

ARKHAM HORROR®

THE ROLEPLAYING GAME

FREE RPG DAY SPECIAL



ADVENTURE
— THREE DAYS TO THE BIG EASY —



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THREE DAYS TO THE BIG EASY

Welcome to the world of *Arkham Horror*! In these pages you can find an adventure that plunges you into the middle of the United States at the height of the Roaring Twenties. America in the 1920s is known for jazz, a newly emancipated generation of women, a world scarred by the memory of war, the Prohibition of alcohol in the United States, and the rise of organized crime. However, in *Arkham Horror*, these elements have blended with supernatural horrors beyond your understanding. Scheming cults, terrible monsters, and immensely powerful ancient beings mix with mobsters, flappers, and G-men to create a setting ripe for mystery and adventure.

In this setting, the players take on the role of investigators, individuals who for a variety of reasons have become aware of the supernatural forces haunting the edges of reality.

Instead of retreating when confronted with these sanity-shattering terrors, they choose to stand and fight. Whether out of altruism and a heroic impulse, the burning desire for revenge, or a simple drive to survive, these doughty few must stretch their endurance, courage, and mental fortitude to the limit as they work to uncover and combat the plots of beings who seek to unleash terror across the world.

Although the core of *Arkham Horror* focuses on the city of Arkham, Massachusetts and its surroundings, the setting stretches far beyond New England. The alien minions of the Ancient Ones and their foul cults can be found in every corner of the globe. Anywhere one goes, they may stumble across some primordial menace, whether it's a gin joint in Morocco or a steamboat cruising down the Mississippi.

Game Master Guide

Before we continue, if you are not planning on running this adventure for your friends we recommend you skip ahead to page 21. There we provide an abbreviated description of the game rules, as well as the six pregenerated characters that you can play during this adventure.

But if you are the game master, then greetings! Within this adventure you will guide your players as they embark on a steamship sailing down the Mississippi River. There they will uncover a strange and unsettling conspiracy that eventually threatens to drown them all in a tide of blood.

The Adventure

Three Days to the Big Easy is an adventure designed to be played over the course of three to four hours. It is intended for 4-7 players, with most taking on the role of the player characters ("investigators"), and one of them taking on the role of game master. If you're reading this, that's you!

What's Really Going On

This adventure takes place on the paddleboat *Gulf Queen*. The *Gulf Queen* is a passenger vessel traveling from Greenville, Mississippi to New Orleans, Louisiana along the Mississippi

Tools and Supplies

To run this adventure, all you need is a copy of this booklet for yourself and each of your players (or another way for them to access one of the pregenerated characters in the back of this book), pencils, scratch paper, and dice.

This game uses six-sided numerical dice. Each of your players will need six dice for themselves, and you'll need twelve. You should also get between ten and twenty additional six-sided dice in colors different from those the players' dice, to serve as horror dice (Horror dice are explained more on page 24).

River. Recently retrofitted and renovated with all the modern conveniences while maintaining an antebellum charm and decor, it now provides a truly luxurious experience for the passengers aboard.

All of the upgrades cost a small fortune. However, the company that owns the *Gulf Queen*, Queller Steamships Ltd, is actually backed by a branch of the Chicago Outfit. The Mob has purchased a stake in Queller Steamships because they realized a floating luxury hotel like the *Gulf Queen* was the perfect place to sell illegal liquor and run unlicensed gambling operations. Basically, once the *Gulf Queen* leaves port,

the boat becomes a speakeasy and casino until it arrives at its destination. In addition, the Mob has been known to use the *Gulf Queen* as a place to hide members who are on the run from the cops. The steamboat has a professional crew, but several Mob representatives are always on board to ensure the illicit activities run smoothly.

Three Days to New Orleans

The adventure begins in Greensville, on Saturday morning. The *Gulf Queen* is setting sail in order to reach New Orleans by Tuesday, which happens to be Marti Gras.

The paddleboat is full of wealthy passengers, along with performers, con artists, and professional gamblers looking to make a living. The Outfit's representative, Johnny Greco, is also aboard, along with four toughs, making sure the dealers and bartenders don't skim too much money and beating up overly successful card sharks. However, on this voyage Greco has a unique problem: Dante "Dane" Russo.

Russo is a young, hotheaded member of the Outfit who recently tied a snitch named Patrick Finnigan to a boat anchor and threw him into Lake Michigan. Now he's laying low aboard the *Gulf Queen* until the heat dies down. Russo spends his days drinking in the lounge, playing cards (badly), flirting with the staff (rudely), and trying to pick fights with the other guests.

At this point, Greco would like nothing more than to throw Russo off his boat and into the Mississippi or, failing that, slap some sense into him. Unfortunately, Russo is also the son of a major player in the Outfit and is thus untouchable. So, Greco is left trying to mitigate the trouble Russo causes while hoping the punk gets called back to Chicago soon.

The Gulf Queen

Although paddleboats were once the main means of transporting cargo and passengers up and down American rivers, the expansion of railroad networks across the United States means those days are long gone. Now, the remaining paddleboats serve as cruise vessels, giving well-heeled passengers a luxurious taste of a bygone era.

This is the case of the *Gulf Queen*. The vessel is a side-wheel paddleboat, meaning it is propelled by two large rotating wheels with attached paddles, one on either side of the hull. The boat holds 100 passengers in princely accommodations, along with 30 crew who maintain the *Gulf Queen* and attend to the passengers' every whim. The accommodations merge the best of antebellum Southern décor with all the modern conveniences expected in the 1920s. These include a fully stocked galley able to produce four-course meals, a walk-in refrigerator, dance floor and stage for entertainment, electric fans, and internal water closets.

MEMENTO MORI

The troubles in this adventure begin with a trinket: a mother-of-pearl cigarette lighter with an German Imperial eagle carved into it. Russo took the lighter from Finnigan just before Russo drowned him. Since then, he's kept it as a trophy.

What neither Russo nor Finnigan knew is that the lighter was more than a mere trinket. The investigators are unlikely to learn the story of the lighter, but it originally belonged to Finnigan's brother Tom, who served in the American Expeditionary Force during the Great War. Tom came back a broken shell of a man, always chain smoking cigarettes with the lighter. When Finnigan asked where he'd gotten it, Tom would only say "a little trip over the wire" and shudder.

Then, one day Tom vanished. Nobody ever found out where he went or what happened to him, but the only thing he left behind was his lighter. Finnigan kept it and had it on him when Russo grabbed him and took him for a one-way, late-night cruise on Lake Michigan.

The origins of the lighter are a complete mystery, but it is a powerful artifact of bloody vengeance. When Patrick Finnigan died, his spirit ended up being trapped in the lighter. There, the artifact has fanned his anger and the desire for revenge into a raging inferno. However, while his spirit can observe the world around the lighter, it can do nothing to affect it. So far all it has done is rage silently and impotently as it watches Russo be rewarded handsomely for Finnigan's murder.

However, that will soon change.

Deck Layout

As can be seen on the map on page 7, the *Gulf Queen* has three decks (main, upper, crew, and lower) as well as a pilot house above the upper deck.

LOWER DECK

The lower deck is the only deck below the waterline, and given the *Gulf Queen*'s shallow draft, it's very cramped. Low bulkheads mean the crew must move around in a constant half-crouch, and most of the space is given over to fuel bunkers and stowage. The center of the *Gulf Queen*'s lower deck holds the vessel's twin oil-fired boilers, as well as the two engines that drive the twin paddlewheels.

MAIN DECK

The main deck sits just above the waterline and contains most of the *Gulf Queen's* amenities. Foremost is the Grand Saloon, a decadent space taking up the front half of the deck. Floor to ceiling windows let in plenty of daylight, and cheerful electric lamps ensure it's brightly lit at night.

The Grand Saloon has a bar, stage for musicians or other entertainment, dance floor, and scattered tables. Once out in the river, the tables can be quickly converted for card games, roulette, and craps. The bar only serves soda water, tonic, and sarsaparilla while the *Gulf Queen* is docked. Similarly, when the boat leaves port, a respectable collection of high-end liquors, beer, and wine suddenly appear.

The center of the main deck is largely taken up by the machinery turning the large paddle wheels, with a passageway running amidships to the dining room. The dining room is as luxurious as the Grand Saloon, with mahogany tables of varying sizes spread throughout. Behind the dining room is the galley and storage.

Scene 1: Getting Settled

The adventure begins with the investigators settling in aboard the *Gulf Queen* as it departs from Greenville, Mississippi. Each has a comfortable cabin to themselves; however all of the passengers have been invited down to the Grand Saloon for morning refreshments.

Any investigators who move down to the Grand Saloon find it bustling with guests. Read aloud or paraphrase the following to the players:

The Grand Saloon is a long, open room, with high ceilings and towering windows that let in the morning light and give the space a fresh, sparkling glow. The rear end of the saloon is dominated by a large, wide staircase leading down from the passenger cabins, while the forward end has a low stage rising two feet above a polished dance floor, large enough for a quintet of musicians plus a piano. The rest of the space is filled with assorted tables and comfortable chairs, with a long bar running along the starboard side.

Other guests already occupy many of the chairs, chatting, smoking cigarettes, and sipping tea and coffee from delicate china cups. Stewards slip easily through the crowd carrying glasses of fruit juice and trays of delicate canapés.

The investigators have no pressing tasks to accomplish at the moment, so this scene is a chance for them to get to know each other before meeting some of the NPCs who will

UPPER DECK

The upper deck is entirely devoted to cabins, staterooms, and crew accommodations. Closest to the bow are eight spacious staterooms, each of which can house up to four people comfortably. Next are thirty cozier cabins. These have room for two individuals sleeping in bunk beds.

CREW DECK

Above the upper deck is the more cramped crew deck. This contains four cabins for the ship's officers, and two communal bunkrooms for the rest of the crew.

TOPSIDE AND THE PILOT HOUSE

A stairway leads to an open "porch" on the top of the *Gulf Queen*, designed for guests to take in the sun and play shuffleboard. The stairway also provides access to the paddle steamer's pilot house, which has room for up to three crew members.

be important later in the adventure. Share page 25 with your players so they know why they're on the ship and how they know each other. Then you can begin introducing the NPCs. You can do this by describing them as the investigators look around the saloon, or by having the NPCs approach them and striking up a conversation. The NPCs are described here, with additional information that can be noticed if the investigators perform a successful complex action to spot it. The skill required is listed in the entry as well.

CAPTAIN SASHA DUBOIS

Captain Dubois is a taciturn, middle-aged woman in uniform with light-brown skin and wavy black hair kept beneath a white captain's hat. She exudes an air of slight boredom that comes with decades of experience commanding riverboats. She moves through the room greeting the passengers in her smooth Cajun accent but only exchanges a few words with each before moving on.

Wits: Although Captain Dubois possesses an effortlessly commanding presence, at one point she stops to speak to Johnny Greco. In that moment, she listens attentively to what he is saying (he speaks too quietly for the investigators to hear) then nods deferentially, saying "Yes, Mr. Greco."

JOHNNY GRECO

Greco is classically Sicilian, with curly black hair, perpetually tanned skin, and a pencil-thin moustache. He wears a linen suit that would be impeccably tailored if it didn't seem slightly too big around the arms and chest. He stands near the bar, occasionally conversing with a hard-faced woman (one of his toughs) or a passing steward, but mostly scanning the crowd.

Wits: At one point, Greco shifts his stance, and for a moment one can make out the outline of a pistol in a shoulder holster under his jacket.

DANTE “DANE” RUSSO

Young, blond, fair-skinned, and with piercing blue eyes and sharp features, Russo has the classic handsomeness of a star of the silver screen. His constant smirk as he chats with the most attractive male and female passengers only confirms how aware he is of this fact. Russo's tan suit and vest are clearly bespoke, and his gold wristwatch and patent-leather shoes complete the look of a man of considerable means.

Intuition: Russo's accent places him as a Chicago native. Although he is clearly trying to be charming when he speaks to others, his eyes flash with anger if someone contradicts him or treats him with anything but respect and adoration. The more an investigator watches him, the surer they are that Russo's a very volatile and aggressive person.

BARON ALEXI KUZNETSOV

Kuznetsov wears an Imperial Russian officer's wool dress coat and trousers that are just as old and worn as he is. These mark him out as one of the Russian nobles exiled after the Communist Revolution. Beneath his well-groomed goatee and pince-nez glasses, Kuznetsov's pale skin has the flush and broken blood vessels of a chronic alcoholic. He also has the unsteady gait of someone who, despite the early hour, is already a few drinks into his day.

Intuition: Kuznetsov is a deeply depressed individual who tries to hide his misery behind a stoic and blustery demeanor. He feels uncomfortable and lonely, and is probably aboard the *Gulf Queen* because, despite his money, he has no place to call home.

Games of Chance

Some of the investigators may want to participate in a game of chance. If they do, here are simple rules to determine their success or failure.

If the investigator wants to gamble, they can perform a complex action using **Knowledge** or **Wits** (their choice, depending on if their game depends on bluffing or strategy). If they fail, they lose 1d6 dollars over several hands. If they succeed, they break even over several hands instead. However, for each success they generate past the first, they win 1d3 dollars from various opponents while playing.

LAYLA HUANG

Huang is a tall, handsome woman with a sandy complexion and a few streaks of gray in her hair, wearing a long emerald dress and matching gloves. She constantly has a cheerful smile on her face, and moves from group to group, interacting easily with anyone she encounters. If it comes up in conversation, she explains that she runs an import business in San Francisco.

Presence: After some friendly socializing, Huang explains that she's a skilled gambler and hopes to win big (or at least have a good time playing) at the steamboat's poker and baccarat games.

OTHER PASSENGERS

Although that's far too many people aboard to detail here, you should be aware that there is room to invent plenty of additional characters as you run the adventure. These people are simply some of the more interesting ones.

Leaving Port

Partway through the scene, the *Gulf Queen* sails out of Lake Furguson (an oxbow lake running parallel to the Mississippi) and through a narrow channel to the main river. Once the *Gulf Queen* is sailing on the Mississippi, read aloud or paraphrase the following (removing the mention to the magician if Drake is not one of the investigators):

With the riverboat sailing smoothly down the middle of the Mississippi, Johnny Greco steps away from the bar and up onto the stage. He claps his hands twice, and when the conversation dies down and everyone is looking at him, he smiles.



Gulf Queen Steamboat Map

"Hello, everyone, and welcome aboard. Although we have an actual magician aboard, I hope he will excuse us as we perform our own little transformation."

He nods towards the bar, where, as if by magic, rows of bottles have appeared on the shelves. The crew are busy lifting the false tops off some of the tables, revealing green felt surfaces for playing card games. As two crew members maneuver craps and roulette tables into a previously empty corner of the saloon, stewards step forward carrying trays of champagne in fluted glasses.

Greco picks up one of the glasses and the stewards make the rounds, providing a drink for anyone who wants one. He then raises his drink up. "A toast. May fortune be in your favor, and this voyage be everything you dreamed."

The investigators can continue meeting people after the Gulf Queen gets underway. Several of the guests begin playing various games of chance, while others procure a drink at the bar and continue to mingle. This scene can run until your players have been introduced to all of the principle characters.

Scene 2: There's Been a Murder

The next scene takes place during Saturday evening. After a decadent meal of roast beef and duchess potatoes (serenaded by Patrice Hathaway's violin, if she is present), the guests return to their rooms, stroll about the deck, or most commonly head for the Grand Saloon. Here they are treated to a magic show (this is put on by Dexter Drake if he's present), followed by a jazz quintet (these musicians are headed by Jim Culver and Marie Lambeau if they're present).

Meanwhile, the passengers drink, converse, and gamble. As the evening goes on, the investigators finish their performances and the music switches to the pianist Julius Ambroz, who plays unintrusive classical music from the stage. At this point, the scene is set for the first murder, although the investigators may not notice it until it happens.



Illus. Borja Pineda

Events of the First Murder

The following are the full details of the murder of Dante Russo. This information is for you only; your players should know very little of what happens until they begin their investigation.

As the evening goes on, Russo drinks more and more as he settles down at the poker table. He is a reasonably skilled player, but the drunker he gets, the worse he plays. And the worse he plays, the angrier and ruder he gets. If any of your investigators want to play poker, they encounter his terrible behavior and perform any complex actions to gamble with **advantage**. If they win, Russo harranges them with phrases like *"You're just lucky; but I'll enjoy taking your money when your luck runs out!"* or simply *"Son of a bitch, you hiding cards up your sleeve or something?"* He also takes out his frustrations on the stewards, snapping at them if they don't bring drinks fast enough and threatening their jobs. Layla Huang, who is also playing, leaves for the baccarat table after Russo gets particularly rude.

Finally, after any investigators who wanted to play poker have left the table, and Russo has driven away everyone who isn't a diehard gambler, he loses a particularly large hand. This makes him incredibly angry, but before he can explode

with rage, Greco comes over and, placing a firm hand on his shoulder, quietly suggests Russo take a walk outside to clear his head. If any investigators are near the poker table or mentioned they're paying attention to what goes on in the crowd, you can have them perform a reaction using **Wits**. If they succeed, they notice this happen.

Russo jerks up from the table and, shaking off Greco's hand, stomps away. As he does, he slams into a steward named Leon Phillips and knocks him to the ground. Russo stands over him and sneers *"Watch where you're going next time,"* before fishing out a cigarette and clumsily igniting it with his lighter. Then Russo walks away, accidentally dropping the lighter on the floor but is too drunk to notice.

Phillips remains sprawled on the floor for a moment, consumed by embarrassment and anger. He reaches over and picks up the cigarette lighter almost automatically. Then he gets up and walks after Russo. Although his first thought was an engrained response to return the lighter, the spirit of the lighter rapidly begins enflaming his anger into blinding rage.

THE KILLING

Phillips quickly finds Russo on the main deck near the stern. Russo is leaning over the railing and vomiting into the water; the alcohol finally catching up with him. There is nobody around, and as Phillips approaches, he sees a small .32 caliber pistol tucked into the back of Russo's pants.

In a moment, the spirit in the lighter pushes Phillips's rage to the breaking point. The steward snatches the pistol from Russo's waistband and shoots him in the back. Russo pitches over the side of the ship, dead.

After killing Russo, a certain clarity returns to Phillips's mind. He takes the gun and lighter and heads for his cabin, figuring he should hide both. (Due to the spirit's influence, the thought of simply tossing both over the side never occurs to him.)

What the Investigators See

For the investigators, the first warning they have that something has happened is a shout from outside, *"Man overboard!"* (If they pursued Phillips on deck, he gets far enough ahead of them that they don't see the murder take place or hear the gunshot over the sound of the paddlewheels, but these events happen while they're on deck rather than in the saloon.)

One of the crew keeping watch on the topside deck spotted Russo's body hit the water. The *Gulf Queen* immediately begins coming about, the starboard paddlewheel quickly slowing and then spinning in reverse so that the whole riverboat rotates in the middle of the Mississippi. The deck shudders and a deep groan reverberates through the hull. The music stops and the guests rush out onto the deck.

Captain Dubois skillfully brings the *Gulf Queen* about so that the bow points upstream. A searchlight stabs out, and any investigators near the bow can see a dark lump flowing

towards the riverboat. A pair of deck crew with hooks reach out and snag it, then carefully pull it aboard. Soon, everyone can see Russo's body stretched out on the bow. One of the crew bends down and checks his pulse. He looks up with wide eyes at the captain, who is leaning out of the wheelhouse and watching what's going on. "He's dead, captain!" he calls out.

At this point, Johnny Greco steps forward, with two of his toughs standing behind him. He quietly exchanges words with the crew member, studying the body while the mobsters move to keep the passengers back. Eventually, Greco straightens up and turns to the onlookers. Read or paraphrase the following:

"I'm sorry to say this, but it appears Mr. Russo is dead. This tragic accident is an important reminder; please be careful how much you drink, especially if you plan on strolling along the decks of the ship at night. Now, if everyone would please step back inside, we will have a toast and moment of silence in Mr. Russo's honor."

As the passengers begin to drift back into the Grand Saloon, Greco moves into the crowd and grabs the arm of one of the investigators. "Not you," he murmurs quietly. "Do you know anyone you can trust on this boat? If so, get them and come with me."

Recruitment

Greco lights a cigarette and then leads the investigators over to Russo's body, which is lying on its belly. Then silently he points to a neat hole in Russo's dinner jacket, right between his shoulder blades. Read aloud or paraphrase the following:

"That," Greco says quietly, "is definitely a bullet hole. I've seen my share." He fixes you with an intense stare. "Someone shot Russo in the back. Someone on this boat. This is a major problem for me, and I need to know who did it. So," here he takes a deep breath, then nods to himself. "You're going to help me find the killer."

The following are questions the investigators may ask, and answers that Greco provides freely. In addition, there are separate items labeled "additional information" followed by a skill. This is information that Greco may not want to share or he doesn't think to share. If the investigators perform a complex action with the listed skill, they learn this information as well.

- ◆ **Why us?** As noted in the sidebar **Picking the Investigator** on the following page, Greco may have different reasons for choosing each of them. However, in all cases, he adds that the investigators are outsiders. They haven't traveled on the *Gulf Queen* before and they have no ties to any local organizations. Therefore, they're the least likely to have killed Russo themselves.

- ◆ **Who is Russo?** Greco says Russo is an associate of his, and that both of them work for the same employer. Russo is the son of a very important person in the organization they work for.

Additional Information (Intuition): Both Greco and Russo are members of the Chicago Outfit. If Michael is part of the group, Greco shares this information without anyone performing a complex action. He also adds "You know about Vinny the Knife, McGlen? Yeah, this is his kid." (Vincent "Vinny the Knife" Russo is a powerful and vicious member of the Outfit).

- ◆ **What was he doing on the *Gulf Queen*?** Greco shrugs. "Taking a little vacation from work."

Additional Information (Intuition): Russo was clearly here hiding out from the authorities after doing something illegal.

- ◆ **Did anyone see what happened?** Nobody saw Russo get killed, but a crew member named Atticus Cook heard the splash and spotted the body drifting away from the *Gulf Queen*.

Picking the Investigator

Which investigator Greco initially approaches depends on who is available and on deck.

Michael McGlen: The fact that the O'Bannions have a stake in the boat and no enemies in the Chicago Outfit means Greco trusts him.

Alessandra Zorzi: Unfortunately for Alessandra, Greco has recognized and has been keeping an eye on her during the day. However, with Russo's murder, Greco remembers Alessandra is known to be extremely clever. She might be just the person to recruit for this investigation.

Marie Lambeau and Jim Culver: Marie and Jim have played at locations controlled by organized crime. This lets Greco know that they can be relied on to keep their mouths shut.

Dexter Drake and Patrice Hathaway: Greco will only approach either as a last resort, as they aren't involved in criminal groups but could run an honest investigation.

❖ **Do you know anyone aboard who wanted him dead?**

Greco reviewed the passenger manifest before the trip and did not see any enemies of the Outfit or Russo specifically, but tells the investigators, *"Honestly, Russo was a nasty piece of work. Ask around; I'm sure he got on someone's nerves."*

❖ **Should we contact the authorities?** Greco insists that under no circumstances are the authorities going to be involved.

❖ **What are you going to be doing while we investigate?**

Greco says he and his people are going to keep the passengers calm and safe, in case the murderer strikes again for some reason. However, if the investigators find the murderer and need help apprehending them, Greco's people have their backs.

❖ **Could you explain what your role is aboard the ship?**

Greco explains that although Captain Dubois runs the ship, he represents the interests of his organization, which has invested a large sum of money in the *Gulf Queen's* operations.

Additional Information (Intuition): Greco is the Outfit's man on the *Gulf Queen*. He's there to make sure the illegal enterprises aboard the riverboat run smoothly, and that no trouble gets back to the Outfit. That also means he's prepared to eliminate anyone who causes problems.

❖ **What do we get for this?** Greco is prepared to pay the investigators \$50 each if they find the killer before the *Gulf Queen* reaches New Orleans.

❖ **What if we don't want to be involved?** If the investigators try to avoid taking on this task or ask why they should care if Russo's killer is found, Greco glares at them and says:

"Russo's dad is just as vicious as his son, and has a lot of clout. If we don't find someone to hand over to him, he's going to bring a dozen wiseguys down here and start working his way through the passenger list until he finds the killer himself or until he feels better. You want a few dozen bodies on your conscience?"

Scene 3: Investigating

In this scene the investigators have the opportunity to inspect Russo's body and the crime scene, and also ask questions of the passengers and crew. The different avenues of investigation are listed here, and the investigators can pursue them in any order they wish.

In the end, discovering Leon Phillips is the killer should be fairly simple. He did nothing to cover his tracks, after all. But this is just the beginning of the adventure.

Inspecting the Body

Inspecting Russo's body requires performing a complex action using **Knowledge**. If the investigator succeeds, they learn one of the pieces of information listed here for each success generated.

- ❖ Russo was killed by a shot to the back from what appears a small-caliber weapon. Death may not have happened immediately, but the wound was fatal.
- ❖ From the powder burns around the bullet hole, the gun must have been pressed to his back before the shot was fired. This and the sound of the paddlewheels explains why nobody heard the shot.
- ❖ He has an empty pistol holster tucked into the back of his pants and a wad of cash (\$100) held in a money clip in his pocket.

Interrogating the Crew

The investigators can speak to Atticus Cook, the crew member who spotted the body go over the side. Speaking to Cook does not require the investigators to perform a complex action. He did not see much but shares what he did see freely. Read aloud or paraphrase the following:

Atticus Cook is a short, wiry man with burned brown skin, a bald pate, and a perpetual growth of stubble you imagine no razor can fully remove. He takes a pull off a corn cob pipe before speaking. "The Captain had me topside, keeping watch. I was just above the stern when I heard a splash, and I seen something in the water drifting away from the stern. It seemed like it was moving somewhat, and I figured it were someone falling overboard. So I called out to the Captain."

He takes another pull on his pipe. "It weren't much of a splash, so I'd suspect that Russo fell off the main deck. Right above the rudder, could be?"

Checking the Crime Scene

The crime scene is on the main deck right above the stern. As with the rest of this deck, a low gunwale topped by a wrought iron balustrade separates the balcony from the muddy waters of the Mississippi a few feet below.

Searching the area requires performing a complex action using **Wits**. If the investigators spoke to Atticus Cook beforehand, they may perform the action with **advantage**, as they have a good idea where Russo fell into the water (right over the stern). If an investigator succeeds, they learn one of the pieces of information listed here for each success generated.

- ◆ There is a stain of fresh vomit on the deck and railing right over the stern. There are also blood splatters next to the stain.
- ◆ A brass .32 ACP cartridge casing is laying on the deck. The scent of burnt powder is strong enough in it that it was clearly fired recently.
- ◆ There are two sets of footprints on the deck. One set was made by a man's dress shoes, and it only tracked through the puddle of vomit. The second set was also a man's shoes, but with the more defined tread of work shoes worn by the ship's crew. The second set tracked through the vomit and the blood.
- ◆ The second set of shoe prints leads away from the stern and towards the stairway to the passenger and crew quarters before the fluids wear off.

Interviewing the Passengers and Crew

Conducting interviews of the passengers and crew requires performing a complex action using **Presence**. If an investigator succeeds, they learn one of the pieces of information listed here for each success generated.

- ◆ Pretty much all the passengers and crew confirm that Russo was as cruel and arrogant as he was handsome. As he came on the *Gulf Queen* with Greco a few days before the other passengers, the crew had plenty of time to grow to dislike him.
- ◆ At least one of the stewards and Greco's toughs confirm that Russo owned a Savage Model 1917 .32 ACP semi-automatic pistol. He liked to carry it in a holster in the small of his back under his jacket, and would sometimes draw down on crew members as a "joke."
- ◆ Several passengers and the poker dealer noted that he had been playing poker all night and drinking heavily. As he drank more, he played worse and lost bigger pots, making him angrier.
- ◆ A few passengers remember him storming away from the table, appearing both enraged and inebriated. On his way towards the rear deck he ran into a steward, knocking the other man over and loudly castigating him.
- ◆ The bartender and a couple passengers remember seeing the steward pick something up and head off after Russo. They also identify the steward as Leon Phillips, and describe him as a lanky, black-haired man with a sharp, aquiline nose and pale skin.
- ◆ Nobody has seen Phillips since the killing took place.

Confronting Phillips

If the investigators have identified Phillips as a suspect, Captain Dubois and Greco suggest they search the boat for him, starting with the crew quarters on the upper deck. As it turns out, Phillips is not hard to find. As soon as the investigators enter the starboard bunkroom on the crew deck, they find Phillips. Read aloud or paraphrase the following:

You step into the bunkroom and immediately see a man who fits Phillips' description sitting on the edge of his bed. The steward, is studying something in his hands intently. When he looks up you see he's holding a compact, gleaming pistol.

As long as the investigators tell Phillips to drop the gun or surrender he complies, setting the gun down on the bed and raising his hands. If the investigators do shoot him, any successful attack kills him.

If the investigators ask Phillips if he killed Russo and why, read aloud or paraphrase the following:

Phillips looks at you, and although his cheeks are flushed and he's breathing heavily, his words are steady and even. "Oh, yes. I went after him, oh to give him his lighter that he dropped, I suppose. But then I saw him leaning over the railing. His jacket was riding up, and I could see the gun. And I was just so sick of him, how he's treated everyone."

He shrugs. "It was so easy to grab it and shoot him. I mean, what would you do?"

CLAP HIM IN IRONS

After the investigators find Phillips, if Captain Dubois and Greco weren't with them, they both soon arrive. Greco, looking relieved more than angry, asks Captain Dubois to lock Phillips in one of the unused cabins. He says he'll have one of his people guard the door until the *Gulf Queen* reaches New Orleans. Captain Dubois, seeing that Phillips has Russo's gun and has admitted to the murder, agrees.

If the investigators ask Greco what he plans to do with Phillips, the mobster shakes his head. "*Russo may have been a bastard, but someone has to answer for his killing.*"

After Phillips is led away, Greco looks on the bed and sees Russo's cigarette lighter, a rabbit's foot keychain, a gold cigarette case, and a pocketknife sitting next to the gun. Greco says he thinks some belong to Russo, and asks Captain Dubois to take the items and gun and put them in the *Gulf Queen's* safe until they can be returned to Russo's family.

Greco also pays the investigators the \$50 he promised, and suggests they enjoy the rest of their trip.

Scene 4: Killer Captain

The next scene takes place Sunday morning. None of the investigators have any duties or requirements during the morning. Captain Dubois leads a non-denominational prayer service on the stern of the ship. If an investigator attends, or if they run into the captain later, they can perform a reaction using **Intuition**. If they do, they notice Captain Dubois seems much more tense and incensed than she did the day before. If an investigator asks her what's wrong, she brushes off the question. *"Nothing, I'm fine. Just too many problems to deal with."*

Sandbar

Then, around 11 AM, the *Gulf Queen* hits a sandbar. Read aloud or paraphrase the following:

Suddenly, you feel the riverboat lurch violently. You are nearly thrown off your feet, and nearby you hear glass hit the floor and shatter. The shaking intensifies, and a low scraping sound emanates from beneath you. Then, just when it seems like the Gulf Queen has run aground and stuck fast, the riverboat lurches and is floating free once more.

The *Gulf Queen* had hit a sandbar sticking out into the main channel of the Mississippi. Luckily the water was high and the riverboat's flat bottom had a shallow enough draft that it was able to float clear without any lasting damage.

However, after the hit Captain Dubois goes running up to the pilot house from the Grand Saloon. Any investigators in the saloon see her leave. Once she reaches the pilot house, she begins shouting at the helmsman, Tanner Sinclair. Anyone out on deck can hear her yell phrases like: *"You absolute idiot! You could have wrecked us all, what were you thinking!"* Sinclair's responses are muffled, but his tone sounds first defensive, then pleading.

Then, if anyone is outside on deck, or in the Grand Saloon they witness the following:

Suddenly, you hear a crash of breaking glass, and a heart-stopping scream. A crew member of the Gulf Queen comes hurtling down from the pilot house atop the ship, arms pinwheeling wildly. Then he hits the deck with a sickening crunch and lies still.

Any investigator who witnesses this gruesome death must perform a reaction using **Resolve**. If they choose not to do so or fail, they suffer 1 horror.

A SECOND MURDER

Captain Dubois has thrown Sinclair from the pilot house. The fall broke his neck, killing him instantly.

Why Captain Dubois did this relates back to Russo's lighter. When she put Russo's items in the ship's safe, she carried the lighter long enough that the spirit trapped within it began to affect her. While she puts the gun and rabbit's foot keychain in the safe in the pilot house, she keeps the pocketknife, gold cigarette case, and the lighter in her pocket.

All night and into the next day, the lighter's spirit began to prey upon her emotions, increasing her rage. Eventually, after Sinclair ran the *Gulf Queen* aground, Captain Dubois snapped. Running into the pilot house, she began shouting and berating him, and then she grabbed an astonished Sinclair and threw him through the front window of the pilot house onto the deck two stories below.

APPREHENDING THE CAPTAIN

If the investigators head up to the pilot house after Sinclair's murder, they are joined by Greco and one of his toughs, along with First Mate Harrigan and several other crew members. They arrive in the pilot house to find the following:

The front window of the pilot house has been completely shattered, clearly from Sinclair being thrown through it. Captain Dubois is standing in front of the wheel, steering the vessel as though nothing has happened. You can see blood running down her arm where she cut it on the glass, but she doesn't seem to notice.

Once you enter the wheelhouse, the captain looks back at you with narrowed eyes. "What is it?" she snaps. "Can't you see I'm busy?"

Just like Phillips, Captain Dubois freely admits to killing Sinclair, claiming it was the only reasonable response to his carelessness. She also refuses to surrender or leave the wheelhouse, telling everyone to leave so she can continue piloting the riverboat.

The investigators can try to convince Dubois to surrender by performing a **difficult** (two successes needed) complex action using **Presence**, or try and force or command her to surrender by performing a **very difficult** (three successes needed) complex action using **Resolve**. They can also attempt to subdue her physically, which requires them to perform a **difficult** complex action using **Athletics**. (The action is **difficult** because the spirit in the lighter has leant Captain Dubois a measure of additional strength, which is also how she threw Sinclair out the window.)

If the investigators don't take the lead, Greco orders Captain Dubois to surrender. She ignores him, even when he draws a Colt .45 pistol from his jacket and points it at her. At that point, he gestures to one of his toughs who approaches the captain from behind with a blackjack. The tough strikes

the back of her head with a sickening thud, and the captain collapses to the deck, unconscious.

Once Captain Dubois has surrendered or been subdued, Greco turns to First Mate Harrigan and tells her that she should assume command of the boat. The captain is taken down to her cabin, to be locked inside until Greco can decide what to do.

NEXT STEPS FOR THE INVESTIGATORS

At this point, Greco does not ask the investigators to resume their investigation. He isn't ready to assume that Russo and Sinclair's murders may be connected in some way. However, the investigators can certainly start to draw their own conclusions and may want to begin the investigation themselves.

If one of the investigators is paying attention in the aftermath of the murder, you can have them perform a reaction using **Wits** with **disadvantage**. If they succeed, they notice Greco's tough (a woman named Donna Draghetti) search

Dubois's pockets before taking the captain to her cabin. The tough grabs some items and pockets them. (Although the investigator doesn't see what these are, they are the captain's gold pocket watch, Phillip's pocketknife, and Russo's cigarette case and mother-of-pearl lighter.

If the investigators think to check the ship's safe for any reason, they must perform a complex action using **Agility** to pick the lock unless they get the key from First Mate Hathaway. If they open it, they find Phillips's rabbit foot key-chain and Russo's pistol, along with the ship's payroll and casino money (\$4,000) and the ship's log.

The investigators may also wonder how Captain Dubois was able to throw a full-grown man through the window. If anyone performs a successful complex action using **Knowledge**, they determine that although not impossible, something would have to have given the captain a massive rush of adrenaline so she could do so. There is no other non-supernatural explanation.

Scene 5: Mayhem in the Lounge (Structured)

During the midafternoon on Sunday, a few hours after Captain Dubois is locked in her cabin, the spirit in the lighter strikes again. This time, it works its power through two of Greco's mobsters; Jerry James and his colleague, Donna Draghetti.

Draghetti took the lighter from Captain Dubois thinking it was a valuable trinket that she could steal (along with the pocket watch, cigarette case, and pocketknife). Since then, she let James use it to light his cigarettes, and the spirit in the lighter has begun to influence them both. The two are long-time friends and partners, however, so as their anger grows, they don't want to hurt one another. Instead, they go looking for a fight.

When the investigators return to the Grand Saloon, have James and Draghetti head into the Grand Saloon as well. Once the investigators are in the Grand Saloon, James and Draghetti collide with one of them as they walk by. Once this happens, read aloud or paraphrase the following:

One of Greco's mobsters slams into you and stumbles back, almost falling before being caught by his colleague. He's immediately back on his feet and in your face, snarling, "Watch where you're walking, mac!"

The other mobster glares at you, "I don't think they're sorry at all, Jerry."

Jerry's hand dips into his pocket, pulling out a switchblade. "Not all all, Donna. But they're going to be."

James and Draghetti ignore any attempt to deescalate the situation. Since they are under supernatural influence, they attempt to kill the investigators.

Fight in the Grand Saloon

This is a structured scene, with the adversaries taking the first turn. The two **mobsters** should be in the center of the Grand Saloon, engaged with at least one of the investigators (the one James ran into). The other investigators can be anywhere in the saloon or elsewhere on the boat as the narrative dictates.

Both mobsters immediately use deadly force, trying to stab the closest investigator with their switchblades and switching to guns if anyone else attacks. The rest of the passengers and crew in the Grand Saloon flee as soon as the fight starts.

Greco and his other two mobsters are topside in the pilot house, talking with First Mate Harrigan. Although he heads downstairs as soon as he hears there's a fight, Greco does not arrive until the fight is over.

Since James and Draghetti are both under the influence of the spirit, they fight until they are killed or incapacitated.

AFTERMATH

If the investigators manage to subdue either mobster without killing them, after the fight they seem confused and groggy. They remember being incredibly enraged at the investigators, but are not sure why.

When Greco arrives, he's more confused than anything else. He may insist that the investigators lower any weapons they are holding, but a few of the passengers and other crew that were in the Grand Saloon during the fight quickly explain that the two mobsters started the conflict without any real provocation. If either mobster survives, Greco has them disarmed and locked up in a cabin.

Scene 6: Back on the Case

After the mobsters have been dealt with, Greco approaches the investigators. Read aloud or paraphrase the following:

Greco steps towards you. You noticed that he hasn't shaved today, and his hands are trembling slightly. His air of calm sophistication is slipping, and underneath he is a deeply worried man.

"I just don't—," he says abruptly, then stops and lights a cigarette. He takes a long drag before continuing. "I...want you to figure out what's going on. Get to the bottom of this, while I keep everyone jake."

Seeing the mobsters suddenly turn on them and also realizing that the normally unflappable Greco is deeply worried may generate fear in the hearts of the investigators. Each may perform a complex action using **Presence** to keep their cool in front of Greco. If they choose not to do so or fail, they reveal how worried they are and they also suffer 1 horror.

If the investigators argue or ask for payment, Greco explains that the one thing the Outfit wants to avoid is complications involving the *Gulf Queen*. Anything that could lead to an official investigation (and at this point, at least two people are very publicly dead) could also lead to the Feds uncovering all of the criminal activities taking place aboard the ship. This, in turn, could lead to major problems for the Outfit.

Greco admits that rather than see this happen, the Outfit would have their people in New Orleans sink the *Gulf Queen* with everyone aboard it. Better everyone die in an apparent accident than any sort of investigation lead back to Chicago. Likewise, if people start fleeing the ship, the Outfit may send out hitmen to eliminate them.

The only hope for this to not turn into a massacre is for the investigators and Greco to figure out what's going on before the *Gulf Queen* reaches New Orleans, so they can provide the Outfit's representatives with a situation already resolved. While the investigators seek out the reason behind the murders, Greco is going to ensure the passengers and crew stay calm and, above all, don't leave the boat. The investigators can also try to negotiate with Greco for more pay. He is willing to offer each of them several hundred dollars.

A New Victim

Unfortunately, even as the investigators are brought back onto the case, the lighter claims a new victim. During the fight, Donna drops the cigarette lighter and cigarette case on the floor. Afterwards, when Greco finishes his cigarette, he looks around for another. Seeing the cigarette case and lighter, he picks up both with shaking hands, retrieves a cigarette, and lights it with the lighter. Then he drops both into his coat pocket.

If the investigators are looking around, you can have one perform a reaction using **Wits**. If they succeed, they notice Greco pick up the lighter and cigarette case, and that his hands are no longer shaking after taking a drag of his cigarette. At some point, First Mate Harrigan searches the two mobsters and finds Captain Dubois's pocket watch. She keeps it, intending to return it to the captain.

Questioning the Passengers

Questioning the passengers if they've seen anything strange requires performing a complex action using **Presence**. If an investigator succeeds, they learn one of the pieces of information listed here for each success generated. Note that in this case, the first bullets are the most important, and the rest of the information may be less useful. So lead with providing the investigators these clues.

- ❖ Alexi Kuznetsov has been acting more and more erratic and nervous. He has also been drinking more, to the point where some of the passengers are worried about him.
- ❖ Layla Huang has been talking with other passengers about stealing the *Gulf Queen's* small boat and making for shore the next time the riverboat passes close to a town.

Stopping Greco from Grabbing the Lighter

It's possible that your investigators may have already figured out that the cigarette lighter is the cause of the murders, and if they do and are on the ball, they may attempt to stop Greco from picking up the lighter. Performing a complex action using **Presence** or **Resolve** is probably the best way to represent shouting at Greco not to touch the haunted cigarette lighter.

If the investigators succeed, then let them skip the final showdown with Greco and his mobsters. Instead, let them study the lighter and potentially banish the spirit from it (see page 18). The banishment can still serve as a satisfying climax and hopefully your players realize how big a problem their quick thinking averted.

Questioning the Crew

Questioning the crew if they've seen anything strange requires performing a complex action using **Presence**. If the investigator succeeds, they learn one of the pieces of information listed here for each success generated. Note that in this case, the first bullets are the most important, and the rest of the information may be less useful. So lead with providing the investigators these clues.

- ◆ Leon Phillips was acting completely normal right up until he killed Russo. In fact, most of the crew swear he was one of the kindest, most level-headed shipmates they knew.
- ◆ Captain Dubois has been through storms and rapids and even captained an ocean-going steamship in the Gulf of Mexico. Everyone is shocked that something comparatively minor like hitting a sandbar would cause her to snap as she did.
- ◆ Apparently there's a lot of smokers on this trip. The ashtrays are positively overflowing! Perhaps it's all the stress.
- ◆ First Mate Rebecca Harrigan has only just joined the *Gulf Queen's* crew. Now that Captain Dubois has been confined to quarters, many of the crew are worried she's not up to command. Harrigan does seem to be asking Greco a lot of questions.

Questioning Greco and his Mobsters

Unless James or Draghetti survived, Greco only has two mobsters remaining under his authority. These are Seamus O'Flaherty and Carmelo Vella. If the investigators want to question Greco or his mobsters, they must perform a complex action using **Presence** or **Resolve** (depending on whether they want to persuade them to cooperate or insist that this is the only way to solve the case). If the investigator succeeds, they learn one of the pieces of information listed here for each success generated.

- ◆ Russo had plenty of enemies. As a young member of the Outfit and son of a powerful gangster, he had racked up quite a body count. His latest victim was another

gangster named Patrick Finnigan, who took a boat ride with Russo onto Lake Michigan and never came back.

- ◆ James and Draghetti were both dangerous individuals, but Greco picked everyone who works for him based on their self-control. Them starting a fight over almost nothing was completely unlike them.
- ◆ Greco seems much more fatalistic and angrier since James and Draghetti. He has also been smoking nonstop.

Discovering the Cause of the Murders

At this stage of the investigation, the investigators may already suspect that the mother-of-pearl cigarette lighter is the cause of the murders, even if they don't understand why. If they are still unsure (or if you want to confirm their suspicions), you can have any investigator who noticed Greco picking up the lighter perform a complex action using **Intuition**. If they succeed, they recognize the lighter as the one that Russo owned and was using before his death. If they generate two or more successes, they may remember that Captain Dubois was supposed to put it and the rest of Russo's belongings in the ship's safe.

In addition, if Patrice Hathaway is one of the investigators, she can use her **Brush with the Presence** to try and track down the malign influence she sensed earlier. If she does, the source seems to be in whatever room Greco enters and leaves when he does.

Finally, any investigator with access to occult tomes can perform a complex action using **Lore**. If they succeed then they determine that everyday items can become possessed by malicious spirits, and those spirits can have influence over the living.

If the investigators don't figure out that somehow the lighter is causing these murders, they will and soon. Their first warning they get is when Greco, O'Flaherty, and Vella appear in the dining room several hours later and begin shooting people. In that case, go to **Scene 8: Showdown**.

Scene 7: Endgame

When Greco picks up the lighter, the spirit sets out to claim as many victims as possible. It begins to enflame Greco's already heightened fear and paranoia, bringing it to a fever pitch. At the same time, it infuses him with a sense of drive and purpose.

While under the spirit's influence, Greco spends the next several hours coming to the belief that the Outfit is going to kill him and everyone else aboard the *Gulf Queen* to cover up what happened. There is nothing he can do to stop them. Therefore, his only chance for survival is to sink the riverboat himself, kill everyone else aboard, and head for shore on the Queen's small boat. Once on land, he can vanish, either making a new life for himself on the West Coast or heading

north into Canada. If the investigators question him while they investigate, this only increases his anger and paranoia.

Once Greco makes that decision, he convinces his two remaining mobsters, O'Flaherty and Vella, that this is the only chance for them to survive. The three of them retrieve Thompson submachine guns Greco keeps in his stateroom for emergencies, then in an orgy of bloodshed, slaughter everyone else aboard. Once they're dead, Greco betrays his toughs and kills them, then takes as much cash as he can shove into a satchel before setting the *Gulf Queen* on fire and fleeing.

This is the future the investigators are going to have to prevent.

Resisting the Spirit

Although the investigators may not realize this, the spirit of the lighter is able to affect anyone who picks up the lighter. Essentially, it works through touch. If someone picks up the lighter while wearing gloves, they can still be affected. However, if they scoop up the lighter using tongs or hold it in a bucket, the spirit cannot affect them.

When an investigator picks up the lighter, they must perform a reaction using **Resolve**. If the investigator knows that the lighter could affect them, they can perform this reaction with **advantage**. If they do not do so or fail, the investigator begins to be influenced by the spirit in the lighter. How this works is largely narrative; describe to the player how their character suddenly feels more irritable towards those around them and perhaps begins to distrust their friends.

Even if the investigator successfully performs the first reaction, they must perform an additional reaction using **Resolve** at the start of each subsequent scene. Once they fail one of these reactions, they fall under the spirit's influence.

While under the spirit's influence, the investigator cannot voluntarily get rid of the lighter unless the spirit allows them to. If they try and drop it, they slip it into their pocket without realizing it. If someone asks the investigator to hand over the lighter, they refuse, or think they've left the lighter in their room when it's actually in their purse. In addition, you may trigger the negative aspect of the investigator's personality trait at any point and may do so multiple times in a scene. Finally, you may decide on additional affects as you see appropriate.

Next Steps

If the investigators figure out what is happening, they have several options to proceed. These may also be combined, such as stealing the lighter and then performing a banishment of the spirit within.

STEALING THE LIGHTER

Stealing the lighter from Greco is possible but not easy. Once he has the item, Greco's paranoia grows even further, making lifting it a difficult proposition. An investigator may approach Greco stealthily by performing a **difficult**

complex action using **Agility**, or they or another investigator may try to distract Greco by engaging him in conversation. This requires an investigator to perform a **difficult** complex action using **Wits** with **disadvantage**.

If either of these options are successful, the investigator is able to get close enough to Greco that they can attempt to pick his pocket. This requires performing a **difficult** complex action using **Agility**.

If the investigators fail the complex action to distract or sneak up on Greco, or they fail the complex action to pick his pocket, Greco realized what they are up to. In this case, he attacks them immediately. Proceed to **Scene 8: Showdown** (see page 19).

If the investigators obtain the lighter, they have to decide what to do with it. They also have to contend with holding the lighter and possibly being influenced by the spirit within. See the sidebar **Resisting the Spirit** (on page 18).

Once the lighter has been removed from Greco's person, he begins to act more rationally. After several hours he wonders why he thought it was a good idea to kill everyone on the *Gulf Queen* in the first place.

DESTROYING THE LIGHTER

The investigators may want to destroy the lighter, but this is easier said than done. Any attempts to physically destroy the lighter reveal that it's remarkably resistant to damage. Hammers bounce off it, bullets ricochet away leaving it unharmed, and even fire does not mar or melt it.

However, the investigators can destroy the lighter with a spell that deals damage (such as Drake's **Searing Flames of Yazaroth**.) Once the lighter is destroyed, read or paraphrase the following:

The lighter cracks and shatters into a pool of fuel and mother-of-pearl shards. A spark from the broken flint ignites the debris in a small blue fireball.

The fuel burns merrily for a moment, then you notice the room around you is growing darker. The light almost seems to be sucked into the fire, which grows dimmer and lower, until it is barely smoldering and the shadows have grown deeper and deeper around you.

Then, suddenly, a piercing scream pierces your skull and sends you to your knees. A figure of cold blue light forms in front of you, writhing and grasping. It looks masculine, and you get the distinct impression that it is sinking into a watery abyss. It screams in rage and blood dribbles from your ears, and for a moment you want to punch something, kick someone, pull out a knife and stab, and stab, and stab...

Then the feeling passes, and the light in the room returns to normal.

Any investigator present suffers 1d3+1 horror. The spirit has been banished.

BANISHING THE SPIRIT

Although the investigators do not have a means of banishing the spirit from the lighter, they could potentially decide to invent one. Designing the ritual requires performing one successful complex action using **Lore** and one successful complex action using **Knowledge** (each can be performed by a different investigator). Once the ritual is designed, an investigator must perform a **very difficult** complex action using **Resolve** to enact it. If they succeed, the lighter is destroyed as described in **Destroying the Lighter**.

THROWING AWAY THE LIGHTER

The investigators may decide to throw the lighter off the boat and into the Mississippi. However, the lighter is a magical item, and cannot be gotten rid of so easily. If the investigators throw it away, have it reappear somewhere unexpected a few minutes later (perhaps in the pockets of an unsuspecting investigator).

KEEPING THE LIGHTER

The investigators may decide to try and keep the lighter. As explained in the **Resisting the Spirit** sidebar, the spirit within can't affect its victims as long as the lighter is kept in a box or other container. The influence the spirit has over people such as Greco still lingers for a few minutes, but eventually fades.

CONFRONT GRECO DIRECTLY

If the investigators decide to confront Greco about the lighter directly, the confrontation will only end in a fight no matter what the investigators do or say. Read aloud or paraphrase the following:

Greco's eyes narrow, and he takes a long step back from you. "That's what I get for bringing outsiders into my business, I suppose. I thought you'd be different, but you're not. You're just one more loose end."

Proceed to **Scene 8: Showdown**.

Scene 8: Showdown (Structured)

This scene occurs if the investigators decide to confront Greco directly about the lighter or if they try and steal the lighter from him and fail. Also, it happens if they don't do anything about the lighter and Greco and he enacts his plan to kill everyone on the boat.

Ideally, this scene should take place in the dining room. However, if need be you can adapt it to the Grand Saloon or Greco's stateroom. The antagonists are **Johnny Greco** and two **Greco's Mobsters**. Note that both mobsters should be armed with the Thompson submachineguns listed on their profile.

Who goes first in the initiative order depends on how the fight began. If the investigators ambushed Greco or confronted him with plans to fight him, they should go first and all three antagonists start with 1 die in their dice pools. Otherwise, the antagonists go first.

Greco fights to the death while he has the lighter, but if the lighter is removed from his person his mind clears enough to realize how ridiculous the circumstances are and he

immediately tries to surrender. The mobsters O'Flaherty and Vella, on the other hand, will attempt to surrender or flee if one of them dies or the fight appears to be going against them badly.

AFTERMATH

As noted above, if the investigators incapacitate Greco without killing him, they can remove the lighter from his person. Once they do so, his mind clears and he realizes how irrationally he was acting. He surrenders to the investigators.

The investigators may try to banish the spirit from the lighter during the fight. If they do so successfully (even while it's still on Greco's person), resolve the banishment with the text from **Banishment** on page 18. Everyone in the room witnesses the results of the banishment, and again, the mobsters stop fighting.

If the investigators want to defeat Greco first and then figure out what to do with the lighter, begin a new scene once combat is over.

Scene 9: Arrival

Assuming the investigators stop Johnny Greco from burning down the *Gulf Queen* and killing everyone aboard, the riverboat arrives at New Orleans the next morning. At this point, the investigators must decide what to do about the situation.

The main problem is Dante Russo is still dead, and his father Vinnie "the Knife" Russo is going to want revenge. Additionally, several other people died aboard the *Gulf*

Queen, and the investigators must decide how to deal with these deaths as well.

There are several potential resolutions to dealing with the Outfit's representatives in New Orleans and dealing with the authorities about the murders generally. Each is discussed in turn. You may need to adapt these resolutions or combine several options.

Dealing with Russo's Murder

Russo's murder is the biggest threat to the investigators, as well as the passengers and crew of the *Gulf Queen* overall.

RUN FOR IT

The investigators may choose to get off the *Gulf Queen* as soon as possible and vanish into the bustling streets of New Orleans. If they do so, the rest of the passengers and crew follow suit. Unfortunately, the Outfit has copies of the *Gulf Queen's* crew list and passenger manifest. Even if the investigators dispose of Russo's body beforehand, Vinnie begins hunting for each of the passengers in turn. Many of them are tortured and killed as he looks for information about his son. And because the investigators had a lead role in the events, he assumes they were responsible for Russo's death in some way. Even if Greco is alive, Vinnie simply assumes he had something to do with Russo's death and kills him as well.

This is the worst potential ending for the adventure (save for Greco killing everyone and burning the boat to the waterline), and only happens if the investigators do nothing.

BLAME PHILLIPS

The investigators may choose to put the blame on Leon Phillips. This is rather easy to corroborate, since Phillips did pull the trigger. This is also the option that Greco prefers (if he's still alive) because of how simple it is.

However, Phillips was under the influence of the spirit when he killed Russo, so he is not responsible for his actions. Turning Phillips over to the Outfit guarantees his horrible death.

BLAME THE DEAD

Instead of Phillips, the investigators may choose to blame one of the other murder victims for Russo's death. This has the benefit that the dead cannot defend themselves and presents Vinnie and the Outfit with a tidy resolution. The most obvious scapegoat in this case is Tanner Sinclair, the unfortunate helmsman that Captain Dubois killed. The investigators may even concoct a story where Sinclair was killed when the captain found out he was responsible for the first murder. On the other hand, if the investigators had to kill Greco, he also makes a good patsy for the crime.

Since this is a complete fabrication, one of the investigators must perform a **difficult** complex action using **Wits** to sell the lie to the Outfit representatives. If Greco is alive and corroborates the story, the investigators may perform the complex action with **advantage**. If Greco is dead, then the investigators perform the complex action with **disadvantage**

unless, as with Michael McGlen, they have a known association to organized crime.

Also, this option does sully the name of an innocent man (or in Greco's case, a man innocent of this *particular* crime). There may be repercussions for the accused's family and friends in the future.

TELLING THE TRUTH

Telling the Outfit's representatives the truth as to what happened (and getting them to believe the investigators) is both the best possible ending to the adventure, and also the hardest to accomplish. First, the representatives do not believe anything that happened unless there's proof. Anyone attempting to recount the events without evidence to back their story up is disbelieved automatically, no matter what complex action they perform.

SUMMON THE SPIRIT

If the investigators preserved the cigarette lighter and didn't banish the spirit, they can summon the spirit of Dante Russo for the Outfit representatives. Doing so either requires Jim Culver's **Dead Man's Stomp**.

If they summon Russo's ghost, he corroborates the investigators' story, telling the representatives that Finnigan's soul was responsible for his death. He also rages about his death and demands they take revenge on Finnigan, although he doesn't offer any ideas as to how to get revenge on a dead man thrown into Lake Michigan.

Dealing with the Other Murders

The investigators will have to lie to the authorities about what happened if they don't want the people influenced by the spirit to be charged with murder. For example, they might say that Tanner Sinclair tripped and fell off the top of the ship while arguing with Captain Dubois, and that James and Draghetti killed themselves in a heated argument. Likewise, any other deaths among Greco and his people can be explained as gang warfare gone bad.

The investigators do not have to perform any complex actions to sell this story. The police are happy to have a simple solution, and the passengers and crew aboard the ship are also desperate to have a non-supernatural explanation as to what happened. Depending on what the investigators say to the Outfit, they may also back the investigators up.

THE RULES

— (The Dice Pool

The dice pool is simple: each investigator has a pool that can hold up to six 6-sided dice. These dice are placed on the investigator's portfolio for tracking purposes. The size of the dice pool represents the character's current health (to a maximum of 6). It also limits how much effort they can put into taking actions during a narrative scene or during a single round of a structured scene.

When an investigator takes damage, they reduce the total number of dice allowed in their dice pool (called the **dice pool limit**). This affects how many dice they can use each narrative scene (or each turn in a structured scene) to take actions. Investigators can heal themselves to restore their dice pool limit to its original maximum (called the dice pool maximum). This is explained more later.

During a narrative scene or a turn in a structured scene, a player can spend dice from their dice pool to have their investigator perform actions. Once a player spends a die, they must set it aside until the pool refills. Dice pools refill to their current dice pool limit at the beginning of a game session, at the start of a new scene, or at the start of the investigators' turn during a structured scene.

Narrative Scenes and Dice

If the investigators run out of dice during a narrative scene, but still have tasks they want to accomplish, a new narrative scene begins. The GM determines approximately how long the scene took the group (most commonly 15 minutes to an hour).

If an investigator runs out of dice during a narrative scene, but other characters still have dice, the investigator can still communicate and plan with the group, but their character is busy with the tasks they chose to do and must wait for a new narrative scene to perform additional actions. This ensures each character has an equal chance to act during this time.

Additional Dice

Some knacks, abilities, and pieces of equipment allow characters to add additional dice to the hand of dice they are about to roll during certain actions. Any additional dice are in addition to the dice chosen for the action from the character's dice pool, and after the dice are rolled, the additional dice are lost (they do not increase the character's dice pool limit: they are used only for that action's roll and then removed). This allows characters to potentially roll more dice than are in their dice pool before it refills.

Visibility of Dice Pools

Dice pools are visible to all players, including the game master. This rule applies to *every* dice pool—including those of characters controlled by the game master, whether they are the investigators' allies or enemies. Being able to see how many dice a character has in their pool is important for passing and reactions, which are covered later.

SKILLS AND ACTIONS

Each of the investigators, as well as each of the characters controlled by the game master (also called **nonplayer characters**, or **NPCs**), has a set of skills. **Skills** represent a character's ability to succeed at certain types of tasks or interactions. Each skill has a value between 2+ and 6+, with 2+ being the best and 6+ being the worst.

If a character wants to do something, they are going to spend dice from their pool to perform an **action**. Generally, this involves taking some of the dice remaining in their pool and adding them to their hand of dice (a technical term that refers to the dice that have been taken from the pool and are about to be rolled). Then they roll those dice and check the results.

Usually, if at least one die rolls a number that is **equal to or greater than** the value of the character's relevant skill (relevance is determined by the game master), the character successfully performs the action they attempted. For instance, if Rita Young has an **Agility** value of 4+, she needs at least one die to roll a 4, 5, or 6 for her to succeed at an **Agility**-related action.

The skills are explained here:

- ◆ **Agility:** How agile, flexible, and physically maneuverable a character is.
- ◆ **Athletics:** How physically strong a character is and their general endurance.
- ◆ **Intuition:** How well a character can sense others' motivations or intentions, or how well they can judge a situation to be safe or dangerous. Also, how well the character can survive in a wilderness setting.
- ◆ **Knowledge:** How well a character can recall facts, tap into general knowledge, or research a topic.
- ◆ **Lore:** This skill encompasses all the otherworldly and occult abilities present in the *Arkham Horror* setting. It also includes knowledge of occult and supernatural matters.
- ◆ **Melee Combat:** How well a character can fight in close quarters, such as in hand-to-hand combat, when grappling an opponent, or when fighting with a melee weapon like a knife or baseball bat.
- ◆ **Presence:** How socially adept a character is; how well they can persuade, deceive, or intimidate others.
- ◆ **Ranged Combat:** How well a character perform with ranged weapons like guns or thrown objects.
- ◆ **Resolve:** How well a character can keep calm under pressure, resist mental strain, stand your ground, or overcome trauma.
- ◆ **Wits:** How clever and mentally quick a character is. It also covers how observant a character is; it's used to search locations and spot lies.

Advantage and Disadvantage

Advantage and disadvantage are simple ways to represent characters aiding one another, circumstances working out in their favor, problems with their environment, or circumstances that may cause problems.

When an action is performed with **advantage**, the player adds one additional die to the pool before rolling. After rolling, they must remove one die with the lowest dice result from the pool.

When an action is performed with **disadvantage**, the player adds one additional die to the pool before rolling. After rolling, they must remove one die with the highest dice result from the pool.

A complex action may be performed with both advantage and disadvantage.

Rerolls

Some investigator and NPC capabilities (such as certain knacks, spells, and abilities listed on an investigator portfolio or NPC profile card), as well as certain pieces of equipment and items, allow or require a player to reroll one or more dice when they perform an action. The results of the dice roll are determined after any rerolls have been performed. This includes any capabilities that may trigger due to specific dice results.

SIMPLE ACTIONS

An action that is unlikely to fail, like opening an unlocked door or walking into another room when no enemies are around, is called a **simple action**, and it doesn't require rolling any dice. Instead, the player explains what their investigator is doing. If the scene is a structured scene, they spend one die from their pool, which lets their investigator succeed at the task automatically. If the scene is a narrative scene, the investigator succeeds automatically without spending any dice.

During a narrative scene, simple actions don't require the investigator to spend any dice at all. Thus, movement, opening doors, and the like don't limit their ability to conduct research or travel a reasonable distance given the amount of time available to them.

Basic Simple Actions

Examples of simple actions include the following:

- ❖ **Aid an ally.** On the investigator's turn, an investigator or ally may spend one die to give another character advantage on their next complex action.
- ❖ **Move up to 10 feet (about 3 meters)** in any direction.
- ❖ **Stand up or lie down.**
- ❖ **Open or close something, like a door.**
- ❖ **Grab a nearby object, pull it out of a container, or put it away.**
- ❖ **Operate a simple mechanism, like pulling a lever or pushing a button.**
- ❖ **Refuel or reload an item when not under pressure.**

COMPLEX ACTIONS

An attempted action that has a reasonable chance of failing is called a **complex action**. Examples include performing an attack, trying to climb a fence, or attempting to track down information. To have an investigator attempt a complex action, their player describes what the investigator is trying to do. Then, the game master determines which skill is most relevant to the action, and the player performs a complex action using that skill.

To perform a complex action, a character chooses any number of dice from the dice remaining in their pool and adds them to their hand of dice. They then modify their hand of dice due to any knacks, abilities, or other rules (one common example is advantage, which adds an additional die to their hand of dice). Then they roll all the dice in their hand.

Once the dice have been rolled, the character rerolls any results if a rule requires them to do so, and any dice that must be removed are removed (for example, advantage requires the lowest die result to be removed after rolling). Then any abilities that trigger off of specific dice results are triggered, and finally, any modifiers to the dice results are applied.

Once all this is done, the character compares the results to their skill. If any of the results are equal to or greater than their skill value, the action succeeds.

During a narrative scene or during each turn of a structured scene, a unique action may only be attempted once. For example, a character may only attempt to climb a wall once, but if they add a new narrative element (such as moving a crate near the wall to make it easier) or attempt the action in a new way, they may try again.

Basic Complex Actions

Examples of complex actions include the following:

- ❖ **Disengage:** If engaged (within 5 feet) of an enemy, perform a complex action with **Melee Combat**. If successful, may move up to 10 feet away from any enemies the character was engaged with.
- ❖ **Heal Horror:** Perform a complex action using **Resolve** (if healing self) or **Presence** (if healing someone else). If successful, reduce horror die limit by 1. This takes several hours, and may only be done during narrative scenes.
- ❖ **Heal Wounds:** Perform a complex action using **Knowledge** targeting oneself or an adjacent character. Each success increases the target's dice limit by 1, up to their dice pool maximum. This may only be done during narrative scenes.
- ❖ **Reload Under Pressure:** While in a dangerous situation, perform a complex action using **Agility** to reload a ranged weapon. When not in a dangerous situation, reloading is a simple action.
- ❖ **Attacking:** This is described in more detail on page 23.
- ❖ **Casting a Spell:** Each spell is unique, and how to cast it is described in the spell description.

REACTIONS

Reactions are a third type of action. Like all actions, a character spends dice from their pool to perform them. Like complex action, they roll the dice and compare the results to their skill level to see if the reaction succeeds or fails.

Unlike other actions, however, reactions are performed in response to another character's action (or in reaction to something in the environment). Also, reactions may only be performed with a single die from the character's dice pool, and a character can only perform one reaction in response to a single action.

The most common reaction is to dodge an attack.

- ❖ **Dodge/Block:** A character may perform a reaction to dodge a ranged attack or block a melee attack, or resist a magic attack targeting them. This uses the **Agility** skill to dodge a ranged attack or **Melee Combat** to block a melee. On a success, the character takes no damage and avoids all other effects of the attack.

Reactions

Reactions may be performed during the other side's turn. So investigators can perform reactions during the game master's turn, and adversaries can perform reactions during the investigators' turn.

Additional Rules

In addition to the basic rules, the following rules expand the game.

STRUCTURED SCENES

Structured scenes are times where the stakes may be high—such as in combat—and play benefits from a higher degree of organization. A few more rules are relevant to structured scenes:

- ◆ Rounds and Turns
- ◆ Attacks and Damage
- ◆ Ranges
- ◆ Injuries

ROUNDS AND TURNS

A structured scene is divided into rounds. Each **round** consists of a single investigators' turn and a single game master's turn. Investigators and any of their NPC allies present in the scene (see **Allies**) take actions during the investigators' turn, and enemy or neutral NPCs take actions during the game master's turn. Which turn occurs first in the scene depends on whichever group instigated the encounter. If the investigators decide to attack a group of ghouls, for example, they would take the first turn. If, on the other hand, the investigators are surprised by a group of ghouls bursting out of a barn, the ghouls (and by default, the GM) take the first turn.

INVESTIGATORS' TURN

During the investigators' turn, the following steps occur. In addition, if any neutral or enemy NPCs have leftover dice from passing, the game master may use their dice to let those NPCs take reactions during the investigators' turn (see **Passing** and **Reactions**, respectively).

Step 1: Refill Dice Pools

At the start of the investigators' turn, the dice pool of each investigator refills to its current dice pool limit (which is usually six, unless they've taken damage). The dice pools of NPCs allied with the investigators also refill.

Step 2: Take Actions

The investigators' goal during their turn is to work together in the most effective way they can. Each player controls their investigator and gets to decide how they want to spend their dice to take simple and complex actions.

The investigators and their allies can act in any order and can split up their actions however they want. When an investigator acts, their player describes what the investigator is trying to do and, if appropriate, performs a complex action by rolling dice using the most relevant skill to determine whether the action succeeds. When an ally acts, the game master has that ally perform the most logical and helpful action that benefits first the ally, then the investigators. The game master is responsible for determining the best course of action for that ally based on the ally's understanding of the situation and personal motivations.

Note: If two or more players want to act at the same time and can't agree on which investigator should go first, the game master decides instead.

Step 3: End Turn

The turn ends when each investigator and NPC ally has used all their dice or has chosen to keep some leftover dice by passing. After the investigators' turn ends, the game master's turn begins.

PASSING

To pass, a player or the game master opts to avoid spending all of a character's dice on their turn, instead keeping one or more dice in their pool to use for reactions. Reactions are a type of action a character can take when it is not their turn (see **Reactions**). When a character passes, they cannot spend any more dice during their current turn. Thus, if an investigator passes, they cannot spend any more dice during the current investigators' turn, but they can spend dice on reactions during the game master's turn.

ALLIES

Allies are NPCs—characters controlled by the game master—who are friendly with the investigators. They work with the investigators and act on the investigators' turn.

GAME MASTER'S TURN

The game master's turn is very similar to the investigators' turn, comprising the following steps. In addition, if an investigator or an NPC allied with the investigators has leftover dice from passing, the player or game master controlling that character may use their dice to let them take reactions during the game master's turn (see **Passing** and **Reactions**, respectively).

Step 1: Refill Dice Pools

At the start of the game master's turn, the dice pools of NPCs who are enemies of the investigators or who are neutral toward them refill to their current dice pool limit. (The dice pools of the investigators' NPC allies refill during the investigators' turn.)

Step 2: Take Actions

All NPCs except investigator allies act on the game master's turn in any order the game master wants. Usually, each of these NPCs does everything they want to do before the next NPC acts (so each either spends all their dice or uses some dice and saves the rest for reactions by passing).

Step 3: End Turn

The game master's turn ends when all NPCs except investigator allies have either spent all their dice or have chosen to pass.

SECOND AND FOLLOWING ROUNDS

After the investigators and the game master have each taken their turn, the round ends and a new round begins, starting with the side that took the first turn in the previous round. Rounds continue until combat ends—such as if one side is defeated or flees—or until the scene comes to its logical conclusion.

ATTACKS AND DAMAGE

To attack a target, a character performs a complex action using one of the following skills:

- ◆ Use **Melee Combat** to make a melee attack against a target within 5 feet. If two characters are within 5 feet of one another, they are considered to be **engaged** with each other.
- ◆ Use **Ranged Combat** to make a ranged attack against a target more 5 feet away. Ranged attacks require a ranged weapon or an object that can be thrown. These weapons usually have a maximum range at which they can be used, listed in their item profile.
- ◆ Use **Lore** to make a magic attack using a magical knack or capability.

If the attacking character succeeds, they deal damage. Each weapon that can be used in the game lists the damage it deals on its item card or in its item profile. Most weapons deal 1 or 2 damage.

Some targets may have ways to reduce the damage a weapon inflicts on them (usually a particular type of armor they're wearing or a knack they have). This will be listed in their profile.

Once the final damage being dealt is determined, the target reduces their dice pool limit (the size of their dice pool) by that amount. If they reduce it below the number of dice they currently have in their pool, they must discard dice until the number equals the new limit.

The target's dice pool limit stays reduced until the target is healed, such as through use of the Heal Wounds action (see **Complex Actions**). This means characters who have taken damage can take fewer or less-powerful actions than normal, because they have fewer dice to spend during each turn or narrative scene.

STRAIN YOURSELF

At the start of the investigators' turn, before dice pools are refilled, each investigator and ally may **strain themselves** to heal all damage (increasing their dice pool limit back up to maximum). If they do, at the end of their current turn (or after they have performed one complex action in a narrative scene) they suffer an injury (see **Injuries**).

RANGES

Ranges are always listed in a given knack or ability profile in increments of 5 feet. Each square on a map is 5 feet by 5 feet. Movement diagonally or orthogonally from one adjacent square to another costs the same amount of movement (5 feet), though characters cannot move through hard corners like buildings diagonally.

INJURIES

When a character becomes injured, their player makes an **injury roll** by rolling a d6, and the game master consults the **Injury** table to determine the result. The character suffers the injury listed in the appropriate row.

If the character already has any injuries when they gain a new one, then for each preexisting injury, the player adds +1 to the d6 roll before they consult the **Injury** table.

To heal from an injury, a character can wait a week for the injury to heal (although some injuries, specifically Severely Injured, Loss of a Sense, or Comatose take two weeks to heal). Alternatively, a character can perform a complex action using Knowledge to heal an injury that they or another person are suffering from. Note that some injuries may require multiple successes to heal, as detailed in their description. An injury can only be healed during a narrative scene. A character can suffer multiples of the same injury; the effects do not compound, but each instance of the injury must be healed before the effects go away.

HORROR AND HORROR DICE

Certain situations, knacks, spells, and abilities deal **horror**. When a character suffers horror, their player increases their horror die limit by that amount, to a maximum amount no greater than their dice pool maximum.

When a character refills their dice pool, they first add **horror dice** equal to their horror dice limit. Then the refill the remainder of the pool with regular dice. If a character's horror die limit is equal to or higher than their dice pool limit (as may happen if the character has taken damage), their entire pool may be filled with horror dice.

Horror dice function the same way as regular dice in a character's dice pool, with two exceptions.

First, a character may never reroll a horror die that has rolled a result of 1. Second, when any character performs an action using one or more horror dice, and at least one horror die rolls a 1, the character suffers a **trauma**. The more 1s rolled, the greater the trauma's severity is. To determine the results of the trauma, roll a d6 and add +1 to the result for each 1 rolled on a horror die during the complex action (normally this generates a result between 2 and 7, but if a character rolled multiple 1s on horror dice, the result may be higher). Then apply that result to the **Trauma** table.

Keep in mind that some trauma results may increase the severity of future rolls on the table. So the more trauma the character suffers from, the greater the impact of future traumas.

TAKING DAMAGE WHILE SUFFERING FROM HORROR

If a character has horror dice in their dice pool when they take damage that reduces their dice pool limit, they must remove standard dice before removing horror dice.

HEALING HORROR

A character's horror dice limit may be reduced by means of one of the following:

- ◆ The Heal Horror action (see **Basic Complex Actions**).
- ◆ Certain capabilities (such as certain knacks, spells, or abilities on an investigator portfolio or NPC profile card).

Note that even if a character reduces their horror dice limit, this doesn't remove any existing horror dice from their pool. It simply means they add fewer horror dice to their pool during the next scene.

HEALING TRAUMAS

Unlike injuries, traumas cannot be "healed." However, the effects of traumas go away over time.

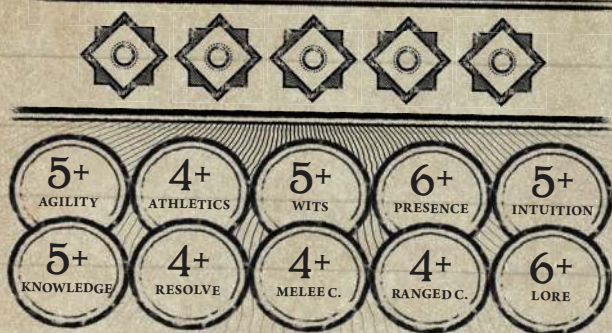


INSIGHT

At the beginning of each game session, investigators gain insight up to their insight maximum (listed on their investigator portfolio). During the game, they can spend insight in the following ways.

- ◆ After performing a successful complex action, they can spend 1 insight to add one additional success to the results.
- ◆ Before performing a complex action or reaction, they can spend 1 insight to perform the action with advantage.
- ◆ They may spend 1 or more insight to introduce a narrative element into an ongoing scene. Examples include a character finding a scalpel in an intense situation to defend themselves with, or the introduction of a preexisting relationship with an NPC. Note that all narrative elements are subject to the game master's approval.
- ◆ Insight can also be spent to avoid effects of certain traumas, where listed.
- ◆ Finally, insight can be sent to use the positive side of a character's personality trait.

MOBSTER



KNACKS

Minor NPC: When this NPC is wounded, it is immediately killed or knocked unconscious at the GM's discretion.

Eat Lead!: Before this NPC performs an attack with **Ranged Combat** while using a weapon with more than one ammo circle, they may choose to fill in one circle to add one additional die to the roll.

During a structured scene, if there are four or more investigators, the mobsters have the following ability:

Feeling No Pain: This NPC reduces the damage taken from attacks by 1 to a minimum of 1.

EQUIPMENT

Suit and fedora, cigarette case, 2 clips of .32 ACP.

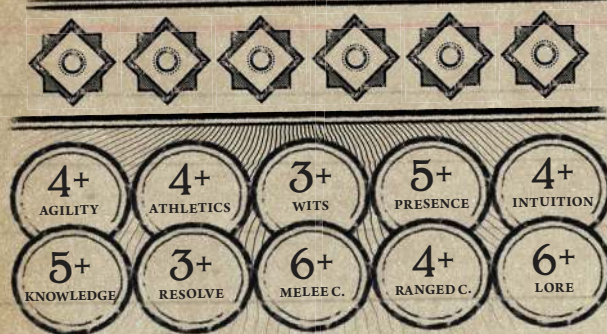
Remington Model 51 Pistol: Skill (Ranged Combat), Damage 2, Injury Rating 4, Range 50 feet; Ammunition O O.

Switchblade: Skill (Melee Combat), Damage 2, Injury Rating 4, Range Engaged. Attempts made to spot or locate this weapon on a character, even while conducting a physical search, are **difficult**.

During Scene 8, the mobsters are also armed with the following:

Thompson M1921A Submachine Gun: Skill (Ranged Combat), Damage 2, Injury Rating 3, Range 75 feet; Ammunition O O O O O. Each additional success generated on this attack roll deals +1 damage.

JOHNNY GRECO



KNACKS

Major NPC: This NPC may strain themselves once to restore their dice pool limit to their dice pool maximum. If this NPC is wounded after they have strained themselves once, they are immediately killed or knocked unconscious at the GM's discretion.

Eat Lead!: Before this NPC performs an attack with **Ranged Combat** while using a weapon with more than one ammo circle, they may choose to fill in one circle to add one additional die to the roll.

During Scene 8, Greco has the following abilities:

Fanatical Resilience: Once per turn, this NPC may perform a complex action using **Resolve**. If they succeed, they increase their dice pool limit by 1d3 to a maximum of 6, and add an equal number of dice to their dice pool.

Throw: Once per turn, this NPC may perform a complex action using **Athletics** targeting one engaged character. If they succeed, the target is thrown 10 feet in any direction, knocked prone, and suffers 2 damage.

EQUIPMENT

Suit and fedora, cigarette case, 2 clips of .45 ACP ammunition.

Colt 1911 Pistol: Skill (Ranged Combat), Damage 2, Injury Rating 3, Range 75 feet; Ammunition O O.

Silk Bulletproof Vest: The wearer reduces the damage taken from ranged attacks by 1 to a minimum of 1.

During Scene 8, Johnny Greco is also armed with the following:

Stick of Dynamite: Skill (Ranged Combat), Damage 2, Injury Rating 4 Range 45 feet; Single use. On a successful hit, each character within 20 feet of the target suffers 2 damage; for each additional success generated, one random character who suffered damage suffers 4 damage instead of 2.

INJURY TABLE

ROLL 1d6 (ADD 1 FOR EACH EXISTING INJURY)	RESULT
1	Heavy Blow: You are knocked prone. During your next turn, you must spend one die from your dice pool to clear your head enough to think straight before you perform any other actions.
2	Slowed: Your injury is slowing you down, is slowing pain when you move. When you perform an action to move, you move at half your normal speed (rounded down).
3	Nasty Cut: You are bleeding badly. You cannot increase your dice pool limit higher than 3 by means of time, normal healing, or straining yourself until this injury is healed.
4	Concussed: You take a powerful blow to the head. Until this injury is healed, you suffer a -1 penalty on all dice rolled when performing all complex actions using Wits, Intuition, Knowledge, or Lore .
5	Injured Arm: Until this injury is healed, any simple actions that would be performed using this limb are now complex actions, and you suffer a -1 penalty on all dice rolled when performing any actions that were already complex actions that use Athletics, Agility, Ranged Combat, and Melee Combat .
6	Injured Leg: Until this injury is healed, any simple actions that would be performed using this limb are now complex actions (including moving), and you suffer a -1 penalty on all dice rolled when performing any complex actions using Athletics, Agility, and Melee Combat .
7	Loss of a Sense: One of your senses (sight, smell, or hearing) is no longer functional. You cannot use that sense. The sense affected may be randomly determined by rolling 1d3 (1: sight; 2: smell; 3: hearing), or the GM may choose the result. This injury requires two successes to heal.
8	Severely Injured: Your injuries are so severe that you can barely function. Until this injury is healed, suffer a -2 penalty on all dice rolled when performing any complex actions. This injury requires 2 successes to heal.
9	Comatose: Your dice pool limit is reduced to zero, and your dice pool limit may not be increased until this injury is healed. This injury requires two successes to heal.
10	Dire: Your dice pool limit is reduced to 0, and your dice pool limit may not be increased until this injury is healed. This injury requires 3 successes to heal. If you do not receive medical treatment within the next hour, you die.
11+	Dead: You are dead.

TRAUMA TABLE

ROLL 1d6 (ADD 1 FOR EACH 1 ROLLED ON A HORROR DIE)	RESULT
1-2	Subtle Strangeness: You see something out of the corner of your eye, like a shadow, or a small creature ducking quickly out of sight. If you look at it directly, nothing is there. Or perhaps, whatever you are eating or drinking seems suddenly rancid or spoiled for a moment. Or maybe, you catch a whiff of a strange smell. It might be pleasant, repellent, or some odd combination (blood and cinnamon, or lavender and spoiled milk). There is no further effect, but you'd better be on your guard...
3	Shocked: You are so struck by something you see, smell, hear, or otherwise sense that you are briefly taken aback. You must discard one of your dice from your dice pool if possible. If you have no dice in your dice pool to discard, you must add 1 to the results of any further rolls on this table for the remainder of this session.
4	Stunned: The horrors you have been exposed to leave you unable to react or respond. You must discard all of your dice from your dice pool if possible. If you have no dice in your pool to discard, you must add 1 to the results of any further rolls on this table for the remainder of this session.
5-7	Overcome by Horror: The horror of what you know looms in your mind, reducing you to your baser instincts. Unless you spend 1 insight, you must trigger the negative side of your personality trait.
8-10	Mind Undone: Your will is overpowered by the horrors around you. Unless you spend 2 insight, you must trigger the negative side of your personality trait. Further, if the negative effects would normally last until the end of your next turn, they instead last until the end of the current scene. If they would normally last until the end of the current scene, they instead last for the remainder of the current session. Additionally, you must add 1 to the results of any further rolls on this table for the remainder of this session.
11+	Lost Forever: Something terrible and utterly final has happened to you. Perhaps your mind has irrevocably shattered, leaving you a muttering husk of your former self. Maybe you realize that you came from the sea, and that to the sea you must return. You attempt to find the nearest body of water and swim out to meet your destiny. Or possibly you've simply decided that in a world beset by horror, your only hope is to swear allegiance to the dark and terrible powers and hope to be spared. You either vanish, become unable to continue your investigations, or are doomed to return as a deadly adversary pitted against those you once called friends. Whatever the case, you are lost forever.

The Investigators

These investigators (whose character sheets are provided at the end of this booklet) are available for players to choose as PCs. Each investigator is aboard the *Gulf Queen* for different reasons. Some already know one another, while the rest have a chance to meet at the beginning of the adventure.

Alessandra Zorzi

A self-styled countess from the Old World, Alessandra is no more European nobility than Al Capone. Her silver tongue and regal title give her the chance to pilfer the hearts, as well as the pocketbooks and vaults, of the rich and famous socialites from Marrakesh to Chicago. When the high-class con artist heard that Patrice Hathaway had booked a well-paying gig aboard the *Gulf Queen*, Alessandra figured this would be a great place to ply her trade and bought a first-class ticket.

Alessandra quickly figured out that the *Gulf Queen* was a front for the Mob, especially when she saw Michael McGlen of Arkham's O'Bannion gang hanging out by the bar. Most criminals would walk away from such a risky prospect. The Countess, on the other hand, figures the criminal presence means there's even more money available to be stolen. Plus, Michael owes her for the Boston job. He'd never rat her out, would he?

Dexter Drake

Ever since returning from the Great War, 'The Great Drake' has had a moderate career as a stage musician. However, his modest success in no way sated his desire to learn the secrets of "real magic." This began when one day Dexter saw an elderly street magician unleash a *real* curse, the kind that left a pair of hecklers screaming as their mouths overflowed with skittering, wriggling spiders.

Although Dexter now knows magic is real, he still needs to eat. Luckily, a few days ago an old friend of his, Patrice Hathaway, told him about a gig on a riverboat. A job to entertain the passengers aboard the *Gulf Queen* seemed like just the ticket.

Jim Culver

Growing up, Jim had always wanted to play jazz and the trumpet as well as his father. Eventually, Jim became a successful musician in his own right, playing at nightclubs and juke joints all along the East Coast. Then his father died and left Jim his trumpet, the one with the strange writing along the inside of the bell. But it sounded better than any piece of brass he'd ever held; so good, in fact, that the first time Jim played at a funeral the deceased got up and danced.

Jim has had a lot of trouble getting gigs after that, but he's learned a lot more about the dead. However, that doesn't help put money in his pocket. Luckily, his friend Marie Lambeau hooked him up with a gig providing entertainment on the *Gulf Queen*. Maybe once he gets to New Orleans, he can even find someone who can tell him more about his daddy's trumpet.

Marie Lambeau

Born in the bayous of Louisiana, Marie had left the backwoods life behind when she discovered that her singing could leave audiences spellbound and desperate for more. Soon, she was famous in every nightclub from New Orleans to Baton Rouge as "the Smoky Velvet." When her grand-mère died up in Arkham, Marie had no plans to travel to the funeral. But the rest of her family pushed her to go. And thus began Marie's quest to learn just what legacy of witchcraft and magic her grand-mère had left for her.

Now, older, wiser, and a lot more dangerous, Marie is heading back to New Orleans. She's gotten word that trouble is brewing in the bayous, so she grabbed her friends Jim and Patrice and headed south. The *Gulf Queen* seemed like as good a way to get home as any.

Michael McGlen

Michael's few friends would use three words to describe him: quiet, tough, and dangerous. A long-time enforcer for Arkham's O'Bannion gang, Michael was content to make his living solving problems with a tommy gun and a bundle of dynamite. Then his best friend Fast Louis Farrell was grabbed by a scaly monster and pulled screaming into the river, and Michael decided he wasn't content anymore with doing jobs and not asking questions. He was going to find what killed Louis.

After that search led to a series of dangerous and very illegal events, the O'Bannions decided it would be a good idea for Michael to lay low. The gang had an arrangement with the Chicago Outfit to launder money through the *Gulf Queen's* casino. Michael would take a trip on the riverboat, make sure everything was running smoothly, and then hole up in New Orleans until the heat was off. He was a bit surprised to see familiar Arkham faces on the boat. Marie Lambeau and Jim Culver have often played at one of the speakeasies owned by the O'Bannion gang. And he was pretty sure he spotted Alessandra Zorzi at the roulette table. The Countess was certainly here to steal from the casino, but he owed her for the thing in Boston. As long as she didn't get too greedy, he'd pretend not to know her and hope she'd return the favor.

Patrice Hathaway

Prodigy. Genius. *Artiste*. These are the words people use when they speak of Patrice Hathaway, one of the finest violinists anywhere on the globe. The young star of the strings has played for royalty, movie stars, and the aristocracy in dozens of countries. But what her audiences don't see is the haunted mind beneath the elegant dresses and precise, careful manner. For when Patrice plays, her music sometimes links her to... something else. And that something, that *presence*, terrifies her. Only her love for playing keeps Patrice returning to the violin, even if each sonata comes with the risk of contact with something malevolent.

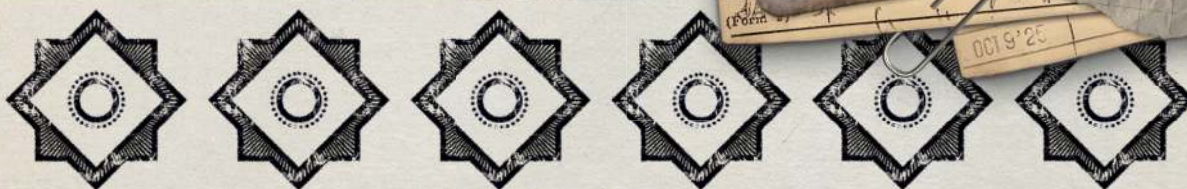
Now for weeks, Patrice has been dreaming of the streets of New Orleans. She has become convinced that somewhere in that city is the answer to what is haunting her. So, it was really no surprise when her friend Marie asked her to join her and Jim on a trip to the Big Easy. But darkness has continued to haunt the edges of her dreams each night. Just in case, Patrice figured she'd ask her old acquaintance Dexter to come along. Even if he denied it, she knew Dexter had talents with the supernatural.

Michael McGlen

THE GANGSTER

SKILLS

6+	AGILITY	KNOWLEDGE	6+
3+	ATHLETICS	RESOLVE	4+
5+	WITS	MELEE COMBAT	4+
6+	PRESENCE	RANGED COMBAT	4+
5+	INTUITION	LORE	6+



KNACKS

Killing Blow: When you inflict an injury, add 1 to result of the injury roll.

Not Today!: When you suffer damage, you may perform a reaction using Athletics. If you succeed, reduce the damage by 2 to a minimum of 1. This happens before any other damage reduction.

PERSONALITY TRAIT – RESERVED

- ◆ **Positive:** You may spend 1 insight to reduce your horror dice limit by 1 during your turn.
- ◆ **Negative:** When triggered, you must save at least half of the dice in your dice pool during each of your turns for the remainder of the current scene (they can be used to perform reactions during the adversaries' turn).

EQUIPMENT

Thompson M1921A Submachine Gun. Skill (Ranged Combat), Damage 2, Injury Rating 3, Range 75 feet. **Full Auto** (each additional success generated on this attack roll deals +1 damage).

Thompson M1921A Submachine Gun



Mikey's Brass Knuckles. Skill (Melee Combat), Damage 2, Injury Rating 3, Range Engaged. **Hard to Find** (attempts made to spot or locate this weapon on a character, even while conducting a physical search, are **difficult**).

Punch/Kick. Skill (Melee Combat), Damage 2, Injury Rating -, Range Engaged.

"Viola" Case. This viola case contains your Thompson M1921A submachine gun, disassembled, along with 2 drum ammo clips. Removing the Thompson and assembling it takes 5 minutes during a narrative scene or performing a complex action using **Ranged Combat** during a structured scene.

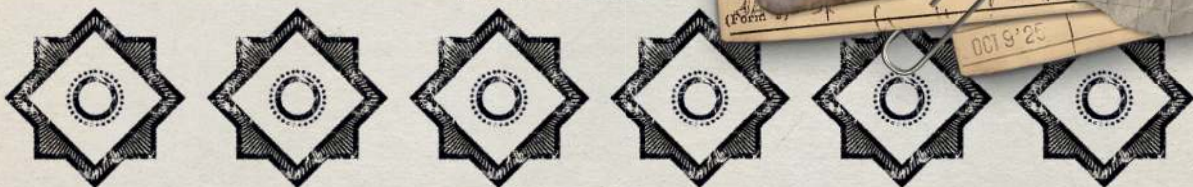
Other Equipment: Fedora, striped suit, patent leather shoes, shoulder pistol holster, 5 cigars, \$10.

Alessandra Zorzi

THE COUNTESS

SKILLS

4+	AGILITY	KNOWLEDGE	5+
6+	ATHLETICS	RESOLVE	6+
4+	WITS	MELEE COMBAT	5+
4+	PRESENCE	RANGED COMBAT	6+
4+	INTUITION	LORE	5+



KNACKS

Pickpocket: When a character becomes engaged with you or leaves their engagement range, you may spend a die to perform a reaction using **Agility**. If you succeed, you steal one item the other character is carrying on their person (but not holding in their hands).

I Beg Your Pardon!: Once per scene when you fail an action, you may perform a reaction using **Wits**. If you succeed, you may immediately perform the failed action again, using the original dice taken from your pool. Whether you succeed or fail the action a second time, you pass your actions off as those of an innocent (and possibly naïve) socialite, and nobody notices any ulterior motive on your part.

EQUIPMENT

Stiletto. Skill (Melee Combat), Damage 1, Injury Rating 3, Range Engaged. **Very Hard to Find** (attempts made to spot or locate this weapon on a character, even while conducting a physical search, are **very difficult**). **Precise Thrust** (If a successful attack with this weapon generates one or more results of 6, the attack generates one additional success)

Punch/Kick. Skill (Melee Combat), Damage 1, Injury Rating -, Range Engaged.

Other Equipment: haute couture dress and hat, elegant purse with \$50, suitcase with several fancy outfits and hidden compartment with \$200, a set of lockpicks, and box of waterproof matches.

PERSONALITY TRAIT – AMBITIOUS

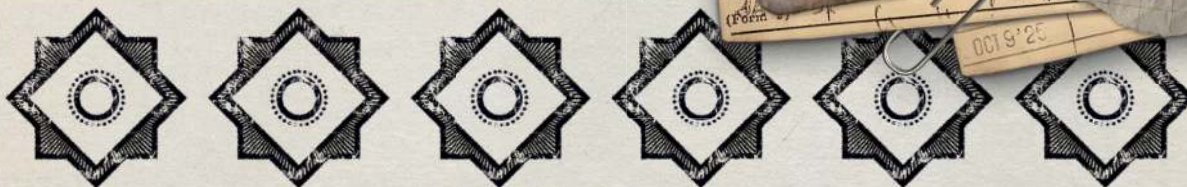
- ◆ **Positive:** You may spend 1 insight to add two successes to a successful check you have performed.
- ◆ **Negative:** When triggered, you cannot perform the **Aid an Ally** simple action until the end of the current scene.

Jim Culver

THE MUSICIAN

SKILLS

6+	AGILITY	KNOWLEDGE	5+
6+	ATHLETICS	RESOLVE	5+
6+	WITS	MELEE COMBAT	6+
4+	PRESENCE	RANGED COMBAT	6+
4+	INTUITION	LORE	5+



KNACKS

Dead Man's Stomp: *Music.* You play a tune so lively that the dead get up and dance. Perform a complex action using **Presence**. If you succeed, the spirits of any dead bodies within 5 feet temporarily return to this world, reanimating their corpses. The corpses can move, speak, and otherwise behave normally. The spirits remain in this world as long as you continue playing. During a structured scene, you can perform a simple action during subsequent turns to continue playing. All other characters who witness this suffer 2 horror.

Deafening Fanfare: *Music.* You play a note so unnaturally loud that it deafens those around you. Perform a complex action using **Resolve**. If you succeed, all characters within earshot cannot hear anything or communicate via talking until the end of your next turn. In addition, one visible target within 20 feet suffers 1d3 damage. This damage may not be reduced by any means. If you generate at least three successes, the target suffers the **Loss of a Sense** injury; the sense lost is always hearing.

PERSONALITY TRAIT – CAUTIOUS

- ◆ **Positive:** You may spend 1 insight to give yourself **advantage** on all complex actions you perform with two or more dice until the end of their current turn.
- ◆ **Negative:** After being triggered during your turn, you must spend half the dice in your dice pool to move directly away from any and all opponents by the most easily accessible and safest route. You may not spend dice to move closer to any opponent unless passing an opponent is the only way to flee.

EQUIPMENT

Your Father's Trumpet: This instrument may be used while performing *Music* knacks. When performing a complex action that involves playing this instrument, add 1 to the result of all dice rolled. However, if you generate two or more results of 1 while playing this instrument, you suffer 1 horror.

Punch/Kick. Skill (Melee Combat), Damage 1, Injury Rating -, Range Engaged.

Travel First Aid Kit: When you perform a successful complex action to heal damage, increase the number of successes by one. If you generate one or more results of 1 while using this kit, mark one of the use circles. When all circles are marked, all supplies have been used and the kit is useless and may not be refilled.

Travel First Aid Kit



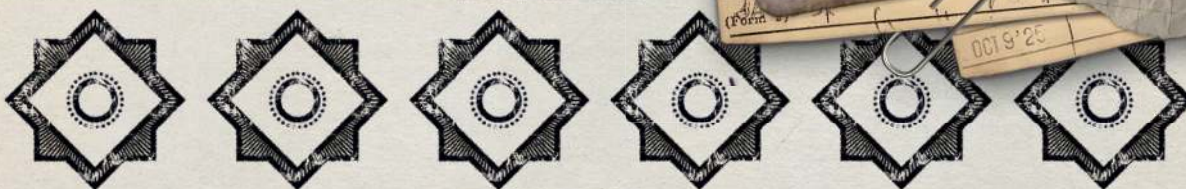
Other Equipment: Worn fedora, clean but faded suit, trumpet case, \$5.

Marie Lambeau

THE ENTERTAINER

SKILLS

5+	AGILITY	KNOWLEDGE	5+
6+	ATHLETICS	RESOLVE	4+
6+	WITS	MELEE COMBAT	6+
3+	PRESENCE	RANGED COMBAT	5+
5+	INTUITION	LORE	6+



KNACKS

Charming Song: *Music.* You sing a tune so pleasant that everyone around you is filled with good cheer. Perform a complex action using **Presence**. If you succeed, all allies within earshot (or 100 feet) add 2 music dice to their dice pool. These music dice may only be spent as part of a complex action using **Presence**.

Voice of the Smokey Velvet: Once per scene, when the negative aspect of an ally's personality trait would be triggered or they would be affected by a mind-altering ability, you may perform a reaction using **Presence** to snap them out of it with your distinctive and haunting vocal skills. If you succeed, the negative aspect of the ally's personality trait is not triggered, or they are not affected by a mind-altering ability.

Blood Protection: Some ancestor in your familial line has gifted you with a measure of supernatural resilience. When you are targeted by a spell or a mind-altering effect, roll 1d6 (not from your pool). If you generate a result of 5 or higher, the spell or effect does not affect you.

PERSONALITY TRAIT – OUTGOING

- ◆ **Positive:** When you perform a complex action to interact with someone, you may spend 1 insight to perform that action using **Presence** (no matter what that skill would normally call for).
- ◆ **Negative:** When triggered, until the end of the current scene, all of your allies perform complex actions to interact with others with **disadvantage**.

EQUIPMENT

Colt Model 1908 Vest Pocket pistol. Skill (Ranged Combat), Damage 2, Injury Rating 5, Range 15 feet. **Hard to Find** (attempts made to spot or locate this weapon on you, even while conducting a physical search, are **difficult**, requiring two successes to succeed).

Colt Model 1908 Vest Pocket pistol



Punch/Kick. Skill (Melee Combat), Damage 1, Injury Rating -, Range Engaged.

Other Equipment: fancy dress, designer handbag, expensive jewelry, suitcase with additional outfits, 2 clips of .25 ACP pistol ammunition, \$35.

Music Dice

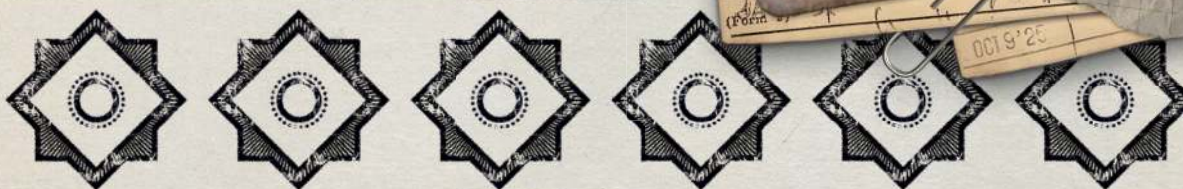
Music dice follow the same rules as any dice added to your pool, but should be tracked separately, as they can only be spent to perform certain actions. In addition, when a music die generates a result of 6 it explodes; immediately roll another music die and add the results to the pool. However, if a music die generates a result of 1, you must remove another success from the results.

Patrice Hathaway

THE VIOLINIST

SKILLS

5+	AGILITY	KNOWLEDGE	5+
5+	ATHLETICS	RESOLVE	5+
5+	WITS	MELEE COMBAT	6+
5+	PRESENCE	RANGED COMBAT	6+
3+	INTUITION	LORE	5+



KNACKS

Skilled Player: When you perform a complex action to play or perform music while using an instrument, you add 1 to the result of all dice rolled.

Amplifying the Lead: *Music.* Once per scene, you play music intended to inspire an ally. Perform a **difficult** complex action using **Intuition**. If successful, one ally within earshot (or 100 feet) adds 3 music dice to their dice pool. Until the end of their current turn (or the current scene) when they roll one of these music dice, they treat the skill used for that music die as equal to your Intuition.

Brush with the Presence: Once per session while playing your violin, you may perform a **difficult** complex action using **Intuition**. If you succeed, your mind brushes with the ominous presence that hovers at the edges of your thoughts and you glean information from it. You may either ask one question that the GM must answer truthfully about the plot of the current investigation, or gain 4 insight, to a maximum of your insight limit.

PERSONALITY TRAIT – IMAGINATIVE

- ◆ **Positive:** When you spend insight to gain **advantage** on an action, you may add two additional dice to your hand of dice instead of one. After rolling the dice, you discard the two lowest results instead of only the lowest result.
- ◆ **Negative:** When triggered, you cannot reduce your horror die limit for the remainder of the current session.

EQUIPMENT

Switchblade. Skill (Melee Combat), Damage 2, Injury Rating 4, Range Engaged. **Hard to Find** (attempts made to spot or locate this weapon on a character, even while conducting a physical search, are **difficult**).

Other Equipment: elegant evening gown, understated and expensive jewelry, Stradivarius with violin case, suitcase with additional outfits, \$100.

Music Dice

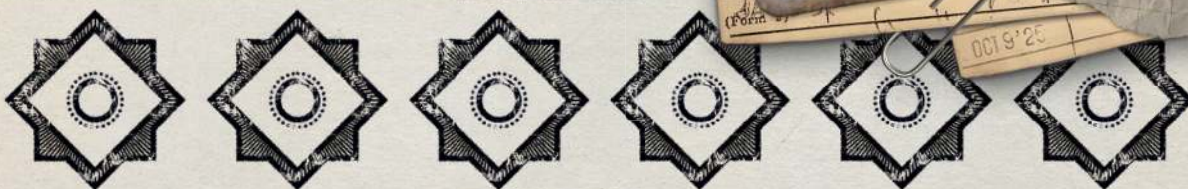
Music dice follow the same rules as any dice added to your pool, but should be tracked separately, as they can only be spent to perform certain actions. In addition, when a music die generates a result of 6 it explodes; immediately roll another music die and add the results to the pool. However, if a music die generates a result of 1, you must remove another success from the results.

Dexter Drake

THE MAGICIAN

SKILLS

5+	AGILITY	KNOWLEDGE	5+
5+	ATHLETICS	RESOLVE	5+
4+	WITS	MELEE COMBAT	6+
5+	PRESENCE	RANGED COMBAT	6+
6+	INTUITION	LORE	3+



KNACKS

Blinding Light: *Faith, Spell.* You may perform a complex action using **Lore**. If you succeed, all other characters within 20 feet suffer 1 damage and may not perform reactions until the end of the next turn. If you generate two or more successes, you may choose which characters are affected and which are unaffected.

Searing Flames of Yaztaroth: *Spell.* You may select one target within 25 feet and perform a complex action using **Lore**. You may make the complex action **difficult** and select two targets, or **very difficult** and select three. If you succeed, all targets suffer 1d3+1 damage. If you generate any results of 6, all targets also suffer the **Burned** injury (until this injury is healed, the target performs all actions with disadvantage, and must discard one die from their pool for every result of 1 they generate). However, if you generate any results of 1, you suffer 1 horror.

After attempting to cast this spell, you suffer 1 damage for every subsequent casting attempt during the same scene.

PERSONALITY TRAIT – OPTIMISTIC

- ◆ **Positive:** You may spend 1 insight to heal 3 damage you are suffering as a free action during your turn.
- ◆ **Negative:** When triggered, you may not perform any reactions for the remainder of the scene.

EQUIPMENT

Escape Artist Kit. When attempting to pick a lock or open a sealed door, you perform any complex actions with **advantage**.

Des Vermis Mysteriis, Angeron of Marcelles translation. You must be holding this tome to cast **Enchant Armor** and **Alchemical Transmutation**.

Other Equipment: Tuxedo with top hat, white gloves, cane, suitcase with illusionist's equipment and magician's supplies, *The Blood of Baalshandor*, *Cthaat Aquadingen*, \$3.

SPELLS

Enchant Armor: You may perform a complex action using **Lore** to turn a mundane piece of clothing you are engaged with into magic armor. If you succeed, the clothing becomes enchanted armor. The clothing is enchanted until the end of the next scene, and only one piece of clothing may be enchanted by this spell at a time.

The first two times someone wearing enchanted armor is hit by an attack, the enchantment cancels all damage and injuries dealt. After two hits, the enchantment ends.

Alchemical Transmutation: You may perform a **difficult** complex action using **Lore** or **Knowledge** to attempt to change one object into another. If you succeed, you may transform one nonliving object roughly 2 inches square into another object of roughly the same size and mass. For each additional success, you may increase the size of the object being transmuted by 2 square inches. This object may be made of different material, but the spell cannot create complex machinery or technological items (such as a firearm or flashlight).

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