover what is going on. If they succeed, they must put a stop to Greta von Himmel before the capsule arrives. If they fail, the capsule lands and opens to release a horror that could very well destroy the world. Given the time constraints, the agents might not succeed in stopping the capsule from landing and could face off against a foe more than they can handle. However, this being an adventure for 20th Level agents means that the players have a great many tools at their disposal. So, don't pull any punches. With the fate of the world at stake, this adventure should make for an excellent capstone for your *Hellboy: The RPG* campaign!

and something seems to have answered the call, making its approach toward Earth. As the object draws near, astronomers have noticed, and their rising concerns alerted the B.P.R.D., dispatching a team of agents to investigate the castle and deal with whatever they happen to find there.

## HISTORY OF HUNTE CASTLE

Hunte Castle has always had a sinister reputation. The blood-stained pages of its history recount all manner of despicable deeds, fell attentions on supernatural forces, and the unhinged minds who sought power at any cost. It then should come to no surprise that the Nazis chose the castle as the site to carry out their secret space programme as well as a wide range of strange experiments to contact entities they believed lurked somewhere in the gulfs of the space. Yet, theirs was a reckless work, and all their efforts won them only a partial success.

The man responsible for much of the innovation culminating with the successful launch of a rocket in 1939 was a one Ernst Oeming. A brilliant scientist, as intelligent or more so than Albert Einstein, his research was poised to give the Nazis an incredible technological advantage over the other European nations, advantages that would have surely won them the war. In fact, many believe Oeming himself was close to splitting the atom and thus handing his superiors the atomic bomb.





# FROM BEYOND THE STARS

However, before he could realise the various projects in development, assassins struck, blowing up his car. The explosion consumed him and much of his research. This attack should have ended the mad scientist's story, but the Nazis were not about to let their star scientist fade into obscurity.

Certain occultists had theorised a race of alien beings, gods perhaps, dwelt in the vastness of space and, through their strange magic, had managed to contact them. During their efforts to commune with these strange entities, they learned that Oeming could be restored to life through their magnificent power, but only if they delivered the body to them. To this end, the Gestapo transported Oeming's remains to Hunte Castle, the primary site of the Nazi's fledgling space programme, and brought with them a small army of scientists, astrologers, mystics, and sorcerers recruited from across all of Europe.

## AGENT MISSION BRIEFING

Astronomers detected something rocketing toward Earth. Theories about the anomaly being a comet or some sort of extra-terrestrial debris have recently been discounted as imaging has revealed it as a capsule of sorts. Oddly, it appears to be adjusting direction and speed to make landfall at the ruins of an old castle in Austria.

### HUNTE CASTLE

Hunte Castle has historical significance, being as that it was once of interest in the Nazi space programme and one haunted by a veritable army of astrologers, mystics, and other occultists. But, in 1939, the Nazis launched a rocket just as the castle went up in flames, putting an end to both the space programme and the mystics who had gathered there. Since no one ever found sign of the rocket or its payload or any previous tests, we think this capsule must be either the one that the Nazis launched at the start of war or some test capsule.

Something has called this capsule back. Since the craft is manoeuvring, we think it's either being piloted or remote controlled, most likely from the castle itself given its heading. As we have no idea what will happen when the capsule lands and would prefer not to find out, your mission is to get inside the castle, find out what's going on, and deal with it.

We can get you close to the castle, but if the place is guarded, they'll spot your approach. To make matters worse, there's an unnatural storm raging above the mountain, and we're not exactly sure about the cause. So, you're going to have to make your own way to the summit. You'll have hours from the drop-off point, so don't waste time.

Using the severed heads of the mystics, of which one was Dieter von Himmel, they wired them into a radio that could transmit a supernatural signal into the depths of space, thus keeping open a line of communication between Earth and the alien powers. The scientists then packed the remains of their greatest scientist into the capsule mounted on top of a powerful rocket and began the countdown to fling it into space. But just as the rocket fired, sending the tower in which it was built crumbling into ruin, United States soldiers, who had been tipped off about the experiments thanks to one of their greatest agents, struck the castle. The fighting raged throughout and brought a swift, bloody end to the scientists, the remaining mystics, and the plans to restore Oeming to life. Of the rocket they managed to launch or the capsule it carried, it was never seen again and was soon forgotten after the chaos of the World War.

Greta von Himmel's search for her grandfather has culminated in recalling a Nazi test capsule from deep space, including whatever lurks inside. She believes the secrets of immortality lay within that capsule and intends to take them for herself, whether to restore her grandfather to life or to extend her own lifespan to make up for the years she frittered away in her bid to uncover secrets best left buried in the past. What she does not realise is that the entities the Nazis contacted use the capsule to send one of their own to Earth and, once it lands, it will emerge to conquer the Earth and make slaves of all mankind.

## INVESTIGATION SHEET

INGENUITY	EFFECT
1	A helpful GI Ghost (see p. 74) appears to give a cryptic and prophetic warning. The next saving throw by any agent is made at advantage.
2	The agents find a pair of Nazi assassins or an entire guard post slain. Allied spirits have proactively dealt with a menace in a single area and evidence in the way of old bullet casings a piece of torn uniform or even the spirits moving on, can be found. This cannot occur on the top floor of the Nazi Headquarters, the Radio Room, or where the capsule lands.
5	Two storm spirits emerge to take their revenge on von Himmel and her men by aiding the agents.
7	Spirits align against the Conqueror Worm. Add 2 friendly storm spirits and 4 GI ghosts to final fight scene with the Conqueror Worm.

# FROM BEYOND THE STARS

## INVESTIGATING BEFOREHAND

The agents have about an hour to reach the helicopter that's carrying them to the mountain, so they don't have a lot of time to research the castle or the work carried out there. The Prior Information Table provides DCs and relevant skills for determining any information that can be gleaned.

Clearance Level 3 grants the agents access to the lowest DC result (DC 15), Level 4 the next level (DC20), and if the agents have a Clearance Level 5, they gain access to all information.

## PRIOR INFORMATION TABLE

DC	SKILL	INFORMATION
15	<b>Intelligence (History)</b>	The Nazis abandoned their space programme shortly before the war started.
20	<b>Intelligence (History)</b>	Ernst Oeming was a brilliant scientist who came close to introducing atomic weapons to the Nazi arsenal. He was assassinated before his research could bear fruit.
20	<b>Intelligence (Occult)</b>	The Nazis managed to contact beings in space.
25	<b>Intelligence (Occult)</b>	The beings were known as Ogdru Hem. Presumably, no one has ever contacted them since.

## REQUISITION

Due to local restrictions the B.P.R.D. is unable to provide demolitions material, explosives, or grenades to the agents. The historic nature of the site and the speed at which this case must be dealt with means the B.P.R.D. cannot take the time to find a work around. Firearms are permitted by special dispensation. Due to the storm, specialised technology such as jetpacks are not feasible, or safe, and not available at this short notice. The agents should be told there has been reports of ghosts in the area since 1939, and a dedicated agent to act as a voice box can be requisitioned. These backup agents can host a GI Ghost to aid the team (see "GI Ghost", p. 74).



## CHAPTER 1: MOUNTAIN OF MADNESS

Use of dark rituals triggered an atmospheric disturbance over the castle. Now, a blizzard rages on and around the mountain. High winds and low visibility make flying up the mountain dangerous, more dangerous than simply being shot down by the guards watching over the ruins. The pilots have orders to land the helicopter in a secluded alpine meadow a few miles from the castle. It takes a few hours of flying before the helicopter closes in on the location.

## FACES IN THE CLOUDS

The magic responsible for the storm's creation also released several storm spirits who now fly through the heavy clouds to strengthen the winds and make the storm even more dangerous. About an hour away from the castle, 7 storm spirits break away from their fellows and attack the agents' helicopter.

The encounter begins with the elementals 3d6 times 100 feet (1050 ft) from the helicopter. Visual conditions make spotting them difficult. Have each agent make a **DC 20 Wisdom (Perception)** check with disadvantage. Any check that succeeds by 5 or more means the agents spot the storm spirits from the starting distance. If no check exceeds the DC by 5, but there's at least one success, the agents spot the storm spirits when they are within half the starting distance. If no one succeeds, the storm spirits close the distance and attack with surprise.

To avoid detection by von Himmel's guards, the pilots fly at an altitude of 200 feet. The helicopter has an AC 13 and 200 hit points. A sliding door on either side allow agents riding inside the vehicle to attack the storm spirits as they fly around the vehicle. Agents leaning out the doors have half cover, while those inside the helicopter have three-quarters cover.

Each round, the storm spirits attack the helicopter or anyone they can reach from the sides. Once per round, one storm spirit uses a Whirlwind action to send the helicopter flying in a random direction. The pilot makes the saving throw, with a +2 bonus to the roll. In addition to the effects of a failed saving throw, the helicopter loses 31 (3d20) feet in altitude, and everyone inside the helicopter that is not strapped into a seat must succeed on a **DC 15 Dexterity** saving throw or take 7 (2d6) bludgeoning damage from being thrown about inside the vehicle. If anyone fails the saving throw by 5 or more, they fall from the helicopter to the ground below.

If the helicopter crashes, everyone inside it takes 35 (10d6) bludgeoning damage plus 1d6 bludgeoning damage per 10 feet the helicopter fell before it crashed. A successful **DC 15 Dexterity** saving throw halves the damage. The helicopter then explodes 1d6 rounds later, dealing 35 (10d6) bludgeoning damage and 35 (10d6) fire damage to everything within 30 feet of it. A successful **DC 15 Dexterity** saving throw halves this damage as well.



# FROM BEYOND THE STARS

After three rounds of combat if the storm spirits have not all been destroyed, the pilots start looking for a place to land. Agents can search the area, making a **DC 20 Wisdom (Perception)** check to find a suitable landing sight. If the helicopter lands before being destroyed in the air or sent crashing to the ground, the storm spirits fly away to join their fellows in the clouds.

If the agents manage to destroy four storm spirits, however, the rest fly away to find easier prey.

## OPTIONS FOR THE OPENING SCENE

The party can have a flush of luck and be on a helicopter with an M60 attached to it by generating 3 Doom. It cannot be removed from the helicopter and is destroyed with the helicopter.

**M60.** Ranged (Firearms: Advanced), 300/600 ft, Firearm, Very Noisy, Reload (60), Fully Automatic (for each attack roll made with this weapon, you can target 1 additional target within 15 ft of the original target). *Hit:* 16 (3d10) bludgeoning damage. Requires a Strength score of 13+ to fire. Alternatively, the GM may want to run the helicopter scene as an extended skill check or a cinematic description.

## CLIMBING THE MOUNTAIN

Whether the agents land early, fall, or reach the intended landing site, they still have a trek up through the mountains to reach the castle. Conditions are extremely cold, with strong winds and heavy snowfall. In addition, agents must contend with high altitude. The distance from the intended landing site to the castle is about 2 miles. If the helicopter landed or crashed earlier than this, the distance increases by 2 (1d4) miles.

The agents can move at the following paces to get to the castle:

- ☛ **SLOW.** 2 miles an hour. Agents are able to approach stealthily and conceal their presence.
- ☛ **NORMAL.** 3 miles an hour. Agents move at a brisk but manageable pace.
- ☛ **FAST.** 4 miles an hour. Agents are unable to conceal their presence or attempt stealth. For each hour the agents travel at this pace, they must succeed on a **DC 12 Constitution** saving throw or fall behind and switch to a slow pace. While travelling at a fast pace, agents make saving throws and checks on travel hazards at disadvantage.

## TRAVEL HAZARDS

You can expand the adventure by introducing a few of the following challenges for the agents to overcome as they make their way up the mountainside.

- ☛ **CHASM.** The agents come to a chasm 30 feet across and 100 feet down. Traversing it takes an hour if they're being careful. If they hurry, each climber will have to succeed on a **DC 15 Strength (Athletics)** check.
- ☛ **CLIFF.** A 90-foot high cliff blocks the agents' progress. The agents can scale the cliff, but to do so, each needs to succeed on six **DC 15 Strength (Athletics)** checks. A failed check means no progress, but a failed check by 5 or more means the climber slips and falls (suffering 4 (2d6) bludgeoning damage for each remaining check after the failure).
- ☛ **CONCEALED PIT.** One agent chosen at random steps into a snow-covered pit. The agent must succeed on a **DC 15 Dexterity** saving throw or fall 3d6 times 5 feet (50 ft), suffering 3 (1d6) bludgeoning damage for each 10 ft fallen. Climbing out requires a successful **DC 15 Strength (Athletics)** check.

A single route from the south side leads to the castle. Due to the terrain, making an ascent from any other direction is too steep and treacherous. The path winds upwards through a series of switchbacks, across several narrow shelves, and through three, twisting caves that climb upwards, often at steep inclines. Eventually, the path clears a rise and offers a view of Hunte Castle in all its crumbling glory.

## GUARD PATROLS

Greta von Himmel might have some strange ideas about what her work will accomplish, but she's lucid enough to recognise that enemies are bound to interfere with her plans. For this reason, she has about six patrols of soldiers roaming around the slopes of the mountain in the raging storm and has charged them with watching for and killing intruders.

Each patrol includes 8 Nazi soldiers. Each hour the characters spend climbing the mountain, there's a 20% chance the agents run across a patrol. Such encounters start with the soldiers 1d6 times 10 feet (35 ft) from the group. If the agents are being stealthy, at least half of their numbers must succeed on **DC 13 Dexterity (Stealth)** checks to escape detection by the patrols. If a fight breaks out, one soldier fires a flare gun to alert

# FROM BEYOND THE STARS

other patrols, and the rest dive for cover behind boulders. If the combat continues for 3 rounds, have a second patrol join the battle, coming in from the direction of the castle, 1d8 times 10 feet away (45 ft).

Agents can take a soldier as a prisoner, and they may share what they know through roleplaying or with a successful **DC 15 Charisma (Intimidation)** check. A prisoner reveals the following clues:

- ☞ They're working for Greta von Himmel and describe her as an old, spidery woman.
- ☞ They're supposed to kill trespassers.
- ☞ Their employer has wired the place, brought in all kinds of equipment, and set up an antenna.
- ☞ Once they started broadcasting a strange signal from some hidden place, the storm started.
- ☞ They can also provide an overview of the various locations in the ruins, though they are not aware of the Catacombs or the Radio Room.

## GI GHOSTS

The mountain and the castle crawls with ghosts of Nazi and American soldiers killed during the 1939 raid. Responsibility and a need to finish the mission anchors the spirits to the mountaintop, and the agents appear to offer a chance to get the rest they so desperately crave. You can use one or more GI ghosts to reveal information about what happened in the past and, if a player spends Ingenuity, to provide clues and nudges to keep the story moving toward its conclusion. These GI ghosts can also be used as backup agents if the team requisitioned a voice box agent before the mission. They have 6 wounds and four boons to assist in the mission.

## CHAPTER 2: HUNTE CASTLE

The explosion in 1939 and nearly eighty years of neglect have left Hunte Castle in a particularly wretched state. Once a striking example of medieval architecture, much of it has fallen into ruin. The shell of a turret, the interior exposed and blackened by fire, commands the centre of the heap, with three buildings of stone and brick and timber nearby. Sharp-peaked roofs, nearly all of which sport holes offering glimpses into the darkened interiors still crown the structures, and dim, flickering light spills through windows that lost all their glass long ago. Everything

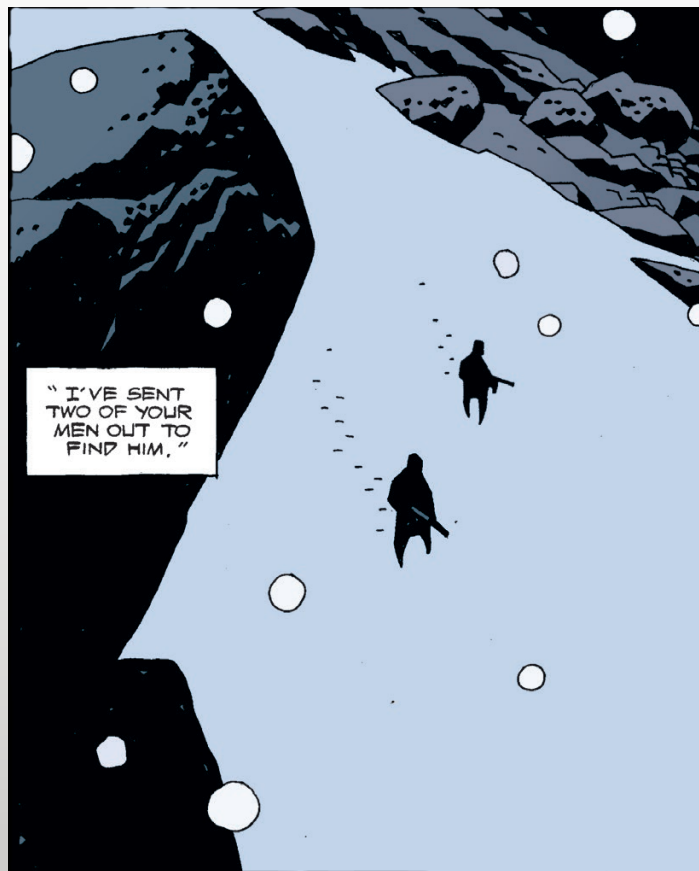
shows signs of neglect and decay, but there is brimming sense of evil pervading the place, of atrocities committed here long ago, foul deeds just waiting to be unearthed.

## SECURITY

Greta von Himmel recruited soldiers to provide security while she awaits the return of the capsule. The soldiers are under orders to "shoot first" when it comes to visitors; anyone who belongs here knows to radio ahead. The soldiers and commanders know the same information as those the agents might have encountered ascending the mountain.

## GUARD POSTS

Six guard posts stand around the castle, positioned to cover all available routes of approach. Each post features a 4-foot-high wall made from sandbags surrounding a 10-foot-by-10-foot area covered by a tarp slanted to reduce snow accumulation. Two heavy-duty lamps swivel on pole mounts in 180-degree arcs, each emitting light in 5-foot-wide, 100-foot-long lines. Each post has 3 soldiers and 1 Rottenführer (see *Hellboy: The RPG*, p. 195). The soldiers wear goggles, heavy overcoats with hoods overtop black SS-style uniforms. One soldier carries a flare gun, and all





# FROM BEYOND THE STARS

have radios that can reach anywhere on the castle grounds. The wall provides half cover to creatures behind it.

If combat breaks out between the agents and a guard post, the Rottenführer radios von Himmel to alert her, which causes the whole of the castle to go on alert within 6 (1d6 + 3) rounds. In addition, if any patrols remain, one joins the fight every other round until all remaining patrols have engaged the agents.

## PATROLS

In addition to the guard posts, four patrols of 3 soldiers each make their rounds over the castle grounds. Each soldier carries a flashlight slung under the barrel of their submachine gun and a radio with range enough to communicate with their commanders at the guard posts.

## SECRET ENTRANCE

Aside from a direct assault, another entrance offers access to the castle, one overlooked by von Himmel and her cronies. The East Building's crumbling foundation features a large hole leading into to the Catacombs that spread out beneath all the various structures and can let the agents move more freely than they can aboveground. Merely spotting the secret entrance requires a successful **DC 25 Wisdom (Perception)** check, though, if the agents spend at least 10 minutes performing a thorough search, they automatically spot it, though they generate 1 Doom as

a result. Reaching the secret entrance without alerting the guards at their posts or a patrol requires at least half the group to succeed on **DC 13 Dexterity (Stealth)** checks.

## A. ROAD

A narrow road climbs the mountain through a series of switchbacks until it reaches the barbican gates. Like the castle, the road has seen better days. Chunks have fallen away, while rocks slides have made sections almost impassable. When von Himmel took control of the castle, she had much of the road cleared to allow access for work trucks. But since they have departed, her soldiers have constructed barricades and guard posts down the side of the mountain to maintain security.

The agents are not likely to have taken the road to the mountaintop, but if they explore that section, populate the road with a few guard posts (see p. 74) to make travel more interesting.

## B. BARBICAN

Rubble and debris around the castle's perimeter mark where the walls once sheltered the stronghold. Half of a barbican remains, though, to protect the primary entrance into the castle's grounds. The north tower crumbled into a heap, but the southern tower remains intact and sports four narrow windows on each side. A door facing the interior grants access to a stack of three rooms connected by wooden staircases. The guards cleared out the upper floors and dumped the rotten furniture, rags, and other rubbish down to the bottom floor.

## READINESS

All of von Himmel's forces stand ready for trouble and are paid well enough to take seriously their responsibilities. Even at their state of readiness, the agents might slip through the defences without raising the alarm. Certain activities can raise the alarm, as you choose.

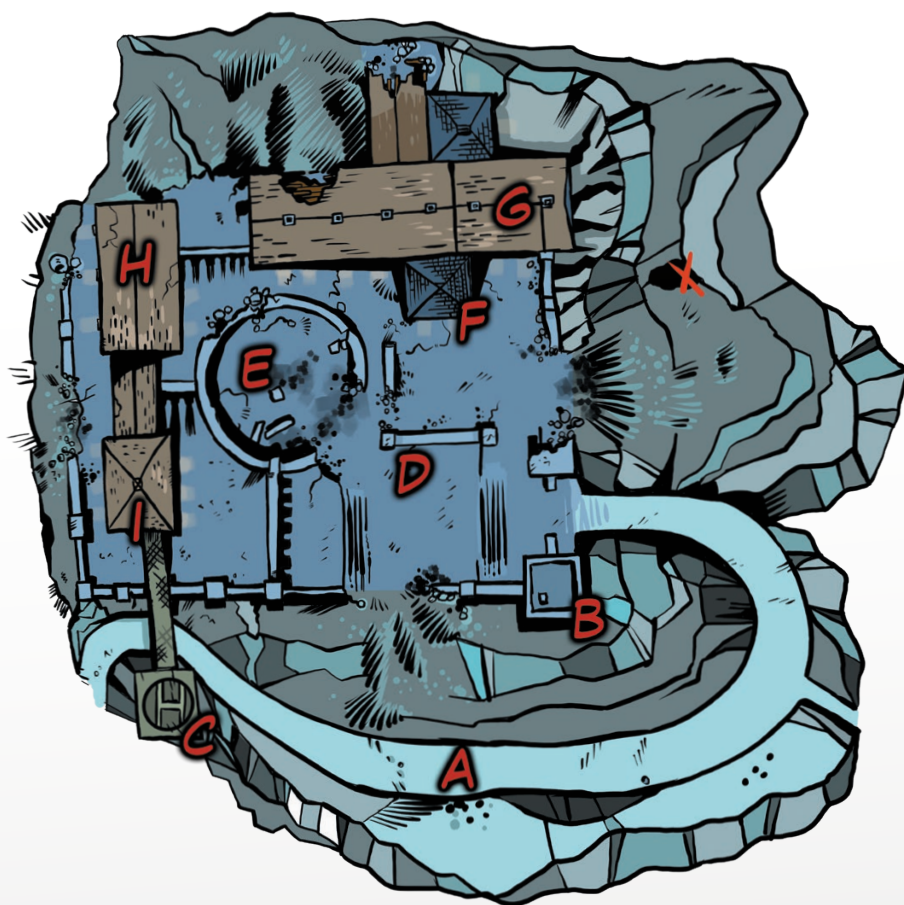
- ☠ Using a weapon with the noise property.
- ☠ If a patrol does not check in after an hour.
- ☠ An explosion.
- ☠ Use of flashy or loud powers or magic.
- ☠ The destruction of any structure.

When the alarm is raised, move 12 soldiers from G (Nazi Headquarters) and divide them into new patrols. In addition, 6 assassins slip out and begin hunting the agents as they make their way through the castle. The assassins attack whenever the agents would appear compromised, such as when fighting another opponent or when resting.

## GRAND CONSPIRACY SHEET

DOOM	EFFECT
2	Fog appears and heavily obscures the Catacombs.
4	A patrol of 1d6 + 3 Nazi ghosts materialises in the next room the agents enter.
6	Psychic flames rush through the next room the agents enter. Each agent must succeed on a <b>DC 15 Wisdom</b> saving throw or take 10 (3d6) psychic damage.
8	The capsule appears in the sky over the castle. Anyone sees it must succeed on a <b>DC 12 Wisdom</b> saving throw or become frightened for 1 minute. A creature frightened in this way can use an action to make a <b>DC 15 Wisdom</b> check, removing the frightened condition from itself on a success.
10	The capsule opens and releases the Conqueror Worm (see p. 86).

# FROM BEYOND THE STARS



## HUNTE CASTLE KEY:

- A: ROAD
- B: BARBICAN
- C: HELICOPTER PAD
- D: COURTYARDS
- E: LAUNCH TOWER
- F: CHAPEL
- G: EAST BUILDING
- H: WEST BUILDING
- I: NAZI HQ
- X: SECRET ENTRANCE

The second floor shows signs of being a living space for the guards, with sleeping bags, camp stoves, and a lidded latrine bucket. If not on alert, there are 6 Nazi soldiers in this room, relaxing, playing cards, reading, or sleeping.

The topmost floor affords a good view of the road that winds up the mountainside, and so 3 Nazi soldiers occupy this room at all times, though they investigate sounds of fighting emanating from the rooms below them.

### C. HELICOPTER PAD

A tower once rose from this spur of rock and access was granted by a raised walk supported by a row of columns. The tower fell years ago and von Himmel had the remains cleared away to make room for a helicopter pad, which currently holds a helicopter. As the space capsule draws nearer and von Himmel becomes more concerned, she has instructed her pilots to keep the vehicle gassed and ready for a quick take off, regardless of the boiling clouds, powerful gusts, and blinding snow.

The helicopter is a black gunship that requires at least one pilot, though two Nazi pilots are inside. Side doors open to the

interior which features seating for up to eight people. Outside the helicopter, 4 Nazi soldiers stand guard. The helicopter has AC 13 and 200 HP. If the agents destroy the helicopter, it explodes in a 60-foot radius, dealing 35 (10d6) fire damage and 22 (5d8) bludgeoning damage to everything in the area. A successful **DC 16 Dexterity** saving throw halves the damage. Alternatively, the agents can attempt to disable it internally by gaining 5 total successes on an extended check from a combination of a **DC 13 Dexterity (Steady Hands)** and a **DC 15 Intelligence (Technology)**. The 5 successes for the extended check must include at least 2 successes from either ability check.

### D. COURTYARDS

A few rubble-strewn courtyards stand between the different buildings. Many paver stones that once covered these areas have gone missing, cracked, or unsettled, making the footing treacherous. Any creature using the dash action in a courtyard must succeed on a **DC 10 Dexterity (Acrobatics)** check or fall prone. In addition, each time the agents move across a courtyard, there's a 30% chance of encountering a patrol (see p. 73).



# FROM BEYOND THE STARS

## E. LAUNCH TOWER

The blackened shell of a large tower occupies the centre of the castle grounds, an enormous hollow structure that was used to contain the rocket and capsule for the Nazi space programme. The rocket's launch blew the tower apart and caused extensive damage to the surrounding structures. Since then, the tower has remained a husk, with charred rubble, twisted metal, and other wreckage littering its floor.

An agent examining the tower's interior can make a **DC 15 Intelligence (Science)** check. On a success, they determine that whatever burned the interior reached temperatures as high as 1200 degrees Fahrenheit, which is about the heat of a rocket engine. Investigating the old machinery that still litters the place and succeeding on a **DC 10 Intelligence (Technology)** check indicates them to be devices that could have been used to launch a rocket.

## ANTENNA

A successful **DC 15 Wisdom (Perception)** check reveals the presence of an antenna mounted near the top of the structure, and a success by 5 or more reveals that it appears new. A successful **DC 16 Intelligence (Investigation)** check, made with advantage by a character with the Technology skill, determines the antenna is being used to broadcast a strong signal. A thick cable, also new, runs down the inner wall from the antenna and disappears through a hole in the rubble-strewn floor continuing down to someplace below the ruined tower.

The antenna is mounted near the top of the tower, about 50 feet from the ground. It has AC 19 and 27 HP. Destroying it cuts the signal, but it alerts the scientists working in the Radio Room, who then call Greta von Himmel to report the disruption. She then sends 2 (1d4) patrols to this location to repair the antenna. It takes one hour to raise a new antenna unless the agents stop them.

## TRAPDOOR

A steel trapdoor set in the floor of the ruined towers opens onto a spiral staircase that descends into the Radio Room (see p. 82). A successful **DC 20 Wisdom (Investigation)** check reveals a corner of the trapdoor. It takes one hour of work for one person to clear away the rubble. Until the rubble's cleared away, the door does not open.

## F. CHAPEL

An old chapel stands adjacent to the East Building. The chapel has a square shape with a stout wooden door and several windows who lost their stained-glass years ago. Within the building, two rows of four pews flank an aisle that ends at an altar above which hangs an enormous crucifix. Images of the Madonna and

child adorn the walls, while angelic figures carved from stone look down on from the rafters.

The magic and weird science used in the ruins loosed malevolent spirits to infect this place. The spirits possess and animate the cherubic figures and have been venturing from the chapel to cause mischief and murder. So far, six soldiers have disappeared, victims of the wicked fiends and their appetite for mayhem. The losses have been low enough to not warrant much time or attention from Greta von Himmel, so the fiends remain and are eager to resume their hunts.

The fiends watch the agents when they enter to determine if they are soldiers or someone else. If the agents are not wearing guard uniforms, the fiends drop from above to attack.

If the agents defeat the cherubs, they can safely take a short rest in the chapel since the soldiers avoid the place.

## G. EAST BUILDING

A three-storey structure standing to the east of the Launch Tower, the East Building was the Hunte family's residence. The rocket launch shattered most of the windows, and fire ravaged the interior, leaving the place an empty stone husk. Sections of the upper floors remain intact in places, but one can see all the way to what is left of the roof from the ground floor. The soldiers have largely left this place alone, but agents exploring this ruin encounter, after a few minutes, 5 (1d6 + 2) ghosts of dead Nazi soldiers (see "Ghost", *Hellboy: The RPG*, p. 195). The ghosts are hostile and fight until destroyed. Every ten minutes the agents remain in these ruins, another 3 (1d6) ghosts appear and attack. Ghosts do not pursue the agents beyond this building. If the agents spend at least 30 minutes searching this area, they find a staircase leading down to the Catacombs.

## H. WEST BUILDING

The West Building stands intact for the most part and now serves as a barracks for the Nazi soldiers and supply storage. A kitchen, two storerooms, and a washroom make up the ground floor. Stairs lead up to the second floor from either end and connect at a long hallway lined with doors on either side that runs the length of the building. The doors lead to modest bedrooms

## EXPANDING THE MISSION

You can extend the length of this mission in a number of different ways, but the best ways to encourage the players to explore the ruins is to add additional detail to the East and West Buildings and expand the Catacombs beneath the ruins. You can add additional chambers, threats, seed these places with adventure hooks for other missions, and bring in villains from previous missions to make their stand against the agents in this scenario.

# FROM BEYOND THE STARS

that have two or three beds and basic furniture for a total of ten bedrooms. The stairs continue up to the third floor, which is identical to the second.

At any time, 20 Nazi soldiers and 3 Rottenführers occupy the building, but only 3 (1d6) soldiers and 1 Rottenführer are ready for combat at any given time. If the alarm is raised, it takes 5 (1d6 + 2) rounds for the remainder to prepare themselves for action.

## I. NAZI HEADQUARTERS

The Nazis run the entire undertaking from this 50-foot-tall square tower topped with a large radar dish. Bullet holes riddle the façade, and chunks of masonry have fallen away, but the tower remains intact and even flies a Nazi flag down one side. From this building, Greta von Himmel runs the operation, made secure by an elite cadre of soldiers and scientists who scramble to do her bidding. A few tall windows dot the tower walls, scattered, seemingly, at random, but the windows are too narrow for anyone larger than Small to enter.

A single iron door, which is locked, grants access to the ground floor. A character can break down the door with a successful **DC 20 Strength (Athletics)** check. Or the characters can attempt to smash the door. It has an AC 19 and 32 HP. Attacking the door alerts everyone inside the tower. To gain access to the interior, the soldiers and officers use a coded knock, a series of three rapid knocks follow by a beat, knock, a beat, and a final knock. Agents watching the door might see this and hear the pattern by succeeding on a **DC 10 Wisdom (Perception)** check.

## GROUND FLOOR

A security checkpoint controls the tower's ground floor. Chain-link fencing and barbed wire form 5-foot wide channels through which visitors must travel in order to reach the stairs that climb up to the second floor. To one side of the stairs, a team of 6 Übermensch (see p. 89) stand guard and clear visitors for access to the upper floors. Intruders, then, must move at least 60 feet through the fencing, during which time the Übermensch fire on them. Each 10-foot section of fencing has AC 15 and 15 HP. Cutting through or destroying a section of fence reduces the distance one must travel to reach the stairs by 20 feet.

## TRAPDOOR

A desk covers a trapdoor set in the floor. Spotting it from a distance requires a successful **DC 15 Wisdom (Investigation)** check, though a thorough search of this floor reveals it. Opening the trapdoor reveals a deep hole and a metal ladder bolted to the wall. The ladder ends at a hallway, stretching some 100 feet toward a closed metal door that opens onto the Radio Room (see p. 82). Flickering lights hang by their cords from the ceiling at 10-foot intervals. If the agents move toward the door, 8 ghosts

of dead Nazi soldiers manifest around them and attack. Their shouts alert agents if they have a ghost box active. Additionally, if any of the GI ghosts accompany the agents, they can fight off the Nazi ghosts without the agents engaging.

## SECOND FLOOR

The staircase climbs up from the ground floor, pauses at a landing, and turns to continue up to the third floor. A short, 20-foot-long corridor extends from the landing, with a door on the left, right, and straight ahead. The doors open onto small, square rooms with two metal tables, one of which holds a docile abomination (see p. 87). 3 scientists (see p. 68) administer medication to the 3 abominations. If the Headquarters is on alert, the scientists flee to the third floor while the abominations are released to engage the intruders. They fight to the death, as do cornered scientists. If any of the scientists are captured and talk to the agents, these cyborgs were yet another one of Greta's attempts to bring her grandfather back from the dead. A **DC 15 Intelligence (Science or Technology)** check of any research still in the rooms reveals the same.

## THIRD FLOOR

The stairs ascend to what appears to be an open office with desks scattered throughout. Each desk holds computer equipment, lamps, paperweights, and other clutter. Monitors affixed to the walls show the capsule, its possible approach vectors, and technical readouts of the signal and similar images. A dozen Nazi scientists work in this room under the watchful gazes of 4 Übermensch. Another staircase leads up to the top floor. If the alarms have been raised, 2 Übermensch descend to the lower levels to reinforce the guards there, while the other two climb the stairs to protect their employer.

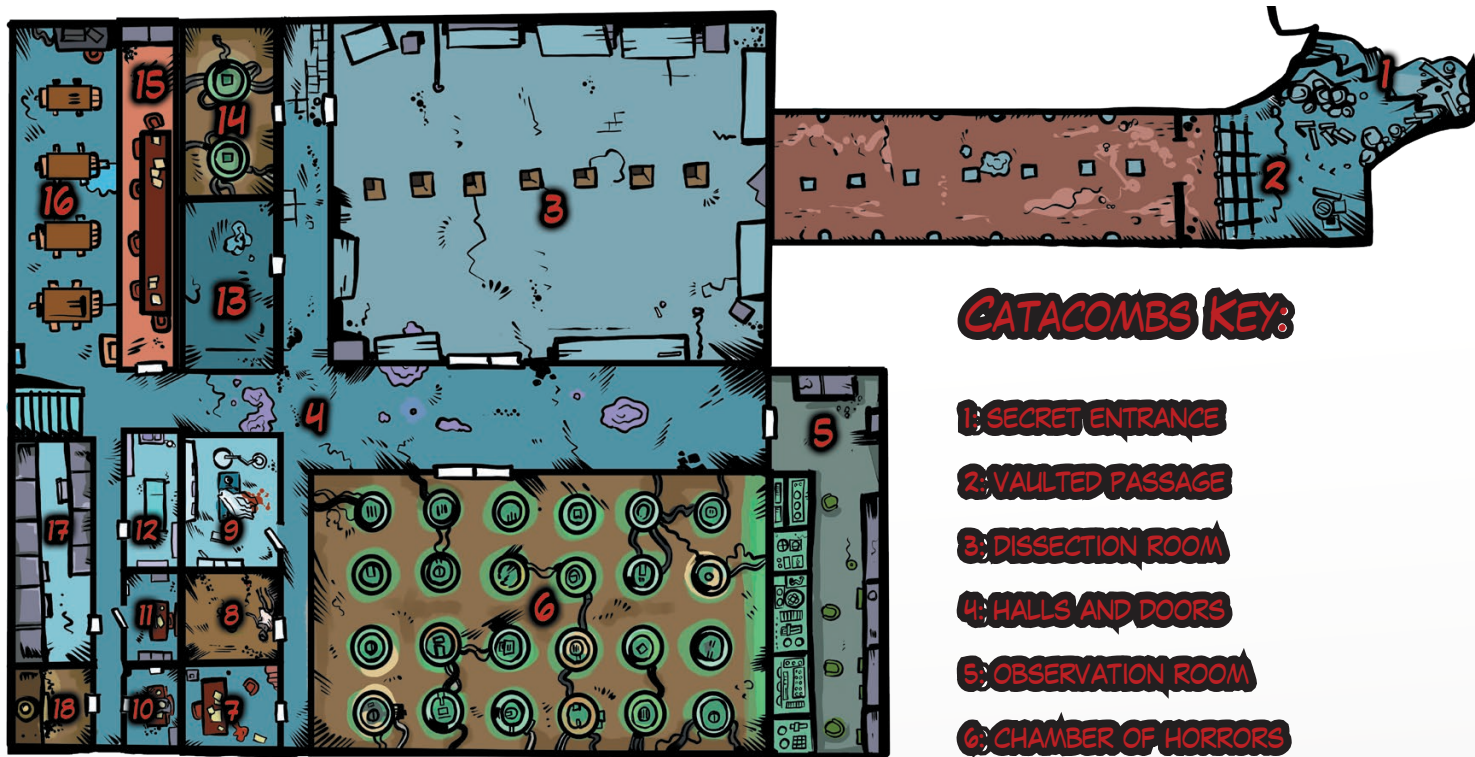
## TOP FLOOR

The tower's uppermost floor belongs to Greta von Himmel. More monitors hang on the walls showing the same scenes as those displayed on the floor below. This floor also includes a pair of small bedrooms and a bathroom. Greta remains here until the capsule arrives, at which point she leaves the tower for the capsule. See the "Conqueror Worm" for details.

The unspeakable truths Greta von Himmel uncovered over her lifetime have stripped away much of her humanity, and she wants nothing more than to complete the work that her grandfather obsessed over all those years ago. She believes the capsule will bring back to Earth one of the greatest scientific minds the world has ever known, and with the aid of the supernatural entities that restored him to life, they will be able to raise a great army to crush the other nations of the world and usher in an empire that will rule for a thousand years.



# FROM BEYOND THE STARS



## CATACOMBS KEY:

- 1: SECRET ENTRANCE
- 2: VAULTED PASSAGE
- 3: DISSECTION ROOM
- 4: HALLS AND DOORS
- 5: OBSERVATION ROOM
- 6: CHAMBER OF HORRORS

7 & 8: OFFICE

13: LOCKED ROOM

17: MORGUE

9: EXAMINATION ROOM

14: TANK CHAMBER

18: FURNACE

10 & 11: OFFICE

15: CONFERENCE ROOM

12: EXAMINATION ROOM

16: GENERATORS



If the agents encounter her here, she uses her dark magic to attack the intruders, cackling and boasting about what she intends to do with Oeming's mind and how she is to become the new Fuhrer and master of the world the entire time.

## CATACOMBS

A series of chambers once used by Nazi scientists to conduct all manner of weird and depraved experiments spreads out under the castle's foundations. Greta von Himmel knows about these chambers but has yet to have them cleared out or even explored by her soldiers, except to activate the generators in room 16. Therefore, the Catacombs offer the agents a secure route into the castle without having to worry about raising the alarm.

### 1. SECRET ENTRANCE

The hole in the East Building's foundation opens onto a small, cleared area whose boundaries have been filled in with rubble,

blackened timber, and other debris. Cobwebs flutter and the place stinks of mildew and rot. In the northwest corner, rises a sloping rubble pile that climbs up to area 2.

### 2. VAULTED PASSAGE

The rubble pile climbs up to a chamber, whose wall must have collapsed at some point in the past to spill down into the antechamber behind. Brick walls enclose the area, and the cracked cement covers the floor. In the centre of the north wall stands an old metal portcullis and beyond it extends a long, dark passage.

## GM NOTE

If the agents are having a difficult time with the size of the encounters or are running out of ammunition, allow them to find extra ammunition, weapons, or demolitions in the offices.

# FROM BEYOND THE STARS

Rusted in place, raising the portcullis requires a successful **DC 20 Strength (Athletics)** check by agents with a combined Strength score of 18+, while bending the bars requires a **DC 25 Strength (Athletics)** check.

The passage beyond the portcullis ends after about 100 feet, however, there are, at roughly 10-foot intervals, 5-foot wide square holes in the ceiling, 10 feet above the floor. Characters who successfully jump and catch the edge can easily pull themselves up to reach the chamber above this passageway. Grates once cover the holes, but they have long since rusted away from the blood and effluvia that passed through them.

## 3. DISSECTION ROOM

The Nazis used this room for dissecting the subjects of their experiments. The equipment they used, which includes an assortment of knives, hammers, saws, metal tables, curtains, and more have all been pushed up against the walls to create a large open space in the centre, with 5-foot wide holes standing in a row across the middle of the floor. Shuffling about this room are 20 zombies (see “Failed Cyborg”, p. 88). Each zombie has a mutilated body, some lacking limbs, others opened up, flaps of skin pulled back to display glistening organs. The strange chemicals pumped into their bodies long ago kept them somewhat preserved and so they haven’t rotted, though most have been meals for roaches and other vermin, which can be seen spilling from their bodies when they move. The zombies converge on and attack the first agent to come up through a hole in the floor. They fight until destroyed.

## 4. HALLS AND DOORS

Two hallways intersect in the middle of this level and numerous doors line the walls. Standing puddles of water collect on the floor, dripping down from the cracks in the brick ceiling. Each time the agents enter a hallway, but no more than once per hour, 3 (1d6 + 3) ghosts of dead Nazi scientists emerge from the shadows and attack.

## 5. OBSERVATION ROOM

Glass windows line the north wall of this long narrow room and offer a glimpse at the large glass cannisters standing in rows in the room beyond. Mechanical equipment with gauges, needles, and other displays stand in front of the windows and, at one point, allowed the scientists to adjust the flow of chemicals into the cannisters while monitoring the subjects growing inside them. A couple of metal chairs have been tipped over, as if the last occupants knocked them over in their haste to escape. A row of metal cabinets stands against the south wall. A wall switch operates the six lights hanging by their cords from the ceiling. Another switch operates the lights in room 6.

The cabinets hold folders and papers, though rats have made their nests in the stuff, making it mostly illegible. An agent who reads German and spends an hour sifting through the mess can piece together that the scientists were growing super soldiers in the vats, but their creations lacked intelligence and were prone to uncontrollable violent outbursts. The equipment in this room hasn’t worked in years, and a successful **DC 10 Intelligence (Technology)** check reveals that no repairs can fix it.

## 6. CHAMBER OF HORRORS

Four rows of six metal and glass tanks fill this room. In a stew of orange chemicals contained in each tank there floats the strange remains of an abandoned super soldier. Rubber tubes drop from the ceiling and connect to the tank lids, while more tubes lead off from their bases in a tangle. A successful **DC 12 Wisdom (Perception)** check reveals that the figures floating in the chemicals twitch and writhe.

The presence of living creatures irritates the chemical super soldiers (see p. 88), and they become more and more animated as long as the agents remain in this room. If the characters spend at least 1 minute in this room or they attempt to open a tank, 6 tanks shatter and release the creatures they contained, who immediately attack. Every round thereafter, 3 (1d6) more tanks burst until all 24 have released their occupants.

The shattering tanks release noxious chemicals that partially obscure the room with toxic gas. Each round, on initiative count 10 (or between the agents’ and enemies’ turns), each creature, other than constructs and undead, in the room must succeed on a **DC 16 Constitution** saving throw or take 7 (2d6) poison damage and become poisoned for as long as the creature remains in the room and for 1 minute thereafter. On a success they suffer no damage and are not poisoned, yet.

## 7. OFFICE

A desk, chair, filing cabinets suggest this room was once an office. Searching the desk reveals a scatter of yellowed papers, the print now illegible due to water damage and rot, a faded picture of a woman and two children in Germanic dress, and a bottle of booze in one of the drawers.

## 8. OFFICE

The door to this room is stuck and requires a successful **DC 12 Strength (Athletics)** check to open it, which tears in half the rotted remains of the semi-liquefied human corpse that had become glued to the wall and door by its excretions. Foul brown and black spots cover the walls, ceiling, and floor, and the desk in the centre of the room is a heap of rust. A small open, metal container sits on its side on the floor near the body. The container displays a label bearing the skull and crossbones.



# FROM BEYOND THE STARS

The body belongs to a Nazi scientist who committed suicide by opening the cannister of experimental poison gas. The gas killed him by liquefying the corpse and causing all metal objects in the room to rust. The chemicals also, weirdly, preserved the remains as a gluey mess. Although the poison is quite old, it still gives off faint vapours, which remain toxic. Anyone sniffing the cannister or touching it must succeed on a **DC 8 Constitution** saving throw or take 21 (6d6) poison damage and become poisoned for 24 hours. At the end of each hour of being poisoned, the creature takes an additional 7 (2d6) poison damage. If the creature drops to 0 hit points, its body caves in on itself and reeking liquids spill everywhere.

## 9. EXAMINATION ROOM

The door to this room stands open to reveal an examination table, open cabinet, stool, and a light on a moveable arm. An old, bloodstained sheet hangs from the bed partly concealing the skeletal remains of one of the Nazis test subjects.

## 10. OFFICE

The door to this office is locked. The door can be kicked in with a successful **DC 15 Strength (Athletics)** check or destroyed (AC 15, 18 HP). Inside stands a desk holding paper, folders, lamp, and the usual clutter one might expect, and a chair sits behind it and in it, the skeletal remains of a Nazi suicide. A couple of file cabinets, doors splattered with old blood and bits of brain, stand behind the desk.

A revolver with six chambers, one of which is empty, sits on the floor next to the chair. The papers detail the plans for building the rocket, the capsule, and technical details for launching the rocket into space.

## 11. OFFICE

The door to this room is partly open and inside it stands a desk, chair, filing cabinets, lamp, and other objects one might find in such a place. A photograph of the Fuhrer hangs on the wall.

## 12. EXAMINATION ROOM

The door to this room is closed, but not locked. Inside it stands an examination table, cabinet filled with glass vials, a stool, a human skeleton, and a few posters depicting parts of human anatomy. A search of the cabinet reveals several old glass and metal syringes. A few vials still contain liquids, though the labels are hard to make out. Examining the bottles and succeeding on a **DC 10 Wisdom (Investigation)** check reveals "Heiltrank." If injected into a living creature, roll 1d6. On a 1–3, the liquid deals 14 (4d6) poison damage to the creature. On a 4–6, the liquid causes the creature to regain 18 (4d8) hit points. There is enough fluid for four injections.

## 13. LOCKED ROOM

An old, peeling sign on this locked door reads, "*Beachtung! Nicht öffnen!*" A **DC 16 Intelligence** check translates this to "Attention! Do not open!" Forcing open the door requires a successful **DC 25 Strength (Athletics)** check, though it can be destroyed (AC 19, 18 HP). A tremendous stink spills out from the room once the door opens, the stench emanating from the 50 zombies locked inside. The zombies, once free, push to escape the room and attack any living creature they encounter.

## 14. TANK CHAMBER

This room holds two enormous glass and metal tanks that bristle with rubber hoses and copper pipes. Suspended in the tanks' orange and pink fluid are overlarge humanoid figures, dimly aware and aggressive abominations (see p. 87) created by the Nazis in their efforts to create the ultimate soldiers.

When the agents enter this room, the abominations each use an action to smash through the glass walls of their tanks, releasing a flood of corrosive fluid that washes across the floor in the room and out into the hall beyond. Each creature exposed to the fluid must make two **Constitution** saving throws, one against **DC 20**, for the harsh vapours, and the other against **DC 25**, for the corrosive fluids. A creature that fails the first saving throw against the vapours takes 22 (4d10) acid damage and becomes poisoned for 10 minutes. For the second saving throw, a creature takes 33 (6d10) acid damage on a failed save, or half the damage on a successful one. Furthermore, when a creature starts its turn in contact with a surface coated in the corrosive fluids, it takes 3 (1d6) acid damage.

The abominations pursue enemies and fight until they are destroyed.

## 15. CONFERENCE ROOM

The door opens onto a conference room dominated by a long table ringed with chairs. A Nazi flag and several pictures of the Fuhrer hang on the walls. Old, yellow legal pads and pens sit on the table.

## 16. GENERATORS

Four generators stand in a row in this area, just beyond a staircase that climbs up to the ruins of the East Building. The generators provide power to the entire complex, including the radio that broadcasts the signal to the space capsule. A switch on the far wall cuts the power on and off. The generators can also be destroyed. Each has AC 19 and 27 HP. All four generators must be destroyed to cut off the radio signal. A successful **DC 18 Intelligence (Technology)** check allows the agents to disable it. Greta von Himmel set four hulking brutes (the same as the abominations from the tank chamber) to watch over the

# FROM BEYOND THE STARS

generators. She's layered their bodies with foul spells to protect them from harm. None of the brutes can speak, but all understand German. The brutes fight to protect the generators, but if a generator is destroyed, roll a d6 for each to determine if they go berserk.

## 17. MORGUE

This refrigerated room once served as a morgue to hold the bodies of failed experiments. The room holds shelves upon shelves, though the bodies are all now gone. However, 2 angry poltergeists (see p. 90) haunt this room and lurk in the shadows. If anyone turns on the lights, the spirits appear and attack.

## 18. FURNACE

This chamber was used to burn the bodies of the dead. It no longer works, however, and beyond the heavy metal door is a grate and space littered with greasy ashes.

## RADIO ROOM

The radio signal that calls the space capsule back to Earth originates from a chamber below the Launch Tower and is accessed by the hidden door there or from the trapdoor under the Nazi Headquarters. This chamber has the same dimensions as the tower above, with columns around the walls to support the ceiling and religious paintings and icons between them. A smaller room stands to one side, and it contains a table and chairs occupied by 8 Nazi scientists who listen to the signal with headphones that run to an overlarge cabinet-style radio with doors on the front. Guarding the scientists are 8 cyborgs.

Anyone opening the radio's doors finds two columns of four severed heads, each one bolted onto a steel mesh and pierced by numerous wires. Tattooed Roman numerals appear on their foreheads. The heads' mouths open and close as if speaking, but they make no sounds. The heads belonged to mystics the Nazis sacrificed to maintain lines of communication between them and the alien beings. A character can disable the radio by spending 1 hour using tools and succeeding on a **DC 10 Intelligence (Technology)** check. Alternatively, the agents can destroy the heads. Each has AC 10 and 5 HP. When a head is destroyed, it releases a poltergeist that attacks immediately. The radio's broadcast ends when the device has been disabled or when the last head is destroyed.

If the agents have not yet encountered Greta von Himmel, they do so when they enter this room. She fights to protect the radio.

## THE CONQUEROR WORM

If the Doom total reaches 10, the capsule lands inside the Launch Tower and releases a strange green and yellow gas that gradually spreads out from the ruined tower across the ruin. The gas forces any humanoid that breathes it to make a **DC 15 Constitution** saving throw. On a failed save, the creature gains 1 level of exhaustion at the start of each turn. When the level of exhaustion reaches 6, the creature does not die. Instead, the creature transforms into a frog monster with 30 temporary hit points (see the *Hellboy: The RPG Quickstart* for the frog monster stat block). The frog monster is hostile to all creatures. A successful save renders the creature immune to this gas for 24 hours. Assume that all unnamed Nazis automatically fail the saving throw.

About 1 minute after the capsule lands, the doors open to reveal not Herr Oeming, but a hideous worm creature that spills out from the cramped confines, growing larger as it does until it reaches its full size. The gas bleeds off the worm, spreading out in a 60-foot radius from its body and moves with it when it moves. The worm feeds on the frog monsters but attacks the agents if they are within its reach. The worm fights until it's destroyed.

## ENDING THE ADVENTURE

The adventure might end in a number of different ways. Ideally, the agents find the radio and silence its signal before the capsule arrives. If the signal remains silenced for 1 hour or longer, the space capsule veers off from its course and returns to the darkness of space, while the storm above the ruins dissipates. If the agents kill the radio signal and Greta von Himmel cannot restore it, she moves to the helicopter to escape, leaving her lackeys and henchmen to fend for themselves. If, though, the agents kill von Himmel, the remaining Nazis flee by whatever means is available to them.

If the Conqueror Worm does arrive, it causes as much chaos as it can. The monster seeks to enslave the world and bring the rest of its kind to Earth. Even if the agents manage to destroy the Conqueror Worm, its body dissolves and its essence returns to the void until something else calls it forth again.

In any event, the story of the Conqueror Worm does not need to end here. Such efforts undertaken to draw this thing from the void will have not gone unnoticed in the world and other villains, such as Herman von Klempt, who might seek to finish what von Himmel began.



# FROM BEYOND THE STARS

## GRETA VON HIMMEL

Medium humanoid

In her youth, Greta von Himmel ranked highly among the most beautiful women in all the world, but as her studies and research took her into more and more macabre and forbidden areas, the price of the knowledge she accumulated took a toll on her body, reducing her to a skeletal, spidery thing, with paper-thin skin, overlarge eyes, and a red slash for a mouth that had long ago lost all of its teeth. She dresses in black pants, button-up shirt, with a Nazi emblem on a red armband.

### Armour Class 16

**Hit Points** 81 (18d8), 8 temp HP (4d4)

**Speed** 30 ft

STR	DEX	CON	INT	WIS	CHA
10 (+0)	16 (+3)	10 (+0)	20 (+5)	13 (+1)	16 (+3)

**Saving Throws** Int +8, Wis +4, Cha +6

**Skills** Bureaucracy +8, History +8, Occult +8, Perception +4, Technology +8

**Damage Resistances** damage from rituals; nonmagical bludgeoning, piercing, and slashing damage

**Senses** passive Perception 15

**CR** 8

**Magic Resistance.** Greta von Himmel has advantage on saving throws against spells and other magical effects.

**Nefarious Plan.** When Greta has learned of an intruder, such as when the alarm is sounded, she can call upon her nefarious plan to gain 1 of the following benefits as an action:

**Foresight.** Greta can't be surprised and has advantage on attack rolls, ability checks, and saving throws. Additionally, other creatures have disadvantage on attack rolls against the Greta. This effect persists until the end of the Case File.

**Just a Question of Time.** No time passes for other creatures, while Greta takes 3 (1d4 + 1) turns in a row, during which she can use actions and move as normal. This spell ends if one of the actions she uses during this period, or any effects that she creates during this period, affects a creature other than her or an object being worn or carried by someone else. In addition, the spell ends if she moves to a place more than 1,000 feet from the location where she cast it.

**Scholar of the Dark Arts.** Greta can as an action spot, find, and identify if an object or creature within a 60 ft radius of her is under the effect of any magic or ritual. She also learns the type of magic and the name of the effect.

**Subdermal Armour.** Greta has subdermal armour implanted under her skin granting her the ability to resist more damage, included in profile.

**Plans Within Plans.** Greta is under the effect of a 16th level ritual which nullifies any magical attempt to track or locate her, or influence her actions or mood. This effect is persistent but can be dispelled as normal.

### ACTIONS

**Sword Cane.** *Melee Weapon Attack:* +6 to hit, reach 5 ft, one target. *Hit:* 7 (1d8 + 3) piercing damage.

**Lesser Manifestations.** At will as an action, Greta can use one of the following:

**Fire Bolt.** *Ranged Attack:* +9 to hit, range 200 ft, one target. *Hit:* 16 (3d10) fire damage.



# FROM BEYOND THE STARS

**Magnetic Personality.** A creature that can understand and hear Greta must make a **DC 16 Charisma** saving throw or be charmed by her for as long as she sustains focus on this feature. If she causes the creature harm the effect ends. When the effect ends the creature is aware it was not acting in its right mind and it was Greta who caused it.

**Manifest Will.** Greta can move an object within 60 ft, weighing up to 5 pounds, up to 30 ft in any direction.

**Minor Alteration.** Greta can cause a sound, noise, or still image the size of 5 ft square. A creature can as an action make a **DC 18 Wisdom (Investigation)** check to suspect it is an illusion.

**Whispered Message.** A creature who Greta has seen and is within 2 miles of her hears a message of up to 25 words from Greta and can respond with a 25-word message.

**Spellcasting.** Greta has 30 levels of rituals she can cast and regains 10 at the start of her turn. She can use an action to regain 20 levels. Save DCs are 13 + ritual level, based on her Intelligence.

## HIDEOUS LAUGHTER

**RITUAL LEVEL: 2**

A creature of her choice that she can see within 30 ft perceives everything as hilariously funny and falls into fits of laughter. The target must succeed on a **Wisdom** saving throw or fall prone, becoming incapacitated and unable to stand up for the duration. Creatures with an Intelligence score of 4 or less are unaffected. At the end of each of its turns, and each time it takes damage, the target can make another **Wisdom** saving throw. The target has advantage on the saving throw if triggered by damage. On a success, the ritual ends.

**OVERCAST EFFECT:** For each additional 2 levels this ritual can target 1 additional creature within range.

## BLINDNESS

**RITUAL LEVEL: 4**

One creature within 60 ft must immediately make a **DC 14 Constitution** saving throw. Failure applies the blinded condition for 1 minute. The saving throw can be repeated at the end of the creature's turn, ending the effect on success. If the saving throw is failed by 5 or more, the creature is also deafened for 1 round.

**OVERCAST EFFECT:** For each additional 3 levels cast, target 1 additional creature.

## INVISIBILITY

**RITUAL LEVEL: 4**

Greta becomes Invisible for 1 minute, or until she casts another ritual, makes an attack, or causes a creature to make a saving throw.

## RAY OF ENFEEBLEMENT

**RITUAL LEVEL: 4**

A creature within 30 ft must immediately make a **Constitution** saving throw, on a failure it suffers 1 level of exhaustion and disadvantage on attack rolls and saving throws for 1 minute, it repeats the saving throw at the end of its turn. On a successful saving throw the target suffers disadvantage on its next attack roll. Greta must sustain focus on this effect.

## PRIMORDIAL TRUTH

**RITUAL LEVEL: 6**

All creatures in a 30 ft cone of Greta must immediately make an **Intelligence** saving throw against the ritual's DC. On a failure, the creature is frightened of Greta for 10 minutes or until Greta stops sustaining focus on this effect. While frightened of Greta, the creature will dash and do everything it can do to get away from her including placing itself in danger or barging allies out of the way. A creature can repeat the saving throw at the end of its turn when it cannot see Greta.

## ELEMENTAL FURY

**RITUAL LEVEL: 6**

All creatures in area 15 ft radius of a targeted area within 60 ft must make an **Intelligence** saving throw against the ritual's DC. On a failure they suffer 28 (8d6) lightning damage or half as much on a success. If failed by 5 or more, one or more electronic piece of equipment is rendered inoperable or a mechanical piece of equipment such a magazine of spare ammunition or medical kits are rendered usable. If succeeded by 5 or more, the creature halves the damage suffered again.

**OVERCAST EFFECT:** For every 2 additional levels, increase the damage by 3 (1d6).

## STUPEFACTION

**RITUAL LEVEL: 8**

This ritual assaults and twists creatures' minds, spawning delusions and provoking uncontrolled action. Each creature in a



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10-foot-radius centred on a point Greta can see withing 60 ft must succeed on an **Wisdom** saving throw or be affected by it. An affected target can't take reactions and must roll a d10 at the start of each of its turns to determine its behaviour for that turn. At the end of each of its turns, an affected target can make a **Wisdom** saving throw. On success, the effect ends for that target. The ritualist can sustain focus on this ritual for up to 1 minute.

## STUPEFACTION TABLE

D10	EFFECT
1	The creature uses all its movement to move in a random direction. To determine the direction, roll a d8 and assign a direction to each die face. The creature doesn't take an action this turn.
2-6	The creature doesn't move or take actions this turn.
7-8	The creature uses its action to make a melee attack against a randomly determined creature within its reach. If there is no creature within its reach, the creature does nothing this turn.
9-10	The creature can act and move normally.

### LIMITED TELEPORTATION

RITUAL LEVEL: 8

Greta teleports herself from her current location to any other spot within 500 ft. She arrives at exactly the spot desired. It can be a place she can see, one she can visualise, or one she can describe by stating distance and direction, such as "200 feet straight downward" or "upward to the northwest at a 45- degree angle, 300 feet." She can bring along objects as long as their weight doesn't exceed what she can carry. She can also bring one willing creature of her size or smaller who is carrying gear up to its carrying capacity. The creature must be within 5 feet when she casts this spell. If she would arrive in a place already occupied by an object or a creature, she and any creature travelling with her each take 14 (4d6) damage, and the spell fails to teleport her.

### PHANTASMAL KILLER

RITUAL LEVEL: 8

Greta taps into the nightmares of a creature she can see within 300 ft and creates an illusory manifestation of its deepest fears, visible only to that creature. The target must make an **Intelligence** saving throw. On a failed save, the target becomes frightened for the duration. At the end of each of the target's turns before the spell ends, the target must succeed on a

**Wisdom** saving throw or take 22 (4d10) psychic damage. On a successful save, the spell ends. The ritualist can sustain focus on this ritual for up to 1 minute.

**OVERCAST EFFECT:** For each additional 2 levels, the damage increases by 5 (1 d10).

### HOLD CREATURE

RITUAL LEVEL: 10

A creature within 60ft must immediately make a **Charisma** saving throw. On a failure, the creature is paralyzed for up to 1 minute, or until Greta cannot sustain focus on this effect. On a success, the creature's movement speed is halved until the start of their next turn.

### MANIFEST WILL

RITUAL LEVEL: 10

Greta can, as an action, move objects weighing up to 10,000 pounds in any direction up to 60 ft. If she targets a creature, it must immediately make a **Strength** saving throw against the ritual. On a success, they are moved half the desired distance. On a failure, Greta can move it as she wills. She can crush an object or creature causing it to suffer 38 (8d8) bludgeoning damage.

### VOID BARRIER

RITUAL LEVEL: 10

Greta can form a semi-transparent barrier comprised of up to ten panels each, ten foot by ten foot, within 60 ft. Each panel must be contiguous with another panel and is a quarter of an inch thick. Nothing can physically pass through the barrier.

### ATOMISE

RITUAL LEVEL: 12

One target within 90 ft must immediately make a **Dexterity** saving throw suffering 96 (12d6+40) radiation damage on a failure and half as much on a success. A creature reduced to 0 HP by this effect is reduced to a pile of dust. If this effect is targeted at a barrier magical, it is destroyed unless it can stop a level 12 effect or curse. Greta has 1 use of Atomise.

### CHARMING WORDS

RITUAL LEVEL: 12

Greta suggests a course of activity (limited to a sentence or two) and magically influences up to twelve creatures of her choice

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that she can see within 30 ft that can hear and understand her. Creatures that can't be charmed are immune to this effect. The suggestion must be worded in such a manner as to make the course of action sound reasonable.

Asking the creature to stab itself, throw itself onto a spear, immolate itself, or do some other obviously harmful act automatically negates the effect of the spell. Each target must make a **Charisma** saving throw.

On a failed save, it pursues the course of action she requested to the best of its ability. The suggested course of action can continue for the entire duration. If the suggested activity can be completed in a shorter time, the spell ends when the subject finishes what it was asked to do. She can also specify conditions that will trigger a special activity during the duration. For example, she could suggest that a group of soldiers give all their money to the first beggar they meet. If the condition isn't met before the spell ends, the activity isn't performed. If a creature affected by the ritual is damaged, the effect ends.

## HEART STOP HEX

RITUAL LEVEL: 14

One creature within 60 ft of Greta suffers 70 (9d8+30) necrotic damage. A creature reduced to 0 HP by this attack is killed instantly. Greta has 1 use of this ritual.

## CONQUEROR WORM

*Gargantuan monstrosity*

So big it'll utterly dwarf you, if you're unlucky enough to meet it. Just kill it quick, because if you don't, it'll soon be big enough to dwarf the world. That's what it's for. It consumes until it's big enough to split reality and bring the madness of the Ogdrum Jahad back. It also comes with an infinite supply of frog monsters. Have fun.

**Armour Class** 18

**Hit Points** 299 (15d20+142)

**Speed** 50 ft, 30 ft burrow

STR	DEX	CON	INT	WIS	CHA
28 (+9)	7 (-2)	28 (+9)	10 (+0)	8 (-1)	4 (-3)

**Damage Vulnerabilities** Any damage caused inside the worm.

**Damage Immunities** infernal, poison

**Condition Immunities** poisoned, prone, charmed

**Damage Threshold** 15 (Any attack that deals less than 15 damage, before resistances or damage reduction, the Conqueror Worm ignores.)

**Senses** passive Perception 9, blindsight 30 ft, tremorsense 60 ft  
**CR** 23

**Ogdrum Hem.** Spawned from the great madness from beyond time and space, the Conqueror Worm is one of the children of the Ogdrum Jahad. It shouldn't exist. When confronting the Conqueror Worm, each character must succeed on a **DC 15 Wisdom** saving throw or be afflicted with the fear condition. This condition persists until they succeed on a **DC 15 Wisdom** saving throw, made at the start of each turn.

**Dread Destiny.** The Conqueror Worm seeks to grow, always consuming, waxing in power until it can bring the Ogdrum Jahad back into this reality. It restores 20 hit points at the start of each round, whenever it has taken damage.





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**Tunneller.** The Conqueror Worm can burrow through solid rock at half its burrow speed and leaves a 25-foot-diameter tunnel in its wake.

**Tremorsense.** A creature with tremorsense can see and sense via movement and gains advantage on finding, notice, or discovering creatures based on their movement. The sense includes equipment or objects moving or falling.

**Tough Hide.** The Conqueror Worm reduces all damage, apart from psychic damage, by 10 for each effect and attack. If the damage originates from within the worm, this feature has no effect.

## ACTIONS

**Multiattack.** The worm makes three attacks: two with its bite and one tail attack.

**Bite.** *Melee Weapon Attack:* +9 to hit, reach 10 ft, one target. *Hit:* 42 (6d10 + 9) piercing damage. If the target is a Large or smaller creature, it must succeed on a **DC 19 Dexterity** saving throw or be swallowed by the worm. A swallowed creature is blinded and restrained, it has total cover against attacks and other effects outside the worm, and it takes 21 (6d6) acid damage at the start of each of the worm's turns. If the worm takes 30 damage or more on a single turn from a creature inside it, the worm must succeed on a **DC 21 Constitution** saving throw at the end of that turn or regurgitate all swallowed creatures, which fall prone in a space within 10 feet of the worm. If the worm dies, a swallowed creature is no longer restrained by it and can escape from the corpse by using 20 feet of movement, exiting prone.

**Tail.** *Melee Weapon Attack:* +9 to hit, reach 10 ft, one creature. *Hit:* 31 (3d10 + 9) bludgeoning damage. The target must make a **DC 19 Dexterity** saving throw or be knocked prone.

## ABOMINATION

*Large construct*

**Armour Class** 13 (natural armour)

**Hit Points** 266 (28d10+56)

**Speed** 20 ft

STR	DEX	CON	INT	WIS	CHA
16 (+3)	9 (-1)	18 (+4)	8 (-1)	11 (+0)	8 (-1)

**Damage Immunities** acid, poison, psychic

**Condition Immunities** charmed, exhaustion, frightened, paralyzed, petrified, poisoned

**Damage Threshold** 3

**Senses** darkvision 60 ft, passive Perception 9

**Languages** understands the languages of its creator but can't speak

**CR** 9

**Acid Absorption.** Whenever the abomination is subjected to acid damage, it takes no damage and instead regains a number of hit points equal to the acid damage dealt.

**Berserk.** Whenever the abomination starts its turn with 120 hit points or fewer, roll a d6. On a 6, the abomination goes berserk. On each of its turns while berserk, the abomination attacks the nearest creature it can see. If no creature is near enough to move to and attack, the abomination attacks an object, with preference for an object smaller than itself. Once the abomination goes berserk, it continues to do so until it is destroyed or regains all its hit points.

**Unholy Construction.** The abomination has advantage on saving throws against rituals and other magical effects from artefacts.

**Vicious Weapons.** The abomination's weapon overcome resistances from nonmagical sources (such as the B.P.R.D. tactical vest).

## ACTIONS

**Multiattack.** The abomination makes two slam attacks.

**Slam.** *Melee Weapon Attack:* +8 to hit, reach 5 ft., one target. *Hit:* 16 (2d10 + 5) bludgeoning damage. If the target is a creature, it must succeed on a **DC 15 Constitution** saving throw or have its hit point maximum reduced by an amount equal to the damage taken. The target dies if this attack reduces its hit point maximum to 0. The reduction lasts until removed by a ritual or medical attention during a take time rest.

**Power Surge (Recharge 5–6).** Until the end of its next turn, the abomination gains a +2 bonus to its AC, has advantage on **Dexterity** saving throws, increases its movement speed to 30 ft and can use its Slam attack as a bonus action.



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## CHEMICAL SUPER SOLDIER

Medium humanoid

One failed experiment produced violent, monstrous abominations that eagerly vent their rage and hate on anyone they can reach.

**Armour Class** 9

**Hit Points** 68 (8d8 + 32)

**Speed** 30 ft

STR	DEX	CON	INT	WIS	CHA
16 (+3)	9 (-1)	18 (+4)	8 (-1)	11 (+0)	8 (-1)

**Damage Vulnerabilities** radiant

**Damage Immunities** poison

**Condition Immunities** charmed, exhaustion, frightened, paralyzed, poisoned

**Senses** darkvision 60 ft, passive Perception 12

**CR** 2

**Aggressive.** As a bonus action, the chemical super soldier can move up to its speed toward a hostile creature that it can see.

**Chemical Stink.** A creature other than a chemical super soldier that starts its turn within 5 feet of the super soldier must succeed on a **DC 14 Constitution** saving throw or become poisoned until the start of its next turn. On a successful saving throw, the creature is immune to the chemical stink of all chemical super soldiers for 1 hour.

**Strength in Numbers.** If the chemical super soldier attacks a target that has already been attacked during the round, the chemical super soldier makes the attack roll with advantage.

**Messy Endings.** When the chemical super soldier drops to 0 hit points, its body dissolves into a foul-smelling pool of slippery chemicals. Each creature within 5 feet of it must succeed on a **DC 14 Dexterity** saving throw or fall prone.

### ACTIONS

**Multiattack.** The chemical super soldier makes two claw attacks.

**Claws.** *Melee Weapon Attack:* +3+ to hit, reach 5 ft, one target.  
*Hit:* 6 (1d6 + 3) slashing damage.

## CHERUB

Small elemental

**Armour Class** 15 (natural armour)

**Hit Points** 52 (7d8 + 21)

**Speed** 30 ft, fly 60 ft

STR	DEX	CON	INT	WIS	CHA
15 (+2)	11 (+0)	16 (+3)	6 (-2)	11 (+0)	7 (-2)

**Damage Resistances** bludgeoning, piercing, and slashing

**Damage Immunities** poison

**Condition Immunities** exhaustion, petrified, poisoned

**Senses** darkvision 60 ft, passive Perception 10

**CR** 2

**False Appearance.** While the cherub remains motionless, it is indistinguishable from an inanimate statue.

### ACTIONS

**Multiattack.** The cherub makes two attacks, one with its bite and one with its claws.

**Bite.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target.  
*Hit:* 5 (1d6 + 2) piercing damage.

**Claws.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target.  
*Hit:* 5 (1d6 + 2) slashing damage.

## FAILED CYBORG (ZOMBIE)

Medium undead, humanoid

**Armour Class** 8

**Hit Points** 22 (3d8 + 9)

**Speed** 30 ft

STR	DEX	CON	INT	WIS	CHA
13 (+1)	6 (-2)	16 (+3)	3 (-4)	6 (-2)	5 (-3)

**Saving Throws** Wis +0

**Damage Vulnerability** radiant

**Damage Resistances** acid, psychic

**Damage Immunities** poison

**Condition Immunities** poisoned, blinded, deafened, frightened

**Senses** darkvision 60 ft, passive Perception 8

**Languages** understands the languages it knew in life but can't speak

**CR** 1/4



# FROM BEYOND THE STARS



**JUST DIE FRITZ!** If reduced to 0 HP, the failed cyborg regains 1 HP at the end of its next turn unless the damage that reduced it to 0 is equal to Constitution score (16) or from a critical hit.

## ACTIONS

**Slam.** *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 4 (1d6 + 1) bludgeoning damage

**Bite.** *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 5 (1d8 + 1) bludgeoning damage. When targeting a creature that is grappled, the failed cyborg gain advantage on this attack.

**Festering Wounds.** For 1 point of Doom, a creature hit by an attack by a failed cyborg must immediately make a **DC 11 Constitution** saving throw suffering 7 (2d6) necrotic damage on a failure and no damage on a success.

## NAZI PILOT

*Medium humanoid*

These folks fly the gunships, planes, and other airborne vehicles for the Nazi masters.

**Armour Class** 11

**Hit Points** 13 (3d8)

**Speed** 30 ft

STR	DEX	CON	INT	WIS	CHA
12 (+1)	13 (+1)	11 (+0)	12 (+1)	10 (+0)	10 (+0)

**Senses** passive Perception 12

**CR** 1/4

## ACTIONS

**Combat Knife.** *Melee or Ranged Weapon Attack:* +3 to hit, reach 5 ft or range 10/15 ft, one target. *Hit:* 8 (3d4 + 1) piercing or slashing damage

**Handgun.** *Ranged Weapon Attack:* +3 to hit, range 45/100 ft, one target. *Hit:* 11 (2d10) bludgeoning damage. Firearm, Noise, Reload (7), Semi-automatic, Pistol Whip

## NAZI ÜBERMENSCH

*Medium humanoid*

These guys have drunk the Kool-Aide and are true believers in the cause. They believe they belong to the master race and will die before they have a change of heart.

**Armour Class** 12

**Hit Points** 39 (6d8 + 12)

**Speed** 30 ft

STR	DEX	CON	INT	WIS	CHA
15 (+2)	13 (+1)	14 (+2)	12 (+1)	8 (-1)	10 (+0)

**Senses** passive Perception 11

**Saving Throws** Con +4, Wis +1

**Condition Immunities** frightened

**CR** 1

**Deutschland Über Alles!** During the first round of combat, the Übermensch have advantage on all attack rolls, ability checks, and saving throws.

## ACTIONS

**Multiattack.** The Übermensch can make up to 3 attacks with MG42 or knife.

**Combat Knife.** *Melee or ranged weapon attack:* +4 to hit, reach 5 ft or range 10/15 ft, one target. *Hit:* 9 (3d4 + 2) piercing damage

**MG42.** *Ranged Weapon Attack:* Advanced, Noise, Reload (20), Semi-Automatic, Rifle Butt, Spray & Pray, Ranged 50t/150 ft, Small (20) *Hit:* 7 (2d6) piercing damage

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## POLTERGEIST

Medium undead

They like moving stuff around, they make every house look like a whirlwind has been through it, and they don't usually have a lot to say for themselves. In some ways, this makes them worse than other ghosts, in other ways, better. That's for you to decide, but whatever. Just get rid of them if you can, you hear?

**Armour Class** 8

**Hit Points** 54 (12d8)

**Speed** 40 ft hover

STR	DEX	CON	INT	WIS	CHA
7 (-2)	13 (+1)	10 (+0)	12 (+1)	12 (+1)	15 (+2)

**Damage Vulnerabilities.** psychic

**Damage Immunities** bludgeoning, piercing, and slashing damage

**Condition Immunities** grappled, prone, frightened, unconscious

**Senses** passive Perception 11, darkvision 60 ft

**CR** 4

**Incorporeal Movement.** The ghost can move through other creatures and objects as if they were difficult terrain. It takes 5 (1d10) damage if it ends its turn inside an object.

**Telekinesis.** The poltergeist can try to move a Huge or smaller creature as an action, by making a **Charisma** check contested by the target's **Strength** check. If it wins the contest, it moves the creature up to 30 feet in any direction, including upward. The target is restrained in the telekinetic grip until they succeed on a **DC 14 Strength** check. A creature lifted upward is suspended in mid-air.

**Manipulation.** The poltergeist can try to move an object weighing up to 1,000 pounds. If the object isn't being worn or carried, it automatically moves it up to 30 feet in any direction. It can also exert fine control on objects with its telekinetic grip, such as manipulating a simple tool, opening a door or a container, stowing or retrieving an item from an open container, or pouring the contents from a vial.

### ACTIONS

**Slam.** *Melee Weapon Attack:* +5 to hit, reach 5 ft, one target. *Hit:* 18 (4d8 + 3) necrotic damage.

**Hurl Debris.** *Ranged Attack:* +5 to hit, range 15 ft. *Hit:* 4 (1d6+1) bludgeoning damage, can target up to 3 creatures.

## STORM SPIRIT

Large elemental

**Armour Class** 15

**Hit Points** 128 (16d10 + 24)

**Speed** 0 ft, fly 90 ft (hover)

STR	DEX	CON	INT	WIS	CHA
14 (+2)	20 (+5)	14 (+2)	6 (-2)	10 (+0)	6 (-2)

**Damage Immunities** poison, lightning, thunder

**Condition Immunities** exhaustion, grappled, paralyzed, petrified, poisoned, prone, restrained, unconscious

**Senses** darkvision 60 ft., passive Perception 10

**CR** 5

**Air Form.** The spirit can enter a hostile creature's space and stop there. It can move through a space as narrow as 1 inch wide without squeezing.

### ACTIONS

**Multiattack.** The elemental makes two slam attacks.

**Slam.** *Melee Weapon Attack:* +8 to hit, reach 5 ft., one target. *Hit:* 14 (2d8 + 5) bludgeoning damage.

**Whirlwind (Recharge 4–6).** Each creature in the spirit's space must make a **DC 13 Strength** saving throw. On a failure, a target takes 15 (3d8 + 2) bludgeoning damage and is flung up 20 feet away from the spirit in a random direction and knocked prone. If a thrown target strikes an object, such as the side of the helicopter, the target takes 3 (1d6) bludgeoning damage for every 10 feet it was thrown. If the target is thrown at another creature, that creature must succeed on a **DC 13 Dexterity** saving throw or take the same damage and be knocked prone. If the saving throw is successful, the target takes half the bludgeoning damage and isn't flung away or knocked prone.





# APPENDIX





# APPENDIX: FIFTY SEEDS

## SUPERNATURAL SEEDS

The tables below and accompanying text have been created with a view to providing GMs with a starting point for a paranormal investigation. Feel free to roll randomly, pick one, or mash two or more together. Have fun, but most of all, make sure you end up with a suitably weird tale for the agents to investigate.

If you do opt to let fate decide, grab your percentile dice (two d10s to form d100), roll them, then check the result against the tables below. Once you have the title of the ghost story, reference it against the relevant story seed. If you feel the story won't fit your game, simply roll again or choose one.

### GHOST STORY TABLE

D100	TITLE
1-2	The Quiet One
3-4	The Noisy One
5-6	The Tidy One
7-8	The Older Sibling
9-10	That Old Chair
11-12	The Gossips
13-14	The Policeman
15-16	The Cat Magnet
17-18	The Lost One
19-20	The Drunk
21-22	The Door Locker
23-24	The Key Thief
25-26	The Closet Monster
27-28	The Legionnaires
29-30	The Homecoming
31-32	The Butchered Victim
33-34	The Plague
35-36	The Fire
37-38	The Suicide
39-40	The Burglar
41-42	The Petty Poltergeist
43-44	The Angry Presence
45-46	The Jealous Spouse
47-48	The Murderer
49-50	The Gang Shootout

### GHOST STORY TABLE

D100	TITLE
51-52	Long-Forgotten Owners
53-54	Buried in the Walls
55-56	The Misanthrope/Misogynist
57-58	The Spouse Killer
59-60	The Serial Killer
61-62	The Victim
63-64	The Stalker
65-66	The Treasure Hunter
67-68	Lost Kids
69-70	Writer's Block
71-72	Waiting for My Love
73-74	The Wedding Ring
75-76	Ancestors, Where Are You?
77-78	The Patrol
79-80	The Observance
81-82	Get Off My Land
83-84	The Argument
85-86	Denial
87-88	Resisting the Invaders
89-90	The Warden
91-92	The Lost Grave
93-94	The Duellist
95-96	The Curmudgeon
97-98	The Amnesiac
99-100	The Sorcerer



# APPENDIX: FIFTY SEEDS

**NOTE:** Almost all of these ghosts should be tied to a particular property or establishment. If suitable, you can always opt to tether the ghost to an outdoors location or item instead.

**THE QUIET ONE (1-2):** A small ghost. A small, shy, friendly thing, it likes to organise drawers and tidy up. It was perhaps three years old when it died and wants to be helpful above all else.

**THE NOISY ONE (3-4):** A playful ghost. It often bumps into walls and moves toys around. If there are musical instruments nearby it plays them, poorly.

**THE TIDY ONE (5-6):** A cleaner or groundsperson who, while dead, likes order in all things. Things left lying about will be moved and organised when nobody is looking. If a séance is conducted, the Tidy One will give messy people a jovial scolding while praising people who look after the property.

**THE OLDER SIBLING (7-8):** The ghost of a child that died in their early teens. With duty drilled into them at an early age, it stands ready to look after the younger ones. While adults might mistake the sibling for an imaginary friend, the ghost is very real and will manifest should anyone be at risk of harm.

**THAT OLD CHAIR (9-10):** An old armchair. Amazingly comfortable and sturdy beyond belief, the chair is visited at night by an elderly ghost. If this causes panic, the ghost will apologise, get up, and leave. Should anyone converse with it, it will happily share gossip. It has paid attention to the property over the years, and while it will start with stories of when it was alive, for a wee dram It will happily wax lyrical about more recent events.

**THE GOSSIPS (11-12):** A pair (or more) of ghosts that will whisper in the night. While much of this is dated beyond belief, occasionally they share commentary on the property's dwellers. If conversed with, they will be very keen to listen and share information. The issue will be escaping them once conversation begins, as novel conversation is so rare...

**THE POLICEMAN (13-14):** The ghost of a bobby or other guard that routinely patrols the area. It still keeps to its appointed duty. Should anyone get into trouble it will interject, even becoming violent should it see the need. If approached, it reacts formally and stiffly and will respond to obvious authority figures. Regular people will be greeted with a nod of the head as it strolls by.

**THE CAT MAGNET (15-16):** A ghost that loves pets of all sorts. The property will draw in all manner of strays and neighbourhood pets, who will play with the ghost. The ghost is ambivalent to

people, except those who treat animals well. If approached, it will ignore attempts at conversation, turning aggressive only if the animals are harmed.

**THE LOST ONE (17-18):** A ghost that walks from room to room. It appears confused and, if conversed with, is unsure where it is. The property it died in has become unrecognisable, and it no longer knows where it should rest.

**THE DRUNK (19-20):** A ghost that died drunk and saw no reason to stop drinking. Liquor vanishes overnight, and belliscose singing can be heard after darkness. If approached, the drunk might be jovial or melancholic but will, if asked to be quiet, simply shush itself and vanish. If conversed with, it is very unreliable, having chosen, in death not to pay attention.

**THE DOOR LOCKER (21-22):** A ghost that is paranoid and overly concerned with security. Doors left open will be closed and, if a key is in a door, locked. There is no malice here, just a ghost that fears for itself and seeks safety.

**THE KEY THIEF (23-23):** A trickster ghost that loves to hide things. If small things are left out, it will, given an opportunity, hide these things in weird and wonderful places.

**THE CLOSET MONSTER (25-26):** A ghost that likes to scare people. It will manifest as a slamming door or closet monster but will avoid scaring children under the age of 5.



# APPENDIX: FIFTY SEEDS

**THE LEGIONNAIRES (27-28):** A significant force of ghost-soldiers that marches through the property.

**THE HOMECOMING (29-30):** A ghost that knocks on the door seeking entry. It has come home at last and wants to find its rest.

**THE BUTCHERED VICTIM (31-32):** A mutilated murder victim. It flees from its attacker and runs through the house. It looks horrible but is harmless.

**THE PLAGUE (33-34):** A coughing plague victim that manifests in one of the home's beds. It coughs through the night and looks haggard. If asked, it's waiting for a doctor.

**THE FIRE (35-36):** A burning ghost that manifests near a fireplace. It screams and pleads for help before slumping to the floor.

**THE SUICIDE (37-38):** A ghost that in despair killed itself. Every night it re-enacts the death.

**THE BURGLAR (39-40):** A ghost that pries open a window and stalks the house. If it sees a person, it flees.

**THE PETTY POLTERGEIST (41-42):** A ghost that is easily irritated and throws cups and other such items.

**THE ANGRY PRESENCE (43-44):** A ghost that looms in rooms and makes others more irritable.

**THE JEALOUS SPOUSE (45-46):** A ghost that believes anyone that matches their spouse's preferred sexual partners to be cheating with its spouse. It will abuse the "cheater" and harm them if they don't leave.

**THE MURDERER (47-48):** A ghost that stalks the halls. It may mistake a living person for one its already killed and vent its anger towards the dead victim on them.

**THE GANG SHOOTOUT (49-50):** A gang of spectres that attack the home with spectral weapons. After a few minutes, they disperse. Spectral bullets hit as hard as real ones.

**LONG-FORGOTTEN OWNERS (51-52):** A group of spirits that once owned the property and feel that the new owners are interlopers. They will use any and all means to get the owners to leave.

**BURIED IN THE WALLS (53-54):** A body has been stuffed behind one of the walls. Long-since rotten, its ghost has gone insane over the centuries. It often mistakes new residents for its murderers

**THE MISANTHROPE/MISOGYNIST (55-56):** A ghost that blames its state on either men or women. It will attack those it blames for its state. Those not on the binary confuse it and will be ignored.

**THE SPOUSE KILLER (57-58):** A ghost that was never convicted of its crime. It lurks the halls looking for its spouse with fell intent. While it doesn't get confused, it will assume that investigators are trying to bring it to justice and will attack them.

**THE SERIAL KILLER (59-60):** The worst of all hauntings, a serial killer that hasn't found peace. It still hunts to this day and, while its murderous nature is highly specific, when frustrated will "make an exception."

**THE VICTIM (61-62):** A ghost that has suffered serious harm. It staggers from room to room looking for help, only to be dragged into the shadows should anyone approach.

**THE STALKER (63-64):** A spiteful ghost that thinks it is in love, but not itself loved. It looks through the window trying to find its victim. Occasionally, it finds someone new to obsess about.

**THE TREASURE HUNTER (65-66):** A ghost that wanders the halls knocking on walls. At the end of its travels, it states "Aha!" only to vanish.

**LOST KIDS (67-68):** A pair of ghosts that whisper in the night, "Mummy, Daddy, where are you?" If the ghosts can be taken outside, they'll find their spectral parents looking for them.

**WRITER'S BLOCK (69-70):** A man stands in the window of a study muttering as the occasional ping of a typewriter can be heard. Every so often, it sits at a ghostly desk, screws up a piece of paper, and starts writing afresh.

**WAITING FOR MY LOVE (71-72):** A ghost that sits on the porch holding a letter and sighing, hoping one day it's fiancé will return. Should it read the letter, it will be able to move on, but it doesn't dare, fearing what it says.

**THE WEDDING RING (73-74):** A ghost of a widow/er is kneeling on the floor scrambling. "Where is it? Where is it?" If its wedding ring is found, it will find peace.



# APPENDIX: FIFTY SEEDS

**ANCESTORS, WHERE ARE YOU? (75-76):** A ghost that wanders the property calling out in a derelict tongue. It appears to be some sort of shaman or bronze age warrior. It seeks its ancestors, who have not to date come for it.

**THE PATROL (77-78):** A squad of soldiers that march through the property. They seem to be tracking someone or something and, after 10 minutes, find a track and follow it off the property.

**THE OBSERVANCE (79-80):** A spectral monk is often seen praying. Why it hasn't moved on is unknown, and it's not talking.

**GET OFF MY LAND (81-82):** A ghost of an old farmer that is livid a road now goes through his field. It tends to be abusive and loud but is only a problem if it startles drivers.

**THE ARGUMENT (83-84):** Two or more spectres in full threatening argument. It leads to spectral brawls on rare occasion, but more often is just loud, strange, and in front of the television.

**DENIAL (85-86):** A ghost that doesn't want to face its death. "I'm not dead. Stop saying that!"

**RESISTING THE INVADERS (87-88):** A gang of ghosts prepared to see the Vikings, Norse, Colonists, Germans, whoever. There's barely an inch of ground where a native population hasn't had to stand up for themselves. While loud and scary, they'll not harm anyone who doesn't attack them first.

**THE WARDEN (89-90):** An air raid warden haunts this house and is determined to keep everyone safe. It keeps the curtains closed at night and shouts at anyone walking around past midnight.

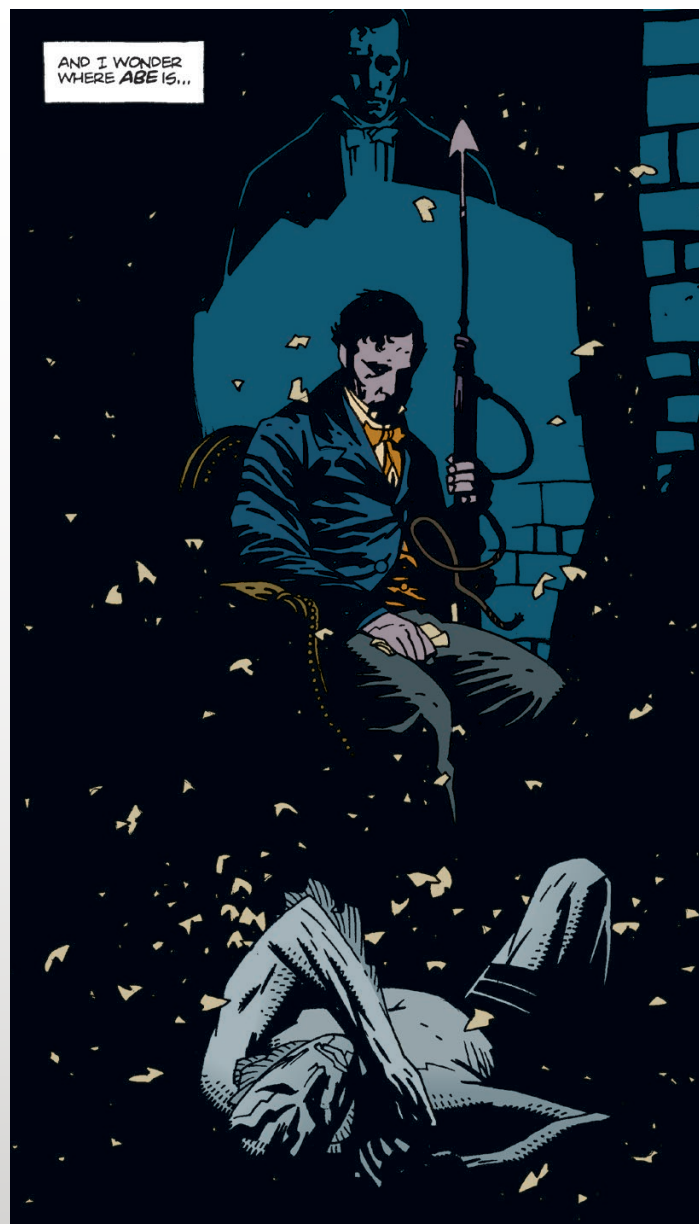
**THE LOST GRAVE (91-92):** A body was partially dug up during renovations 20 years ago. Ever since the ghost has been looking for the rest of its body. From time to time, portions of the garden are found disturbed from where the ghost is looking.

**THE DUELLIST (93-94):** A ghost that was preparing for a duel only to be poisoned by his rival. Aghast at the indignity, it overturns cups at every opportunity and harasses anyone it sees as cowardly.

**THE CURMUDGEON (95-96):** A perfect curmudgeon. In life, nothing was good enough and now even the prospect of heaven seems shoddy. Always ready to complain vocally or with petty acts of rage, nothing much changed with death. Anything new, or poorly made or just different, might fuel a tantrum.

**THE AMNESIAC (97-98):** An amnesiac ghost. When the departed fell, it lay on the ground, memories stirring and just out of reach. Even now, after it died, it can't remember who it was. Everything is painful and as such everything stokes its rage. All it wants is to remember, but remember what exactly?

**THE SORCERER (99-100):** A ghost that always had an air of menace. Long ago a sorcerer, whether real or a charlatan, lived here. Right thinking scholars saw it destroyed, yet still it lingered. Now using all the tricks of alchemy, magic, and mummery, the ghost longs to make the mortals living here slaves.






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