

ACT II – MEXICO CITY

MEXICO CITY MOOD

HOPEFUL BEATS

- A trio of roving musicians plays out a jovial tune for passersby, a few of whom hand coins to the lead singer. At the end of the song, people clap and smile, encouraging the mariachis to start anew.
- A teenage boy with a backpack darts down the street, pursued by a uniformed policeman. “Stop!” yells the policeman. The boy does. “Here,” says the officer, handing over a small hardcover, “you dropped this back there.” The boy smiles and takes it. “Thanks, mister!”
- A bundle of two dozen or so men and women mill through the street, waving banners and throwing candies and flower petals about. They carry a young woman on their shoulders, headed either to or from her quinceañera party.
- In a small stone plaza off the street, two squads of happy young men kick a football about. Maybe the ball rolls out to the Investigators, who can use this moment for a quick bit of characterization.

SINISTER BEATS

- Four sullen-faced musicians sit or stand on the street corner, playing a woeful tune of lost love, defeat, and death. One line, sung in Spanish, translates to “She kisses and makes promises, but also she bites and tells lies.”
- A boy walks up to a pair of policemen on the street, smoking cigarillos. “Excuse me, mister, can you help me find my dog?” They wave him away, and the boy disappears back into the street life.
- Two dozen weeping women and red-eyed men come carrying a casket up the street, all but silent, all save the jangling of little bells hung from shawls and scarves.

MEXICO NPC NAMES

Male: Juan, Jose, Francisco, Antonio, Alejandro, Pedro, Manuel, Ricardo, Daniel, Fernando, Jorge, Roberto, Carlos, Eduardo, Javier, Miguel, Martin, Rafael, Raul, Arturo, David, Gerardo

Female: Maria, Juana, Margarita, Veronica, Elizabeth, Alejandra, Leticia, Gabriela, Patricia, Josefina, Rosa, Rosa Maria, Alicia, Teresa, Francisca, Adriana, Yolanda, Martha, Isabel, Silvia

Last (2 Surnames): Aguilar, Flores, Lopez, Ortiz, Ruiz, Alvarez, Garcia, Martinez, Pena, Salazar, Castillo, Garza, Medina, Perez, Sanchez, Castro, Gomez, Mendez, Ramirez, Santiago, Chavez, Gonzales, Mendoza, Ramos, Soto, Cruz, Gutierrez, Morales, Reyes, Torres, Delgado

THE MANY MORELOS

- There are several different Morelos addresses in this location. (And the Hidden Studio is a couple blocks away from Morelos.) None of them are the same Morelos. They are all different streets in completely different sections of town. (Make a joke of it.)

PROACTIVE NODES

PROACTIVE 1: GONCHI

- Staking out Node 0, Node 1, Node 2, Node 3, Node 4, or Node 6.
- Shadows PCs for several scenes.

PROACTIVE 2: THE POLICE

- Respond to any violence in 1d6+10 minutes.
- Called by neighbors if they see a break-in.

PROACTIVE 3: ATTACK OF THE BIRDS

- Sent by Brooks at any time after he becomes aware of them.
- Guarding Node 1-6.

PROACTIVE 4: A SONG IN THE CITY

- Trigger randomly as the PCs are in the streets / traveling between locations.

PROACTIVE 5: THUGS WITH GUNS

- Staking out Node 1-6 (pick one or more).

REVELATION LIST – MISC.

LETICIA DE LA LUZ IS DISFIGURED

- Questioning Victor Cortez (Estudio del Manana)
- Photographs in de la Luz's Apartment

COUNTER-SONG

- Questioning Elena Alcatruz

REVELATION LIST – NODES

NODE 0: P.O. BOX 1629

- LOS ANGELES: LP in Trammel's mansion (address on record label).
- LOS ANGELES: Trammel's Testament (address on J.B. correspondence)
- BANGKOK: LP in Lowman's townhouse (address on record label).
- BANGKOK: Return Address on Letter from J.B. (Savitree Research)
- MALTA: Return Address on Letter from Brooks to Donovan

NODE 1: LUZ DISCOS OFFICE

- Address Card for P.O. Box 1629
- Power Bill for Luz Discos (from P.O. Box)
- Researching Jonathan Brooks
- Researching Luz Discos
- Account Book for Luz Discos

NODE 2: ESTUDIO DEL MANANA

- Financial Records at Luz Records Office
- Research on the Voice on the Record (someone heard she was recording for Cortez)
- Report Dropped at Brooks' Penthouse

NODE 3: CORTEZ'S HOUSE

- Researching Victor Cortez
- Questioning Victor Cortez (Estudio del Manana)
- Questioning Gonchi

NODE 4: JORGE NOVO'S MANUFACTURING FACILITY

- Album Quotes from Jorge Novo
- Account Book for Luz Discos
- Researching the Manufacturer of the Record
- Questioning Victor Cortez (Estudio del Manana)
- Questioning Gonchi

NODE 5: LETICIA DE LA LUZ'S APARTMENT

- Researching the Voice on the Record (identifying Rosaria and then finding her apartment)
- Matchbook at Cortez' Apartment

NODE 6: BROOKS' PENTHOUSE

- A Love Poem for Leticia (Return Address)
- Research on Jonathan Brooks
- Questioning Gonchi
- Questioning Thugs (Proactive 5) or Shooter (Node 3)

NODE 7: LA PAZ

- Questioning Victor Cortez (about the Session Band)
- Questioning Gonchi (about the Session Band)
- Flyer for Leticia de la Luz and Javier Luna
- Matchbook at Cortez' Apartment
- Researching the Session Band
- Researching Mexico City Nectar Trade

NODE 8: THE HIDDEN STUDIO

- Questioning / Pursuing Thugs from La Paz
- Questioning the Session Band (with a spend)
- Questioning / Collaborating with Konovalov

REVELATION LIST – NPCs

JONATHAN BROOKS

- Letters from Other Locations
- Questioning Victor Cortez
- Questioning Gonchi
- Questioning Thugs / Shooter

KIRILL KONOVALOV

- Questioning Victor Cortez
- Questioning Thugs / Shooters
- Message Left at Front Desk of Brooks' Penthouse

VICTOR CORTEZ

- Investigating Estudio del Manana

ELENA ALCATRUZ

- @ La Paz

JAVIER LUNA Y SU CONRIENDO TONTOS (SESSION PLAYERS)

- Questioning Victor Cortez (Estudio del Manana)
- Questioning Gonchi
- *Flyer for one of session band's shows at Leticia de la Luz's apartment*

GONCHI DEL TORO

- *Proactive 1*

DETECTIVE JORGE GOMEZ

OFFICER JOSE BLANCO

REFERENCE – DE LA LUZ SONGS

LISTENING TO RECORDING

- **Effect:** Hypnotizes willing listeners. Each recording lists the subsequent effect.
 - Instead of the record making a Hypnosis test, affected characters make a Stability test (with no Stability loss at stake) to resist the hypnotic effects. Characters can choose to “give themselves to the song” and automatically fail the check.
- **Listener on Nectar:** 1-point Stability test. On failure, treat as willing hypnosis victim.

FIRST LUZ RECORDING (De La Luz / Of the Night)

- This is the record which can be found in Los Angeles, Bangkok, and around Mexico City. (*Prop: De la Luz Recording*)
- **Effect:** No subsequent effect. Cult leaders gain 2-point dedicated Hypnosis pool for post-hypnotic suggestions or implanting false memories.

THE NEW ALBUM

CANCION DEL CUICO (Cuckoo’s Song)

- **Effect:** Stability test (difficulty 3) or victim has post-hypnotic suggestion to commit an act of random violence.

ARMONIA DE LOS DIOSES (Harmony of the Gods)

- **Effect:** Stability test (difficulty 3) or victim has post-hypnotic suggestion to immediately take (or seek out) another dose of Nectar.

CARICIA DE LOS LABIOS (Carress of the Lips)

- **Effect:** 1-point Stability test (difficulty 3). On failure, victim has the sensation of a tongue caressing their body. This eases physical pain, removing mechanical penalties from being hurt.

GRUÑIDO DE LA MONTAÑA (Growl of the Mountain)

- **Effect:** Stability test (difficulty 2). On failure, the song implants a false memory: The victim will intensely remember, as if they experienced it themselves, drawing the charcoal image of a mountain with a great gash or rift upon its side.
 - **2-point Stability Test:** Triggered by experiencing the false memory. On failure, they’ll begin compulsively drawing the mountain themselves (probably coming to their senses halfway through it).
 - **Listener on Nectar:** As they complete the drawing, they will experience the double-sensation of the mountain also being real; and of them plunging toward it; and through the gash; and down a throat or gullet towards an unspeakable maw.
- **Special:** Even on a success, listeners get the sense that the song is trying to impress an image upon them. (But the only way they can receive it is to give themselves to the song.)

HARMONY WITH THE MAJOR MOUTH

- The Major Mouth has mystical harmonics when singing with either Leticia or a recording of her voice.
- **EFFECTS:**
 - +1 difficulty to the Stability test
 - Listener does not have to be willing in order to suffer the effect of the song.
- **LETICIA’S SONG:** Leticia can sing any of the songs listed above. She can spend Hypnosis pool points to increase the difficulty of the songs.

REFERENCE – MEXICO CITY TIMELINE

- 1923: Jonathan Brooks becomes a hanger-on and Nectar addict at Echavarría's mansion parties. He's never a significant part of Echavarría's cult and isn't invited to the 1924 ritual.
- 1926: Jonathan Brooks learns that Nectar is back on the street. He joins Trammel's cult and becomes part of Trammel's Inner Circle at a time when Trammel was still claiming that the Mouths were manifestations of Gol-Goroth.
- 1930: Brooks is sent to Mexico City at the same time Donovan was sent to Malta to set up a Nectar distribution network for Central and South America.
- 1930: Brooks purchases a ruined hacienda with Aztec ruins underneath it and builds a house on a neighboring lot. (*Node 8: The Hidden Studio*)
- 1931: Brooks has difficulty getting a Major Mouth to manifest, but he meets Rosario Maria Lopez at *Node 7: La Paz* and falls in love.
- 1932: With Lopez' help, Brooks brings a Major Mouth to "fruition" in the old Aztec ruin.
- February 1932: Establishes Luz Discos with cult funds to help further Lopez' singing career.
- August 1932: Inspired by the Mouth, Lopez begins developing the Leticia de la Luz persona.
- 1933: Conflict arises between Brooks and Trammel. Trammel is pushing his theory that the Mouths are Nyarlathotep; Brooks fiercely rejects this and clings to the mythology of Gol-Goroth. Nectar production also begins to waver as more of his efforts are poured into the record.
- Spring 1934: The first record (*De La Luz*) is successfully produced. Things momentarily look brighter in the success of the record.
- Summer 1934: While developing an album of additional songs, Leticia begins transforming. Brooks pours more money into building a studio in the underground complex above the Major Mouth and recording more tracks.
- November 1934: Brooks sends an expedition to the Yucatan to prove that Trammel is wrong and that the Thing With a Thousand Mouths is Gol-Goroth.

RECENT EVENTS

- 4 weeks ago: A private investigator named Gonchi del Toro is hired by Brooks to stake out various locations associated with Luz Discos. He's to look for "trouble" so that he can warn Brooks about it. (Brooks suspects either Trammel or the Investigators or both.)
 - This is prompted by Jorge Novo refusing to produce the album. Brooks is convinced Novo is "collaborating with his enemies".
- 3 weeks ago: Brooks and Leticia go to the ground at the Hidden Studio. Nectar production and distribution shuts down. (His fear of Trammel or the Investigators is growing.)
- 2 weeks ago: Jorge Novo's record manufacturing facility (*Node 4*) burns down.
- 1 week ago: Thugs show up at Victor Cortez' house. He escapes out the back door and takes up sanctuary in his recording studio (*Node 3*).

RESEARCH IN MEXICO CITY

PRINT PAPER FOR DAY OF ARRIVAL: <http://hemeroteca.informador.com.mx/>

MANUFACTURER OF THE RECORD

- **Craft 1 / Art 1:** To find a guy who can identify the record's manufacturer based on the plastic used. ("Cheap *basura* – garbage. Only one guy uses this crap. And the cheap ink on the label just confirms it. Jorge Novo.")

THE VOICE ON THE RECORD

- **Art / Oral History 1:** To find someone who recognizes the voice as belonging to Rosario Maria Lopez. ("Had a voice that was catching people's attention, then she just dropped off the face of the planet. I heard that she changed her name and was recording again, but I don't remember what her name was.")
 - **Art 1:** To find someone who knows that Rosario's new performing name is Leticia de la Luz (Leticia of the Light). ("I heard that she was at Victor Cortez' studio laying down some tracks.")
 - **Streetwise:** To find the address of Rosario Maria Lopez' apartment. (By eliminating a lot of different Rosario Maria Lopezes who aren't the right girl. See *Node 5:Leticia de la Luz's Apartment.*)

LETICIA DE LA LUZ (Leticia of the Light)

- **Art / Oral History:** Leticia de la Luz was recording tracks at Estudio del Manana in the spring of 1934. Occasionally singing weird, experimental stuff at some local clubs through the summer of '34. But nothing recent.
 - **Art 2 / Oral History 2:** To dig up someone who remembers that one of the clubs she was singing at was La Paz.
- **Art 1:** To find someone who knows that Leticia de la Luz was once Rosario Maria Lopez.

THE SESSION BAND – JAVIER LUNA Y SU SONRIENDO TONTOS (His Grinning Fools)

- **Art / Oral History:** A small group that's been bumping around town as session musicians and club players since '28, always looking for their big break.
 - They've been regularly employed by someone since the spring of 1934, though, and haven't been taking session gigs. Some sort of big, secret project that they seem reluctant to talk about.
 - **Art 1 / Oral History 1:** They're employed by Luz Discos. They had a record released in the spring of 1934 and now they're working on a full album of records.
 - They're still playing regularly at La Paz, a night club over in Coyoacan.
 - The group is Javier Luna, Hector Juarez, Pedro de Leon, and Hernando Campos.

MEXICO CITY NECTAR TRADE

- **Streetwise:** The Nectar distribution system in Mexico City appears to be very flat. Street dealers receive their supply from *guerilla fiestas*. The random location and time of each *fiesta* are posted on billboards at various music clubs around town. At the *fiesta* itself, a van drives up with Nectar and distributes it to the dealers.
 - Over the past few weeks, however, the supply seems to have drying up. There haven't been any *guerilla fiestas* announced. Prices are spiking up as dealers run out of their supplies.
- **Streetwise 1:** The music clubs used to advertise the *guerilla fiestas* change over time. The La Paz club, however, has been used consistently and far longer than any of the other clubs currently in circulation.

PROACTIVE 1: GONCHI

(Scene 10)

STAKE-OUTS: Gonchi has been instructed by Brooks to monitor several locations for potential trouble. (Brooks is either concerned about Trammel, the Investigators, or both.)

- *Node 0: P.O. Box 1629*
- *Node 1: Luz Discos Office*
- *Node 2: Estudio del Manana*
- *Node 3: Cortez' House*
- *Node 4: Jorge Novo's Manufacturing Facility*
- *Node 6: Brook's Penthouse*

SHADOWING: Once he spots the Investigators, he'll follow them.

- Sense Trouble (difficulty 6) to spot Gonchi in first scene. -1 difficulty per scene thereafter.

SENSE TROUBLE: If the PCs haven't been spotted by Gonchi yet, then a Sense Trouble (difficulty 8) allows them to notice him without being noticed by him.

- **Shadowing** (difficulty 5) to track him to the next stop on his cycle (in the order listed above).

GETTING INVOLVED

- Gonchi isn't happy getting involved in murders.
- He's looking for an exit strategy from Brooks.
- Won't fight unless the Investigators start it.

PROACTIVE 2: THE POLICE

(Scene 11)

RESPONSE

- 2 cops respond to most calls.
- 1d6+2 cops respond to reports of shooting.

COPS: Firearms 3, Scuffling 4, Reassurance 4, Oral History 6, Health 6

UNDER ARREST

- **Credit Rating 1** (post bail) + **Bureaucracy 1 / Cop Talk 1 / Law 1:** To get released and back out on the street.
- Mentioning nectar, Jorge Novo, or the record-pressing fire gets them passed to Detective Javier Gomez.

VISITING BY CHOICE

- Sent to Detective Javier Gomez.
- **Bureaucracy / Cop Talk:** Otherwise, they'll be kept waiting for at least an hour.

PROACTIVE 3: ATTACK OF THE BIRDS

(Scene 20)



SENSE TROUBLE:

- **Success:** *Perched nearby is a single grackle, shiny and black, tilting its head this way and that. It opens its mouth to let out an eerie caw and reveals, at the base of its beak, a glistening and grisly mouth ringed with tiny, hooked teeth. Its caw is wet and brief, like a crow gagging on pus.*
 - *And then you hear the cacophony of answering calls...*
- **Failure:** *The sky is suddenly alive with screeching, fluttering birds! Red and yellow feet scramble for purchase on your limbs and head while needle-like beaks jab for soft tissues, aiming to shred your flesh and pluck out your eyes!*

NECTAR-MAD FLOCK: Athletics 15, Health 50*, Scuffling 15

Hit Threshold:

- 4 (30-50 health)
- 5 (10-29 health)
- 6 (1-9 health)

Stealth Modifier: +2

Weapon: -3 (minimum 1, beak and talons)

Stability Loss: +1

Harrowing Flock: Every point of damage kills one bird. As the flock dwindles, its Hit Threshold increases. Flock can attack a number of targets equal to 8 - its current Hit Threshold. Each time flock is hit, roll 1d6 each time Hit Threshold increases. If the roll is equal to or greater than the flocks *previous* Hit Threshold, the flock maintains its cohesion and continues to attack.

PROACTIVE 4: A SONG IN THE CITY

(Scene 12)

TRIGGER: While walking or driving around Coyoacan.

- Hear telltale sound of Leticia de la Luz' singing wafting from a nearby window.
 - It's a new song, not the one from the first album they may have heard.
- A gunshot rings out. The record skips, then continues.

CRIME SCENE: Two dead men. One's throat is slashed, yet he's holding a warm gun. The other man has a bloody knife in his hand, has been shot in the chest, and lies against an end table.

- **Locksmith / Athletics** (difficulty 3) to open the door to an apartment.
- **Forensics:** Both people were killed mere moments ago. (One man cut the other's throat and was shot by his victim before he died.) Both bodies are covered in bruises, which appear to have been inflicted over the past two weeks or so; as if they've been in drag-out fights.
 - *GM Note:* They have. With each other.
- **Evidence Collection:** One dead man has an empty bottle in his pocket. A matching bottle has rolled under a chair. Several matching bottles are stacked on the kitchen counter.
 - **Pharmacy / Chemistry:** Each bottle contained three doses of Nectar. The two near the bodies were only recently consumed.
- **The Record:** Has no label.
 - **Art:** Record is a poor, warped reproduction of the original source.
 - **Art** (listening to record): The lyrics refer to a "Cuckoo's Song" repeatedly, weaving rich metaphors around the identity of the cuckoo. Can definitely identify singer as identical to that found on the First Luz Album, with the same backup band (most likely consisting of four members).
 - This, however, makes the listener a willing listener to the music (see *Reference – De La Luz Recording*). This is the Cancion Del Cuco (Cuckoo's Song).
 - **Craft:** The record was probably produced on a high-quality home-recording device, rather than in any professional studio environment.

ORAL HISTORY: Spanish-speaking neighbors (mostly single men) give irritated accounts. "Those fellas played that same song, over and over and over again. I was ready to kill them, too."

LANDLORD: Stubborn and doesn't want to answer questions.

- **Intimidation / Flattery / \$10 Bribe:** The two men were using the apartment off the books. "Came in here to drink their drugs now and again. Probably hiding from their boss. Or their wives. Came in last month, and they've been paying me twice the going rate for the room each week."

PROACTIVE 5: THUGS WITH GUNS

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STAKE-OUTS: They've been instructed to monitor several locations and attack anybody suspicious who's poking around.

- *Node 1: Luz Discos Office*
- *Node 2: Estudio del Manana*
- *Node 3: Cortez' House*
- *Node 4: Jorge Novo's Manufacturing Facility*
- *Node 5: Leticia de la Luz' Apartment*
- *Node 6: Brook's Penthouse*

CLUES:

- **Intimidation:** They haven't had direct contact with Jonathan Brooks or Kirill Konovalov for several weeks.
 - They're supposed to drop reports at Brooks' penthouse at 64 Rio Tigris.
 - The front desk at 64 Rio Tigris will sometimes have a message for them from Konovalov, telling them where and when to receive a phone call from him.
- **Forensics / Simple Search:** Several of the thugs are missing fingers.
 - *GM Note:* Brooks cuts them off for punishment and feeds them to his birds. See *Node 6: Brooks' Penthouse*.

THUGS: Athletics 8, Driving 6, Firearms 6, Health 5, Scuffling 7, Weapons 6

Three Things: Wear suits with no ties. Curse and yell during combat. Chew their lips.

Weapon: +1 (heavy pistol)

NODE 0: P.O. BOX 1629

FINDING THE PO BOX

- **Library Use:** Local library has listing of PO Box ranges by office. Box 1629 is located at the Quinta Casa de Correos (Fifth Postal House), aka the “Palacio Postal”.
- **Bureaucracy / Flattery / Bargain - @ Any Post Office:** Same information.

PALACIO POSTAL

- *Prop: Photo of the Palacio Postal*
- Opened in 1907, it was designed to be the crown jewel of the Sepomex (Servicio Postal Mexicano, the national postal service of Mexico).
 - **Architecture:** The style is highly eclectic. Classed as a Spanish Renaissance Revival, with elements of Plateresque (a Spanish Rococo style), Elizabethan Gothic, Elizabethan Plateresque, and Venetian Gothic Revival mixed together. Materials sourced from both Europe and Mexico.
- **Reassurance / Credit Rating** (small bribe): Gains access to *Prop: File Card for PO Box 1629*.

P.O. BOX 1629

- **Gonchi:** Box is watched by Gonchi (see *Proactive 1*).
- **Locksmith + Stealth** (difficulty 4, difficulty 6 to not be noticed by Gonchi).
 - *Prop: Power Bill for Luz Discos*
 - *Prop: Merida Postcard from Dominguez*
 - *Prop: Letter from Samson Trammel to Jonathan Brooks*
- *GM Note:* No one has come to collect mail from the box since Brooks went to ground. A “man in a suit” used to come and collect it. (Actually several different, equally nondescript men.)

NODE 1: LUZ DISCOS OFFICE

(Scene 1-2)

RESEARCH – LUZ DISCOS

- **Bureaucracy 1:** Luz Discos was established in February 1932 by Jonathan Brooks and Rosario Maria Lopez. Address is 33 Morelos Avenue, Coyoacan, Mexico, D.F.

EXTERIOR

- Occupy the whole top floor of a two-storey stucco building with wrought-iron railings and colorful decorative tile work surrounding Spanish arches and small, barred windows.
 - Access to second storey is via an outdoor stairwell.
- Building stands in a row with four similar buildings. Across the street from a mechanic's shop, taqueria, and a shoe-repair joint. (These all close down by 5 PM.)

CANVASSING NEIGHBORHOOD

- **Oral History:**
 - No one has been around the office in three weeks.
 - They used to yell and play music until all hours. It was very distracting.
- **Streetwise:** Waiter at a local taco joint. They used to come in talking about music and great parties in Coyoacan. Promised to invite him a few times, but never did.
 - They came in to celebrate after finishing a recording at a record studio. "They offered me a drug named nectar; sweet stuff, but it turns nasty. I felt dirty and rowdy on that shit."
 - **Streetwise 1:** He remembers that they mentioned a club named La Paz and that the name of the record studio was Estudio del Manana.

LUZ DISCOS OFFICES

- Single room with plaster-encased posts and wood-and-glass separator walls dividing the space into four distinct offices.
- The place has been cleared out: Filing cabinets stand open and empty. A safe in the back of the office is ajar and clean. Desk drawers are open and empty save for stray staples.
- **Simple Search:** Stray papers and abandoned catalogs. (Several of the catalogs are addressed to "Jonathan Brooks" at this address.)
 - *Prop: Album Quotes from Jorge Novo*
 - *Prop: Invoice from Estudio del Manana*
 - *Prop: Bangkok Shipping Record*
 - *Prop: Broken de La Luz Record:* Broken copy of the First Luz Recording abandoned under a desk.
 - **Craft:** To repair it enough to listen to it (poorly).

NODE 2: ESTUDIO DEL MANANA

(Scene 3)

EXTERIOR

- Located at 1220 Morelos Avenue.
- Modestly sized but excellently appointed operation in an old single-storey office in a modern part of Coyoacan.
- **Front Door:** Is always locked, day or night.

INTERIOR

- Consists of little more than a pair of soundproof recording rooms, a single sound-engineering room, an office, a lobby, and a bathroom.
- Sleek, art deco-style wood and carpet. Traditional Mexican folk art on the walls.
- **Simple Search:**
 - *Prop: Account Book for Luz Discos*
 - *Prop: De La Luz Recording*

VICTOR CORTEZ

- Always present: He's been sleeping in his office.
- See *NPC: Victor Cortez*.

NODE 3: CORTEZ'S HOUSE

(Scene 6)

HOUSE

- Modest bungalow on a residential edge of Coyoacan.
- Handsome street, small yard, lots of other bungalows nearby with chicken coops, languid dogs, gardens, and green trees.
- Front door opens onto the living room. Back door onto the kitchen. There's a bathroom and bedroom squeezed around them.

LIVING ROOM

- On the wall over the fireplace, someone has written SEE YOU in an orange smear.
 - **Chemistry / Pharmacy:** It's nectar.
- **Simple Search:** There's a jar of weird knickknacks on the mantel of the fireplace – guitar picks, rings, etc. Near the top there's a matchbook; even through the glass jar you can make out the name "Leticia" scrawled on the slightly gapped inside cover.
 - *Prop: La Paz Matchbook*
 - *GM Note:* As they reach for the matchbook, the shooter takes his shot.

BEDROOM

- Stack of *Prop: Victor Cortez Business Card*.

THE SHOOTER

- Shooter has positioned himself on the roof of a two-storey building across the street. He has cover unless the PCs can get elevation (Cortez' roof, another roof, the roof the shooter is on).
- *GM Note:* Neighbors will call the police after the first couple shots.

CLUES

- **Intimidation:** They haven't had direct contact with Jonathan Brooks or Kirill Konovalov for several weeks.
 - They're supposed to drop reports at Brooks' penthouse at 64 Rio Tigris.
 - The front desk at 64 Rio Tigris will sometimes have a message for them from Konovalov, telling them where and when to receive a phone call from him.

SHOOTER: Athletics 8, Firearms 10, Health 5, Scuffling 5, Weapons 4

Three Things: Wide eyed. Has the sweats. Chews his lips.

Hit Threshold: 4 (5 with full cover)

Weapon: +1 (quality rifle)

NODE 4: JORGE NOVO'S MANUFACTURING FACILITY

(Scene 4)

RESEARCH

- **Library Use:** Located 55 Morelos.
 - *Prop: Fire at Novo Records Newspaper Article*

ARSON RUINS

- Three blackened walls and a stretch of rubble, all separated from the street by a simple red-and-yellow painted rope.
- **Simple Search:** The place has plainly been gone over by the police.
- **Evidence Collection / Forensics / Chemistry:** The fire was almost certainly arson, started at the missing wall and then spreading rapidly throughout the building. A chemical accelerant was used at the source point of the fire, but it was the flammable ceiling material which would have made the fire spread so quickly.
- **Evidence Collection 1 / Occult 1 / Chemistry 1:** There are traces of baked on nectar residue on the walls and ceiling, in patterns not unlike typical light water damage, as well as cracks and deformations: The burnt remnants of Minor Mouths.

NODE 5: LETICIA DE LA LUZ'S APARTMENT

(Scene 5)

APARTMENT

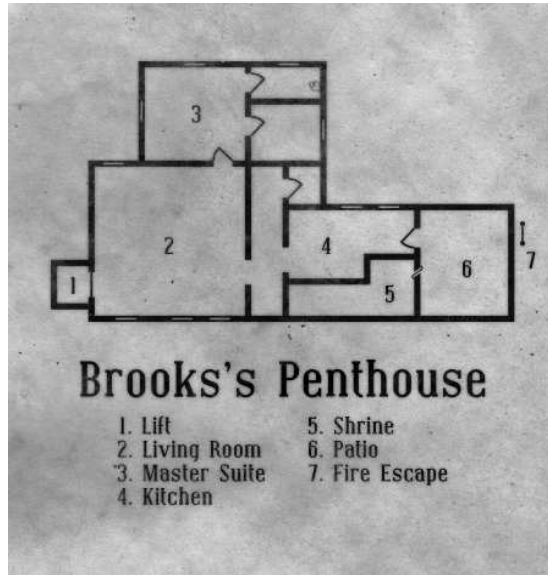
- La Cruz 29, Apartment #18
- Third storey of a rather modest 21-unit building (7 flats per floor). A quaint, aging walk-up building with a quiet little courtyard garden and a lot of older couples living in the neighboring units.
- **Simple Search:** Apartment has been dug through. Drawers are empty, a picture is missing from an array of family photos hung on one wall, the contents of the bedroom closet are spread across the floor near a pile of empty hangers.
 - **Evidence Collection:** This is the aftermath of a hurried packing session, not a robbery or a search. Valuables are missing – like jewelry and a record player (there's a stand for one and lots of records around, but no player) – but other valuables (an expensive camera with no film; a fancy watch) have been left behind.
 - *Prop: A Love Poem for Leticia* (in bedside table)
 - *Prop: Flyer for Leticia de la Luz and Javier Luna*
- **Photography / Simple Search:** Only sign of actual damage in the apartment are photographs. Two photos hung on the wall have been smashed and gouged, right through the glass. In both cases, the subject is a young Latina woman.
 - *Prop: Ruined Photo of Leticia de la Luz*
 - *GM Note:* Similar damage has been done to other photos of apparently the same young woman in photo albums.

NEIGHBORS

- **Oral History:**
 - They played loud music. Moaning all through the night. (“We knew they were in love, but they didn’t have to beat us over the head with it.”)
 - Too many loud parties. But she was that age. Artists and musicians are always like that, aren’t they?
- **Oral History 1:** See dialogue on pg. 275.
- **Oral History @ Landlord:** Apartment was rented to Rosario Maria Lopez, but her fiancé paid for a year in advance several months ago. They have a little over four months left on their lease. There used to be a lot of noise complaints, but he hasn’t had any for a few weeks now.

NODE 6: BROOKS' PENTHOUSE

(Scene 7-8)



BUILDING

- 64 Rio Tigris (a dozen blocks from *Node 0: PO Box 1629*)
- Ten-storeys of red brick construction. The first two storeys painted a yellow-white.

ENTRANCE

- **Fire Escape:** Athletics test (difficulty 4) + Stealth (difficulty 6), on failure either neighbors or passersby spot the PCs and call the police.
- **Elevator:** Requires operator's key held by the concierge.
- **Stairway:** Accessible through lobby. Stealth test (difficulty 5) to sneak past the concierge if he's being distracted.

CONCIERGE: Oscar Garcia.

- Calls up to verify guests before operating the elevator to take them to their floor.
- Has instructions from Brooks to let his thugs up to drop off reports. (Konovalov swings by occasionally to pick them up.)
- Konovalov occasionally leaves a message with him to pass on to the thugs (telling them where and when to receive a phone call from him).

THE PENTHOUSE

AREA 1 – LIFT

- **Locksmith:** To open the door.

AREA 2 – LIVING ROOM

- A pair of sofas, a cabinet radio, and a high-end record-player cabinet.
- *Prop: Report from Cortez' Studio* (slid under the door)

AREA 3 – MASTER SUITE

- Furnished for two – lamps, side tables – and the closet is half full of clothes for a man and a woman. The walls are bare.

AREA 4 – KITCHEN

- Minimum of necessary utensils and no appliances save for a stove, an icebox, and a blender.

AREA 5 – SHRINE TO THE THING

- **Architecture:** A finished room, with a wooden floor, two brick walls and two of plaster, that was originally meant to be a study or den inside the penthouse, but was later sealed in and redesigned as a concealed chamber.
- **Altar:** Of polished marble, set on a wooden sideboard. Set out on the altar is propped a copy of *Prop: De La Luz Recording*. Lying in front of that is *Prop: Liner Notes for the New Album*, a single-dose vial of Nectar, and a few half-melted candles (unlit).
 - *Prop: Liner Notes for the New Album*
 - **Cryptography 1:** Gives access to *Prop: Liner Notes for the New Album (Cryptography Key)* as the character unravels part of the code.
 - *GM Note:* The decoded letters should give them enough to unravel the rest of the message given time. The full message reads: “If one could but glance the eternal glory of Golxumal for an instant, then one could forever find the path which would lead them hence. Alas, in the beautiful words of her song one can only see the rock which shield’s paradise from the unworthy world. Yet if enough were to join in her song, perhaps the Voice beyond her own would reveal itself to us. Let us listen and create the conduit.”
- **Mural:** Painted above the altar on the wall, a mix of charcoal and Nectar.
 - *Prop: The Mural of Brook’s Altar*
 - Translation: “The maw of the mouth lies within the devouring mountain”.
 - **Anthropology / Archaeology:** The symbols painted around the mountain are a combination of Aztec and Mayan symbols, mixed with modern Nahuatl.
 - **(Any Mayan/Aztec/Nahuatl) Language:** Symbols translate as “mountain”, “mouth”, “moon”, “rain”, “earthquake”.
 - **Anthropology 1 / Archaeology 1:** Provides a similar translation.
- **Writing Desk:** Expensive wooden desk, wooden chair, and desk.
 - **Craft:** Handmade from jungle hardwoods.
 - *Prop: Letter from Merida*
 - *Prop: Letter from Savitree Sirikhan*
 - *GM Note:* This letter does not have a return address, but a spend on researching “Ko Kruk Island” will identify its location outside of Bangkok.
 - *Prop: Unfinished Letter to Samson Trammel*
- **Bookcase:** Attached to the wall above the desk.
 - **Library Use:** The dozen or so books are concerned with Mesoamerican art and culture, half a dozen blank books (still unused), three books on traditional Mexican folk songs. They’ve been rigorously read and handled.
 - *Prop: Children of the Night and Nahua Legends* and *Womb of the Black Stone* (see *Books of the UCLA Lot*)
 - *Prop: Photo of Dominguez and His Crew* (inside one of the books)

AREA 6 – PATIO COOPS

- The patio is a dirty, bird shit-stained, patch of wood-planked rooftop.
- Most of the rooftop patio is devoted to a collection of coops and pens for birds.
- Coops are made of simply unfinished wood and chicken wire. Each contains a latched door that has been left open.
 - **Biology / Forensics:** Birds in the coops were roughly crow-sized. Probably 50 or so birds were kept here, but not happily. They've been pecking and scratching at their cages.
 - **Biology:** Identifies abandoned feathers as belonging to two different types of birds.
 - A species of grackle, probably the great-tailed grackle common to the area. Often mistaken for a kind of crow, and typically regarded as noisy pest birds. Males are iridescent black-feathered birds, up to 17 inches long, with tails almost as long as their bodies. Females are brown and a bit smaller.
 - Other species is roughly half that size, probably the red-footed blackbird, a breed of sonorous blackbird known for its pleasing song, which would be at the southern edge of its habitat in Mexico City.
 - Neither species is typically kept as pets. Both are omnivorous seed and insect eaters.
 - **Biology / Forensics:** They were being fed fresh carrion. There are uneaten fingernails and finger bones stripped of their flesh, lying amid the bird shit and broken seed shells at the bottom of the cages.
 - At least 12 fingers turns up, harvested from three or more different people – two men and one woman – all within the last month.
 - **Occult:** Symbols have been carved into the coops' wooden portions, underneath the stains and random markings. It's possible that someone was (or thought they were) casting spells upon the birds contained within.
 - **Chemistry / Pharmacy:** Detects traces of nectar in the bird feed (tightly-packed seeds and canvas sacks of dead, dried bugs) and bird shit.
- **Architecture:** The building is missing a piece, between the kitchen and the outer wall. Once spotted, it's easy to see the fittings between bricks aren't tight enough.
 - **Mechanical Repair 1:** Find the latch, hidden under the coop directly opposite the door.

NODE 7: LA PAZ

(Scene 9, 13-14)

BACKGROUND

- Leticia used to sing here when she was still Rosario Maria Lopez in '32 and '33. She and Jonathan met Javier Luna and his band here.
- When Rosario became Leticia, she continued singing here in the spring and summer of 1934. Her stuff became increasingly weird and experimental.
- Leticia and Jonathan were regulars for a while, even coming in to celebrate the release of their first album in the spring of '34.
- Javier Luna's band still plays here every Saturday evening.
- *Guerilla fiesta* notices are still posted here (this was the first place they were posted, and it's a tradition that Brooks has maintained).

LA PAZ (The Peace)

- A bit of a dive, located just outside Coyoacan's colonial heart, in a building as old as some cherished churches.
- Front of the place is little more than a row of adobe and plaster columns holding up a sloped roof of clay tiles, interspersed with shutters of wrought iron and wood slats.
- Inside, it's a deep room with a colorful but mistreated floor beneath a high ceiling of wooden rafters and electric fans. The walls sport painting of *la Virgen de Guadalupe* and El Cid, hung against frescos depicting the Mexican countryside at dusk.

CULTURE

- Traditional Mexico City cantina. Food is complimentary for those who drink. The more you drink, the more and better food is provided (starting with dry tortilla chips and leading up through a variety of spicy salsas to a plate of simply but delicious *taxos al pastor*).

STAFF

- **Benji**, the lone waiter (20-year-old wannabe)
 - **Oral History:** He's pretty new here. He knows Javier Luna plays on Saturday nights. They should talk to Elena Alcatruz; she books the bands.
- **Tonio**, bartender (middle-aged ex-sailor, tattoos suggest a man with a history of piety and heartbreak; his body a tapestry of women's names and bleeding hearts, punctuated by an ornate gold-colored cross, inked over the length of his sternum).
 - **Oral History - Javier Luna:** Band members are Javier Luna, Hector Juarez, Pedro de Leon, and Hernando Campos. They've been playing here (and other local clubs) for years, looking for their big break. They play on Saturday nights.
 - Elena Alcatruz is the one who books bands.
 - The band has recently had more money than usual. They've stopped begging for their drinks and even started tipping.
 - **Oral History - Brooks/Leticia:** He remembers them. Leticia used to sing in here, but he hasn't seen her since the summer of '34. Brooks never tipped.
- **Elena**, books the bands. *See NPC: Elena Alcatruz*

DAYTIME

- La Paz opens at 2 p.m. for an afternoon “crowd”.
- Tonio behind the bar, serving a handful of middle-aged drinkers talking about the sorry state of the world while watching the world go by through the open shutters of the window at the end of the bar.
- Elena Alcatruz sits by herself at a table, reading *She* by H. Rider Haggard.

NIGHTLIFE

- Benji comes into work around 6 p.m.
- By night, La Paz fills up with hepcats and literati. Bands play every night (although La Paz only comes in on Saturdays) and the noise level rises higher and higher.

SATURDAY NIGHT

- **JAVIER LUNA PLAYING:** Can approach the band either during set-up (La Paz is already filling up and it will require spends to get information because the band wants to get ready); during a break; or after their set is done.
- **CULTISTS JOIN THE PARTY:** Cultists in the party try to kill either the PCs or Javier Luna.
 - **Chase:** The cultists will break away and try to escape La Paz. They can be chased back to *Node 8: The Hidden Studio*.
 - **Interrogation:** The cultists will give up the location of *Node 8: The Hidden Studio*. (They were sent directly from there by Brooks.)

PARTY-GOING CULTISTS: Athletics 8, Driving 5, Firearms 5, Health 4, Scuffling 5, Sense Trouble 7, Shadowing 5, Stealth 6

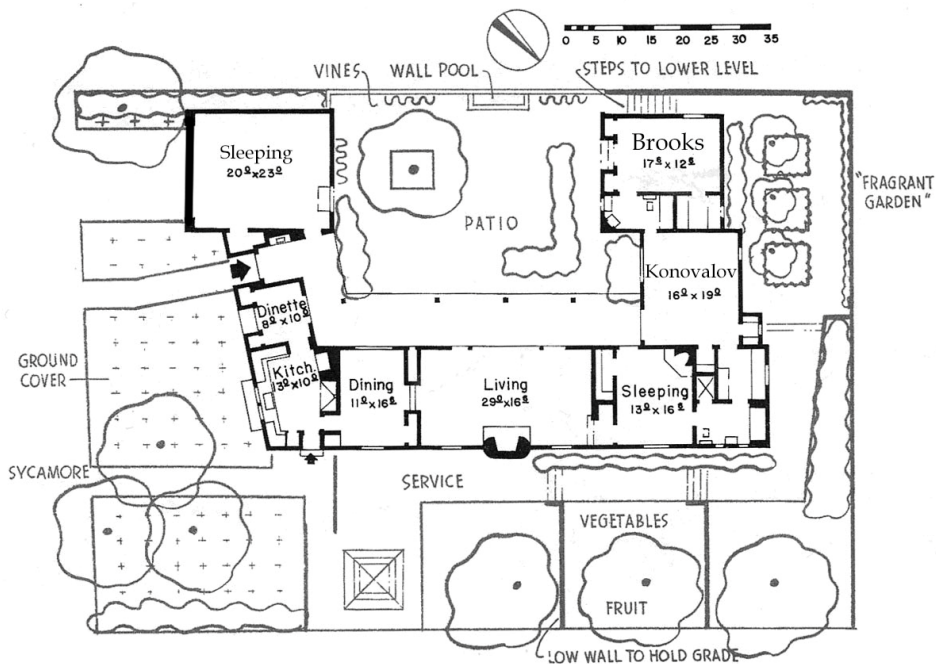
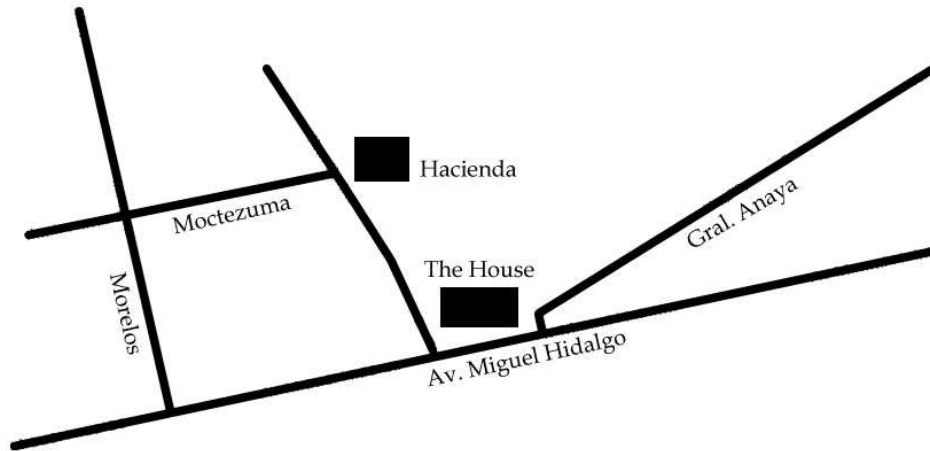
Alertness Modifier: +1

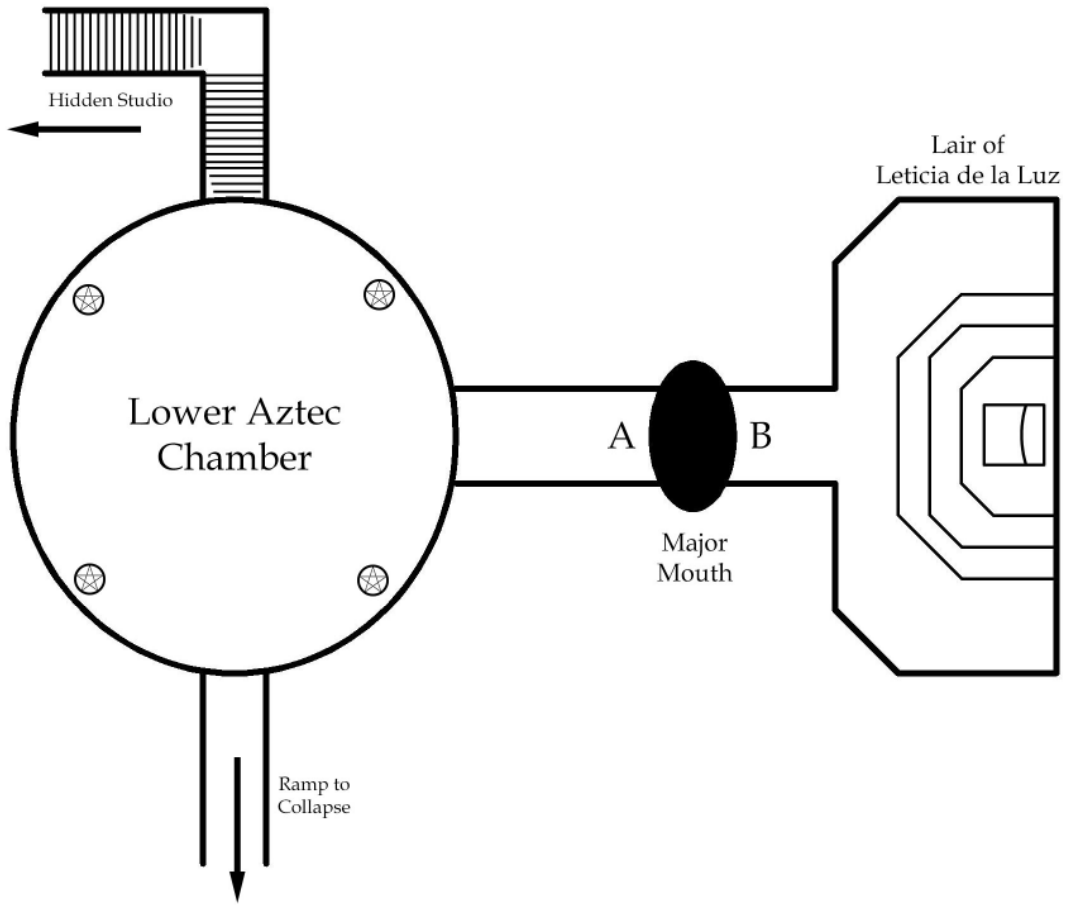
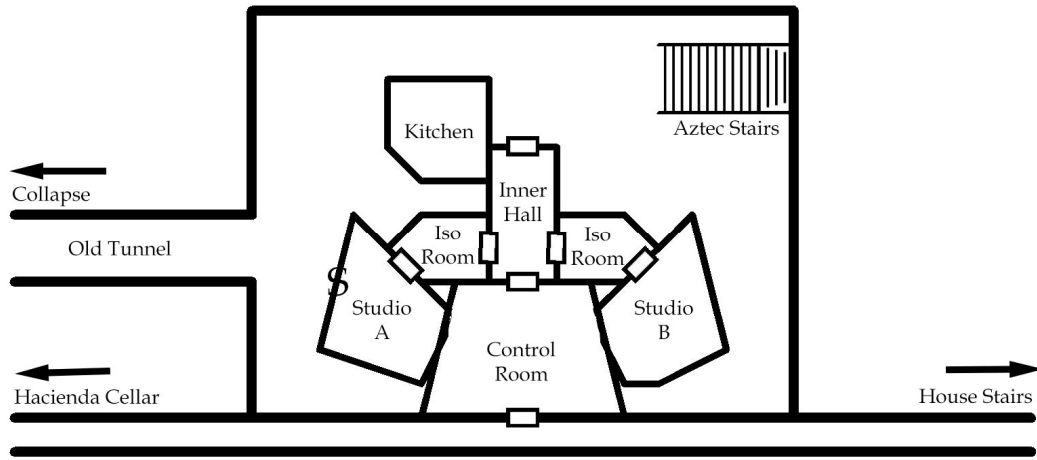
Stealth Modifier: +0

Weapon: +0 (revolver)

NODE 8: THE HIDDEN STUDIO

(Scene 15-19)





BACKGROUND

Brooks purchased these properties in 1930 when he first came to Mexico City. He knew that the hacienda had originally connected to a subterranean Aztec complex before the tunnel leading to the complex had collapsed. He planned to excavate the tunnel and then bring a Major Mouth to fruition within the Aztec chambers.

Like most of Brooks' plans, this immediately ran into problems. The tunnel couldn't be excavated. Brooks had dug a new tunnel at great expense. This new tunnel also connected the hacienda directly to the neighboring house.

Once that work was completed, the Major Mouth was brought to fruition (although the site proved less favorable than Brooks had believed) and nectar-harvesting began. The nectar could be brought up safely through the ruined hacienda without directly implicating the neighboring house.

That worked fine until Brooks became obsessed with producing Leticia de la Luz' music. He converted the old Aztec chamber into a hidden recording studio. That was great for sound quality, but it also meant blocking off easy access to the Mouth and made it more difficult for nectar to be carried to the surface.

THE RUINED HACIENDA

- Separated from the street (and the house next door) by a simple plank fence.
- The entire interior of the hacienda collapsed long ago, but the outer walls are half-standing.
- **CELLAR DOOR:** Area near the back corner has been cleared, revealing a padlocked steel cellar door.
- **CELLAR:** Single, large, open chamber. An single, bare bulb on a 6' high stand is in the middle of the cellar, illuminating the whole space with stark shadows.
 - There's an arch in the southern wall leading to Old Tunnel (see below).
 - And the New Tunnel that has been dug in parallel from the corner of the cellar, with electrical cables strung along it for light.

WATCHERS: Stealth (difficulty 4, difficulty 3 at night) to sneak into the hacienda without being spotted by the cult thugs around the House.

THE HOUSE

ROSTER

2 House Thugs	Front Door
2 House Thugs	Patrolling Around Wall
4 House Thugs	On Patio
2d8 House Thugs	Lounging in various rooms
Konovalov	Konovalov's Room
Brooks	Brook's Room (50%) or De La Luz' Lair (50%)

HOUSE THUG: Athletics 5, Firearms 5, Health 3, Scuffling 6, Weapons 5

Weapon: +1 (.45 Colt M1911A1) or +1 (Thompson M1921 submachine gun w/20 round clip)*

* Cult has maximum of four Thompsons to spread around.

INTERIOR:

- A discarded haze of empty nectar bottles, old dishes caked with food, and an effluvia of paper (pulp novels, magazines, newspapers, cigarette boxes).
- Record players in most room, crooning De La Luz songs.
- .38 and .45 ammunition tossed onto tables, in kitchen drawers, etc.
- A foul body odor hangs over everything.
- Dirty mattresses lie strewn around on the floor.
- **Brooks' Room:** *Prop: Screed of the Pyramid of Blood*
- **Konovalov's Room:** Kept in much better condition than the rest of the house. High quality lock on the door.
 - **Simple Search:** There are scuff marks on the floor, indicating that the bed is frequently moved backed and forth.
 - **Simple Search (Under Bed):** Loose floor boards. Under the floor boards there's a safe.
 - **Locksmith 1:** *Prop: Telegram from Daniel Lowman*

PATIO

- **Wall Pool:** Water colored to look like blood fountains down over the brass sculpture of Mayan pyramid.
 - **Simple Search:** The pyramid is split down the middle. It can be opened to reveal a hollow concavity.
 - **Biology:** The hollow has been carved to resemble a bird's gullet.
- **Stone Hut:** Padlocked door. Inside, a twist of wrought iron stairs takes you down to the New Tunnel.

THE OLD TUNNEL

- Walls are covered in the chipped and faded remnants of ancient murals.
 - **Archaeology / Anthropology:** The murals are Aztec in origin.
 - *Prop: Photo of Aztec Murals*
- The tunnel originally led from the hacienda cellar (although it is much older than the cellar) to the chamber where the hidden studio has been built. But there's been a major collapse about halfway down the tunnel.
 - **Architecture:** It's functionally impossible to clear the collapse. (It would require months of labor and special equipment to prop up the tunnel.) There are indications that somebody tried to do so relatively recently (within the last few years), but they only made the collapse even worse.

THE NEW TUNNEL

- A recent excavation, strung with electrical cables and illuminated with bare bulbs.
- Connects to the cellar of the hacienda at one end and a spiral staircase of iron leading up to the house at the other.
- Midway down its length, there's a heavy door leading to the hidden studio. Electrical cables pass through an access hatch a couple feet above the door.
 - This access hatch actually goes out onto the roof of the Hidden Studio. (The roof of the Upper Aztec Chamber is about 8 feet higher than the ceiling of the studio.)

THE HIDDEN STUDIO / UPPER AZTEC CHAMBER

- The entirety of the Hidden Studio has been built *inside* an ancient Aztec chamber.
 - *Prop: Photo of Aztec Floor*
- **CONTROL ROOM:** Loaded with recording equipment – high-quality control boards, an expensive home-use record-making machine. Sound-proof windows look into Studio A and Studio B. (The window of Studio A is shuttered.)
 - **Art / Library Use:** The master recordings of the De La Luz songs are here.
- **INNER HALL:** Short hall with doors leading to the recording studios and kitchen. A locked, steel door leads out into the Aztec Chamber.
- **SOUND ISOLATION CHAMBERS:** These are basically short “airlocks” which are designed as a sound seal to prevent contaminating the recording studios.
- **STUDIO A:** This is where Leticia de la Luz records her tracks.
 - A control can be used to open the shutters looking into the Control Room.
 - **Simple Search:** A secret door is hidden behind the sound baffling panels, allowing her to come and go without Javier Luna and the band seeing her.
- **STUDIO B:** Set up for Javier Luna and his band to record the backing tracks.
 - **Electrical Repair:** The cables running through this studio are high-end, high-powered cables. That shouldn't be necessary unless something is making or using a lot of power somewhere beyond this room.
- **KITCHEN:** Minimally furnished and stocked. There's a metal table and chairs.
- **AZTEC STAIRS:** Broad stone stairs, paved with chipped, multi-colored stones lead down to a landing and, from the landing, into the Lower Aztec Chamber.
 - *GM Note:* Investigators may hear the De La Luz songs echoing up from below. It might abruptly cut off as they begin descending the stairs.

DE LA LUZ & HER SONGS

- In the Lower Aztec Chamber and beyond, Leticia de la Luz' voice echoes from her lair. And the Major Mouth can harmonize with it at will. She'll switch freely from one song to the next.
 - **De la Luz:** She can use this to force people into a stupor.
 - **Cancion del Cuco:** This will turn the investigators against each other. (Can be effective just after they first enter the Lower Aztec Chamber, perhaps with a suggestion that the "demonic statues" are affecting them.)
 - **Armonia de los Dioses:** Particularly nasty if the PCs are looking down at the Nectar lake surrounding the Major Mouth.
 - **Caricia de los Labios:** If one of the Investigators gets hurt, this will help them. But it's also creepy as hell. (If they're currently being masticated by the Major Mouth, extra creepy.)
 - **Gruñido de la Montaña:** Use this to deliver the Devouring Mountain clue.
- De La Luz can also signal the House, so if the PCs haven't dealt with the guards up there they can expect an ambush coming from behind them.
- 50% chance of 1d3 workers down here collecting Nectar. (Not a large supply since Brooks has shut down distribution, but people in the house are addicted.)

LOWER AZTEC CHAMBER

- A huge, arched chamber of clear antiquity. A vast, multi-colored mosaic sweeps out across the floor. It looks as if it would have once been mirrored by a painted mural above, but the paint has faded and now appears to be covered, in many places, with an orange ooze that seems to seep out of the stone.
 - **Architecture:** Narrow airshafts have been cleverly cut into the walls, floor, and ceiling throughout this area. Sound travels far down here.
- Crates have been haphazardly stacked here and there. (A few contain nectar vials. Most contain empty vials.)
 - **Simple Search:** A thin layer of dust has accumulated on the crates.
- **STATUES:** Four identical statues leer into the chamber from its compass points.
 - *Prop: Photo of Xochipilli Statue*
 - **Archaeology / Anthropology:** Recognizes these are statues of Xochipilli, an Aztec god of art, games, beauty, dance, and song. His name contains the Nahuatl words *xochitl* ("flower") and *pilli* (either "prince" or "child").
 - **Biology / Archaeology / Anthropology:** The statue's depiction suggests the throes of entheogenic ecstasy, and the statues are notably covered with representations of hallucinogenic plants native to Central America.
 - *Prop: Photo of Xochipilli Statue (Academic Knowledge)*
- **RAMP:** Opposite the stairs there's a wide ramp that goes down about a hundred feet and then ends abruptly in a collapse.
 - *GM Note:* Easy for the PCs to go down this ramp and then get cut off by cultists from behind. Cultists could take them prisoner and then present them to Brooks, Konavalov, and/or Leticia. (Or dump them down the shaft to the Major Mouth.)

THE MAJOR MOUTH

- A 30' deep shaft that completely blocks the passage. At the bottom, the Mouth bulges forth on a swollen mound of vulgar flesh above a shallow pool of Nectar.
- The shaft also extends up. Several pulleys and various contraptions can be seen up there.
- **Mechanism A:** Controls buckets that can be lowered to scoop up Nectar.
- **Mechanism B:** Controls a “bridge” that can be lowered to allow passage across the shaft. (Really just a board, requiring Athletics (difficulty 2) to cross safely.)

DRIBBLING MOUTHS: Health 2, Scuffling 3

Hit Threshold: 4 (small)

Weapon: -2 (bite)

Stability Loss: +1

Special: When they “die”, they just go limp – making helpful footholds on the wall.

MAJOR MOUTH: Health 55, Scuffling 18

Alertness Modifier: +1

Stealth Modifier: -2

Hit Threshold: 3 (large)

Weapon: +4 (bite), +0 (grappling and constricting tongue)

Armor: -1 vs. any (tough hide)

Stability Loss: +2

Special: Will pull people visible over the edge of the pit down. +0 damage from the fall, Athletics (difficulty 4) to avoid falling directly into the Mouth. Targets in the Mouth will be automatically chewed each round for +4 damage. Scuffling (difficulty 4) test to escape the Mouth.

Special: When slain, the Mouth gives out a terrible whimper and an echoing tone that sticks in the witness' ears for three days afterward.

THE LAIR OF LETICIA DE LA LUZ

- A four-poster bed, draped with silk curtains, stands atop an ancient Aztec dais.
 - *GM Note:* Can be effective to have Leticia as a silhouette behind the silk curtains. Then step out to reveal herself; or have the investigators dramatically sweep the curtain aside.
 - **Evidence Collection:** The sheets are covered in deep layers of stains.
 - **Chemistry / Pharmacy:** They're semen and Nectar.
- *Prop: Photo of de la Luz*
 - Her three-sided mouth flutters and wavers and drools as it sings.
 - Her limbs more spastically, thoughtlessly as she sings.

PREGNANCY: Leticia is five months pregnant. The bulge is quite noticeable.

HER FINAL SONG: Leticia's final song is the unrecorded *Aullida del Cuervo* (Howl of the Raven). She'll use it when all hope seems lost.

- **Effect:** Stability test (difficulty 4) or victim has post-hypnotic suggestion to kill Leticia.

LETICIA DE LA LUZ: Athletics 6, Driving 2, Health 7, Scuffling 8

Hit Threshold: 3

Weapon: -1 (gruesome bite)

Stability Loss: +1

JONATHAN BROOKS



RESEARCH

- **Credit Rating / Streetwise:** The location of his penthouse at Rio Tigris 64.
- **Bureaucracy:**
 - Established a business named Luz Discos in February 1932. Address is 33 Morelos Avenue, Coyoacan, Mexico, D.F (*Node 1: Luz Discos Offices*)

APPEARANCE:

- *Prop: Photo of Jonathan Brooks*
- Has a tattoo of a mountain on his arm. *Prop: Jonathan Brooks' Tattoo*
 - **Language (Spanish):** Translation is “In the mountain the holy land awaits within the gullet.”

ROLEPLAYING NOTES

- Outbursts of raw, paranoid anger.
- Runs hand through his hair.
- Chews his lip compulsively.

BACKGROUND

- 1923: Becomes a hanger-on and Nectar addict at Echavarria's mansion parties. He's never a significant part of Echavarria's cult and isn't invited to the 1924 ritual.
- 1926: Learns that Nectar is back on the street. He joins Trammel's cult and becomes part of Trammel's Inner Circle at a time when Trammel was still claiming that the Mouths were manifestations of Gol-Goroth.
- 1930: He was sent to Mexico City to set up a Nectar distribution network for Central and South America.
- 1931: He has difficulty getting a Major Mouth to manifest (unlike Donovan in Malta), but he meets Rosario Maria Lopez and falls in love.
- 1932: With Lopez' help, he brings a Major Mouth to "fruit" in an old Aztec ruin buried beneath Mexico City. He also establishes Luz Discos and helps Rosario to develop the "Leticia de la Luz" persona.
- 1933: Conflict arises between Brooks and Trammel. Trammel is pushing his theory that the Mouths are Nyarlathotep; Brooks fiercely rejects this and clings to the mythology of Gol-Goroth. Nectar production also begins to waver as more of his efforts are poured into the record.
- 1934: He and Leticia successfully produce their first record. Things momentarily look brighter in the success of the record. But shortly thereafter, in the summer of 1934, Leticia begins transforming. Brooks pours more money into building a studio in the underground complex above the Major Mouth and recording more tracks.
- November 1934: He sends an expedition to the Yucatan to prove that Trammel is wrong and that the Thing With a Thousand Mouths is Gol-Goroth.

CLUES

- **Flattery:** Brooks responds well to people telling him how amazing and effective he is.
 - Can't really get much information out of Brooks. He's likely to get set off by something and, in a rage, have them hurled down into the Mouth pit or force them to kill him.
- **Global Cult:** See background.
 - Insanely jealous of Donovan's operation in Malta. ("He's a fraud! No one could get the Mouth to produce so much!")
 - Savitree Sirikhan is a timid schoolgirl, too frightened to embrace the Truth.
- **Gol-Goroth and Golxumal:** Gol-Goroth takes his chosen people to the promised land of Golxumal. Brooks is obviously one of his chosen people; he'll find the path soon.

NOTES

- If Leticia is slain, Brooks rushes to her, cradling her corpse. Unless stopped, he will carry her to the Major Mouth and throw himself in with her.

JONATHAN BROOKS: Athletics 4, Driving 4, Firearms 3, Health 5, Scuffling 4, Weapons 2
Weapon: +1 (.45 pistol)

KIRILL KONOVALOV



APPEARANCE: Shaved head. Hard, cold eyes. Yellow teeth.

- *Prop: Photo of Kirill Konovalov*

ROLEPLAYING NOTES

- A flat, cold stare.
- Miserable and angry.
- Cracks his neck a lot.

BACKGROUND

- Got into this for the money and the free drugs.
- He's already getting paid by Savitree Sirikhan to spy on Brooks.

CLUES

- **Bargain 2:** For \$1,000 he'll turn on Brooks.
- **Leveraged Clue:** Savitree Sirikhan is paying him to find out more about Dominguez' expedition to the Yucatan. (He hasn't been able to find out anything except that Dominguez went to Merida.)

KIRILL KONOVALOV: Athletics 10, Driving 5, Firearms 8, Health 10, Scuffling 12, Weapons 7
Weapon: +1 (Thompson submachine gun), +1 (.45 pistol), -1 (fists, kick)

VICTOR CORTEZ

(Scene 3)



RESEARCH

- **Bureaucracy:** Turns up an address for *Node 3:Cortez' House*.

APPEARANCE

- *Prop: Photo of Victor Cortez*

ROLEPLAYING NOTES

- Talks with his hands.
- Touches his face when shocked or appalled.
- Compulsively hands out his business card (*Prop: Victor Cortez Business Card*)

BACKGROUND

- Founded Estudio del Manana in 1926.

CLUES

- **Luz Discos:** Jonathan Brooks approached Cortez about recording records featuring his wife, Leticia de la Luz, in late 1933. They produced their first record in the spring of 1934.
 - Knows the location of the Luz Discos offices (33 Morelos).
 - *Prop: De La Luz Album*
- **Jorge Novo:** Was the manufacturer who pressed the records for Brooks. A little over a month ago, Novo refused to do any more work on the new album: He thought the record was unwholesome. He called it evil.
 - A couple weeks ago, some men working for Brooks approached Cortez and asked him – forcefully – to help them convince Novo to get back to work. Cortez told them he didn't think there was anything he could do.
 - Novo's manufacturing facility was burned down the next day.
- **Threats on His Life:** A couple days after Novo's facility burned down, a bunch of men with Konovalov – Brooks' bodyguard or muscle or something – came to his door and started pounding. He snuck out the back. "I won't go back there. It's not safe."
 - The only reason they probably haven't burned this place down is because they think they might still have a use for it.
- **Leticia de la Luz:** Nice girl. Or at least she used to be. He first met her back in '32 when she was still Rosario Maria Lopez, a singer circulating the local clubs. He's pretty sure she's the one who recommended him to Brooks for producing their record. He first met Brooks in her apartment.
 - He hasn't seen her in awhile. And the last time he saw her, she was wearing a veil and sunglasses. He doesn't like what Brooks has done to her. He's isolating her. Keeping her from her old friends. Nobody actually sees her any more.
 - During the last few sessions here at Estudio del Manana, Brooks wouldn't even let her come into the studio: He was recording her performance somewhere else and then having the session band play their stuff to match the recording.
 - **Location of Apartment:** "Somewhere on the west side of Coyoacan. That was more than a year ago." He does, however, still have the matchbook that she wrote her address on back in '33. It's in his apartment. (He keeps stuff like that as a keepsake for his relationships with artists. "You never know when one of them might turn famous. Plus, I like the memories.")
- **Session Band:** The musicians on the De La Luz recordings are session players. Javier Luna y Su Sonriendo Tontos (Javier Luna and His Grinning Fools): Hector Juarez, Pedro de Leon, and Hernando Campos. When they're not picking up recording gigs, they're making the club circuit around the District waiting for their big break.

VICTOR CORTEZ: Athletics 5, Firearms 1, Health 5, Scuffling 3

Weapon: +0 (light revolver)

ELENA ALCATRUZ



APPEARANCE:

- *Prop: Photo of Elena Alcatruz*

ROLEPLAYING NOTES

- Flirtatious, with a lot of touching.
- Smiles large.
- Turns her shoulder towards you when she talks.
- Offers cigarettes from a handsome silver cigarette case (her father's).

BACKGROUND

- Born and raised in Mexico City, on the verge between its urbanized heart and its bucolic fringe. Spanish on her father's side, Nahuatl on her mother's.
- 22 years old. Trying to decide exactly how to grow up. Well versed in Anthropology, Art History, Occult, and Theology.
- Idolizes free thinkers, artists, and adventurers, particularly Frida Kahlo and Amelia Earhart.
- She gets paid a small stipend by the absent owner of La Paz to books bands for the club. She has an eclectic ear.

CLUES

- **Flattery:** Elena wants to be told she's the most important person in the whole bloody world. Convince her of that and she'll tell you everything you want to know.
- **Javier Luna Y Su Sonriendo Tontos** (His Grinning Fools): Javier Luna, Hector Juarez, Pedro de Leon, and Hernando Campos.
 - Session musicians looking for their big break. They play here at La Paz every Saturday night.
 - They've recently had more money than usual.
- **Leticia de la Luz:** That's the stage name for Rosario Maria Lopez. She used to sing here in La Paz back in '32 and '33. She took up the stage name in late '33, and her songs here at La Paz became increasingly weird, experimental stuff.
 - **Counter-Song:** Elena didn't care for her later stuff, although some of the hepcats at La Paz got really excited about it. Whenever she was onstage, she found herself humming a little melody that her mother taught her: A Nahuatl folksong that her mother used to sing when she was scared. "You don't have to sing it too loud to drown out bad music."
 - **Any Interpersonal 1:** Convince her to teach you the song. It acts as 2-dedicated pool points for any Stability test associated with the De La Luz songs (if you're actively singing it) or 1-dedicated pool point (for those near someone singing it).
- **Jonathan Brooks:** He and Leticia became increasingly inseparable. He was always hanging around the club whenever she was singing.
 - Jonathan is a poser and a wannabe. You can recognize that kind of hapless desperation. (She'll indicate Benji if he's around.)
 - He wants to be a record producer. He wants to be married to the big singing star.
 - He's also gotten himself tied up in drugs or crime somehow. A lot of people do that, thinking the money will be a quick way to achieve what they want.
- **Guerilla Fietas:** She knows that Brooks' drug-boys use *guerilla fiestas* to get their drug supplies. She steers well clear of that scene, but she knows they use the bulletin boards in clubs to post notices of when the next *fiesta* will be. (Including the board in La Paz.)

ELENA ALCATRUZ: Art 1 (Poetry), Athletics 5, Driving 4, Filch 1, Fleeing 5, Health 6, Photography 2, Psychoanalysis 1, Sanity 5, Stability 8, Sense Trouble 4, Stealth 2

Alertness Modifier: +1

Weapon: -2 (fist, kick)

JAVIER LUNA Y SU CONRIENDO TONTOS (JAVIER LUNA AND HIS GRINNING FOOLS)

APPEARANCE / ROLEPLAYING NOTES

- **Javier Luna:** Skinny and lank, but with a handsome face.
- **Hector Juarez:** Swarthy and squat. Smiles with half his mouth.
- **Pedro de Leon:** Younger than the others by about 8 years. “The Kid.”
- **Hernando Campos:** Drummer. Taps his foot or fingers nervously while talking.

BACKGROUND / CLUES

- They’ve been bumping around town as a session band and club players since ’28, always looking for their big break.
- First started playing in La Paz in 1930. They met Rosario Maria Lopez here and, through her, Jonathan Brooks.
- In 1933, Brooks and Lopez hired them to be the backup band for “Leticia de la Luz”, the new stage persona that Lopez had created for herself.
- They produced their first record, recording tracks at Estudio del Manana, in the spring of 1934. They immediately start working on a full album to follow it up, but the project bogs down creatively (lots of re-recording, Brooks is never satisfied, Leticia is never satisfied, etc.).
 - Brooks keeps saying that the next album is going to “change everything” and that he’s arranged distribution deals in both the States and Europe.
 - But the music just keeps getting weirder and weirder. There aren’t even lyrics any more: Just formless jazz backing Leticia singing stuff that doesn’t even sound like words at all.
 - **Assess Honesty:** Pedro de Leon is more deeply disturbed by the nature of the music.
 - **Art 1 / Reassurance 1:** He had weird visions while they were playing a track that Brooks calls Gruñido de la Montaña (Growl of the Mountain). (See *Reference – De La Luz Songs*. He was specifically struck by that the gash on the side of the mountain was Leticia’s mouth; and that he was staring down into her stomach.)
- In the later summer of 1934, Lopez disappeared. Brooks started recording her tracks somewhere else and bringing them to Estudio del Manana for the band to record their accompaniment.
 - Brooks is in charge, but the people around him... They’re not dedicated to him. They’re in love with Leticia de la Luz. (But they’re never allowed to see her any more. She records her stuff from a neighboring studio that’s completely sealed off.)
- 3 weeks before the investigators arrive, Brooks demands that Javier Luna and His Grinning Fools come to his new recording location. They’re blindfolded before being taken there, to prevent them from knowing where it is.
 - **Assess Honesty:** It’s true that they’re blindfolded, but Hernando Campos figured it out.

- **Any Interpersonal 2:** The other band members will try to shut him up: Konovalov made it very clear that he'd kill them if they told anyone where they play. ("She has to be protected. You understand, right?") If Hernando can be convinced to talk, he'll reveal the location: It's under an old colonial ruin not far from here on the corner of Moctezuma and San Pedro. They didn't bother fixing up the ruin, but they bought the house next door and have connected the basements to the "creepy dungeons" that they've converted into a recording studio. (He had his suspicions, then drove past there last week and saw some familiar thugs taking a smoke break. It's definitely the right place.)
- The money from Brooks has been good and they've stopped doing most club gigs, but they've continued playing at La Paz on Saturday nights as a favor to Elena Alcatruz.
- But the music has been getting more disturbing, the blindfolding is weird, and the vibe in that "underground bunker" seems increasingly dangerous. They've been talking about quitting it and getting back to clubbing. (But it's hard to give up that money.)
 - **Assess Honesty:** They're not just "thinking about getting out". They're afraid of him.
 - Brooks beats his men. We've seen some of them missing fingers. And he flies into rages. "I mean, I've seen producers get angry, but this is something else." If Konovalov wasn't there to protect them – the "investment" he says – Brooks might have killed them a couple of weeks ago.

NOTES

- If this conversation is happening at La Paz, it'll get interrupted by cultists attacking. (See *Node 7: La Paz.*)

GONCHI DEL TORO

(Scene 10)



APPEARANCE:

- *Prop: Photo of Gonchi*

ROLEPLAYING NOTES

- Makes a lot of eye contact.
- Smiles, then thinks better of it.
- Smokes cigarettes so fast you'd think he was drinking them down like shots.
- Hates being talked down to. (Doesn't like dilettantes in general, but will warm up if they treat him square.)

BACKGROUND

- Private investigator hired by Brooks to stake out several locations looking for "trouble" so that he can warn Brooks about it.
- When Jorge Novo died in the fire that was set as a "warning", Gonchi started getting cold feet. Now he's trying to figure out how to get out.

CLUES – APPROACHING GONCHI

- **Cop Talk:** Gonchi see police as coworkers. They're in a parallel line of work. Clams up with actual *federales*, but other cops can easily find rapprochement.
- **Streetwise:** He speaks the lingo. Easy to build camaraderie with him.
- **Reassurance / Bargain:** He wants a way out. If somebody can give him that, he'll do whatever he can to help.
- **Intimidation:** Gonchi respects force. Put some pressure on him, he'll do his best to give what info he can and fast talk his way out of trouble.
- **Interrogation:** Doesn't like being pressed for information. He'll clam up.

CLUES

- **Nectar:** Knows it's a drug (he's taken it a few times, usually with a tequila mixer). Knows that's Brooks' main line of business. Doesn't know where it comes from.
- **Occult:** Doesn't know anything about it, although he knows Brooks "believes in that talk".
- **Brooks:** Hasn't actually seen Brooks in a few weeks. He was growing increasingly paranoid before he "went to ground". Now he just gets phone calls and he has to pass his reports through people working for Konavalov.
- **Konavalov:** Doesn't like him. He's a real prick. Doesn't respect him.
- **Stake-Outs:** His job is to keep an eye on a bunch of locations that relate to Brooks' music business, looking for trouble. That includes:
 - Luz Discos' P.O. Box at the Palacio Postal (*Node 0*)
 - Luz Discos' main offices at 33 Morelos Avenue (*Node 1*)
 - Estudio del Manana, where Victor Cortez lays down tracks (*Node 2*)
 - Cortez' House, Brooks is worried Cortez will betray him (*Node 3*)
 - Jorge Novo's record manufacturing facility (*Node 4*, see below)
 - Brooks' penthouse at Rio Tigris 64 (*Node 6*)
- **Jorge Novo:** Novo refused to continue working with Brooks. Brooks was convinced that he was "collaborating with his enemies" or had been somehow coerced to oppose him. A couple of weeks ago, Brooks had Konavalov send some boys to burn down Novo's manufacturing facility. To send a message. Novo wasn't supposed to be there, but apparently he was working late that night.

NOTES

- Won't fight unless the Investigators start it. (And will attempt to flee the scene quickly if a fight does break out.)

GONCHI: Athletics 3, Bureaucracy 1, Cop Talk 2, Disguise 2, Driving 4, Firearms 4, Fleeing 6, Health 6, Law 1, Locksmith 1, Scuffling 5, Sense Trouble 5, Shadowing 7, Stealth 5, Streetwise 2, Weapons 3

Alertness Modifier: +1

Stealth Modifier: +1

Weapon: +0 (beat-up revolver)

DETECTIVE JAVIER GOMEZ



APPEARANCE: A young face slowly gaining a granite edge. Large, soft hands. Slicked black hair, parted lightly just off-center.

ROLEPLAYING NOTES

- Taps his lip when he thinks.
- Folds hands on his desk while listening.
- Squints when he thinks he's being lied to.

BACKGROUND

- Junior detective in the Major Case Squad. His desk is in the corner of the 5th floor, and he gets all the weirdoes and troublemakers.
- He's the detective in charge of the arson case that resulted in the death of record manufacturer Jorge Novo.

CLUES

- **Bureaucracy 1 – Jorge Novo:** Can't share his files without authorization or jurisdiction, but he can be convinced to read from his file regarding Jorge Novo's death.
 - Fire was probably arson.
 - A maroon four-door car pulled up around 10:30 pm and three men got out with a gasoline can.
 - One of the men spoke Spanish with what sounded like a Russian accent.
- **Cop Talk - Nectar:** They're looking into 'nectar', but it's not actually illegal – not yet – so there's only so much they can really do.
 - Can give them the names of some suspected nectar dealers. (These leads count as a 1-point dedicated pool for researching the Mexico City Nectar Trade.)
 - **Cop Talk 1 / Bureaucracy 1:** To convince him to look into it. After six to eight hours of footwork, he can tell them everything from *Research – Mexico City Nectar Trade*.
- **Cop Talk 1 + Leveraged Clue** (evidence of mortal danger, etc.): Gomez assigns Office Jose Blanco to accompany them.

JAVIER GOMEZ: Athletics 5, Driving 4, Firearms 5, Fleeing 5, Health 4, Scuffling 4, Weapons 2

Alertness Modifier: +1

Weapon: +0 (light revolver), +1 (shotgun)

OFFICER JOSE BLANCO

(Scene 11)

APPEARANCE: Young. Small scar near his jawline on his left cheek.

ROLEPLAYING NOTES

- Young officer with something to prove.
- Quick to draw his gun and quick to give chase.

BACKGROUND

- Hopes doing this favor for Detective Gomez will earn him a promotion.
- He got the scar on his cheek from the ring on a drunk's hand that cut him. (He'll tell it as being received from a mobster during a dangerous arrest.)

NOTES

- Having a uniformed officer accompanying them counts as a 1-point dedicated pool for Bureaucracy, Cop Talk, or Interrogation in any scene.
- Quick to report back to headquarters in person or over the phone.
 - **Cop Talk 1 / Flattery 1:** Convince Blanco to bend a few rules or keep them out of official reports.

OFFICER BLANCO: Athletics 6, Driving 4, Firearms 4, Fleeing 3, Health 4, Scuffling 5,
Weapons 3

Weapon: +0 (light revolver), +0 (baton)

STAT SHEET FOR MEXICO CITY

COPS: Firearms 3, Scuffling 4, Reassurance 4, Oral History 6, Health 6

NECTAR-MAD FLOCK: Athletics 15, Health 50*, Scuffling 15

Hit Threshold:

- 4 (30-50 health)
- 5 (10-29 health)
- 6 (1-9 health)

Stealth Modifier: +2

Weapon: -3 (minimum 1, beak and talons)

Stability Loss: +1

Harrowing Flock: Every point of damage kills one bird. As the flock dwindles, its Hit Threshold increases. Flock can attack a number of targets equal to 8 - its current Hit Threshold. Each time flock is hit, roll 1d6 each time Hit Threshold increases. If the roll is equal to or greater than the flocks *previous* Hit Threshold, the flock maintains its cohesion and continues to attack.

THUGS WITH GUNS: Athletics 8, Driving 6, Firearms 6, Health 5, Scuffling 7, Weapons 6

Three Things: Wear suits with no ties. Curse and yell during combat. Chew their lips.

Weapon: +1 (heavy pistol)

SHOOTER: Athletics 8, Firearms 10, Health 5, Scuffling 5, Weapons 4

Three Things: Wide eyed. Has the sweats. Chews his lips.

Hit Threshold: 4 (5 with full cover)

Weapon: +1 (quality rifle)

PARTY-GOING CULTISTS: Athletics 8, Driving 5, Firearms 5, Health 4, Scuffling 5, Sense Trouble 7, Shadowing 5, Stealth 6

Alertness Modifier: +1

Stealth Modifier: +0

Weapon: +0 (revolver)

HOUSE THUG: Athletics 5, Firearms 5, Health 3, Scuffling 6, Weapons 5

Weapon: +1 (.45 Colt M1911A1) or +1 (Thompson M1921 submachine gun w/20 round clip)*

* Cult has maximum of four Thompsons to spread around.

JONATHAN BROOKS: Athletics 4, Driving 4, Firearms 3, Health 5, Scuffling 4, Weapons 2
Weapon: +1 (.45 pistol)

LETICIA DE LA LUZ: Athletics 6, Driving 2, Health 7, Scuffling 8
Hit Threshold: 3
Weapon: -1 (gruesome bite)
Stability Loss: +1

KIRILL KONOVALOV: Athletics 10, Driving 5, Firearms 8, Health 10, Scuffling 12, Weapons 7
Weapon: +1 (Thompson submachine gun), +1 (.45 pistol), -1 (fists, kick)

VICTOR CORTEZ: Athletics 5, Firearms 1, Health 5, Scuffling 3
Weapon: +0 (light revolver)

ELENA ALCATRUZ: Art 1 (Poetry), Athletics 5, Driving 4, Filch 1, Fleeing 5, Health 6, Photography 2, Psychoanalysis 1, Sanity 5, Stability 8, Sense Trouble 4, Stealth 2
Alertness Modifier: +1
Weapon: -2 (fist, kick)

GONCHI: Athletics 3, Bureaucracy 1, Cop Talk 2, Disguise 2, Driving 4, Firearms 4, Fleeing 6, Health 6, Law 1, Locksmith 1, Scuffling 5, Sense Trouble 5, Shadowing 7, Stealth 5, Streetwise 2, Weapons 3
Alertness Modifier: +1
Stealth Modifier: +1
Weapon: +0 (beat-up revolver)

JAVIER GOMEZ: Athletics 5, Driving 4, Firearms 5, Fleeing 5, Health 4, Scuffling 4, Weapons 2
Alertness Modifier: +1
Weapon: +0 (light revolver), +1 (shotgun)

OFFICER BLANCO: Athletics 6, Driving 4, Firearms 4, Fleeing 3, Health 4, Scuffling 5, Weapons 3
Weapon: +0 (light revolver), +0 (baton)