

HORROR ON THE ORIENT-EXPRESS



BOOK I

CAMPAIGN BOOK

I. INTRODUCTION

The Orient Express

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

by Geoff Gillan

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

One Pullman passenger was a young Belgian engineer named Georges Nagelmackers. During a trip to the United States, he noted the Pullman cars and wondered why Europeans could not obtain the same convenience in travel.

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

Nagelmackers arranged to have his cars attached to many trains throughout Europe. When the concept of sleeping cars had taken hold, Nagelmackers began the construction of saloon cars and then dining cars.



George Nagelmackers

Passengers throughout Europe responded enthusiastically to this way of transport. Nagelmackers, ever inventive, pursued comfort and civility further. He decided to construct a train consisting of all his rolling stock—the dining car, saloons, sleeping cars—a palatial hotel on wheels which would traverse Europe. He named this train the Orient Express.

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

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

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

The Simplon Express was intended to surpass the original Orient Express, for the route through southern Europe was shorter and with easier grades. However,

pressure from the German and Austro-Hungarian governments kept the Simplon Express a minor service. These governments wished the Orient Express to remain north of the Alps, strengthening their European communications. But when the Great War began, Italy necessarily became the focus for the service.

During the hostilities, the Orient Express was replaced by various local expresses answering to their individual nations. No longer could a single service cross Europe, its passengers needing no more than a travel permit to cross intervening frontiers.

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

Branch services still connected cities like Munich and Vienna, but the Simplon-Orient Express became the direct train. It set records during the 1920s for speed across the distance covered. New cars were finished in the distinctive blue with gold trim, now made from steel and with even plusher decor. The Orient Express increased in reputation after snow halted the train 80 kilometers from Constantinople for five days. The single track made moving the cars impossible, but in the true spirit of the Orient Express, the service continued so smoothly that the passengers signed a document commending the staff after the train had been freed.

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

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

Just before World War II, full rail service connected Cairo, Baghdad, and Tehran with Europe. Until that war, the Orient Express was preeminent on the Continent.

As war spread, German occupying forces suppressed the services one by one, until the Simplon-Orient Express itself was stopped in 1942. The Germans attempted an

ersatz Orient Express, a luxury train for the Nazi elite, but this was short-lived—too many sabotage attempts on it were made by partisans in the resistance movements.

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

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

In the 1970s, services dwindled as airlines began to dominate transport on the Continent. The Simplon Orient-Express became the Simplon Express, and other services dropped the 'Orient' from their titles also, becoming local trains. After 1977, direct through-coaches no longer connected Paris with Istanbul and Athens. Recently, in 1982, the Simplon-Orient-Venice Express has begun, reinstating the blue and gold cars and the luxurious rolling stock of the 1920s and 1930s. This nostalgic, exclusive service seeks to recapture the feel of the Orient Express journeys of that time and has met with some success.

Society on the Simplon-Orient Express

To paraphrase E.H. Cookridge in his excellent book, *The Orient Express*, the kind of traveler aboard the train in the years between the World Wars attracts the sort of interest later reserved for movie idols and rock stars. That fashionable elite is chronicled in countless newspapers and magazines; they are the doyens of the Jazz Age. Heiresses and decayed nobles, high-powered gangsters and millionaire philanthropists are the stuff of the Simplon-Orient Express passenger list in its heyday.

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

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

Investigators lucky enough to be in first class aboard the Express meet not only the famous rulers and gentry of Europe, but also everyone ambitious enough or rich

enough to pay for entry. American and Argentinean businessmen and every sort of foreign official or diplomat swell the train's ranks.

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

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

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

Criminals aboard the trains encompass everything the lone purse- and jewelry-snatchers who work the platforms to small, well-dressed groups of thieves who regularly travel the train, carefully assessing the wealth of would-be victims before striking.

IN THE 1890s

The Orient Express ran full-service throughout the 1890s. This was the first era of the service, in which it established itself in the public mind as the most famous train of all time. The fares in the 1890s were £58 for first class return fare, Paris to Constantinople. A second-class £44 fare was for accompanying servants, who slept in double compartments.

In 1891, Turkish bandits held up the train, and in 1892 a cholera epidemic paralyzed the Turkish frontier. Such far-flung regions seemed all the more wild to the English and American men and women now criss-crossing the breadth of Europe.

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

Coaches then were constructed of wood, but built with the same attention to detail and finish as their counterparts in the 1920s. Many Europeans were first experiencing sleeping cars and contemporary magazines and newspapers took great delight in lampooning the possibilities of so many people thrown together on one train and sharing small compartments. Later thriller writers exploited the close quarters for their sinister possibilities.

Film References

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

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

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

Non-Fiction Books

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

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

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

IN THE 1990s

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

The train now has a complete salon car including a full-size grand piano (a touch which has led to the a-historic inclusion of such a car among the plans found in this supplement). None of the staff will divulge how they got the piano onto the train—it is a secret among the Company.

The setting could be well used for adventurers needing to meet people of power in settings of almost complete luxury—a trip aboard the Orient Express is worth savoring, no matter when and no matter who the passengers are.

THE ONCE AND FUTURE TRAIN

Though no longer the romantic luxury train of the past, and unrelated to the 32-hour (London to Vienna) luxury excursion service of the present, a working Orient Express continues to depart from Paris daily, with the alternating destinations of Bucharest and Budapest. Thus excellence in transportation and luxury in style are presently separated, confounding Nagelmackers' original intention, but both elements still exist. The history of his great enterprise is by no means over.

II. RESOURCES FOR THE KEEPER

Simplon-Orient Express Operations

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

by Geoff Gillan

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

The Simplon-Orient Express has no standard-seat coaches at all; every one of its passengers has an entire sleeping compartment, alone or possibly shared with one other. Its dining facilities are as elegant and its cuisine as mouth-watering as the greatest of Parisian restaurants, even if its menus are necessarily more limited. The capability and aplomb of its staff is legendary throughout Europe: the Compagnie Internationale des Wagons-Lits hires only the best chefs, conductors, and managers.

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

Staff

Aboard the train, all staff are uniformed. Staff uniforms are individually blue or white, depending on the position of the person. In inclement weather, great coats are to be worn when any staff need to alight on a platform. The

following positions are presented alphabetically, not in order of importance.

BRIGADIER-POSTIER

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

CLEANER

In charge of all clean-up aboard train. Once a car has reached its destination, it is removed from the train. Cleaners stationed at the terminal take it to a siding and completely overhaul it. These men are Wagons-Lits staff, not locals. Then the car is ready to rejoin the service on the return journey.

CHEF DE BRIGADE

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

CHEF DE CUISINE

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

CHEF DE TRAIN

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

CONDUCTOR (Conducteur)

The most famous job on the Orient Express. Conducting is hard work and the men picked by Wagons-Lits for the Orient Express are the very best in the trade. Each must speak at least three languages to assist with international passengers and staff. A night conductor is scheduled for a car which will be stopping at platforms during the night; he makes certain that the appropriate passengers are awake and ready to leave the train. Usually a conductor is based in a country other than his native one, to increase



*Alas, monsieur, the attack
of the vampire has left us
only with these poor buffet
glasses.*

his international experience. This worthy bears a pass key allowing entry into any compartment.

CONTROLLER (Contrôleur)

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

HEAD WAITER (Serveur-receveur)

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

MAITRE D'HÔTEL

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

WAITER (Serveur)

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

Consideration

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

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

Staff from CIWL sleep aboard train as they can. Conductors might doze at their night stations; some are mentioned as having small roll-out pallets upon which they might lie down. The Chef de Brigade and other important staff have tiny bunks in the fourgons. Dishwashers and such string hammocks in the kitchen and fourgons.

Other Orient Expresses

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

The Compagnie des Wagons-Lits provided Orient-Express services—that is to say, the best that money could buy—across much of Europe. Using the Simplon-Orient Express route as a line of departure, connections

Other Orient Expresses

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

BELGRADE ORIENT EXPRESS — Vinkovci, Subotica, Budapest.

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

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

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

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

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

mentary train of cars would be formed instead. Unlike contemporary diesel engines, two or three steam engines could not be hooked in-series to add power.

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

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

SLEEPING CAR

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

can be made with other luxury services. For keepers running European campaigns, the railways will be the backbone of investigator movement. Here is a list of main routes, stops, and connections for some of the other Orient Expresses. Since all these services used the tracks owned by a variety of railways, connections to less-distinguished or local services could be made easily. These services did not necessarily co-exist at any one time.

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

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

A conductor and dining-car attendant bring morning papers and breakfast as required to the cars, always on silver serving trays. Passengers wishing to meet their fellows do so at table, in the dining car, or in the salon car.

DINING CAR

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

Components of a Train

MANY MODELS OF Orient Express cars exist. The following descriptions are general in nature. Nor did one configuration of train ever exist—fewer or more sleeping cars, for instance, may be required, or an additional fourgon. If train size increases greatly, the engine cannot pull it adequately—a supple-

The version included in the plans has been shortened to forty-eight seats, to keep the car in scale with the rest of the train. Note the door mid-way down the center aisle—smokers and non-smokers alike might dine with pleasure.

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

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

FOURGON (Baggage Car)

Two or more fourgons are regularly part of each Simplon-Orient Express, at least one for passenger luggage and one for express package delivery. Both include berths where staff sleep; the express-package fourgon has a berth also for the Chef de Brigade. Only one sort of fourgon has been included as a plan in this package, though three are provided. Note the shower in each for staff use.

SALON CAR

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

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

ENGINE CAB

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

Few instruments or controls are needed for a locomotive. The most important control is the regulator handle, which adjusts the amount of steam driving the wheels; thus the regulator handle controls the speed of the locomotive and therefore of the entire train. If the water level is kept up and the fuel constantly shoveled in, and if an investigator knows that the regulator handle is the key to operation, then the engine could easily be driven by an amateur.

Orient Express Configuration

The nominal make-up and order of the train plans included in this box follows. The actual composition of a train was partly contractual and partly a matter of passenger demand. Train car plans are found on pages 12 and 13.

ENGINE and TENDER: steam locomotive with driver and fireman.

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

FOURGON: passenger luggage for the Paris-Constantinople service.

DINING CAR: Paris-Constantinople.

SLEEPING CAR: Calais-Constantinople

SLEEPING CAR: Paris-Constantinople

SALON CAR: Paris-Constantinople

SLEEPING CAR: Paris-Athens

SLEEPING CAR: Paris-Trieste

SLEEPING CAR: Paris-Budapest

FOURGON: a second luggage car, as needed.

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

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

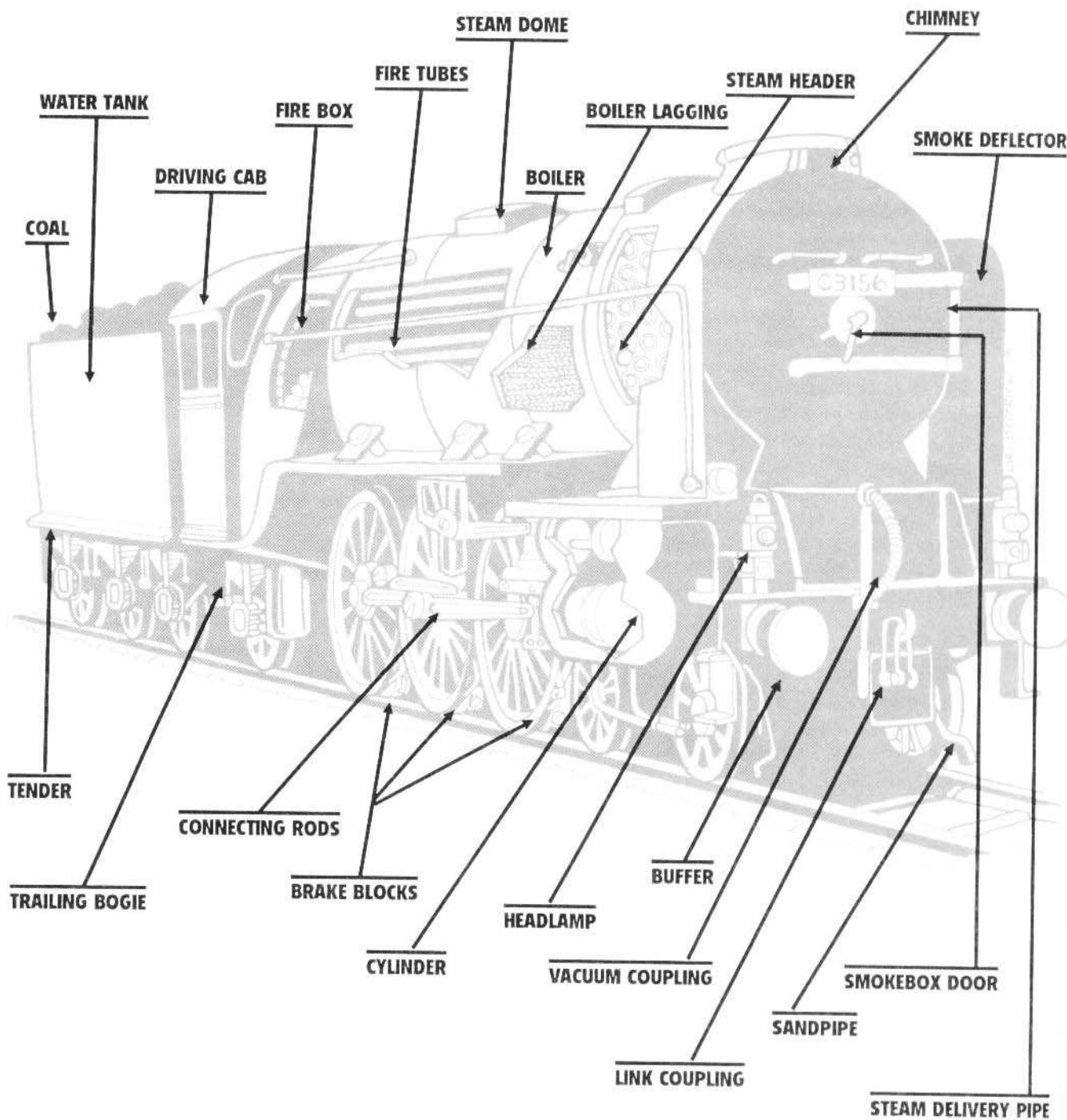
Communications

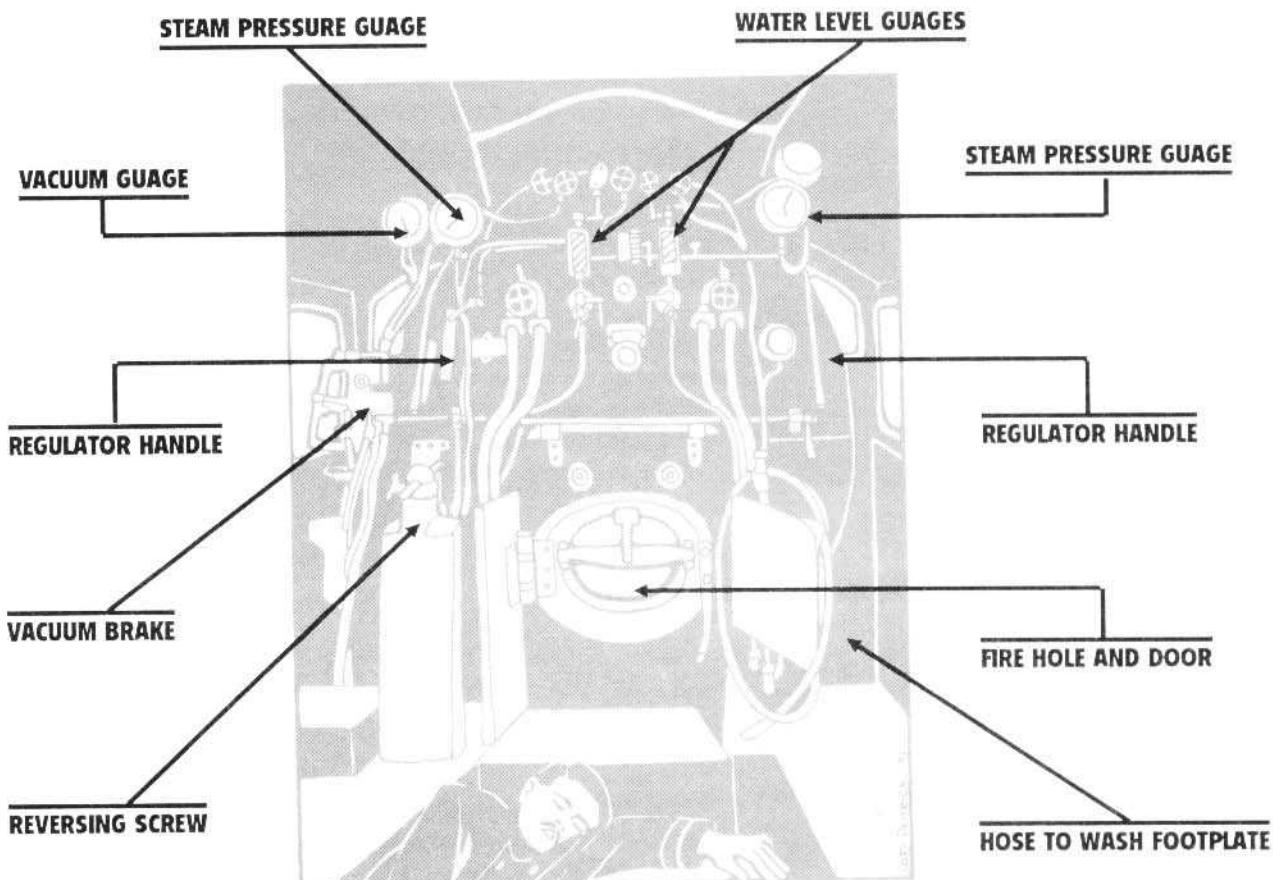
The end doors connecting the cars open inward. The platforms on which passengers stand to step from one car to the next are covered, and specially mounted on rockers for maximum stability. Opaque accordion-fold coverings expand and bolt together to protect passengers from wind and weather, and to prevent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

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

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

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





THE ENGINE & CAB

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

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

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

Arrangement of the Cars

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

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

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

Emergency Equipment

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

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

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

From The Window

HERE IS A SEQUENCE of towns, landscape, and incident routine to the Simplon-Orient Express, on the itinerary London to Constantinople. Cities detailed in scenarios are noted, but otherwise excluded. We proceed west to east.

In each country, local police check the passengers' passports and visas on boarding or departing from the

train. There is also a customs check at each frontier. The Chef de Brigade is always present during these checks.

Border identity check-points exist no matter which way the train is going; obviously entry checks become exit checks, and vice versa. Similarly, reading from the bottom of this section to the top gives the sequence of encounter east to west. All customs points noted are for incoming passengers and goods only.

LONDON—in Book I. The campaign begins there.

CALAIS—in northern France, an industrial seaport on the Strait of Dover, along with Ostend one of the two regular entry ports for Britons intending Orient Express service. Calais stands on an island bordered by canals and harbour bases. In front of the town hall of Calais is the statue group *The Burghers of Calais* by Auguste Rodin. Calais is a major transit port for cross-channel passengers and mail. This is an Anglo-French customs check-point. The French police check visas and passports.

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

IN TRANSIT—Across the wintry French countryside from Paris, passing villages by turn bleak and beautiful, the service then steadily climbs into snowy mountains.

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

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

LAUSANNE—in Book II. Wines and other drinks are taken on here.

MOTREAUX—a town made up of resort communities, winding four miles along the eastern shore of Lac Léman. The 13th Century Chateau de Chillon is nearby, made famous by Byron's poem, "Prisoner of Chillon". The town is a fashionable tourist and health retreat, and a terminus for the mountain railway services. Around it, the mountains gleam with snow.

IN TRANSIT—plunging up the alpine valley of the Rhône. To either side soar glacier-carved granite peaks, dozens above 10,000 feet. The snug valley villages, nestled along these steep, tree-covered slopes, form surprisingly comforting and welcoming pictures, making terrifying vistas homely and enviable.

BRIGUE (Brig)—it flourished during the 17th century; its most prosperous citizen, Kasper Von Stockalper, was known throughout Europe. The town is medieval, and

beautifully preserved; its heart is the old mansion of von Stockalper, with its three towers and arcaded courtyard. Only a few thousand, mostly speaking German or Italian, live there. Coal and water for the engine are taken on here, as is fuel for the heaters in the cars. This is a Swiss customs check-point. For visitors arriving from the Simplon, Swiss police ride the train from here to Vallorbe to inspect visas and passports. For visitors going to Italy, the Italian police board here and ride the train to Iselle to check visas and passports.

THE SIMPLON TUNNEL—the SOE passes through the Simplon tunnel, drilled through more than twelve miles of granite. At a mere 2300 feet above sea level, the Simplon tunnel is the longest and lowest Alpine rail tunnel; the Simplon road in comparison must first rise and then descend almost another vertical mile. The Simplon tunnel ends well inside Italy, and follows the plunging Diveria river down.

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

DOMODOSSOLA—a picturesque border town, chief town of the Valle D'Ossola. The town square, the famous Piazza del Mercato, dates from the 17th century. This is an Italian customs check-point.

IN TRANSIT—the train continues to the gleaming waters of Lago Maggiore, where the route abandons the mountains for the plains of Lombardy. In place of the prim Swiss towns, travelers notice outgoing Italians along the railway lines, the backs of houses, and lines of washing after the snow-line is crossed.

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

VENICE—in Book II. Food is taken on here.

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

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

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

IN TRANSIT—along the Yugoslav border, the countryside empties, and grasslands and great pine forests predominate. Shortly out of Trieste, the land steadily rises into low hills.

LJUBLJANA—capital of Slovenia, Yugoslavia. Situated on the Ljubljanica River, the city lies in a depression near peaks of the Northern Dinaric Alps. Heavy fogs are frequent. The city is dominated by a medieval fortress, the old quarter of the city lying between it and the river. The city has an art gallery, a university, an opera house, three art academies and a Faculty of Theology (established in 1919). Food is taken on here.



*"All aboard, if you please.
All aboard for the
Simplon-Orient Express!"*

of Arts and Sciences. Many buildings survive from the Middle Ages. In the 1920s, Zagreb was a center of agitation for the Croatian Peasant Party. Croatia had only just (1919) severed ties with Austria and entered into a union with Serbia, Montenegro, and Slovenia (Yugoslavia). The city is an important junction of rail and road lines, and it supports considerable industry. This is a coaling and watering point for the engine. Police board out-bound trains and ride to Rakek, studying visas and passports.

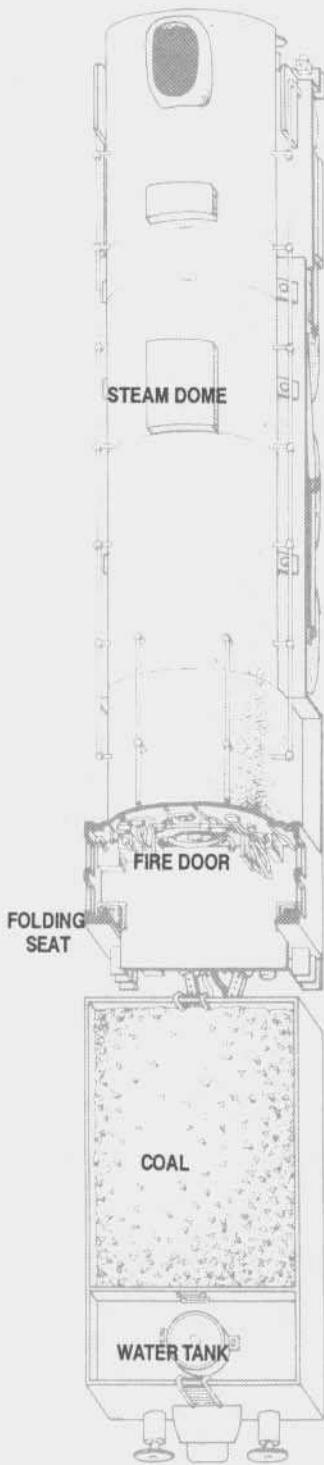
In the campaign, the investigators spend time only in Dream Zagreb, and do not disembark here.

IN TRANSIT—the tracks parallel at some distance the widening Sava; occasional small ships and barges can be seen when river and railway meet again at Brod. Then the tracks border the Hungarian plains, sterile and monotonous steppes of value only as pasture.

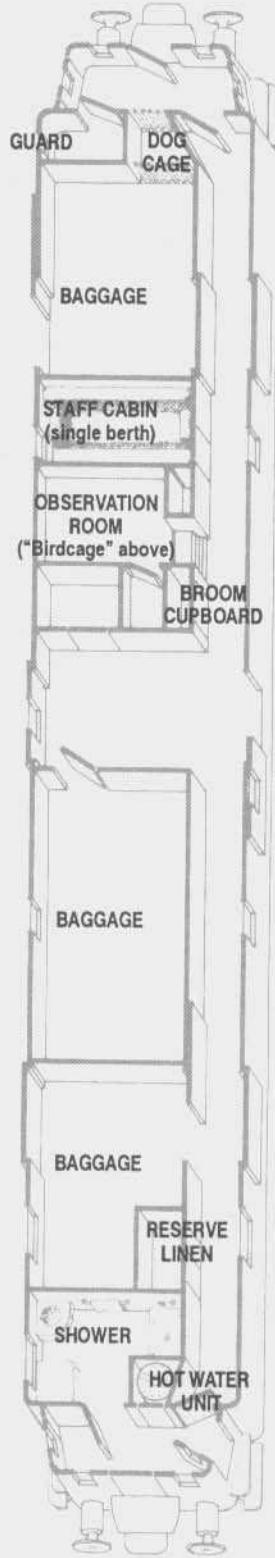
BELGRADE (Beograd)—in Book II. Food is taken on here, as is some drink, and coal and water for the engine.

IN TRANSIT—leaving the Danube, the line follows the Morava River upstream. Prosperous farmlands are glimpsed. After the line turns more easterly at Nis, the land becomes more rugged and mountainous.

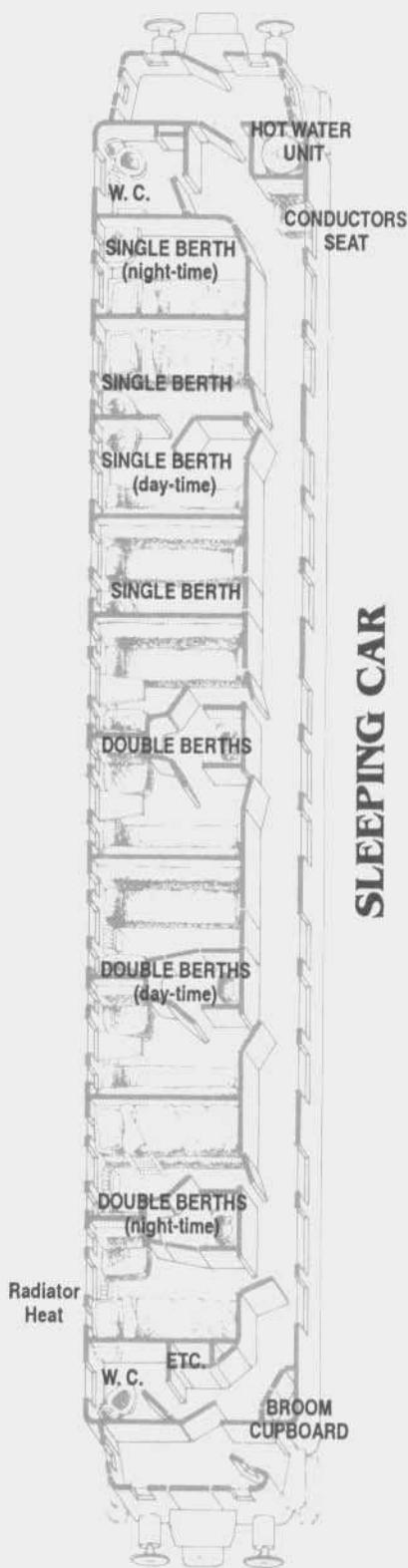
NIS/PIROT—Serbian police ride between these two cities to study passenger passports and visas. Outside, washes of snow cling in shady hollows.



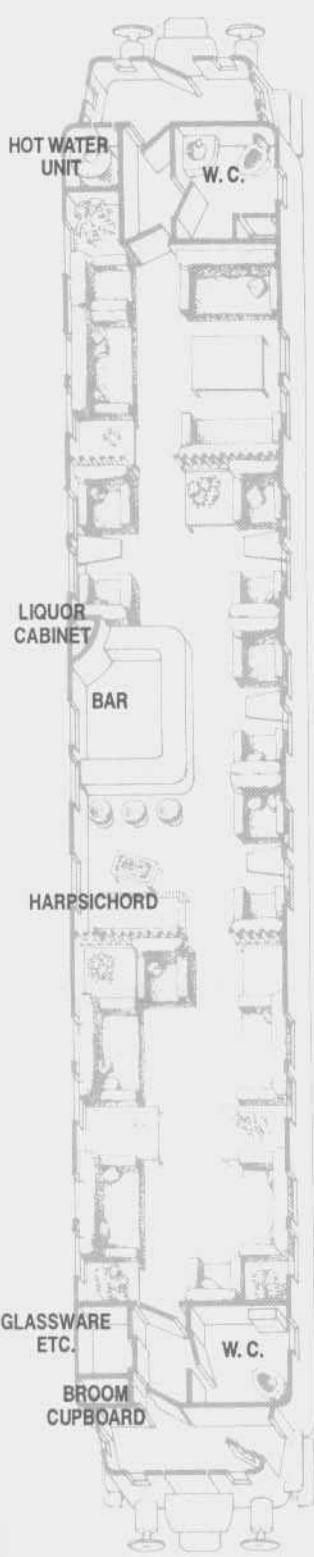
LOCOMOTIVE & TENDER



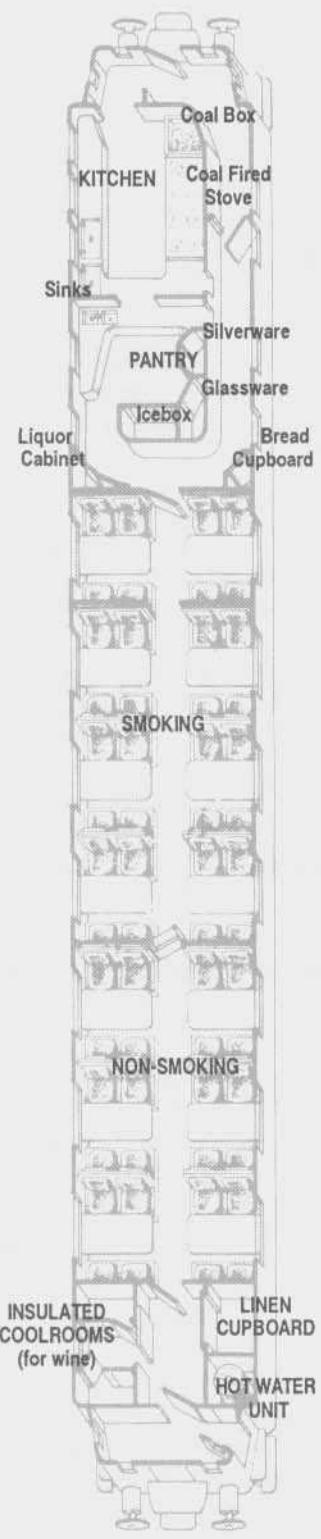
FOURGON (Baggage Car)



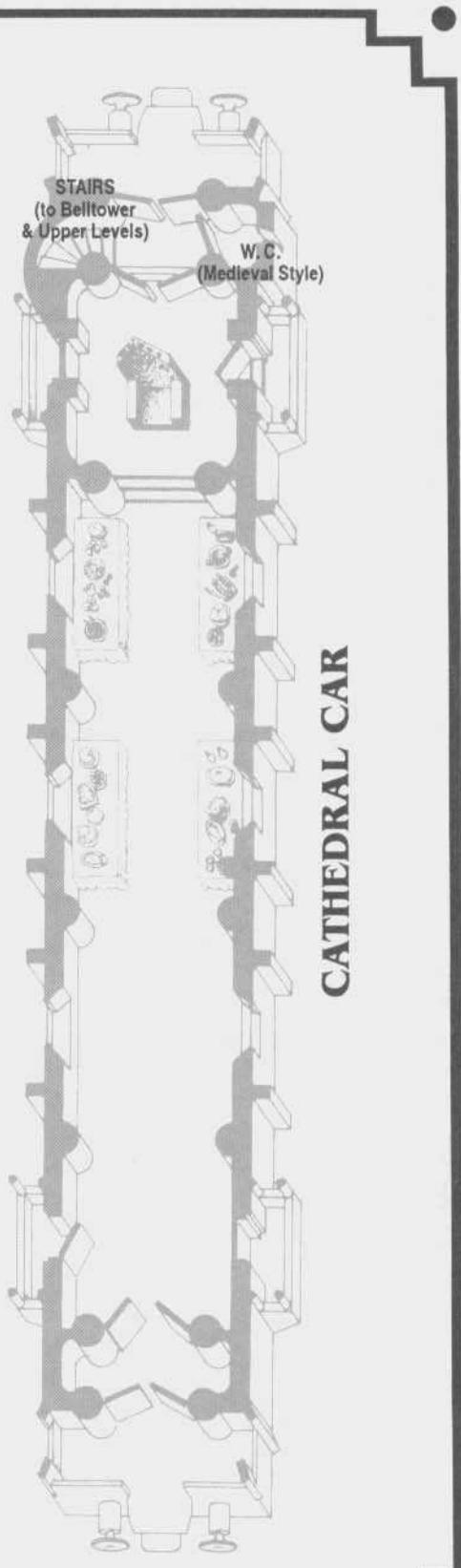
SLEEPING CAR



SALON CAR



DINING CAR (56 seats)



CATHEDRAL CAR

TZARIBROD (Dimitrevgrad)—Yugoslavian customs check-point.

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

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

DIMITROVGRAD—a southern Bulgarian town in Khoskovo province, situated in fertile lowlands of the Maritsa valley. It is comprised of three villages, Rakovski, Mariino, and Chernokonovo. Here vegetables grow famously, and many more men leave the farms to work in local coal mines. Not to be confused with the check-point in southern Yugoslavia.

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

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

TCHERKESSEUI (Çerkesköy)—Another Greek customs check-point. Police study the visas and passports of passengers.

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

IN TRANSIT—across the Turkish frontier, the land does not much change, but the dress and comportment does, almost indefinitely. The soaring minarets of the many mosques are the most noticeable architectural change in the scenery.

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

III. ORIENTATION

The Campaign

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

by Geoff Gillan, Mark Morrison, & Lynn Willis

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

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

The box includes 1921-style passports for United States citizens; if the keeper wishes, these may be souvenirs of the campaign for the players. Player copies of

handouts are found in the separate handouts booklet, except that the Scroll of the Head is on a separate sheet. These player versions are somewhat more decorative than those the keeper retains.

Book II: Through The Alps

LONDON

As the players examine their passports, perhaps, set the scene for "Dancers in an Evening Fog." The investigators are in London, England, where they attend the Challenger Foundation lecture and banquet, featuring their friend Professor Smith. A few days later Smith contacts the investigators, begging their help. The badly burned academician relates how he was nearly killed by cultists, and pleads that the investigators head for Europe to destroy

something called the Sedefkar Simulacrum, a humanoid statue of great antiquity. Its segments have been scattered across Europe.

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

Still in London, a clue leads the investigators on a peripheral adventure, “The Doom Train.” As the keeper wishes, the investigators learn enough during this adventure to be able one time to create a version of the Doom Gate, and thereby perhaps escape some hopeless situation in the future.

PARIS

In “Les Fleurs du Mal,” the investigators research a mysterious man who lived in pre-Revolutionary France, and are drawn to the remains of his country villa in Poissy, a nearby town. There they recover the Left Arm of the simulacrum, and there Fenalik, a vampire, has returned. Observing the search and success, like Makryat he too decides to let the investigators collect the remaining pieces of the simulacrum; when they succeed, he will take the completed artifact and slaughter the finders.

In the meantime, each piece acquired depresses the investigators’ chances for successful luck, idea, and know rolls by 5 percentiles each: this is the Baleful Influence, and it operates against whomever owns one or more segments of the simulacrum.

Cut out the Left Arm and present it to the players; they should have a chance to see or own all of the representations their investigators recover.

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

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

On this and subsequent uneventful Orient Express rides, award any investigator who lost Sanity a point of SAN earned in experiencing the wonderful atmosphere and service aboard the Simplon-Orient Express.

LAUSANNE

On the shores of Lake Geneva in “Nocturne,” the investigators meet not only the Wellington brothers but the exceedingly cruel Duc des Esseintes, the Jigsaw Prince, who is both a Brother of the Skin and prince of Dream Lausanne. Courageous investigators recover the Scroll of the Head, a special player handout. The 49 illuminated

words and the 22 images on the scroll can be a clue to the successful casting of the Ritual of Cleansing at the end of the campaign. That will save the investigators from horrible degeneration and death.

MILAN

The investigators explore Milan’s La Scala opera house to find the Torso of the simulacrum, in “Note for Note.” They encounter further evidence of the simulacrum’s taint, and perhaps encounter first mention of the Brotherhood of the Skin. This chapter is the shortest of the campaign, and aside from a chase at the conclusion offers straight-forward investigations; to fill an entire evening of play, keepers may need to expand on the ideas in it.

Book III: Italy And Beyond

VENICE

“Love (and Death) in Venice” weaves together the love story of Maria and Georgio, the depredations of Fenalik the vampire, and the bewildered investigators’ search for the Left Leg of the simulacrum. Research, Italian Black-shirt fascists, and strange events in Venice offer much incident and detail as the investigators stumble about, searching for the right Gremanci family. If the investigators kill someone here, they’ll have to be ingenious in Trieste and when they ride the Orient Express back through Italy at the end of the campaign.

TRIESTE

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

DREAM ZAGREB

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

BELGRADE

The curator at the Belgrade Museum receives interesting fragments of statuary from a mysterious source. Once the

investigators' papers are in order, the curator sends them to the little village of Oraszac. Nearby, in the "Little Cottage in the Woods," lives the collector, Baba Yaga, a terrifying Slavic deity. She owns the Right Arm of the simulacrum, and does not let it go without a struggle. She pursues the terrified investigators to Bulgaria.

Book IV: Constantinople & Consequences

SOFIA

In "Repossession," a Brother of the Skin boards the train and attempts to cut off an investigator's head. He fails in that, but pops out an investigator's eyeball and claims it for his own. Horrible visions thereafter dog the maimed investigator, until Fenalik slaughters the Bulgarian Brothers in their cave. He takes the Head, which they have just taken from the university. Now that he has the Head, Fenalik chooses to attack and try to kill all the investigators, in order to seize all six segments of the simulacrum. With it complete, he regains unusual powers, and assumes normal human appearance. The conclusion of this chapter is exceptionally dangerous to the investigators—

at least two are likely to die. The keeper's task here is difficult: the train plans must be laid out, so that the tactical situation is clear, and the fight must be fairly fought. Nonetheless, if Fenalik succeeds, the campaign is over. Possible attack plans are discussed, and options for investigator assistance considered.

CONSTANTINOPLE

Fenalik dispatched, the players will anticipate the campaign's conclusion in "By the Skin of the Teeth." But Mehmet Makryat's plan is still working, though Fenalik was a surprise to him. Now he leads them safely through the defenses of the Brothers of the Skin, and insinuates them into the Shunned Mosque itself. There he exposes his plan, kills his father, and seizes leadership of the cult. He has only to return to London, to begin the cycle of the Ritual of Cleansing. Naturally, he plans to ride the speedy Orient Express back to London.

Importantly, the investigators must learn the terrible truth that Mehmet Makryat can entirely change his appearance by using horrifying magicks, or they will not know how to search him out in the penultimate chapter. Since Mehmet now owns the entire Sedefkar Simulacrum, investigator know, idea, and luck rolls return to normal levels.

A Continent of Horrors by Peter F. Jeffery

EUROPE HAS HAD MORE than its share of horrors—real, legendary, and fictitious—and a full catalogue would surely fill half a library. This idiosyncratic guide can be no more than a starting point for those who wish to probe the subject in depth. Aimed at the English-speaking reader, this summary emphasizes work in English or readily available in English translation.

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

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

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

Since the publication of Bram Stoker's *Dracula* (1897), the public mind has firmly fixed the source of the vampire plague in Transylvania. Transylvania is a real province—between 1867 and the Great War it was part of the Hungarian half of the Austro-Hungarian Empire. In 1920 the province passed to Romania, though claimed by Hungary. Before Dracula, the center of vampirism was elsewhere. Eric, Count Stenbock, wrote, "Vampire stories are generally located in Styria; mine is also." Styria is, given post-Great War frontiers, the most south-easterly province of Austria. The etymology of the word 'vampire' points toward Turkey and Lithuania.

Twice in the twentieth century war has melted the frontiers of Europe. Nations have

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

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

Albania — Albania is a mountainous country rarely penetrated by writers of weird fiction. It is certainly within the vampire belt.

ACROSS EUROPE

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

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

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

LONDON AGAIN

Whether or not Makryat died in the last chapter, the investigators must reach Mehmet's London shop, in "The Fog Lifts," to cast the Ritual of Cleansing and free themselves of the taint of the simulacrum. There the investigators risk performing magic which instead returns Makryat triumphant from the grave. They have a last chance for success, however.

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

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

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

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

Vienna, the Austrian capital, is the setting for Randy McCall's "The Auction," the first sce-

nario in *The Asylum* (since reprinted in *Cthulhu Casebook*).

Belgium — Jean Ray and Eddy C. Bertin are Belgian, and Julio Cortazar was born there. The atmosphere of Bruges is captured in "The Journal of J.P. Drapeau" by Thomas Ligotti, included herein as part of Dream Zagreb. Belgium is also the home of Tintin, whose adventures sometimes contain weird elements.

Bulgaria* — In the domain of the macabre, Bulgaria may be best remembered for Varna, the Black Sea port used by Dracula in sailing to and from England. The local vampire is known as the *krovopijac*, which may be discovered by a naked, adolescent virgin mounted on a black foal. The foal will refuse to step on the *krovopijac*'s grave. The *vlukodlak* is the local werewolf.

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

The Sedefkar Simulacrum

THE SEDEFKAR SIMULACRUM IS A statue, one older than human history, built by unknown hands perhaps as the original pattern, or at least as one pattern for humanity, then cast aside. In human memory, it was first unearthed from the ruins of the nameless city which preceded Byzantium. Since then, men have borne it or parts of it to all corners of the globe, but always the simulacrum wends back to where it was first buried: once Byzantium, now Constantinople, soon to be Istanbul.

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

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

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

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

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

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

Sedefkar lived well over one hundred years. When he wrote of the simulacrum, he gave it his name, and thus it became the Sedefkar Simulacrum; he had prophesied that one day he would lose the artifact, and he was determined that its secrets should not be lost. Sedefkar composed the Sedefkar Scrolls, five symbolic texts which conveyed most of what he knew.

THE SEDEFKAR SCROLLS

The scrolls are difficult to translate. They are written in the common Arabic alphabet but in part composed in Old Turkish—a very different language—and the mystical ideas it contains are strongly influenced by medieval Greek Orthodox church jargon and by the awful insights granted by Nyarlathotep. Neither is Sedefkar's logic or presentation easily penetrated, since he had long been insane.

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

Sedefkar inscribed the last of the scrolls in 1203. The Fourth Crusade breached the walls of Constantinople in 1204. Sedefkar hoped to escape with the conquerors, but was caught in the act of skinning a Knights Templar and then hung on the city walls to die.

Fenalik

War brings its own carrion. An ancient vampire followed the course of the Fourth Crusade, feasting. The hanging Sedefkar was an easy meal. The dying man mistook the creature for a vision of the Skinless One, and babbled to it about the simulacrum and the scrolls.

The vampire found the scrolls and the simulacrum, and held them for nearly six hundred years. Donning the

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

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

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

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

The French countryside similarly teems with horror. Amongst the tales of Lovecraft's circle we may note Clark Ashton Smith's Averoigne stories, Robert E. Howard's "In the Forest of Villefere," and several of Robert Bloch's tales, including "Waxworks," "The Feast in the Abbey," "Underground," and "The Beasts of Barsac." M.R. James' "Canon Alberic's Scrap-Book" is set in the French Pyrenees near Toulouse. Algernon Blackwood placed "Ancient Sorceries" in northern France, and "Wayfarers" in Haute Savoie. Edith Wharton's *Kerfol* takes place in Brittany.

Stephen Rawling's scenario "Glozel est Authentique" (from the T.O.M.E. book of the same title) is set in central France.

Germany — With the notable exception of Hans Heinz Ewers, the German writers of weird fiction who spring most readily to mind flourished in the late eighteenth and nineteenth centuries. Amongst these the easiest to find in translation is E.T.A. Hoffmann. Others (in alphabetical order) include Johan August Apel, Baron Fouque, Johann W. von Goethe, Wilhelm Hauff, J. Wilhelm Meinhold, Johann von Schiller, and Johann Ludwig Tieck.

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

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

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

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

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

Fenalik arrogantly assumed that his position and influence would free him in a few hours. He went willingly, as a human, and was placed in an asylum. Away from the statue for four days, convulsions hit. The monster surfaced, and Fenalik killed. Thus some at Charenton saw

the Comte for what he was: a vampire. They trapped Fenalik in the basement with prayers and garlic (the prayers did nothing, the garlic pinned him), and bricked up the entrance to his cell. Weakened by the garlic, denied sacrament of blood, and helplessly corrupting without being able to cast the Ritual of Cleansing, Fenalik fell into a life-preserving coma. For now he passes out of the history of the Sedefkar Simulacrum.

The simulacrum itself was taken by looters who rifled Fenalik's manor house. Some shared it as a minor prize, and took it apart. In time, the pieces were scattered across Europe. The scrolls were found and removed. The Sedefkar Simulacrum and the knowledge of its use was lost.

THE FATE OF THE SCROLLS

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

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

Germany is not much favored by Lovecraft's circle, although there is Robert Bloch's "Head Hunter," and Eddy C. Bertin's Mythos story "Darkness, My Name Is." Probably the best-known German horror site is Ingolstadt, where Frankenstein attended university and conducted his experiments. The Harz mountains are the location of a werewolf story included in Frederick Marryat's *The Phantom Ship*, which has been reprinted under a variety of titles. Vernon Lee's "The Lady and Death" has a German setting. Algernon Blackwood's "Secret Worship" is located in South Germany, and M.R. James' "The Treasure of Abbot Thomas" is set in Steinfeld.

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

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

Athens is an important location in Matthew J. Costello's solitaire adventure, *Alone Against the Dark*.

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

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

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

Ted Shelton's scenario "The People of the Monolith," based on Howard's story "The Black Stone," appeared in *Shadows of Yogo-Sothoth*, since reprinted as part of *Cthulhu Classics*.

Italy* — Perhaps the best known Italian writer of the macabre is Dino Buzzati. Espe-

dially worth seeking are the work of Vernon Lee (her stories and her essay "Ravenna and her Ghosts") and F. Marion Crawford (notably for *The Blood Is the Life*, set in Calabria).

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

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

Gregory W. Detwiler and L.N. Isinwyll's scenario "The Songs of Fantari" (from *Fatal Experiments*) is set on a small island north of Sicily.

Lithuania — This is the scene of *The White Wolf of Kostopchin* by Sir Gilbert Campbell. The word 'vampire' may stem from their common verb *wemphi*, meaning 'to drink.'

of a great collection, of interest mostly because of the disgusting free-hand drawings.

Selim Makryat

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

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

By the twentieth century, the cult's quiet power was considerable, but Makryat's primary concern was with his own vitality. The magicks in the Scroll of the Belly allowed him to replace every part of his body except his

heart, for a heart was something which the Skinless One lacked himself. Makryat faced inevitable death.

He knew about the Sedefkar Simulacrum, and had long taken it for granted as lost or destroyed. Now he dreamt of recovering it, for the scrolls implied that the owner of the simulacrum would be immortal, though it would be more accurate to say that the owner can replace failing body parts; the owner could still die from wound or injury.

But Selim's vitality is lost. Rather than undertake the quest himself, he sent his son, Mehmet Makryat, to find the simulacrum and bring it to the Shunned Mosque, where the Brothers could bask in its glory and, in their worship of the Skinless One, endure forever.

Should the son succeed too well, and return to depose the father, Selim Makryat taught his most trusted Brother, the Duc des Esseintes, a spell with which to avenge a father betrayed.

Mehmet Makryat

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

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

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

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

Norway is the locale of Marcus L. Rowland's *Nightmare in Norway*, published by Games Workshop.

Poland — The Gothic writer Count Jan Potocki was a Pole, but Poland does not seem popular as a setting for horror fiction. Worth reading is the atmospheric opening passage of Basil Cooper's *The Vampire in Legend*,

Fact, and Art, set in Poland. Local vampires toll bells at night, crying the names of people soon to die. Of these, the *wieszczy* can be of either sex, the *upier* male, and the *upiercsa* female. The werewolf is the *wilkolak*.

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

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

Rumania — Rumania is the setting for M.P. Meek's werewolf story, "The Curse of Valedi," but is better known for its vampires. Vlad the Impaler was Rumanian and Transylvania is the country's western province—best known as the home of Bram Stoker's *Dracula*. Romanian folklore has plenty of vampires: the *varcolaco*, the *murohy*, the *strigoi*, and the *nosferat*. The last named, among other things,

renders husbands impotent. In the east of the country, Wallachia has *strigoii* (which should be killed by inserting explosives) and Moldavia—the *drakul* (which appears with its coffin on its head).

Rumania is the setting of the 'Castle Dark' chapter of Keith Herber's campaign *The Fungi from Yuggoth*, reprinted in *Curse of Cthulhu*.

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

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

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

On his quest Mehmet Makryat took three Brothers. He gave each of them his own general appearance, identity, and name. Together they scoured the world, researching, traveling, uncov-
ering. Finally he had a clear idea of where all the pieces might lie, but his father kept him closely watched, and he could not trust the loyalty of his doubles. He hatched his plan.

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



Mehmet Makryat

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

Fenalik Again

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

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

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

E.S Erkes has located two scenarios here, published by T.O.M.E. They are "Secrets of the Kremlin" (Moscow) from *Glozel Est Authentique* and "The All-Seeing Eye of Alskali" (Crimea) from *Pursuit To Kadath*.

Spain — Spain enjoys a special status among horror writers. Genteel Gothic writers favored Italy, but the more horrific preferred Spain. Notables include *The Monk* by M.G. Lewis (set in Madrid), *Melmoth the Wanderer* by Charles Maturin (a long portion set in Spain) and Jan Potocki's *The Saragossa Manuscript*. Felix Marti-Ibanez is a Spanish writer whose work should be of interest. Of the two major European Mythos stories, one has a Spanish setting—Frank Belknap Long's "The Horror From The Hills."

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

Switzerland* — Switzerland has an honored place in the history of horror fiction owing to the gathering of Mary Shelley, Percy

Shelley, Byron, and Polidori on the shores of Lake Geneva in 1816. The most important product of this was Mary Shelley's *Frankenstein*. Dr. Frankenstein himself came from Geneva, Switzerland.

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

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

The scenario "Pursuit to Kadath" by Bob Gallagher, et.al., is centered on Turkey (published in the T.O.M.E. book of the same title).

Vatican City — Vatican City is the domain of the Roman Catholic church. Vernon Lee's "Pope Jacynth" may be of interest.

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

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

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

The Investigators

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

Sedefkar's Legacies

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

THE SEDEFKAR SIMULACRUM

The simulacrum appears to be ceramic, although it is actually no known material. It changes color according to the strength of the light bathing it, from opalescent pastels to rich blues to inky blacks in full sunlight. All the parts are smooth and bland, with lugs and corresponding slots for the pieces to fit together. As more segments are joined, the features become distinctly haunting, as each person is more and more reminded of his or her own features, right down to body parts, moles, and skin texture. All six pieces assembled, the vision of the whole costs each viewer 1/1D6 SAN, as each is reminded of himself or herself, or someone special to him or her.

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

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

THE SEDEFKAR SCROLLS

The Sedefkar Scrolls are bundled rolls of flayed and treated human skin, cut into rectangles and stitched together. The script is Arabic, though the language is Old Turkish, an arrangement ordinary in the 12th century.

LOCATIONS OF THE SEDEFKAR SCROLLS

<i>Piece</i>	<i>Location</i>	<i>Scenario</i>
Head	Lausanne	"Nocturne"
Belly	Across Europe	"Blue Train, Black Night"
Legs	Across Europe	"Blue Train, Black Night"
Right Hand	Across Europe	"Blue Train, Black Night"
Left Hand	London	"The Fog Lifts"

LOCATIONS OF SIMULACRUM SEGMENTS

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

Sedefkar chose to write vertically, rather than right to left as was normal.

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

The investigators are likely to be able to study only the Scroll of the Head, which may be recovered during the Lausanne adventure. The image of it is supplied as a separate individual handout, 12-A, in this box. On it are 22 images and 49 illuminated Arabic words; as needed or desired, the keeper might use these numbers as keys which unlock mysteries which the investigators have no other way to solve.

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

Running The Campaign

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

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

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

The company has insured that border-crossing formalities and inspections be kept to a minimum, and arranged that border police do their work while the service is in motion—this alone saves the trans-European passenger many hours of travel time.

HISTORICITY

The Orient Express service portrayed in this campaign is in general accurate to the early 1920s, and the keeper may rely on the materials. There is a limit to the usefulness of historical materials in a game, however, since specific information tends to tie the keeper's hands as much as it frees them.

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

THE INVESTIGATORS

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

The campaign schedule could be hectic. As each adventure is a relatively short train trip apart, little time is left unaccounted for; there are not the wide-open blank spaces of timelessness inherent between discreet adventures. Conceivably, the *Orient Express* campaign could

be completed so quickly that an investigator could participate in the campaign from start to finish without improving any skill.

But the keeper can adjust time as well as space. Some might find it convenient each time the investigators ride the train to a new destination (i.e. from scenario to scenario) that their players may make all appropriate rolls to increase skills. Since this makes for rather concentrated growth, others may prefer fewer stages—just Venice and Constantinople, for instance—for such acceleration. Still other keepers may check off the passage of days in the actual campaign, and halt the action each week or ten days to allow check rolls. Decide on your scheme, and make it plain to the players at the beginning. Few will object to improving their investigators.

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

Ominously, the segments have Baleful Influence, as discussed in the Paris chapter. With each segment they gather, the investigators' chances decrease for successful luck, idea, and know rolls. Each new segment of the simulacrum found penalizes those function rolls, five percentiles per piece.

In small counter-balance between chapters, for each tranquil portion of the journey, the keeper may allow restoration of 1 SAN per investigator to reflect the luxury and assurance of Orient Express service. Keep a firm grip here—don't let the investigators yo-yo about to restore additional Sanity.

Playtesting for this campaign revealed a 70% casualty rate, by insanity or by death. Fenalik alone was good for half of the investigator deaths. Have back-up characters ready, take along an unusually large investigating party—three per player, perhaps, though fewer in active use at any one time—and encourage the investigators to keep diaries, leave notes, and to send letters and telegrams, so that others can pick up the threads of the adventure as death and insanity intervene.

THE BROTHERS OF THE SKIN

The revelation of a Europe-wide conspiracy centered in Constantinople is nowhere made in dramatic fashion. The first time at all likely for the cult's mention is in Lausanne, by Edgar Wellington or perhaps by his poor brother. Perhaps the Duc des Esseintes drops the name, to see if it has any effect on the investigators.

The Milan chapter offers some chance for an incidental interrogation of one of Faccia's henchmen; certainly

by Trieste the investigators should be very curious as to who is watching them. Let the name come first, so that the investigators and players have something to which to hook their evidence and their fears.

INCIDENTS ABOARD THE ORIENT EXPRESS

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

Small incidents may spice up the journey but these will mostly be brought about by the nature of the country the SOE traverses, and be peculiar to that region, or be generated by other passengers using the service. Examine the *Strangers On The Train* booklet for ideas; it is constructed with that—and the opportunity to provide reasonable replacement investigators—in mind. Keepers who try to capture the flavor of each country passed through will need to do some research, though minor notes do occur in the adventures and in the "Operations" chapter itinerary in this book.

Two historical events might be used—a notable robbery and kidnaping of Orient Express passengers occurred near the Greco-Turkish border in 1897. And in 1924, for some six months, four vans were attached to the Simplon-Orient Express. Mysteriously, these were loaded on leaving Paris, then returned empty from Istanbul. Ataturk had banned the Fez; the French were shipping hats and caps in bulk to the Turkish frontier!

THE TRAIN CARS

The keeper may want to regularly lay out part or all of the card-stock train car sections included in the box, whether or not they will be of importance in the episode. The

rhythm is reassuring, and disguises the times toward the end of the campaign when physical position within the train becomes significant. There is a *lot* of train—a car or two usually do.

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

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

TWO NAGGING QUESTIONS

What happens if the investigators regain parts of but not all of the simulacrum? Fenalik is the explanation, perhaps even explaining the investigators' failures. Let the missing portions be discovered with the Head, in the Sofia chapter, in Fenalik's coffin.

What happens if the investigators foolishly give the Jigsaw Prince the Scroll of the Head, and he then disappears on schedule? Get them off the train, take more dream drug, and recover the scroll again. That adventure is not provided-for in the Lausanne chapter; the keeper must create the episode, though it need not be a long one.

The Scenarios

Each chapter describes events in relation to a major stop on the investigators' journey across Europe. All such points are on or near the route of the Simplon-Orient Express. As the investigators accumulate the segments of the simulacrum, the danger and horror escalates. The earlier chapters hold moderate physical danger. The later chapters pose increasing threats to life and limb.

NEWS ABOARD THE ORIENT EXPRESS

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

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

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

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

GERMAN PAPER *Die Welt.*

January 2	January 15	February 10	March 15
MARK KEEPS SLIDING!	FRENCH TROOPS FIRE ON DEMONSTRATORS	NIGHT OF TERROR IN SOFIA!	SUICIDE IN THE WHITE HOUSE.
<i>1 Dollar Equals 7,260 German Marks.</i>	<i>Kill 17-Year-Old Boy!</i>	<i>National Theater Destroyed by Fire.</i>	<i>A Personal Friend of the President. Washington scandalized.</i>
January 7	January 23*	February 10	March 31
FRENCH EXPEDITION CROSSES SAHARA!	"I avenged Jaures!" FEMALE ANARCHIST STRIKES!	FATHER OF X-RAYS PASSES ON.	TROOPS FIRE ON GERMAN STRIKERS.
<i>Triumphant Arrival In Timbuktu!</i>	<i>Melle Berthon Shoots Mr. Plateau, Secretary-General of the Ligue d'Action Francaise.*</i>	<i>Wilhelm Roentgen Dead in Munich at 77.</i>	<i>13 DEAD. French Officer Orders Bloody Revenge.</i>
January 9	January 27	February 18	April 8
COMMITTEE ON WAR REPARATIONS: GERMANY MUST PAY!	FIRST NAZI CONGRESS IN MUNICH.	27 DIE IN RAIL DISASTER!	PLAQUE SWEEPS INDIA!
<i>Death of Tuberculosis</i>	<i>No Intervention by German Police.</i>	<i>Strasbourg-Paris Express Collides with Second Train!</i>	<i>8000 Deaths This Week. Government Calls For Calm.</i>
January 10	February 1	March 1	April 17
YANKEES GO HOME!	"Pray For Peace!" POPE PAUL XI ASKS PUBLIC PRAYERS.	Train-Crash Deliberate? FRENCH AUTHORITIES CLAIM SABOTAGE.	STALIN SHAKEN BY CRITICISMS.
<i>Last American Troops Withdraw from Germany.</i>	<i>Cites Specter of a New World War.</i>	<i>Communist and Nationalist German Conductors Accused.</i>	<i>Vivid Denunciations Stir 12th Congress of Soviet Communists.</i>
January 11*	February 1	March 3	April 23
A NEW WORLD WAR?	"LET THE HUNS FREEZE!"	Uncle Sam or Pontius Pilate? U.S. REFUSES MEMBERSHIP IN WORLD COURT OF JUSTICE.	LAUSANNE PEACE CONFERENCE OPENS.
<i>French and Belgian Troops Occupy the Ruhr!</i>	<i>French occupation of the ruhr stops all coal shipments into Germany!</i>	<i>Fears Further Involvement in Foreign Issues.</i>	<i>U.K., Turkey, U.S.S.R., Bulgaria, Greece, Italy Attend. "A Dove in the East."</i>
January 11	February 1	March 9	April 26
DEATH OF A DESTITUTE KING!	LANDSLIDE!	ILLNESS FORCES LENIN'S RESIGNATION.	DUKE OF YORK MARRIES LADY ELIZABETH BOWES-LYON.
<i>CONSTANTIN I, EX-KING OF GREECE. A Life of Exile in Palermo.</i>	<i>1 DOLLAR EQUALS 47,500 GERMAN MARKS!</i>	March 12	April 27
January 13	February 2	FRENCH SOLDIERS ASSASSINATED.	Disaster At Sea! 237 DEAD IN MOSSAMEDES SINKING.
NAZIS STORM GERMANY!	WORKERS OF THE WORLD, UNITE!	<i>Paris Holds German Nationalists Responsible.</i>	<i>Portuguese Vessel Lost off South-African Coast.</i>
<i>5000 STORMTROOPERS MARCH IN BERLIN. Spokesman Adolf Hitler Denounces French Aggression.</i>	<i>First Congress of the French Section, International Worker's Party.</i>	March 14	May 1
February 5	SOCIALISM IN JAIL!	END OF THE NAZIS?	Putsch In Munich! NATIONAL SOCIALISTS ARM AGAINST GOVERNMENT,
	<i>HUNDREDS OF SOCIALIST MILITANTS ARRESTED! By order of Mussolini.</i>	<i>German Court Orders Dissolved All Local Branches of National Socialist Party.</i>	<i>General Von Lossow Avoids Bloodshed. A. Hitler Jailed.</i>