

1920s

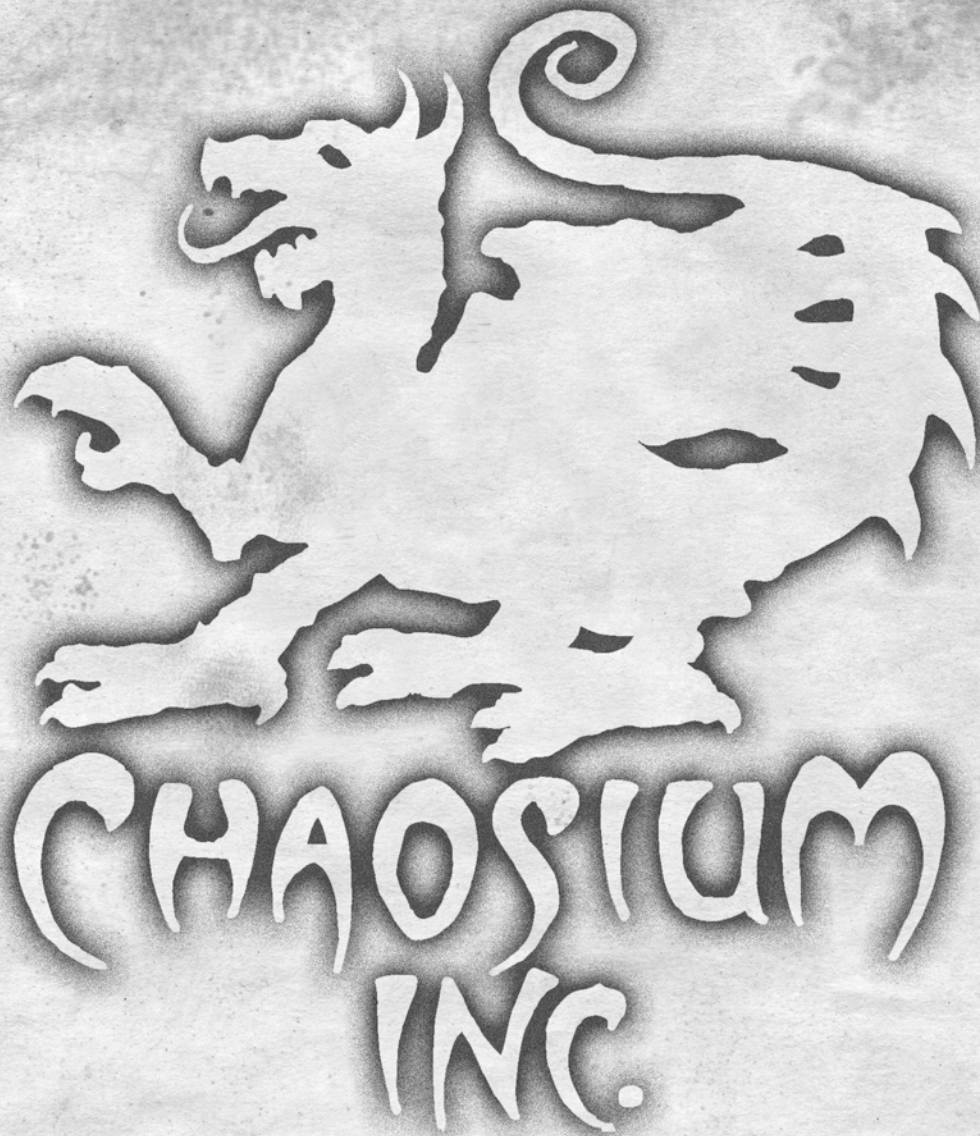
SECRETS OF

LOS ANGELES

A 1920s SOURCEBOOK TO THE CITY OF ANGELS

PETER APERLO
WITH CARRICK AND MICHEL





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SECRETS OF LOS ANGELES

A 1920s SOURCEBOOK TO THE CITY OF ANGELS

BY PETER APERLO

COVER ARTWORK — PAUL CARRICK

SCENARIO WASHES — PAUL CARRICK

SCENARIO LINE ART — MISLET MICHEL

MAPS, PLANS, SCANS, PHOTOS — PETER APERLO

EDITORIAL AND LAYOUT — CHARLIE KRANK, LYNN WILLIS, BADGER MCINNES

CHAOSIUM — CHARLIE KRANK, LYNN WILLIS, DUSTIN WRIGHT, & FERGIE

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H. P. LOVECRAFT
1890-1937

The Cover

Local Los Angeles street artist P. Carrick captures the moment a suspected shoggoth engulfs Grauman's Chinese Theater.

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Chaosium Inc.

22568 Mission Boulevard #423
Hayward CA 94541-5116

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DEDICATION

for Sadie Clare,
whose spawning and early larval stage
corresponded with the preparation of this manuscript.

WELCOME TO LOS ANGELES

INTRODUCTION

The City of Angels . . . No burg this side of the Pearly Gates could live up to such a moniker, and L.A. isn't even trying. No, you won't see many inhabitants of that sprawling boomtown sprouting downy wings or signing up for the Celestial Choir. Sure, L.A. has more than its share of evangelists, faith healers, and political do-gooders, but when your economy is built on black gold, land speculation, the Hollywood dream factory, and the sweat of migrant workers, it attracts a lot more than just the saintly. The fresh-faced, scrubbed-clean, Midwest wholesomeness they plaster all over the real estate ads don't tell the story. You can't have sunshine without casting shadows, and one thing L.A. has in spades is sunshine. . . .

— Peter Aperlo.

Los Angeles in the 1920's was a fast-growing, fast-moving city that encompassed all that was great and all that was rotten in America. Racial, ethnic, and religious melting pots presaged what the whole country would become by the end of the century. L.A. nonetheless clung to a veneer of White Protestantism more in line with farm-belt states in the Midwest. The newly rich built pleasure palaces in her hills and on her beaches, while recent immigrants and the descendants of the first humans who walked the land huddled together in filthy shantytowns. These resembled the most squalid parts of the undeveloped world. Philanthropists endowed the city with impressive monuments and dreams of a utopian society, while greedy businessmen and industrialists crushed the labor movement and embroiled themselves in scandals that rocked the nation. Celebrated movie stars worked and played before the eyes of the world, while rumrunners and racketeers plied their trade behind the scenes in the land of *noir*, hand-in-hand with crooked cops and two-faced politicians.

Eastern sophisticates dismissed the city as an abode of the frivolous and the nouveau riche, yet underneath it all coursed an energy at once vibrant and unwholesome. Los Angeles was a place where anyone could reinvent himself, and multitudes did — at a price. It was also a place where dark and blasphemous secrets infested every level of society, belying the carefree and enviable lifestyle broadcast to the world. For behind the glitz and glamour of Tinseltown, primordial, inhuman forces and their twisted minions worked to undermine the very foundations of sanity.

This is where the investigators come in.

Secrets of Los Angeles is an informative resource for keepers should the trail of a mystery lead their investigators to the Southland, or, if it is desired, to base a *Call of Cthulhu* campaign there. Contained herein are the facts, legends, and rumors of the people — places and events that made 1920's Los Angeles the exciting place it was. Knowing it helps keepers maintain an air of realism, and also provides many jumping-off points for scenarios of their own devising. The information presented in this sourcebook varies from trivia that the investigators would know when first stepping off the train to secrets known only to the highest echelons of alien cults. The keeper decides which is which and what lies between.





NOTA BENE

From entry number 1 to Tijuana Mexico, at 303, most location entries in this book represent single schools, hotels, businesses, etc. Some parts of town rate locale maps, being close together. Probably most of the latter will have the same number, except that a letter may be appended to the number, as in this example, 60-A.

Cross-references in an entry to other Los Angeles locations are frequent: for example, [60-A], bolded.

At the beginning of an entry, the location number comes first, then the name of the firm or agency, then its street address, always in that order. All such information is bolded at the top of the entry, and the rest of the entry is in medium — with one exception. If the business or agency is “portable” or “personality-based”, such as a lawyer or voice coach, or actor, or assassin, the name and vocation of the professional goes first, in italics. Importantly, the location number for the entry is always considered to be that of the first bolded entry above it. The rest of this entry is in medium.

Chapter One is given over to an historical sketch of the city and the surrounding areas, along with notes on travel, the current social and political climate, and the infamous LAPD.

Chapter Two details the downtown, containing the historic Plaza, city government offices, and various ethnic neighborhoods.

Chapter Three deals with the suburbs east to Boyle Heights and west to Culver City, including information on the two major universities.

Chapter Four takes us to the widely varied coastal region, from the private beaches of Malibu, to the canals and amusement piers of Venice, to the industrial cacophony of the harbor.

Chapter Five describes those outlying valleys and cities easily reachable within a day’s travel.

Chapter Six exposes the grit under the glitter of the movie industry, explaining the ins and outs of film production and the studio system. It also reveals the sometimes-dark motives and doings of the moviemakers themselves.

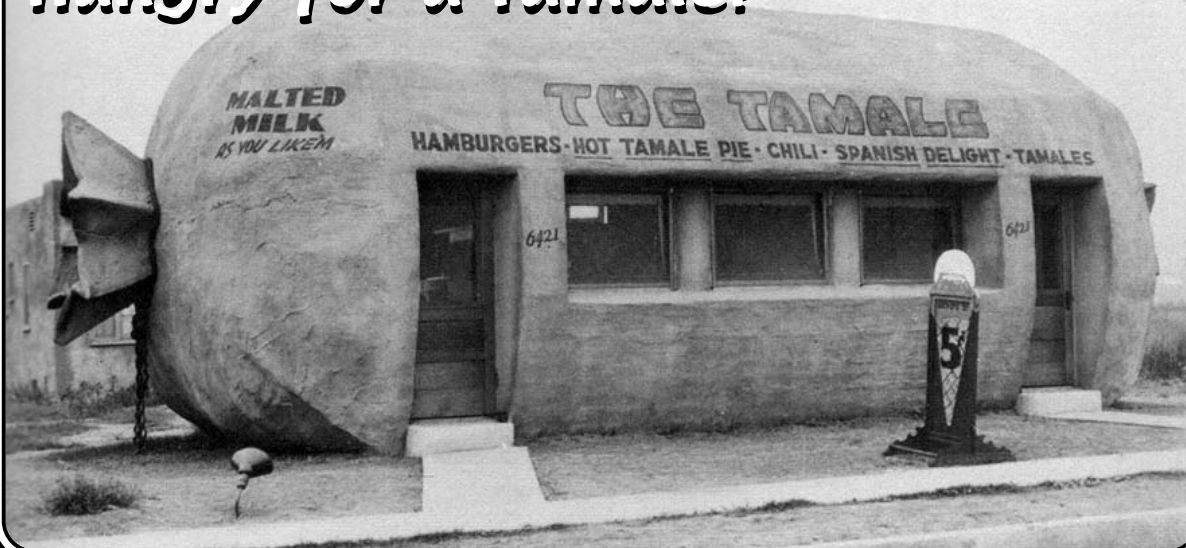
Chapter Seven delves into a sample of the spells, magical objects, and forbidden tomes that have made their way into the city from a variety of cultures — human and otherwise.

Two short scenarios introduce the investigators to the twist-ed place that is the City of Angels. They may decide for themselves how very ironic that nickname is. The book concludes with a bibliography and an index.

Readers will no doubt find some favorite locale missing from these pages, and will note gaps between the detailed maps of neighborhoods. This is a much larger place than fictional Arkham. Even in the 1920’s Los Angeles was immense, necessitating choices as to what to include or exclude. With them all you would be holding a volume several times the size of the *Call of Cthulhu* rules. Rest assured that I have erred on the side of inclusion for major landmarks, and what has been left out can be easily reconstructed or created using your imagination, with some help from the sources listed in the bibliography.

The 1920’s were a time of unprecedented growth and change in Los Angeles; structures rose and fell every day. Keepers who are fastidious about historical accuracy can pay attention to exactly when certain organizations, buildings, and landmarks existed. Every effort has been made to provide accurate information.

Hungry for a Tamale?





CHAPTER ONE

THE REAL HISTORY OF LOS ANGELES



At the beginning of the Cretaceous Period, the Great Race of Yith thwarted an invasion of Earth by the centipede-like Yekubians. The experience shook the Yithians from their normally dispassionate lives and placed them on a more suspicious footing with regard to the other intelligent beings with which they shared this world. Accordingly, the Great Race set up sentinel stations in far-flung parts of the world to report back to Pnakotus, their capital in what would become Australia. One of these secret sentinel stations was an island wrenched from the bottom of the sea by their nuclear engines. They had relocated it to the eastern edge of the Pacific Ocean, approximately 350 miles south of present-day Los Angeles.

Known as Tnok-Chrytl, the settlement on the floating island kept tabs on the activities of the mi-go to the north and the elder things to the south. Powerful fields of untold energies masked the island from detection by either group, and indeed its very existence was hidden from all but a few Yithians as well, and never recorded in their great library. When the flying polyps broke free from their prisons and the majority of the Great Race mentally migrated into the future, a small corps of scientists and observers volunteered to stay behind on Tnok-Chrytl and continue their work.

All was peaceful until approximately twenty million years ago, when violent, undersea volcanic activity disrupted the non-detection field around Tnok-Chrytl. The flying polyps came upon the island and swarmed to annihilate the remnants of their ancient foes. The Yithians' doom was writ large. They retreated indoors to lure the multitudes of polyps in close. Then they sprang the trap that had been prepared over the millennia for just such an occurrence: an intense gravitational field dragged the polyps down onto the island. When they sank Tnok-Chrytl beneath the waves, it took with it countless thousands of flying polyps and all of the cone-shaped creatures which the Great Race then inhabited. A few Yithians were able to project their minds into the future and safety.

Sediment piled upon sediment even as the sunken island ground slowly north on the edge of the Pacific Plate. Five million years ago it began to emerge slowly once again from the sea as it impacted the North American Plate along the San Andreas Fault, pushing up the Transverse Ranges of the Santa Monica and San Gabriel mountains. Alluvial deposits washed down from the mountains covered the newly risen plain below. Just under half a million years ago, serpent people — scattered refugees from Lemuria — found their way into this basin formed by the mountains. In this lush and idyllic land they sought respite from the harsh winters ravaging the north and safety from the vengeful spears of men. Here, in small enclaves they studied and worshiped (chiefly Yig and Shub-Niggurath) in relative peace. With peace came devolution, but not all the ancient lore was lost.

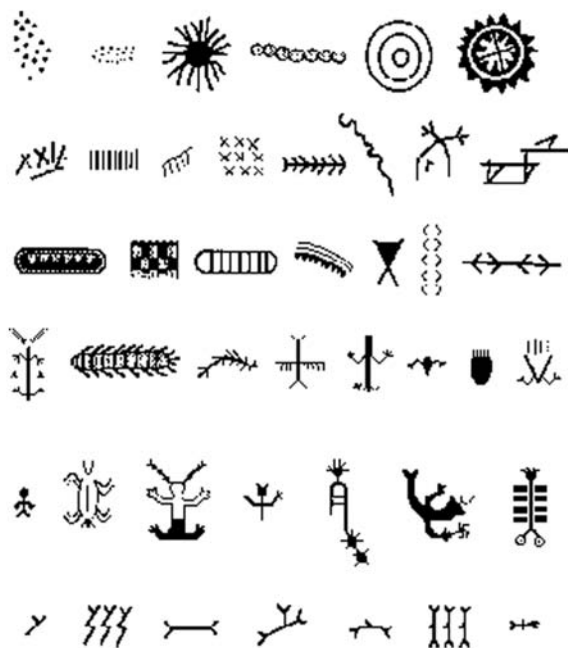


The Coming of Man

Millennia later, tribes of men descended from lost Mu migrated into the land from the north. At first relations between the races were tentative but cordial; however, this changed as the land became more crowded. Soon a great war erupted between humans and serpent people, both sides unwilling to give ground.

The men had the numerical advantage; the serpent people, though degenerated, still had superior technology and sorcerous craft. The reptilian folk inflicted devastating losses on the hordes of men until a human shaman named Yxaulo made a fateful bargain. He besought the aid of a forbidden deity his people called *Chungichnish* or *Chingichnich* — other names for nearly forgotten Cthulhu, who, with his spawn, had ruled over them in Mu. Terrible sacrifices and hideous promises were sworn to seal the blasphemous pact. When all was prepared and the moon was right, a stinking legion of deep ones and star spawn marched out of the Pacific and up an estuary at present-day Ballona Creek.

A tremendous slaughter of the serpent people occurred that night, and the few survivors were driven from the basin and into the howling passes of the surrounding mountains and beyond. The celebratory feasts were short lived, however, for the servants of the Great Old One took their pick of unwilling offerings among the humans and carried them away beneath the depths — for nourishment, as breeding stock, or for other foul purposes. Similar demands followed occasionally.



An example of Chumash rock art.

The Reign of Man

The humans adapted to the land, subsisting on acorn flour, wild game, and the fruits of the sea. The climate eventually became warmer, but the land was well supplied with artesian wells and seasonal rivers; the basin itself was marshy much of the year. They built canoes of planks lashed together and caulked with the natural asphaltum that bubbled up in places. They had no use for ceramics, for the tightly woven baskets they made, sealed with asphaltum, were lighter and less breakable. Their artisans constructed a variety of art objects and jewelry from wood, shell, and soapstone. They built villages consisting of hemispherical houses of willow branches and thatch — some over fifty feet in diameter that could accommodate fifty people. Their men congregated in sweat lodges known as *temescals*. Eventually they developed a sophisticated currency based on disk beads carved from tiny olivella shells.

In time, three distinct peoples could be discerned: the Tongva dominated the Los Angeles basin to Laguna Beach, as well as the Santa Catalina and San Clemente Islands; the Tataviam lived inland from the northern San Fernando Valley and into the Santa Clarita Valley; and the maritime Chumash ranged from their large settlement at Humaliwu (Malibu) to the north well past Point Conception, with the Channel Islands in between.

MODERN HISTORY

In the fall of 1542, these people got their first inkling that their world was soon to change forever. Juan Rodriguez Cabrillo, born in Portugal, commanded two Spanish caravels, *La Victoria* and *San Salvador*, from Navidad in New Spain up the coast to *Alta California*. He encountered the Tongva at Santa Catalina Island and the Chumash numerous times as he made stops along the Santa Barbara Channel. Relations were seemingly very friendly, with the Spanish accepting gifts of fish from the smiling natives, but with the Chumash burying whatever food they received from the foreigners. At a large Chumash village along the mainland coast of present-day Ventura that he called *Las Canoas*, Cabrillo claimed the land for Spain. Later, in stormy seas, Cabrillo fell and broke this arm. The wound festered until his death on January 3, 1543 while harbored at San Miguel Island. His crews encountered yet more rough weather when they tried to venture north, the ships were separated, and the *Victoria* struck shoals on San Miguel Island. The two caravels eventually limped home to La Navidad.

Sebastian Vizcáino next visited the area with three ships, the *San Diego*, *Santo Tomás*, and *Tres Reyes* in the fall of 1602. In the Santa Barbara Channel, a Chumash chief rowed out to offer the Spaniards feasting and women, but soon the wind changed and Vizcáino felt it

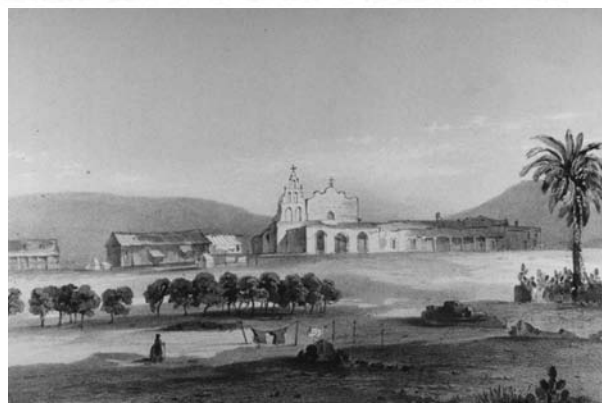


better to leave the company of these Indians quickly. On his return voyage back from the north it is not recorded that he made a single landing here.

It would be over a century and a half later before the White Man returned, this time by land. Captain Gaspar de Portolá led some 65 men north from San Diego in the summer of 1769, a group that included leather-jacketed soldiers with swords, muskets, and lances, a dozen drivers for their hundred-animal pack train, and two Franciscan friars: Fathers Juan Crespí and Juan Gómez. They encountered earthquakes and bubbling tar pits while trekking north through the L.A. Basin. Fr. Crespí noted in his extensive diary that, “the Indians were quite kind but that they played weird flutes all night and keep us awake.” The expedition was also shown a couple of destroyed Chumash villages; native informants claimed these were the work of hostile Indians from the Sierras, but the Spanish noted an abundance of claw-marked tracks, similar to those of bears. Portolá eventually reached San Francisco Bay and then returned to San Diego in 1770 without incident. The Spaniards returned north that same year bringing more friars, religious fervor, and plans for a great chain of missions. They were coming to stay.

The Missions of California

The purpose of the missions was twofold: the Spanish crown wished to lay a solid claim to Alta California in the face of southward expansion by the Russians, and the Catholic Church wished to bring “civilization” to the Native American populations. The civilization they received was disease, forced labor, and abuse. The Franciscan friar Father Junípero Serra led the movement, personally establishing nine of the eventual twenty-one missions. Mission San Gabriel Arcángel was originally founded on Tongva land in 1771, nine miles east of what would become downtown Los Angeles; it was moved five years later to a site with more fertile lands closer to the mountains. Mission San Luis Obispo, in Chumash territory, followed in 1772; Missions San Buenaventura, Santa Barbara, La Purísima Concepción, and Santa Inez later sprang up in this area northwest of Los Angeles as well. Mission San Fernando Rey de España (located on the north side of the valley that bears its name) was completed in 1797. The missions were self-sufficient communities, even producing goods such as hides, wine, and soap for export. The manual labor of the Indians was crucial to their success. Native Americans who converted to Christianity were bound to the missions and led severely structured lives, eventually losing all ties to their former cultures. Indeed, these bands and populations became known by the mission they served: the Tongva became Gabrieleños or Gabrielinos, the Tataviam became Fernandeños, and the Chumash were subdivided according to their local mission.



An idyllic view of mission life.

Unrest and Revolt

Not all of the bands and tribes submitted to enslavement by the friars. Fires, some caused by flaming arrows and others by “mysterious means,” engulfed several missions before the padres began building them with tile roofs. In 1785, a 24-year-old Tongva holy-woman (some say sorceress) named Toypurina incited a revolt at Mission San Gabriel; two chiefs and six villages participated, but their plans were discovered and many of the organizers were captured, flogged, and executed. Toypurina was exiled from her people and married off to a soldier to die at a young age.

Dissent among the Chumash first appeared in 1801 when a shaman interpreted the jimson-weed-induced visions of a young woman as being sent by the earth/fertility goddess *Chupu*, who demanded renewed offerings and devotion; word spread quickly, but the padres harshly suppressed the uprising before it really began. Two decades later they weren’t so prepared.

In February 1824, a comet appeared in the skies above southern California — a sign of change and new beginnings. The Indians revolted at Mission Santa Ynez, burning the structure to the ground. The insurrection soon spread to La Purísima, where the Chumash held the mission for a whole month before they were persuaded to surrender; two dozen of them died in the struggle or were executed afterward. The Indians held Mission Santa Barbara for a day before they headed east into the mountains to join refugees from the other two missions. The fugitives managed to remain hidden until June, when a party of friars somehow convinced about a third of them to return to their bondage; the rest melted away into the San Joaquín Valley. European diseases and harsh conditions continued to whittle away at the remaining Indian population.

New Settlers

Meanwhile, settlers had begun to arrive. Governor Felipe de Neve issued a call to found a pueblo near the Tongva village of Yangna; eleven families of married

soldiers, led by Captain Fernando Javier de Rivera y Moncada, answered the call. They left Los Alamos, Mexico in April and on September 4, 1781 they established *El Pueblo de Nuestra Señora la Reina de los Angeles al margen del Río de la Porciúncula*, a name meaning “the Town of Our Lady, the Queen of the Angels on the bank of the Little Portion River”. Of the forty-four original settlers, twenty-six were of African or mixed descent. The pueblo provided agricultural support to the presidios and further solidified Spain’s claim to California. Large grants of land, called *ranchos* and ranging from 1,000 to 48,000 acres, were distributed to reward military service. Orchards, vineyards, and cornfields were cultivated, but herds of cattle were the main product of the Los Angeles area, and each *ranchero* (major landowner) had his own registered brand.

American vessels started calling at the port of San Pedro in 1805, and Americans (both Whites and Blacks) began settling in Los Angeles in 1818. Foreigners were allowed to own land if they became Spanish (later Mexican) citizens and converted to Catholicism. The pueblo was headed up by an *alcalde* (mayor), later backed by an *ayuntamiento* (common council) first elected in 1812. That same year a powerful earthquake rocked the area, severely damaging missions San Fernando and San Gabriel. Despite the fertile land and pleasant climate, the population of Los Angeles grew very slowly; only about 500 people lived in the pueblo when Mexico gained its independence from Spain in 1822.

The upper crust of this society was the White Spanish *rancheros*, known as *Californios*. They prided themselves on their European blood and referred to themselves as *gente de razón* (people of reason). They thought very little of the Indians, but mixed easily with the Americans who had recently immigrated. Overall, this equestrian elite was more concerned with their individual ranchos than with building a city. One project that did garner continuous attention was the system

of *zanjas*, or ditches, both above and below ground, used for irrigation, household water supply, and drainage. The latter was especially important, because seasonal rains and constantly changing river courses had become a problem, culminating in a destructive flood in 1815. During this time there are ordinances passed to prohibit prostitution, gambling, blasphemy, and the carrying of firearms within the pueblo, but they did little to lessen Los Angeles’ reputation as a crossroads where thieves and drifters congregated.

In 1827, Mexico began a movement to secularize the missions, but this was not official until 1833. In theory, half of the mission land was to be given to the newly emancipated Native Americans, and the other half to private hands as land grants. But the native populations were quickly dispossessed of their land by trickery and indebtedness. They ended up virtual slaves on the ranchos, much as they had been under Church rule, albeit now serving secular masters. The grants of land greatly accelerated the influx of settlers, and the pueblo was declared a *ciudad* (city) in 1835. By 1839, the Tongva, Chumash, and Tataviam had nearly ceased to exist as culturally distinct peoples.

The 1840’s brought tension between Mexico and the United States, spilling over into open war in 1846. Events moved quickly. Commodore John Sloat landed at Monterey, California and declared the territory a U.S. possession. That August, Commodore Robert Stockton landed at San Pedro and received the surrender of Los Angeles. The man he left to hold the city, Lieutenant Archibald Gillespie, however, so enraged the inhabitants that he and his fifty Marines were soon expelled by a local force led by General Andrés Pico, the governor’s brother. In January 1847, General Stephen Watts Kearny and Commodore Stockton reoccupied Los Angeles, and on the thirteenth of that month General Pico surrendered to Lieutenant Colonel John C. Frémont at Campo Cahuenga in present-day North Hollywood. The Treaty of Guadalupe Hidalgo, signed a little over a year later, confirmed the American possession of California.

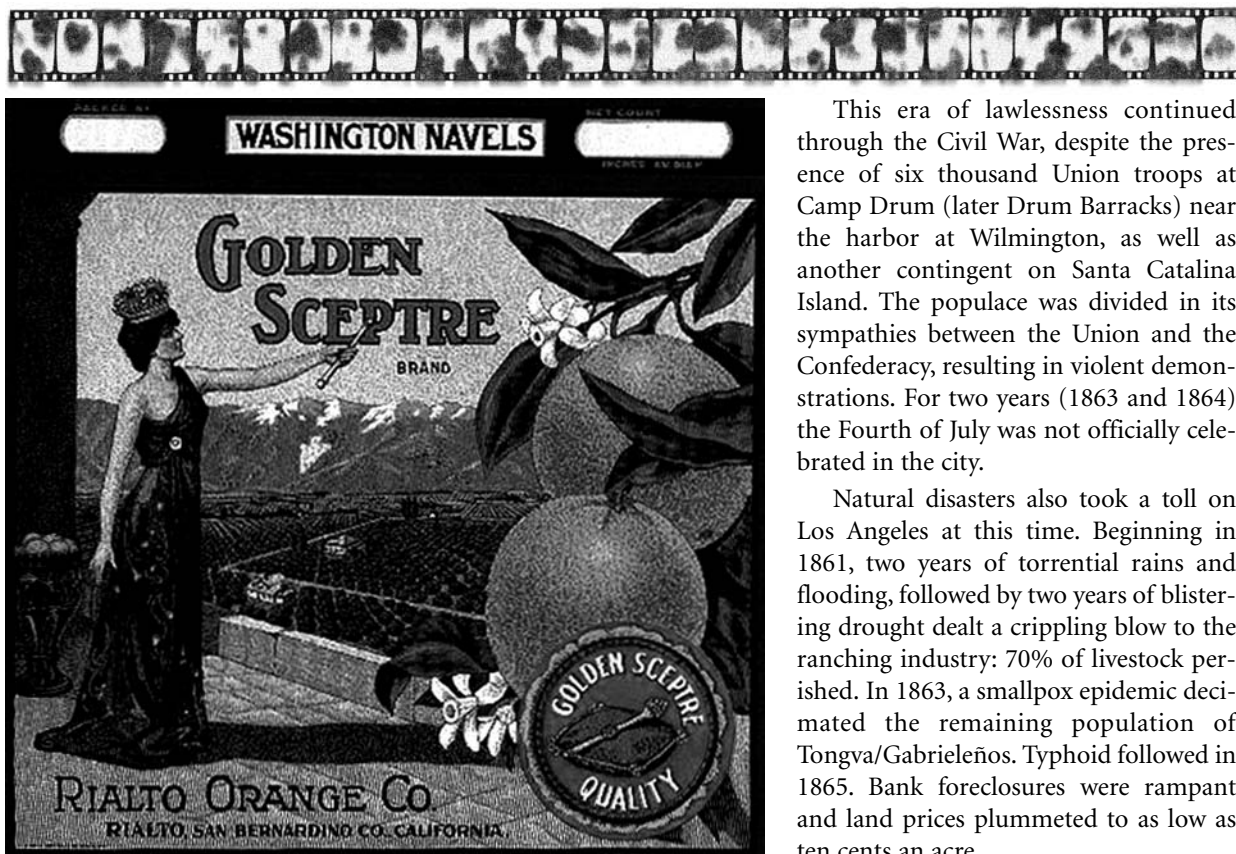
Los Americanos

The Americans lost no time in reorganizing and codifying their conquest. Official maps were drawn up and the County of Los Angeles was established. Holders of land grants were expected to establish the authenticity of their claims under U.S. law; this proved difficult for many, since it was rare that any survey beyond a rough sketch of the property existed. As a result (along with taxes, loans, gambling debts, and drought), most Mexican *rancheros* eventually lost their lands. The Dominguez family, in the southwestern portion of the county, was a notable exception.

The Gold Rush, beginning in 1848, brought a windfall to the city in cash and population. Beef prices went



Vaqueros Californios (Californian Cowboys) herding cattle



An advertisement for Southern California citrus.

through the roof with the demand from the miners in the gold fields. The Mexican mini-exodus that Los Angeles experienced with the American occupation reversed itself as miners from Sonora poured in to seek their fortunes. Many stopped and decided to stay in Los Angeles, and the area around the Plaza became known as Sonoratown. California became a state in 1850 and, although a free state in the terms of the day, blacks, mulattoes, and Native Americans could not testify against whites. The first U.S. census counted 1,610 inhabitants in the City of Los Angeles and a county population of 3,530.

American administrators proved as incapable of policing the local population as their Mexican and Spanish predecessors had been. Murders were occurring at the rate of one per day, many of these taking place in the city's 400 gambling halls. A vigilante group called the Los Angeles Rangers formed in 1853 in response to the murder of the city marshal. Mayor Stephen C. Foster even resigned his office in order to lead a mob to the county jail where they removed a prisoner and lynched him; Foster was easily re-elected, however. In 1856, the Flores-Daniel gang caused a panic from Ventura to San Juan Capistrano; they wiped out a sheriff's posse and ransacked a priest's house before being chased into Ventura County. Juan Flores, the ringleader, was captured and hanged the following year. The County Sheriff was assassinated in 1857; eleven men were executed in response.

This era of lawlessness continued through the Civil War, despite the presence of six thousand Union troops at Camp Drum (later Drum Barracks) near the harbor at Wilmington, as well as another contingent on Santa Catalina Island. The populace was divided in its sympathies between the Union and the Confederacy, resulting in violent demonstrations. For two years (1863 and 1864) the Fourth of July was not officially celebrated in the city.

Natural disasters also took a toll on Los Angeles at this time. Beginning in 1861, two years of torrential rains and flooding, followed by two years of blistering drought dealt a crippling blow to the ranching industry: 70% of livestock perished. In 1863, a smallpox epidemic decimated the remaining population of Tongva/Gabrieleños. Typhoid followed in 1865. Bank foreclosures were rampant and land prices plummeted to as low as ten cents an acre.

The city had nothing approaching a regular police force until 1869, when six men were hired as deputy marshals.

Neither the marshal nor his deputies were paid very much, but they augmented this with what they could collect in fines and fees. This system, of course, led to graft, abuse of power, and ultimately violence: Marshal William Warren was shot in 1870 by one of his deputies because of a dispute over the division of spoils. The most infamous lapse of civil authority at this time came in 1871, when a Caucasian policeman was accidentally killed during a dispute between two rival Chinese gangs in *Calle de los Negros*; an enraged white mob descended on this mini-Chinatown and beat, shot, or lynched nineteen men and boys — then nearly 10% of the city's Chinese population. In 1874, lawmen nabbed the famous *bandido* Tiburcio Vásquez, who became a folk-hero before he was hanged.

The Rise of Los Angeles

But not all was death, hardship, and unrest. The telegraph first connected Los Angeles with San Francisco in 1860, while rail lines to that city, as well as to San Pedro, Santa Monica, Pasadena, and Pomona, were completed during the next decade and a half. St. Vincent's College (later Loyola-Marymount University) was founded near Playa Del Rey in 1865 as the first institution of higher learning in Southern California. The first commercial orange groves, planted by William Wolfskill in the 1840's, began producing for eastern markets in 1878.



The 1880's and 1890's were boom times in Los Angeles. The University of Southern California was founded in 1881 just south of downtown. The Southern Pacific Railroad linked L.A. to the East Coast in 1881, and the Santa Fe Railroad added a second route in 1885. Downtown was switched from gas to electric lighting. Tourism became an important industry for the first time, with over 100,000 visitors a year enjoying the Southland's sites and climate. Grand hotels and sprawling mansions began to spring up in the city and surrounding communities. Population growth in the region was such that it was necessary to carve Orange County out of Los Angeles County, a move presaged by the earlier creation of Kern and Ventura Counties by similar means.

A lull in the good times during the late 1880's was swept away by a massive oil boom beginning in 1892, caused by Edward L. Doheny's gushers downtown. The 'Free Harbor Contest' was settled. Contenders Santa Monica, Playa Del Rey, and Redondo Beach lost out to San Pedro to be designated as the city's official deepwater port. Construction of the breakwater began in 1899. The city population more than doubled between 1890 and 1900, topping 102,000 by century's end.

But these folks were coming to L.A. to do more than just lie around under the California sun. A myriad new industries and pastimes were burgeoning in the fertile soil. Two iconic Angeleno activities, surfing and film making, first made their appearance in the Southland in 1907. Full-service motion picture studios were soon built, and names like D. W. Griffith, Mary Pickford, and Mack Sennett's Keystone Kops soon hit cinema marquees nationwide. Dominguez Ranch hosted the first international air meet in the United States in 1910, showcasing aviators and a variety of aircraft from around the world (the birth of the Southern California aviation industry, however, would have to wait until after the Great War).

To fuel its frantic growth, the city needed water. In 1906, voters approved a bond to construct the controversial Los Angeles Aqueduct from the Owens Valley; under the supervision of William Mulholland, the project got underway three years later and was completed in 1913. Water proved to be an important bargaining chip when the city started a drive to annex surrounding communities. Initially to consolidate city control over the port at San Pedro, Los Angeles began behaving like a ravenous shoggoth, first sending a pseudopod south and incorporating a sliver of land called the Shoestring; the towns of Wilmington and San Pedro were next gobbled up in 1909. The process continued unabated, with the annexation of Hollywood in 1910 and 168 square miles of the San Fernando Valley in 1915. A city that had been fifty square miles in 1890 bulked out to a more-than-respectable 360 square miles by the 1920's.

The constant influx of labor made Los Angeles a buyer's market. Management was able to take a hard-line stance against labor unions, and the city government was only too happy to help out with anti-picketing ordinances and the nightsticks of the Los Angeles Police Department. Harrison Gray Otis, publisher of the Los Angeles Times, was an especially vociferous opponent of organized labor, likening the unions to gangs of traitors and subversives. Events came to a head in 1910 when, in the midst of a printers' strike, the Times building was bombed and twenty-one people were killed. The brothers John and James McNamara were placed on trial, defended by Clarence Darrow himself and supported by Job Harriman, the Socialist Party candidate for mayor. The city sympathies were with the McNamara's, but days before the mayoral election they pleaded guilty to save



A portion of the Owens Valley Aqueduct.

their lives and the favorite Harriman was defeated at the polls. The real bomber, Ortie McManigal, was given a cushy job with the city. Paradoxically, the city embraced socialized utilities in the form of a powerful Department of Water and Power.

While the city was not particularly amenable to the more populist elements of the Progressive Movement, it was dedicated to reform, and it needed it. 1902 saw gambling and prostitution declared illegal within city limits, but even as vice was probably the most volatile civic issue for the next fifty years, it is fairly certain that



Ruins of the Los Angeles Times Building, 1910.

LOS ANGELES TIMELINE

140 million years ago: Yithians raise the island of Tnok-Chrytl.

20 million years ago: Embattled Tnok-Chrytl sinks, with multitudes of Yithians and flying polyps trapped upon it.

5 million years ago: Tnok-Chrytl (Los Angeles Basin) begins to emerge from the Pacific Ocean due to tectonic forces.

490,000 years ago: Serpent people arrive in the Southland.

30,000 years ago: First true humans arrive; defeated serpent people retreat to mountains.

1542-43: Juan Cabrillo voyages into area and dies at San Miguel Island.

1602: Sebastian Vizcáino passes through Santa Barbara, but refuses Indian hospitality.

1769: Gaspar de Portolá's expedition encounters many marvels in the Los Angeles Basin on its way north.

1771: Mission San Gabriel Arcángel founded east of future downtown; more missions follow to enslave the Native American population.

1781: Pueblo of Los Angeles founded.

1785: Tongva holy woman incites abortive revolt at Mission San Gabriel.

1801: Visions of the goddess Chupu sow seeds of rebellion among the Chumash.

1812: Earthquake damages missions San Fernando and San Gabriel.

1815: Pueblo flooded.

1818: First Americans settle in Los Angeles.

1822: Mexico wins independence from Spain.

1824: Comet signals change; Chumash revolt at La Purísima, Santa Ynez, and Santa Barbara Missions kills dozens; many Indians escape to the east.

1833: Secularization of missions; Native Americans turned out, cheated of land.

1846: Outbreak of Mexican-American War; Los Angeles Occupied by Commodore Stockton; American forces expelled from Los Angeles by General Pico.

1847: General Pico Surrenders Los Angeles (and California) to Lieutenant Colonel Frémont.

1848: Gold discovered at Sutter's Mill.

1850: California becomes the thirty-first State in the Union.

1855: Mayor of Los Angeles resigns to lead a lynch mob.

1861-62: Torrential rains destroy homes, crops, public works.

1862-64: Drought devastates ranching industry.

1863: Smallpox epidemic kills off almost all Tongva/Gabrieleño Indians; curse laid on the land that later makes up Griffith Park.

1868: Former mayor Damien Marchessault commits suicide in the City Council Chamber.



particular legislation was ineffective. In 1903, Los Angeles became the first city to adopt the initiative, the referendum, and the recall as a means of combating corruption in government. Just six years later, Mayor Arthur Harper was the first mayor subjected to a recall campaign, and he was forced to step down. The Good Government League began a push in 1908 to make city elections non-partisan. Before much of the rest of the country, Los Angeles went dry in 1917.

The twentieth century had begun with a competition between modes of transportation: the extensive network that was Henry E. Huntington's Pacific Electric Railway got underway in 1901 and seemed destined to make the Southland a mass-transit paradise, but the Automobile Club of Southern California was founded a year earlier, and that indicated which way the wind was blowing. By 1915, Los Angeles County led the nation with 55,000 cars for 750,000 people, and the number of cars was increasing even faster than the breakneck pace of the population. Los Angeles was truly the first major city to grow up in the era of the automobile. An outgrowth of this development, which gave the city its own distinct character, was the beginning of "roadside vernacular architecture," also called "onomatopoetic" or



An example of roadside vernacular architecture.

"programmatic": business edifices were constructed to resemble an enormous version of the product they were selling, be it tamales or ice cream cones, or they were built in the shape of some other monstrosity (like a huge brown derby) in order to attract the eye of the speeding motorist.

Modern Times

The Great War itself did not stir up Los Angeles much one way or another, but by the 1920's measured economic growth had exploded in the form of multiple,

1871: Chinese Massacre — White mob kills 19 men and boys.

1878: First commercial orange crop shipped to eastern cities.

1881: L.A. linked to the East Coast by rail; boom in settlement and tourism.

1892: Doheny strikes oil downtown.

1905: Fossils found in La Brea Tar Pits.

1907: First motion picture filmed in Los Angeles.

1909: Los Angeles annexes San Pedro and Wilmington.

1910: Los Angeles *Times* Building bombed; 21 people die.

1913: Los Angeles Aqueduct from the Owens Valley completed; Los Angeles County Museum of History, Science, and Art opens.

1919-1921: Major oil strikes at Santa Fe Springs, Huntington Beach, and Signal Hill set off oil boom.

1920: Moderate earthquake rocks Inglewood; population of Los Angeles is 576,673.

1921: Snow falls on Hollywood; Aurora Borealis sighted; All Year Club promotes summer tourism.

1922: KFI, KNX, and KHJ are the first radio stations in Los Angeles; first Easter sunrise services at the Hollywood Bowl; Roscoe "Fatty" Arbuckle scandal; film director William Desmond Taylor murdered.

1923: Crime (mainly vice and murder) rises 300%; Los Angeles Memorial Coliseum completed; film star Wallace Reid dies of a drug overdose; IWW strike of longshoremen at San Pedro broken up by the LAPD; Angelus Temple opens.

1924: Douglas airplanes complete around-the-world flight from Santa Monica; battleship USS *Mississippi* suffers an explosion in No. 2 main battery turret during gunnery practice off San Pedro, killing 48 officers and enlisted men.

1924-25: Outbreak of bubonic plague when 140,000 rats invade Sonoratown; five people perish; anthrax ("hoof and mouth") hits statewide.

1925: Los Angeles annexes Venice; Earthquake levels Old Santa Barbara; Los Angeles begins operating under a new city charter; Cornero-Page bootlegging war.

1926: Los Angeles annexes Watts; new Central Library opens downtown; Sister Aimee Semple McPherson disappears and reappears under mysterious circumstances; Rudolph Valentino dies.

1927: City annexes Cienega, Annandale, and Fairfax; Warner Brothers releases the first feature-length talkie, *The Jazz Singer*; Trading of Julian Petroleum suspended due to stock fraud; twelve-year-old Marion Parker is kidnapped, murdered, and dismembered.

1928: St. Francis Dam collapses, devastating the towns of Castaic, Piru, Fillmore, and Santa Paula, with a loss of over 450 souls (March 12); gambling ships begin appearing three miles off the coast of Long Beach and later off Santa Monica.

1929: San Pedro becomes the leading harbor in the U.S.; First Academy Awards ceremony held at the Hollywood Roosevelt Hotel; Edward L. "Ned" Doheny, Jr. and secretary Hugh Plunkett die in murder/suicide while Doheny's oil tycoon father is under federal indictment for bribery.

1930: Mines Field (later called LAX) dedicated as the city airport; population of Los Angeles is 1,238,048.



GUIDE TO PRONUNCIATION

Many Easterners will be confused by the myriad foreign words to be found on any given block of Los Angeles; if not, then they certainly will be confused by the manner in which Angelenos pronounce some of these words. Consider this contemporary ditty:

When I came upon the bus

The Porter called 'Loss Anjy-lus!'

But others—when I talked with these—

Pronounced it thus: 'Loss Anjylese!'

A few days since a bright young miss

Surprised me with 'Las Anjy-lis!'

But, 'mongst the cultivated, one soon sees

The real thing is 'Lows Anjylese!'

The Los Angeles Times insisted on "Loce Ahng hail ais". Nevertheless, the visitor might find this list helpful.

Stress all-capital syllables.

Cahuenga: kuh-WENG-guh

Figueroa: fig-uh-ROE-uh

La Brea: luh BRAY-uh

La Cienega: lah see-EN-uh-guh

Los Feliz: loes FEE-liz

San Gabriel: san GAY-bree-el

San Pedro: san PEE-droe

Santa Monica: SAN-tuh MAH-nih-kuh

Sepulveda: suh-PULL-vuh-duh

Van Nuys: van NIZE

Wilshire: WIL-sheer

simultaneous booms. The citrus and tourism industries took off as cheaper and faster transportation became available with the opening of the Panama Canal in 1914. In the early 1920's, the annual gross tonnage passing through the Port of Los Angeles surpassed that of San Francisco, making it the busiest port on the west coast of the Americas. Discoveries of oil at Santa Fe Springs, Huntington Beach, and Signal Hill dwarfed all that had gone before, gushing millions into Southern

California. Millions more would be made selling fake or underperforming oil stocks to a greedy public. Film production was coming into its maturity and employing over 20,000 people. More folks were flooding in every day to try and make their mark. Three hundred fifty people per *day* settled in Los Angeles during the 1920's, more than doubling the city's population once again. Real estate prices soared into outer space and a frenzy of building activity took place. No real civic planning accompanied this growth aside from Los Angeles annexing more and more of the surrounding towns. To even suggest some restraint should be applied was considered tantamount to treason. Forty new subdivisions were approved every week, and the city was home to over 43,000 real estate agents. Yes, good times and easy fortunes were here and just ripe for the picking. These trends, mixed with a healthy dose of Prohibition, brought crime and corruption on an unprecedented scale to the Southland.

TRANSPORT

Thanks mainly to railroads, Los Angeles is no longer the Wild West backwater of yesteryear, and is accessible by all manner of transportation. By far the fastest and most cost-efficient means of traveling to L.A. is by rail. The Atchison, Topeka, and Santa Fe Railroad operates direct routes from Chicago and St. Louis, and the Southern Pacific can get you there from New Orleans and San Francisco. From the East Coast the whole trip takes about three days; a one-way ticket will set you back about \$120-130 for a Pullman berth; about \$90 for coach (no bed). If you desire a private compartment, you can share one with another person for \$180 or have it to yourself for \$270. Union Pacific and Southern Pacific trains stop at Arcade Depot [#33] on Central Avenue and 5th Street, while the Santa Fe uses La Grande Station [#53] on Santa Fe Avenue between 1st and 2nd Streets.

Aerial transport is available. Those who want to experience the novelty of flying cross-country can shell out \$300-\$400 for a series of hops from city to city, or a combo air-rail trip. Airplanes have to fly around mountains, cannot fly safely at night, and must land frequently to refuel. Until the end of the 1920's, it is faster to cross the country by train than to go by air. Trans World Airlines launches the first all-air transcontinental





service on October 25, 1930; the flight takes 36 hours, with one overnight stop in Kansas City.

Airfields can be found all over: in Glendale [#300-A], Santa Monica [#201-J], Culver City [#107-A], the South Bay [#203-B], the San Fernando Valley [#300-F], and even along Wilshire Boulevard [#107-J].

Buses crisscross the nation, but are uncomfortable and unreliable, taking 4-5 days (assuming no break-downs) to get from East to West, for about \$100. Travelers seeking a more relaxed journey can take a steamship through the Panama Canal for something less than \$100 for steerage. As of 1928, the S.S. *California* of the Panama Pacific Line can make the trip from NYC to California in 13 days — two days shorter than the previous norm. The voyage from Hawaii takes 5 1/2 days and will cost you \$325.

During the World War the streetcar companies cut out every other stop. During the power shortage they cut out some more. Their next move will be to have everyone walk to the end of the line, buy a through ticket to the other end, and then walk to his or her place of business. — letter to Tourist magazine.

Once in town, investigators will find that Los Angeles has probably the most extensive interurban trolley system on Earth. The Big Red Cars of Pacific Electric (PE) and the Yellow Cars of the Los Angeles Railway (LAR) make 6,000 scheduled runs daily on over 1,100 miles of track. Angelenos have a love-hate relationship with the trolley because of overcrowding, rerouting due to construction, and traffic delays. Construction of new tunnels and overpasses takes place throughout the decade in an effort to avoid the heaviest areas of auto traffic, but the trolleys have begun a slow decline: the peak passenger year is 1924, and yet PE is losing over \$1 million per year through most of the 1920's. Still, trolleys are an inexpensive way

TROLLEY TABLE

Route	Round-Trip Fare	One-Way Travel Time	How Often?
L.A.-Hollywood	\$.20	15 minutes	Every 10 minutes
L.A.-Santa Monica	\$.55	60 minutes	Every 20 minutes
L.A.-Venice	\$.55	50 minutes	Every 20 minutes
L.A.-San Fernando	\$.90	80 minutes	Every 45 minutes
L.A.-Glendale	\$.60	40 minutes	Every 20 minutes
L.A.-Pasadena	\$.60	45 minutes	Every 15 minutes
L.A.-Mt. Lowe	\$2.50	120 minutes	5 times a day
L.A.-Long Beach	\$.80	50 minutes	Every 15 minutes
L.A.-Redondo/Hermosa	\$.70	65 minutes	Every 20 minutes
L.A.-Port of Los Angeles	\$.80	60 minutes	Every 20 minutes
L.A.-San Gabriel Mission	\$.40	45 minutes	Every 45 minutes
L.A.-Pomona	\$1.20	85 minutes	Every 2 hours
L.A.-Riverside	\$2.30	150 minutes	Every 2 hours
L.A.-San Bernardino	\$2.30	140 minutes	Every 2 hours
L.A.-Balboa/Newport	\$1.50	85 minutes	Every hour
L.A.-Santa Ana	\$1.30	75 minutes	Every hour
L.A.-Big Bear Lake	\$7.25	240 minutes	Twice a day
L.A.-Lake Arrowhead	\$5.00	180 minutes	Every 2 hours

to travel, are usually faster than buses, and they serve many areas of the Southland otherwise reachable only by dirt roads.

Starting in 1928, on Sundays one can ride the Big Red Car interurban lines (except to Mt. Lowe and areas beyond Pomona) all day for a dollar.

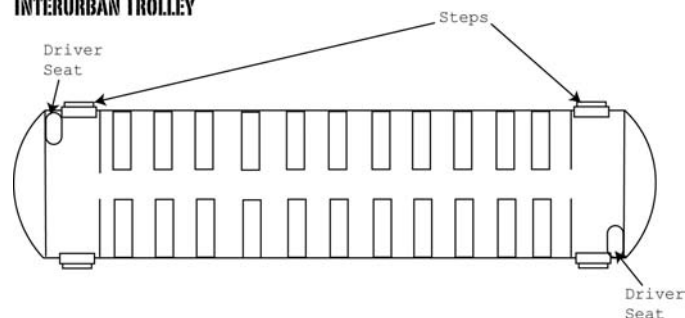
“King Car”

Our forefathers in their immortal independence creed set forth ‘the pursuit of happiness’ as an inalienable right of mankind. And how can one pursue happiness by any swifter and surer means . . . than by the use of the automobile?

— Los Angeles Times, 1926.

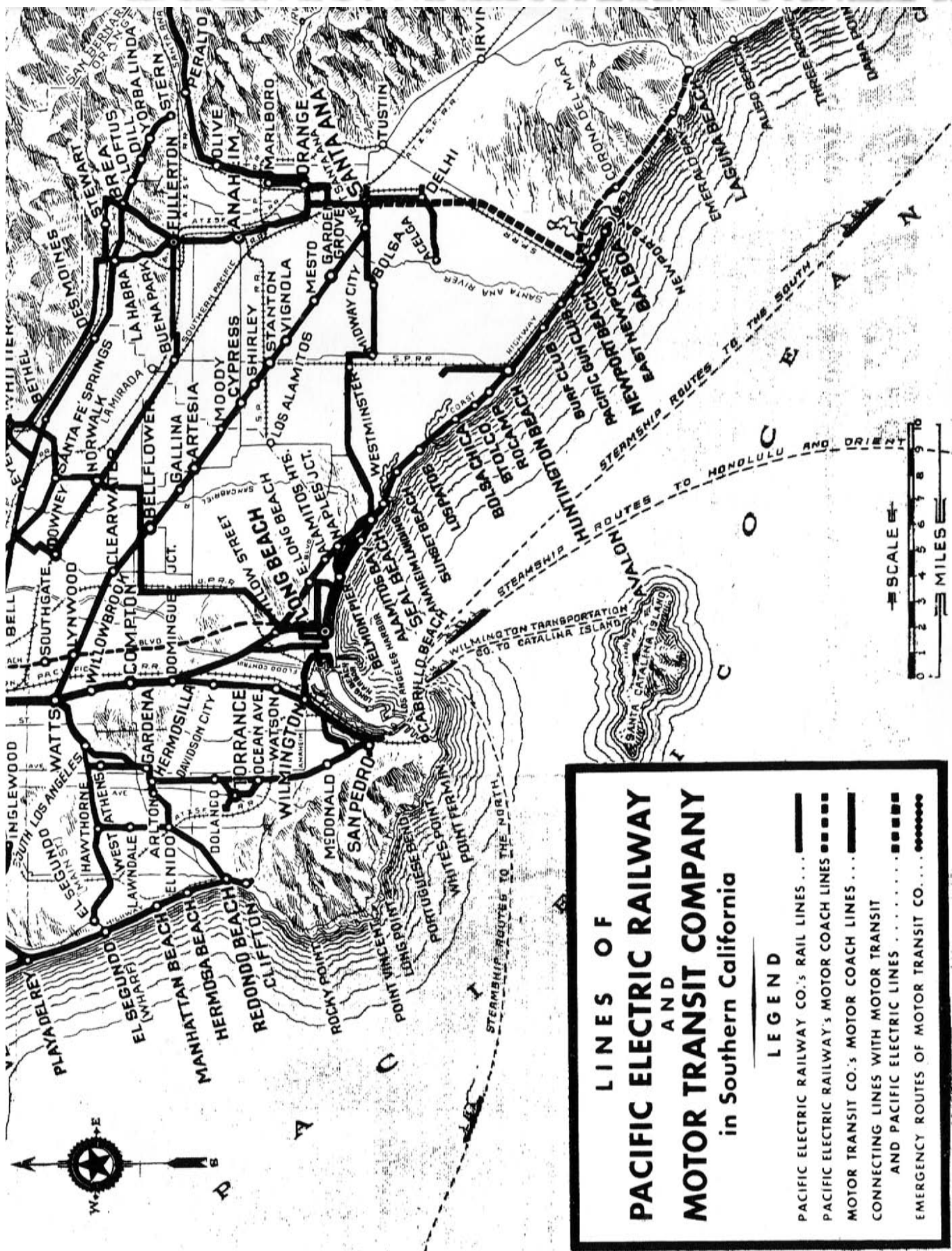
In L.A., anybody who's anybody owns a car. There is one auto for every three people in the county, more than double the national average; by 1930 there are two cars for every five people. Gas stations are everywhere (every 1D10+2 blocks in urban areas; every 4D10 x 100 yards in the suburbs) and fuel is cheap at 1D8+16 cents per gallon. There are some places in L.A. (like

INTERURBAN TROLLEY



An example of an inter-urban trolley







Mid-Wilshire) where the trolleys just don't go. So why not drive all the time?

There are considerations in cranking up the Model T and speeding off to the Central Library. Traffic downtown is a nightmare. Autos vie with trolleys and pedestrians for control of the streets. Epidemic double-parking and angled parking only exacerbates matters. Efforts to legislate "No Parking" zones have proven ineffective. Expect delays.

Investigators needing to get in or out of downtown may do well to hop on a trolley during the morning or evening rush hours — it's slower overall, but travel times are more dependable, especially if there's no construction being done on the line.

Parking is also a serious concern during the day, and it is possible to find oneself circling a block a seemingly endless number of times to find a space to squeeze into. About a hundred surface parking lots cropped up near downtown by 1925, charging around 25¢ per eight hours. These tend to be in areas where the land is less expensive (*i.e.*, at least 2D8+8 blocks away from Main and 1st Streets) and only hold a few dozen cars; only a handful of full-service, multi-story garages with capacities of 300 to 1,000 exist in the heart of downtown, and these charge at least 50¢ for the day, \$12 for the month. And of course, in these relatively

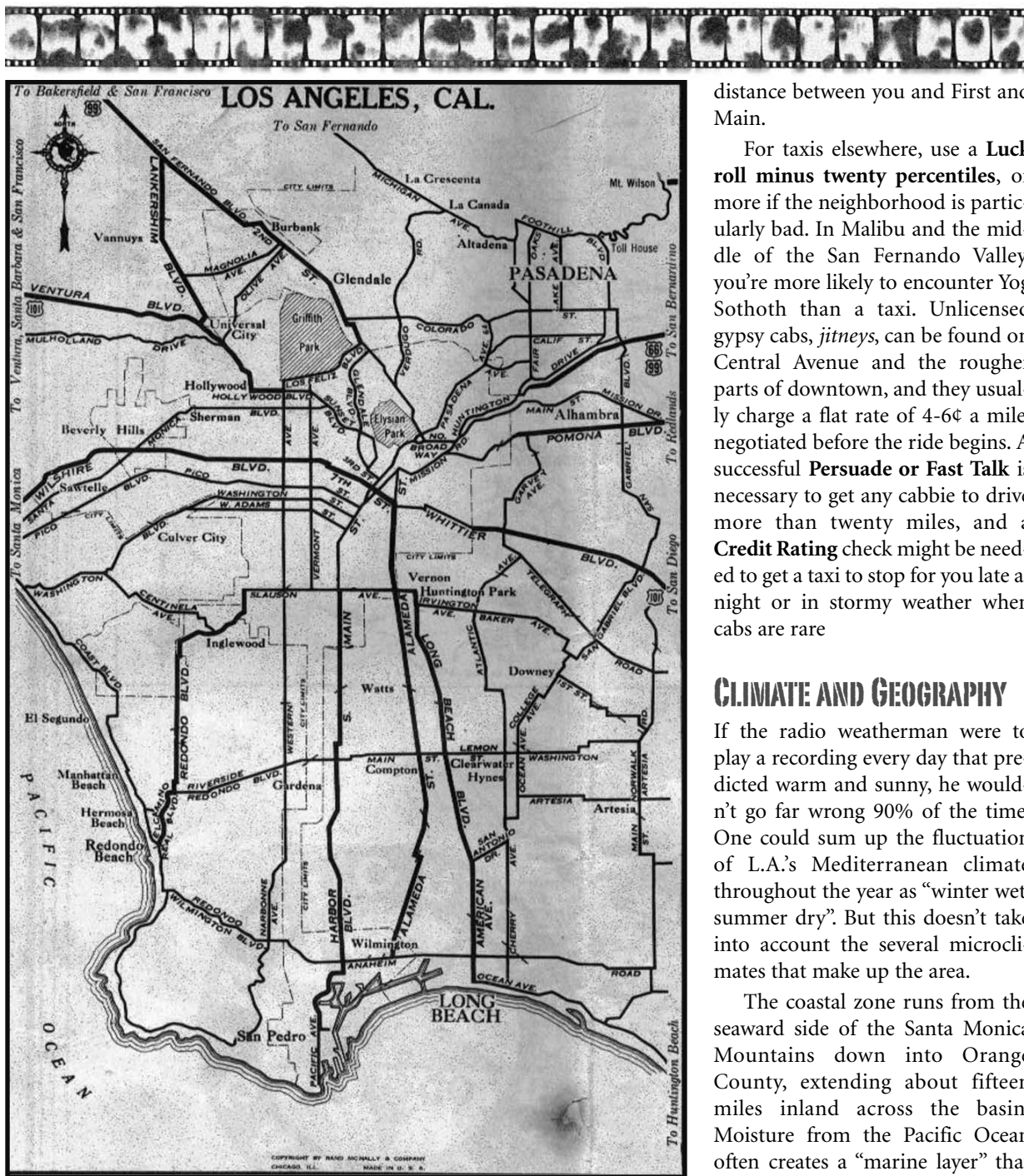
lawless times, car theft is an ever-present danger. So think twice about leaving that Dusenbergs in the Plaza while questioning a local *bruja*.

Leasing cars for a day or longer is an idea growing in popularity. Saunders and the Hertz Drive-Ur-Self System are the largest rental agencies in business (both are coast to coast by 1925), but there are several smaller companies as well, and many independent used auto dealers rent out portions of their fleets. An average touring car will run you 9-12¢ a mile, while larger and more fancy vehicles may be up to twice that; some companies may prefer a standard 4-6\$ a day, with extra charges for mileage over a certain limit. The quality of autos rented varies from company to company, depending on their size, resources, and the extent of abuse to which former lessees have subjected the cars (rental cars typically have a 2D4% chance of not starting or cutting out during any maneuver requiring a **Drive** roll; more serious equipment failures are also possible). Currently rental cars have a somewhat shady reputation — not for their reliability, but their clientele. The vast majority of cars rented in this county are used by bootleggers and other criminals in the commission of their crimes.

Taxis are another viable alternative in many parts of the city for the auto-deprived investigator. Checker and Yellow Cab are the major taxi companies, and typical



Traffic along Broadway at 7th Street downtown



1929 L.A. Roadmap

rates are 15¢ for getting in and 5¢ a mile thereafter. A taxi idling in traffic or waiting at the curb typically charges \$2 an hour. Tips of 5-10% are customary; more generous tipping may elicit helpful information from cabbies, who are usually up on local happenings. Taxi stands with waiting lines of cabs are at every bus and train station and at a few major hotels. A hotel concierge can usually produce a taxi by phone in ten minutes; a private individual can do that as well, but it takes a little longer. If trying to hail one on your own on a downtown street, make a **Luck** roll each minute until successful, minus five percentiles for each ten blocks of

distance between you and First and Main.

For taxis elsewhere, use a **Luck** roll minus twenty percentiles, or more if the neighborhood is particularly bad. In Malibu and the middle of the San Fernando Valley, you're more likely to encounter Yog Sothoth than a taxi. Unlicensed gypsy cabs, *jitneys*, can be found on Central Avenue and the rougher parts of downtown, and they usually charge a flat rate of 4-6¢ a mile, negotiated before the ride begins. A successful **Persuade** or **Fast Talk** is necessary to get any cabbie to drive more than twenty miles, and a **Credit Rating** check might be needed to get a taxi to stop for you late at night or in stormy weather when cabs are rare

CLIMATE AND GEOGRAPHY

If the radio weatherman were to play a recording every day that predicted warm and sunny, he wouldn't go far wrong 90% of the time. One could sum up the fluctuation of L.A.'s Mediterranean climate throughout the year as "winter wet, summer dry". But this doesn't take into account the several microclimates that make up the area.

The coastal zone runs from the seaward side of the Santa Monica Mountains down into Orange County, extending about fifteen miles inland across the basin. Moisture from the Pacific Ocean often creates a "marine layer" that can become fog or low overcast skies overnight.

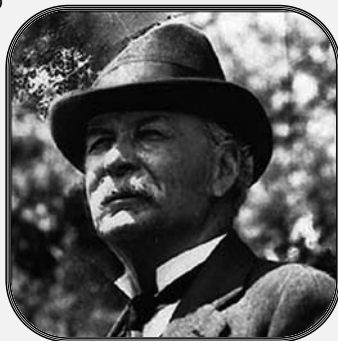
Average temperatures run from 40°-60°F in winter, and from 60°-80°F in summer. Twelve to fifteen inches of rain falls on the city per year. The inland valley zone includes the area north of the Hollywood hills (*i.e.*, the San Fernando Valley) and the lower foothills of the San Gabriel Valley. Farther from the moderating influence of sea breezes, the inland valley zone undergoes greater extremes of temperature — typically 30°-60°F in winter to 50°-90°F in summer, with about the same rainfall as the coast. The San Gabriel mountain range includes areas that verge on alpine, and skiing is possible for about four months out of the year; temperatures range



WILLIAM MULHOLLAND (1855-1935)

Called the "Water Czar of Los Angeles," Mulholland was born in Ireland and arrived in L.A. in 1877 with \$10 in his pocket. He learned geology and engineering from library books while working as a *zanjero* (ditch digger) for the private water company of Los Angeles; in less than a decade he was superintendent.

He established the Department of Water and Power (DWP), and recognized that Los Angeles needed a secure water supply if it was ever to grow into a world-class city. In 1904 he surveyed the Owens Valley in the eastern Sierra Nevada and determined that it met the city's needs. He acquired the necessary lands and water rights, and supervised 5,000 men for six years constructing a wonder of modern engineering: the 233-mile-long, gravity-fed Los Angeles Aqueduct.



William Mulholland

Farmers and ranchers in the Owens Valley were enraged at the water loss, and relations worsened as the DWP expanded operations there. Saboteurs dynamited sections of the aqueduct in 1924 and 1927.

Sabotage was initially suspected on March 12, 1928 when the St. Francis Dam (a DWP installation) collapsed, drowning over 450 people. A jury blamed Mulholland for faulty engineering, and he took full responsibility. He retired in humiliation and semi-seclusion until his death. A board of engineers later exonerated him posthumously in 1992 by proving the collapse was due to unstable geology that had not been detectable in the 1920's. But did that geology have help from nefarious hands?

William Mulholland, Water Czar

STR 13 CON 14 SIZ 13 INT 16 POW 13
DEX 10 APP 12 EDU 12 SAN 55* HP 13

maximum SAN is SAN 32 after St. Francis dam disaster.

Damage Bonus: +1D4

Weapons: Fist/Punch 65%, damage 1D3+1D4

Head Butt 30%, damage 1D4+1D4

Kick 30%, damage 1D6+1D4

Grapple 55%, damage special

Walking Stick 40%, damage 1D4+1D4

.38 Revolver 45%, damage 1D10

Skills: Bargain 33%, Civil Engineering 79%, Climb 46%, Credit Rating 93% (63% post-St. Francis dam disaster), Cthulhu Mythos 3%, Dodge 24%, Drive Auto 52%, Electrical Repair 23%, English 67%, Geology 79%, History 33%, Law 41%, Los Angeles Politics 84%, Mechanical Repair 54%, Natural History 21%, Operate Heavy Machine 59%, Persuade 63%, Psychology 48%, Ride 66%.

from 30°-50°F in winter to 50°-80°F in summer. Beyond the San Gabriels is the "High Desert" of the western Mojave, with the corner closest to L.A. being called the Antelope Valley. The area only gets about seven inches of rainfall annually, and temperatures range from 20°-50°F in winter to 60°-90°F in summer.

In addition to these averages, periodic events shake up the Southland weather. Santa Ana winds can sweep into the city from across the deserts in the north, bringing hot air that can raise the mercury in Santa Monica or Malibu to 90°-100°F. This phenomenon mainly occurs in fall, and winds in the mountain passes can reach hurricane force for short periods. Fall is also the time for brush fires in the hills, when lightning or a careless camper can ignite the dry-as-tinder scrub. The Santa Ana winds don't help the firefighters any. The major watercourse in the region, the Los Angeles River, is barely a trickle most of the year, but it has not yet been tamed with concrete and can be treacherous in wet weather. During the January-February rainy season, the rivers and canyons especially are subject to flooding and mudslides. Many a fashionable home has been swept out to sea by the changeable courses of rivers that run dry for most of the year. Woe be unto investigators exploring some rural canyon when the heavens open.

Don't be fooled by spells of sullenly hot weather, what some people call "earthquake weather". Earthquakes happen any time of year. Despite the present frenzy of building, with few exceptions downtown is about the only place to find clusters of multi-story buildings. A height limit of 150 feet has been imposed due to the earthquake danger.

Agricultural activity is omnipresent and visible from the tree-lined country lanes that connect one suburb with the next. One can still walk for about fifteen minutes from the civic center and be in the midst of an orange grove or a bean field. This does not mean Angelenos in the 1920's are keen on conservation: oil derricks can be seen in just about every corner of town, from the middle of busy La Cienega Boulevard to the midst of Beverly Hills.

POLITICAL AND SOCIAL LIFE

In the first quarter of the twentieth century, Los Angeles city government underwent considerable political reforms, but none seemed to have much impact on corruption. Already mentioned were the adoption of the recall, initiative, and the referendum — there were also voter-approved amendments in 1911 and a push for a new city charter in 1912. The new charter only comes about in 1925 in response to the rising tide of organized crime and its infiltration of city government. The solution attempted is to disperse power to as many departments of City Hall as possible. The mayor becomes



Mayor George E. Cryer takes advantage of a photo op

weaker, the city council becomes stronger, and numerous civilian commissions with nearly autonomous department heads are created. The result is an inflexible government that is slow to respond to the demands of an exploding economy and population.

The man astride this bureaucracy throughout the decade is Kent Kane Parrot, campaign manager for Mayor George E. Cryer, sometimes known as “Parrot’s Puppet”. “Boss” Parrot is weaker than those bosses who controlled party political machines back east, due to the non-partisan nature of L.A. elections, but he is the go-to man nonetheless. He manages a delicate balancing act to stay in power, cozying up to powerful conservatives like Harry Chandler of the *L.A. Times*, progressives like Dr. John Randolph Haynes, and religious reformers like Rev. “Fighting Bob” Shuler, as well as maintaining close relations with certain mobsters and labor leaders. Parrot pulls the strings from behind the scenes and exercises informal control over municipal departments, especially the Port of Los Angeles. One of the major political footballs toward the end of the decade is the “Colorado Question” — the debate on the size of the proposed Hoover (Boulder) Dam and whether its water and power would be publicly or privately owned. The Cryer-Parrot regime favors a large dam and public ownership, so considerable slack is cut to this mainly Republican administration by moderate and liberal newspapers.

Newspapers

Five major dailies compete for readership in the L.A. market:

- The Los Angeles *Times*. Published by archconservative Harry Chandler, the *Times* is vehemently anti-labor and anti-Socialist, especially after the bombing of its headquarters in 1910. A good friend to city business interests, Chandler is founder of the “All-Year Club,” an organization dedicated to boosting tourism to L.A. during the summer as well as winter.

- The Los Angeles *Examiner*. Founded by publishing megamagnate William Randolph Hearst in 1903, the *Examiner* is anti-reform, both civic and moral. Hearst holds that “civic reform” means ousting Democratic incumbents, and “moral reform” means robbing the saloons, brothels, and gaming houses to be found in Democratic wards. Over time, the paper takes on an increasingly anti-Bolshevik stance that borders on pro-Fascist. For a time Hitler and Mussolini are actually correspondents for Hearst.
- The Los Angeles *Evening Herald*. In 1922 Hearst buys up the *Evening Herald*, a scandal rag full of sex and crime.
- The Los Angeles *Evening Express*. Founded by progressive Edward A. Dickson, the *Express* is a widely respected bastion of journalism at the beginning of the century. Under the direction of Guy Earl in the twenties, however, the *Evening Express* tires and becomes lackadaisical as the decade wears on.
- The Los Angeles *Evening Record*. Called “the newspaper of the common man,” the *Record* was founded by Edward W. Scripps and advocates municipal Socialism and direct election of city officials. Like the *Examiner*, the *Record* does not favor Republican definitions of reform. Being somewhat outside the mainstream, the *Record* is especially known for uncovering city scandals throughout the teens and twenties. It will be sold and renamed the *Post-Record* in 1933.

In addition, smaller newspapers cater to immigrants and minority ethnic groups, such as the Spanish-language daily, *La Opinion*, established in 1926. Community papers exist for just about every municipality, such as the Santa Monica *Outlook* and the Beverly Hills *Citizen*. Significant among smaller papers is the *Daily News*; this tabloid founded by Cornelius Vanderbilt only costs a penny an issue. It lacks the overt sex and scandal mongering of other tabloids, but its reporters are described as “the most riotous gang of hell-raisers ever assembled under one roof.”

Fruitful Agendas

As noted before, Los Angeles at this time is a schizophrenic dichotomy of the cosmopolitan and the provincial. Following a heavy immigration of farmers and businessmen from the Midwest, the city is called “the capital of Iowa on the West Coast,” a label that fits, at least superficially. After about 1915, Protestant-centered “progressivism” is in vogue and the city is overwhelmingly nativist, open shop, and anti-labor. Enthusiasm for Prohibition wanes when the noble experiment proves a bust in the mid-1920’s.

Leading the moral crusade during the dark days of crime-ridden Prohibition are Rev. Gustav A. Briegleb of St. Paul’s Presbyterian and Rev. Robert P. “Fighting Bob” Shuler of Trinity Methodist. Both men are extremely ambitious and in love with publicity. They are pushing an agenda of strict “blue laws,” such as those against women smoking, dancing too suggestively, too closely,





or at all on Sunday. They advocate the closing of businesses in observance of the Sabbath.

Radio Stations

Four important radio stations are heard on the Southland's airwaves during the 1920's.

- **KNX.** Founded by Fred Christian with a 5-watt transmitter in 1920 and sold to the flamboyant Guy C. Earl, owner of the *Evening Express*, in 1924. He sells advertising to just about anyone, and is pioneering the broadcasting of sports. KNX becomes a CBS affiliate in 1936.
- **KHJ.** Harry Chandler founded this station. KHJ specializes in public affairs and children's programming. In 1927 Chandler sells the station to Cadillac dealer Don Lee, who takes KHJ to the Mutual Network.
- **KFI.** Earl C. Anthony builds this station in 1922 to increase his Packard sales. It features music and educational programs. KFI becomes part of the NBC Red Network in 1927, making the nation's first coast-to-coast broadcast, the 1927 Rose Bowl game between Stanford and Alabama.
- **KFWB.** Warner Brothers Studios founded this station in 1925. A major draw is gossip columnist Louella Parsons' celebrity interview show, "Hollywood Hotel".

Smaller radio stations exist as well, such as **KDEF**, home of Rev. "Fighting Bob" Shuler and his fiery sermons, beginning in 1929. The station loses its federal license to operate in the early 1930's because of Shuler's increasingly scurrilous claims against Jews, the Catholic Church, and the American Bar Association.

Angeleno High Society

The upper crust is composed of families already wealthy by the turn of the century, or those successful in ultra-reputable fields such as banking or law. They work hard at building and maintaining the city's air of Midwestern respectability and Eastern sophistication. Museums, libraries, universities, churches, and concert halls are endowed by wealthy philanthropists, designed by world-renowned architects, and built by zealous committees and associations.

The elites also work to keep their ranks separate and untainted by the newly rich riff-raff emerging from Hollywood. With few exceptions, film folk are kept off the rolls of the Southwest Blue Book. Film producers are asked to resign their country club memberships when their occupations are discovered. Certain landlords refuse to rent to actors. Studio execs who are Jewish are doubly snubbed. Film industry types must start up their own social clubs and enclaves. This does mean they are more likely to be seen in the haunts of the common people.

As with the rest of the country, members of races other than Caucasian are expected to live with their own kind — in separate communities with distinct

boundaries. These neighborhoods are clustered around downtown for the most part. On the other hand, the city is accepting of newcomers as long as they are of the right sort. No one's **Credit Rating** should be penalized for having just arrived in town.

Mayors of Los Angeles

1919-1921 — Meredith P. "Pinky" Snyder
 1921-1929 — George E. Cryer
 1929-1933 — John C. Porter

Governors of California

1917-1923 — William D. Stephens
 1923-1927 — Friend W. Richardson
 1927-1931 — Clement C. Young



The LAPD busting the heads of some Reds

COPS...

It's possible to find honest cops and snowflakes in L.A.; one is easier to find than the other, but only just.

Los Angeles is a melting pot of extremes. While the majority of those who actually vote may favor temperance (the city went dry in 1917) and morality (prostitution and gambling were formally outlawed in 1902), there are many who are more ambivalent about vice. An important element in this is a burgeoning population of transient males, brought in by the growth of construction, oil, farm work, and new industries such as aircraft and film. The boys will have their fun, and L.A.'s Finest are only too happy to look the other way most of the time.

The LAPD is zealous or overzealous in its pursuance of law and order in two areas, vagrancy and labor agitation. Under the influence of the Community Development Association (mainly bankers, oil men, and other businessmen), some severe laws have been passed with a view to protecting L.A.'s good name. Beggars can be banished from the city for 25 years. A maximum



Death on a country lane

\$500 fine and six months in jail can be had for jaywalking. Motorists are jailed for doing 28 in a 25 MPH zone.

The LAPD also uses undercover agents known as the “Wobbly Squad” to infiltrate subversive groups such as communists, anarchists, and labor unions. Sometimes the Squad is more vigorous — for example, in May 1923 the Wobbly Squad successfully broke up a strike by the Industrial Workers of the World (IWW) at San Pedro harbor. Those arrested overflowed the jails and were placed in a special stockade built in Griffith Park. Among the supporters of this action were the *L.A. Times*, the American Legion, and the Klu Klux Klan.

Since police salaries average less than \$200 a year, many officers must find ingenious ways to supplement their incomes. “Licenses” are sold to pickpockets and bunko artists to allow them to ply their trades with impunity; the police judge the take and the percentage due them by gauging the number of victim complaints. Criminal enterprises, especially bootleggers and gambling houses, are raided and shaken down for protection money. The bosses always seem to escape. In many ways the LAPD functions as its own criminal gang; at times it performs services for one faction of organized crime against another, hitting rival gangs for a price. Approval for such deals goes all the way to City Hall.

The people of L.A. only put up with this behavior for a time, such as when reported crime shot up 300% between 1919 and 1923. Then a cycle begins whereby the corrupt police chief is replaced by a genuine reformer — who only lasts a short time because of

immense resistance to his efforts at departmental reform.

In this way Pendegast replaces the Home gang, army colonel and disciplinarian James W. Everington attempts to clean house after Chief Jones, and utopian progressive August Vollmer tries his hand at improving departmental professionalism after outgoing chief Louis Oaks is arrested in his official car while drunk with a half-naked woman.

Vollmer, while ultimately unsuccessful at rooting out the deep-seated corruption of the LAPD, endowed the force with many useful tools. A former police chief of Berkeley, California and a lecturer in criminology at the University of California, Vollmer brought new, scientific methods to policing. He stiffened the physical and mental entry requirements (which now included a high school diploma), and instituted the Los Angeles Police Academy. He established the nation’s first crime lab in L.A. and organized criminology courses in fingerprinting, handwriting analysis, abnormal psychology, etc.

Under Vollmer, police were able to obtain search warrants day or night. The force now boasted twenty horse-mounted officers, sixty-three patrol cars (“prowlers”), and sixty motorcycle cops. Perhaps his greatest achievement is the creation of the “Crime Crushers” Division, an elite, mobile unit of 300 officers. Crimes are plotted on maps, noting the time and frequency; trouble spots are then flooded with cops. Fifty-six burglars and thirty hold-up men were nabbed in one month, and the city experienced a 20% drop in crime from August to September 1923. This success against crime was accompanied by violent gun battles, a trend that continued throughout the decade. As Vollmer prophesied then, “Many will die.”

After Vollmer, the department returned to its old easy money habits: bribery, extortion, and suppression of evidence. Vice remained rampant. Then the budget was slashed and men considered unfit for civil service were reinstated as policemen. Police brutality, on the

streets and in the jails, reached new highs. Chiefs Davis and Steckel reached their positions on the strength of their ruthless reputations. The police force was used by the City Hall Gang to investigate, intimidate, frame, and even kill political opponents and those who dug too deeply. More than one reporter was found dead on a sidewalk, the apparent victim of a suicide, or was shot while “fleeing arrest”.

Police Chiefs

1919-1920 – George K. Home
 1920 – Alexander W. Murray
 1920-1921 – Lyle Pendegast
 1921-1922 – Charles A. Jones
 1922 – James W. Everington
 1922-1923 – Louis D. Oaks
 1923-1924 – August Vollmer
 1924-1926 – R. Lee Heath
 1926-1929 – James E. Davis
 1929-1933 – Roy E. Steckel
 aka “Strongarm Dick”

District Attorneys of Los Angeles County

1914-1923 – Thomas L. Woolwine
 1923-1928 – Asa Keyes
 1928-1940 – Buron Fitts

Sheriffs of Los Angeles County

1915-1921 – John C. Cline
 1921-1932 – William I. Traeger



1920's LOS ANGELES OCCUPATIONS

Keepers with campaigns based in Los Angeles may wish to allow their players to choose among the following common Angeleno occupations.

Bootlegger

EARNINGS: Upper Lower to Middle Class.

CONTACTS AND CONNECTIONS: Organized crime, street scene, local cops, the local ethnic community.

SKILLS: Club, Conceal, Drive Auto/Truck, Firearms, Fist/Punch, Grapple, Head Butt, Kick, Knife, Pilot Aircraft/Boat.

SPECIAL: minus 6 points to EDU. Sanity losses resulting from witnessing violence against humans are reduced to half the rolled loss.

Brujo

EARNINGS: Pauper to Upper Lower Class.

CONTACTS AND CONNECTIONS: The local Mexican-American community.

SKILLS: Craft (Candle), English (1/2 EDU), Fast Talk, First Aid, Natural History, Medicine, Occult, Persuade, Pharmacy, Psychology, Spanish (native language).

SPECIAL: Begin play with one spell from Mexican Brujería section in Chapter Seven.

Charismatic Cult Leader

EARNINGS: Upper Lower to Upper Middle Class.

CONTACTS AND CONNECTIONS: Possibly movie stars, rich widows, and others.

SKILLS: Accounting, Bargain, Credit Rating, Fast Talk, Persuade, Psychology.

SPECIAL: plus 1 to APP.

Film Crew

EARNINGS: Lower Middle Class.

CONTACTS AND CONNECTIONS: The film industry, associated unions.

SKILLS: Art, Climb, Craft, Drive Automobile, Electrical Repair, Mechanical Repair, Photography.

Film Director

EARNINGS: Lower Middle Class to Wealthy.

CONTACTS AND CONNECTIONS: The film industry, newspaper critics, organized crime.

SKILLS: Art, Bargain, Credit Rating, English, Fast Talk, Mechanical Repair, Persuade, Photography, Psychology.

SPECIAL: +20 points to Persuade and Fast Talk when dealing with actors or film crew. Subtract 20 points from Credit Rating when dealing with Old-Money Aristocracy.

Film Producer

EARNINGS: Upper Middle Class to Wealthy.

CONTACTS AND CONNECTIONS: The film industry, newspaper critics, organized crime.

SKILLS: Art, Bargain, Credit Rating, English, Fast Talk, Persuade, Psychology.

SPECIAL: +30 points to Persuade and Fast Talk when dealing with actors or film crew. Subtract 20 points from Credit Rating when dealing with Old-Money Aristocracy.

Film Star

EARNINGS: Pauper to Wealthy.

CONTACTS AND CONNECTIONS: The film industry, newspaper critics, organized crime, actor's guild.

SKILLS: Art, Bargain, Disguise, English, Fast Talk, Persuade, Psychology.

SPECIAL: plus 1 point to APP. Subtract 30 from Credit Rating when dealing with Old-Money Aristocracy.

Oil Rig Worker

EARNINGS: Lower Middle Class.

CONTACTS AND CONNECTIONS: The oil industry, street scene.

SKILLS: Climb, Craft, Electrical Repair, Geology, Mechanical Repair, Operate Heavy Machine.

Real Estate Agent

EARNINGS: Lower Middle Class to Wealthy.

CONTACTS AND CONNECTIONS: The real estate industry, city bureaucracy.

SKILLS: Accounting, Bargain, Credit Rating, Fast Talk, Law, Persuade, Psychology.

SPECIAL: Immune to most Fast Talk.

Screenwriter

EARNINGS: Upper Lower Class to Wealthy.

CONTACTS AND CONNECTIONS: The film industry.

SKILLS: Art, English, Fast Talk, Library Use, Other Language, Persuade, Psychology.

SPECIAL: Special skill of **History (Literature)** begins at 1D20+20 points.

Stunt Man

EARNINGS: Upper Lower Class.

CONTACTS AND CONNECTIONS: The film industry, various explosive and pyrotechnic firms, freelance inventors.

SKILLS: Climb, Disguise, Dodge, Drive Automobile, Electrical Repair, First Aid, Fist/Punch, Grapple, Head Butt, Jump, Kick, Mechanical Repair, Pilot Aircraft, Pilot Boat, Ride, Swim, Throw.

SPECIAL: +1 to CON and +1 to DEX. Subtract 1D3 points from any damage caused by an accidental fall. Drive, Ride, and Piloting skills allow the stunt man to perform stunts or safely crash these types of vehicles.

Talent Agent

EARNINGS: Commission, Lower Class and higher.

CONTACTS AND CONNECTIONS: The film industry, newspapers, others.

SKILLS: Accounting, Bargain, Fast Talk, Law, Persuade, Psychology.

SPECIAL: Impervious to most Fast Talk.

When public outcry reached the ears of the powers that be, raids were conducted against criminals with few or no City Hall connections, and the conveniently dead bodies displayed for the camera men. The inept Keystone Kops image of the era has been replaced by the

hard-boiled, take-no-prisoners cops of pulp novels. While there were indeed honest, hardworking cops, such as Captain Clyde Plummer of Vice Division, many more were willing to warn the crooks of impending raids or to steer the do-gooders toward criminal competitors. The



Wickersham Commission made the first great national crime survey. It called Los Angeles in 1929-30 the “antithesis of proper policing.” Such remained the situation until the end of the 1930’s. (The LAPD does get an air patrol and a radio station in 1931).

Larger independent cities like Santa Monica, Long Beach, and Pasadena have their own police forces, sometimes at odds with the LAPD. Another law enforcement rival, the Sheriff’s Department, has jurisdiction in the unincorporated areas of L.A. County and runs most of the jails as well; deputies wear civilian clothing until uniforms are adopted in 1928. In 1929, the California Highway Patrol is created to enforce traffic laws on highways throughout the state.

Typical LAPD Patrolman (Pre-Vollmer)

STR 13	CON 13	SIZ 13	INT 09	POW 13
DEX 08	APP 11	EDU 08	SAN 60	HP 13

Damage Bonus: +1D4

Weapons: Fist/Punch 50%, damage 1D3+1D4

Head Butt 30%, damage 1D4+1D4

Grapple 40%, damage special

Nightstick 40%, damage 1D6+1D4

.38 Revolver 40%, damage 1D10

Skills: Destroy Evidence 45%, Dodge 25%, Drive Auto 40%,

First Aid 30%, Hide 10%, Law 10%, Listen 30%,

Motorcycle 35%, Persuade 20%, Plant Evidence 40%,

Psychology 30%, Spot Hidden 25%, Take Bribe 65%.

Typical LAPD Patrolman (Post-Vollmer)

STR 15	CON 15	SIZ 14	INT 12	POW 13
DEX 12	APP 11	EDU 12	SAN 60	HP 15

Damage Bonus: +1D4

Weapons: Fist/Punch 65%, damage 1D3+1D4

Head Butt 40%, damage 1D4+1D4

Grapple 55%, damage special

Nightstick 60%, damage 1D6+1D4

.45 Revolver 65%, damage 1D10+2

12-Gauge Shotgun 60%, damage 4D6/2D6/1D6

Skills: Destroy Evidence 55%, Dodge 35%, Drive Auto 65%,

First Aid 50%, Hide 20%, Law 25%, Listen 40%,

Motorcycle 50%, Persuade 35%, Plant Evidence 60%,

Psychology 45%, Spot Hidden 35%, Take Bribe 55%.

... AND ROBBERS

Who, then, are the underworld denizens alternately facing off and working arm-in-arm with our boys in blue? Los Angeles is a “wide open town,” not only in terms of being an easy place to find bootleg liquor, but also because no single gang controls it. It is important to note that at this time, with very few exceptions, organized crime in L.A. runs without ties to the Cosa Nostra in Chicago or New York. Capone famously tours L.A. in 1927 and even hobnobs with movie stars, but after a “social call” by LAPD detectives, he heads back to Chicago.

Some crooks are simply better connected to the establishment than others. Here are a choice few:

Charles H. Crawford, a.k.a. “The Gray Wolf” or “Good Time Charlie” — A native of Ohio, he was a partner of Marco Albori’s in Seattle. Ostensibly Charlie runs the Maple Bar at 5th and Maple [#25], a watering hole for



Pasadena cops nab a robber, assisted by radio



gangsters, politicians, and police officials; in reality, he controls a crime syndicate covering all of Los Angeles. His considerable underworld connections make him an important ally for Kent Kane Parrot. Like Parrot, he is a backroom organizer who shuns the spotlight. When Cryer and the City Hall Gang lose the election and their hold on power, Crawford flees to Europe to avoid indictment. He returns soon after and gets the charges dropped. He even tries to redeem himself with hefty donations to Rev. Briegleb's church. David Clark, a former Deputy District Attorney now working for Guy McAfee, guns Charlie down in his own office on Sunset Boulevard in 1931.

Milton "Farmer" Page — Gambling kingpin of Los Angeles, he operates at least eight illegal casinos and has his fingers in hundreds more informal games of chance. Many of his gambling houses are in buildings owned by upstanding citizens who nonetheless know of his activities. His connections in the LAPD warn him of impending raids by the County Sheriff. His influence is such that when he wounds one of his patrons no charges are filed. He also gets off on bail after arrest for murdering a rival. He continues to act with impunity until dying from natural causes in 1948.

Marco Albori, a.k.a. "Albert Marco" — Got his start controlling vice in Seattle, and is credited with smuggling the first load of high-grade Canadian whiskey into Los Angeles during Prohibition. He is a snappy dresser who provides major muscle to the Crawford syndicate and runs at least sixty-five bordellos. Such is the magnitude of his influence that in 1925 he is arrested for assault with a deadly weapon and, while being taken into custody he pistol-whips the arresting officer! Not only is he let off with a misdemeanor "disturbing the peace" charge, but his gun is returned to him. He is not



Authorities destroy over \$150,000 worth of bootleg liquor

so lucky later when Charlie Crawford and his cronies in City Hall lose power. In 1928, during bloody brawl at the Ship Café in Venice he shoots a patron (the man lives). For this Marco gets three years in San Quentin and a one-way ticket back to Italy.

Joe and Bob Gans — Two brothers in charge of the thousands of illegal slot machines found all over town. They put up with occasional show-raids that net a dozen machines or so as a cost of doing business. The vast majority of their holdings are safer than the Vatican vaults.

Guy McAfee, a.k.a. "Captain," "String Bean," or "The Whistler" — A twelve-year veteran of the LAPD Vice Detail (the "Purity Squad"), McAfee uses his connections

MAKE UP AN L.A. STREET NAME

Occasionally the keeper will have need of a street name for an area not mapped in this book. This shouldn't be a problem, as Los Angeles is filled with a plethora of streets with similar-sounding names, often of pseudo-Spanish derivation. Don't worry too much about their actual meaning or proper grammar such as article-noun-adjective agreement. Simply take one or more words from the list below and add an ending suitable for the locale — street, avenue, boulevard, road, terrace, circle, crescent, court, place, drive, way, lane, and so on.

Alta	Crest	Glen	Las	Mesa	Paseo	Stone
Angeles	De	Green	Laurel	Monte	Pine	Sunset
Beverly	Del	Grove	Loma	Mount	Rose	Via
Bonita	Dell	Heights	Long	Mountain	Ridge	View
Brook	East	Hill	Los	North	San	Villa
Buena	El	Holly	Madre	Oaks	Santa	Vista
Canyon	Flores	La	Mar	Palm	Sierra	West
Cerro	Gate	Lake	Meadow	Pasa	South	Wood



EARLIER LOS ANGELES

Rapidly changing, the Southland is a noticeably different place even when visits are only a few years apart. Businesses come and go quickly, and demolition and construction are fairly constant phenomena. Someone returning to the neighborhood where he or she grew up cannot recognize the area ten or twenty years later.

In the 1890's, Los Angeles is more akin to a dusty Wild West frontier town than a cosmopolitan hot spot. The city population is 50,395. Seventy-eight miles of streets are paved, and the open sewer and drainage ditch system of *zanjas* from colonial days is still being used. However, downtown is lighted by electricity. Cattle ranching is past its prime, but an oil boom is underway and the wealthy have begun to build large mansions on Bunker Hill and in West Adams. Outside the area of the original pueblo, the land is sparsely populated and large agricultural tracts fill the basin and the inland valleys.

Downtown is accessible by rail from a number of ports: Santa Monica, Ballona, and Wilmington-San Pedro. Railway lines also connect the city to the rest of the country. The "Free Harbor Question" is on everyone's mind. In 1895 an electric railway links Los Angeles to Pasadena, where one can ride a funicular up Mt. Lowe. Unregulated vice in all its forms is practiced and enjoyed throughout the city, more or less openly. The LAPD is experimenting with storing written reports of crimes. The first police call box is installed in 1899.

Present-Day Los Angeles

The L.A. of the early twenty-first century is a sprawling megalopolis of nearly four million people who come from nearly every ethnic group on earth. County population is over nine million). If there is a square foot of land that has not been paved over or built on, it

soon will be. Although City Hall is still downtown, and despite recent revitalization efforts there, the population center of influence has moved much farther west. The Big Red Cars have been replaced by hundreds of miles of freeway, but the travel times are surprisingly similar.

Underground and surface Metrorail links some of the major population centers, but local coverage is limited. The Los Angeles River has been tamed with concrete since the 1950's. L.A. is the film and TV capital of the world (although much of the actual production is done elsewhere). The tourism industry is humming along, with millions of domestic and international visitors annually seeking out the Southland for the weather and the amusement sites, chiefly Disneyland, Universal Studios, Six Flags Magic Mountain, and Hollywood itself. The city is also a global center for the music industry and, in the San Fernando Valley, the production of pornography (the latter being one of the few enterprises where the old school Mafia has a stake in the Southland). The new Prohibition -- "The War on Drugs" -- is being waged on the streets of South Central and East Los Angeles, where heavily armed and well-financed minority gangs such as the Bloods, the Crips, and the Mexican Mafia ("La M") control the trade in crack cocaine and heroin. Methamphetamine (crystal meth or "tina") is manufactured in drug labs hidden in the desert areas surrounding Los Angeles.

The LAPD is nearly 10,000 officers strong and equipped with every manner of crime-fighting weapon, vehicle, and detection device, including robotic bomb disposal units, a ram-tank for crashing through fortified crack houses, and an elite Special Weapons and Tactics team (S.W.A.T.). Many of the old problems of corruption involving planting of evidence, theft of drugs and cash, and brutality still plague the department, periodically boiling over in nationally publicized scandals or city-wide rioting. Celebrity criminal cases, attracting an international corps of journalists, are also a near-constant fixture in the City of Angels.

and inside knowledge of police matters to warn gambling houses, speakeasies, and brothels of imminent raids — for a price. They all know what to do when they hear his whistling coming out of the phone. It is said he has more control over the force than the Police Chief. He eventually quits police work altogether and joins forces with Milton Page in competition against Crawford. He takes over Crawford's "business interests" when Crawford skips town.

Antonio Cornero Stralla, a.k.a. "Tony Cornero," "Earl Moore," or "Tony Michaels" — An independent rumrunner who makes deliveries for the Crawford syndicate. He organizes shipments, runs smuggling boats into the coast from the freighters offshore, and even makes deliveries personally to residential and commercial customers. He and his brothers, Louis and Frank, are known around town for supplying the good stuff. Relations with Page break down in 1925, resulting in a machine gun war involving bogus federal agents and hijacked liquor shipments. Read more about Tony Cornero in **Chapter Four**.

Jack Dragna — A minor gangster at the moment, he has Mafia connections and will later become head of

the L.A. branch of the Cosa Nostra, dubbed the "Mickey Mouse Mob". He is active in the Italian-American Defense League and uses the Unione Siciliano as a means to extort protection money from immigrant businesses, both legal and illegal alike. Not the most impressive or sharpest of gang bosses, Dragna and his pal Johnny Roselli launch the jinxed gambling ship *Monfalcone* from Long Beach; the ship burns in 1930 with \$50,000 missing from its recovered safe.

Typical Thug

STR 14	CON 13	SIZ 14	INT 10	POW 11
DEX 12	APP 11	EDU 06	SAN 35	HP 14

Damage Bonus: +1D4

Weapons: Fist/Punch 60%, damage 1D3+1D4

Head Butt 45%, damage 1D4+1D4

Grapple 50%, damage special

Stiletto 65%, damage 1D4+1D4

Blackjack* 55%, damage 1D8+1D4

.45 Automatic Pistol 55%, damage 1D10+2

12-Gauge Shotgun 60%, damage 4D6/2D6/1D6

Thompson Submachine Gun 30%, damage 1D10+2

*does only knock-out damage.

Skills: Conceal 55%, Credit Rating 25%, Dodge 25%, Drive Auto 65%, Fast Talk 30%, Hide 40%, Law 5%, Listen

20%, Persuade 20%, Pick Pocket 35%, Pilot Boat 45%, Psychology 40%, Sneak 35%, Spot Hidden 20%.

Other criminal organizations include those instituted among the various ethnic minorities of the city, such as the Chinese Tongs, the Japanese Yakuza, and African-American gangs. These are detailed in **Chapters Two and Four**. The vast crime wave of the early 1920's spurs the creation or resurgence of several violent vigilante groups. Among these are the Ku Klux Klan, primarily concerned with action against foreign bootleggers and prostitutes, and the White Knights of Womanhood, who bring those they deem to be rapists to justice at the end of a rope.

The fuel for this orgy of crime and vice is, of course, liquor and the profits to be made from supplying it. As mentioned, liquor is readily available, not only at speakeasies or "blind pigs", but also at restaurants (when they know you), ice cream parlors, drug stores (with a prescription for medicinal bit- ters), and most notably, country clubs. Average prices are reasonable:

Beer - 75¢ per quart

Whiskey - 25¢ per shot, 75¢ at the corner drugstore

Wine - \$3-5 per quart

Some moonshine is made in secret stills in out-of-the-way places, like Lake Elsinore, and some of the liquor comes up the "Bootleg Highway" from Tecate, Mexico through Tijuana and San Diego. The majority of the booze, however, arrives in L.A. by sea, originating either south of the border or in Canada. The U.S. Coast Guard has laughably few vessels available to interdict the traffic. From San Luis Obispo to the Mexican border they operate one WWI sub chaser, one slow cutter, a fifty-year-old icebreaker, and eight small patrol boats.

Gambling is also an itch that gets scratched frequently. In addition to the myriad illegal betting parlors around town, starting in 1928 enterprising hoods begin operating gambling ships offshore. Anchored just past the three-mile limit, these floating casinos circumvent the state laws against gambling (while still in federal jurisdiction, gambling is technically not against federal law — only crooked gambling is).

First seen off the coast of Long Beach, soon ships are accessible by water taxis from Venice and Santa Monica. Besides the *Monfalcone* mentioned above, there are ships named the *Johanna Smith*, the *Monte Carlo*, the *S.S. La Playa*, and the *Tango*. Much to the public dismay of local authorities, the amenities of these ships are openly advertised on billboards around the city. One such gambling ship, the *Basileus* is detailed in **Chapter Four**.

97 FAMILIES
ESCAPED FROM AUNT DOMESTIC
LAST NOV 18 1923

THEY CAME TO
BELVEDERE GARDENS
NEW TRACT

PROFITS! PROFITS!! PROFITS!!!

Business and Residence Boulevard Lots

BIG LEVEL LOT \$625 UP

\$25 Down \$10 a Month

Close to 5c Car Line
25 Minutes From Downtown

OPEN TODAY

Clearer to the 5c car line than hundreds of Belvedere Gardens lots that have been sold and upon which homes have already been built, and big profits made. Clearer to the boulevard than lots selling at higher prices. Right in the path of profits from the immense Union Pacific Railway \$5,000,000 industrial development.

Buy Now—Temporary Homes Allowed!

Over 1000 Homes already built
Close-in City Advantages
Low County Taxes

Profits of 100 to 200 per cent NOW! Taking rapid sale Belvedere Gardens lots. Come—see for yourself—the easy business—the driving new business district—the beautiful view and the enormous traffic.

Mr. Renter—Mr. Workman and Mr. Wage-Earner
You Can Save Your Rent and Own Your Own Home

Come today—tomorrow may be too late. Ask us how you can start at once in a new little temporary home.

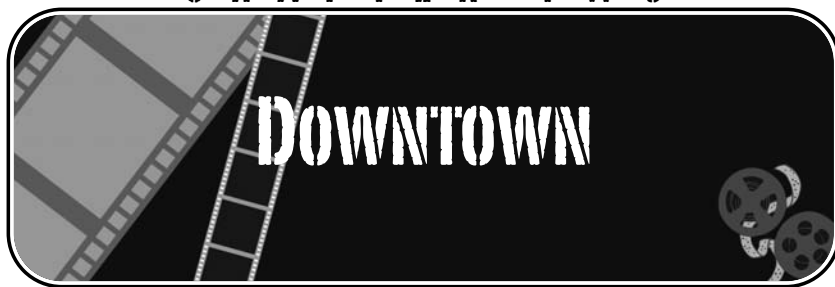
Representatives at Trust Office All Day UNTIL P. M.

James Investment Co.
1910-1911
1912-1913
21 Years of Experience

HOW TO
Take advantage of our new service to all of our lots, with one block to JAMES INVESTMENT CO. Trust Office.

BY AUTO
Drive and see beautiful lot and White lot, to east of our lot and My Trust Office, to day at our office on corner of 1st and White St. Or send letter to our Trust Office, 1st and White St. Or send letter to our Trust Office, 1st and White St. Or send letter to our Trust Office, 1st and White St.

CHAPTER TWO



A big, sprawling, incoherent, shapeless, slobbering idiot.

— Los Angeles as described by Westbrook Pegler, journalist.

The city's heart, brain, and place of birth, downtown is just about the only part of L.A. that resembles what people picture when they think of a city. Although the center of gravity may be slowly moving west with the growth of the film industry, for now downtown is still:

- the civic center (Broadway between Temple and 3rd)
- financial center (Spring Street)
- the shopping center (Broadway south of 5th)
- and the entertainment center (Broadway from 3rd to 10th and over on Hill Street).

People from all walks of life visit and do business downtown, and one can hear half a dozen different languages within a few blocks of City Hall. What began as perhaps the most elegant and symmetrically designed *pueblo* is now a confusing labyrinth of colliding grids, and new construction is always playing havoc with the routes in and out of the city.

Downtown is situated in a miniature bowl within the L.A. Basin, through which flows the mercurial Los Angeles River (the worst flood on record occurs in 1938, claiming forty-nine lives). The land slopes up west of the river, reaching a sort of ridge formed by Bunker Hill and Fort Moore Hill. After a slight dip, the incline continues upwards to the north into the hills of Elysian Park, while towards the west and south the ground levels out. The city grid starts at 1st and Main, with even-numbered addresses located on the east and south sides of the street.

All day and well into the evening, downtown is a bustling riot of pedestrians, trolleys, and automobiles, and one would be advised to be alert when crossing the street. To make matters worse, traffic lights will not be introduced until 1931 (at the very least, a **Luck** roll should be called for to avoid a collision if an investigator dashes across a busy thoroughfare while in pursuit or while being pursued). Angelenos do not so much stroll down the city streets, as do, say, New Yorkers or Bostonians; rather, they rush in and out of vehicles and in and out of businesses, securing what they have come for, and then moving on. Many have driven in from some distance and have little time for dawdling or distractions.

01 Old City Hall—240 S. Broadway. Completed in 1889, the building is an imposing Romanesque edifice complete with spire-topped bell tower. Here are housed many of the municipal offices and departments, and more are scattered throughout rented office space nearby — 40% chance to find a city department inside Old City Hall. The City Clerk's Office contains the vault holding the city archives, which include the minutes of the City Council dating back to 1832 and election records since 1828. Until 1854, these records were kept in Spanish. Rapid growth and the increased organizational needs





DOWNTOWN LOS ANGELES





The Old City Hall

prompted by the new city charter of 1925 necessitate the construction of a new city hall, to begin in 1926.

02 New City Hall—200 N. Spring Street. Opening on April 26, 1928, the new city hall rises 454 feet above the landscape (the 150-foot height limit has been waived), easily making it the most visible landmark on the city's skyline. All city services are now under the roof of New City Hall. An impressive structure of Byzantine and Modern American styles, it contains marble from 27 countries, sand from every county in California, and water from all twenty-one missions.

03 Irvine Byrne Building—249 S. Broadway. This five-story office building designed in Beaux Arts style by famed local architect Sumner Hunt was built in 1885.



*The puppet-master,
Kent Kane Parrot*

■ **Kent Kane Parrot, Suite 5A** — The real power behind the mayor's throne holds court here overlooking the Old City Hall he controls. Political favor-seekers, especially those interested in getting some work done at the L.A. Harbor, might be seen going in or coming out, but Parrot's less wholesome contacts are entertained elsewhere. When Mr. Parrot is in, 1D2 goons can be seen keeping an eye on the hallway.

Typical Parrot Goon

STR 16	CON 14	SIZ 15	INT 11	POW 12
DEX 10	APP 12	EDU 10	SAN 50	HP 15

Damage Bonus: +1D4

Weapons: Fist/Punch 85%, damage 1D3+1D4

Head Butt 55%, damage 1D4+1D4

Grapple 75%, damage special

Blackjack* 80%, damage 1D8+1D4

.38 Revolver 65%, damage 1D10

*does only knock-out damage.

Skills: Conceal 55%, Credit Rating 30%, Dodge 25%, Drive Auto 60%, Law 20%, Leave No Marks 60%, Locksmith 40%, Listen 50%, Spot Hidden 55%.

■ **J. Myles Brockton, Attorney-At-Law, Suite 3C:** This USC-educated criminal defense attorney has been practicing law at this location for over a decade now, and he has quite a few influential contacts on both sides of the law. Brockton's fees are steep, \$5 per hour, but he gets results. He is known for an uncanny ability to get a trial delayed and transferred until it falls into the lap of a favorable judge. **Special Skills:** Grease Palms 82%, Law 63%, Library Use 41%, Persuade 72%.

04 Los Angeles County Courthouse—220 W. Temple Street. This red sandstone building constructed in 1891 houses the Superior Court of the County of Los Angeles. The Hall of Records [#5] is often utilized as an overflow courthouse. Civil and less-serious criminal trials are conducted here. Here also



The behemoth civic temple that is the New City Hall



may be found court documents from as far back as 1840. The building furthermore holds an immense treasure of legal files yet to be indexed. These include the minutes of the County Board of Supervisors going back to 1850, the Court of Sessions before that, and the records of the *alcalde del pueblo* (town mayor) from 1825 to 1850.

A Few Judges of the Superior Court:

- **Franklin H. Devereaux** — Although a lifelong Democrat, Judge Devereaux has no patience for unionists and foreigners. Normally he can be swayed toward a guilty verdict and harsh sentences if presented with vice charges.
- **Wilson Gillespie** — Tough and no nonsense, Judge Gillespie is incorruptible. He is, however, prone to fits of senility. He may be lenient with fellow members of the Jonathan Club.
- **Elgin G. Beale** — Judge Beale only recently ascended the bench and promises to be tough on crime. Several bad deals on land and oil speculation, however, have left him in debt and opened up the chances that he could be bribed. (The debts also make him liable to throw the book at anyone convicted of fraud).

05 Los Angeles County Hall of Records—201 N. Spring Street. A very busy building lately, it is here all documents relating to land and land transfers are recorded. Searching the building's seven floors turns up records of leases, tax sales, deeds of trust, maps, and mining claims.

Also here are a few local offices for the State of California, including the Department of Finance's Division of Motor Vehicles, where one can apply for an operator's license or register a car or boat.

06 Hall of Justice—211 W. Temple Street. This boxy Beaux Arts edifice has a number of law-enforcement uses. The County Coroner is housed in the basement, while the County Sheriff, L.A. Police Chief, and District Attorney have their offices spread throughout the building. High-profile criminal trials, or those requiring additional security, are also conducted here. The County Jail opens its doors in the top four floors in 1926, and the County Sheriff establishes a Crime Lab here in 1928. Troublemakers, either those brought in on charges or those who snoop into police and D.A. matters, will experience some rough handling from the Sheriff's Deputies or the D.A.'s Detective Investigators on duty here; people have been known to fall out of the open windows or through the unusually wide gaps between the flights of the stairwells.

This building later holds such criminals as Bugsy Siegel and Sirhan Sirhan, and plays host to the Manson family trial.

Typical Sheriff's Deputy

STR 14	CON 15	SIZ 15	INT 10	POW 12
DEX 11	APP 11	EDU 10	SAN 55	HP 15

Damage Bonus: +1D4

Weapons: Fist/Punch 60%, damage 1D3+1D4

Head Butt 40%, damage 1D4+1D4

Kick 45%, damage 1D6+1D4

Grapple 65%, damage special

Nightstick 60%, damage 1D6+1D4

.45 Revolver 50%, damage 1D10+2

12-Gauge Shotgun 65%, damage 4D6/2D6/1D6

Skills: Drive Auto 65%, First Aid 40%, Law 15%, Listen 40%, Psychology 35%, Spot Hidden 35%, Take Bribe 25%, Track 45%.

Typical D.A.'s Detective Investigator

STR 13	CON 14	SIZ 13	INT 15	POW 14
DEX 12	APP 12	EDU 12	SAN 55	HP 14

Damage Bonus: +1D4

Weapons: Fist/Punch 75%, damage 1D3+1D4

Head Butt 45%, damage 1D4+1D4

Grapple 65%, damage special

Blackjack* 80%, damage 1D8+1D4

.38 Automatic Pistol 70%, damage 1D10

12-Gauge Shotgun 60%, damage 4D6/2D6/1D6

*does only knock-out damage.

Skills: Conceal 45%, Destroy Evidence 55%, Dodge 35%, Drive Auto 70%, First Aid 50%, Hide 40%, Law 35%, Leave No Marks 60%, Listen 40%, Motorcycle 50%, Persuade 40%, Plant Evidence 65%, Psychology 45%, Spot Hidden 35%, Take Bribe 45%, Track 35%.

Selected Judges at the Hall of Justice:

- **Uriah Pettigrew** — Conservative and stodgy, Judge Pettigrew is incorruptible but also a stickler for protocol and likely to throw out a case on a technicality. A member of the Jonathan Club.
- **F. Q. Harriman** — Owned lock, stock, and barrel by the Crawford syndicate. Competing bootleggers and gamblers don't have a chance.
- **Wendell T. Winters** — Heavily prejudiced against any ethnic minority. He can be bought for 2D4+2 x \$100.
- **Elias Watt** — A progressive who is sympathetic to unionists and other socialist types.
- **James C. Blackburn** — Typically fair and unbiased, but throws the book at transients and those without visible means of support. A member of the California Club.
- **Merrill H. Boyd** — A drunk and a leech. He goes easy on vice cases in exchange for favors.

07 Los Angeles Public Library, Central Branch—630 W. 5th Street. Once a moveable feast housed in various temporary quarters, the holdings of the Los Angeles Public Library finally find a permanent home in this specially-designed building in July, 1926. Hours are from 9 am to 9 pm, Monday – Saturday. In the collection

are *Azathoth and Other Horrors* and *People of the Monolith*, but are 75% likely to be checked out or listed as lost when searched for. Copies of the 13-volume *Golden Bough* and the *Malleus Maleficarum* are available in the non-circulating Reference Room. The History Department contains one of the richest collections of California-related manuscripts, images, and maps anywhere in the world. The collection includes accounts of explorers and missionaries going back to Spanish colonial days. The most valuable items are kept in a special Bibliographers' Vault, requiring scholarly credentials to enter.

08 Angels Flight—SW Corner of 3rd and Hill Streets. Advertised as the “shortest railroad in the world,” Angels Flight is actually a funicular, its two cars,



Angels Flight and a view of Bunker Hill

Olivet and *Sinai*, climbing up and down Bunker Hill for 5¢ a ride. The rails pass above the Clay Street alley and abut the 3rd Street Tunnel, which passes completely under Bunker Hill. At the pavilion atop the railway are an observation tower and a camera obscura, each offering different views of the city (the tower may work well as a site for a summoning ritual in a pinch, if the stars are right). When Angels Flight opened in 1901, Bunker Hill was an affluent neighborhood; now, while not nearly a slum, its Victorian mansions have been subdivided into inexpensive apartments and converted into boarding houses for the working class, especially young, single ladies. A few homes conceal dens of iniquity. [See #48]

09 Laughlin Building—315 S. Broadway. The city's first fireproofed and steel-reinforced building, its ground floor is given over to the Grand Central Market. Since 1917, the market and its fifty-plus privately owned and operated stalls have provided Angelenos a place where one can shop for foods and goods from around the globe without having to travel to the seedier neighborhoods.

■ *Offices of Stanton L. Markham, Attorney-At-Law, Suite 304.* Stanton arrived in L.A. in 1905 soon after graduating Harvard. He practices civil law, specializing in land acqui-

sition and mineral rights. Although almost always honest and hardworking, and a devoted husband and father, he has a drinking problem and frequents bordellos. His three junior associates split their time assisting him on cases and working on their own contract and divorce litigation. **Special Skills:** Law 79%, Library Use 64%, Persuade 65%.

10 Biltmore Hotel—515 S. Olive Street. The largest hotel in the city opened its doors in 1923 with 1,000 rooms; three years later, 500 more were added. Fronting on Pershing Square, the Biltmore is much sought after for conventions and meetings, and visiting dignitaries and celebrities will almost inevitably make a stop here. Room rates range from \$9 per night for a single to \$20 for a penthouse suite. Apartments can be had for upwards of \$35 a week. The triple-towered, Renaissance Revival building is also home to Kent Kane Parrot. Within his private penthouse apartment, Suite 1105, he makes many of the real deals upon which the city operates. Parrot's bodyguards watch the residence at all times. [#3] for goon stats.

11 Pershing Square—SW Corner of 5th and Hill Streets. Formerly called Central Park, this urban garden spot was rededicated as Pershing Square in 1918, at the height of “Armistice Day Fever”. The park makes a pleasant site for Sunday picnics, shaded by palms, oranges, and other trees. In the northeast corner of the



The Biltmore Hotel with Pershing Square in the foreground

square is a granite statue of a member of the 7th Infantry Regiment, memorializing the twenty-one Southern Californians who died in the Spanish-American War. On July 4, 1924 a bronze statue of a doughboy from the Great War joins him.

12 Oviatt Building—617 S. Olive Street. This is the headquarters of one of the most expensive men's clothiers in Los Angeles, Alexander & Oviatt. The building opens in 1928 with a gorgeous Italian Romanesque exterior and the elegant new look of Art Deco in its



interior. In the lobby forecourt alone there is over thirty tons of Lalique glass. In addition to the men's shop itself, the building houses James Oviatt's luxuriously appointed ten-room penthouse and a wealth of rentable office space.

■ **Nichols Art and Antique Appraisals**, Suite 411A. The flamboyant Ramsey Nichols studied art history at the Sorbonne and has traveled extensively in Europe and the Near East. His specialties are early medieval paintings and sculpture, but he is competent to appraise items from other times and places as well. Besides appraisals, he acts as an agent, putting buyers in touch with sellers. For this service he takes a modest 3% of the sale price (paid by the seller). The process takes 1D6+6 days. Buyers and sellers can remain anonymous if they wish, although Ramsey does keep records of each transaction. He does not deal in manuscripts; buyers or sellers interested in these he refers to Wolff & Powell Booksellers. [See #15] **Special Skills:** Archaeology 55%, Art History 78%, Bargain 59%, History 34%, Library Use 51%, Occult 18%, Persuade 41%.

Here are a few of the items Nichols' sellers are currently liquidating. All items reside with the owners until the sale:

Gold Ring — thirteenth century Italian, inset with lapis lazuli and inscribed with alchemical symbols, asking \$350. The symbols denote ingredients for Space Mead, but are worthless without instructions on how to combine them or how to enchant the admixture).

Copper Dagger — twelfth dynasty Egyptian, with Eye of Horus carved on pommel, asking \$275. This is a pure, unalloyed weapon.

Brass Lamp — eighth century Moroccan, asking \$185. Within the lamp in a hidden compartment is one dose of Powder of Ibn-Ghazi.

Icon of St. George — eleventh century Byzantine, paint on wood, asking \$450. Beneath the paint is a working Elder Sign, inlaid in silver.

13 Fine Arts Building—811 W. 7th Street. A marvelously detailed Romanesque Revival edifice, this building is completed in 1927 and intended as a place where artists and artisans can work and display their wares. Bronze and glass showcases in the lobby contain a number of art pieces and a few studios have been rented, but more paying tenants are needed. The Signal Oil Company is considering buying the building.

■ **Jaume Pau Font i Suari**, Suite 801. A native of Catalonia, Spain, Jaume (*pronounced ZHOW-meh*) trained in sculpture at the Barcelona School of Fine Arts, where he was a contemporary of Joan Miró. He arrived in Los Angeles in 1919 after surviving the influenza outbreak. He works mainly on commission, producing graceful figurines and larger body studies in clay, which he then casts in bronze. He is strikingly handsome but brooding of manner; the latter does not reduce the number of society debutantes clamoring to pose for him. Lately he has been experimenting with Cubism and has introduced more abstract (some might say disturbing) elements into his work. **Special**

Skills: Art (Drawing) 66%, (Sculpting) 82%, Craft (Cast Large Bronzes) 71%.

14 Barker Brothers—818 W. 7th Street. The downtown flagship of the furniture giants, this 1925 Renaissance Revival building is graced by a truly monumental vaulted entryway and lobby court. Adding to the cathedral-like ambience, pipe organ music issues from one of the mezzanine galleries to caress shoppers below. Organs can also be heard in the interior decoration studio and in the 600-seat auditorium, where public lectures on home economics and decoration are held.

15 Bradbury Building—304 S. Broadway. The unassuming exterior belies the Victorian enchantment of the interior central court illuminated by diffuse sunshine from the skylight five stories overhead — called “a fairytale in mathematics”. The galleries surrounding the court are magnificently adorned in Mexican tile and ornate cast-iron railings, connected by marble stairs and open-cage elevators. The architect, George H. Wyman, was still only a draftsman when the Bradbury was completed in 1893, but he was reportedly inspired by Edward Bellamy's utopian science fiction novel *Looking Backward*, and encouraged to take the commission by the ghost of his dead brother writing on a planchette board (a precursor of the ouija board). Currently unoccupied are 1D6+1 office suites renting for 1D10+6 x \$10 per month.

■ **Lyle Brothers, Accountants**, Suite 2D. The gentlemen bachelors, Joshua and Caleb, have occupied the same



Interior of the Bradbury Building





cubbyhole in the building for over twenty years. They are firmly respected for the meticulous work they do for local businesses, but are not above doing some title searching or investigating of tax records as a sideline. Caleb is especially looking for extra work. He caught the gambling bug last year, and now is \$6,000 in debt to Marty Slauson — an underling of Farmer Page's, not to be trifled with. **Special skills for both brothers:** Accounting 93%, Library Use 61%.

- **Wolff & Powell Booksellers**, Suite 3F. Dealers in antiquarian manuscripts from all over the world, their shop is open by appointment only or if they personally know the browser. They offer a book location service. This may take months (if ever) and double or even triple the price of the book. Their collection on display is especially strong in works by Transcendentalists and early nineteenth century Romantic poets. In their vaults are *Das Zohar*, a 1487 German edition of *The Zohar*, priced at \$425, and a mint-condition 1801 printing of *Thaumaturgical Prodigies in the New-England Canaan*, going for \$575. **Special skills for both dealers:** Appraise Books 82%, History 54%, Library Use 78%.
- **Hannah Liebovitz, Attorney-At-Law**, Suite 4A. Miss Liebovitz is an honest and aggressive criminal defense attorney who graduated summa cum laude from USC Law School in 1923. She often takes on cases *pro bono* if she feels an injustice has taken place. However, she relies on support from her father, a dry-goods dealer in Echo Park, because of her difficulty in attracting clients due to her gender and heritage. Prejudice can and often does weigh against her in court. Reduce her chance for an acquittal by 1D20 percentiles if dealing with a conservative or old-fashioned judge. **Special Skills:** Chutzpah 82%, Law 68%, Library Use 60%, Persuade 59%.
- **Philip L. Davis, D.D.S.**, Suite 4D. The good doctor performs fillings, extractions, and even dental surgery. He keeps "laughing gas" (nitrous oxide) in a closet in the office. He is desperately but secretly in love with Miss Liebovitz in Suite 4A. **Special Skills:** Medicine 68%.
- **Dr. Franz Hellman, Alienist**, Suite 5C. Fleeing his native Austria as the police closed in, Hellman is a quack and not a real doctor. He pretends to have studied with Freud at the University of Vienna, but the impressive diploma on his wall is a forgery. He knows just enough psychobabble to convince gullible society matrons to keep coming back for worthless treatments; the younger, prettier ones he also seduces. He keeps detailed notes on his patients in his files, hoping one to day to involve them in an elaborate blackmail scheme. Proving he's a fraud could be hard, but perhaps worthwhile. **Special Skills:** Fast Talk 53%, Hypnosis 25%, Persuade 77%, Psychoanalysis 09%, Psychology 32%.

16 Farmers and Merchants Bank—401 S. Main Street. One of the classically inspired "temples of finance" from the turn of the century, this lending institution greatly resembles a Roman temple. Add the following to one's **Credit Rating** to determine the chance of getting various types of loans here: auto 20 percentiles, personal 15 percentiles, commercial 25 percentiles, home mortgage 35 percentiles. The keeper

should feel free to add or subtract from these modifiers due to other factors such as race, religion, proof of employment, education, references, etc. Interest is 1D3+2% per year. The bank is open 8 am to 3 pm Monday–Thursday, and 8 am to 5 pm on Fridays.

17 Garfield Building—403 W. 8th Street. This ultra-modern, twelve-story Art Deco office building opens in 1928. Renting for 1D10+8 x \$10 per month, 2D4+6 offices are vacant.

- **Alan Bennett, M.D.**, Suite 203. The doctor has just moved into the building from his old digs on Bunker Hill, bringing most of his old patients with him. The office is staffed with a receptionist and two nurses. He can arrange home nursing care for patients requiring bed rest. If things go well at the new location, he's thinking about hiring an assistant. **Special Skills:** Medicine 79%, Pharmacy 69%.
- **Josiah T. Chapman, Architect**, Suite 304. Mr. Chapman runs a buzzing little firm, employing three assistants. The majority of his work is in commissions for custom residential and small commercial structures, specializing in the Spanish Colonial Revival Style. Some of his clients include movie types out in Hollywood and Beverly Hills. **Special Skills:** Architecture 77%, Hollywood Gossip 34%.
- **Western Mutual Insurance Company**, 7th Floor. Every type of insurance known to modern man is available from Western Mutual: home, auto, life, freight, commercial, etc. The agent of a Hollywood starlet once approached them about insuring her dimples for \$100,000 as a publicity stunt, but they respectfully declined.

18 Alexandria Hotel—501 S. Spring Street. Once the most lavish hotel on the West Coast, host to at least three U.S. presidents and countless celebrities, the Alexandria is no longer the queen but still a more-than-respectable place to hang your hat. Particularly beautiful is the Palm Court Ballroom with its vaulted skylights. Rooms will run you 1D8+8 dollars a night. A female ghost wearing a high-necked dress and bustle is said to wander the hallways.

19 Arcade Building—541 S. Spring Street. A replica of London's Burlington Arcade, there is space for 350 offices and 61 shops under the glass roof of this exquisite structure. It is completed in 1924. There are 1D20+5 vacancies renting at 1D12+6 x \$10 per month.

- **Global News**, Suite 104. Newspapers from around the world can be found here, albeit running about two weeks to a month late. Local and domestic ones are available, too, along with a full range of candy and tobacco products.
- **Salon Suzette**, Suite 109. The latest hairstyles for the modern woman, direct from Paris.
- **Viva Florist**, Suite 111. Flowers fresh picked daily and delivered to your door. A dozen roses cost \$2.50 with free delivery downtown; 35¢ extra for deliveries as far as Hollywood or Hancock Park or across any bridge.



C. C. JULIAN & THE GREAT OIL STOCK SWINDLE

Courtney Chauncey Julian, a Canadian wildcatter who had struck out in Texas, arrived in Los Angeles in 1922 determined to stake a claim in the oil boom then emerging in Santa Fe Springs twelve miles southeast of downtown. According to him, he collected \$30,000 in 24 hours from friends and prior investors (including the last \$10,000 from a "lawyer friend"*) to secure the down payment on an oil lease.

Next he turned to the public, selling "units" instead of stock and promising a \$3,000 return for every \$100 invested. Luckily for Julian (and unluckily for the public), his first well was a gusher, though it produced only about a tenth of the 4,000 barrels a day he had predicted. Julian made sure word got out about his success through a deluge of ingenious ad copy designed to whet the appetite of every greedy, would-be investor, even to the point of warning off "widows and orphans" and others faint of heart.

He sold shares in five wells in six months, collecting \$688,000, and then incorporated the Julian Petroleum Company (nicknamed Julian Pete) in Delaware. The money continued to roll in with ever-greater promises of profit, and Julian sank more and more weakly- or non-producing wells in Alamitos, Compton, Costa Mesa, Huntington Beach, and Signal Hill. Julian was living the high-life, supporting mistresses and waving wads of cash at L.A. hotspots (Charlie Chaplin famously decked him at Café Petroushka in 1924). Eventually, stock in Julian Pete was oversubscribed by \$2,000,000 and the *Los Angeles Times* and Reverend Shuler were calling for an investigation.

But Julian was fast on his feet. He answered the first inquiry by the FBI with news that his records had been destroyed in a fire!

The second time, he not only bought off the special agent assigned to investigate the matter, but he also gave the man a job. By the third attempt, Julian saw the writing on the wall and secretly sold the company to S. C. Lewis and Jacob Berman at the end of 1924. They proved to be more crooked than Julian, driving the stock upward by buying up shares with astronomically bad loans and selling far more stock than they were allowed. The stock soared, then plummeted on renewed charges of fraud. A "Million Dollar Pool" was established to indemnify wealthy investors, who were then able to flush all their Julian Pete stock before trading in it was suspended in 1927. In 1928, the last of the company's assets were auctioned off.

A house of cards built with \$40,000,000 from 42,000 investors does not crash lightly. With Julian already gone, Lewis and Berman faced charges filed by their dear friend, District Attorney Asa Keyes. He mounted a pitiful prosecution and they were deemed not guilty. But the public outcry would not be silenced, and the federal government took charge of things (as it would several more times in L.A. history). Lewis and Berman had to serve time, and D.A. Keyes was convicted of accepting bribes and sent to San Quentin. In 1931, a disgruntled investor named Frank Keaton gunned down banker Motley Flint in the midst of an L.A. courtroom; Flint had been one of the organizers of the "Million Dollar Pool".

And what of C. C. Julian? Avoiding any indictment in the Julian Pete fiasco, he next tried his hand at lead-silver mining in Nevada. As before, he was at first seemingly wildly successful before a lack of returns caused him to flee investors. He then attempted to pull the old oil stunt in Oklahoma, but when that proved a bust, he headed for China. Penniless and alone, he committed suicide by poison in Shanghai in 1934.

**Those who see the hand of Nyarlathotep in Julian's meteoric rise and precipitous fall are either overly imaginative or extremely perceptive.*

- **Gordon's**, Suite 122. Fine men's clothiers that won't dent your pocketbook too badly.
- **Carlucci's Ice Cream**, Suite 125. A popular place to beat the heat of the Southland sun with a multitude of frozen concoctions. Bruno Carlucci is happy to fortify sodas and coffee with a little firewater for an extra consideration.
- **Wibbenstein's Jewelers**, Suite 131. A wide selection of jewelry, from costume to high end. Occasionally there are pieces from estate sales. Timepieces of all sorts available, too. **Special Skills:** Appraise Jewelry 82%, Bargain 68%.
- **Sunshine Realty**, Suite 231. Get in on the action! New subdivisions opening up in the eastern San Fernando Valley! Guaranteed to double in value within the year! An orange orchard in every yard! Easy credit! Move in now with no money down!
- **Piccadilly Books**, Suite 245. Strictly newer books are on sale here, although some are hard to come by elsewhere. They still have one copy of *People of the Monolith* for \$12, and are expecting Ariel Prescott's *Visions from Yaddith* soon.
- **Haverton Credit**, Suite 254. Easy loans for today's fast lifestyle. Add the following to one's **Credit Rating** to determine the chance of getting various types of loans here: auto 35 percentiles, personal 30 percentiles, commercial 40 percentiles, home mortgage 50 percentiles. Interest rates

charged are 1D4+4%, compounded annually. Haverton is notoriously quick to foreclose on delinquent loans.

20 Pacific Electric Building—610 S. Main Street. At nine stories, this was the first skyscraper in Los Angeles and the largest building west of the Mississippi when trolley mogul Henry Huntington built it in 1905. Despite the fact that Southern Pacific now owns the building (Huntington moved PE's offices out in 1911), the edifice still bears its original name and it sits above Main Street Station, the terminal for all interurban trolleys traveling to and from destinations in the south and east. Here the Big Red Cars discharge their passengers, turn around, reload passengers, and continue on their way. Approximately 100,000 commuters pass through the station on a weekday. The machinery for the switches and signals is located on the second floor, overlooking the elevated rail deck below. In 1923-24, the corridors of the second floor and above are upgraded with marble wainscoting, new tile floors, and mahogany doors.

- **Cole's PE Buffet**, Basement (118 E. 6th Street). The words "friendly" and "elegant" best describe Cole's, from the Tiffany glass lampshades to the mahogany bar to the oak tabletops. Bankers rub shoulders with politicians and cab



drivers here. Very good food can be had at very reasonable prices. Cole's has a running argument with Philippe [#36] over who actually originated the French dip sandwich — either version is delicious. Bartender Jimmy Barela serves a shot of bitters and a non-alcoholic beer for 35¢. If Jimmy knows you, the beer is alcoholic. Cole's also runs a check-cashing business out the backdoor, charging 3% of the check amount. On Saturdays (payday) the line extends around the block.

- **Jonathan Club**, eighth and ninth floors. This exclusive (gentile) men's social club occupies the top floors of the building, including a garden on the roof. Not surprisingly, Henry Huntington is a member, as are a number of movers and shakers in the L.A. political and financial scenes. Women are not allowed beyond the foyer. Accommodations are available for members and their guests at very reasonable rates. Membership requires an invitation extended by the Membership Committee (a current member's sponsorship is needed first). The initiation fee is \$500 and annual dues are \$350. Any investigator able to join the Jonathan Club may immediately add 10 percentiles to his **Credit Rating** while in the Greater L.A. area. Influence may be even greater with fellow members. In 1925, the club moves into more elegant digs, removed from the hoi polloi in a building at 545 S. Figueroa Street. This new building has full dining facilities and an Olympic-sized swimming pool.

21 Los Angeles Examiner Building—1111 S. Broadway. A Mission-style structure, it houses the bulk of William R. Hearst's ever-growing newspaper holdings in L.A. The architect, Julia Morgan, goes on to work on Hearst Castle in San Simeon. Hearst often stays in the majestic cupola of the *Examiner* Building when he is in town. Ace reporters and columnists may be lured here to work on the *Examiner* or the *Evening Herald* with offers of greatly increased salaries.

22 Philharmonic Auditorium (Temple Baptist Church)—427 W. 5th Street. Philanthropist William Andrews Clark, Jr., formed the L.A. Philharmonic, the city's first permanent symphony orchestra, in 1919. This combination office building and 2,700-seat auditorium is leased to the Los Angeles Philharmonic Orchestra by Temple Baptist Church in 1920. Tickets to performances, including those featuring world-famous guest musicians and singers, run 1D6+5 dollars.

23 Los Angeles Athletic Club—431 W. 7th Street. True to its name, the L.A.A.C. offers state-of-the-art fitness and sports facilities, including tennis courts, a gymnasium, Turkish baths, and a 100-foot-long swimming pool — on the sixth floor! Membership is a bit more relaxed than the Jonathan Club (women and even Hollywood types can join), but still requires a testimonial from an existing member. Make no mistake — the membership roster still reads like a who's who of L.A. society, filled with Chandlers and Dohenys. Celebrities, from Rudolph Valentino to Mary Pickford to surfing

legend Duke Kahanamaku frequent the club (Charlie Chaplin even lived here when he first came out to L.A.). Other guests include W. R. Hearst, WWI ace Eddy Rickenbacker, and author Jack London. The club holds national championships in several sports, and its members have brought back many medals from the Olympics. The club also owns sailing facilities in San Pedro (1922), a shooting range and clubhouse in Bakersfield (1925), and the Riviera Country Club in Pacific Palisades [#200-B], which boasts the costliest golf course in the world (1927).

The initial membership fee is \$350 and annual dues are \$200. Once a member, an investigator can add 1D6+1 percentiles to his **Credit Rating** while in the Greater L.A. area. Professional trainers are available for just about any Olympic sport, for additional fees. This allows an investigator to add 1D10 percentiles to Fist/Punch, Grapple, Jump, Ride, Swim, Throw, or swordplay after six months of dedicated training. Handgun, Rifle, and Shotgun skills may be similarly raised, but require significant time out of town in Bakersfield.

24 St. Paul's Cathedral—615 S. Figueroa Street. This Episcopal house of worship opens in 1924, and is destined to serve the Church's largest diocese. It contains an enormous cross hand-cut from California redwood and many relics brought over from English churches. Among the cathedral's library holdings is a badly worn copy of the *Saracenic Rituals*.

25 The Maple Bar—501 S. Maple Avenue. The headquarters of Charlie "Gray Wolf" Crawford's vice empire, the Maple Bar plays host to folks from all walks of life and enjoys the assured protection of the city fathers. Besides the full bar, this upscale joint houses a casino and a brothel upstairs. Anytime day or night the bar is packed with 2D20+10 patrons, each of which is equally likely to be a gangster, a politician, a businessman, a member of the press, or even a policeman. Charlie himself is here about 30% of the time. The girls from the third floor work the bar and casino levels, looking for new clientele. The shimmering tones of jazz, teased from the ivories by Marcus "Nine Fingers" Jackson, barely rise above the din of betting and the miasma of panatelas.

Charlie's thugs, inconspicuously armed with automatics in shoulder holsters, stiletos, and blackjacks, are stationed throughout the bar and casino to deal with unruly customers (see map). Behind the bar and at each gaming table one will find 1D6 x \$100 in notes and coins of various denominations.

- *In the basement*, neatly stacked, are 4D10 cases of good Canadian whiskey, 5D10 cases of Mexican tequila, 2D4 cases of champagne, 4D6 31-gallon barrels of beer, and 1D4 thugs playing penny-ante card games.



The basement also contains a large locked steel cabinet to which Charlie holds the key. Within are six 12-gauge, sawed-off, double-barreled shotguns; five Thompson sub-machine guns; five .30-06 bolt-action rifles, and one Browning automatic rifle M1918. There are also several thousand rounds of ammunition.

- *In Charlie's office*, hidden under a rug is a floor safe, minus 20 percentiles to open with **Locksmith** skill. It contains \$15,000 in cash, a loaded .38 automatic pistol, and the account books for the Maple Bar. A successful **Accounting** roll connects dates and amounts paid as bribes to city officials. Charlie also keeps a loaded .45 revolver in his desk drawer.
- *Charlie Crawford*: Charlie's business is making everybody happy, and so far he's done a fine job. But he couldn't do it alone. Deep down people want to have fun, and that's why he gets so much cooperation. City Hall is in his pocket, the police don't bother him very much, and if it weren't for those holy-rollers and their Sunday radio sermons calling for his head, no one would care very much how he makes his money. Probably his biggest headaches come from his own guys, who keep getting greedy. That thing between Cornero and Page — too noisy and too public. And Marco — he's an old friend and a great earner, but his temper is

going to land him in something deep and smelly one of these days. Can't everybody just relax and enjoy the ride?

Charlie Crawford, Vice Kingpin of Los Angeles

STR 12 CON 11 SIZ 12 INT 16 POW 15
DEX 14 APP 15 EDU 12 SAN 43 HP 12

Damage Bonus: None.

Weapons: Fist/Punch 55%, damage 1D3

Grapple 40%, damage special

.45 Revolver 60%, damage 1D10+2

.38 Automatic Pistol 60%, damage 1D10

Skills: Accounting 53%, Bribe Official 81%, Conceal 62%, Credit Rating 66%, Dodge 47%, Drive Auto 70%, English 60%, Fast Talk 54%, Get Dirt On Official 68%, Law 41%, Listen 39%, Persuade 73%, Psychology 56%, Sneak 42%, Spot Hidden 59%.

Typical Crawford Thug

STR 14 CON 15 SIZ 14 INT 10 POW 10
DEX 12 APP 12 EDU 8 SAN 40 HP 15

Damage Bonus: +1D4

Weapons: Fist/Punch 60%, damage 1D3+1D4

Head Butt 50%, damage 1D4+1D4

Grapple 55%, damage special

Stiletto 65%, damage 1D4+1D4

Blackjack* 60%, damage 1D8+1D4

.45 Automatic 55%, damage 1D10+2

12-Gauge Shotgun 60%, damage 4D6/2D6/1D6

.30-06 bolt-action rifle 40%, damage 2D6+4

Thompson Submachine Gun 30%, damage 1D10+2

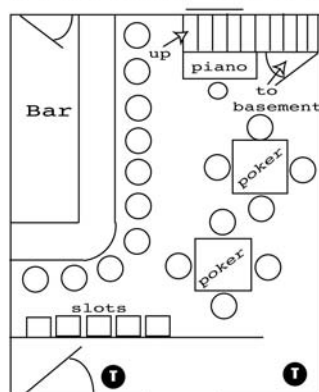
*does only knock-out damage.

Skills: Conceal 55%, Credit Rating 30%, Dodge 25%, Drive Auto 70%, Fast Talk 30%, Hide 40%, Law 15%, Listen 20%, Persuade 20%, Psychology 40%, Sneak 35%, Spot Hidden 20%.

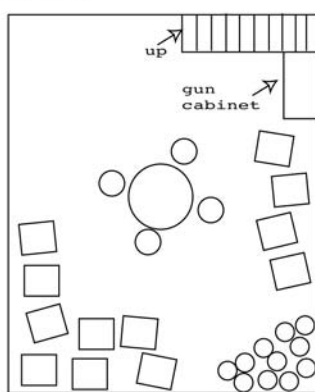
■ *Charlotte La Rue*. The most sought after of Charlie's ladies is Charlotte La Rue (formerly Miss Winifred Langer of Kenosha, Wisconsin), a striking blonde and one-time aspiring actress. She rolled into town in 1920 and soon found out that casting couches had very little to do with casting. That's when Marco found her and brought her to Charlie. It has been one long party of men, booze, and black tar opium ever since. While outwardly all smiles and displaying the devil-may-care attitude of the flapper, inwardly Charlotte feels as if she's on the verge of a nervous breakdown and is plagued by horrible nightmares.

Actually, she is undergoing slow possession by a *gui*, a Chinese demon (see **Chapter Seven**). A Chinatown opium dealer named Lau Cho [#61-D] set the demon on her after she refused to pay her debt and got one of Crawford's thugs to rough him up. She goes a little more insane every night, and when her SAN is 0 the *gui* possesses her body completely, transforming her into a shrieking, taloned creature with fiery red eyes. She then embarks on a homicidal rampage before taking her own life.

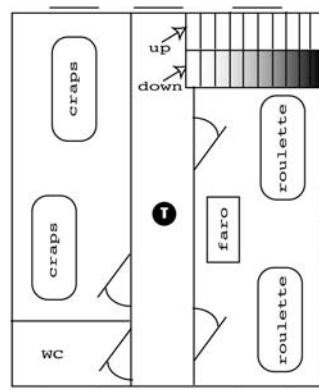
#25: THE "MAPLE BAR"



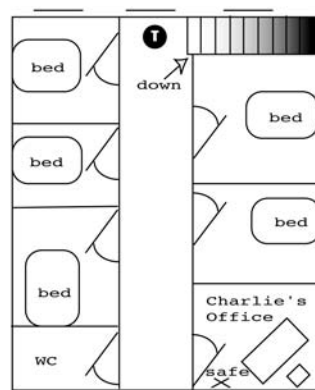
Ground Floor
(Maple Ave.)



Basement



Second Floor



Third Floor

T = thug

Mission fulfilled, the *gui* collects its reward and departs this world for the next. Mania brought on by opium addiction and her profligate lifestyle will be the official explanation.

Charlotte La Rue, Prostitute On The Edge

STR 09 CON 10 SIZ 09 INT 12 POW 12
DEX 15 APP 18 EDU 12 SAN 19 HP 10

Damage Bonus: None.

Weapons: .22 Short Automatic Pistol 29%, damage 1D6

Skills: Art (Acting) 27%, Conceal 38%, Drive Auto 62%,
English 67%, Fast Talk 67%, Flirt 91%, Persuade 39%,
Psychology 47%, Seduce 61%.

Charlotte La Rue, Possessed

STR 18 CON 18 SIZ 09 INT 12 POW 12
DEX 18 APP 06 EDU 12 SAN 0 HP 14

Damage Bonus: +1D4

Weapons: 2 Claws 50%, damage 1D6+1D4

.22 Short Automatic Pistol 29%, damage 1D6

Skills: Climb 80%, Scream Maniacally 94%.

Sanity Loss: 0/1D4 Sanity points to see Charlotte possessed.

26 Bullock's Department Store—685 S. Broadway.

Financed by retail mogul Arthur Letts, Bullock's offers higher end merchandise than that of his Broadway stores [#31]. A full range of clothing, jewelry, furniture, and house wares can be browsed in luxurious surroundings. The Bullock's Tea Room is just the place for shoppers and business people to congregate and forget the cares of the hustle-bustle world outside for just a little while. Try the Spanish Plate; it's not overly spiced and should appeal to the Eastern palate unaccustomed to Southwestern fare.

27 May Company Department Store—801 S. Broadway.

Formerly Hamburger's Department Store, the May Department Store Company buys the building in 1923. Men's, women's, and children's clothes can be found here in the more than thirty acres of floor space, along with groceries, candy, toys, and auto parts. The store's owners have begun to experiment with a new type of advertising, operating a 5-watt radio station, KYJ, on the roof of the building. They also offer radio operator courses for young boys, so as to promote their radio equipment sales. Hanging around here may be a good place to increase that **Electrical Repair** skill. Add 1D6 percentiles after six months of regular visits. On the second floor is an emergency hospital with a doctor on call, as well as a dentist's office. **Special Skills:** First Aid 74%, Medicine 67%, Pharmacy 72%.

28 Broadway Theater District—Broadway below 3rd Street.

With a little spill over onto Hill Street. This is home to the first and largest theater district in the country. It is here that thousands flock every night in search of entertainment, both filmed and live. The rich, colorful designs, intricate carvings, and lavish use



Loew's State Theatre and office building

of metallic leaf found in these temples of diversion take patrons out of their ordinary lives and launch them into the fantasy world onstage or onscreen.

- *Arcade Theatre*, 534 S. Broadway (1910). Alexander Pantages built this vaudeville house in the style of an English music hall.
- *Cameo Theatre*, 528 S. Broadway (1910). A silent movie house later converted for talkies.
- *Loew's State Theatre*, 703 S. Broadway (1921). Part of the chain of Metro-Goldwyn-Meyer theaters, films as well as vaudeville performers play this venue. The theater has its own in-house orchestra and chorus line. The Gumm Sisters (featuring the future Miss Judy Garland) debut here in 1929. Additionally, from 1922 to 1925 Loew's houses the lavish executive and sales offices of the infamous Julian Petroleum Company (see below); after that, until the company's demise in 1928, its offices are located on the ninth floor of the Pershing Square Building at 5th and Hill Streets. The William Morris Agency opens its first Los Angeles office in the State Theatre Building in 1927.
- *Million Dollar Theatre*, 310 S. Broadway (1918). This is Sid Grauman's first movie theater, and is known for its flamboyant decoration.





- **Palace Theatre**, 630 S. Broadway (1911). This is home to the Orpheum vaudeville circuit before being converted to film projection in 1926.
- **Orpheum Theatre**, 842 S. Broadway (1926). The new home of the Orpheum vaudeville circuit, here appear such acts as Will Rogers, Eddie Cantor, Lena Horne, and a young Bob Hope. In 1928, the Orpheum gains the last theater organ installed in Los Angeles, one capable of reproducing over 1,400 orchestral sounds.
- **Rialto Theatre**, 812 S. Broadway (1917). Originally a nickelodeon, Sid Grauman remodels the Rialto into a first-rate movie house.
- **Tower Theatre**, 802 S. Broadway (1927). This small site holds over 1,000 seats, and is the first theater in L.A. built with provisions for sound films. Not surprisingly, *The Jazz Singer* premieres here.
- **United Artists Theatre**, 933 S. Broadway (1927). This movie palace is financed by the original partners of United Artists, Chaplin, Pickford, and Fairbanks, who can be seen in the murals in the auditorium. A Spanish Gothic tower sits atop the theater, and the interior greatly resembles a medieval cathedral.
- **Mayan Theatre**, 1038 S. Hill Street (1927). Originally a theater built for musical comedies, the Mayan is covered in intricate, phantasmagorical carvings in the manner of a Central American temple.



Two views of the Orpheum Theatre

- **Belasco Theatre**, 1050 S. Hill Street (1926). The Belasco is a six-story reinforced concrete structure that houses an auditorium for legitimate theater performances. The acoustics are excellent.

29 St. Vibiana's Cathedral—114 E. 2nd Street.

Constructed between 1871 and 1876, St. Vibiana's was the first cathedral church for the diocese of Monterey and Los Angeles. Extensive renovations begin in 1922. Encased in a marble sarcophagus within the sanctuary are relics of St. Vibiana, a fourth century Christian martyr. Imprisoned in a mad house when she refused to become a prostitute, Vibiana was eventually flogged to death. Appropriately, she is the patron saint of the tortured and the insane. A walk-in vault in the rectory holds piles of uncatalogued documents and correspondence of the Catholic Church in California dating back to the Mission Era. These archives are not open to the general public, and one would have to present convincing scholarly credentials to gain admission. Buried and forgotten beneath stacks of paper in one corner is an original copy of the *Sapientia Maglorum* in pristine condition, which was confiscated from a renegade priest in the 1850's.



The Subway Terminal Building

30 Subway Terminal Building—423 S. Hill Street.

At the end of a mile-long subway tunnel is the terminal for interurban trolley lines heading to Hollywood, the San Fernando Valley, and Glendale. It is the largest building in Los Angeles when completed in 1925. Passenger volume is roughly the same as that at the PE Building [#20]. Pacific Electric also runs a fleet of interurban busses from this station that service the entire Southland. Curved ramps lead up from the trains to a ground-level waiting area filled with marble columns and vendors of all sorts. It's a good place to grab a donut, coffee, and a paper before heading out.

31 Broadway Department Store—401 S. Broadway.

This mammoth store was built in 1912. It is the



flagship of Arthur Letts' retail empire. There are 460,000 square feet of bargains inside just waiting for the "budget-conscious" to step off a trolley. Besides clothing and home furnishings, one can find a full range of toys and a fine selection of books (none on esoteric subjects, however). Just a block away (at Olive and 4th) the Broadway offers two hours of free parking in its multi-story garage to customers who make a \$1 or more purchase (5¢ is charged for every hour in excess of the first two).

32 Boos Brothers' Cafeteria—560 S. Hill Street. The Boos Brothers (Cyrus, Horace, Henry, and Orlando John) came to L.A. from Moscow, Ohio in 1906. With a small amount of capital they took a native Angeleno concept, the cafeteria, and built their own little kingdom of seven eateries, stretching from downtown L.A. to Catalina Island to San Francisco. The idea

is rather simple: just slide your tray along the railing in front of windows displaying a variety of dishes and take only what you want. No waste and no tipping; it appeals intrinsically to the Midwest frugality of the city dwellers. The Boos Brothers' motto is "Quality, Cleanliness, and Courtesy". An entire meal costs about 35-75¢. The cafeterias are a popular place for clubs and organizations to hold meetings. The ubiquity of this type of eating establishment is such that L.A. is dubbed "Sunny Cafeteria". The brothers sell their cafeterias to Childs Corporation, a nationwide chain of restaurants, in 1926 for \$7 million.

33 Arcade Depot—This is the Southern Pacific Railroad's main passenger station for Los Angeles (you can still get off at River Station [#35] if you desire). The depot is well served by trolley lines of the Pacific

SISTER AIMEE MCPHERSON

Widow, divorcee, missionary, and preacher extraordinaire, Sister Aimee, as she was known to parishioners and fans the world over, was the founder of the International Church of the Foursquare Gospel. Sensing L.A. was ripe for a savior, the Canadian-born evangelist moved to the City of Angels in 1919 and immediately began attracting hordes of adoring followers and raising mountains of cash. In 1923 she opened the enormous Angelus Temple [#39] in Echo Park.

To attract a wider following she eschewed the done-to-death displays of faith healing and speaking in tongues of the charismatic churches, and embraced theatrics instead. Her Sunday services were full-blown dramatic productions with elaborate sets and costumes, giving "Angelenos the fanciest theological entertainment they have ever enjoyed." Moreover, her sermons were full of hope and love, with none of the hell-fire associated with many of the orthodox Protestant churches.

At the height of her popularity, on May 18, 1926, she disappeared while bathing at Ocean Park Beach. Her secretary reported her missing, but a month of frantic searching and praying produced nothing. The Sheriff of Catalina died while on the hunt. After a

memorial service for her, she miraculously reappeared in the desert near Agua Prieta, Mexico telling tales of kidnapping, imprisonment, and escape. Rumors emerged of a love-nest in Carmel with a married man. Reverend "Fighting Bob" Shuler demanded an investigation. Sister Aimee was arrested and charged with giving false information to the police, but the charges were later dropped.

She remained a colorful, albeit less credible public figure until her accidental death by sleeping powder overdose. But the mystery remains where she actually was for that fateful month. Deep One abduction? Yithian mind transfer? Jaunt on a shantak across the yawning black gulfs? Let the keeper decide.

Sister Aimee Semple McPherson, Charismatic Evangelist

STR 11	CON 10	SIZ 10	INT 17	POW 18
DEX 13	APP 18	EDU 12	SAN 59	HP 10

Damage Bonus: None.

Weapons: None.

Skills: Accounting 43%, Art (Acting) 56%, Art (Oratory) 82%, Cantonese 28%, Credit Rating 89% (64% post-disappearance), Disguise 58%, Drive Auto 59%, Drive Motorcycle 46%, English 73%, Hide 63%, History 23%, Occult 10%, Persuade 83%, Psychology 67%, Quote Bible Verse 77%, Swim 33%.



Left: Aimee Semple McPherson (1890-1944); Right: the Angelus Temple



Electric (Red Cars) and the L.A. Railway (Yellow Cars). There are a number of inexpensive hotels within walking distance (the Golden State Hotel, the Lorraine, the Tremont, etc.), all offering rooms to weary travelers for \$1-\$5 per night. The station is also within spitting distance of some of the tougher neighborhoods in town to the south and east.

34 Barclay's Bank—639 S. Spring Street. This thirteenth-story Beaux Arts building, completed in 1919, houses the Los Angeles Stock Exchange and is the hub for financial dealings on Spring Street. Days before the Crash of 1929, a new L.A. Stock Exchange opens across the street.

35 River Station—between N. Broadway & N. Spring Street at the river. Southern Pacific has its main freight yards for Los Angeles here, and all trains pass through it. Some trains turn around here, others head south to the Arcade Depot via Alameda, and others continue on to the harbor at San Pedro.

36 Philippe—1001 N. Alameda. This is another café claiming to be the home of the French dip sandwich — see Cole's PE Buffet [#20]. The atmosphere here caters more toward the workingman, with seating at long picnic tables and sawdust on the floor. The food is of the same high quality, however.

37 LAPD Pistol Range—Elysian Park. Here on the site of the Police Academy founded by August Vollmer in 1925, L.A.'s Finest hone their marksmanship skills. The academy may come and go with budgetary constraints and police chief fiat, but the pistol range is a constant fixture. Olympic shooting events are held here in 1932. Investigators with police connections can take advantage of the range and instructors to improve their firearm skills, with ammunition and donations to the Police Benevolent Society being the only costs. The investigator may add 1D10 percentiles to one firearm skill after six months of training several times a week.

38 Chavez Ravine Arboretum—Elysian Park. The Los Angeles Horticultural Society established this botanical garden in 1893. Rare trees and plants from all over the world continue to be planted here, and some are the only specimens of their kind in the Americas. Who knows what leafy horrors have been innocently collected and unleashed?

39 Foursquare Gospel Church (Angelus Temple)—1100 Lake Shore Avenue. Founded by charismatic preacher Aimee Semple McPherson in 1923, this multifunction house of worship seats 5,300 worshipers and contains radio station KSFG. Known for her sermons that are more theatrical productions than gloom-and-doom oratory, Sister Aimee might appear dressed as a traffic cop out to stop vice, or a football player run-

ning a touchdown for the Lord. These Sunday evening services (which she terms "illustrations") play to packed houses each week. Within the temple there are chambers called "tarrying places," like the 500 Room, which are kept separate from the auditorium where Aimee preaches to the public. In these out-of-the-way places the more eccentric aspects of Pentecostalism, such as speaking-in-tongues and spirit possession, can manifest in relative seclusion.

40 Congregation B'nai B'rith—9th & Hope Streets. This redbrick, twin-towered synagogue built in 1895 is arguably the center of Los Angeles Jewry on the "Westside" — the "Eastside" being across the river in Boyle Heights. This Reformist congregation was established in 1862, making it the oldest Jewish community in the city. The temple seats 600 in opulent comfort. The congregation is currently building an even larger and more impressive synagogue further west on Wilshire Boulevard. It is completed in 1929.

41 Los Angeles Junior High School—Ft. Moore & Hill Streets. This elegant redbrick schoolhouse with its Romanesque bell tower was completed in 1891



L.A. Junior High School atop grave-ridden hill

and housed the Los Angeles High School until 1917. More importantly, this edifice of learning rests atop the oldest non-Catholic cemetery in the city and the site of the short-lived Fort Moore built by the American conquerors. The city directory of 1883 describes an elaborate funerary complex on the hill, with areas designated for Protestants, Soldiers, Masons, the Odd Fellows, the Société Française, Indians, and the Chinese. By that time, the cemetery had been tidied up a bit; however, accounts from the 1860's picture a cemetery "barren and desecrated" with "graves riddled with squirrel holes, that some of them were badly sunken." Some 600 individuals were interred on the hill, and it is certain that only the scarcest fraction were moved before the present schoolhouse was built. The Spanish name for the area is *cañada de los muertos* or "ravine of the dead". Obviously, this is an area of ghoulish activity. A Pacific



Electric tunnel passes directly under the hill, paralleling Hill Street from 1st Street to Sunset Boulevard, leaving open the possibility of gruesome late-night trolley rides.

42 Trinity Methodist Church—1201 S. Flower Street. Originally a Christ Episcopal Church building, Trinity Methodist acquired it in 1916, and since 1920 it has been the headquarters for that flame of reform, Reverend Robert “Fighting Bob” Shuler. Through his leadership, the congregation grows from a few dozen to several thousand by the end of the decade. From the pulpit and the radio (beginning in 1929) he rails against vice, corruption, and just about anyone with a differing viewpoint, including other church leaders. Shuler is not afraid to name names, and would be highly appreciative of any information an investigator could give him regarding criminal or occult activities in the city.

43 Saint Joseph’s Catholic Church—218 E. 12th Street. Completed in 1901, this Gothic church built by the Franciscans boasts thirty-five stained glass windows and seven altars. The otherwise plain interior walls undergo extensive stenciling in 1928. About nine feet up on the wall to the right of the three southern altars, scratched into some intricate scrollwork, is an effective formula for *Baneful Dust of Hermes Trismegistus*, in Latin.

44 Pantry Café—877 S. Figueroa Street. Once it opens in 1924, the Pantry never closes its doors, day or night, rain or shine, twenty four hours a day. The pancakes are the size of plates and the steaks are thick, so come hungry. The prices are reasonable, too. It’s a perfect place for late night strategizing or early morning recuperating.

45 Mayflower Hotel—535 S. Grand Avenue. The elegant Mayflower opens in 1927, displaying Old World charm more reminiscent of a European boutique hotel than the modern guesthouse it is. Designed with Moorish and Early California influences, the Mayflower is like a little resort in the midst of the city. Rooms run from \$10 to \$25 per night.

■ **Carlton Everett Farnsley, Esq., Suite 1402.** Mr. Farnsley is gentleman of an ancient family originating near Brichester in the Severn River Valley of western England. He appears older than his actual 32 years, having recently undergone several horrific episodes with unnamed and unexplained creatures in the woods of his native land. He has come to California to relax and rejuvenate his spirit. Farnsley occasionally travels to the Huntington Library [#301-H] for research, and he frequents the L.A. Athletic Club [#23] for exercise. He is currently studying a copy of the *Sussex Manuscript* (a.k.a. *Cultus Maleficarum*) he brought from home in the hopes that it will shed some light on his recent ordeals (the tome contains the spells Contact

Deity/Nyarlahotep, Call Yog-Sothoth [the “Dismiss” component is defective], Contact Ghoul, Dominate, Summon/Bind Servitor of the Outer Gods, and Voorish Sign). However, a trio of human-seeming servants of Glaaki feels Farnsley knows too much already. They are following his trail at this very moment, and when they catch up to him they hope to “persuade” him to return home and take his rightful place at Glaaki’s side. Failing that, they will kill him.

Carlton Everett Farnsley, Reluctant Occultist

STR 12 CON 10 SIZ 13 INT 14 POW 15
DEX 17 APP 13 EDU 16 SAN 26 HP 12

Damage Bonus: +1D4

Weapons: Fist/Punch 50%, damage 1D3+1D4

Kick 42%, damage 1D6+1D4

Grapple 54%, damage special

12-Gauge Shotgun 57%, damage 4D6/2D6/1D6

Spells: Contact Ghoul, Voorish Sign.

Skills: Anthropology 24%, Archaeology 56%, Credit Rating 67%, Cthulhu Mythos 7%, Dodge 46%, English 94%, French 43%, Greek 31%, Hide 38%, History 47%, Latin 52%, Library Use 61%, Listen 34%, Occult 44%, Sneak 35%, Spot Hidden 56%.

Three Servants of Glaaki on the Trail of Farnsley

	STR	CON	SIZ	DEX	POW	HP
#1	11	20	12	5	14	16
#2	13	24	11	3	14	18
#3	9	16	14	3	13	15

Damage Bonus: None.

Move: 5

Weapons: Grapple 20%, damage special

Wood Axe 40%, Damage 1D8+2

.38 Revolver 20%, damage 1D10

Spells: Contact Deity/Glaaki, Summon/Bind Hunting Horror, Wrack.

Skills: Drive Auto 40%, Hide 50%, Listen 60%, Sneak 45%, Spot Hidden 50%, Track 55%.

46 Cathedral High School—1253 Bishops Road. Built in 1925, this is the first Catholic high school for boys in Los Angeles. Much like L.A. Junior High [#41], this school has a secret: it is built on the site of a burial ground, in this case the moldering, overcrowded Old Calvary Cemetery, abandoned in 1896. Eyewitnesses to the state of the cemetery late in the last century describe mourners leaving funeral services early because of the “reeking odor”; newspaper accounts from 1906 record coffins being rifled through and bodies going missing. This is a prime hunting ground for ghouls, cultists, treasure hunters, and the perversely criminal.

47 Pacific Dining Car—1310 W. 6th Street. Founded by Fred and Grace (“Lovey”) Cook at 7th and Westlake in 1921, this moveable restaurant settles into



its present location in 1923. Built to resemble a railroad dining car (albeit one with more room and a longer bar), the PDC serves up simple, tasty fare. It is especially known for its juicy steaks and heavenly pies. It seems that everyone from mayors to mobsters is a regular of this place, and it's so popular that the owners can afford to close down during the three hottest months of summer. In 1927, Fred gets a lesson in beef curing and aging, greatly advancing the already exalted reputation of his chops.

Prices: Sirloin 65¢, T-Bone \$1.00, Double Sirloin \$3.75, Salad 25¢, Baked Potato 25¢, Coffee 10¢.

48 The Clover Club—185 S. Olive Street. This is one of the many Victorian mansions on Bunker Hill that have been subdivided into boarding houses. The difference is that this one is now a casino and bordello run by the Crawford syndicate. Massive and dapper Marco Albori can be found here checking up on his girls and playing cards, often well into the wee hours. He famously loses \$260,000 here in one night to Nick "The Greek" Dandolos. The basement entrance to the casino is located in the alley behind the building (see map nearby). Typical Crawford thugs [see #25] number

1D4+2, armed with .45 automatics, blackjacks, and stilettos, are on the premises at any one time.

Marco Albori (a.k.a. Albert Marco), Hotheaded Pimp

STR 16 CON 14 SIZ 17 INT 13 POW 11
DEX 14 APP 17 EDU 06 SAN 43 HP 16

Damage Bonus: +1D6

Weapons: Fist/Punch 73%, damage 1D3+1D6

Head Butt 57%, damage 1D4+1D6

Kick 53%, damage 1D6+1D6

Grapple 66%, damage special

Pistol-Whip 76%, damage 1D4+1D6

Straight Razor 55%, 1D3+1D6+impale

.32 Automatic 65%, damage 1D8

12-Gauge Shotgun 71%, damage 4D6/2D6/1D6

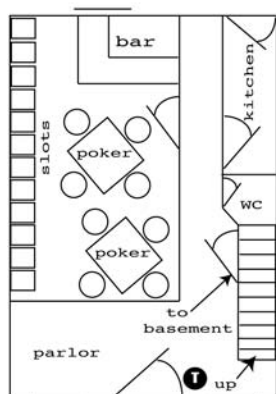
Skills: Accounting 27%, Bargain 49%, Conceal 53%, Credit Rating 62%, Dodge 55%, Drive Auto 68%, English 45%, Fast Talk 65%, Get Charges Reduced 50%, Intimidate Prostitute 83%, Italian 58%, Law 29%, Listen 48%, Locksmith 33%, Pilot Boat 53%, Psychology 47%, Spot Hidden 31%.

49 Mack Sennett Studios—1712 Lake Shore Avenue. Constructed in 1912, it is one of the earliest complete film studios in the Los Angeles area. Here were born the Keystone Kops and the Bathing Beauties.

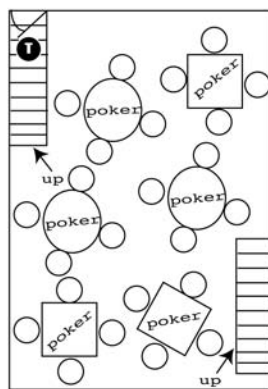
Mack Sennett is generally regarded as the "King of Comedy" in Hollywood, although he has more and more competition from Hal Roach (Our Gang, Laurel & Hardy, etc.) as the decade progresses. The two-reel slapstick farces he produces and directs are filled with belly laughs and sight gags that fly at the audience one after another at breakneck speed. Comedic greats such as Roscoe "Fatty" Arbuckle, Charlie Chaplin, Mabel Normand, and Harry Langdon got their starts right here with Sennett. The studio is its own small town covering five acres, but Sennett does as much shooting outside the studio walls on the streets and lake of the lovely and hilly residential area known as Echo Park as he does in the studio. Inside are an inexpensive cafeteria, a heated outdoor swimming pool for filming as well as recreation, and a five-story carpentry mill where props and sets are manufactured. Sennett moves to the much larger Keystone Studios [#300-D] in the San Fernando Valley in 1928.

50 Los Angeles Times Building—100 N. Broadway. After the tragic bombing of the Times Building in 1910, it was rebuilt on the same spot in order to stay near where the news is made — City Hall and the courts. The building is home to "the bitterest newspaper foe of union labor west of the Wall Street Journal," and reporters are expected to toe the company line.

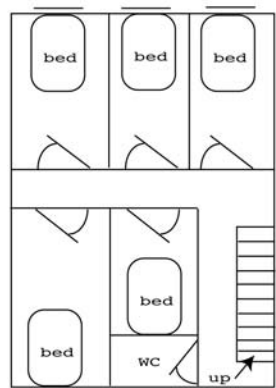
#48: THE "CLOVER CLUB"



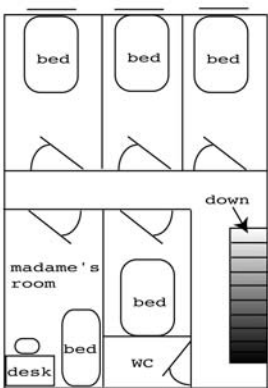
Ground Floor
(Olive St.)



Basement



Second Floor



Third Floor

1 = thug



This also extends to protecting city officials, promoting L.A. businesses, and touting the city as a tourist destination (publisher Harry Chandler also heads up the All Year Long Club of Southern California and the Merchants and Manufacturers' Association). The main competition for the leading city daily comes from Hearst's *Examiner*. Radio Station KHJ operates from the roof of the Times Building until 1928. (Chandler had sold the station to Don Lee a year earlier).

51 Los Angeles Evening Record Building—612 S. Wall Street. Located near Skid Row, the *Record* truly takes its role as the voice of the plebeian class to heart. Reporters are encouraged to unearth corruption wherever it finds a nest, no matter that this does little to endear them to city officials, making access to them difficult. Reporters for the *Record* subtract 20 percentiles from **Fast Talk and Persuade** when dealing with city officials or police. On the other hand, *Record* reporters have extensive connections in the labor unions, always good for a favor if one needs some heavy lifting done or a special package unloaded at the port — and probably know organized crime canaries ready to sing about higher-ups and the police for a few bucks.

52 Bellevue Arms—1168 Bellevue Avenue. A rooming house in a lower-middle-class neighborhood, the Bellevue Arms offers clean rooms at an affordable price. Rent is \$13 per week, and there are always 1D4+2 vacancies.

A 19-year-old college student named Edward Hickman occupies one of the rooms. On December 15, 1927 Hickman abducts Marion Parker, the 12-year-old daughter of his former employer, prominent banker Perry Parker (Hickman tells school officials that her father has been in an accident). He takes her back to his room at the 'Arms and sends taunting ransom notes to her parents, signing them "Fate", "Death", and "The Fox". Parker agrees to his demands of \$1,500 and a meeting is arranged. When he hands over the money to a young man in a car, he sees Marion sitting up in the passenger seat. The young man drives off with the money and the girl, only to dump Marion's corpse in the street a few blocks away. She has been strangled and mutilated: her legs have been cut off, most of her internal organs have been removed, and her eyes have been wired open so she appears alive. Body parts are later found all over Los Angeles. Justice catches up with Edward Hickman in Oregon. He confesses and, despite the first use of the insanity defense in the country, is hanged in San Quentin in 1928. He never explains the mutilations.

53 La Grande Station—2nd Street & Santa Fe Avenue. Here the Atchison, Topeka, and Santa Fe Railroad has its passenger terminal in a fantastic, Moorish-style building complete with a magnificent

onion dome. Inside are newsstands and the railroad's signature restaurant, Harvey House. Just to the south, stretching to 4th Street, is the Santa Fe freight terminal. Not surprisingly, the neighborhood hereabouts is mainly industrial, with warehouses, building supply companies, wholesale groceries, and a few flophouses (70¢ to \$1.25 per night), wherein the chance of being robbed is 35%.

54 First African Methodist Episcopal Church—801 S. Towne Avenue. The First A.M.E. Church was founded at ex-slave Biddy Mason's home on Spring Street in 1872. Since then it has moved several times, following the general southward drift of the Black community. This gothic structure, built in 1903, is based on an English cathedral designed by Christopher Wren. Eighty-two-year-old Reverend Dr. Elijah Porter, a semi-retired minister, can be found here much of the time. A graduate of Howard University, Reverend Porter has spent a great deal of time doing missionary work in Liberia among Kwa tribesmen. There he witnessed forbidden rites and glimpsed blasphemous things Man was not meant to know. Considered a bit of a kook by the congregation, he mainly keeps his outlandish tales to himself now, but he can be brought out of his shell by someone eager to listen to him.

Reverend Dr. Elijah Porter, Venerable Missionary

STR 09 CON 12 SIZ 12 INT 17 POW 14
DEX 14 APP 14 EDU 18 SAN 38 HP 12

Damage Bonus: None.

Weapons: Cane 48%, damage 1D4

Spells: Cast Out Devil, Eibon's Wheel of Mist, Unmask Demon.

Skills: Anthropology 61%, Art (Oratory) 68%, Credit Rating 46%, Cthulhu Mythos 2%, Drive Auto 28%, English 91%, Hide 43%, History 23%, Library Use 66%, Natural History 26%, Occult 57%, Persuade 37%, Psychology 46%, Ride 52%, Yoruba 58%.

55 Emergency Hospital—450 S. Crocker Street. This large urgent care facility is conveniently placed to service some of the most dangerous neighborhoods in the city. The physicians are competent enough, although most are residents, hence the varied skill amounts. **Special Skills:** First Aid 4D10+50%, Medicine 3D10+50%, Pharmacy 3D8+50%.

56 United States Post Office—101 W. Temple Street. Out of town visitors can establish a mailbox here or mail a parcel back home. Hours of operation are Monday to Friday, 9 am to 4:30 pm, closed all major holidays. Private mailboxes are accessible at all times, and run \$2 per month for a small box (letters only) or \$5.50 for a larger one (up to 6 small parcels).

57 St. Vincent's Hospital—Beaudry Street & Sunset Boulevard. This hospital, built by the Daughters



of Charity of St. Vincent de Paul in 1884, offers full-service medical care for downtown and nearby residential neighborhoods. The medical staff is top notch, and the hospital has made a name for itself for advances in cardiology and oncology. A small psychiatric ward awaits those unable to cope with the stresses of modern life. **Special Skills:** First Aid 4D10+50%, Medicine 4D10+55%, Pharmacy 4D10+50%, Psychiatry or Psychoanalysis 4D10+20%.

58 Congregation Beth Israel—227 S. Olive Street. This temple, also known as the Olive Street Shul, is a gathering place for Orthodox Jews who live west of the L.A. River. Locked in a cabinet within the rabbi's office is a 600-year-old unabridged copy of the *Sefer Yetzira* (see **Chapter Seven**).

59 Central Police Station, City Jail, and Police Court—320 W. 1st Street. Unless arresting officers have already exercised a little street justice, Central is definitely the next stop for offenders. Suspects are booked, photographed, and fingerprinted here, and may expect a night or two in the cooler before being hauled before a judge or allowed to see a lawyer. Unsubstantiated reports of detentions for two months and more persist, despite police denials. Night and day, 3D6 patrolmen are stationed here, as are 1D6+1 detectives. Six patrol cars wait, should extra force be needed in a hurry anywhere downtown. Police call boxes, to which all policemen hold keys, are at most street intersections.

A few of the judges of the Police Court:

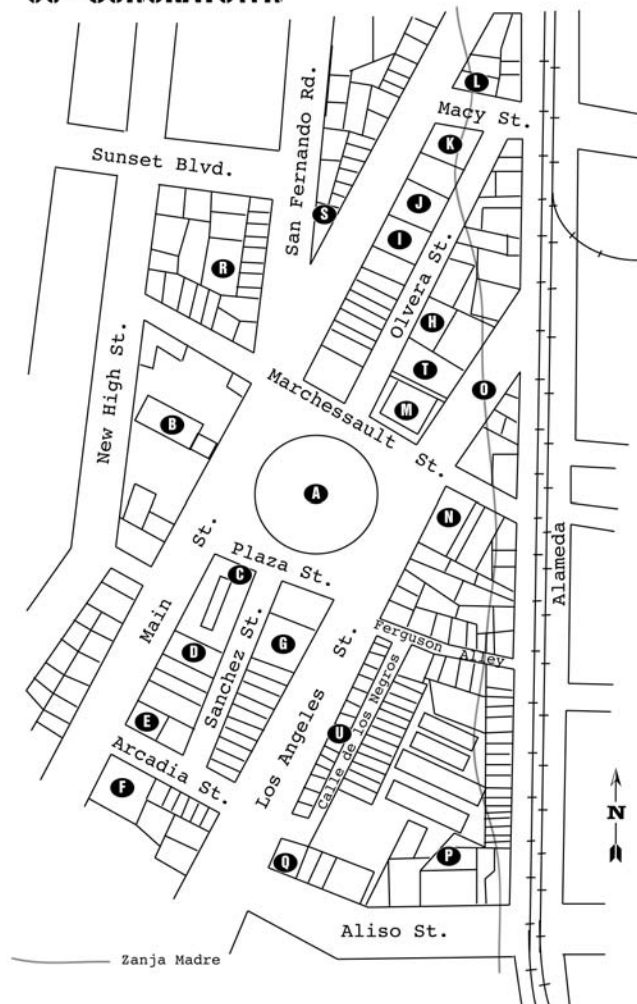
- **Conrad Chasuble** — A young, up-and-coming judge, he needs to earn a name for sternness. He is sure to be hard on vice (the criminal element hasn't gotten to him, yet), and will throw the book at anyone arrested for gunplay of any type. He is a member of the L.A. Athletic Club.
- **Guy W. Radford** — Up for auction to the highest bidder, Judge Radford is an unrepentant drunk and gambling addict.
- **Charles T. Gardner** — Typically fair and perhaps a bit world-weary, Judge Gardner is not above doing a favor for a friend. He is a member of the Jonathan club.
- **Virginia Babcock** — The only woman on the bench, she goes by the book. She tends to give lighter sentences to the poor and indigent than the other judges, but is harder than average on women.

60 Sonoratown—[See map nearby]. This neighborhood is named for the Sonoran miners who swarmed into the city during the Gold Rush, but now Chinese and a few Anglos are mixed in with the mainly Mexican population. Mexican immigration becomes a flood after the Great War and the displacement of the Mexican Revolution

(1911-20). The largely unpaved paths of the district create a virtual labyrinth, with streets crossing at ungainly angles and countless dark and crooked alleys never leading out of the *barrio* (or neighborhood). Bootleggers, drug peddlers, and white slavers rub shoulders with honest laborers and practitioners of folk medicine. There are adobes from the early years of the Spanish colony, wooden frontier false-fronts, and Victorian-era office blocks. About the only architectural representatives from the twentieth century are the cramped shantytowns cobbled together from scavenged materials shoehorned into courtyards within and between larger buildings.

These shantytowns are called *colonias*. They squat on plots of land communally owned by about a dozen families. Two-room, dirt-floor shacks are the norm, often occupied by two families. Washing, both laundry and personal, is done in the common areas, where minimal toilet facilities also await. In wet weather the barrio becomes a swamp. These wretched conditions, along with the general decrepitude of the area, likely led to the

60 - SONORATOWN





rat invasion and bubonic plague outbreak of 1924-25. Tuberculosis is a constant threat. The ancient heart of Los Angeles has become a hole of poverty, disease, crime, and despair.

In 1926, the situation slowly begins to change. Mrs. Christine Sterling, a philanthropist connected to some of the leading families of the city, begins a movement to save the historic buildings here and clean up the neighborhood. With donations and aid from the Los Angeles Times, the Department of Water and Power, and conscripted labor from the Sheriff's Department, streets are paved, buildings restored, and the shadier elements are driven out. Olvera Street, officially reopened in April, 1930 becomes the centerpiece of Mrs. Sterling's efforts, transformed into a "typical Mexican marketplace" with stalls for families to sell authentic handicrafts to visitors. Within a decade, Sonoratown is transformed from the worst of slums to a popular tourist attraction.

60A The Plaza—Between Main and Los Angeles Streets at Plaza Street. The Plaza, or *La Placita* as the locals call it, is a small circular park of Moreton Bay fig trees surrounding a central, occasionally operable fountain. Bullfights were originally held here in the 1830's and 1840's. Almost any time day or night one can find single Mexican men (*solos*) here, lounging, complaining, playing cards, or discussing the events of the day. They come hoping for any type of work: some to toil on the farms on the outskirts of town, others to help build the ever-expanding railways, and still others to seek customers for their illicit trade in alcohol, marijuana, and cockfighting. Fewer than one in twenty of these immigrants seek U.S. citizenship, preferring to retain links to their homeland in hopes of returning someday. For them, Los Angeles is simply *Mexico de Afuera*, a remote little Mexican colony outside *La Madre Patria*. Organizers from both American and Mexican unions can sometimes be sighted here, looking to drum up support for a strike or other labor action. Seedy lodging houses litter the streets around the Plaza, only taking in single male boarders, but only charging 10-20 cents a night.

60B Old Plaza Church—535 N. Main Street. Also known as the Church of Our Lady the Queen of the Angels, L.A.'s first house of Christian worship began as a simple adobe structure built by the Franciscans in 1822. Services and mass are in Spanish and Latin, with an English service on Sunday mornings. The church and its abandoned cemetery to the south sit atop the site of the Tongva village of Yang-Na, and many of the earliest Christianized Indians and settlers were interred here. As has been the case countless times before across the centuries, the missionaries sited their church so as to obliterate a focus of heathen veneration.

In this case, that focus was the being Yang-Na itself, for which the village had been named. Yang-Na is a deformed deep one, comparable in size to Dagon or Hydra, who eons ago came to dwell in an underground lake hundreds of feet below the Tongva village. Tongva shamans recognized Yang-Na as one of the race who had aided their people in the remote past and so promoted worship of him as a god and protector. Seismic activity early on cut off his communication with the sea, but he continued to have access to the surface and the sacrifices of his worshipers until the coming of the Spanish. With black powder, powerful sealing incantations, and tons of earth and rock, the friars destroyed his temple and blocked the winding stairway descending to his muddy lair.

He has become horribly bloated and lethargic with the inactivity promoted by his cramped quarters. Ghouls and rat-things burrowing in from the graveyard later discovered Yang-Na; they continue to furnish him with loathsome nourishment and work toward the day of his release. Also attending to his needs are several dozen of his body servants: once-human wretches deformed by centuries of inbreeding and forced mutilation, they now resemble pale, sightless seals with stubby limbs and fin-like hands and feet. They live out their miserable lives groping and slithering amongst the spines and fins of Yang-Na's horrid bulk, feeding on dead scales and the vermin that nest in between. Yang-Na is primarily responsible for the local infestation and plague of 1924.

Yang-Na, The Thing Beneath the Plaza

STR 50 CON 50 SIZ 70 INT 17 POW 20
DEX 04 Move 02 HP 60

Damage Bonus: +6D6

Weapons: Claw 50%, damage 1D6+6D6

Armor: 6-point skin

Spells: Breath of the Deep, Contact Deep One (unable to cast at present), Contact Ghoul, Contact Rat-Thing, Contact Star-Spawn of Cthulhu (unable to cast at present), Contact Deity/Cthulhu, Dominate, Send Dreams.

Sanity Loss: 1/1D10 Sanity points to see Yang-Na.

Body Servants of Yang-Na, Things That Once Were Human

Char.	rolls	averages
STR	3D6	10-11
CON	4D6	14
SIZ	3D6	10-11
INT	2D6+1	8
POW	3D6	10-11
DEX	2D6+6	13
Move 4		HP 12-13

Damage Bonus: None.



Weapons: Bite 40%, damage 1D6+disease*

Grapple 70%, damage special

**disease POT equals body servant's CON; the wasting is similar to leprosy, and victims lose 1D2 APP per day until resisted. If APP reaches 0, damage is irreversible and madness will surely ensue. The victim can then only be consoled by joining Yang-Na or death. If a victim can make its way to Yang-Na, over time he will become a true body servant.*

Sanity Loss: 0/1D6 Sanity points to see a body servant of Yang-Na.

60c Pico House—420 N. Main Street. Completed in 1870, this early luxury hotel was the brainchild of the last Mexican governor of California, Pio de Jesús Pico. This three-story, eighty-room lodging house is arranged around a central courtyard filled with lush foliage. The hotel was super-modern for the time, boasting indoor toilets on each floor. Although still a somewhat comfortable place to stay, \$3-\$4 per night, the clientele little resembles that of its glory days. Shady characters come and go at all hours.

60d Merced Theatre—418 N. Main Street. The first building in Los Angeles specifically intended for theatrical performances was completed in 1870. The stage is on the second floor of the building and seats four hundred. The theatre is connected to Pico House via an internal walkway for the convenience of guests. Performances nowadays run to Mexican burlesque and musical comedies called *zarzuelas*. General admission is sixty cents. Box seats run \$1.50.

60e Masonic Hall—416 N. Main Street. The headquarters for Order of the Freemasons Lodge No. 42, meetings of the brothers have been taking place here since 1858. An unusually inclusive sort of organization, it counts a fire chief and a rabbi among its previous masters.

60f Baker Block—380 N. Main Street. In Victorian times the most prestigious office building in Los Angeles, the three-story-tall Baker Block is now home to less prosperous professionals servicing the ethnic neighborhoods nearby. It remains "an imposing edifice of pleasing architecture".

■ **José Garza-Aguilar, M.D., Suite 112.** A graduate of Cal Berkeley, Dr. Garza-Aguilar has little respect for the folk remedies often tried by his patients before they come to see him. Reputedly he treats any patient who comes through the door, no questions asked. His wife is also his nurse; she wishes he would insist that more of them pay in cash as opposed to farm produce. **Special Skills:** First Aid 74%, Medicine 83%, Pharmacy 76%.

■ **Sanchez Realty, Suite 205:** This firm specializes in sales of unimproved lots and run-down office buildings and tenements. They also handle leases for apartments in the vicinity. Rents run \$7-\$10 weekly.

■ **Félix Ruiz, Abogado, Suite 311:** Mr. Ruiz and his assistants offer advice and legal services to the Mexican community for a price. This assistance mainly extends to legal counsel in criminal trials and deportation hearings. **Special Skills:** English 65%, Law 76%, Library Use 64%, Persuade 55%, Spanish 75%.

60g Garnier Building—419 N. Los Angeles Street. Built in 1890, the Garnier Building quickly became the civic center of the Chinese community in Los Angeles. The ground floor is given over to commercial enterprises, while schools and fraternal organizations occupy the second floor, favored for being closer to heaven. Ah Tom — Tom Gubbins — often can be found here.

■ **Sun Wing Wo Company, Suite 1A.** The premier Chinese importing company contains a secret known to only a few of its employees. In the basement is the hidden entrance to a complex of tunnels controlled by the Hop Sing Tong connecting to the abandoned Zanja Madre [#60-O], leading under Alameda into Chinatown proper; from there certain tunnels continue all the way to the river. A plethora of contraband travels these underground trade routes: opium, illegal immigrants, slaves of all races, and of course liquor.

■ **You Chung Hong, Attorney-At-Law, Suite 1B.** This slim son of immigrants is the first Chinese to graduate USC Law School and a rising star of advocacy for the Chinese community. He is elected president of the Chinese-American Citizen's Alliance at the age of 28 in 1926, and testifies before the U.S. Senate Committee Hearing on Immigration two years later. He works tirelessly to repeal the detested Chinese Exclusion Act of 1882. **Special Skills:** Credit Rating 63%, Law 78%, Library Use 83%, Persuade 75%.

■ **Chung Wah (Chinese Consolidated Benevolent Association), Suite 2A.** An umbrella group representing many Chinese social, political, and business organizations, the Chung Wah works to dispel stereotypes and fight discrimination. Also, this is where Chinese-Americans turn for mediation of local disputes.

■ **Chinese-American Citizen's Alliance, Suite 2B.** This organization is dedicated to ensuring the legal rights of the Chinese community, educating Chinese in the American political process, and registering Chinese-American voters.

■ **Chinese English School, Suite 2C.** Since 1913 educating the sons and daughters of immigrants in the English language.

■ **Chinese Chamber of Commerce, Suite 2D:** The main association representing the legitimate business interests of Chinatown, the Chamber of Commerce organizes the New Year's Festival and other public holidays.

60h Avila Adobe—10 Olvera Street. Built in 1818 by a former alcalde (mayor) of the pueblo, the Avila Adobe is the oldest continuously occupied residence in the city. Like the rest of the barrio, it has fallen into decrepitude. The adobe is home to transients and in danger of being demolished when Mrs. Sterling begins her crusade to save it. The walls are three feet

thick and the plank floors were originally dirt; both could plausibly contain many secrets.

60I Sepulveda House—17 Olvera Street. This fine Victorian structure was built in 1887 by Eloisa Martinez de Sepulveda, who had married into one of Los Angeles' most important pioneer families. The building continues to serve as it was intended: as a combination residence, hotel, and boarding house. Rates are 85 cents per day with breakfast included, or \$5.50 per week.

60J Pelanconi House—19 Olvera Street. One of the first brick buildings in Los Angeles back when built in 1855. This residence sports an enormous wine cellar. Sadly neglected, its creaking floors are only occasionally trod by would-be residents who do not stay long. When restoration of the house begins in 1929, it is quite possible that workers find in the wine cellar the hidden entry to a tunnel leading to the *Zanja Madre* [#60-O], or perhaps they will even discover the ghoul

burrows that branch off that main tunnel, eventually leading to the squalid cavern of Yang-Na. [#60-B]

60K Italian Hall—622 1/2 N. Main Street. As soon as it was built in 1907, the second floor of this building was leased to the Italian Benevolent Society; in 1916 the Benevolent Society merged with the Garibaldina Society to become the *Societa Unione e Fratellanza Garibaldina*. Underworld figures like Jack Dragna have been unsuccessful at attempts to control this group, but they persist. A Mexican grocery and an apparel shop occupy the ground floor.

60L Ah Fong Curios—700 N. Main Street. Some-time home of Ah Tom when he's not schmoozing at a Hollywood gathering. Many fine but mundane trinkets from the Celestial Kingdom can be found here, and if one is a friend and knows how to ask, perhaps one might obtain some of the fruit of the poppy. The basement of the building is a hazy, labyrinthine opium den consisting of corridors and cubbyholes separated by thin pasteboard and gauze hangings. And yes, a concealed trapdoor leads down to the *Zanja Madre* and Chinatown proper beyond. Also down here are 1D4 of Ah Tom's goons, at all times. They keep order, although opium smokers rarely need anything but a match.

Typical Ah Tom Goon

STR 14 CON 15 SIZ 11 INT 12 POW 13
DEX 13 APP 12 EDU 10 SAN 45 HP 13

Damage Bonus: +1D4

Weapons: Fist/Punch 65%, damage 1D3+1D4

Head Butt 45%, damage 1D4+1D4

Kick 70%, damage 1D6+1D4

Grapple 50%, damage special

Butcher Knife 65%, damage 1D6+1D4

.38 Revolver 45%, damage 1D10

Skills: Chinatown Low-Down 60%, Conceal 65%, Dodge 45%, Hide 55%, Listen 40%, Martial Arts 60%, Occult 25%, Pick Pocket 45%, Sneak 65%, Spot Hidden 40%.

Languages: Cantonese 45%, English 30%.

60M Biscailuz Building—101 Marchessault Street. One of the most recent additions to the Plaza, the three-story Biscailuz Building with its arcade façade is completed in 1925. It is named for Eugene Biscailuz, a former Sheriff of Los Angeles County. Currently it houses the United Methodist Church Conference headquarters.

60N China Oriental Curio Company—580 N. Los Angeles Street. Although the owners do not deal in substances expressly illegal, they are able to obtain certain herbs and substances not readily available in the Anglo parts of town. While many of these same items might be obtained for lower prices in Chinatown proper, it is much safer and more convenient to shop in this large emporium. Some of the

AH TOM

Born Tom Gubbins to Irish-German parents in Shanghai, China, he was also known around town as Tom Wah and Ah Fong. Reportedly he spoke thirty-five dialects and languages. Tom was the unofficial mayor of L.A.'s Chinatown, representing its inhabitants to the rest of the world. He worked out of his curio shop on North Main Street [#60-K], but he could just as easily be found at a film studio, making deals as an agent for Chinese extras or working as an actor or technical advisor on motion pictures such as *Shanghai Bound* or *Chinatown Nights*. Such were his reputation and connections with city elders that, despite being arrested frequently for selling opium, he spent little time in jail. It is believed that he knew several dark secrets that police and government officials preferred remain private, hardly unlikely in pre-War Los Angeles. He apparently had few serious difficulties with authorities thereafter, for his film credits extend into the 1940's.

Ah Tom (Tom Gubbins), Unofficial Mayor of Chinatown

STR 10 CON 12 SIZ 11 INT 17 POW 15
DEX 14 APP 14 EDU 10 SAN 43 HP 12

Damage Bonus: None.

Weapons: Fist/Punch 55%, damage 1D3

Kick 65%, damage 1D6

Grapple 55%, damage special

Skills: Accounting 52%, Anthropology 26%, Archaeology 19%, Art (Acting) 41%, Bargain 69%, Chinatown Low-Down 89%, Credit Rating 67%, Cthulhu Mythos 2%, Disguise 21%, Dodge 44%, Drive Auto 40%, Fast Talk 59%, Film Studio Gossip 54%, History 26%, Law 25%, Listen 52%, Martial Arts 43%, Medicine 44%, Occult 39%, Persuade 56%, Pharmacy 67%, Psychology 49%.

Languages: Cantonese 79%, English 69%, French 36%, Mandarin 52%, Spanish 46%.



The China Oriental Curio Company

products available for sale are dragon bones (fossil dinosaur bones), rhinoceros horn, Leng spider venom, narwhal horn, bear spleen, nightgaunt tails, and whatever the keeper might desire.

600 Zanja Madre—Underground, roughly parallel to Alameda. Started in 1781, the Zanja Madre, the “Mother Ditch”, brought water to the Pueblo de Los Angeles from the river up near today’s Elysian Park. But city water commissioners had their hands full keeping laundry and carcasses (animal and human) out of the water supply. In the 1880’s the watercourse was covered by a double-layered, arched brick gallery. In 1904, the city abandoned the old waterway for more modern means of supplying its citizenry with the drink of life.

Since then individuals have found the underground canal route a convenient avenue for moving goods and people without being seen. A maze of tunnels has sprouted off the main line. Still other encroachments on the Zanja Madre have been made by things not human for their own trafficking. Essentially, one is very likely to encounter Chinese opium smugglers and bootleggers, who may or may not also be keeping human chattel in the main tunnel. Ghouls and rat-things may be tempted to pick off stragglers, and they certainly resent any intrusion into their web of smaller passageways. Still more loathsome things reside in the deeper chasms. The Zanja Madre itself is cramped and rarely more than four feet high (subtract ten percentiles from any attempt by humans to hit in hand-to-hand combat). The passageway is often blocked by garbage, mud, rocks, or less wholesome detritus, and the floors, walls, and ceiling are always caked with a slick mixture of algae, fungi, and niter.

60P Colonia Esperanza—SE of the Plaza. This filthy collection of ramshackle huts is home to nearly five dozen of the poorest inhabitants of the City of Angels. Raucous cockfights turn into raucous shouting matches and then into raucous brawls almost every

night, fueled by whatever intoxicant is handy. Outsiders, especially *gringos*, are greeted with suspicion at best. Perhaps the only reason to visit this den of misery is to seek the aid of Doña Tresenia, the powerful local *bruja*, or witch, who lives at the southeast corner of the colonia. She is a proud widow whose comely features belie her 56 years. Her abilities range from being able to heal the sick and the injured to love charms, finding missing items, and even demon expulsion. Her *libreta* (personal grimoire) contains the formulae for 2D6 of her known spells and adds seven percentiles to the Occult skill of anyone who takes nine weeks to comprehend it (in Spanish). She is quick to criticize the stupid and the lazy, and often refuses to help those whom she thinks do not deserve her talents. A difficult ally to make is she, but a worse enemy.

Doña Tresenia, La Reina de las Brujas

STR 10 CON 14 SIZ 10 INT 16 POW 19
DEX 15 APP 16 EDU 08 SAN 48 HP 12

Damage Bonus: None.

Weapons: Ornamental Hair Comb 65%, damage 1D2+poison (POT 15)

Blessed Iron Knife* 45%, damage 1D4

*Can harm creatures immune to ordinary weapons.

Spells: Bless Blade, Call/Dismiss La Llorona*, Candle Communication, Cause/Cure Blindness, Cause Disease, Come and See Me Oil*, Call/Dismiss El Negro*, Contact Ghoul, Curse of Darkness, Elder Sign, Feast of the Owl*, Good Thief Water*, Heal, Lame/Heal Animal, Prinn’s Crux Ansata, Summon/Bind Nightgaunt, The Table that Speaks*, Unmask Demon.

*new spell, see **Chapter Seven**

Skills: Astronomy 31%, Bargain 66%, Conceal 62%, Craft (Candle) 73%, Credit Rating 49%, Cthulhu Mythos 4%, First Aid 39%, Hide 38%, History 32%, Listen 62%, Medicine 53%, Natural History 56%, Occult 74%, Persuade 68%, Pharmacy 64%, Psychoanalysis 47%, Psychology 77%, Spot Hidden 76%.

Languages: English 33%, Latin 41%, Spanish 59%.

60Q Mercado Rincón—396 N. Los Angeles Street. This *mercado* is essentially a department store crammed into the space of a small shop. Everything from clothing to groceries to images of the saints is hawked here. The rotund proprietor, Hector Martinez, is well respected in the community. His equally rotund wife, Josefina, is a noted local *bruja*, but she has not made the necessary pacts with supernatural beings to give her true magical abilities. She puts on a good show, however, and has real faith in the power of the saints and Our Lady of Guadalupe to alleviate the woes of this world. Those seeking her help usually feel better after having visited this pleasant lady.

Josefina Martinez, Garden-Variety Bruja

STR 12 CON 16 SIZ 15 INT 12 POW 13

DEX 09 APP 11 EDU 06 SAN 57 HP 16

Damage Bonus: None.

Weapons: None.

Skills: Bargain 72%, Conceal 57%, Craft (Candle) 71%, Fast Talk 58%, First Aid 32%, Medicine 31%, Natural History 32%, Occult 27%, Persuade 62%, Pharmacy 44%, Psychoanalysis 20%, Psychology 43%.

Languages: English 25%, Latin 24%, Spanish 56%.

60R Colonia Cardenas—Between Marchessault Street and Sunset Boulevard. Francisco “Paco” Cardenas rules this colonia as his personal fiefdom. He and his gang control vice and violent crime northwest of the Plaza, and are branching out into auto theft. He has some ties to the Crawford syndicate — he brings in booze from Tijuana, and they provide some protection from the law — but he harbors an intense hatred for the Chinese tongs, since he suspects they were behind his brother’s disappearance in 1921. So far this mutual antipathy hasn’t burst into open warfare, but it only needs a spark. He would kill for information on how *los chinos* move their goods around. Charming and a sharp dresser, Paco is rarely without a *chica bonita*, a pretty girl, on his arm. He dreams of retiring someday to a beach house in Ensenada, Mexico.

Paco Cardenas, Barrio Crime lord

STR 16 CON 13 SIZ 15 INT 13 POW 15
DEX 14 APP 17 EDU 06 SAN 51 HP 14

Damage Bonus: +1D4

Weapons: Fist/Punch 81%, damage 1D3+1D4

Head Butt 43%, damage 1D4+1D4

Kick 52%, damage 1D6+1D4

Grapple 63%, damage special

Fighting Knife 69%, damage 1D4+2+1D4

.38 Revolver 61%, damage 1D10

Sawed-Off 12-Gauge Shotgun 69%, damage 4D6/2D6/1D6

Skills: Conceal 53%, Credit Rating 42%, Dodge 55%, Drive Auto 62%, Fast Talk 69%, Law 15%, Listen 54%, Persuade 37%, Psychology 53%, Ride 64%, Threaten 88%.

Languages: English 47%, Spanish 54%.

Typical Cardenas Gang Member

STR 13 CON 12 SIZ 12 INT 11 POW 13
DEX 14 APP 12 EDU 04 SAN 39 HP 12

Damage Bonus: +1D4

Weapons: Fist/Punch 60%, damage 1D3+1D4

Head Butt 30%, damage 1D4+1D4

Kick 40%, damage 1D6+1D4

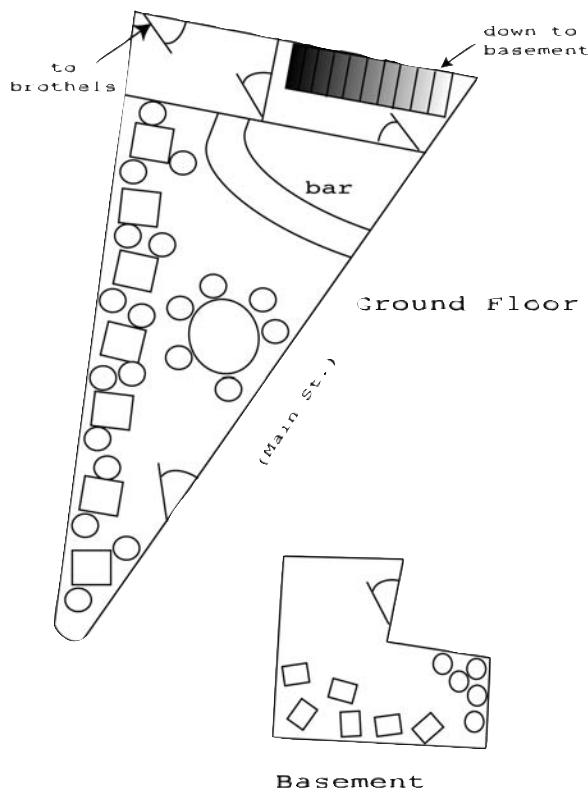
Grapple 50%, damage special

Fighting Knife 50%, damage 1D4+2+1D4

.38 Revolver 45%, damage 1D10

Sawed-Off 12-Gauge Shotgun 50%, damage 4D6/2D6/1D6

#60-S: "El Charro"



Skills: Conceal 40%, Dodge 45%, Drive Auto 55%, English 30%, Fast Talk 50%, Listen 35%, Spanish 50%.

60S El Charro—633 N. Main Street. This tavern never got the notice about Prohibition, and the police only rarely attempt to inform them. Paco Cardenas [#60-R] frequents this joint, which is only right since he holds a controlling interest. The back room conceals secret passages to the brothels located just to the north, so patrons don’t have to be seen entering these houses of ill repute from the street. Non-Mexicans are not welcome here, but occasionally *gringos* (mainly university boys looking for a thrill) will be allowed in so they can be drugged and robbed. A colorful mural of *charros* (Mexican cowboys) herding cattle adorns the west wall, and a portrait of Pio Pico gazes down at customers from behind the bar. In the basement are 1D6+2 cases of tequila and 1D4+1 barrels of homebrew and Mexican beer.

60T Power Substation—2 Olvera Street. This very noisy electrical substation plunked down in the middle of this residential neighborhood provides power for the streetcars in the area.

60U Calle de los Negros—East of Los Angeles Street. This narrow alley is named for its original dark-skinned immigrants from Sinaloa, Mexico, many of whom had African ancestry; *Americanos* are

JAMES E. DAVIS

When Davis became Police Chief in 1926, he replaced the ineffectual R. Lee Heath, who had shown an "absolute indifference" to vice. Davis might not dent the actual incidence of vice in the city, but as a man who made his name busting striker heads at the harbor and tongs in Chinatown, he made a lot of noise to drown out the Christian Brotherhood's cries for action. He emphasized firearm training for officers and formed the 50-man "Gun Squad". He announced that "the gun-toting element and the rum smugglers are going to learn that murder and gun-toting are most inimical to their best interest," adding that the LAPD would "hold court in the Los Angeles streets; I want them brought in dead, not alive, and will reprimand any officer who shows the least mercy to a criminal." He also installed the dragnet system for tracking down wanted men, and dismissed over 240 officers for "bad conduct".



Chief Davis

Davis was no saintly crusader by any means. Prisoners in police custody were regularly abused, and he was implicated in destroying

political rivals by framing them in compromising situations. Things heated up for Davis when low-level hood Harry "Bathhouse" McDonald went bankrupt paying protection to crooked cops. McDonald squealed to a grand jury, fingering sixty cops. In December 1929, Davis was demoted for incompetence — of the sixty accused, only two dozen were indicted, and half of those cases were withdrawn for lack of evidence. Of the eight or nine convicted, all verdicts were overturned on appeal or thrown out by judges. The scandal cost the Cryer-Parrot machine the election. Amazingly, Davis became Chief of Police again in 1933, organizing a "Red Squad" to battle communists, and sending LAPD officers to guard California's Arizona and Oregon borders against "undesirables" attempting to enter the state during the Depression.

James E. Davis, LAPD Chief 1926-1929 & 1933-1938

STR 15 CON 16 SIZ 16 INT 14 POW 14
DEX 12 APP 13 EDU 12 SAN 59 HP 16

Damage Bonus: +1D4

Weapons: Fist/Punch 78%, damage 1D3+1D4

Kick 45%, damage 1D6+1D4

Grapple 63%, damage special

Nightstick 67%, damage 1D6+1D4

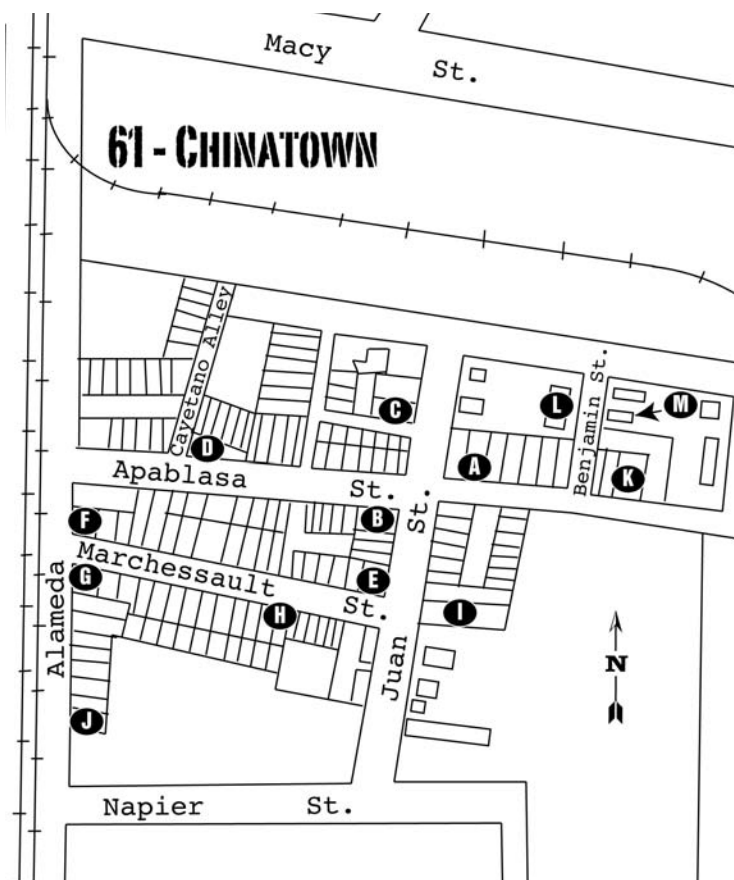
.45 Revolver 84%, damage 1D10+2

12-Gauge Shotgun 79%, damage 4D6/2D6/1D6

Skills: Conceal 42%, Credit Rating 79%, Dodge 49%, Drive Auto 73%, Fast Talk 65%, First Aid 48%, Frame Up 73%, Law 55%, Listen 48%, Persuade 47%, Psychology 69%, Spot Hidden 61%, Track 32%, Work Over Suspect 82%.

Language: English 68%.

61 - CHINATOWN



prone to calling it "Negro Alley", or worse. L.A.'s original Chinatown began here in the 1850's, and although most Chinese now live eastward across the tracks, following the disastrous fire of 1887, their crumbling adobe homes and storefronts still remain. This was also the site of the horrific Chinese Massacre of 1871. If someone were looking for restless spirits, this would be a place to visit.

61 Chinatown—(see Chinatown map).

It is said that there are only two reasons one enters this forbidding and inscrutable sanctuary: either to eat good Chinese food, or to obtain something illegal. For example, on Apablaza Street alone there are some three dozen businesses dedicated whole or in part to narcotics trafficking and gambling. In contrast to the Chinese businesses on the other side of the tracks and Alameda Street, this is the Chinatown that is mostly hidden from outsiders. While the establishments to the west put on the best face to the outside world, here the outside world had better be polite and on its guard. While the Chinese mostly keep to



themselves, troublemakers and nosy types can easily disappear without witnesses.

Despite the high-sounding talk of good citizenship, civic duty, and American patriotism being bandied about across the way inside the Garnier Building [#60-G], here loyalty is to the tongs first and China second. The tongs (literally “halls”) are social organizations where membership is not limited by family affiliation or trade. The tongs are the de facto government of Chinatown, and like the government over in City Hall, they are armpit deep in criminal enterprises. There are two major tongs in L.A.’s Chinatown: the Bing Kong and the Hop Sing. They both have their beginnings in San Francisco and maintain strong ties to the Chinatown there; in fact, blood rivalries between the two tongs originating up north are eventually exported to Los Angeles. The LAPD begins a crackdown on tong vice and violence in 1925 under the leadership of James E. Davis, but the “lower class of white people” that frequent Chinatown, it was reported, were just as likely as tong members to be swept up in the raids, or shot dead in the street.

Like Sonoratown, Chinatown is beset by squalor. Don’t let the brightly colored window boxes, carved balconies, twinkling lanterns, and gaily flapping pennants (denoting tong loyalty) fool you, for inside these cramped, two-story structures are barbaric, unsanitary conditions. Many toilets are placed in kitchens, and over

half the rooms are windowless cells dimly lit by gas jets or sputtering candles. Cellars are often filled with standing water and rubbish in the rainy season. City services are virtually non-existent and the air over the whole neighborhood is polluted by the gas plant puffing away only two blocks to the east. The official census gives the population as two thousand, but the truth may be many times that.

Chinatown gives more to Los Angeles than inexpensive curios and illicit drugs. Chinese vegetable peddlers range the whole city delivering the bulk of fresh produce to homes and businesses. Their laundry services are everywhere recognized as indispensable. And this was also the place where noodle manufacturer David Jung invented the fortune cookie in 1916. However, all of Chinatown east of Alameda is due for demolition beginning in 1933 (the reason given by authorities is to make way for the grand Union Station passenger depot, but reasons less obvious to the general public are also possible). The Chinese, restricted by law to being renters, have little say in the matter and are forced to relocate to neighborhoods northwest of the Plaza.

61A Chee Kung Tong Co.—103 Apablaza Street. The Chee Kung Tong was originally a secret political organization in San Francisco that collected money for Sun Yat-sen’s drive to overthrow the Manchu Dynasty. Its presence in Southern California dates from the 1880’s, where it became known as the Bing Kong



Chee Kung Tong Company and environs

OPIMUM USE AND ADDICTION

If taken willingly, the effects of opium are automatic; if introduced into one's body unwillingly, match CON versus the opium's POT of 14 to resist its effects. A purer form of opium such as heroin, injected directly into the bloodstream, can have an even higher POT. Once the effects are felt, the user enters a state of euphoria for 2D4 hours where visions of beautiful vistas mist over the mind, and the cares of the world drift away on a sea of calm and well being. An additional Resistance Table roll of CON versus POT 14 is required to avoid falling asleep (not necessary if one is taking the drug for the purpose of reaching the Dreamlands).

Some receptors of pain are also blocked during this time. As a result, those under the effects of a dose of opium who remain awake suffer only half the usual SAN loss from confronting mind-blasting horrors and are granted a bonus of 1D6 temporary hit points. However, these bonus hit points dissipate at the end of the period of effect, and if this leaves the character with zero or negative hit points, he is dead. Additionally, all skills requiring agility, accuracy, or intellect are halved for the duration of the dose. A standard dose typically costs 75¢ to \$1.25.

If one takes an additional dose of opium while the first is still in effect, extend the duration of the effects for two hours. However, treat this as a dose of poison with POT 9. Increase the poison POT by 2 for every additional dose taken after that.

Each dose that affects a character requires a Resistance Table roll of CON versus POT 10 to see if the character becomes addict-

ed. For each effective dose taken after the first, increase the POT by one. Once a character is addicted, he or she loses 1D4 points of SAN, one permanent point of POW, and eventually will stop at nothing to obtain the drug. In time, this can develop into a full-blown mania, a type of anxiety disorder.

Thereafter, if the addiction is fed at least once every 48 hours, the character can keep his or her anxieties in check but must resist the opium's POT 14. This increases by one every four months or the character loses an additional 1D4 SAN and point of POW. Eventually the character becomes permanently insane or a virtual zombie, out of play.

If the character fails to obtain the drug or chooses not to, after 48 hours the character goes into withdrawal, losing a point of INT, STR, CON and 1D4 points of SAN per day to the gnawing pangs of addiction. Only three things can stop this point loss: (1) a dose of the desired drug; (2) a successful Medicine skill roll at -50 percentiles (methadone and other treatments will not be available until the 1960's); or (3) a successful Resistance Table roll of CON versus POT 20, with POT *reduced* by one each day. If the character overcomes the withdrawal symptoms, losses (except for SAN and POW) can be made up by a point for every month of bed rest and a successful Medicine roll at normal chances. He or she suffers no more withdrawal losses, but is still mentally addicted to the drug and retains a mania for opium that may take years to cure with qualified help. At the keeper's option, the character may periodically have to resist the urge to indulge the former hunger, especially if the drug is readily available.

Tong. The Bing Kong still operates the Chee Kung Tong Co. as an import/export business, but most of its trade now is in contraband, vice, and violence. The Bing Kong Tong rules the eastside of Chinatown, taking a cut of all criminal profits and taxing legitimate businesses for protection. The current lord of the tong is Master Xiang, a brilliant strategist, but a bit of a coward who surrounds himself with bodyguards at all hours. In his office on the second floor, behind his considerably large collection of rare and exotic butterflies, is a safe containing over \$12,000 in gold ingots as well as U.S. and Chinese currency. A secret tunnel in the basement connects the tong with the Quan Ling Laundry [#61-C] and Madame Wu's Celestial House [#61-K], but this tunnel does not connect to the Zanja Madre [#60-O].

Master Xiang, Lord of the Bing Kong Tong

STR 11 CON 12 SIZ 10 INT 18 POW 16
DEX 13 APP 14 EDU 16 SAN 52 HP 11

Damage Bonus: None.

Weapons: Fist/Punch 52%, damage 1D3

Kick 45%, damage 1D6

Grapple 40%, damage special

.22 Short Automatic 54%, damage 1D6

Skills: Accounting 52%, Bargain 71%, Conceal 61%, Credit Rating 64%, Dodge 57%, Fast Talk 46%, Hide 57%, Law 38%, Listen 54%, Martial Arts 24%, Natural History 49%, Occult 21%, Persuade 51%, Psychology 55%, Sneak 62%, Spot Hidden 48%.

Languages: Cantonese 82%, English 43%.

Typical Bing Kong Tong Member

STR 14 CON 14 SIZ 11 INT 12 POW 13
DEX 14 APP 11 EDU 10 SAN 41 HP 13

Damage Bonus: +1D4

Weapons: Fist/Punch 65%, damage 1D3+1D4

Head Butt 45%, damage 1D4+1D4

Kick 70%, damage 1D6+1D4

Grapple 60%, damage special

Fighting Knife 60%, damage 1D4+2+1D4

.38 Revolver 40%, damage 1D10

Skills: Conceal 45%, Dodge 55%, Drive Auto 50%, Fast Talk 40%, Grimace Menacingly 75%, Hide 40%, Jump 50%, Listen 45%, Martial Arts 45%, Sneak 40%, Throw 50%.

Languages: Cantonese 40%, English 30%.

61B Fook Wo Lung Curio Co.—88 Apablaza Street.

A wide variety of trinkets and traditional Chinese herbs are for sale here, as well as a few high-value antiques that may or may not have magical powers, smuggled out of China. This store is run by the Bing Kong Tong. If one gets chummy with the proprietor, in the back room there are spirited games of dominoes played for cash, fan-tan (a game of chance whereby the bettor tries to guess the remaining number of items after several sets of four are removed), and a twice-daily lottery of twenty numbers. Rice wine is provided for paying customers.



Often seen on the sidewalk out front or darting between patrons' legs inside is "Bootblack" Louie, an eleven-year-old orphan who ekes out a living as a part-time shoeshine boy, a part-time errand runner, and a full-time sneak-thief. He openly admires and emulates the tough-talking tong members, and never misses the newest picture at the Golden Moon Cinema [#61-L]. He picks up a lot of information while he makes his rounds and is not shy about telling it if he thinks it will improve his standing or his pocketbook. He is discreet when the information pertains to Bing Kong activities. In the false bottom of his shoeshine box is a gold watch worth \$80 and a butcher knife.

"Bootblack" Louie, Thieving Urchin

STR 08 CON 15 SIZ 07 INT 16 POW 15
DEX 18 APP 14 EDU 04 SAN 70 HP 11

Damage Bonus: -1D4

Weapons: Fist/Punch 60%, damage 1D3-1D4

Head Butt 65%, damage 1D4-1D4

Kick 75%, damage 1D6-1D4

Grapple 60%, damage special

Butcher Knife 50%, damage 1D6-1D4

Skills: Bargain 43%, Chinatown Low-Down 73%, Climb 62%, Conceal 65%, Dodge 71%, Fast Talk 58%, Hide 63%, Jump 50%, Listen 54%, Martial Arts 39%, Pick Pocket 67%, Sneak 62%, Throw 56%.

Languages: Cantonese 42%, English 25%.

61c Quan Ling Laundry—53 Juan Street. Ostensibly this is identical to the dozens of other laundering establishments all over the district, but those hundreds of baskets entering the building every day frequently contain something besides dirty linen. This is the main entry point for incarcerated Bing Kong Tong abductees. Some may be members of rival tongs or nosy investigators destined for torture and eventual death. Others may be attractive women earmarked for work in Chinatown's brothels or for exportation overseas. In the basement of the laundry are twenty-four tiny cells where prisoners are kept pending final disposition. Here is also one end of the secret tunnel leading to [#61-A] and [#61-K]. Captives may be fed opium in their food to quiet them or so they will develop a dependence on the drug, thereby becoming pliant to their captors' will. At any one time, 1D4+1 tong members [#61-A] are present in the basement.

61d Zhang's—35 Apablaza Street. Zhang's is the quintessential Chinatown dive, attracting disreputable characters from miles around. It is independently owned and operated by Lau Cho, a disreputable character himself [#25]. Taxes are paid to the Hop Sing Tong. Every known type of vice is indulged here, from drinking and gambling to opium and loose women. Discreet, curtain-enshrouded booths set back in the dim light of the establishment provide ample privacy

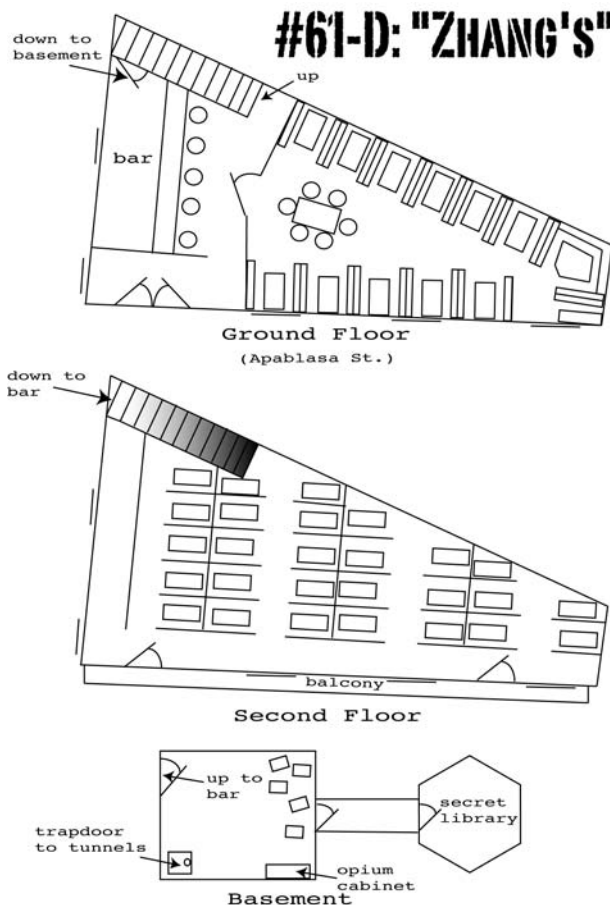


Lau Cho the sorcerer

for all sorts of transactions. The ground floor is generally given over to the bar and gambling, while the upstairs holds palettes separated by thin partitions for reclining opium smokers. Either floor is fair game for the ladies of the evening to ply their trade, as is the slim wooden balcony overlooking the street. The basement is off limits

to all but Lau Cho and his personal guests.

Along with several cases of whiskey, a locked cabinet contains \$250 worth of opium. Lau Cho holds the only key. A concealed entrance hides a tunnel to the Zanja Madre [#60-O] and to the Hop Sing Tong [#61-G], **Spot Hidden** to find either. The basement also contains Lau Cho's secret chamber — another **Spot Hidden at -20 percentiles** to find the outer door to it. Here he has dealings with Mythos creatures, and keeps his library of occult tomes and magical paraphernalia; it is also where he keeps his personal fortune of \$4,000 dollars. Among his





most prized possessions are copies of the *Tao Te Ching* (see **Chapter Seven**), the *I Ching*, and the *Seven Cryptical Books of Hsan*, along with a Glass from Leng and a Yellow Spirit Leap Seal (see **Chapter Seven**).

Lau Cho: This ruthless sorcerer desires power both temporal and mystical, and is further motivated by an almost insane greed. He had a *gui* possess and murder the former owner of the bar, Zhang Xi, after he frightened the man into making him a partner. He currently has a somewhat tenuous hold on reality, believing himself to be a sort of Chinese messiah destined to unite the tongs and return to China to throw off the yoke of Western Imperialism. He is more than willing, however, to bide his time, play the smiling host, and increase his riches until the heavens decree he reveal himself.

Lau Cho, Deranged Publican & Sorcerer

STR 13 CON 16 SIZ 12 INT 17 POW 17
DEX 12 APP 10 EDU 16 SAN 0 HP 14

Damage Bonus: +1D4

Weapons: Fist/Punch 61%, damage 1D3+1D4

Head Butt 43%, damage 1D4+1D4

Kick 54%, damage 1D6+1D4

Grapple 46%, damage special

Saber 59%, damage 1D8+1+1D4

.32 Revolver 44%, damage 1D8

Spells: Contact Ghoul, Contact Hound of Tindalos, Contact Rat-Thing, Contact Deity/Nyarlathept, Glass from Leng, Summon/Bind Byakhee, Summon/Bind Gui*, Voorish Sign, Yellow Spirit Leap Seal*.

*New spell, see **Chapter Seven**.

Skills: Astronomy 43%, Bargain 71%, Conceal 55%, Credit Rating 56%, Cthulhu Mythos 24%, Dodge 37%, Drive Auto 59%, Fast Talk 61%, History 47%, Listen 53%, Martial Arts 53%, Natural History 36%, Occult 57%, Persuade 45%, Pharmacy 43%, Spot Hidden 60%.

Languages: Cantonese 88%, English 48%.

61E Yee Hung Guey Café—391 Marchessault Street. Quite simply the best Chinese food to be had in the city, bar none. Especially popular with Caucasian visitors is the chop suey (not a native Chinese dish), which goes for 50¢ a bowl. Not much illegal activity goes on here and the patrons are generally well behaved.

61F Cheng Ho Grocery and News Wall—301 Marchessault Street. This large produce market is fully stocked with Chinese favorites, both those grown locally and those imported from across the Pacific. The Alameda side of the building is plastered with handbills of all descriptions. Notices of employment opportunities, obituaries, missing persons notices, and political slogans make up the bulk of the postings, as well as daily editions of several local and foreign Chinese newspapers. Groups of people, from small knots to huge

throng (depending on the size of the news story), can be found here almost any time of the day.

61G Hop Sing Tong—302 Marchessault Street. The Hop Sing Tong controls the western half of Chinatown, including some businesses across the tracks. It has suffered the brunt of the police crackdown in the area, and so tries to keep a low profile; hence, the extensive series of tunnels back and forth across Alameda leading down to the river and [#61-D]. Other than that, the building retains its function as a meeting place for social events, and Master Hoy does not allow illegal activities of any kind on the premises (except for those below ground). Master Hoy is a corpulent and courteous man, offering any visitors the heights of hospitality. However, he never forgets any slight against him. At least 1D8+1 tong members are in the building at all times.

Master Hoy, Lord of the Hop Sing Tong

STR 13 CON 13 SIZ 17 INT 15 POW 14
DEX 10 APP 12 EDU 12 SAN 48 HP 15

Damage Bonus: +1D4

Weapons: Fist/Punch 56%, damage 1D3+1D4

Head Butt 48%, 1D4+1D4

Kick 35%, damage 1D6+1D4

Grapple 62%, damage special

.45 Automatic 62%, damage 1D10+2

Skills: Accounting 43%, Bargain 61%, Cantonese 71%, Conceal 73%, Credit Rating 52%, Dodge 31%, Drive Auto 47%, English 31%, Fast Talk 62%, Law 27%, Listen 44%, Martial Arts 35%, Occult 13%, Persuade 64%, Psychology 47%, Spot Hidden 32%.

61H Wei Lu Ping, Herbalist—364 Marchessault Street. This tiny, un-ostentatious shop is not only a good place to find all varieties of (legal) aromatic herbs from around the world, but the proprietor is also a well-traveled sage of Mythos and occult knowledge. Wei Lu Ping has delved into matters not whispered of in sane conversation, and has journeyed from the city of Alaozar on the Plateau of Sung to sun-drenched Ponape. He has also gazed beyond the purple heights of the Tanarian Hills and into the Valley of Ooth-Nargai and dwelt among the inhabitants of the Dreamlands for a time. Additionally, he is a gifted healer. The ancient little gentleman with the long mustachios is reluctant to share his lore with others, but will do so if a great enough threat is revealed to him. Understanding the wisdom he dispenses is still another matter.

Wei Lu Ping, Mythos Sage

STR 15 CON 18 SIZ 10 INT 19 POW 19
DEX 14 APP 13 EDU 18 SAN 17 HP 14

Damage Bonus: +1D4



Weapons: Fist/Punch 87%, damage 1D3+1D4

Kick 84%, damage 1D6+1D4

Grapple 86%, damage special

Blessed Iron Sword* 85%, damage 1D8+1D4

*Can harm creatures immune to ordinary weapons.

Spells: Banishment of Yde Etad, Bless Blade, Blunt The Weapon**, Brew Space-Mead, Cloak of Fire, Command Dog, Command Ghost, Conjure Glass of Mortlan, Create Gate, Create Mist of Releh, Contact Deity/Nodens, Deflect Harm, Dust of Suleiman, Elder Sign, Enchant Brazier, Summon/Bind Nightgaunt, Unmask Demon, Vanish, Voorish Sign, Yellow Spirit Leap Seal**.

**New spell, see Chapter Seven.

Skills: Anthropology 74%, Astronomy 63%, Bargain 42%, Conceal 41%, Cthulhu Mythos 17%, Dodge 71%, Dreamlands Lore 64%, History 71%, Listen 68%, Martial Arts 93%, Medicine 79%, Natural History 52%, Occult 79%, Pharmacy 87%, Spot Hidden 85%.

Languages: Arabic 62%, Cantonese 98%, English 63%, French 59%, Greek 61%, Mandarin 79%, Muvian Naacal 63%.

611 Chun Lee School—24 Juan Street. Parents wishing for their children to retain the arts of the Old Country enroll them here. Genteel crafts, such as calligraphy, poetry, and embroidery are taught, along with traditional musical instruments like the *guzheng* and the *erhu*. Master Chun also instructs boys in the ways of Kung Fu as handed down by the Shaolin monks of old. Tuition is \$5 per month. Outsiders, especially adults, are rarely accepted for admission, and then only after rigorous testing. Tuition would be 4-5 times normal price.

A knowledge of Cantonese of at least 25% skill is necessary to understand the instruction. After six months of closely supervised training, a character may either add 1D8+2 percentiles to either Art (Calligraphy, Chinese Poetry, Embroidery, or Traditional Chinese Music) or add 2D6 percentiles divided up among Fist/Punch, Kick, and Martial Arts.

611 Forbidden City Noodle Co.—628 N. Alameda. A very popular restaurant among Caucasian diners because of its location on the outskirts of deepest Chinatown, the Forbidden City Noodle Co. is famed for its delicious pork chow mein special. Unfortunately for the diners, very little of the meat in the chow mein is actually pork, for cannibalistic Tcho-Tchos from the Plateau of Tsang run this particular establishment. They have been in this location for over twenty years. Other inhabitants of Chinatown avoid the area if they can. Kindly Mr. Chen greets customers at the door. He is a full-blooded Chinese gentleman addicted to opium and completely dominated by the Tcho-Tchos. Tcho-Tchos comprise the wait-staff and run the kitchen. In dealing with patrons, they only smile and nod, occasionally interjecting, "Yes, yes! Very good!" Some two dozen Tcho-Tchos live in a communal arrangement above the

restaurant, led by their shaman, Ngau-Zhig. The basement (warded against spell casters by the runes of a Heart's Courage spell) holds a shrine to Chaugnar Faugn. Late at night 1D6+1 Tcho-Tchos drive around the area in a horse-drawn wagon looking for derelicts whose disappearance and subsequent re-appearance on their menu will not be noticed.

Ngau-Zhig, Tcho-Tcho Shaman

STR 10 CON 14 SIZ 08 INT 16 POW 16
DEX 16 APP 10 EDU 10 SAN 0 HP 11

Damage Bonus: None.

Weapons: Fist/Punch 63%, damage 1D3

Kick 71%, damage 1D6

Grapple 56%, damage special

Butcher Knife 62%, Damage 1D6

Blowgun 68%, damage 1+poison*

*Poison POT is either 14 (deadly) or 17 (paralysis).

Spells: Bind Soul, Clutch of Nyogtha, Contact Deity/Chaugnar Faugn, Heart's Courage, Levitate, Voorish Sign, Wrack.

Skills: Conceal 63%, Cthulhu Mythos 47%, Dodge 40%, Drive Horses 57%, Hide 65%, Listen 68%, Martial Arts 67%, Natural History 46%, Occult 64%, Pharmacy 77%, Sneak 58%, Spot Hidden 62%.

Languages: Cantonese 52%, English 43%.

Typical Tcho-Tcho

STR 11 CON 12 SIZ 08 INT 12 POW 13
DEX 14 APP 10 EDU 08 SAN 0 HP 10

Damage Bonus: None.

Weapons: Fist/Punch 60%, damage 1D3

Kick 65%, damage 1D6

Grapple 55%, damage special

Butcher Knife 60%, Damage 1D6

Blowgun 60%, damage 1+poison*

*Poison POT is either 14 (deadly) or 17 (paralysis).

Skills: Climb 50%, Conceal 55%, Cthulhu Mythos 5%, Dodge 45%, Drive Horses 50%, Hide 60%, Listen 55%, Martial Arts 50%, Occult 10%, Sneak 55%, Spot Hidden 50%.

Languages: Cantonese 30%, English 10%.

611k Madame Wu's Celestial House—141 Apablasa Street. If any place in Chinatown could be considered swanky, this is it. The highest-end bordello in Chinatown, Madame Wu's is connected to the Chee Kung Tong Co. [#61-A] and the Quan Ling Laundry [#61-C]. The girls here represent many ethnicities, and have been recruited from across the country and some from overseas. Madame Wu's is a popular nightspot for many of L.A.'s movers and shakers, from wealthy oilmen to famous filmmakers to top officials in city and county government. Services cost \$3-\$10. A favorite is Gianetta di Fiore, a dusky Italian beauty who spies for the Fascist government of Mussolini. She is here keeping tabs on



economic developments and labor movements that might be exploited.

Gianetta di Fiore, Courtesan/Spy

STR 11 CON 14 SIZ 09 INT 14 POW 15
DEX 13 APP 17 EDU 16 SAN 65 HP 12

Damage Bonus: None.

Weapons: Fist/Punch 64%, damage 1D3

Kick 58%, damage 1D6

Grapple 51%, damage special

Throwing Knife 67% (53% handheld), Damage 1D4+1

Beretta M1915 (9mm Glisenti, w/ silencer) 62%, Damage 1D10

Skills: Art (Acting) 57%, Conceal 71%, Disguise 51%, Dodge 52%, Drive Auto 63%, Fast Talk 68%, Flatter 72%, Hide 36%, Listen 67%, Locksmith 46%, Martial Arts 32%, Persuade 39%, Photography 57%, Sneak 63%, Spot Hidden 59%, Throw 67%.

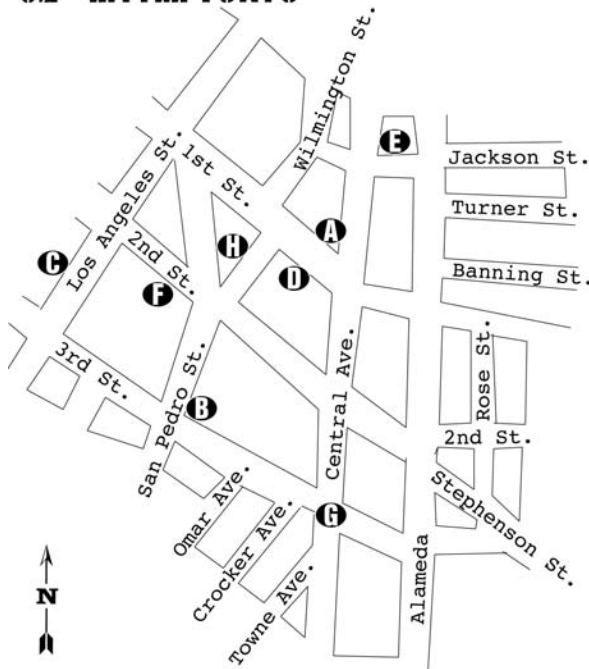
Languages: Cantonese 26%, English 64%, German 43%, Italian 82%.

61L Golden Moon Cinema—the field west of Benjamin Street. Every Saturday and Sunday night this disused barn becomes a movie palace for the locals. The always-packed house holds almost two hundred, and the fire danger is ever present. Admission is 10¢ and all are welcome to attend; however, the subtitles (the films shown are strictly silents) are all in Chinese. Especially popular are the *wuxia pian* (martial arts films) coming out of Hong Kong featuring the folk hero Wong Fei-Hung. A three-piece band provides musical accompaniment.

61M Benjamin Street Joss House—12 Benjamin Street. This shrine contains idols both large and small, cult images, burning incense, and paper banners wishing the departed a pleasant afterlife. A four-foot-square inner sanctuary contains a statue of Chuan-Yin, Goddess of Compassion, and is protected by a locked gate. The caretaker of the joss house, Mr. Deng Ho Lee, has the key; he lives at 133 Apablasa Street. Inscribed on the gate, but obscured by a complex set of Chinese characters, is a working Elder Sign, making this a good place to run to if pursued by something that happens to be affected to Elder Signs.

62 Little Tokyo—(see Little Tokyo map). The neighborhood around East 1st Street began to be called Little Tokyo around 1903 as Japanese laborers moved in to work on rail projects. Previously the area had been a mixture of Japanese, Jews, Germans, Irish, and Blacks. It is also known as “J-Town”. Even more Japanese flooded in after the virtual destruction of San Francisco in the quake of 1906. In 1908, the U.S. and the Meiji government of Japan concluded a gentlemen’s agreement not to allow further migration of Japanese laborers into the United States; exceptions were made for professionals and relatives of Japanese already residing here. This

62 - LITTLE TOKYO



made starting a family difficult for *Issei* (1st generation immigrants to America) who were at that time overwhelmingly male. Thus begins a wave of migration to California by “picture brides” from Japan, women married to Japanese immigrant men by correspondence and exchange of photographs only. The anti-Japanese reaction was predictable. The Alien Land Law of 1913 prevents “aliens ineligible for citizenship” from owning or acquiring land and severely limits their rights to lease property. The Exclusion Act of 1924 halts *all* immigration from Japan. The Japanese population of L.A. County in 1930 is approximately 35,000.

A large proportion of the Japanese community in Los Angeles makes a good living tending to growing things, either as gardeners, nursery owners, or as growers, wholesalers, and retailers of produce; many cultivate gardens or farms on the outskirts of the city while still living in Little Tokyo, while others are spread throughout the greater L.A. area. The streets are tidy and the buildings are well maintained. Perhaps because of this familiarity and general prosperity, Little Tokyo is less mysterious for outsiders than Chinatown is, but White L.A. manages to keep both *Issei* and *Nisei* (Japanese-Americans born here) feeling like foreigners. Japanese are denied citizenship until 1952. Increasing tensions between the U.S. and militaristic Japan do nothing to help matters. Due to the racial discrimination they face outside their community, the Japanese, like the Chinese, form their own internal social, political, and cultural associations. Principal among these are the *kenjinkai*, organizations based on common provincial origins back in Japan. The *kenjinkai* are

employment agencies, mutual aid societies, and a form of credit union rolled into one. The *kenjinkai* also organize enormous summertime picnics and lavish New Year's festivities that can take up an entire week.

62A Hongwanji Buddhist Church—111 N. Central Avenue. This Buddhist congregation began in Los Angeles in 1905, and can be traced back to the Nishi Hongwanji-ha in Kyoto, Japan. The present brick structure is completed in 1925. Prior to this worshipers meet at Yamato Hall [#62-E], and it will attain its designation as a "temple" (as opposed to a church) in 1931, the first in the U.S. to do so. The main auditorium seats a thousand and contains an ornate traditional-style altar. Its adherents follow a path centered on the relaxed but reverent saying or thinking of the name of Amida Buddha, the Enlightened One of Vast Wisdom-Light and Endless Life. Troubled minds may seek solace here by speaking with the monks. The church also sponsors one of the local champion boys' baseball teams. **Special Skills:** Psychoanalysis 55%, Psychology 65%.

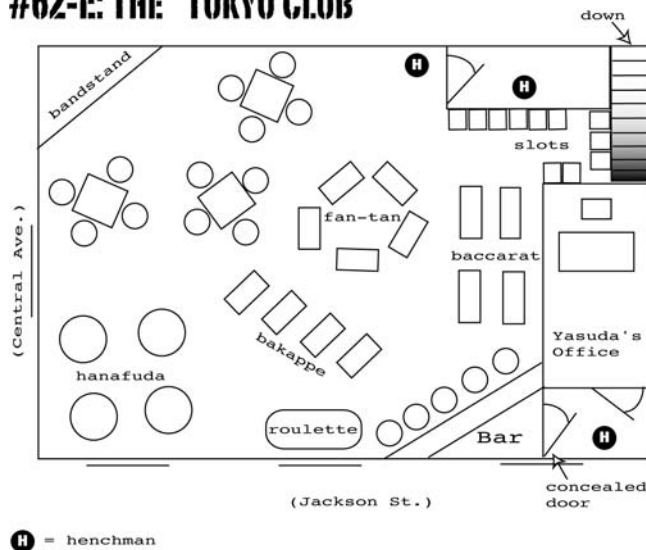
62B Japanese Union Church—401 E. 3rd Street. Formed from the amalgamation of the Congregational, Presbyterian, and Bethlehem Congregational churches in 1918, the Union Church erects this house of worship in 1923. A center of the community, social events and cultural classes are often held here.

62c Rafu Shimpo—259 S. Los Angeles Street. Since 1903 this respected newspaper has been the largest bilingual daily outside of Japan. It covers local happenings as well as the latest news off the wire from the Far East; as such, it is frequently able to scoop the English-only papers, as well as offering fresh perspectives. Its archives are sure to hold stories missed entirely by the American press.

62D Toyo Hotel—422 E. 1st Street. Neat and clean, the Toyo is a moderately priced place to stay (\$4 for a single, \$6 for a double). Several professionals (dentists, doctors, lawyers, etc.) have their practices in offices within the hotel itself.

■ **Toyo Photo Studio**, Suite 3D. Toyo Miyatake, a gifted young photographer, makes his home here. (It is a coincidence that he shares his first name with the Toyo Hotel). He is a colleague of Ansel Adams and Edward Weston, and local celebrities and civic leaders make it a point to be photographed by him. He wins an award at the 1926 London International Photography Exhibition and photographs the 1932 Los Angeles Olympics for the *Asahi Shimbun*. Years later, he is best known for smuggling a lens and photographic plates into the detention camp at Manzanar during WWII — assembling a makeshift camera, he documents life in the camp while he and his family are detainees

#62-E: THE "TOKYO CLUB"



there. **Special Skills:** Electrical Repair 45%, Mechanical Repair 40%, Photography 91%.

62E Yamato Hall—501 Jackson Street. This community center has a darker side. Besides housing several *kenjinkai* and the Hongwanji Buddhist Church for over two decades [#62-A], the third floor of Yamato Hall is given over to a notorious *yakuza* gaming palace, the Tokyo Club. The club was built as a place where the Japanese could gamble without having to lose their shirts over in Chinatown. The club really takes off after 1927 under the leadership of Yasutaro Yasuda. Boss Yasuda always has the latest European sports coupe parked out front, and he frequently can be found practicing *kendo* at the sumo arena [#62-H]. In 1931, Boss Yasuda is murdered and Hideichi Yamatoda takes power until a police crackdown in 1938. Besides the usual assortment of games of chance, the club offers some uniquely Japanese fare like *hanafuda* and *bakappe*. Friendly and accommodating hostesses ply the clientele with alcohol, while 1D6+2 *yakuza* henchmen are always on hand to keep an eye on the customers and guard the heaps of cash moving through the joint. Non-Japanese are welcome to try their luck at the games, but are warned to make no false moves or grumble about their losses. A safe plainly visible in Boss Yasuda's office holds \$9,000 in cash. The jazz band swings through the newest songs, while their torch singer belts out the tunes in Japanese translation.

Yasutaro Yasuda, Yakuza Boss

STR 15	CON 13	SIZ 14	INT 15	POW 14
DEX 12	APP 13	EDU 12	SAN 40	HP 14

Damage Bonus: +1D4

Weapons: Fist/Punch 69%, damage 1D3+1D4 (+2 w/ Trench Knife)



Head Butt 48%, damage 1D4+1D4
Kick 62%, damage 1D6+1D4
Grapple 66%, damage special
Trench Knife 61%, damage 1D6+1+1D4
Katana 73%, damage 1D8+1+1D4
.45 Automatic 58%, Damage 1D10+2

Skills: Art (Calligraphy) 38%, Conceal 55%, Dodge 63%, Drive Auto 71%, English 54%, Fast Talk 51%, Japanese 73%, Listen 49%, Martial Arts 54%, Persuade 71%, Spot Hidden 52%.

Languages: English 54%, Japanese 73%.

Typical Yakuza Henchman

STR 14	CON 14	SIZ 12	INT 11	POW 14
DEX 13	APP 12	EDU 10	SAN 44	HP 13

Damage Bonus: +1D4

Weapons: Fist/Punch 60%, damage 1D3+1D4

Head Butt 40%, damage 1D4+1D4
Kick 60%, damage 1D6+1D4
Grapple 60%, damage special
Switchblade 60%, damage 1D4+1D4
.45 Automatic 45%, damage 1D10+2

Skills: Conceal 55%, Dodge 50%, Dress Snappily 66%, Drive Auto 55%, Fast Talk 40%, Listen 40%, Martial Arts 40%, Sneak 45%, Throw 40%.

Languages: English 45%, Japanese 50%.

62F Sato Barber Shop—304 E. 2nd Street. Masayuki Sato can deliver a respectable haircut and shave in under fifteen minutes for 25¢, which accounts for his loyal clientele. The bespectacled bachelor barber has been at the same location for over a decade and lives upstairs. He closes up early on Saturdays to spend the rest of the weekend on his boat on Terminal Island [#204-F] near Long Beach. This is a very convenient location, as it allows him to carry out his surveillance of the U.S. Naval Operating Base at San Pedro [#204-C] and the coastal batteries at Fort MacArthur [#204-B]. As a spy for the Japanese government, Mr. Sato observes American military movements. Developments go directly to the Japanese consulate (located in the German-American Trust & Savings Bank Building at Spring and 7th Streets). He makes a drop at the Consulate on Monday nights after he develops his photos. He keeps a can of gasoline in his apartment to torch the place in case of discovery or imminent capture, after which he will down the vial of cyanide he always carries with him.

Masayuki Sato, Barber/Spy

STR 13	CON 16	SIZ 12	INT 14	POW 12
DEX 15	APP 13	EDU 16	SAN 48	HP 14

Damage Bonus: +1D4

Weapons: Fist/Punch 62%, damage 1D3+1D4

Head Butt 40%, damage 1D4+1D4
Kick 73%, damage 1D6+1D4
Grapple 53%, damage special
Commando Knife 54%, damage 1D4+2+1D4

Japanese M1904 Nambu Pistol (8mm M1904) 72%, Damage 1D8

Skills: Conceal 66%, Craft (Barber) 78%, Dodge 63%, Electrical Repair 42%, Drive Auto 61%, Fast Talk 62%, Hide 59%, Listen 57%, Locksmith 33%, Martial Arts 68%, Mechanical Repair 38%, Navigate 53%, Pilot Boat 64%, Photography 67%, Small Talk 71%, Sneak 47%, Spot Hidden 70%.

Languages: English 70%, Japanese 79%.

62G Produce Market—3rd Street and Central Avenue. Fruit and vegetable stands line the sidewalks along this intersection. On Saturdays from 8 am to 5 pm, however, the hawking of produce spills out onto the streets with the weekly farmers' market. Expect long delays driving or walking through here during those hours.

62H Sumo Arena—54 S. San Pedro Street. January sees this old warehouse come alive with spectators of all races, for this is the time of the annual sumo-wrestling tournament. Competitors come from all over the state and Hawaii to grip and grunt their way to victory. They wear boxer shorts under their loincloths so as not to offend the non-Japanese public. T. Ayagaseki of Honolulu takes the title seven years in a row. In the off-season, sumo wrestlers use the arena for training, along with masters and students of several Japanese martial arts like jujitsu, judo, karate, and kendo. Those seeking instruction pay \$5 to \$15 per month, if they can find and convince a master to teach them. This allows a character to add 1D8+2% to Dodge, Fist/Punch, Head Butt, Grapple, Kick, Martial Arts, or swordplay after six months of intense training.

63 Union Wholesale Terminal—Corner of 7th Street and Central Avenue. This collection of modern two-story concrete buildings containing more than 37 acres of floor-space opens in 1921 at a cost of ten million dollars. Today it is the largest agricultural market in Los Angeles, with produce being trucked in from commercial farms within a hundred-mile radius of the city. Everyday except Sunday the market opens at 3 am, and the buying, selling, haggling, loading, and unloading continue until well after dawn. The terminal sits in a center of industry stretching north and south along the L.A. River, containing bottling and canning plants and factories of all description that make use of the products arriving daily. Besides being a distribution point for L.A., the terminal is also a launching point for produce headed to the rest of the country.

64 Aero Club of Southern California—742 S. Hill Street. This local chapter of the National Aeronautic Association is officially chartered in 1925 and seeks to "increase the public awareness of aviation and highlight the new and expanding uses of aviation in the United States and around the world." To this end,



the club hosts lectures by local and nationally known figures in the field of aviation.

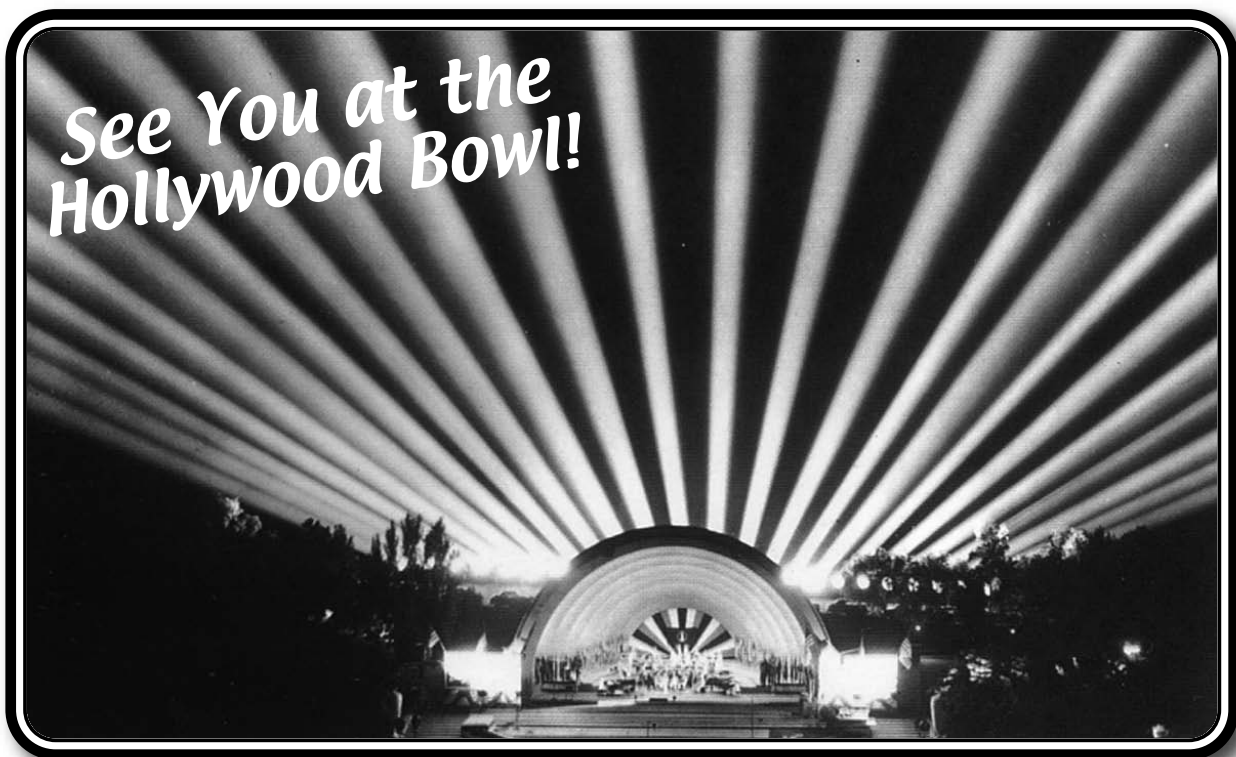
The club also provides flying lessons on the three aircraft it has acquired — two Thunderbirds and one Eaglerock — which are kept at Rogers Field [#104-J] in Mid-Wilshire. The entire course costs \$250 and includes motor theory and practice, mechanical repairs, meteorology, navigation, and 12 1/2 hours of instructional flying time. Upon conclusion of the course and additional solo practice (total 1D6+5 months), the diligent student at that point may add 1D8+4 percentiles to his or her **Pilot Aircraft** skill, and 1D4 percentiles to **Mechanical Repair and Navigate**. The student is then ready to take the trials for a National Aeronautic Association license: **triple Pilot skill** to determine the percentage chance of success. License fee is \$25.

65 Earl C. Anthony's Downtown Packard Dealership—1000 S. Hope Street. Just one of a string of dealerships Mr. Anthony owns across the country, this one is special as it is the original home of radio station KFI. Sales of the new Single-Six Model 116 (\$3,000 for the basic chassis to \$5,000 for the five-seater sedan) are disappointing early in the decade, but sleeker designs in 1922 make them more attractive. The introduction of the more cheaply produced Single-Eight engine in its Models 136 and 143 in 1923 (\$2,500 to \$3,500) gives Packard a decided edge over other luxury automobile manufacturers. The aging Twin-Sixes (\$2,950) are phased out in 1923. By 1928, with the introduction of the stylish and powerful Standard-

Eight (\$2,400 to \$2,900), Packard is *the* choice for the wealthy. Earl Anthony has all of the newest models at fair prices, and is happy to accept trade-ins (used cars are sold out of his Wilshire dealership, [#104-F]). He can also arrange for financing with easy monthly payments, for those who qualify: add 25 percentiles to one's Credit Rating to determine the chance of getting an auto loan.

66 Embassy Auditorium and Hotel—851 S. Grand Avenue. Construction on this nine-story Beaux Arts structure began in 1913. It is noteworthy for its four-story Baroque dome and its 1,500-seat, finely detailed concert hall, which resembles those of Europe. Performances typically cost 1D6+4 dollars. Comfortable rooms at the Embassy will set back the purchaser by 1D8+8 dollars per night.

67 California Club—510 S. Hill Street. A prestigious men's club founded in 1887, the organization becomes increasingly exclusionary in the 1920's, banning Jews and other minorities. On site there are facilities for dining, meeting, and recreation. It is here in 1913 that Harry Culver announced the plan to found the city that bears his name. A brand-new building to house the club at 538 S. Flower Street is due to be completed in 1930. Membership requires a current member's sponsorship. The initiation fee is \$500, and annual dues are \$350. Any investigator who joins the California Club may immediately add 10 percentiles to his **Credit Rating** while in the Greater L.A. area.



CHAPTER THREE

THE SUBURBS

Where are the citrus and olive groves, the vineyards and friendly flower gardens by the side of the road of yesteryear that made excursions into the suburbs of Los Angeles the joy of joys? Now Southern California is varicolored, principally yellow with sordid shacks, dust, disorder and landscape-defacing billboards. What a melancholy contrast — an agricultural, horticultural, artistic gem transformed into a medley of hideous things.

— Anonymous Resident, 1923.

Much of the Southland is still given over to bean and strawberry fields and citrus orchards, but the spaces in between the population centers are quickly being filled in with pavement and a flurry of new home construction. Residential neighborhoods for all classes, from the super rich to the barely scraping by, are spreading out from downtown. Initially the spread is in all directions, but the west absorbs the lion's share as the decade chugs along. Another phenomenon is also occurring: shopping districts removed from the civic center are cropping up to service the needs of what would otherwise be far-flung bedroom communities. And what were formerly small villages a decade ago are now becoming respectable-sized towns in their own right. Most of these are gobbled up by the ever-expanding City of Los Angeles, but a few are able to retain their independence.

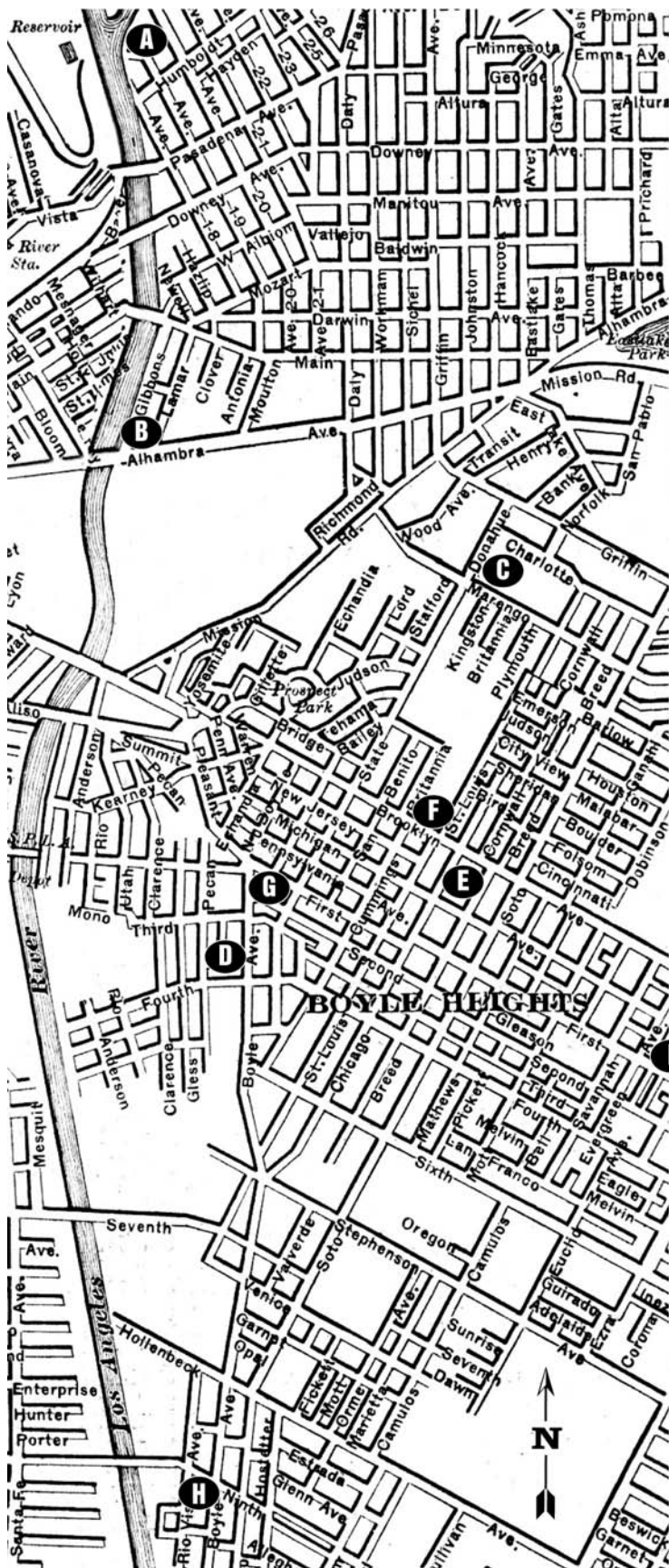
Below we examine the main suburbs of the city, beginning east of downtown and swinging around in a clockwise direction before heading west.

100 Boyle Heights & East Los Angeles (see **East Los Angeles map**). The east side of L.A. is to the West Coast what Ellis Island is to the East Coast: a port of entry for diverse batches of immigrants from all over the world. East Los Angeles is an inexpensive place where people can settle before saving up enough money to move into nicer neighborhoods. Although Jews make up the largest percentage of inhabitants here, there are also distinct concentrations of newly arrived Japanese, Russians, Filipinos, and Mexicans. Those of Mexican descent are the fastest-growing group. The population of this lower middle class neighborhood is heavily involved in the garment industry, either working at factories downtown or sewing and altering dresses at home.

100A Lincoln Heights Jail—401 N. Avenue 19. An unhygienic relic of the last century, the Lincoln Heights Jail is run by the LAPD and may be the first stop for most of the suspects they round up. There is room for some 200 prisoners here — more if you squeeze 'em in. Latinos and Blacks constitute the bulk of the inmate population. A court holds night sessions at the jail in an effort to clear cases off the docket, but with the current crime wave in the city, prisoners lacking connections have been known to wait thirty days or more before being brought before a judge. This fact of life — along with frequent rough handling by the guards — leaves the inmates in foul moods most of the time. Use stats for sheriff's deputies from [#6] for jail guards. Additions to the jail are planned for 1931 (in 1951, the Lincoln Heights Jail will be the scene of the infamous "Bloody Christmas", when drunken police officers severely beat



100 - EAST LOS ANGELES



seven inmates. This incident is one of the inspirations behind *L.A. Confidential*).

100b San Antonio Winery—737 Lamar Street. The banks of the Los Angeles River once teemed with vineyards and wineries, but urban expansion and Prohibition took care of most of them. The San Antonio Winery opened in 1917, a seemingly inauspicious time to do so; however, they have been granted a special license by the government to produce sacramental wines for the Catholic Church, managing to survive the current dry spell.

100c Los Angeles County General Hospital—1200 N. State Street. Founded in 1878, the current building is slated for replacement in 1933. Here the poor and the destitute can find decent aid in emergencies and competent hospice care in the event of terminal illness, but very little in between. The hospital's psychiatric wing is a clearinghouse for babbling vagrants plucked from the city's streets. They receive a bed, meals, and not much else. A couple of John and Jane Doe's arrive at the morgue every week, which is a bonanza for the medical students of USC for whom this is a teaching hospital. Ghouls have also been spotted in the morgue. Their point of entry into the run-down building remains undiscovered. **Special Skills:** First Aid 3D10+50%, Medicine 3D8+40%, Pharmacy 2D10+50%, Psychoanalysis 3D10+20%.

100d Old Jewish Home—325 S. Boyle Avenue. Begun in 1912, this brick and tile building houses many of the blind and aged of the Jewish community. Additions of an auditorium and synagogue are planned, which will make this a center of Jewish life on the eastside. One of the residents of the home is Tevye Gurevich, a 72-year-old linguist and mystic who fled Odessa during the chaos of the 1917 revolution. A life-long student of the occult, Gurevich also dabbled in more dangerous blasphemies. In 1908, he and several associates from a group calling itself the Order of the Red Pentacle performed a ritual summoning Cthugha to Earth, quite probably causing the devastation at Tunguska. Horrified at the destructive power unleashed and frightened that knowledge of the ritual would leak out, he had each of his compatriots murdered over the next several years. His deeds have



weighed heavily upon him and ripped at his sanity even as he sought sunnier climes in California. His occasional screams in an unknown language during the night disturb residents and attendants alike, and they only increase in frequency as reports of Leonid Kulik's investigations into the Tunguska Event mount during the 1920's. He is now a broken, empty shell of a man who spends most of his time sitting alone under an aging sycamore with the ghosts of his past. Just how real these ghosts are and what other forbidden knowledge still dwells in his addled brain is a matter for speculation.

Tevye Gurevich, Tormented Soul

STR 10 CON 08 SIZ 12 INT 17 POW 14
DEX 13 APP 16 EDU 18 SAN 09 HP 10

Damage Bonus: None.

Weapons: None.

Spells: Brew Dream Drug, Call/Dismiss Cthugha, Contact Formless Spawn, Summon/Bind Fire Vampire.

Skills: Astronomy 42%, Cthulhu Mythos 10%, History 59%, Library Use 76%, Listen 33%, Natural History 35%, Occult 71%, Spot Hidden 56%.

Languages: English 29%, French 34%, German 52%, Hebrew 53%, Latin 47%, Muvian Naacal 21%, Russian 93%, Yiddish 71%.

100E Breed Street Shul—247 N. Breed Street. This collection of buildings (a wooden frame structure in 1915 and a brick synagogue in 1923) serves Congregation Talmud Torah, the largest Orthodox congregation in East L.A. Members of the faith may schedule sessions with the rabbis to discuss their problems and seek solace through contemplation of the Torah and Talmud. **Special Skills:** Psychoanalysis 45%, Psychology 60%.

100F Communist Party Cooperative Building—2031 Brooklyn Avenue. The daily activities of the Communist Party of Los Angeles revolve around this building. Inside are a restaurant, a bakery, a barber-shop, and a meeting hall. The organization's monthly newsletter and various political tracts are also printed here. Children of the community are indoctrinated into the party's political agenda through membership in the Young Pioneers and the Young Workers' League. The party's influence on local politics, however, is slight at best. One of the reasons for this is that the overwhelming majority of the members are recent immigrants, with three-quarters of them lacking a working knowledge of English. Another reason is the close tabs kept on party activities by the boys in blue; perhaps in lieu of other thuggery, more than one rally has been broken up by the nightsticks of the LAPD.

Three of the group's more radical members have escaped detection by either the police or their more peaceful brethren. Adherents of Bolshevism and admirers

of Trotsky as well as Stalin, this small cadre hopes to ignite a class war through a series of deadly bombings of the symbols of capitalism, such as banks and department stores. They live in a converted basement at 628 St. Louis Street, just around the corner from the Cooperative Building. There they store their weapons and explosives stolen from various construction sites where they have worked. At the moment they have stolen enough dynamite to bring down a four-story building.

Three Violent Bolsheviks

	STR	CON	SIZ	INT	DEX	APP	POW	SAN	EDU	HP
Sergei	12	11	12	15	11	10	16	64	14	12
Pavel	13	10	13	13	09	11	10	33	12	12
Oleg	15	14	17	11	10	08	12	49	12	16

Damage Bonus: Sergei None; Pavel +1D4, Oleg +1D6

Weapons: Fist/Punch 60%, damage 1D3+db

Grapple 50%, damage special

Butcher Knife 50%, damage 1D6+db

.38 Revolver 40%, damage 1D10

Skills: Communist Ideology 65%, Conceal 60%, Craft (Bomb) 45%, Craft (Masonry) 65%, Disguise 30%, Drive Auto 50%, Hide 35%, Listen 50%, Mechanical Repair 45%, Sneak 35%.

Languages: English 25%, Russian 70%.

100G Molokan Meeting House—1808 E. 1st Street. A unique community of Russian immigrants at home in Boyle Heights. Originating from a schism within the Russian Orthodox Church in the 1600's, the Molokanes fled Mother Russia in large numbers to avoid conscription in the Russo-Japanese War of 1904-5. The Molokanes are pacifists, and follow Jewish kosher laws despite being Christians heavily concerned with Christ's Second Coming and the end of the world. Also called "Holy Jumpers", their worship services are replete with singing, jumping, and speaking in tongues. They have no formal priesthood, instead are led by a group of elders. Close-knit and suspicious of strangers, the Molokanes may very well be concealing deep lore regarded as unfit for the tender minds of the outside world.

100H Los Angeles Orphan Asylum—917 S. Boyle Avenue. Originally located at Macy and Alameda, the present imposing redbrick building dates from 1891. The orphanage is administered by the Daughters of Charity of St. Vincent de Paul (the same organization that runs [#57]), and is home to over 300 parentless girls and young women from all parts of the world. The screen star Mary Pickford has adopted the orphanage as her special charity, donating her own time and money to improve the lives of the girls. She has used the building as a location for several of her films, including *The Foundling*, *Stella Maris*, and *Daddy Long-Legs*.

100I Evergreen Cemetery—204 N. Evergreen Avenue. Opened in 1877 to ease the pressure



on the few dilapidated cemeteries in the downtown area, Evergreen is a particularly large necropolis that stretches four blocks between 1st Street and Brooklyn Avenue and six blocks east to west. All faiths and ethnic groups are represented here, including a Chinese funerary shrine complete with incense burners built back in 1888 — Chinese typically disinter their dead after a few years to ship the bones back to China for burial in family crypts. In the southeast corner of the cemetery is a potter's field overrun on moonless nights with ghouls.

101 Central Avenue—(see Central Avenue map). Spoken of derisively as the “black belt,” Central Avenue south of downtown is home to a significant proportion of the city’s African-American population — a population that more than doubles from 15,000 to 38,000 during the 1920’s. The newcomers arrive mostly from the South along the route of the Southern Pacific railroad, a major employer of black labor in L.A. Another draw is the need for musicians and singers in the film industry, once talkies come in.

An important reason for the concentration of blacks along Central Avenue are housing covenants in most other suburbs that prevent homeowners from selling their houses to ethnic minorities — the California Supreme Court approved of the practice in 1919, and it would be the law of the State until the 1950’s. In other parts of the city, blacks are frequently refused service in hotels and restaurants, despite it being technically against the law. This segregation, both legislated and informal, is deemed by some to be worse than the Jim Crow South, for there one knows where one stands; in L.A., racism can be more insidious and hidden behind smiling faces. This is also the only part of town where one might see black policemen in any numbers.

But Central Avenue is not a dismal place. It is the home of a vibrant culture and a jazz scene to rival those of Harlem and Chicago’s Bronzeville. At night Angelenos both black and white throng to the neighborhood’s myriad honky-tonks and nightclubs to hear nationally known musicians (and later legends) like Jelly Roll Morton, Charlie Parker, Charles Mingus, and Dizzy Gillespie. Numerous businesses of other sorts also thrive here, from beauty salons to bakeries to a whole host of professional offices. Of course, this does not mean it is an entirely safe place to be after dark, whatever the color of your skin.

101A Second Baptist Church—2412 Griffith Avenue. The first black Baptist congregation in southern California opens this church in 1926. Designed by the renowned African-American architect Paul R. Williams, this impressive Romanesque building is constructed entirely with community donations of money and labor. The church becomes a center for numerous mass meetings and Black conventions.

101B Lincoln Theatre—2300 S. Central Avenue. Originally built as a movie house in 1924, the Lincoln becomes a venue for live theater productions with the advent of the talkies. From 1928-1932 it is home to the Lafayette Players, a group of actors out to prove that blacks can do more onstage than just dancing and singing. They perform all the same types of plays on exhibition in white theaters, from Wilde to Shakespeare. African-American investigators who wish to join the company must wait for an advertised opening, then prepare a monologue and pass successful **Art (Acting) and Persuade** skill rolls. Membership in the company affords one with a modest salary of \$20-\$22 per week) and the opportunity to improve one’s craft. Add 1D6 percentiles to **Acting** per six months with the Lafayette Players. Missing many rehearsals will not be tolerated.

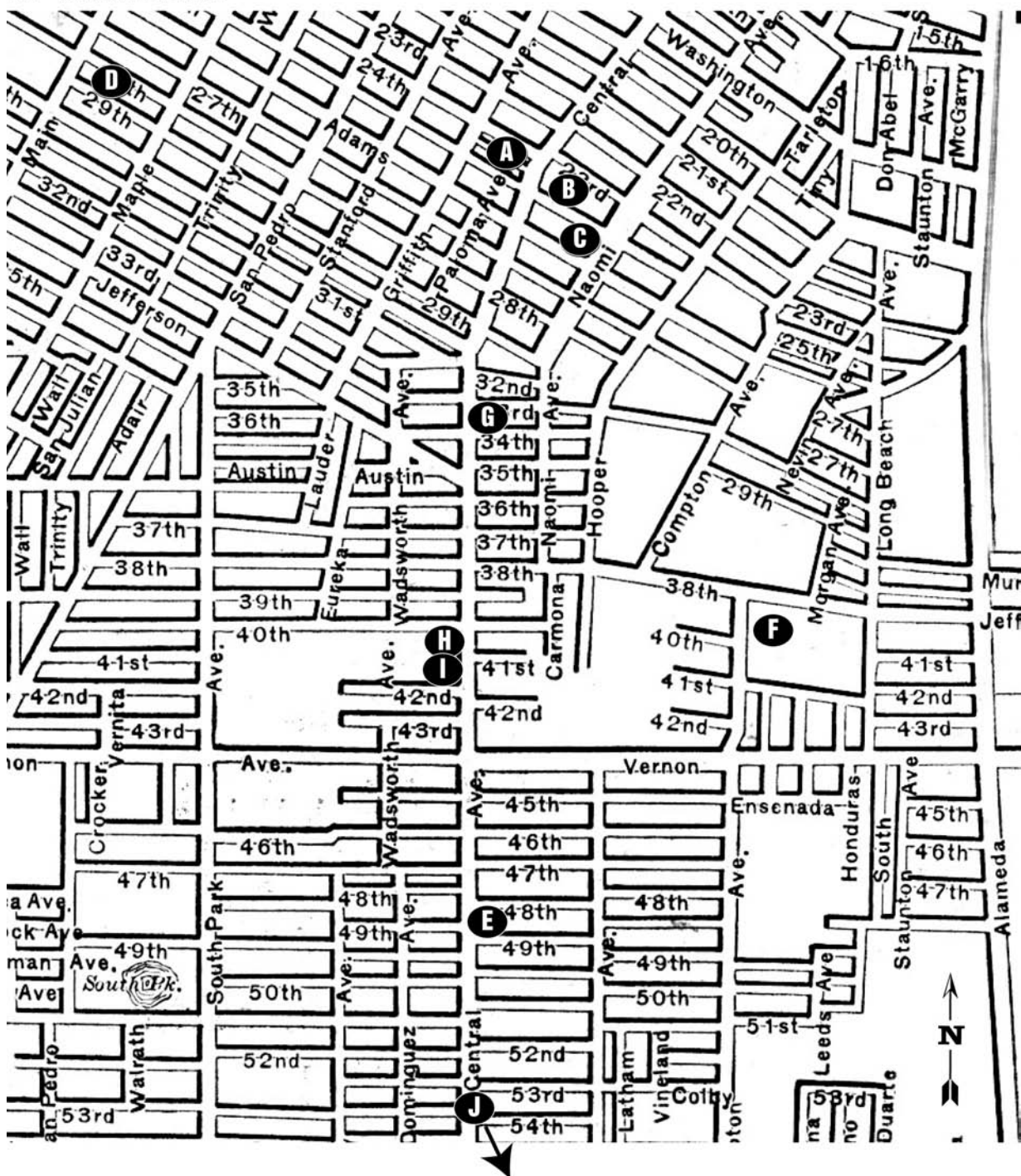
101c Sojourner Truth Industrial Club—1119 E. Adams Boulevard. This club was founded at the First African Methodist Episcopal Church of Los Angeles [#54] in 1904. Its present fifteen-room structure dates to 1913. It is named for the freed slave Isabella Baumfree who changed her name to Sojourner Truth. Here they train young girls in the ins and outs of domestic work and other accepted feminine means of earning a livelihood, and supervise them until they are old enough to strike out on their own. Prominent black leaders often visit the club for cultural lectures and meetings. It is left to the keeper to decide if an investigator can insinuate herself into the club for the purposes of learning a craft or two or to meet some famous personage.

101d 28th Street YMCA—100 E. 28th Street. Fundraising begins in 1924, and in 1926 this four-story Spanish building is already complete. The athletic facilities are open only to members: joiner fees are \$10 for men, and no charge for boys. Annual dues are \$48 for men, \$9 for boys. Residential quarters are open to the public — 75¢ per night, \$5 per week, clean linens and towels 35¢. A character who becomes a member of the “Y” may be able to improve **Climb, Jump, or Swim** by 1D8 percentiles if a strict regimen is followed for at least six months with a YMCA trainer.

101E Artisan Beauty Salon—4810 S. Central Avenue. This is *the* place for ladies of style to have their hair done. The hairdressers are fully trained in the latest techniques and fashions, from straightening to coloring to permanent waves to bob cuts. Every Thursday — traditionally the day off for colored domestics — the salon is awash in maids and housekeepers who service the mansions of industrialists to the west and the homes of filmmakers up in Hollywood. What would be a better place to hear the dirt on the rich and famous? This assumes, of course, that one



101 - CENTRAL AVENUE



can make the ladies comfortable enough that they start spilling their secrets.

101F: Magnificents' Hideout—3950 Compton Avenue. Numerous street gangs with names like the Boozies, the Blodgettes, and the Driver Brothers have carved out pieces of the black community in and around Central Avenue. Among the more vicious are a dozen youths calling themselves the Magnificents. They inhabit an abandoned warehouse, and fiercely defend

their territory east of Central and north of Vernon Avenue. They run in packs of 1D6+1 gang members. Their robbery tactics are normally of the “smash’n grab” variety, although they occasionally beat mugging victims within an inch of their lives just for the fun of it. Sometimes they abduct girls and, with the aid of marijuana and bootleg whiskey, make them temporary prostitutes. When presented with a more powerful force, the Magnificents have an uncanny knack for scattering and vanishing into the urban wilds.

Typical Magnificent

STR 11 CON 14 SIZ 10 INT 11 POW 12
DEX 16 APP 10 EDU 06 SAN 48 HP 12

Damage Bonus: None.

Weapons: Fist/Punch 60%, damage 1D3

Head Butt 45%, damage 1D4

Kick 50%, damage 1D6

Grapple 55%, damage special

Switchblade 50%, damage 1D4

Lead Pipe 60%, damage 1D6

Skills: Climb 55%, Conceal 50%, Dodge 60%, Drive Auto

45%, Fast Talk 30%, Hide 65%, Listen 45%, Sass Elders

78%, Sneak 65%, Spot Hidden 40%, Throw 45%.

101G Marmillion Hotel—3330 S. Central Avenue.

What Dr. Marmillion built is much more than a hotel. It's more like a one-stop destination for socializing and semi-respectable adult fun. Besides the 150-room hotel itself, the four-story building houses a barbershop, a restaurant, and a nightclub called the Zanzibar Room. Rooms in the hotel range from \$1.50 to \$4 per night. Things can get a bit rowdy at times, but luckily Dr. Marmillion has his practice onsite. **Special Skills:** First Aid 70%, Medicine 65%, Pharmacy 55%.

101H The Apex Club—4185 S. Central Avenue.

Gaining national fame in the 1930's as Club Alabam, the Apex opens in 1928 and quickly becomes the most popular nightclub on the Avenue. Owner Curtis Mosby brings in top-drawer jazz acts from around the country — like Duke Ellington or Louie Armstrong — which attracts audiences of all shades, among them many celebrities. However, what is called “race mixing” outside the club is definitely frowned upon and discouraged. Lacking reason, the police rarely harass the joint and the hooch flows freely. Musicians and bands usually stay at the Hotel Somerville [#101-I] next door.

101I Hotel Somerville—4225 S. Central Avenue.

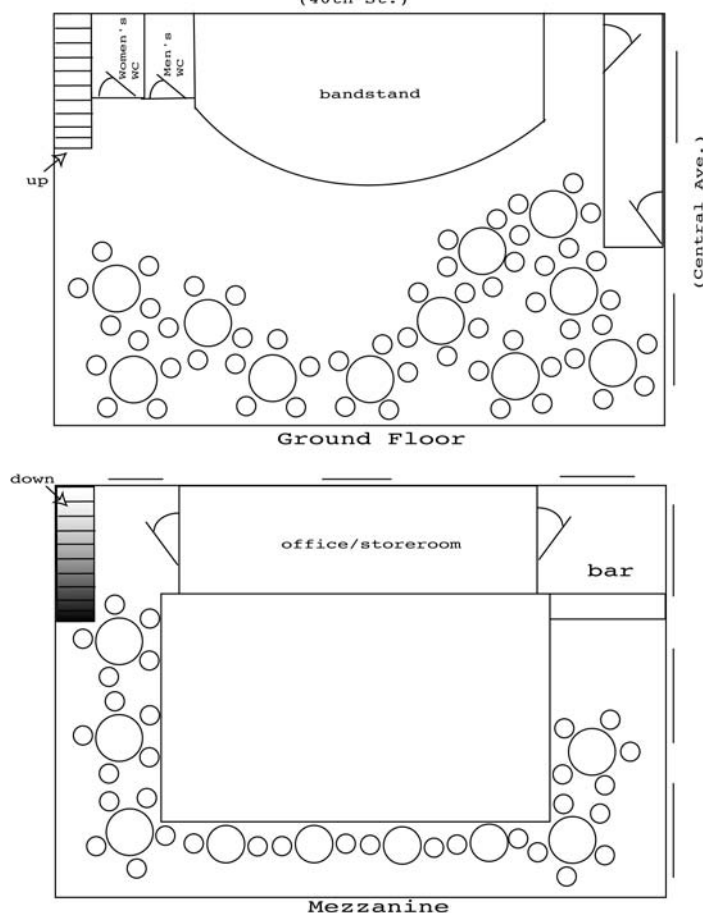
Dr. John Alexander Somerville and his wife, Vada (both dentists), open the hotel in June, 1928 just in time to host the first national convention of the National Association for the Advancement of Colored People (NAACP). It is the first luxury hotel in the United States built specifically for black people, a result of Dr. Somerville's being denied lodging on his first trip to San Francisco from his native home in the West Indies. Described as “a cross between the Waldorf Astoria and the Cotton Club”, the Hotel Somerville plays host to every black entertainer, athlete, and civic leader passing through Los Angeles. Rates run from \$7 for a single to \$12 for a suite. Also in the building are a drug store and

the Somervilles' dental surgery. **Special Skills:** Medicine 65%, Pharmacy 45%.

101J Watts Towers—1765 E. 107th Street. Several dozen blocks south of the heart of Central Avenue, Italian immigrant Simon Rodia begins constructing his folk-art project entitled “Nuestro Pueblo” (“Our Town”) in 1921. It consists of a collection of spidery towers constructed from discarded pipes, rods, and iron mesh. The supports are coated in mortar and imbedded with bits of glass and ceramics in intricate designs. He finds much of the material by walking the twenty-mile Pacific Electric right of way to Wilmington, while most of the ceramics come from Malibu Potteries [#200-I], where he works. A great deal of speculation abounds in the neighborhood as to the purpose of Mr. Rodia's strange enterprise. Is it some sort of signaling device for communicating with foreign spies, or perhaps with others less mundane? He is certainly not forthcoming, and takes the derision and occasional vandalism in stride as he works single-mindedly and single-handedly to bring his vision to life (Mr. Rodia continues adding to the towers until 1955, when he gives away the property and moves to Martinez, California, never to return.)

#100H: THE “APEX CLUB”

(40th St.)





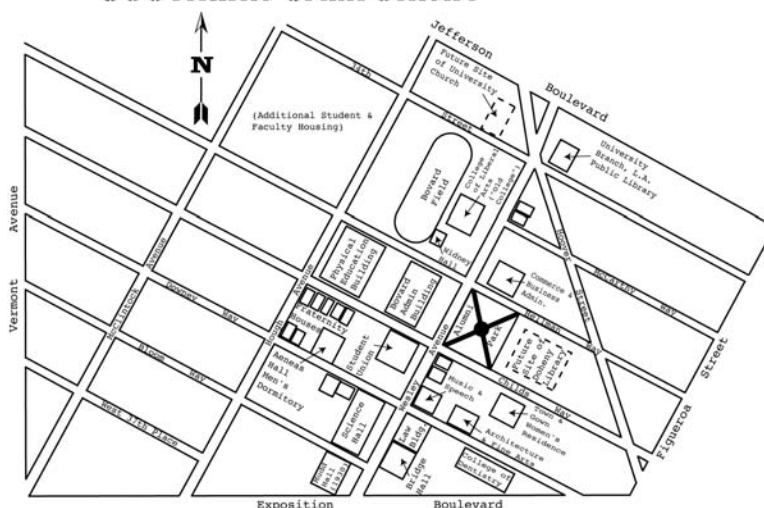
102 West Adams—(see West Adams map). Mere blocks to the west of Central Avenue lies the elite enclave of West Adams. Here the opulent estates of old-money Angelenos spread out amidst graceful, European-style churches and majestic civic buildings intended for the improvement of the city's cultural image. Many of the streets are tree lined and the spacious lawns give the area an open, park-like atmosphere. Victorian townhouses are just beginning to feel competition from the elegant rusticity of the Craftsman bungalows that house downtown businessmen and professors from the university.

102A University of Southern California—Jefferson Boulevard to Exposition Boulevard, east of Vermont and west of Figueroa. USC opened its doors in 1880, an institution founded by United Methodists with land granted by a Protestant horticulturalist, an Irish-Catholic businessman, and a German-Jewish banker (the university becomes nonsectarian in 1926). Set in a campus of exquisite, redbrick Romanesque and Italian Renaissance buildings and boasting some 7,000 students, USC is the largest (and oldest) private coeducational university on the West Coast. The university includes the College of Letters, Arts, and Sciences, and the Schools of Architecture, Commerce, Dentistry, Education, Law, Library Science, Medicine, Religion, and Social Work; the University College exists for evening classes and extension students. Generous keepers may allow dedicated investigators to improve certain knowledge skills by hitting the books hard after hours.

The fifth president of the university, Rufus B. von KleinSmid (affectionately known as "Dr. Von"), has been working to expand the fields of studies offered at the institution: the School of International Relations is formed in 1924, the College of Engineering appears in 1925, and 1929 sees the beginning of the School of Public Administration and the Department of Cinematography. This last is the first of its kind in the nation; it features such guest lecturers as Douglas Fairbanks, D. W. Griffith, and Darryl Zanuck. By the end of the decade, USC is nationally accredited, its marching band highly respected, and the Trojans are pre-eminent in football — they defeat Penn State at the first Rose Bowl game in 1923, 14-3.

The first floor and basement of the College of Liberal Arts Building ("Old College") at 3501 Wesley Avenue house the main library collection of the university. The edifice dates to 1884, with additional wings added in 1905. Library hours are from 8 am to midnight M-F, 10 am to 5 pm on Saturday, and noon to 10 pm on Sunday.

#102-A - UNIVERSITY OF SOUTHERN CALIFORNIA



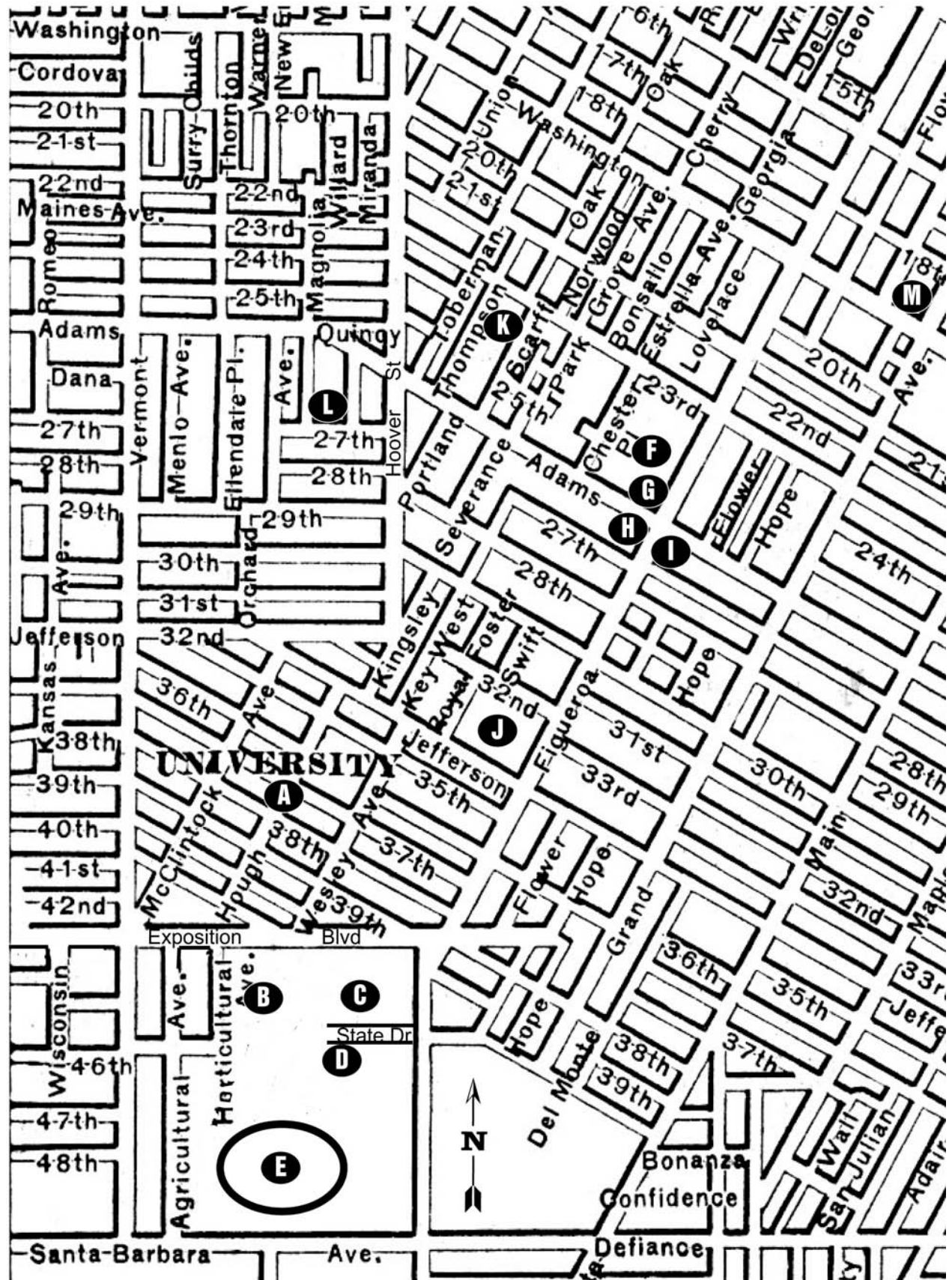
Student identification is required to check out volumes; anyone may browse the stacks. Graduate student status or other suitable scholarly credentials are necessary to examine manuscripts in the Rare Book and Manuscript Room; this special collection is especially rich in early American works and philosophical treatises from the Late Medieval period to the present. It includes *Thaumaturgical Prodigies in the New England Canaan* (expurgated 1801 edition containing no spells), *Demonolatreaia*, *Saducismus Triumphatus*, and *Secret Mysteries of Asia, with a Commentary on the Ghorl Nigral*.

Other libraries on campus include the Hoose Library of Philosophy (1924), the Stowell Research Library for Education (1923), and the Clarence E. Rainwater Library of Sociological Research (1926). Some of the professional schools also maintain departmental libraries: Fine Arts, Law, Mathematics, Medicine, Dentistry, and Theology, bringing the entire university libraries' holdings to over 129,000 volumes. Additionally, the campus is home to the University Branch of the L.A. Public Library, which contains some 25,000 volumes. In 1930, the Doheny family donates a million dollars to establish the massive Edward L. Doheny, Jr. Memorial Library, which opens in 1932.

Below are a few faculty members of note:

- **Edgar L. Hewett** — College of Liberal Arts Building, 4th floor. Flamboyant and energetic, Dr. Hewett of the School of American Research founded the Department of Anthropology at USC. He leads archaeological expeditions into the Southwest, most notably to the ancient Anasazi ruins at Chaco Canyon. **Special Skills:** Anthropology 65%, Archaeology 75%, Library Use 55%.
- **Gerhardt Thüringer** — Mudd Hall, 2nd floor. A Professor of Philosophy recently arrived from Ludwig-Maximilians-

102 - WEST ADAMS





Universität in Munich, Dr. Thüringer is also a student of the occult. He has sought sunnier climes after several horrific Mythos-related experiences in Central Europe have rattled his nerves. **Special Skills:** Cthulhu Mythos 10%, Greek 65%, Latin 55%, Occult 45%, Philosophy 80%.

- **Ephraim Kottelman** — Science Hall, 2nd Floor. Dr. Kottelman's work in theoretical mathematics has earned him a distinguished reputation among his colleagues in the field, a reputation that would be even more elevated if they could understand even half of his theorems. His delvings into non-Euclidean spatial paradigms and their applications to sub-differential perforations of fourth dimensional pseudo-spheres are indeed groundbreaking and not a little frightening. **Special Skills:** Mathematics 90%, Physics 55%.
- **Clara Holmes-Gardner** — Music & Speech Building, 1st Floor. Dr. Holmes-Gardner of the Department of Music has recently returned from sabbatical in China and Tibet where she collected recordings and paper transcriptions of



Stately "Old College" on the USC campus, where rare books are kept.

folk ballads. Many of these come from remote hill tribes with queer shamanistic traditions going back centuries. If performed properly, and with the required ritual dances and accompanying symbology, these are sure to cause a stir in the academic community. **Special Skills:** Cantonese 65%, Art (Music-violin) 55%, Mandarin 55%, Musicology 80%, Occult 30%.

- **Thaddeus Q. Thorgrim** — College of Liberal Arts Building, 3rd Floor. A true asset to the Department of Classics, Dr. Thorgrim has devoted himself for the past several years to the discovery of a temple to a fertility goddess. He found it described in the heretofore-lost Book XXXVII of Polybius's *World History*, which he stumbled upon in an Istanbul bookstall. He believes the book to be authentic and that the temple of Clazomenaeon Artemis lies in shallow waters just off the west coast of Turkey. Dr. Thorgrim is always looking for sponsors and volunteers for an expedition. **Special Skills:** Archaeology 40%, Greek 90%, Latin 55%, Occult 20%, Turkish 35%.

102B Los Angeles County Museum of History, Science, and Art—900 Exposition Boulevard. This tri-domed, redbrick building houses the largest natural history museum in the western United States. The museum is open 10 am–4 pm weekdays and Saturdays, and 2–5 pm on Sundays and holidays. Most impressive is the Anthropology Hall, containing a large collection of bones of mammals and birds from the Pleistocene, dug out of the La Brea Tar Pits [#104-C]. On display are well-preserved skeletons of mammoths, saber-toothed cats, bison, dire wolves, giant vultures, and extinct species of horse and camel. The Natural History Wing contains stuffed animals from all over the world, set in dioramas of their native environments. Other exhibits are the Regan Collection of Rembrandt etchings, and the Coronel Collection of early California relics, the latter of which includes an enchanted *paviut*. See **Chapter Seven**.

The Otis Collection of weapons (including a medieval German mace with a scroll hidden in the hilt containing the spell Wrath of the Archangel (Song of Hastur). The Oriental Collection includes a Chinese puzzle-box that opens a gate to the Plateau of Leng in the Dreamlands when the puzzle is solved. There are several Egyptian mummies. A research library is open to scholars; it contains some 15,000 volumes and thousands of unbound pamphlets, journals, magazines, and newspapers. The museum's Department of Herpetology is currently outfitting an expedition to the interior river valleys of Indochina in order to gather rare species of reptiles recently reportedly sighted there.

Between the museum and the State Armory [#102-C] lies the Sunken Rose Garden, which expands to a full seven acres by 1928. These places, along with the Exposition Building [#102-D] and the Memorial Coliseum [#102-E] constitute Exposition Park, established in 1913.

102c State Armory—700 Exposition Boulevard. A two-story, redbrick structure in the Beaux Arts style, Los Angeles's armory defies the tradition that says an armory must look like a fortress. It is home to the 2nd Battalion of the 160th Infantry Regiment, 40th Infantry Division of the National Guard of California, Nevada, and Utah. The battalion can call up some five hundred men in an emergency, and its armory contains 480 Springfield M1903 rifles, 120 Colt .45 Automatic M1911 pistols, 30 Browning Automatic M1918 rifles, 15 Browning .30 M1917A1 machine guns, and considerable ammunition. Parked outside are three staff cars, an ambulance, and ten covered trucks.

102D Ahmanson State Exposition Building—700 State Drive. This E-shaped, two-story structure holds a permanent collection of state resources, industries, and recreational features. Highlighted are

displays of agricultural enterprises, from citrus orchards to vineyards to ranches, as well as models of oil fields, coal and gold mines, and lumber camps. Numerous relief and historical maps relate the story of California and its prominent citizens. In the basement is a model section of a redwood forest complete with living trees.

102E Memorial Coliseum—3911 S. Figueroa Street. Completed in 1923 after two years of construction, the Coliseum commemorates those who fell in the Great War. USC plays its football home games here, and it is also used for major track and field meets, pageants, religious ceremonies, and civic gatherings. Already an impressive venue with a capacity of 75,000, the Coliseum is due for an upgrade to over 100,000 seats in preparation for the 1932 Olympics. In case of an emergency, it is believed that the stadium can be emptied in less than twenty minutes through its 108 portals.

102F Doheny Mansion—8 Chester Place. Resembling a French Gothic chateau, this home is the centerpiece of oil baron Edward L. Doheny's exclusive residential park, Chester Place. Please mind the speed limit of 10 mph. Originally built for Edward Posey in 1899-1900, Doheny acquired the 22-room mansion in 1901. It contains the first privately owned elevator in Los Angeles, and a room that is an exact copy

of one in the Roma Museum. The residence contains many priceless antiquities from around the world, including several curious pieces from the jungles beyond Tampico, Mexico where Doheny's Mexican Petroleum Company of California does much of its drilling. One of these pieces is a Huastecan clay figurine of Zoth-Ommog, from which the Great Old One someday may or may not manifest itself. Additionally, the family library holds a copy of the *Gesta Damnatorum* (see **Chapter Seven**) personally presented to Mr. Doheny by the Archbishop of Durango. The grounds are surrounded by stout wrought-iron fences and heavily patrolled by Mr. Doheny's personal security detail, in number 1D6+2 armed men at any time. Use stats for "Typical DA's Detective Investigator" from [#6].

102G St. Vincent De Paul Church—621 W. Adams Boulevard. Built as a gift by Edward L. Doheny in 1925, this Catholic church sits at a diagonal to the intersection of W. Adams and Figueroa so as to not blend into the nearby commercial structures. The building is constructed in a highly ornate Spanish Baroque style and is topped by both a ninety-foot-tall tile inlaid dome and a bell tower. The interior is awash in polychrome carvings, vibrant murals, and gilded bronze. Especially notable are the pulpit and a depiction of *The Last Supper*, each carved from single pieces of red marble.

EDWARD L. DOHENY, MILLIONAIRE

Doheny arrived nearly penniless in the small town of Los Angeles from Wisconsin in 1892. Noticing the tar stuck to a wagon's wheels, he tracked it back to its source, sank his first well, and quickly became one of the richest men in America. Worth over \$100,000,000 in the 1920's, Doheny's oil holdings amounted to more than a million acres in South America, the British Isles, and Mexico. In Mexico he helped finance a private army to protect foreign-controlled oil interests. Doheny donated heavily to Catholic organizations both locally and abroad, and the Vatican made his wife, Estelle, a Papal Countess. He was a member in good standing of the California and Jonathan clubs.

In 1924 the federal government indicted him on conspiracy and bribery charges in connection with a cash gift of \$100,000 he had given to Albert Fall, then Secretary of the Interior. Apparently the



Edward L. Doheny
(1856-1935)

government felt the gift had something to do with Doheny being granted permission to drill on the Elk Hills Naval Petroleum Reserve in Kern County, California. Fall was also a central figure in the "Teapot Dome Scandal" involving similar misdeeds in Wyoming. Fall was convicted of accepting a bribe from Doheny, but strangely enough, in a separate and lengthy trial, Doheny was acquitted of providing it (he insisted all along that it had simply been a friendly loan). Throughout the ordeal, Doheny's popularity with Angelenos and the local press (whom he feted regularly at his mansion) never flagged. In 1929, at the height of his troubles, he was crushed by the tragic death of his son; (see [#106-A]). Eventually Doheny's lease at Elk Hills was revoked and he was forced to pay \$5.5 million for the oil already pumped. His health deteriorated rapidly and he remained bedridden under his wife's care for the last two years of his life.

Edward L. Doheny, Oil Magnate

STR 11 CON 10 SIZ 12 INT 15 POW 16
DEX 10 APP 13 EDU 10 *SAN 62 HP 11

*37 SAN upon death of his son.

Damage Bonus: None.

Weapons: Fist/Punch 60%, damage 1D3
Grapple 50%, damage special
.32 Revolver 35%, damage 1D8

Skills: Bargain 66%, Catholic Dogma 63%, Credit Rating 99%, Drive Auto 41%, Geology 43%, Law 46%, Los Angeles Politics 90%, Mechanical Repair 44%, Persuade 71%.

Languages: English 65%, Latin 42%, Spanish 22%.



102H Automobile Club of Southern California—2601 S. Figueroa Street. It took \$2 million in 1923 to complete this, the headquarters of the largest independent club of its kind in the United States. It consists of two Spanish Colonial Revival buildings with a 100-foot tower. The organization lobbies for better roads and signage, and conducts classes in driving safety. Members are able to telephone the club for roadside assistance in emergencies; they can also seek local road maps and information on lodging here. Additionally, the club offers automotive insurance, a Theft Bureau to aid in the recovery of stolen cars, and publishes a monthly periodical, *Touring Topics*. Membership dues are \$1 per month.

102I St. John's Episcopal Church—514 W. Adams Boulevard. Faced in light grey tufa-stone, this building was constructed in the style of the eleventh century Church of San Minato in Florence. A large rose-colored window above the entrance, a series of bas-reliefs, and hand-carved oak effigies adorn the interior.

102J Shrine Civic Auditorium—3228 Royal Street. Finished in 1926, the Shrine seats more than 6,400 in the main auditorium, while the attached pavilion-ballroom has room for a total of over ten thousand guests standing on the main floor and the mezzanine-balcony. As befitting the headquarters of the Al Malaikah Temple of the Ancient Arabic Order of Nobles of the Mystic Shrine (or Shriners), the auditorium has a fabulous mosque-like appearance, with grand onion domes and Moorish architectural motifs. The Shriners hold their annual circus here. The rest of the year they rent the space out for conventions, conferences, and sporting events, such as prizefights.

102K McConnell Mansion—2307 Scarff Street. Colonel Maxwell J. McConnell built this Queen Anne Victorian mansion for his family just before dying in Cuba during the Spanish-American War. His widow, Odette, went a bit mad after that. She dismissed the servants and locked her two daughters and infant son in the basement, convinced that the end of the world was near with the coming of the new century. The children slowly perished in their inky dungeon, clawing desperately at the barred door for days. Mrs. McConnell explained to neighbors that the children had been sent back East to live with her sister, as her own health was too strained to care for them. She buried the grisly remains in the basement, and no inquiry was ever made regarding the children's disappearance. Odette died crazed and alone in 1918, stricken by the worldwide influenza epidemic. As she expired in St. Vincent's Hospital, she screamed her last, enigmatic words: "My dear God! They've eaten the baby!" The McConnell mansion stood empty for several years

before Lenton Messenger, a real estate speculator, purchased the home for himself and his wife. Very shortly after moving in, the Messengers began to hear scratching noises coming from the basement, along with the faint, strangled cries of a baby. These ghastly sounds have started to become bothersome.

These sounds are obviously coming from the ghosts of the McConnell children, who haunt the basement of the mansion. They manifest themselves as the transparent forms of two emaciated little girls in tattered night-dresses, trailed by a partially devoured infant. They may be dispersed permanently only if their bodies are found, exhumed, and interred properly, or if a Curse of Darkness spell is successfully cast (the latter requires knowing the children's names). Mostly the children want to be let out, but have no idea how this can be accomplished. Old servants now living on Central Avenue might have a clue about the children's identities, as might Mrs. McConnell's former lawyer, Stanton L. Markham [#9]. Mr. Markham was unable to locate either Mrs. McConnell's children or her sister when she passed on, and he handled the sale of the house to the Messengers. The ghosts are filled with hatred for their mother and might very well attack a female investigator if approached too closely.

The McConnell Children, Unquiet Spirits

	INT	POW
Candice	12	13
Eugenie	14	15
Trent	05	09

Attacks & Special Effects: Match the ghost's POW against the target's POW on the Resistance Table. If the ghost overcomes the target's POW, the character loses 1D3 POW. If the character can overcome the ghost, he or she causes it to lose 1D3 POW. The POW lost is permanent. A ghost reduced to zero POW reappears in a week or two. Spells that inflict damage can induce a POW loss in these ghosts, but not physical weapons, even those enchanted.

Sanity Loss: 1D2/1D8 to see the McConnell children.

102L Laperouse Mansion—1161 W. 27th Street. Since 1907 this Eastlake Italianate townhouse has been home to Vicomte Yves Robert de Laperouse, an expatriate French nobleman of impeccable manners and antiquated dress. He has gathered around himself a cadre of like-minded scholars of the occult, and they call themselves the Sodality of the Infinite Horizon. The group of a dozen meets in de Laperouse's parlor once a fortnight, and their evening comings and goings have become an expected (albeit peculiar) fixture of the neighborhood. But despite appearances and the whisperings of the neighbors, this group is purely academic and completely harmless.



103 - WESTLAKE



Its members have collected quite a collection of occult lore, but none of it is Mythos related. None of them has learned to cast an actual spell, nor would have the courage to do so. In the house are copies of *The Golden Bough*, *Pert Em Hru* (in French), *The Key of Solomon* (in Latin), *The Oracles of Nostradamus* (in French), and a signed copy of *The Witch-Cult in Western Europe*; de Laperouse can get his hands on *The Emerald*

Tablet and *Beatus Methodius* in a few hours from his friends if need be. If one desires to join the Sodality of the Infinite Horizon, no dues are needed, but a befriended member is required to act as a sponsor; next, one must present a paper on an original topic of occult interest to the entire group, and the members vote in secret to accept or reject the applicant. At least one such presentation is required per year to maintain good



standing in the organization. **Special Skills:** Anthropology 20%, English 60%, French 85%, Greek 30%, Latin 55%, Occult 65%.

102M Grand Olympic Auditorium—1801 S. Grand Avenue. Seating over fifteen thousand spectators, the Grand Olympic is the largest venue ever built in the country expressly for the sport of boxing. It is said that a boxing match can be found every night of the week in L.A., except for Sundays, so an arena of this size is most welcome. Its opening on August 5, 1925 is a major media event, attracting the likes of Rudolph Valentino and Jack Dempsey. Jack Doyle, the biggest boxing promoter in L.A. for the past decade, owns a rival arena just south in the city of Vernon. The owners of the Grand Olympic take the adage “If you can’t beat ‘em, join ‘em” to heart when they make Doyle their promoter and he shuts down his Vernon arena. Doyle soon proves he has the stuff, bringing in over half a million in gate receipts per year until the Depression. (Beginning in the 1940’s, the Grand Olympic becomes a Mecca for televised professional wrestling).

103 Westlake—(see Westlake map). What was once an oil field on the extreme western edge of the city has become one more footstep in the relentless march of the suburbs across the basin. The now-upscale area of Westlake has seen its share of construction lately, from elegant New York-style apartment buildings — with names like the Asbury, the Langham, the Fox Normandie, the Piccadilly, and the Windsor — as well as many ritzy hotels and department stores. The area is well provided with parkland, a commodity in ever-short supply as the concrete oozes toward the sea. Wilshire Boulevard especially is the main artery for the flow of this commercial and urban expansion, and has become known as the “Champs-Elysee of Los Angeles”.

103A Chapman Market—3451 W. 6th Street. Opening in 1929, the Chapman Market is the first of its kind: a drive-through market. Designed in cinematic Spanish Baroque, this store is making a big splash with the car culture of L.A. for its convenience.

103B Ambassador Hotel—3400 Wilshire Boulevard. Not simply a hotel, the Ambassador has been a community unto itself since opening in 1921. Sitting far back from the street on a broad expanse of lawn, the main building of Italianate design is surrounded by numerous cottages. Besides five hundred hotel rooms, the main building contains a grand ballroom, bank, brokerage office, post office, library, thirty-five retail shops, and motion-picture theater. On the twenty-two acres of grounds are tennis courts, an 18-hole miniature golf course, and a swimming pool with a white sand beach. Rooms start at \$9 a night and go up from there. Two of the major attractions at the hotel are

the Zinnia Grill restaurant and the internationally known Cocoonut Grove nightclub; the latter, decked out with artificial palm trees said to be from Valentino’s classic film *The Sheik*, is a top hot spot for Hollywood moguls and stars. Every night in the ‘Grove is a party with famous faces in attendance, and it’s said to be a good place for aspiring starlets to be discovered. Dinner, dancing, and drinks will run \$10 or more. On April 3, 1930, the Ambassador plays host to the first Academy Awards ceremony in which Oscar statuettes are handed out to winners.

103c Brown Derby Café No. 1—3377 Wilshire Boulevard. Always open, this iconic eatery beckons customers with the slogan: “Eat in the Hat.” Opened in 1926, it is the first of what would eventually be four Brown Derby restaurants around town, and is the only one actually in the shape of a derby hat (though difficult to imagine, so are the skirts of the waitresses). Fare at this location is simple and fast, consisting mainly of hamburgers, fries, and chili. Still, one might catch sight of a star or two here at any hour of the day or night.



Few can miss this landmark as they speed along Wilshire

103D The Talmadge—3278 Wilshire Boulevard. United Artists president Joseph Schenck builds this apartment building as an anniversary present for his wife, actress Norma Talmadge in 1923. The couple live on the tenth floor. This eleven-story building contains forty-nine large luxury apartments ranging from 1,100 to 3,000 square feet. Rents vary from \$120 to a hefty \$270 per month.

103E Bullock’s Wilshire—3050 Wilshire Boulevard. This Art Deco “cathedral of commerce” rises in 1929, a striking blend of buff terracotta, green copper, and glass. A six-story tower sits atop a massive two-story base; at the apex of the structure is a violet light that can be seen for miles. Inside, each department has its own style of décor, giving the illusion of many



small shops. The ultra-modern department store is quickly a favorite among the Hollywood elite, bringing in such sophisticated fashion plates as Greta Garbo and Marlene Dietrich. The Desert Tea Room on the fifth floor is an especially good place to spot celebrities. Interestingly, this is the first department store with its main entrance oriented toward the rear parking lot rather than the sidewalk. A handsomely appointed *porte cochere* is provided in which husbands and chauffeurs may wait for their shopping-bag-laden passengers.

103F Lafayette Park—Wilshire Boulevard between Lafayette Park Place and Commonwealth Avenue. Winding paths and cloistered nooks formed by shrubs and trees fill the lushly landscaped hollow that is Lafayette Park. All in all, it is a fine place for a rendezvous or an ambush.

103G Otis Art Institute—2401 Wilshire Boulevard. In 1918, General Harrison Gray Otis, founder and publisher of the Los Angeles *Times*, bequeathed his Spanish-Moorish mansion ("The Bivouac") to the city for "the advancement of art." With enrollment now at 350 students, it is the largest art school west of Chicago. The institute is under the supervision of the Governing Board of the County Museum of History, Science, and Art [#102-B]. Tuition for full-time students is \$80 a year (nine months), and \$58 for part-time students (not including a \$3 entrance fee and \$2.25 for a year-long locker rental). Art supplies are available at the school store for the lowest prices in town. An entire year of study at the institute is sure to raise a character's scores in one or two fine arts (drawing, painting, sculpture, photography, etc.).

103H Elks Club Building—607 Parkview Street. Completed in 1925, this magnificent building combines Early Renaissance, Greek, and Syrian influences. The exterior is graced by statues of winged angels, busts of famous men, and enormous stained-glass windows, but the true treasures are the series of ballrooms, each distinct and richly furnished with elegant woodwork and opulent lighting. The Elks are a fraternal organization devoted to benevolent acts of charity and gala social events. Several top names from Hollywood and City Hall are among the members. Dues are only ten dollars per year, but members are expected to donate extra time and money towards the many charitable causes the organization champions (scholarships, aid to distressed families, Christmas presents for orphans, etc.). The L.A. community at large accords no special prestige to members, but lodge brothers might be willing to help out a fellow Elk in need.

103I Westlake Park—East end of Wilshire Boulevard bounded by Alvarado, Parkview,

6th, and 7th Streets. This 32-acre park was laid out in the 1880's and occupies land that was formerly a swamp, then later a city dump. Now boaters cruise the expansive lake as music wafts from the bandstand on Sunday afternoons, and fireworks light up the night sky every July 4th. A statue of General Harrison Gray Otis, a veteran of both the Civil War and the Spanish-American War, stands (along with a newspaper boy and a soldier) off to one side in a corner of the park. Plans are afoot at the end of the decade to cut Wilshire Boulevard right through the park and continue the thoroughfare into downtown.



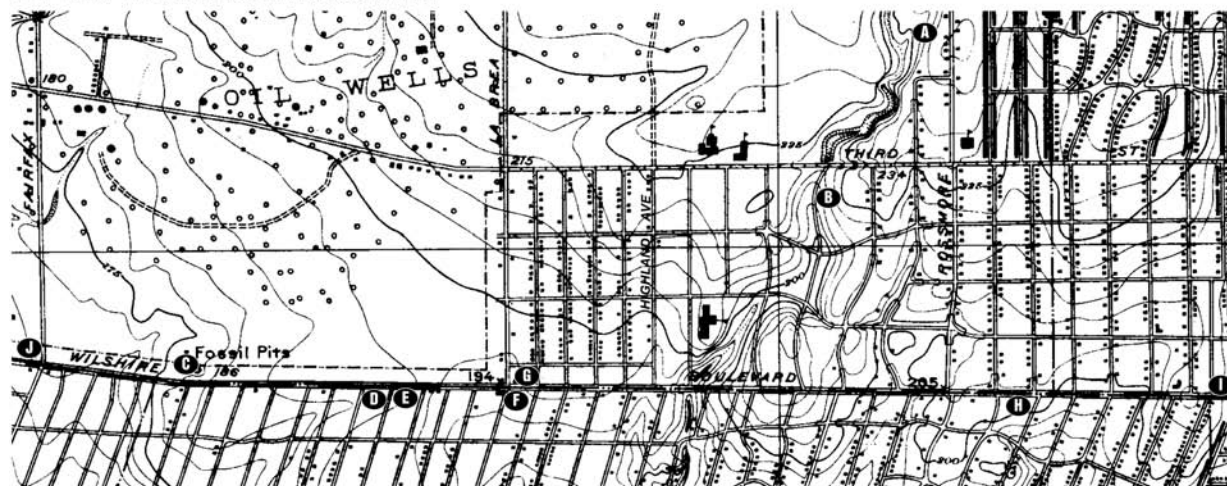
The Bimini Baths--stop in for a dip

103J Bimini Baths—Bimini Place. Oil prospectors drilling here in the summer of 1900 uncovered this natural mineral hot spring. A bath was built over the spring in 1902, but it burned down in 1905; the baths were immediately rebuilt in its current Mission style. The baths are wildly popular and have attracted visitors from around the world. The potassium and soda solution in the 112°F water is considered a boon to health by all reliable experts, as is the water's natural radioactivity. The main hall boasts a fifty-yard-long pool under a glass skylight and an observation balcony; there is also a separate bathing area for women and small children, and private baths have been provided for invalids and those desiring seclusion. A café is attached to the main bath complex. Admission to the baths is 25¢ for adults, 10¢ for children, with an additional 75¢ charged for a private room. Red Car trolleys stop right outside the entrance.

104 Mid-Wilshire & Hancock Park (see Mid-Wilshire & Hancock Park map). Major Henry Hancock acquired Rancho La Brea ("The Tar Ranch") from the Rocha Family, and in 1905 struck oil beneath the tar pits. His son, Capt. G. Allen Hancock, inherited the 440 acres of land and immense oil wealth in 1913, and he has been developing the Hancock Park area ever since. He begins subdividing the land for residential use in 1920, with the provisions that all homes must be a minimum of



104 - MID-WILSHIRE & HANCOCK PARK



50 feet from the street and all power and telephone lines must be laid underground and out of sight. He also leases 105 acres to the Wilshire Country Club [#104-A] with an option to buy. The result is a neighborhood filled with the stately residences of many of the city's leading families, who have relocated to this garden-like environment in preference to Westlake or downtown.

Another entrepreneur, A. W. Ross, has set out to make Wilshire Boulevard the "Fifth Avenue of the West". He purchases eighteen acres of land along the boulevard between Fairfax and La Brea for \$54,000 in 1920; he has since gotten the area zoned for commercial purposes and has attracted loads of businesses to venture into what was once farmland. The reason for the success of the "Miracle Mile" is simple: the automobile. No streetcar lines run down Wilshire Boulevard to impede traffic, and new businesses are required to have adequate parking — both of which combine to make shopping here a much more enjoyable experience than heading into traffic-snarled downtown. Additionally, the independence the auto affords means Mid-Wilshire enterprises can draw in customers from all the surrounding upscale neighborhoods: Hollywood, Beverly Hills, Westlake, and West Adams.

104A Wilshire Country Club—301 N. Rossmore Avenue. Built in 1920 with an eighteen-hole course designed by a prominent local golfer, the Wilshire Country Club is a bastion of L.A.'s upper crust. Golf has enjoyed a surge of popularity in Southern California due to the good economic times and the development of grass capable of thriving in the heat; there are now forty-five clubs in the region with 20,000 members. Members at Wilshire CC enjoy their privacy and tend not to mix with strangers, even guests of other members. The waiting list is at least a year long, and the admission criteria are highly selective (subtract ten percentiles from **Credit Rating** and roll to see if accepted; no show business folk

nor ethnic minorities accepted). Members may add five percentiles to **Credit Rating** in the L.A. area, although other elements of society may penalize one for membership in this exclusive organization. Initiation fees are \$500, with \$300 in annual dues.

104B Boyne Manor—320 S. Hudson Avenue. Josephus Boyne was one of the first men to buy a home in Hancock Park. Originally from Limerick, Ireland, Mr. Boyne made a small fortune in oil and land speculation just before the Great War. Although a member in good standing in the Wilshire Country Club [#104-A], he never brings his wife, often claiming she is ill or away visiting her mother. Neither is true. Outwardly she appears American Indian (and therefore unwelcome at the club), but Mrs. Boyne is actually the scion of a long line of human-voormis hybrids, whom Mr. Boyne met in Quebec, Canada. She cultivates a more human appearance through the use of make-up and the nearly constant application of depilatory creams. She retains some of the magical lore of her ancestors and has aided Mr. Boyne greatly in his business dealings. Her true allegiance, however, is to Tsathoggua, and her most fervent goal in life (unbeknownst to Mr. Boyne) is to seek the Great Old One in the dark caverns of N'Kai beneath the subterranean land of Yoth and there allow him to father her child. She believes she may have located an entrance to extra-dimensional Yoth through a cave in the San Gabriel Mountains [#301-B], but the ancient enemies of her folk, the serpent folk, guard that way. She may, therefore, seek out aid from others knowledgeable of such things and willing to undertake such an expedition. It is unknown what form her Tsathoggua-spawned progeny might take, if any.

Magdalene Boyne, Human-Voormis Hybrid

STR 18	CON 15	SIZ 09	INT 14	POW 16
DEX 16	APP 11	EDU 12	SAN 0	HP 12



Damage Bonus: +1D4

Weapons: Fist/Punch 60%, damage 1D3+1D4

Kick 60%, damage 1D6+1D4

Grapple 50%, damage special

Voormis War Club 65%, 1D8+1D4

Spells: Bind Soul, Cloud Memory, Compel Flesh, Contact Formless Spawn, Contact Ghoul, Contact Deity/Tsathoggua, Voorish Sign.

Skills: Cthulhu Mythos 19%, Disguise 67%, Dodge 46%, Drive Auto 41%, Geology 53%, Library Use 38%, Listen 55%, Natural History 42%, Occult 55%, Persuade 68%, Spot Hidden 61%.

Languages: English 43%, French 79%.

104c La Brea Tar Pits—north of Wilshire Boulevard, between Fairfax and La Brea. Tongva

Indians used the tar from these pits to waterproof hut roofs and woven bowls; before that, untold thousands of animals (and at least one human) had become trapped in the sticky graves. Dust and leaves would conceal the tar, allowing the unaware to lumber into the morass; during rainy seasons, seemingly innocuous pools of water would form over the pits, luring victims to drink and die. Major Hancock burned hundreds of bones for fuel along with the tar for years before a paleontologist showed him the light.

Major excavations at the hundred plus pits in the area commenced in 1906, and in a decade produced over 750,000 bones from the glacial-epoch deposits (the remains all date to roughly 30,000 to 10,000 years ago). The majority of these bones have yet to be cleaned and examined, but many of the larger skeletons are on display at the County Museum of History, Science, and Art [#102-B]. Museum paleontologists and volunteers continue a scaled-down excavation every summer at Pit 91.

By far the most common animal skeleton found has been the dire wolf, and at least one of these yet to be excavated is from an ancient werewolf hunted down and cast into a pit by the Tongva; woe be to the excavator who accidentally scratches himself on the beast's razor-sharp fangs. It remains to be seen if any unfortunate serpent people ever succumbed to a tarry grave



La Brea Tar Pits

here. In 1923, G. Allen Hancock donates the twenty-three acres surrounding the pits to the city, for preservation of the site. Efforts have been made to fence off the pits from unwary pets and children, but the antediluvian danger remains.

104d Wilshire Tower—5514 Wilshire Boulevard.

This is the first commercial building on Wilshire to reach the city's height limit of 150 feet when it is completed in 1929. The eleven-story tower sits on a wide base, the first floor of which is taken up by Desmond's, an upscale men's clothier. Professional offices make up the rest of the building. Unoccupied office suites numbering 1D4 are available, renting for 1D10+10 x \$10 per month.

■ *Hathaway, Gresham, & Watt, Attorneys-At-Law* — Suite 311. Recently relocated to Mid-Wilshire from downtown, these lawyers deal in civil law, especially divorce cases. They are known to employ some of the sleaziest private eyes in town in order to "get the goods" on opposing litigants. **Special Skills:** Law 71%, Library Use 61%, Persuade 66%, Photography 54%.

■ *Fleischer and Sons, Accountants* — Suite 502. Haim Fleischer is no longer with us, but his boys, Avi, Mordecai, and Saul have kept the name for tradition's sake. They manage money for big-name Hollywood studio execs and stars, and are the height of discretion. Their files, if made public, would destroy a dozen careers. **Special Skills:** Accounting 95%, Hollywood Gossip 75%, Library Use 52%.

■ *Wellman Insurance Company* — Suite 807. This firm offers full lines of fire, flood, and theft insurance. It holds policies on expensive residential and commercial properties in Los Angeles, stretching from the Hollywood Hills to downtown.

104e Tyler Commercial Building—5464 Wilshire Boulevard.

Completed in 1927, this office building is surmounted by twin towers that rise like monumental pieces of Japanese origami. There are currently 1D4+1 offices vacant, renting for 1D8+10 x \$10 per month.

■ *Law Offices of Nathaniel Petersen, Esq.* — Suite 211. Nate Petersen handles several high-profile clients from the financial world and from the film industry. His forte is cases involving slander, libel, and blackmail. He is ruthless in protecting the reputations of his clients — to the point of hiring criminals to take care of troublemakers who drag clients' names through the mud. **Special Skills:** Law 74%, Library Use 57%, Make Problems Go Away 79%, Persuade 73%.

■ *L & G Agency* — Suite 313: This employment agency deals in white-collar positions, from secretaries and file clerks to junior executives. After an initial interview and being accepted (two or more years of high school; good **English** language; successful **Persuade** or **Fast Talk**), the applicant pays a \$3 membership fee. The agency has 1D4 openings per week (1D4+1 with a successful **Luck** roll). The chance of getting hired is equal to the lower of either the character's **Persuade** or the relevant job skill (**Craft**, **Accounting**, etc.).



■ **Rachtel and Associates** — Suite 401. A respected engineering firm, throughout its existence Rachtel and Associates has been heavily involved in the oil-drilling industry. Lately the firm has moved into civil engineering projects, such as bridges, dams, and tunnels. **Special Skills:** Craft (Explosives) 68%, Craft (Reinforced Concrete) 75%, Drill Oil Well 85%, Excavate Tunnel 65%, Geology 80%, Mechanical Repair 78%, Operate Heavy Machine 80%.

■ **Bellatrix Publications** — Suite 508. These offices house the editorial and layout departments of an unusual publishing house. Originally established by a reclusive and anonymous millionaire, Bellatrix specializes in publishing manuscripts on the paranormal and the occult. They issue perhaps half a dozen titles a year, the majority pertaining to new research; occasionally they come out with new editions of older, re-discovered works. They are eager for additional material, and pay 1-2¢ per word if accepted. Recent Bellatrix titles include *Evidence for Astral Projection Amongst the Ancient Incans*, *Haunted Mines of Northern Michigan*, *Esoteric Rites Of Fertility*, and *Druidic Telepathy*. If one is able to sort the wheat from the chaff with an Idea roll, reading several of these treatises may raise **Occult** knowledge by 1D3 percentiles. Mythos lore almost never makes it into one of their books, but nothing is for certain. Bellatrix books are printed and bound in a separate building on Central Avenue.

104F Earl C. Anthony's Packard Dealership—5250 Wilshire Boulevard. Mr. Anthony has the same great deals here that he has at his downtown location with a few exceptions. First of all, the selection is larger, increasing one's chances of driving home with the car of one's dreams today. Secondly, he operates a used car lot next door where he disposes of trade-ins. Currently he has the following used cars available (with year built):

- Buick Model E-45 (1918) — \$995
- Cadillac Type 55 (1920) — \$1,675
- Hudson Super 6 Series J (1917) — \$1,325
- Packard Twin-Six Touring (1919) — \$2,245
- Packard Single-Six (1922) — \$1,365
- Studebaker Lgt 6 Model EJ (1921) — \$1,175

The chance for a used car to break down when starting or during any event requiring a **Drive** roll equals 5 + the age of the car in years. Subtract this number from 100; now roll D100. Failure to have rolled D100 below the year variable indicates that the auto is no longer drivable until a **Mechanical Repair** roll succeeds.

In 1923, at this dealership, Mr. Earl Anthony installs the first neon signs in America. Shipped directly from France, the signs read "Packard" in blue, with orange edging. The unearthly glow snarls traffic on Wilshire as motorists slow down to "ooh" and "ahh".

104G Security Pacific Bank—5209 Wilshire Boulevard. This gold-and-black tower rises above the boulevard in 1929. Add the following to one's

Credit Rating to determine the chance of getting various types of loans here: auto 25%, personal 20%, commercial 30%, home mortgage 40%. The interest charge is 1D3+3% per year. The bank is open 9 am to 4 pm Monday to Thursday, and 8 am to 5 pm on Fridays.

104H Ebell of Los Angeles—4400 Wilshire Boulevard. This posh women's club complex, which includes the Windsor Square Playhouse, opens its doors in 1927. The organization is heavily involved in charity work and organizes presentations by renowned speakers from around the world. The initiation fee is \$40, with annual dues of \$15. Members may add 5 percentiles to **Credit Rating** when dealing with other ladies of Angeleno high society.

104I Los Altos Apartments—4121 Wilshire Boulevard. William Randolph Hearst built this five-story edifice in 1925, and installs his mistress, actress Marion Davies, in a flat on the 2nd floor. The Spanish Revival building is a co-op, meaning all tenants own a share of the mortgage — something like a corporation. Of the sixty-nine units, 1D4+3 are available at any one time, ranging from efficiencies to two-bedroom suites. Units start at \$2,800 purchase price.

104J Rogers Airport—NW Corner of Wilshire Boulevard and Fairfax Avenue. Set among wide-open agricultural fields is Rogers Airport and Rogers Aircraft, Inc., built here in 1918. The airport is 3681 x 1500 feet, contains several hangars, and has an 1800-foot-long runway. There are no landing fees, but also no markings, no lights, and no beacons. Storage of aircraft is available for \$25 a month; also on the property are minor repair facilities, fuel and oil, a security guard, a first aid station, fire extinguishers, telephones, and a small luncheonette. The nearest taxi stand and streetcar stop is a half-mile away. Early in the decade, female aviation pioneers Amelia Earhart and Evelyn "Bobbi" Trout took their first airplane rides here.

105 Hollywood (see Hollywood map).

"The Town of Make-believe"

*There is a town of make-believe
Where Hollywoodians live.
In seeming something they are not
Their precious time they give.
Their faces look like other folk
With paint and powder changed,
To seem like pictures in a book
Their costumes are arranged.*

*A caveman or a bathing maid
May meet you in the street,
Or a Roman soldier all aglare*



*With armor quite complete.
A stranger in this funny town
Will think he's had a dream,
Until he looks around to find
Things are not what they seem.*

— Anonymous Poet.

What was once a Prohibitionist's utopian dream is now a symbol of anything but. Its proximity to a wide variety of environments (urban, mountains, desert, etc.) and its mild climate attracts filmmakers by the trainload, and what was once a dusty little stop on the interurban trolley is fast becoming a bustling little metropolis in its own right. Busy pavement sits atop what were country lanes as late as the end of the Great War, and orchards are being cleared weekly for yet another fly-by-night film studio. Contrary to popular belief, not all the studios are actually in Hollywood proper; in fact, by the end of the decade the majority of the larger ones have left for cheaper, more expansive digs in the San Fernando Valley and Culver City. But the

movie star wannabes just keep on coming. Con men, pimps, and shady talent agents comb the streets to welcome the next piece of fresh meat stepping off the bus from Suckersville (incidentally, the corner of Cahuenga and Hollywood Boulevards is the main stop for express busses arriving from out of town).

In the second half of the decade, with the addition of world-class theaters, hotels, and nightclubs, Hollywood becomes a premiere adult amusement destination, siphoning off customers from downtown. The two men most responsible for this turn of events are real estate developer Charles Toberman and theater owner Sid Grauman. Housing here is overwhelmingly made up of upper-middle-class, single-family homes (especially those in the Hollywood or California Bungalow or Spanish Revival styles) that spread into the hills above Franklin Avenue; however, there are a few apartment buildings and bungalow courts down on Hollywood and Sunset Boulevards.

105A Charlie Chaplin Studio—1416 N. La Brea Avenue. The actor already famous as the

CHARLIE CHAPLIN

Charlie's boyhood in London can best be described as Dickensian: his father, a music hall singer, left the family without support; his mother, a failed actress, succumbed to mental illness while Charlie was young, and she would be in and out of asylums for the rest of her life; finally, Charlie and his older brother Sidney spent years in the notorious English workhouses. And yet despite these experiences, his sense of humor was unimpaired. When he took to the stage with a traveling company at age nine, he enjoyed immediate success (it was there he first met Stan Laurel). He was seventeen when he joined the Karno troupe and began to tour the United States on the Vaudeville circuit. In 1913 he was discovered during an athletic performance as a comic drunk and signed to Mack Sennett's Keystone Studios for \$150 a week.



Charlie Chaplin (1889-1977)

Not content with simply being a gymnastic cog in Sennett's slapstick machine, Charlie developed his own character of the tramp, even donning a pair of Fatty Arbuckle's trousers to complete the picture. In 1915, he signed with the Essanay Company for \$1,250 a week, and in 1916 he joined the Mutual Corporation for \$10,000. He was the first internationally known superstar, and gained more and more creative control of his films, including writing, directing, and producing. He was able to mix comedy and pathos to a degree never seen before or since, while exploring social class and the values of modern society.

In 1917 he built his own studio, and the following year he married his first wife, seventeen-year-old Mildred Harris. Thus would begin a lifelong cycle of marrying a young woman, growing bored with her, and moving on to the next one. Charlie formed United Artists with Mary Pickford, Douglas Fairbanks, and D. W. Griffith in 1919 in an effort to end the monopoly of the major studios on film production and distribution. Charlie and his brother, Sidney (now his business manager), brought their mother to America to care for her. Following the death of their deformed son a few hours after his birth, Charlie and Mildred divorced in 1921. At the same time, *The Kid*, Charlie's first full-length picture, opened to wide critical acclaim and box-office success. During the filming of *The Gold Rush* (perhaps his finest film), his leading lady, Lita Grey, had to be replaced; it seems she was only sixteen and pregnant by Charlie.

They married and had two sons, Charles and Sidney, but their marriage soon disintegrated and led to a bitter divorce in 1927. Lita received the unheard-of sum of \$825,000 in the settlement, and Charlie's hair turned permanently white. Charlie released *The Circus* in 1928, and his mother died the same year. As the decade closed he was working on an ambitious project called *City Lights*.

Charlie Chaplin, The Little Tramp

STR 15 CON 16 SIZ 10 INT 18 POW 12
DEX 18 APP 16 EDU 06 SAN 49 HP 13

Damage Bonus: +1D4

Weapons: Fist/Punch 79%, damage 1D3+1D4

Head Butt 71%, damage 1D4+1D4

Kick 63%, damage 1D6+1D4

Grapple 68%, damage special

Bamboo Cane 79%, 1D2+1D4

Skills: Art (Acting) 88%, Art (Film Directing) 85%, Art (Clowning) 91%, Climb 78%, Conceal 52%, Credit Rating 93%, Disguise 62%, Dodge 61%, Drive Auto 71%, English 68%, Fast Talk 76%, Jump 71%, Persuade 69%, Photography 79%, Psychology 57%, Roller Skate 81%, Sneak 42%, Throw 66%.



"Little Tramp" built his own modest, five-acre studio here in 1917. It is one of the first complete film studios in Hollywood, including developing labs, cutting rooms, and offices. The surrounding walls and interior buildings of the lot look as though they have been plucked from the English countryside, complete with medieval half-timbered houses and Tudor mansions. Chaplin's ten-room residence itself is located in one corner of the lot. Here he has made many of his recent masterpieces, such as *The Kid* (1921), and *The Gold Rush* (1925). His footprints can be found in front of Stage #3 (it is rumored this is where Sid Grauman got the idea).



Grauman's Chinese Theatre

105B Roosevelt Hotel—7000 Hollywood Boulevard. This grand hotel opens its doors on May 15, 1927. No luxury is spared in the construction of the 248-room, twelve-story tower, coming in at a staggering \$2.5 million. Its most impressive feature is the two-story Spanish-Moorish lobby with its intricate tile and woodwork. Hollywood luminaries such as Mary Pickford,

Douglas Fairbanks, and Louis B. Mayer are investors in the property (with developer Charles Toberman), and the hotel is an immediate hit with the filmmaking crowd.

The Academy of Motion Picture Arts and Sciences holds its meetings in the second floor mezzanine library,

and utilizes the hotel's Blossom Room for its first annual "Merit Awards" banquet on May 16, 1929 (the awards are actually given out in the library and recognize the previous two years' work; they are later called simply the "Academy Awards"). Its restaurant/nightclub, Cinegrill, showcases all the upcoming talent in the world of jazz, and is especially popular with writers such as F. Scott Fitzgerald. Rooms run a surprisingly reasonable 1D4+8 dollars a night.

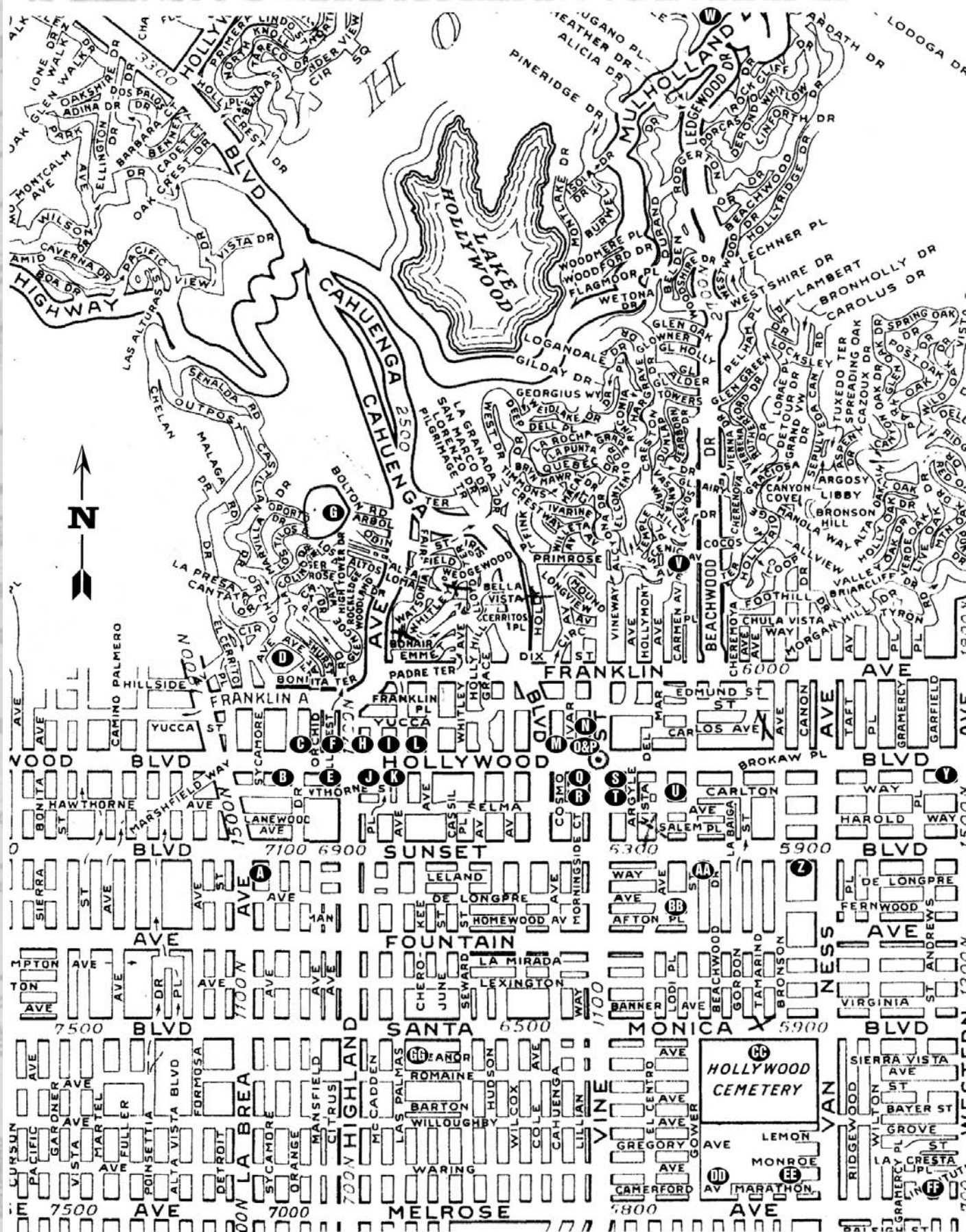
105C Grauman's Chinese Theatre—6925 Hollywood Boulevard. The premiere of Cecil B. DeMille's biblical epic *King of Kings* inaugurates this oriental-themed movie palace in 1927 (three days after the Roosevelt Hotel opens). With seating for over 2,200 patrons, the Chinese is sure to see more than its share of premieres in the future. The theater is best known for its forecourt, where film stars have begun to immortalize their footprints, handprints, and signatures in slabs of wet concrete.

105D Yamashiro Japanese Gardens—1999 N. Sycamore Avenue. Visitors to Hollywood may be surprised to look up and see three hundred steps leading to an imposing Japanese palace overlooking the city. Built in 1914 by the Berheimer brothers to house their considerable collection of Asian antiques and fine art, Yamashiro ("Mountain Palace") exactly recreates a castle near Kyoto, Japan. It consists of the ten-room cedar and teak mansion and its lush Inner Court, surrounded by seven acres of terraced landscaping, all costing in excess of \$2,000,000. Here there are over 30,000 varieties of exotic plants and shrubs, ponds filled with rare fish, and a complicated series of canals that flow through a miniature Japanese village. Next to a small lake containing black Australian swans is a 600-year-old pagoda brought over stone by stone from Japan, making it the oldest structure in California. Most of the Asian collection is sold off in 1922 after the death of one of the brothers.

In the second half of the decade the mansion becomes the headquarters of the "400 Club," an ultra-exclusive social organization for Hollywood's elite. Names like Lillian Gish, Ramon Navarro, and Frank Elliott are among those on the membership roster. Twenty-five cents allows one entry to tour the grounds; getting into parties in the mansion is another matter. It is rumored that young starlets who are down on their luck can be had for the evening for \$10-20, but just who is running this operation is open to conjecture.

105E El Capitan Theatre—6838 Hollywood Boulevard. Yet another of Charles Toberman's projects, the El Capitan opens in May, 1926. It soon gains the title of "Hollywood's First Home of Spoken Drama," for in a town built on foundations of celluloid, this is one venue dedicated to legitimate theater. The exterior is Spanish Colonial and the interior is East Indian, with room for over 1,500 seats. Some of the biggest names in show business, such as Buster Keaton and Will Rogers, take a turn on El Capitan's 120-foot stage. Tickets for performances average \$4-6.00. Next door to the west is a neo-classical Masonic Temple.

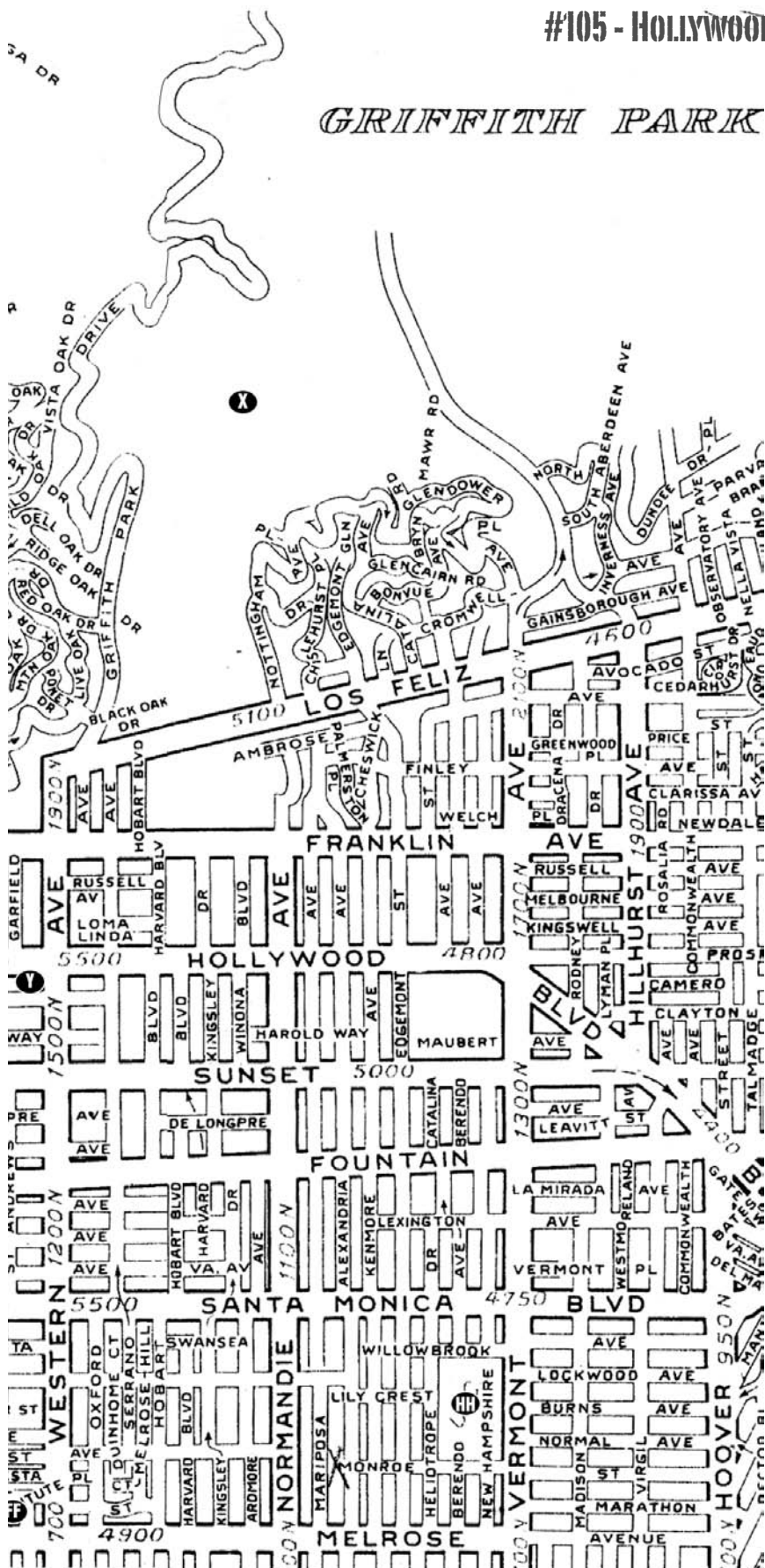






#105 - HOLLYWOOD

GRIFFITH PARK



105F Hollywood Hotel—6801 Hollywood Boulevard. In 1902, before Hollywood was incorporated and before the city was absorbed by Los Angeles, the Mission style Hollywood Hotel sat at the corner of what was then Prospect and Highland. Over the years it has grown to a three-acre campus with a chapel, a music room, a world-famous ballroom, and 125 guest rooms. The kitchen is justly renowned for its apple pie. The Thursday night dances are attended by Hollywood luminaries, many of whom make their homes here. Valentino, for example, lives for a time in room 264; he meets his first wife, marries her, and has his honeymoon all on the hotel grounds. The ballroom has stars painted on the ceiling with the names of celebrities to mark their customary tables. Producers, directors, writers, and studio executives often have conferences on the broad verandahs. Room rates are as follows: 1D4+7 dollars daily, 1D20+50 dollars weekly, or 4D10+180 dollars monthly.

105G Hollywood Bowl—2301 N. Highland Avenue. This natural amphitheater on the west side of the Cahuenga Pass was formerly known as Daisy Dell. Originally attendees at Easter Sunday Services and Symphonies Under the Stars sat on the grassy slopes and watched performers using a barn door as a stage. Through the efforts of philanthropists Christine Wetherill Stevenson, Artie Mason Carter, and of course Charles Toberman, the Bowl becomes a grand concert venue. The Los Angeles Philharmonic inaugurates the first regular season at the Bowl in July, 1922. In 1924, the Hollywood Bowl Association (under the auspices of the County of Los Angeles) takes over running the Bowl. In 1926, wooden benches and a proscenium arch are installed. In 1929, after a series of temporary ones, a permanent band shell is erected over the stage. The Bowl can seat nearly 18,000 concertgoers and hosts a diverse array of performers, from Al Jolson to Jascha Heifetz. Among the box holders for the 1928 season are Charlie Chaplin, Mr. and Mrs. Cecil B. DeMille, Sid Grauman, Alexander Korda, Adolphe Menjou, Conrad Nagel, and Fay Wray. Individual seats go for 50¢ per performance.



The Hollywood Bowl

105H Hollywood First National Bank—6777 Hollywood Boulevard. Fancifully designed in Gothic-Deco with a soaring, buttressed tower, it is the tallest office building in Los Angeles when it is built in 1927. A beehive carved above the entrance symbolizes the bank as a “hive of activity”, but the Crash of 1929 does it in. Add the following to one’s **Credit Rating** to determine the chance of getting various types of loans here: auto 25%, personal 20%, commercial 30%, home mortgage 40%. The interest charged is 1D3+3% per year. The bank is open 9 am to 4 pm Monday to Thursday, and 8 am to 5 pm on Fridays.

105I Montmartre Café—6753 Hollywood Boulevard. Hollywood’s first nightclub (1922), the Montmartre Café is a place where fans can truly mix with the stars. It is rumored to include a secret VIP room where celebrities can imbibe things stronger than the soda water and coffee served out front. Dance music is provided every day except Sunday by the house jazz band. A promising young singer named Bing Crosby



Montmartre Café, where the stars may shine all night and all day

performs here with his band, The Rhythm Boys, in 1928. A young starlet by the name of Joan Crawford is “discovered” on the dance floor after winning a Charleston competition. Located on the second floor of a financial building, the café is also a popular breakfast and luncheon spot. Its balcony tables overlook Hollywood Boulevard.

105J Christie Hotel—6724 Hollywood Boulevard. Built in 1922, the Christie is unusual for Hollywood in being designed in the Georgian style. Owned by Canadian-born movie moguls Charles and Al Christie, it is the first luxury hotel in Hollywood, and offers such extravagances as private baths. Rooms go for 1D6+7 dollars per night.



Grauman's (to left) and The Christie Hotel

105K Grauman's Egyptian Theatre—6712 Hollywood Boulevard. The grand opening of the Egyptian on October 18, 1922 is accompanied by the premiere of *Robin Hood* starring Douglas Fairbanks (equally propitious is the discovery of King Tut's tomb the following month and the attendant Egypt-mania that sweeps the country). Sid Grauman invents the Hollywood premiere on that date, introducing the red carpet, stars arriving in limousines, and searchlights crisscrossing the night sky above the city. Tickets to the premiere are an astounding \$5.

Tickets to regular nightly performances cost 75¢, \$1, or \$1.50, depending on the seat. The auditorium seats over two thousand, and audiences are treated to a live prologue on the 30 x 73 foot stage (the prologue prior to Cecil B. DeMille's *The Ten Commandments* in 1923 includes over 100 costumed performers). An actor in Egyptian garb walks guard duty across the theater's roof, announcing showtimes.



The unusually large forecourt at the Egyptian features storefronts of an “oriental motif” selling imported goods from the Mystic East, complete with chattering monkeys in cages. Adjacent to the theater, just to the west, sits the Pig’n’ Whistle restaurant and soda fountain (opening in 1927), where theater patrons can buy candy and other refreshments.

1051. Musso & Frank’s Grill—6667 Hollywood Boulevard. John Musso and Frank Toulet have owned and operated this masculine, wood-paneled eating establishment since 1919. Legion is the number of movie stars and moguls who have occupied its plush booths while downing plates of hearty, traditional American fare like prime rib and liver and onions as they negotiate career-building or -breaking deals. The restaurant is also popular amongst the literati, attracting such notables as Faulkner, Hemingway, and Fitzgerald.



Security Trust & Savings Bank

1051M Security Trust & Savings Bank Building—6381 Hollywood Boulevard. The bank housed on the ground floor of this Italian Renaissance Revival building has rates and hours similar to those of Hollywood First National [#105-G]; however, perhaps due to its relative venerability (1921) and location, Security Trust has become a central financial player in the Hollywood movie machine. It seems all the major players have accounts here, including Chaplin and that Wild West lawman turned script consultant, Wyatt Earp. Cecil B. DeMille is also said to have obtained funding for some of his extravagant projects at the bank. Additionally, the floors above the bank are filled with rentable office suites, some of them available at a considerable bargain (1D6+6 x \$10 per month).

■ *Look-See Magazine*, Suite 302. This monthly tabloid of sensationalized rumors and unsubstantiated gossip feeds on the Hollywood scene. If you want to find out who’s been

seen with whom, or which film star couple is on the outs, pick up an issue of *Look-See*. Some of it is even true. They pay handsomely for stories, the more lurid the better (up to \$25 without pictures, \$50 with). Chief Editor is Maurice Stendahl, who was fired from the *Daily News* for questionable reporting standards.

■ *Dirk Spenser Investigations*, Suite 615. Spenser turns up around 10 a.m., if he’s not out working a case or nursing a head lump. His office overlooks the back alley instead of the boulevard, but has a view of the Hollywoodland Sign whenever they bother to wash the windows and the haze from the auto exhaust isn’t too bad. His bread and butter are infidelities and missing persons, often in the same case. He’s got a weakness for dames with more looks, money, and enemies than they have sense. If he had a nickel for every time he’s been sapped getting out of his car, maybe he could pay his rent on time for once. He doesn’t carry a heater unless he expects serious trouble, but there’s always a loaded .38 in his desk drawer, right next to the bottle of bootleg hooch.

Dirk Spenser, Jaded Private Eye

STR 12 CON 16 SIZ 13 INT 17 POW 15
DEX 14 APP 15 EDU 12 SAN 64 HP 15

Damage Bonus: +1D4

Weapons: Fist/Punch 74%, damage 1D3+1D4

Head Butt 67%, damage 1D4+1D4

Kick 52%, damage 1D6+1D4

Grapple 59%, damage special

Switchblade 61%, damage 1D4+1D4

.38 Revolver 81%, damage 1D10

Skills: Accounting 26%, Bargain 32%, Conceal 52%, Contact Underworld Informant 44%, Crack Wise 78%, Disguise 42%, Dodge 61%, Drive Auto 78%, Fast Talk 67%, Jump 55%, Library Use 48%, Listen 53%, Locksmith 51%, Persuade 41%, Psychology 69%, Sneak 32%, Spot Hidden 63%, Track 41%.

Languages: English 74%.

1051N The Knickerbocker—1714 N. Ivar Avenue. Built as a luxury apartment house in 1925, the Knickerbocker later becomes a hotel. In any of its incarnations, however, the building attracts more than its share of Hollywood luminaries, living and dead. Valentino reportedly frequents the Lido Room to dance the tango, and after his death he apparently continues to do just that. On Halloween in 1926, the anniversary of Houdini’s death, his widow, Bess, holds a séance on the roof to get in touch with the master magician and psychic debunker by a pre-arranged sign; when he fails to show, she holds the séance annually at the hotel for the next decade. The building is richly appointed throughout, and its most notable design element is a crystal chandelier in the lobby worth over \$120,000. Rooms are rented out for 1D6+7 dollars a daily or 5D10+180 dollars monthly.



1050 **Guaranty Building—6331 Hollywood Boulevard.** Designed in 1923, this twelve-story Beaux Arts building has, at various times, housed offices for Charlie Chaplin, Al Jolson, and Cecil B. DeMille (but don't expect them to be stopping by everyday, or even expect to be allowed entry unless you can show you have legitimate business). Office suites rent for 1D6+7 x \$10 a month.

■ *Beau Visage Glamour Photography*, Suite 303. Henri d'Laurent (a.k.a. Hank Lawrence) does a brisk business charging above-market rates to aspiring film stars for headshots, for which he pays kickbacks to the unscrupulous agents who recommend him. Sadly, any legitimate agency foots the bill for photos of actors they believe have star potential. Henri or Hank, he is also not above cajoling, persuading, and outright drugging would-be starlets into posing for revealing photos. These he sells to publishers or collectors of illegal material, or uses them to blackmail those girls (or boys) whose daddies have deep pockets. **Special Skills:** Electrical Repair 30%, Fast Talk 61%, Mechanical Repair 33%, Photography 73%.

■ *The Frank Agency*, Suite 904. Mr. Frank promises to make you immortal, if you have what it takes. Some of the corpulent agent's clients have found bit parts in low-budget films, but it is truer to say that most of his clients simply disappear entirely. These Hollywood hopefuls arrive in town with no friends or family, and with no forwarding addresses left for the folks back home. Mr. Frank is only too happy to take these unfortunates in — literally. Mr. Frank is a shoggoth lord with a voracious appetite for human flesh, but he is not above subsisting for long periods on a diet of stray dogs and cats to avoid undue suspicion. Most of his feeding is done at night when the other tenants have left for the day. He normally attacks in his full shoggoth form.

Mr. Frank, Shoggoth Lord or Talent Agent

STR 24 CON 20 SIZ 18/36 human/shog INT 13
POW 11 DEX 10 APP 07 MOV 8/8 HP 28

Damage Bonus: +2D6 human, +3D6 shoggoth

Weapons: Fist/Punch 60%, damage 1D3+db
Engulf 60%, damage is db per round (STR vs. STR to escape).

Armor: None, but (1) fire and electrical attacks do only half damage; (2) physical weapons such as firearms do only 1 point of damage, impaling or not; (3) a shoggoth lord regenerates 2 hit points per round.

Spells: Bind Enemy, Charm Animal, Mesmerize, Reach, Voice of Ra.

Skills: Accounting 46%, Bargain 42%, Contact Casting Director 34%, Cthulhu Mythos 64%, Disguise 63%, Drive Auto 33%, Fast Talk 44%, Listen 67%, Occult 57%, Persuade 61%, Psychology 64%, Spot Hidden 41%.
Language: English 78%.

Sanity Loss: lose 1D6/1D20 SAN to witness shoggoth form; lose 1/1D3 SAN to see transformation between forms.

105P **Sardi's—6313 Hollywood Boulevard.** This world-renowned breakfast and luncheon restaurant in the International style of metal and glass opens in 1923. It is yet another pricey meeting place for the movers and shakers of Hollywood.

105Q **B.H. Dyas Department Store—6300 Hollywood Boulevard.** Opening in 1928, this lavishly appointed Renaissance Revival store features an activity room on the top floor where children can play while their parents shop. The store is a favorite among celebrities, and is often first to offer outrageous new styles, such as slacks for women. The building is converted to a Broadway Department Store in 1931.

105R **Hollywood Plaza Hotel—1633 N. Vine Street.** Constructed in 1924, the Hollywood Plaza is not only a posh hotel, but also a famous nightspot. The hotel houses the "It" Café, named for and owned by the "It Girl" of silent cinema, Clara Bow. The scandalous quintessential flapper stops in several nights a week to mingle with guests. Rooms in the hotel rent for 1D4+8 dollars a night.

105S **Taft Building—6290 Hollywood Boulevard.** This office building is known for its size, being the first on the boulevard to reach the 150-foot height limit when it was raised in 1923. Along with the Dyas Building and the Equitable Building (later raised on the lot across the street to the north), the Taft Building establishes Hollywood and Vine as the epicenter of Hollywood life. Rents in the building run 1D6+7 x \$10 per month.

■ *Amalgamated Talent*, Suite 201: One of the larger agencies in town, Amalgamated has discovered and represents some of the more recognizable lesser-known actors working today. Fast Talk might get you past the receptionists, but it will take several successful uses of Persuade to convince an agent to give you a chance to audition. Even then, a good performance during the audition — **Art (Acting)** — does not guarantee that he'll think you have what it takes, but a successful roll of **APP x3** might do the trick. But if he does, booking jobs with the studios is a only the next ordeal. A talent agency gets 10% of the actor's income for their trouble. The agents here are as honest as Hollywood agents can be. Ladies, casting couches are installed.

■ *Marx & Baum, Attorneys-At-Law*, Suite 706. These gentlemen do a brisk business with the film community writing up and negotiating distribution and production contracts. They are excellent resources if anyone should wish to incorporate, particularly as a production company. **Special Skills:** Hollywood Gossip 57%, Law 73%, Library Use 66%, Persuade 71%.

105T **Brown Derby Café #2—1628 N. Vine Street.** This restaurant, built in the Spanish Colonial Revival style, opens on Valentine's Day, 1929. The walls of the dining room are decorated with caricatures of



The Brown Derby, Hollywood branch

famous Hollywood celebrities, and the booths are regularly filled with the real thing. The Derby has started bringing extension telephones to the tables. A star's popularity can be gauged by the number of times he or she is paged. The menu is upscaled compared to that of its older cousin on Wilshire [#103-C], but prices are not astronomical. It is here, legend has it, that owner Bob Cobb invents the Cobb Salad one hungry night in 1937.

105u Hollywood Legion Stadium—1628 N. El Centro Avenue. Initially an open-air arena, by the middle of the decade a splendid building is erected to enclose it. Both boxing and wrestling matches are held there, including some championship bouts. The boxing card starts at 8:30 pm on Fridays, while wrestling goes at the same time on Mondays. Tom Gallery is the promoter/manager here from the mid-1920's until 1931. Some of the biggest names fighting in L.A. at this time are featherweight Fidel "Fiddle" La Barba and middleweight Ace "Nebraska Wildcat" Hudkins. Due to its location, the Legion Stadium attracts its share of stars coming to cheer their favorite pugilists on to victory. In 1937, hundreds of actors converge on the site to celebrate the studios' recognition of the Screen Actors Guild.

105v Krotona Institute of Theosophy—2130 Vista Del Mar Avenue. Built between 1912 and 1919, this collection of Spanish and Moorish meeting halls, libraries, and residences set amid tropical gardens serves as the U.S. headquarters of the Theosophical Society. Founded by Russian noblewoman H. P. Blavatsky and Col. Henry S. Olcott in New York in the 1870's, the Theosophical Society has three major aims: (1) fellowship among all the peoples of the world regardless of race, creed, sex, or caste; (2) comparative study of religion, philosophy, and science, both Eastern and Western; and (3) investigation of the unexplained powers and forces at work in nature and among humankind. The worldwide headquarters of the society is in Adyar, a suburb of Madras, India.

At Krotona, seekers of knowledge and the unknown are welcome to stay, research, contemplate, and discuss their findings. Membership is only \$10 per year (reduced for students), and allows one to take up residence and attend lectures at the institute; board and tuition are \$15 per week. The manuscript collections are well stocked with occult lore, and a few lesser Mythos tomes may be found as well. Chief among their holdings is the 15-volume *Collected Writings of H. P. Blavatsky* (Sanity loss 0/1D2; Occult +5 percentiles). Investigators may be able to find kindred souls here, or perhaps an infiltrator bent on world destruction. But the society naturally frowns on bringing worldly disturbance like gunplay or criminal activity into this sanctuary of learning.

In 1926, the Krotona Institute moves to Ojai, California near Santa Barbara to flee worldly encroachment. The buildings are sold as homes and apartments, but perhaps a scholar left something behind — a diary or other item — hidden in a wall or floor.

■ *A Secret Cabal:* a handful of scholars within the Institute have formed what they call the Fellowship of Agorna. When the rest of the Theosophists depart in 1926, these remain behind. They have stumbled on the knowledge that intelligent life has inhabited this planet for far longer than even a raving lunatic would have guessed. They dedicate themselves to finding traces of these long-dead civilizations, hoping to unveil untold wisdom heretofore lost to the ages. They feel this knowledge could soon usher in a glorious, golden era of enlightenment, but they have no inkling of the lethal, mind-rending forces that await them.

Their charismatic leader is Martin Rychter, a mystic and world traveler originally from Bavaria. In 1921, he settles in at the Institute and gathers like-minded souls, paying special attention to the ladies. He brings with him his library (including German editions of *Dhol Chants* and *Marvels of Science*) and a cylindrical artifact he unearthed in the Australian Outback: a damaged Yithian temporal communicator. Thus far, communication with the being known only to them as V'trar has been limited; they know he lives in the distant past in a place called Tnok-Chrytl and tends a garden. They are unable to see his image — see **Chapter One** and [#204-I]. Things become complicated for Martin when he meets Charity Thompson. For more, see the scenario, "The Blackness Beneath," later in this book.

105w Hollywoodland Development & Sign—Beachwood Drive. In 1923, this housing development opens in the hills above Hollywood, promising healthy country living only minutes from downtown. Homes initially go for \$13,500 to \$20,000 and up, with the majority built in the style of Old World chateaus and cottages. Behind the stout stone gates residents may enjoy two tennis courts, a putting green, and horse stables (riding trails at the top of Beachwood Canyon connect with the Mulholland Highway to the west and Griffith Park [#105-X] to the east). To advertise





The entrance to Hollywoodland

the subdivision, developers erect a massive sign at a cost of \$21,000. The thirteen letters are each fifty feet tall and thirty feet wide and covered in 4,000 20-watt bulbs, making the sign visible from 25 miles away. Below, a thirty-five-foot diameter white dot sits as if to mark the spot on a map. A caretaker lives in a shack on the property and sees that the bulbs are changed. Despondent actress Peg Entwistle leaps to her death from the letter "H" in 1932 after her film career fails.

105x Griffith Park—Western Avenue above Los Feliz Avenue. The largest municipal park in the world, Griffith Park covers over 4,100 acres.

Stretching from the Los Angeles Basin to the San Fernando Valley, the park varies in elevation from 384 feet to 1625 feet at the top of Mt. Hollywood, and ranges in climate zones from semi-arid chaparral to forested valleys. Picnic areas are scattered throughout the park, and on the eastern edge of it are a small zoo and a public golf course.

The park is closed to automobiles from 8 pm until 6 am. Some fifty miles of trails crisscross the park, but be warned that much of the park is actually wilderness, inhabited by coyotes, deer, and mountain lions. Originally part of the Rancho Los Feliz land grant (see below), most of the park is untouched since the days of the Tongva. This makes Griffith Park popular with filmmakers, and gives rise to the popular assumption that the park was named after director D. W. Griffith. In actuality, the park is named for the man who donated the land to the city, Col. Griffith J. Griffith. In accordance with stipulations in Col. Griffith's will, a Greek-style theater and an observatory/planetarium are to be completed in 1930 and 1935, respectively.

Just east of the Western Avenue entrance to the park is the area known as Fern Dell, a lush canyon filled with cedars, oaks, leafy plants, and a babbling stream. This was once a Tongva settlement known as Mocoahuenga, and was an important place for councils and ritual gatherings. This location benefits the casting of "Native Californian" spells (see them all in **Chapter Seven**). Some have an additional ten percentiles chance to work

THE CURSE ON GRIFFITH PARK

A prime piece of real estate only three miles from the Pueblo of Los Angeles, something dark hovers over the land that was once Rancho Los Feliz. Perhaps it is retribution from the Tongva for the usurpation of their sacred grounds, or perhaps more recent bloody history is to blame. In 1836, the wife of Domingo Feliz ran off with a ranch hand. Domingo went after them, but was soon found stabbed in a ditch. The first vigilante committee in Los Angeles rounded up and hanged the pair when civil authorities declined to prosecute the case. In 1863, Don Antonio Feliz lay dying of smallpox. His only family, his sister and beloved niece Doña Petronilla, were sent away to avoid infection. Caring for him in his final days was friend and fellow rancher Don Antonio Coronel. When the women returned after his death, they found that his will had been altered to make Don Antonio Coronel his sole heir and beneficiary. The young and beautiful Doña Petronilla lashed out with venom on her tongue:

"You señor, shall know misery in old age and although you die rich, your substance shall go to vile persons! A blight shall fall on the face of this rancho. The cattle shall sicken, the fields wither, the great oaks die! The wrath of heaven and the vengeance of hell shall come upon this place . . . ay! And floods! Myriad demons shall ride the storm clouds like vaqueros, and the fire of heaven shall sear the very earth!"

And then she fell down, dead.

Don Antonio Coronel was cuckolded in his old age, but his wife and her lover fell out after his death and wasted their combined fortune on legal battles. E. J. "Lucky" Baldwin gained control of the rancho, and it proved to be his one unlucky purchase. Where once cattle had thrived, they sickened and died; where once vineyards had flourished, they withered with blight. Hordes of grasshoppers devoured the crops.

Col. Griffith J. Griffith, a pompous Welshman who had earned a fortune in the gold fields, acquired the land in 1882. Fires and blight ruined his crops, and when he tried his hand at ostrich ranching, the birds went mad and dashed themselves to death against rocks. Griffith nearly lost his life in a flood in one of the canyons, later swearing that he saw Don Antonio whipping the waters like a herd of wild horses. Griffith tended to go a little mad when inebriated: he shot his wife in the Arcadia Hotel in Santa Monica, convinced she and the Pope were conspiring to poison him. She survived the gunshot and the fall from a second story window with an eye missing and a broken leg, and Col. Griffith spent a year in San Quentin. When he tried to deed his worthless, tax-burdened land to the City of Los Angeles, officials were less than enthused.

Eventually the land was accepted along with a \$700,000 endowment, and Griffith passed away in 1919. Floods and lightning-induced fires continued to plague the park. On October 3, 1933, a blaze began in Mineral Wells Canyon in the eastern portion of the park and consumed the lives of twenty-nine welfare relief workers who were clearing dry brush; the fire remains the deadliest in the city's history.



here — or else the caster is considered to have two additional magic points or two more points of POW if these are pitted against a target.

105Y Hollywood-Western Building—5500 Hollywood Boulevard. Commissioned by MGM head Louis B. Mayer and his head of production Irving Thalberg in 1928, the Hollywood-Western Building houses two organizations crucial to the growing film industry. First of all, this is the headquarters of the *Motion Picture Producers and Distributors of America* (MPPDA), better known as the Hays Office. In the early 1920's, racy scenes in films and scandalous headlines in tabloids (see **Chapter Six**) are giving Hollywood a bad reputation. The film industry is threatened with censorship by the federal and state governments, and by pressure groups such as the Legion of Decency. The studios get together and conclude that life would be simpler if they policed themselves.

They tap Will Hays — a former head of the Republican National Committee and a high official in the Harding administration — to head up the office in 1922. In 1927, the Hays Office issues a memorandum to the studios that lists “Don’ts and Be Carefuls”. Among the absolute taboos are profanity, “licentious or suggestive nudity”, illegal traffic in drugs, any inference of sex perversion, white slavery, miscegenation, sex hygiene and venereal diseases, scenes of actual childbirth, children’s sex organs, ridicule of the clergy, and willful offense to any nation, race, or creed. Through a public relations blitz touting the new self-regulation, and with his contacts in government, Hays defeats the proposed censorship legislation.

Later, in the early 1930's, desperate filmmakers return to themes overtly sexual, hoping to somehow stave off the Great Depression. Now the Legion of Decency and other groups threaten boycott. Armed with that threat, Hays is able to get studio owners and producers to strictly enforce formal decency standards in films. The Production Code Administration effectively controls these matters into the 1960's. The Hays Office also arbitrates between labor, producers, distributors, and exhibitors and pushes for standard distribution contracts. Additionally, the office oversees the Copyright Protection Bureau to register titles of films.

■ **Central Casting** — The other major organization in the Hollywood-Western Building. Central Casting was established only a couple of years earlier than the MPPDA. Previously, movie hopefuls were required to mill around in packs outside the studio gates at dawn, waiting for a casting director to come out and pick the physical types he needed for the day's shooting. Now, although would-be actors still tend to cluster near the studios, Central Casting provides a clearing-

house where, for no fee, people can register for “extra” or non-speaking roles; they then merely have to wait at home for a call. Who knows? That \$5-\$15 per day job could be your chance at stardom.

105Z Warner Brothers Studios—5800 Sunset Boulevard. Four garrulous Polish brothers named Jack, Sam, Harry, and Albert Warner (formerly Eichelbaum) establish this studio in 1923. The brothers are saved from bankruptcy the following year by the introduction of their first major star — Rin Tin Tin. Ernst Lubitsch, perhaps Warner Brothers' greatest director during the decade, signs a ground-breaking contract guaranteeing him firm control over rushes, negatives, final cut, subject, and casting for all of his films at the studio. Experiments with sound in film starting in 1925 lead to *Don Juan* with John Barrymore in 1926 (music only) and the commercial blockbuster *The Jazz Singer* with Al Jolson in 1927. This success allows them to move their major operations into a huge new studio in Burbank in 1928. Their Hollywood facility is then used mainly for producing animated shorts, including the very successful *Merrie Melodies*.

105AA Columbia Pictures Studios—1438 N. Gower Street. Harry Cohn, Joe Brandt, and Jack Cohn form the CBC Films Sales Corporation in 1920. The initials come from their surnames, but industry insiders joke that they stand for “corned beef and cabbage”, for CBC sits squarely in the area of Hollywood known as “Poverty Row”, so named because of the number of little film companies that go bankrupt there.

They rename the studio Columbia Pictures in 1924 in order to be associated with what sounds like a more upscale brand name. Harry Cohn is infamous for his tight fist, and the studio is best known for low-budget B-movies, particularly serials and westerns. The particular corner of Sunset and Gower where the studio is located is known as “Gower Gulch” for the number of would-be actors and stuntmen in cowboy garb who frequent the locale in hopes of being discovered. At the end of the decade, the studio begins producing some truly significant films, particularly those with a promising young director named Frank Capra at the helm.

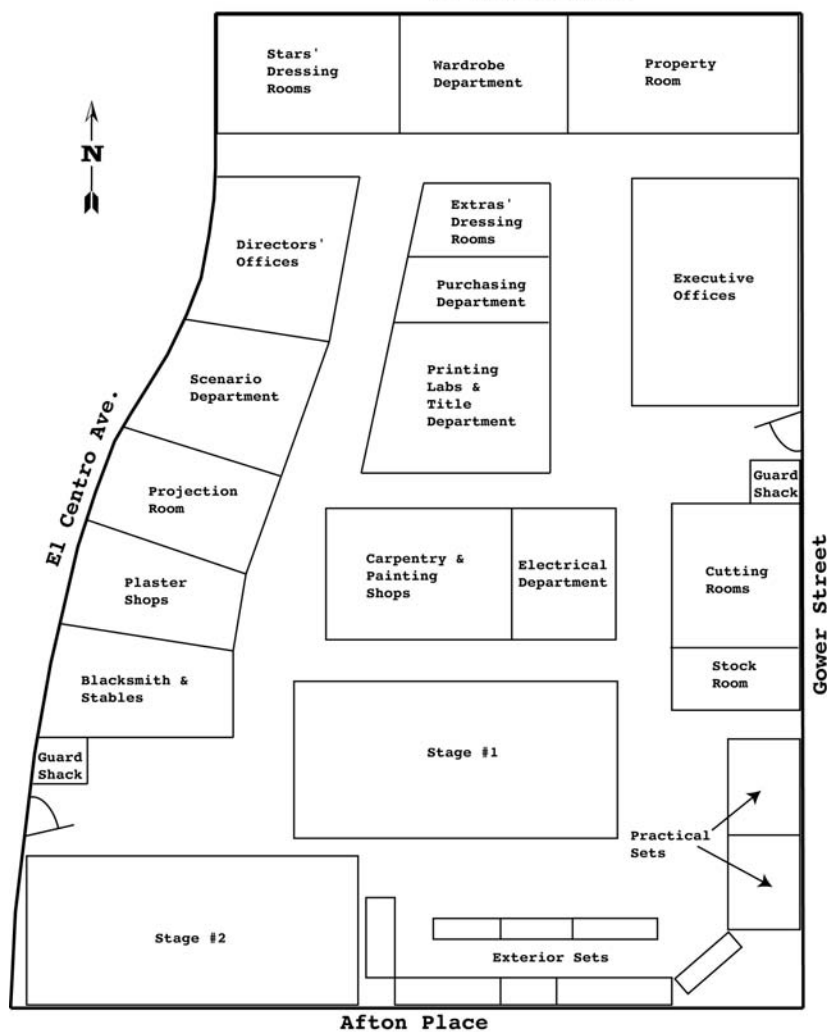
105BB Leviathan Motion Picture Company—1335 N. Gower Street. Alone and penniless, Nate Simpson (the former Mr. Natan Ilych Zaretsky of Minsk) fled the pogroms of Czarist Russia and the chaos of the ensuing civil war to land on American soil in 1918; by 1920 he had made his way to Hollywood and found work as a camera operator. By saving his money and shrewdly investing in real estate, he is able to purchase the moribund Wardley

LEVIATHAN
Motion Picture Co.



#105BB - LEVIATHAN MOVING PICTURE CO.

De Longpre Ave.



Studios in 1922 and thus inaugurate the Leviathan Motion Picture Company.

The studio has had modest success with its ongoing serial melodrama, *The Trials of Tabitha*, in which an heiress (played by second-tier actress Rosalie Parker) must perpetually defend herself from matrimony and murder at the hands of various villains (most often portrayed by aging star Bryant McGovern). The studio also produces a number of westerns and slapstick-filled comedy shorts, all of which rely on cheap sets and costumes and the heavy use of stock footage. Miles Granger, a director on staff at the studio, dreams of lavish, spectacular films to rival those of Griffith or DeMille, but those dreams seem hopeless.

The studio itself is surrounded by a twelve-foot-high brick and stucco wall, and has gated entries on Gower Street and El Centro Avenue (see studio map). No cafeteria is provided on the lot, although lunches for production crews are catered; those not involved in

shooting are asked not to mooch.

Guard Shacks: These one-room buildings serve as home bases for the eight-man police force protecting the lot. A twelve-gauge, pump-action shotgun with twenty rounds is kept in each shack. Both gates are kept open and manned from 8 am until 6 pm; at all other times the El Centro Gate is locked and unmanned, while the Gower Gate is barred but manned. At least one rover is always circulating through the studio, checking the offices and stages. When a production team is away from the studio ("on location"), two guards accompany them. All studio guards are immune to Fast Talk, but it is possible to bribe them.

Typical Studio Guard

STR 13 CON 13 SIZ 14
INT 10 POW 14 DEX 09
APP 10 EDU 08 SAN 65
HP 14

Damage Bonus: +1D4

Weapons: Fist/Punch 50%, damage 1D3+1D4

Kick 40%, Damage 1D6+1D4

Grapple 40%, damage special

Nightstick 50%, damage

1D6+1D4

.32 Revolver 50%, damage 1D8

12-Gauge Shotgun 40%, damage 4D6/2D6/1D6

Skills: Dodge 25%, Drive Auto 40%, First Aid 25%, Hide 30%, Hollywood Gossip 35%, Listen 30%, Psychology 40%, Spot Hidden 40%, Take Bribe 30%.

Executive Offices. This three-story Mission Revival building is the brain center of the studio. Cole Durant, Head of Production, has his office here on the third floor, along with his army of assistants, secretaries, and stenographers. Producers for each project work out of this building. The studio accountants are on the second floor, in whose office is contained the studio safe containing \$7,500 dollars in ready cash. The studio also has several corporate accounts with the Security Trust & Savings Bank of Hollywood [#105-L]. On the ground floor is a studio "hospital" staffed by two nurses, **First Aid** 65%, **Medicine** 35%. At least one nurse is on set if stunts are involved in the day's shooting.



President of Leviathan Nate Simpson. His office is in the northeast corner of the third floor. If anyone has noticed that he's been acting a bit strangely in the past year, they've kept their mouths shut tight about it. It is common knowledge that the bachelor studio head has been spending more time away from the studio lately, tending to his horse ranch up near Pasadena [#301-A].



Nate Simpson

In actuality, Nate Simpson is dead, slain while riding in the San Gabriel Mountains and his likeness consumed by a serpent person sorcerer named Glur'nagrih — a sleeper awakened a couple of decades ago by a tribe of degenerate serpent people [#301-B]. Glur'nagrih had previously consumed the likeness of Cal McNulty, one of Nate's ranch hands who also did cowboy stunt work, so he could study Nate at the ranch and at the studio for several months before striking. He plans to amass a huge personal fortune through the studio before entering politics; his long-term goal is to instigate a worldwide conflict that would dwarf the Great War and wipe human vermin from the face of the earth. Toward this end, he keeps a small stone jar with nine applications of domination serum in his desk (he can make more only at his lab in the mountains).

Glur'nagrih, Serpent Person Sorcerer

STR 11 CON 13 SIZ 11 INT 21 POW 20
DEX 15 APP 12/15* EDU 18 SAN 0 HP 12
*Nate/Cal

Damage Bonus: None.

Weapons: Bite 35%, damage 1D8 + poison (POT 13)

Fist/Punch 50%, damage 1D3

Kick 30%, damage 1D6

Grapple 40%, damage special

.45 Revolver 35%, damage 1D10+2

.30 Lever-Action Carbine 40%, damage 2D6

Spells: Bind Enemy, Consume Likeness, Deflect Harm, Dominate, Dream Vision, Flesh Ward, Summon/Bind Child of Yig, Summon/Bind Dark Young, Voorish Sign, Wandering Soul. **Consumed Likenesses:** Cal McNulty, Nate Simpson.

Skills: Accounting 18%, Astronomy 57%, Bargain 35%, Biology 72%, Chemistry 69%, Conceal 64%, Credit Rating 61% (as Nate), Cthulhu Mythos 43%, Disguise 54%, Dodge 43%, Drive Auto 30%, English 40%, Listen 56%, Natural History 49%, Persuade 61%, Pharmacy 87%, Physics 27%, Ride 45%, Spot Hidden 68%.

Property Room. Everything from bunches of fake flowers to manacles to a stagecoach can be found here, stored in racks and crates in this large warehouse. The armory section includes working examples of almost every type of (non-automatic) firearm produced from 1750 to the present, along with blank ammunition for each. Leviathan does not buy live ammunition. A number of swords, axes, and suits of armor can also be found, although most of these are made of inferior materials and would be destroyed in the first round of real battle. A workshop here can produce small items (stools, chests, etc.) if needed. Hand weapons are usually of light metal or wood; cutting edges and points are dulled so that accidental hits do not draw blood.

Wardrobe Department. Half a dozen seamstresses are employed here, producing clothing for upcoming productions. Old costumes are also stored here, and these are regularly cannibalized for material, buttons, etc. in the ever-present quest to save money. This is also where actors come to be measured and have their final fittings.

Stars' Dressing Rooms. Just as the name implies, all featured actors use these 8' x 10' rooms to dress, apply make-up, and relax (in many different ways). On the second floor of the building Rosalie Parker, Bryant McGovern, and the dashing new leading man Vince Cantrell, all have more spacious digs, as well as the services of a personal maids or valets. Moon-faced Harry "Buzz" O'Leary, the star of many Leviathan comedies, has been pushing to be bumped to an upper suite, but hasn't had any luck.

Directors' Offices. Directors, both those on staff and those brought in for single projects, work out of this building. Among them are Miles Granger, currently on his thirtieth western and hoping for more), Howard Liebelist is the brain behind most of the *Trials of Tabitha* films, especially the frightening ones, The White Brothers, Chuck and Gordon, are masters of the farcical chase.

Cinematographers meet here with their camera crews and gaffers to discuss the shots and lighting needed for the day. The assistant directors also work on their budgets here. The only art director on staff at Leviathan, Guy Meadows, has an office on the second floor that he shares with his two harried assistants.

Scenario Department. This is where a handful of writers come up with scripts, often with only a few days lead-time before shooting is scheduled to begin. A team of four men and one woman work on the dramas, while a three-man team known as the "Yuck-o Brothers" (they're not related) churn out comedies. Occasionally freelance submissions from outside are accepted, but these are always ground through the mill to give them that "Leviathan touch". A continuity writer familiar



with the studio's capabilities is on hand to translate finished scenarios into standardized shooting scripts ready for production. Another writer, recruited from the newspaper industry, devises the title cards and dialogue sub-titles.

Projection Room. Seating seventy-five, this small theater is where directors view the previous day's rushes. This is also where studio executives see the final product for the first time.

Plaster Shops. An amazing array of items can be fabricated here, from false boulders to breakaway vases and statuary. Often small details for building facades are cast here as well. Artisans use a kiln inside to produce candy glass bottles and windowpanes for the heads of stuntmen to shatter.

Blacksmith, Stables. Only two horses are kept here year round, although there is space for a dozen. More can be brought from the Simpson Ranch or rented locally if needed). Besides caring for the animals, the blacksmith produces on call serviceable decorative ironwork and small metal items, such as medieval latches, Moroccan hinges, and Castilian door handles.

Extras' Dressing Rooms. Essentially a warehouse with some blankets draped over ropes for privacy. If you're brought in just for the day and meant to blend into the background, you'll dress here. A couple of closet-sized rooms are available for ladies, but they'll probably have to wait in line.

Purchasing Department. These buyers work with the various departments and the studio accountants to make sure the best bargains are made on the materials needed for each production.

Printing Labs & Title Department. Technicians develop negatives and turn out final prints here, under the direction of the individual cameramen who shot the film and the cinematographer. The labs contain tanks of developing chemicals and several large drying drums, each holding 200 feet of film. Some unexposed film stock is kept here, although most stock used for shooting is ordered from Eastman Kodak on a daily basis to eliminate waste. A draughtsman prepares the titles according to the shooting script, and they are shot by a cameraman. This is his only task at Leviathan, though he dreams of more. Three older Bell & Howell Model 2709 cameras are stored here, also the property of the studio. Most cameramen provide their own cameras, so that they know their gear and are happy with it.

Carpentry & Painting Shops. Craftsmen and artists manufacture building facades, furniture, larger props, and background scenery flats in these workshops, under the supervision of the art director.

Electrical Department. The considerable electrical needs of the studio are controlled through the fuse panel in this building. Stored inside is a truck, upon which is mounted a direct-current generator connected to a rather noisy Curtis aircraft engine, used for location shooting. The unit produces sixty kilowatts at 115 volts. Lighting equipment of all kinds is also kept here, including colored and diffusion filters, various floodlights and spotlights, and four large sunlight arc lamps capable of providing between 60,000 and 1,600,000 candlepower — as bright as the sun.

Cutting Rooms. Here the editors assemble a rough cut by following the shooting script and the director's notes on which takes to include. Directors then collaborate for long hours with editors and producers to deliver a finished product. There are three Moviola previewing and editing machines available, along with shears, scrapers, and ample splicing cement.

Stock Room. The studio keeps prints of its old films here, as well as rolls of stock footage bought or shot by its own cameramen. The building is heavily locked at all times, but has no climate control system. Many prints are suffering from heat or dampness. On the south-facing wall of the building is a mural depicting a mountain vista, to be used as a backdrop for the sets next door.

Stage #1. This consists of little more than scaffolding frames supporting backdrops depicting room interiors. The stage has no roof, to take advantage of the Southern California sunlight. A black tarp is available to drape over the stage if artificial lighting is desired.

Stage #2. Known as a "dark studio", this stage is roofed and thus requires that artificial lighting be used. This allows greater control of lighting conditions for nighttime scenes and close-ups. Upon witnessing Warner Bros' success with sound, the studio begins looking into soundproofing this stage.

Exterior Sets. This double row of building facades can, with a few days of construction, painting, and dressing, appear to be block of New York City brownstones, a bazaar in the midst of Cairo, or the dusty main street of an Old West cow town. Since the latter is its most common use, studio regulars have dubbed the street "Laramie Lane". The interiors of the buildings only extend a few feet and are not used for filming. The turns at either end of the street give the audience the impression that the town continues on for some ways and seems much larger than it actually is. Many of the door and window frames are built to smaller than actual scale in order to beef up the appearance of the cowboy heroes and villains.

Practical Sets. These two sets, like Stage #1, are open to the sky; apart from that they have been constructed



more like actual buildings. This allows both the interiors and exteriors of the sets to be shot, even at the same time. One, for example, is regularly used as the town saloon, and often has cowboys flying in and out of its swinging doors and crashing through its windows.

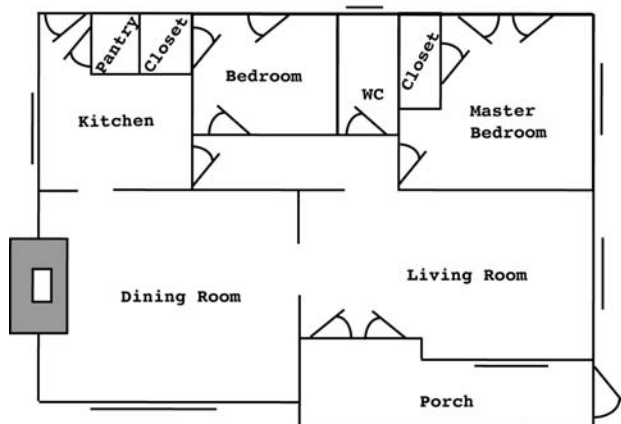
105cc Hollywood Memorial Cemetery—6000 Santa Monica Boulevard. When the first interment occurred in 1901, the cemetery covered 100 acres; now the southern half of that original lot is taken up by RKO and Paramount ([#105-DD] and [#105-EE], respectively). The cemetery is elegant and well maintained, accented by lakes, fountains, and magnificent mausoleums. Many of the early leaders of this fair city have been laid to rest here, including Harrison Gray Otis of the *Los Angeles Times*, Col. Griffith J. Griffith, Senator Cornelius Cole, and John T. Gower. Lately, Hollywood notables have found eternal peace here, most famously Rudolph Valentino, whose 1926 funeral is attended by over 80,000; a woman known only as the “Lady in Black” visits his crypt in the Cathedral Mausoleum every year on the anniversary of his death (August 23rd) to mourn and place flowers. Virginia Rappe and William Desmond Taylor, two people whose deaths each caused ripples through Tinseltown (see **Chapter Six**), are also interred here. In the southern portion of the park is a Jewish cemetery, Beth Olam. So far no ghouls have managed to slip past the security and groundskeepers who attend to the memorial park, but many would love to.

105dd FBO Studios / RKO Pictures—860 N. Gower Street. In 1921, British film importer/exporter Robertson-Cole builds Film Booking Office (FBO) Studios on land purchased from Hollywood Memorial Cemetery. They produce many cheap westerns but survive by importing some of the racier French and Italian pictures. Joseph P. Kennedy and a few of his millionaire friends buy FBO in 1925 for \$1,000,000 and begin experimenting with sound. In 1928, Kennedy, who by now runs FBO, the Keith-Albee-Orpheum chain of movie theaters, and has a partnership with Pathé, merges with the Radio Corporation of America (RCA) to form Radio-Keith-Orpheum (RKO) Pictures. Also in 1928, RKO acquires the extensive DeMille Studios lot [#107-F] down in Culver City.

The first RKO “Radio Picture” release is *Syncopation* (1929), the first all-talking motion picture. It is a smash success. Some of the other films produced by the studio during the 1920’s include *The Cowboy Musketeer* (1925), *Tarzan and the Golden Lion* (1926), and *Rio Rita* (1929). In 1930, RKO reaches a deal to distribute the films of a talented young animator named Walt Disney.

105EE Paramount-Famous-Lasky Corporation (West Coast Studios)—5555 Melrose Avenue. Adolph Zukor, a New York nickelodeon owner,

TYPICAL SPANISH COLONIAL REVIVAL HOUSE



formed the Famous Players Film Company in 1912; a year later he invested in a film distribution company called Paramount Pictures. In 1916, he merged with an established Hollywood producer, Jesse L. Lasky, to form the Famous Players-Lasky Corporation. The company attracts some of the most talented names in the film business over the next decade, including the likes of Cecil B. DeMille (*The Ten Commandments*, 1923), Rudolph Valentino (*The Sheik*, 1921), Clara Bow (*It*, 1927), and William S. Hart (*Wild Bill Hickok*, 1923).



One of the places where dreams are made, bought, and sold



In 1926, they move into their vast new digs south of the cemetery. The studio also owns 2,400 acres of ranch land in the Agoura Hills west of the San Fernando Valley where shooting of period films often takes place; a variety of structures, from log cabins to African grass huts, dot the hillsides. The studio's 1928 release, *Wings*, wins Paramount the first Academy Award for Best Picture.

105FF Dr. Hudgett's Residence—473 N. Manhattan Place. Anthony W. Hudgett, M.D. runs a small family practice from his home. The building is a large, two-story structure containing three apartments the doctor rents out for less than the market rate. He is a deacon at his local Methodist church. He is also a vicious and crafty serial killer. His victims are all handsome young men (APP 15+) who are either his lodgers or others of a "delicate nature" whom he has managed to entice into his lair.

Apartment #3 has a windowless bathroom specially designed to be airtight; into this he can pump an odorless poisonous gas (POT 18), and pump it out again when the deed is done (the door to the bathroom has five points of armor and twenty hit points. In his heavily locked and sound-proofed basement is a large walk-in steel safe, into which he sometimes pushes victims, just so he can listen to them shriek breathlessly as they slowly suffocate (the safe door has ten points of armor and eighty hit points).

Also in the basement is an autopsy table where he surgically mutilates the bodies of his victims and photographs them in various obscene poses. He keeps the photographs in the vault, along with the personal effects of his victims (viewing his photo collection subjects one to a 0/1D4 SAN loss). Recently he has begun luring home heroin addicts, whom he then injects with a powerful paralytic poison (POT 20); these he is able to torture and mutilate while they still live and feel, yet cannot scream. When he tires of the corpses, he de-

fleshes them, articulates the skeletons, and sells them to the medical school at USC.

Sometimes he disposes of a victim's body entirely in a vat of concentrated acid, but this can produce an odor noticeable to passersby. Dr. Hudgett is extremely careful and disciplined in his work. He only dispatches victims four or five times a year, using his photographs to satiate his yearnings between episodes. Other than that one personality quirk, he is a fine physician.

Dr. Hudgett, Psychotic Fiend

STR 13 CON 11 SIZ 16 INT 18 POW 14
DEX 15 APP 14 EDU 18 SAN 0 HP 14

Damage Bonus: +1D4

Weapons: Grapple 68%, damage special
Scalpel 72%, damage 1D3+1D4+impale

Skills: Accounting 22%, Credit Rating 61%, Drive Auto 40%, Fast Talk 43%, English 92%, First Aid 77%, History 16%, Listen 59%, Medicine 83%, Occult 13%, Persuade 68%, Pharmacy 76%, Photography 66%, Psychology 63%.

105GG Metropolitan Studios—1040 N. Las Palmas Avenue. Originally the Jasper Hollywood Studios when it was built in 1919, the lot changes hands several times and undergoes many permutations over the years. Essentially this is a studio for hire. The stages, sets, and equipment are rented out to production companies without the capital to build or buy their own studio. Stages and camera and lighting packages start at \$500 a day. The daredevil comedian Harold Lloyd leaves Hal Roach Studios to set up his own production team here in 1922; he turns out *Hot Water* (1924), *The Freshman* (1925), *For Heaven's Sake* (1926), and *Speedy* (1928) while on this lot. Oil-drilling millionaire Howard Hughes cuts his producing teeth here on *Two Arabian Knights* in 1927 (it wins an Oscar for director Lewis Milestone), and he stays to direct his mammoth WWI flying-ace epic, *Hell's Angels*. Finally released in 1930, extensive reshoots and the addition of



Howard Hughes and Metropolitan Studios



sound add months to the schedule and millions to the film's budget.

105HH University of California at Los Angeles—855 N. Vermont Avenue. Originally the State Normal School, it became the Southern Branch of the University of California in 1919, conferring its first Bachelor of Arts degrees in 1925. In 1927, the name is changed to the University of California at Los Angeles, and work begins on a brand-new campus on 384 hilly acres of the Wolfskill Rancho west of Beverly Hills [#106-O]. The university does not yet have a graduate program and fields a rather pathetic football team. However, the school is growing, from around 200 students at the beginning of the decade to almost 4,000 by its end.

A couple of notable faculty members follow:

- **Magda Remenaric** — Formerly of the Faculty of Philosophy at the University of Zagreb, Professor Remenaric subscribes to the phenomenological school of thought. Her meditations on the contents of the mind and intentionality during both waking and dream states are considered revolutionary, although her assertion that things imagined may have an objective existence is not without its critics. She is currently seeking volunteers for extensive dream studies. **Special Skills:** Cthulhu Mythos 5%, Dreamlands Lore 35%, English 65%, German 70%, Greek 50%, Philosophy 75%, Serbo-Croat 95%.
- **Peter H. Fontaine** — An expert on primitive societies, Professor Fontaine has just returned from fieldwork on the Fijian islands of Kabara and Fulaga where he recorded native cosmological traditions. In particular, he is interested in their myths concerning the creation and destruction of the universe, some of which are surprisingly specific in terms of astronomical timing. **Special Skills:** Anthropology 75%, English 85%, Fijian 70%, French 50%, Occult 55%.

106 Beverly Hills & Sawtelle (see Beverly Hills & Sawtelle map).

Friends, Hollywood is the bunk. There's no such place — it is a state of mind. Culver City and Burbank and Malibu Beach are all 'Hollywood' and yet none of them is Hollywood . . . Do not look for 'Hollywood' in Hollywood. You're more likely to find it in Beverly Hills.

— Lee Shippey, Los Angeles Times columnist.

When prospectors at the turn of the century struck water instead of oil, the future of Beverly Hills as a residential subdivision was assured. But, oh, what a subdivision. The city has been a refuge for the rich and famous since being incorporated in 1914. The wide, curving, tree-lined avenues leading off into the lush Santa Monica Mountains give the town the feel of half planned park, half bucolic wilderness. It is only later

that expensive shops and restaurants crowd together to make Beverly Hills the destination it is today.

The push westward from Hollywood really gets underway after Pickford and Fairbanks settle into their love-nest in the hills in 1919. Mansions of movie stars and moguls are soon as common as ants at a picnic. Names like Rogers, Ince, Mix, Laemmle, Barrymore, Keaton, Lloyd, and Warner adorn mailboxes all over town, but the choicest real estate is above Sunset. And it is the steadfast support by this "Hollywood" community for Beverly Hills that fends off a vicious campaign by all-encircling Los Angeles to annex the small town with the deep pockets. Essentially, the rich and famous want to be left alone in their little slice of heaven, and they don't feel like paying excessive taxes to the city for improvements they don't need.

In 1927, the Beverly Hills Police Department is formally separated from the fire department; it consists of Chief Charles C. Blair, one captain, three lieutenants, four sergeants, four motor officers, twenty-three patrolmen, and three clerks. Beverly Hills won't get a physical police station, city hall, or post office until the early 1930's.

To the west, the area of Los Angeles known as Sawtelle sits between Beverly Hills and Santa Monica by the sea. Still mostly open bean fields, Sawtelle has been mined in the past for public lands (such as Los Angeles National Cemetery [#106-P] and the Old Soldiers Home [#106-O]), and is being mined again — UCLA [#106-N]. Residential subdivisions are opening up, consisting of strange clusters of Spanish Revival haciendas and Tudor cottages. The foothills east and west of the Sepulveda Pass are home to nascent communities (Bel Air and Brentwood, respectively) that are becoming every bit as exclusive as Beverly Hills, if not as flashy.

106A Greystone Mansion—905 Loma Vista Drive. When Edward L. "Ned" Doheny, Jr. married Lucy Smith in 1914, his father the oil tycoon gave them 22 acres of land in the lovely new community of Beverly Hills. Ned went off to war with the Navy and joined his father's business when he returned. Nothing was done with the land until 1925, when Ned begins building the largest home in Beverly Hills. When finished three years later at a cost of some \$4 million, the fifty-five-room mansion of Indiana limestone covers over 46,000 square feet. The three-foot-thick, steel-reinforced concrete inner walls contain a library, a billiard room, a bowling alley, two movie theaters, and several secret bars. The grounds outside are elegantly landscaped and dotted with numerous swimming pools, fountains, and koi ponds. The home requires thirty-six servants, sixteen of whom live on-site.

Six months after the family moves in, on the night of February 16th, 1929, Ned's personal secretary, Hugh



106 - BEVERLY HILLS AND SAWTELLE





Plunkett, demands entrance to the mansion. Hugh is recently divorced and has been acting erratically; there is talk of committing him to an asylum. Lucy refuses his request, but Hugh uses his passkey to gain entry to the mansion nonetheless. Hugh goes to the guest bedroom where he often stays, and Ned confronts him there. By the time Lucy arrives with their personal physician in tow, it appears that Hugh has shot Ned through the skull with a .45 caliber revolver and then turned the gun on himself. The results of the perfunctory investigation are homicide and suicide. No formal inquiry is ever held.

Still, rumors swirl. What was the motive? Jealousy? Were Ned and Hugh much closer than employer and employee? Had Lucy found out and killed them both? And what of the oil scandal in which Ned's father is currently embroiled? Weren't Ned and Hugh the only material witnesses to the bribery of the Secretary of the Interior? Or were other forces, more sinister and more bizarre, at work? Many questions and few clear answers.

106B Beverly Hills Hotel—9641 Sunset Boulevard. Built in 1912 in an effort to promote tourism and development in the burgeoning community, the Beverly Hills Hotel is the "Pink Palace" around which the city has grown, literally. Besides being a world-class luxury hotel, it also serves as a community center, a church, and sometimes a schoolroom. Set amid palm and banana trees, the three-story, Mission-style hotel has 232 rooms and twenty-one private bungalows; they average a whopping \$18 a night. Every amenity (golf, tennis, swimming, etc.) is provided. Stars are often sighted in the hotel, especially making deals in the Polo Lounge (so named because Will Rogers and his riding buddies frequently unwind here after games at his ranch [#200-A]); this restaurant, located next to a lush garden, is open from 7 am to 1:30 am, and a meal will typically run \$6-\$14.

Interestingly enough, the hotel is located on land considered sacred to the Tongva by virtue of its fertility, due to the area being the recipient of water run-off from three canyons: Franklin, Coldwater, and Benedict. The Indians called this place "The Gathering of the Waters", or *El Rodeo de los Aguas* in Spanish, which gives us the origin of Rodeo Drive. This location benefits the casting of "Native Californian" spells (see them all in **Chapter Seven**). Some have an additional ten percentiles chance to work here — or else the caster is considered to have two additional magic points or two more points of POW if these are pitted against a target.

106c Will Roger's House—925 N. Beverly Drive. Cowboy humorist, movie star and radio personality Will Rogers lives here with his family from 1922 until 1928, at which time he makes the ranch in Pacific Palisades [#200-A] his permanent home. Will Rogers is quite possibly the biggest box-office draw in the world, earning \$300,000 a picture by 1930. He is a vociferous cheerleader for the growing town of Beverly Hills, and in 1926 named its honorary mayor.

106d Pickfair—1143 Summit Drive. In 1919, Douglas Fairbanks transformed a hunting lodge into the 22-room mansion that is Pickfair for his soon-to-be bride, Mary Pickford (both had just divorced their former spouses). It has frescoes on the ceilings, hexagonal tiles on the floor, stables, twenty acres to ride, and features the first swimming pool installed in a private residence in



Southern California. Their home is party central, and Mary and Doug are the unofficial king and queen of Tinseltown. If you receive an invitation to Pickfair, it's a sure sign you rank with the "somebodies" on the Hollywood food chain, although you might want to bring your own bottle, as Doug drinks infrequently and Mary only does so in secret.

After 1928, with the death of Mary's mother and the dismal box office receipts for their only film together, *The Taming of the Shrew*, Pickfair is increasingly the scene of strife and accusations of infidelity. The famous pair divorces in 1933, each remarries quickly. Doug dies of heart failure in 1939; Mary lives on at Pickfair for forty years.

106E Greenacres—1225 Cañon Drive. Good business sense and an eye for comedic perfection allow Harold Lloyd to become the wealthiest of the Silent Era clowns (he out-grosses Keaton and Chaplin combined) and builds this forty-four-room Italian Renaissance villa in 1928. Situated on sixteen acres of prime real estate, the grounds feature a lake, a tennis court, a dozen gardens, a nine-hole golf course, and a 120-foot-high waterfall. He lives here with his wife and former leading lady, Mildred Davis, and their daughter, Gloria. Lloyd and his father are heavily involved with the Shriners and their charities since being inducted into the organization in 1924.

106F Falcon Lair—1436 Bella Drive. Film idol Rudolph Valentino intends that this mansion win back his estranged wife, Natacha Rambova, but she divorces him shortly after he purchases it in 1925. The sixteen-room Italian-Spanish stucco residence sits on over eight acres at the top of Benedict Canyon, overlooking the Los Angeles Basin from Santa Monica to downtown. The home is furnished according to Valentino's impeccable taste, filled with antiques acquired during his travels in Spain and Italy, including many weapons and pieces of armor dating to the Renaissance and Middle Ages. The lone exception to this motif is the master bedroom, which is decorated in early Art Deco according to the wishes of his then wife. In the library is a bound volume containing the music and libretto for *Massa Di Requiem Per Shuggay*, while a seventeenth century rapier hanging in the living room has an elder thing crystal containing eight magic points embedded in the pommel.

Valentino occupies this mansion for only a year before his death in August, 1926, but he is apparently not ready to abandon it. His apparition is later sighted in his bedroom, at a window, and in the stables petting his favorite Arabian horse (a groom witnessing this leaves the grounds, never to return). Why his ghost chooses to stick around is unclear, although Valentino certainly had many more films to make when a stomach

ulcer strikes him down at the age of 31. As for the ghost, it appears harmless and a bit melancholy, but perhaps it is tortured by the answers to questions no one has yet thought to ask.

Rudolph Valentino, Gentlemanly Apparition

INT 14 POW 18

Attacks & Special Effects: Match the ghost's POW against the target's POW on the Resistance Table. If the ghost overcomes the target's POW, the character loses 1D3 POW. If the character can overcome the ghost, he or she causes it to lose 1d3 POW. The POW lost is permanent. A ghost reduced to zero POW reappears in a week or two. Spells that inflict damage can induce a POW loss in these ghosts, but not physical weapons, even those enchanted.

Sanity Loss: 0/1D6 to see the ghost of Valentino.

106G Beverly Hills Speedway—Between Beverly and Lasky Drive, below Wilshire Boulevard. Between 1920 and 1923 Beverly Hills has a wooden raceway that rivals that of Indianapolis. Owned by racing legend Barney Oldfield, the track costs \$500,000 to build. The stands are packed every Sunday, but weathering of the track and pressure to develop the land force the closure of the speedway after three short years.

106H Beverly Wilshire Apartment Hotel—9500 Wilshire Boulevard. Built on the grounds of the former motor speedway in 1928, the grounds of this \$4 million luxury hotel take up an entire city block. Quiet elegance best describes the E-shaped, Italian Renaissance style building with its classically appointed rooms, suites, and bungalows. A night's stay here starts at \$14 for a single. The Presidential Suite goes for \$48.

106I Clara Bow's House—512 N. Bedford Drive. Hollywood's "It" Girl lives here in this "little bungalow" with her father (reportedly an abusive man during her childhood, but she loves him just the same). This madcap Jazz Baby has been described as "cute, lecherous, lovable, treacherous." Her many loves and paramours also come and go from the house, among them actor Gilbert Roland, director Victor Fleming, and a new cowboy star named Gary Cooper. Wild all-night parties are said to be *de rigueur* at Clara's house, and it has been reported that the football coach at USC has declared the place off-limits to his boys. Libels currently being printed about Miss Bow include bestiality, incest, insanity, drug addiction, lesbianism, and venereal disease, but one need not believe everything written.

106J Theda Bara's House—632 N. Alpine Drive. The world-famous screen "vamp" of the last decade resides here with her husband, English film director Charles Brabin. Although press releases place her birth in the shadow of the Great Pyramid, Theda is actually a nice Jewish girl from the suburbs of



Cincinnati, Ohio. Her star dims somewhat at the beginning of the 1920's as the American public longs for less exotic sex symbols. Her husband disapproves of her continuing acting as well. However, she remakes her image if not actually herself, into one of the most witty and genteel hostesses in Beverly Hills, entertaining film industry bigwigs at charming dinner parties like a proper society matron.

106K Artists and Writers Building—9507 Santa Monica Boulevard. This four-story Spanish Colonial building, erected in 1924, is home to some of the more talented writers, screenwriters, painters, and sculptors in the Los Angeles area.

■ *Maxwell De Vere, Suite 2A.* A novelist, Mr. De Vere is currently working on a sweeping historical romance set in thirteenth century Bohemia. His research has revealed quite a few disturbing facts about rituals used in the surviving pagan cults of that region. He keeps a well-worn copy of *Necrolatry* here in his office along with his other reference materials. **Special Skills:** Cthulhu Mythos 07%, English 85%, Literature History 70%, Occult 55%, Old Church Slavonic 40%, Old High German 70%

■ *Francesco Longo, Suite 3F.* A native of Verona, Italy, Signore Longo was a student of Balla and is fast becoming a well-known master of the Futurist Movement with his imaginative paintings. His works recently have become variations on a recurring theme: a city of glass and metal buildings set at impossible angles awaits destruction beneath the grasping tentacles of a nameless thing poised on the range of hills above. Whether these are visions of things to come or those that have already occurred is a question Signore Longo himself is not able to answer. **Special Skills:** Art (Painting) 86%.

106L Beverly Theater—206 N. Beverly Drive. Beverly gets this, its first movie house, in 1925. Designed in an Indo-Moroccan style, the theater's most prominent feature is its large onion dome reminiscent of the Taj Mahal. It is the site for several movie premieres.

106M Los Angeles Country Club—10101 Wilshire Boulevard. Designed in 1921 and routed in 1927, the North Course at the L.A. Country Club is truly one of the finest in the country. Use of the natural rolling hills make it challenging even for the pros, despite the lack of water hazards. Golfers are advised to be alert for free-roaming deer on the links. The club itself is very private and picky about prospective members. To be accepted, roll **Credit Rating** and subtract five percentiles from the result. Despite the proximity of Beverly Hills and its celebrities, no Hollywood types or ethnic minorities are welcome here. Members may add five percentiles to their **Credit Rating** in the L.A. area. Initiation fees are \$450, and annual dues \$250.

106N Fox Studios—10201 Pico Boulevard. New York Nickelodeon owner William Fox formed the Fox Film Corporation in 1913 in opposition to Edison's monopoly on film production, distribution, and exhibition. In 1916, Fox came west and acquired the Selig Studio at 1845 Alessandro Street northwest of Echo Park, successfully producing high-quality films with stars like Theda Bara, Tom Mix, and Will Rogers. With the advent of sound, Fox starts up its Movietone newsreel department, weekly bringing the events of the world home to a hungry public. Fox moves into this ranchland formerly owned by Tom Mix near Beverly Hills in 1928 and builds a state-of-the-art studio complete with extensive back lots.

106O University of California at Los Angeles—415 Hilgard Avenue. In September, 1929 classes officially begin at this spacious Westwood campus, with its elegant, red-roofed buildings of Romanesque and Italianate design. See [#105-HH] for further details.

106P Bel Air Country Club—10768 Bellagio Road. Although the club opens in 1924, the eighteen-hole course is not officially ready for play until 1927. The exclusivity, costs, and perquisites of membership are similar to those of the Los Angeles Country Club [#106-M], although the Bel Air C.C. is slightly more willing to admit persons connected with the entertainment industry. Aviation pioneer and filmmaker Howard Hughes is one such exception.

106Q Los Angeles National Cemetery—950 S. Sepulveda Boulevard. Beginning with twenty acres in 1889, the cemetery has expanded to over a hundred acres within the federal lands that lie east of Sepulveda Boulevard. The remains of dozens of veterans of the Civil War, the Indian Campaigns, the Spanish-American War, and the Great War are interred here, including several Medal of Honor winners, over 100 African-American "Buffalo Soldiers", and Nicholas P. Earp, the father of Wyatt Earp. Construction of the UCLA campus disturbs the numerous ghoulish warrens extending from beneath the cemetery beginning in 1927.

106R Old Soldiers Home—11301 Wilshire Boulevard. The Pacific Branch of the National Home for Disabled Volunteer Soldiers opened in 1888 with a grant of six hundred acres by John P. Jones and Arcadia B. Debaker. (The regional office for the Veteran's Administration, where one may file claims, is located in the Westinghouse Building at 420 S. San Pedro Street in downtown L.A.).

The community that has since grown up Wilshire Boulevard is largely self sufficient, with its own Victorian chapel, dormitories, infirmaries, workshops, gardens, and agricultural fields. In 1927, the Wadsworth





Hospital replaces an earlier facility from the turn of the century. Residents and patients at the home range from a handful of grizzled Civil War veterans to the many disabled and disfigured boys returned from France and the Great War. All of them have horrific tales to tell. **Special Skills:** First Aid 4D10+40%, Medicine 3D8+50%, Pharmacy 3D10+50%, Psychoanalysis 3D10+20%.

106s Hillcrest Country Club—10000 Pico Boulevard. Opening in 1922, Hillcrest plays host to the PGA Championship in 1929. What sets Hillcrest apart from most Southland country clubs is that its membership is exclusively Jewish, providing a haven for folks who have the money but not the right-sounding surname to be accepted elsewhere. Still, there is tension at the club between the old-money German-American Jews and the “vulgar” Jews of Hollywood, many of whom arrived as youngsters from Eastern Europe. Players of Jewish characters desiring them to become members must succeed at a **Credit Rating** roll to be accepted. Members may add ten percentiles to **Credit Rating** while dealing with Jewish Angelenos only. Initiation fees are \$450, with \$300 in annual dues.

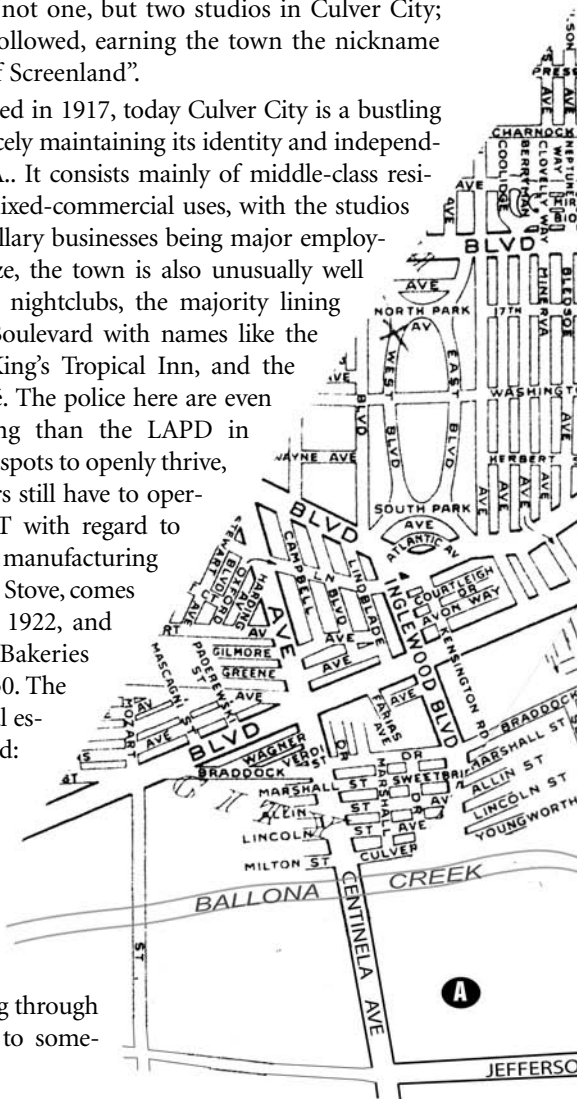
107 Culver City (see Culver City map). Ballona Creek, one might recall, is where the army of deep ones and star spawn waded ashore eons ago to aid the ancestors of the Tongva against their sworn foes, the serpent folk. Long after that event was forgotten, native peoples continued to hunt, fish, and gather sustenance from the banks of that stream and the swampy wetlands that drained into it.

When the Spaniards came, they built fixed abodes, fenced off the land, loosed cattle and horses to graze, and planted countless vineyards. The land grant was named Rancho La Ballona after Bayona, Spain, the ancestral homeland of some of the settlers. The creek still runs free today, often overflowing its banks in wet weather. Heated words pass between Culver City and the City of Los Angeles over the raw sewage and chemicals that can be seen flowing down to the sea at times. The Army Corps of Engineers tames the wandering Ballona with concrete in 1935.

The modern history of the area began in 1913, when entrepreneur Harry H. Culver proposed developing a town site between populous, expanding Los Angeles and the amusement center at Venice Beach. The spot he selected already contained three intersecting lines of the Pacific Electric Railway, a situation that would produce a nearly non-Euclidean tangle of streets. It was hoped that Venice, ocean breezes, and convenient transportation would be enough to attract capital. They did, but Culver’s salesmanship didn’t hurt. The Culver Investment Company commenced operations, and when voters rejected annexation by Los Angeles in

1914, Harry pulled out all the stops when it came to promotions. He brought in prospective buyers by the busloads and provided them with picnic lunches. He gave away a building lot to the parents of the winner of the most beautiful baby contest. He sold homes complete with dishes and a Model T Ford in the driveway. Harry was also able to convince film producer Thomas Ince to build not one, but two studios in Culver City; others soon followed, earning the town the nickname “The Heart of Screenland”.

Incorporated in 1917, today Culver City is a bustling little burg fiercely maintaining its identity and independence from L.A.. It consists mainly of middle-class residential and mixed-commercial uses, with the studios and their ancillary businesses being major employers. For its size, the town is also unusually well supplied with nightclubs, the majority lining Washington Boulevard with names like the Green Mill, King’s Tropical Inn, and the Hot Spot Café. The police here are even more forgiving than the LAPD in allowing nightspots to openly thrive, but proprietors still have to operate on the QT with regard to alcohol. One manufacturing plant, Western Stove, comes to the city in 1922, and the Helms Bakeries start up in 1930. The newspaper real estate ads read: “All roads lead to Culver City,” but Angelenos sometimes joke that those roads are just passing through on their way to somewhere else.

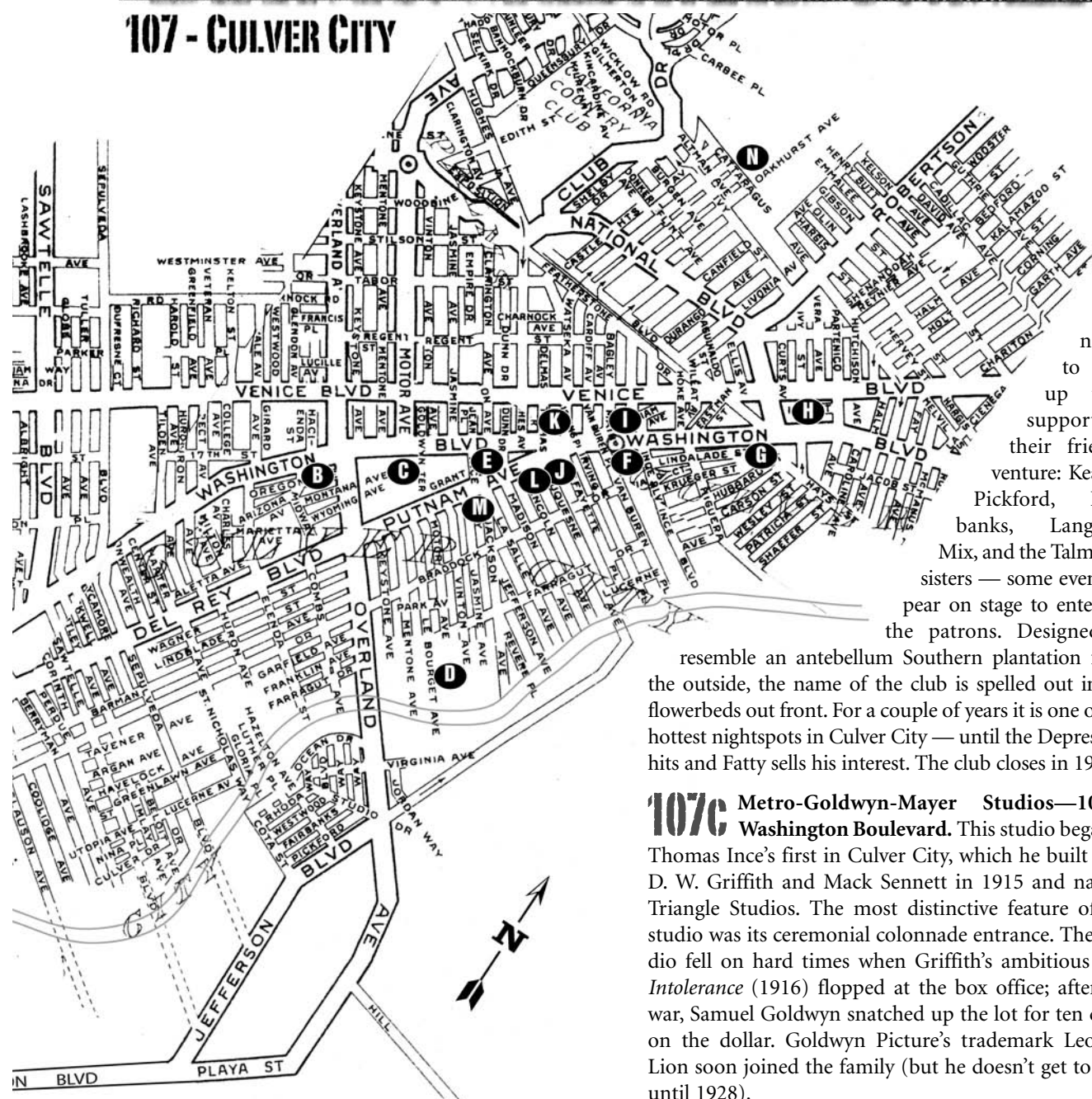


107A Baker/Kreutzer/Culver City Airport—NE of Jefferson Boulevard and Centinela Avenue. Beginning in 1927, this airport owned by Frank Baker and Bob Blair is a sort of one-stop shop for the aviation needs of Culver City. The field has an L-shaped configuration of runways, several hangars for rent at \$28 a month, and a school for would-be aviators. Bob and the missus are avid flyers and knowledgeable instructors, and have helped many beginners. **Special Skills:** add 1D6+4 percentiles to **Pilot Aircraft** after six months of lessons if the skill starts at less than 50%.

Several entertainment industry celebrities take lessons at the school, and Syd Chaplin, Cecil B. DeMille,



107 - CULVER CITY



night to offer up their support to their friend's venture: Keaton, Pickford, Fairbanks, Langdon, Mix, and the Talmadge sisters — some even appear on stage to entertain the patrons. Designed to

resemble an antebellum Southern plantation from the outside, the name of the club is spelled out in the flowerbeds out front. For a couple of years it is one of the hottest nightspots in Culver City — until the Depression hits and Fatty sells his interest. The club closes in 1930.

107c Metro-Goldwyn-Mayer Studios—10202 Washington Boulevard. This studio began as Thomas Ince's first in Culver City, which he built with D. W. Griffith and Mack Sennett in 1915 and named Triangle Studios. The most distinctive feature of the studio was its ceremonial colonnade entrance. The studio fell on hard times when Griffith's ambitious epic *Intolerance* (1916) flopped at the box office; after the war, Samuel Goldwyn snatched up the lot for ten cents on the dollar. Goldwyn Picture's trademark Leo the Lion soon joined the family (but he doesn't get to roar until 1928).

Howard Hughes, and city founder Harry Culver regularly fly their planes out of the field. The airport is also home to a Buhl Pacific Aircraft Co. dealership; currently a Waco 10 and an OX5 Jenny are available for purchase (no reasonable offer refused). The airfield and dealership are sold in late 1928 to Flying, Inc., and despite still being outside the city limits, is renamed Culver City Airport in 1930.

107B Fatty Arbuckle's Plantation Café—10750 Washington Boulevard. The rotund and disgraced comedian Roscoe "Fatty" Arbuckle (see **Chapter Six**) runs this nightclub, opening it with a star-studded gala in 1928. All the big names in Hollywood come that

In 1924, Marcus Loew's Metro Pictures merges with Goldwyn Pictures and producer Louis B. Mayer to form Metro-Goldwyn-Mayer, or MGM (Samuel Goldwyn himself has already been bought out). Although it's Loew who has controlling interest, Mayer is made vice president in charge of production. Mayer's entry into the Culver City studios on April 26th of that year is like the triumph of a conquering general: a Navy band plays while Will Rogers rides and ropes, and numerous political dignitaries attend the festivities, including L.A. Mayor George Cryer, Commerce Secretary Herbert Hoover, and even President Calvin Coolidge.

Mayer's brilliant young production supervisor is Irving G. Thalberg, whose obsessive attention to film



LOUIS B. MAYER, SELF-MADE MAN

Born Eliezer Mayer in Minsk, Russia, the man who would head the grandest of the Hollywood studios started out as the son of a scrap metal dealer. Mayer's family immigrated to North America when he was quite young, and he started his own junk business in Boston when he was still in his teens. He bought a dilapidated movie theater in 1904 and built a reputation of only exhibiting the finest films. Soon he owned the largest theater chain in New England. Involvement with film distribution came in 1914, and production in 1917. His merger with Metro and Goldwyn Pictures gave him immense power over the types and quality of films he would produce, and allowed him to elevate many actors to stardom. He had a knack for knowing what the viewing public wanted to see and the good sense to hire filmmakers who could give it to them. Towards this end, he was more than



Louis B. Mayer (1885-1957)

ably assisted by Irving G. Thalberg, husband of actress Norma Shearer.

Mayer was a strict conservative, and for many years California State Chairman of the Republican Party. He imposed his moral standards on the films produced at MGM, never wanting to produce anything that would embarrass his wife or daughters; as a result, the studio turned out more family-oriented fare than any other. He was also the driving force behind the establishment of the Academy of Motion Picture Arts and Science in 1927, an attempt on his part to halt the unionization of Hollywood. He even used his films in support of his politics, producing a series of newsreels that can only be described as propaganda to defeat Upton Sinclair's bid for governor of California in 1934 (see **Chapter Five**).

A ruthless businessman who clawed his way to the very top (literally: he was the highest paid executive in America), he was nevertheless quoted as saying, "I want to make beautiful pictures about beautiful people." He reigned supreme at MGM until a younger generation forced him out in 1951. People either loved him or hated him; there were few on the fence.

Louis B. Mayer, Mogul of Moguls

STR 10 CON 09 SIZ 14 INT 17 POW 16
DEX 12 APP 12 EDU 08 SAN 72 HP 11

Damage Bonus: None.

Weapons: Fist/Punch 60%, damage 1D3
Grapple 40%, damage special

Skills: Accounting 68%, Bargain 92%, Credit Rating 99%, Drive Auto 44%, Fast Talk 54%, Gauge Public Reaction 74%, Law 38%, Geology 53%, Hire the Best Person 80%, Persuade 73%, Photography 45%, Psychology 67%, Spot Star Potential 68%.

quality and use of film previews to gauge public tastes earns huge profits for MGM and transforms the motion picture industry (see **Chapter Six**). Some of MGM's most famous productions of the decade include *The Merry Widow* (1925), *The Big Parade* (1925), *Ben Hur* (1926), *The Broadway Melody* (1929), and *The Big House* (1930).

The lot, like many others around town, is a town unto itself. Besides the necessary painting, lighting, carpentry, electrical, and property shops, the studio boasts its own fire and police departments, a telegraph and post office, a water tower, and a well. In the late 1920's, the studio's glass stages are converted for sound; they are among the largest in the world and the birthplace of some of the greatest musicals in the history of film.

107D Racetrack—SW of Motor Avenue and Braddock Drive. From 1923 to 1924 this plot of land is home to a horseracing track, but wheels soon replace the hooves. In late 1924, some 50,000 auto racing fans attend the opening day of the Los Angeles Speedway. Taking over from the defunct Beverly Hills Speedway [#106-G], this track provides the same sort of "Indy"-style thrills, with some racers averaging over 120 mph. In 1927, the Culver City Trustees approve the land for a residential subdivision, with the area bounded by

Braddock between Le Bourget and Motor Avenues as Victory Park, the first in the city.

107E Washington Building—9720 Washington Boulevard. This triangular structure is also known as the "Flatiron Building" after the famous edifice in New York City, but this one is only two stories tall. Completed in 1928, this Beaux Arts-style office building houses several prominent businesses, as well as a popular local diner, the Star Grill.

- *J. Robert Gorman and Associates, Attorneys-At-Law, Suite 102:* This law firm handles both civil and criminal cases. On the civil side, they specialize in real estate law, dealing with the dozens of new developments springing up every day. As far as their work in the criminal courts, most of their caseload involves defendants accused of illegal production, importation, and distribution of intoxicants. **Special Skills:** Law 72%, Library Use 59%, Persuade 68%.
- *Lindblade Real Estate and Development Company, Suite 105.* The owners and developers of the Washington Building itself, Lindblade has its fingers in many pies around the Westside.
- *Washington Talent Agency, Suite 204.* Harry Torn runs this boutique agency as honest as he can in this town. He has some connections at the Hal Roach Studios [#107-G], and lately has been able to get work there for bit players and stuntmen. Harry also handles several acts working in the



local nightclubs. Despite his straight dealing, performers tend to leave Harry as soon as they hit the big time.

107F Thomas H. Ince / DeMille / RKO Studios—9336 Washington Boulevard. Built in 1918, this is the second of Ince's studios in Culver City. The administration building is quite distinctive, modeled on George Washington's Mount Vernon mansion. The extensive backlots cover over 14 acres (more acreage southeast along the creek is added in 1931). After Ince's controversial death in 1924 (see **Chapter Six**), director Cecil B. DeMille acquires the studio from Ince's widow. Here he is free to create the lavish sets needed to make his epic films seem larger than life, such as his *King of Kings* in 1927. A sixteen-hour blaze guts the paint shop, the carpentry shop, and a stage in 1925. RKO next grabs the studio during its massive consolidation of mergers in 1928. Joseph Kennedy spends a lot of time on the lot after building a private bungalow for his mistress, Gloria Swanson, and her company, Gloria Productions; it is only after their break up that Miss Swanson discovers that he used her own money for the construction. Some of the most memorable films of Hollywood's Golden Era are filmed here, such as *King Kong* (1933), *Gone with the Wind* (1939; an MGM production, and

many old sets are set afire for the "Burning of Atlanta" scene), and *Citizen Kane* (1941).

107G Hal Roach Studios—8822 Washington Boulevard. Hal Roach moved his operations down here from Glendale and built this full-service studio in 1919. In the 1920's, Roach begins to eclipse Mack Sennett as the King of Comedy by providing the audience more elaborate stories and character-based laughs to go along with the slapstick. Earning the nickname "The Laugh Factory," this lot sees the production of hundreds of classic comedies into the Age of Sound. Most are two-reel shorts. Among the performers who pass through these gates are Harold Lloyd who then forms his own production company [**#105-FF**]; Snub Pollard; the many urchins of *Our Gang*; James Finlayson; Charlie Chase; Will Rogers; Mabel Normand; and later in the decade, the genius pairing of Stan Laurel and Oliver Hardy.

107H Sebastian's Cotton Club—8755 Washington Boulevard. The Westside's answer to Central Avenue, Frank Sebastian's Cotton Club has every bit as much jazz talent on display as its namesake in Harlem. The difference here is that while the all performers on stage are black, the clientele is thoroughly white. This sprawling nightclub boasts valet parking,

CECIL B. DEMILLE (1881-1959)

Born in Ashfield, Massachusetts to a pair of playwrights, both he and his older brother, William (a talented director in his own right), took their mother's maiden name. Too young for the Spanish-American War, C.B., as friends and colleagues knew him, followed his brother to the New York Academy of Dramatic Arts. He then spent the next twelve years acting, managing, and writing in his mother's theater company before coming to Hollywood.

Partnering with Jesse L. Lasky and Samuel Goldfish (later "Goldwyn"), he directed his first film and the first feature-length picture (six reels) ever produced in Hollywood, *The Squaw Man* (1914). He had remade it twice by 1931. After this success, DeMille pushed enthusiastically for the production of features over shorts, setting the norm for Hollywood. Although he discovered stars such as Gloria Swanson and Wallace Reid, he placed more emphasis and a bigger percentage of his budgets on production values. Whether he was directing a society comedy or a signature biblical epic, DeMille always gave his audiences an eye-ful of lavish costumes and spectacular sets; he also mixed in a



Cecil B. DeMille

healthy dose of sexual innuendo and erotic imagery. He believed the American public was only interested in money and sex, and so lived by the adage, "The public is always right."

Films on the grand scale of *Joan*, *The Woman* (1917), *The Ten Commandments* (1923), and *King of Kings* (1927) cemented his broad popularity. A taskmaster on the set, DeMille supposedly once told his performers, "You are here to please me. Nothing else on earth matters." He insisted on realism, even to the point of occasionally using real bullets, and had little patience for actors without the courage or fortitude to endure hazardous or harsh filming conditions: "Dangerous? Of course it's dangerous; who said it wasn't? But that's pictures. We don't fake anything in pictures; we've got to have the real thing." In the 1930's and 1940's he directed and hosted the Lux Radio Theater, where popular films were dramatized over the airwaves to millions of weekly listeners. Later in life, DeMille recaptured some of his earlier glory with *The Greatest Show On Earth* (1952), which won the Oscar for Best Picture, and the remake of his own *Ten Commandments* (1956).

Cecil B. DeMille, Showman of Showmen

STR 13 CON 14 SIZ 12 INT 17 POW 16
DEX 14 APP 13 EDU 14 SAN 67 HP 13

Damage Bonus: +1D4

Weapons: Fist/Punch 63%, damage 1D3+1D4

Kick 51%, damage 1D6+1D4

Grapple 60%, damage special

Skills: Art (Acting) 54%, Art (Film Directing) 93%, Bargain 63%, Credit Rating 95%, Control Enormous Crowds 77%, Drive Auto 74%, English 68%, Persuade 76%, Photography 94%, Pilot Aircraft 52%, Psychology 66%, Ride 59%, Spot Hidden 56%.



Possibly the hottest joint west of Chicago

three dance floors, a full orchestra, and can seat 1200 comfortably. Les Hite, Lionel Hampton, and Louis Armstrong perform here regularly (Mr. Armstrong is even said to keep a house over on Wade Street). Performances at the club are often broadcast over the radio to stations up and down the West Coast. Needless to say, the club is a popular hangout with the multitudes of folks who work at the studios along Washington Boulevard, crew and stars alike.

107I Citizen Building—9355 Putnam Avenue. Completed in 1929, this building houses an extensive print shop. Here the *Western Citizen*, a local twenty-page newspaper, is produced daily. The presses also do custom work for the studios.

107J Hotel Hunt—9400 Putnam Avenue. Harry Culver erects this six-story “skyscraper” in 1924, and installs his offices on the second floor. The hotel quickly becomes popular with film stars shooting at the local studio lots. Stars like Greta Garbo, Joan Crawford, and Buster Keaton occasionally make this their temporary home. Hal Roach is fond of using the

hotel as a location for his films, such as *Putting Pants on Philip*, the first pairing of Laurel and Hardy in 1927. The hotel also famously houses the little people playing the Munchkins during the filming of 1939’s *The Wizard of Oz*. Rooms run 1D8+7 dollars a night.

107K Hull Building—9543 Putnam Avenue. Named for City Health Officer Foster Hull, MD, this neo-classical structure serves as Culver City’s first hospital, beginning in 1925. **Special Skills:** First Aid 3D10+50%, Medicine 4D10+50%, Pharmacy 3D10+50%.

107L Meralta Theater—9600 Putnam Avenue. This local movie palace reopens in 1924 with the premiere of the Ince film “The Galloping Fish”. Before that it stands on the site of the Hotel Hunt. The theater is owned and operated by two sisters, Pearl Merrill and Laura Peralta, who open the doors early before Saturday matinees to lead the children in attendance in piano-accompanied renditions of popular songs.

107M City Hall / Fire Station #1—9770 Putnam Avenue. The civic offices of Culver City move here in 1928 after having occupied temporary structures on Van Buren, south of Washington Boulevard.

107N Pacific Military Academy—Cardiff Avenue at Cattaraugus Avenue. Another of Harry Culver’s developments, this military school begins molding young minds in 1925. Students range in age from elementary through high school, and tuition runs \$200 per year (\$600 extra for board). Apart from bookwork and discipline, boys learn the basics of military science, including marching, shooting, and riding. Several instructors here are veterans of the Great War, and the school is always glad to consider applications by qualified ex-military personnel.



CHAPTER FOUR

THE COAST

Oh, the happy vaquero! Who would be a banker when he could ride the smiling hills and hide himself and horse in the tall mustard? Who would be a slave to desk and electric light darkness in a back room, when sunshine is free to all? Aye, a liberal competence is splendid, but slavery is often its price. But then we cannot all be vaqueros. . . .

—Frederick Hastings Rindge, 1898.

Besides show business, the great draw for people to come to the Southland is the mild weather, and in particular, the beautiful coastline. Whether it's hiking in the Santa Monica Mountains above the crashing surf of Malibu or riding the newest coaster at Ocean Park, natives and visitors alike enjoy the spectacular vistas of the deep-blue Pacific. Thanks to the efforts of the All Year Club, folks from around the country and further afield are discovering the pleasures of visiting Los Angeles in the summertime, which should certainly include at least one obligatory trip to the sandy beaches for a picnic lunch and a bracing, briny plunge. Folks not involved strictly in leisure activities are also discovering the Los Angeles coast, from bootleggers and gambling boat operators in the north, to longshoremen and sailors at the harbors down south; as the population of the city grows, shipping and industry keep pace to ensure it's well supplied with all manner of goods and services.

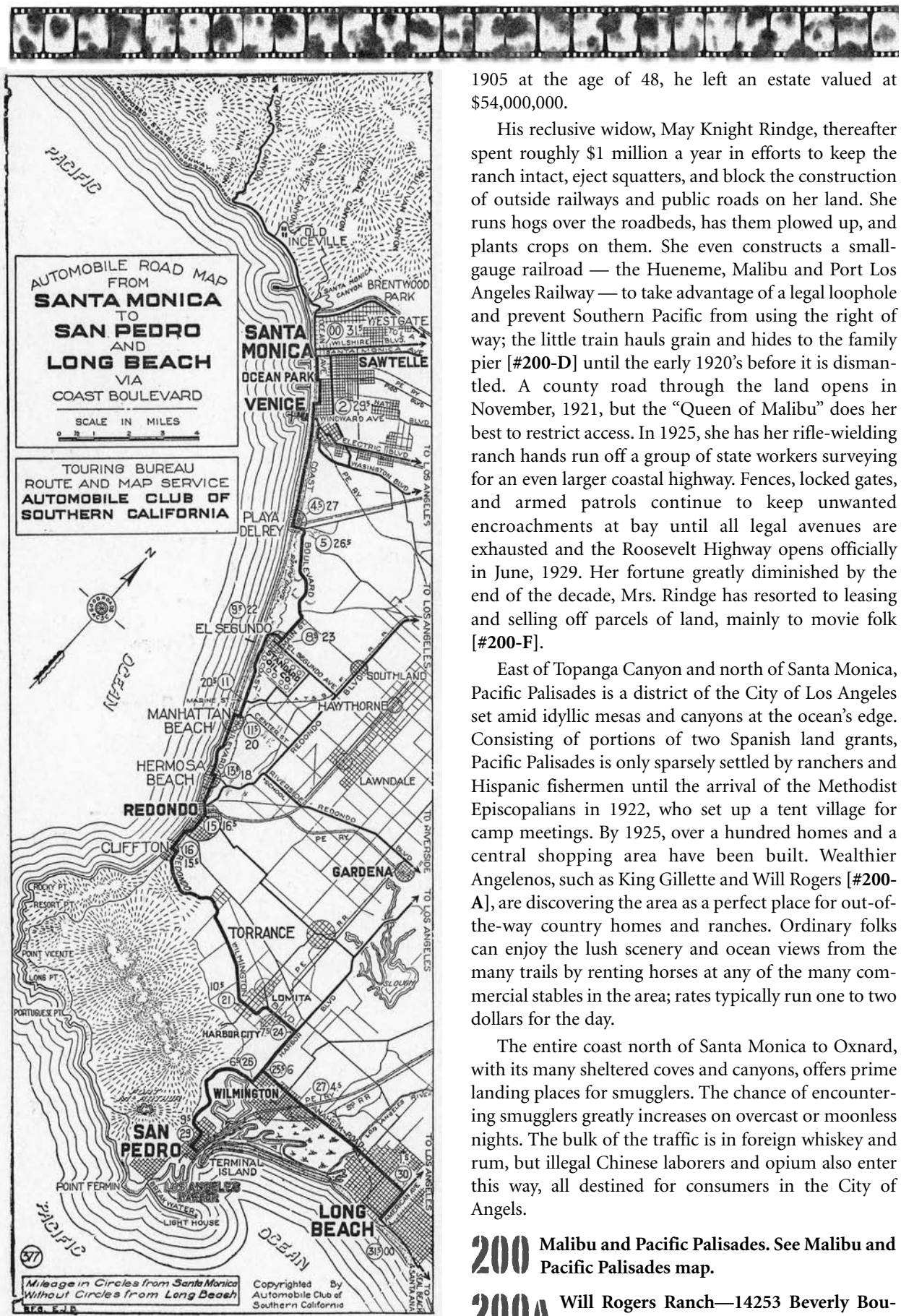
We'll begin in the relatively pristine area of Malibu, where the landowners are determined to maintain the privacy of their canyons and beaches at nearly any cost, but movie folk have a way of getting in. Next, we look at the independent town of Santa Monica, which is bustling with new industries and an influx of wealthy residents. Just south are the equally congested amusement piers and canals of Venice, a place that falls somewhat short of the utopian goals of its founder. From there we visit the beach cities of the South Bay, round the Palos Verdes Peninsula, and end up reviewing the military and commercial activities around the ports of Los Angeles and Long Beach.

Human habitation in the Malibu region reaches back more than ten millennia, but before that the serpent people held the fertile land. Their wars with men left them decimated and scattered. Humans later calling themselves the Chumash took possession of this coastal strip where the mountains meet the sea. They named their large settlement east of Point Dume *Humaliwu*, meaning, "where the surf sounds loudly." The military governor of the Californias granted Rancho Topanga Malibu Sequit to the veteran leather-jacket soldier José Tapia in 1804. José's son, Tiburcio, would become a three-time mayor of the Pueblo of Los Angeles.

The land passed through several hands before being acquired by the wealthy New England industrialist Frederick H. Rindge [#200-E] in 1892.

Eventually, Frederick Rindge's holdings amounted to 17,000 contiguous acres extending from Topanga Canyon to Point Mugu just south of Oxnard. In the canyons and hills he herded longhorn cattle and sheep, grew alfalfa, and planned a Mediterranean-inspired paradise. Though Rindge died young, in





1920s Auto Club Road Map

1905 at the age of 48, he left an estate valued at \$54,000,000.

His reclusive widow, May Knight Rindge, thereafter spent roughly \$1 million a year in efforts to keep the ranch intact, eject squatters, and block the construction of outside railways and public roads on her land. She runs hogs over the roadbeds, has them plowed up, and plants crops on them. She even constructs a small-gauge railroad — the Hueneme, Malibu and Port Los Angeles Railway — to take advantage of a legal loophole and prevent Southern Pacific from using the right of way; the little train hauls grain and hides to the family pier [#200-D] until the early 1920's before it is dismantled. A county road through the land opens in November, 1921, but the "Queen of Malibu" does her best to restrict access. In 1925, she has her rifle-wielding ranch hands run off a group of state workers surveying for an even larger coastal highway. Fences, locked gates, and armed patrols continue to keep unwanted encroachments at bay until all legal avenues are exhausted and the Roosevelt Highway opens officially in June, 1929. Her fortune greatly diminished by the end of the decade, Mrs. Rindge has resorted to leasing and selling off parcels of land, mainly to movie folk [#200-F].

East of Topanga Canyon and north of Santa Monica, Pacific Palisades is a district of the City of Los Angeles set amid idyllic mesas and canyons at the ocean's edge. Consisting of portions of two Spanish land grants, Pacific Palisades is only sparsely settled by ranchers and Hispanic fishermen until the arrival of the Methodist Episcopalians in 1922, who set up a tent village for camp meetings. By 1925, over a hundred homes and a central shopping area have been built. Wealthier Angelenos, such as King Gillette and Will Rogers [#200-A], are discovering the area as a perfect place for out-of-the-way country homes and ranches. Ordinary folks can enjoy the lush scenery and ocean views from the many trails by renting horses at any of the many commercial stables in the area; rates typically run one to two dollars for the day.

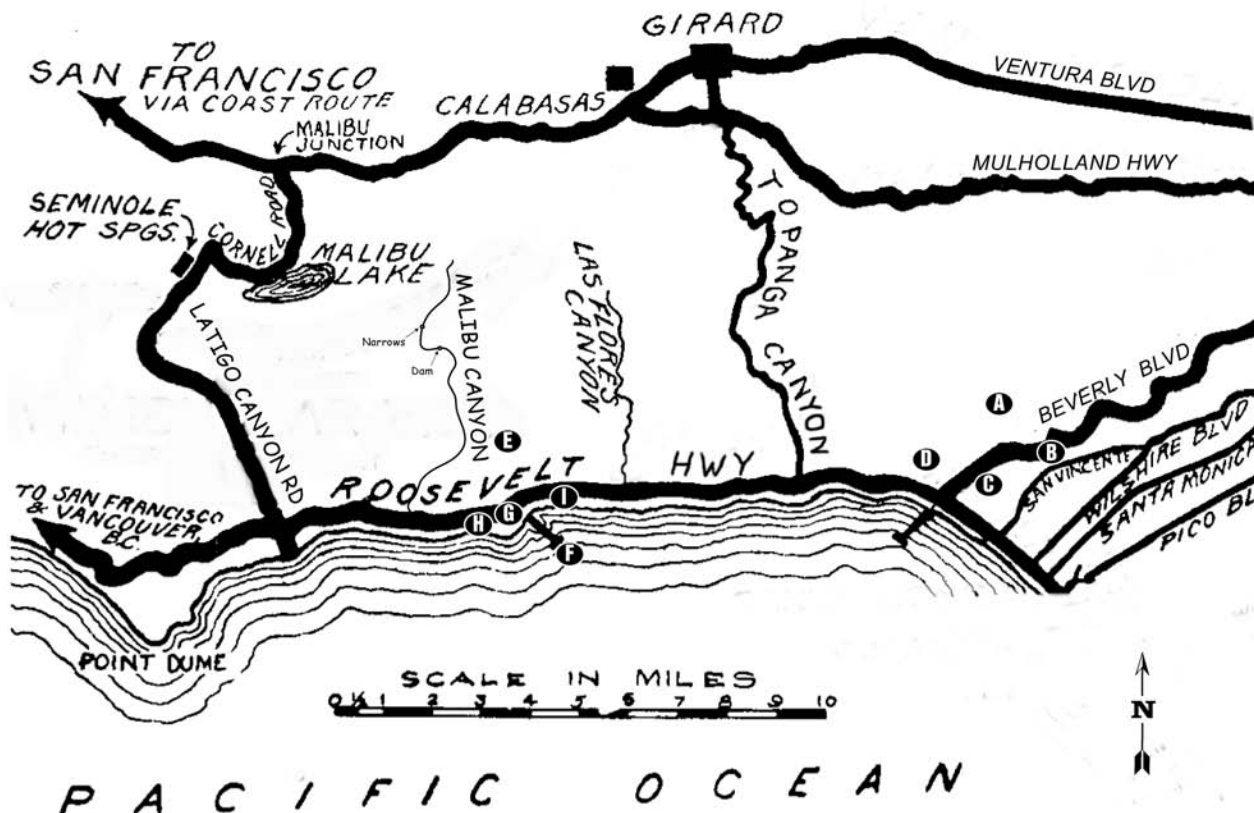
The entire coast north of Santa Monica to Oxnard, with its many sheltered coves and canyons, offers prime landing places for smugglers. The chance of encountering smugglers greatly increases on overcast or moonless nights. The bulk of the traffic is in foreign whiskey and rum, but illegal Chinese laborers and opium also enter this way, all destined for consumers in the City of Angels.

200 Malibu and Pacific Palisades. See Malibu and Pacific Palisades map.

200A Will Rogers Ranch—14253 Beverly Boulevard. Mr. Rogers personally supervises the construction of his ranch here in 1924. The sprawling



200 - MALIBU & PACIFIC PALISADES



thirty-one-room ranch house is reminiscent of the Old West. It sits on 186 acres filled with corrals, stables, tennis courts, a golf course, and a polo field.

Many curious souvenirs from Mr. Rogers' career cram the cavernous living room, including a wooden cigar store Indian and a stuffed calf for practicing rope tricks. Few are the weekends when Hollywood's brightest stars are not in attendance at a Rogers polo match, a barbecue, or following ol' Will up into the Santa Monicas for a horse ride at sunset.

200B Riviera Country Club—1250 Capri Drive. Frank A. Garbutt and William May Garland of the L.A. Athletic Club [#23] begin the mammoth task of turning Santa Monica Canyon into a championship-quality golf course in 1926 with the aid of legendary designer George C. Thomas. Two hundred workers labor for a year and a half to transform the two hundred and forty acres, and it immediately becomes the home of the L.A. Open Golf Tournament. The grounds contain a massive clubhouse and banquet facilities, as well as a number of tennis courts.

In 1929, the Riviera Polo and Equestrian Center opens and is the site of polo events at the 1932 Olympics. The Riviera is extremely exclusive: subtract ten percentiles from Credit Rating and then roll to see if accepted. As with the majority of country clubs in L.A.,

no Jews or other ethnic minorities are allowed inside the gates, but being in show business is not an automatic reason for disqualification: subtract twenty percentiles from **Credit Rating** for show business people. Members may add five percentiles to their Credit Rating in the L.A. area. Initiation fees are \$500, with \$300 in annual dues.

200C Bernheimer Oriental Gardens—14600 Beverly Boulevard. Cotton exporter Adolph Bernheimer, one of the brothers who also built Yamashiro [#105-D], constructs this eight-acre compound between 1925 and 1927. In addition to a group of connected one-room Japanese houses (Mr. Bernheimer's residence) and grounds scientifically landscaped in the Asian manner, including a Sunken Garden with a lake surrounded by miniature temples and warrior figures, the gardens are filled with treasures from the Orient collected over four decades. Priceless paintings, tapestries, and textiles adorn the houses, while bronze statues of Asian philosophers and religious leaders can be found throughout the grounds.

200D Inceville—Santa Ynez Canyon. Producer/director Thomas Harper Ince purchased the Miller Brothers' 101 Ranch and Wild West Show in 1912 to use as a production location for his Bison Company films. Covering some two thousand acres of



WILL ROGERS (1879-1935)

Born in the Cherokee Indian Territory of Oklahoma, Will learned roping at an early age from a freed slave. He quit school after the tenth grade to join a cattle drive, and got so good at lasso tricks that he ended up performing in traveling wild-west shows and on the vaudeville stage. The minor quips he inserted between tricks soon became his biggest draw. He told the truth in a folksy way that people could understand, and it garnered him international attention by the 1920's. He believed in peace, honesty, the common man, and the nobility of the horse, stating that, "a man that don't love a horse . . . There is something the matter with him." A true citizen of the world, he remarked, "It's great to be great, but it's even greater to be human." He also said, "All I know is what I read in the papers."



Will Rogers

Despite his limited formal education, Rogers never stopped learning and became a man of letters. He wrote seven books in his lifetime, along with over four thousand syndicated newspaper columns. He was also a popular radio commentator, and starred in seventy-one films. He traveled around the world three times, hobnobbing with senators, presidents, and kings; but despite all of his monetary success and fame, he remained a devoted family man and a generous philanthropist. He died in a plane crash while flying with one-eyed pilot Wiley Post near Point Barrow, Alaska. But this tragedy was softened somewhat for those close to him by the knowledge that he was always true to his philosophy: "Live your life so that whenever you lose, you are ahead."

Will Rogers, Rope-Twirling Philosopher

STR 14 CON 15 SIZ 13 INT 17 POW 18
DEX 18 APP 14 EDU 10 SAN 86 HP 14

Damage Bonus: +1D4.

Weapons: Fist/Punch 70%, damage 1D3+1D4

Grapple 75%, damage special

Lasso 95%, damage special (apply Grapple rules, 15-foot range)

Skills: Art (Acting) 66%, Credit Rating 90%, Dodge 55%, Drive Auto 62%, Fast Talk 83%, History 38%, Persuade 76%, Pilot Aircraft 63%, Psychology 72%, Quip 95%, Ride 91%, Throw 79%.

Languages: Cherokee 29%, English 88%.

Santa Inez Canyon, the studio ranch allowed Ince to revitalize the Western genre through the use of authentic buildings, vehicles, and props; he also hired actual cowboys and Indians to act in his pictures. For instance, Ince supported an entire encampment of displaced Oglala Sioux on the site. His efficient production methods allowed him to crank out films every couple of months. Many a promising filmmaker got their start here under Ince's tutelage, such as William S. Hart, William Desmond Taylor, and a young director named John Ford. Several Civil War battle scenes were shot on the ranch, including those in *Birth Of A Nation* (1915). Filming at Inceville ceases in 1922. Most of the buildings burn in 1924.

200E Rindge Ranch—Malibu Canyon. Frederick H. Rindge, the businessman with the soul of a poet, dreamed of turning his twenty-six miles of coastline into an "American Riviera" to equal anything in Europe. His widow, some would say, has squandered his considerable fortune just trying to hold on to a barely self-sufficient ranch. While this is not the primary residence of the family (their home in town is located at 2263 Harvard Boulevard, just west of the 102 (West Adams map), they spend almost every weekend here, as well as part of each summer. Several hundred laborers and their families live on the ranch, most in Malibu Canyon, but many others are scattered throughout and constantly patrol the extensive Rindge lands. In 1928, Mrs. Rindge dams the creek halfway to store water in a small reservoir. That same year she begins building a

fifty-room "castle" on Laudamus Hill in Malibu Canyon with a panoramic view of the Pacific. Construction stops due to lack of funds in 1932. The structure remains unfinished until it burns to the ground in 1970.

An old tanner, Juan "Güero" Solares, lives in a shack up the canyon just below the narrows (see the scenario "The Shadow Over Hollywood").

Above the ranch and scattered around the area of Malibu Lake are vacation and weekend homes. Several small clubs promote hiking, riding, and other sports to be enjoyed in the mountains.

Typical Rindge Ranch Hand

STR 13 CON 15 SIZ 15 INT 10 POW 13
DEX 14 APP 10 EDU 08 SAN 55 HP 15

Damage Bonus: +1D4

Weapons: Fist/Punch 65%, damage 1D3+1D4

Head Butt 40%, damage 1D4+1D4

Kick 45%, damage 1D6+1D4

Grapple 65%, damage special

Lasso 60%, damage 1 plus entangle

.45 Revolver 60%, damage 1D10+2

Winchester M1895 Rifle (.30-06) 70%, damage 2D6+4

Skills: Craft (Carpentry) 45%, Craft (Leather) 55%, Drive Auto 50%, Hide 60%, Listen 50%, Ride 70%, Rope Clf 60%, Spot Hidden 45%, Throw 40%, Track 50%.

200F Malibu Pier—shore just east of Malibu Canyon. Built by Frederick Rindge at the turn of the century, this pier supported on wooden pilings extends some 780 feet into the northern end of



Santa Monica Bay. The Rindges use the pier to dock their yachts and to ship out their ranch's grain and cured hides. Some of the Surfriders [#200-H] can occasionally be seen shooting the curls near the pier.

200G Adamson House and Malibu Lagoon—23200 Roosevelt Highway. Frederick and May Rindge's daughter Rhoda Agatha married Merritt Huntley Adamson in 1915. The son of a rancher and a graduate of USC Law School, Merritt is Superintendent of the Rindge Ranch. He and Rhoda also own and manage the Adohr Stock Farm and the Adohr Creamery Company, supplying the Los Angeles area with the highest quality dairy products. ("Adohr" is Rhoda spelled backwards). In 1929, the Adamsons build this beach house on a little rise east of Malibu Lagoon called Vaquero Hill. Constructed of the finest materials by the most expert craftsmen in the area, the Adamson house is a splendid example of the Spanish-Moorish Revival style. They continue to maintain their primary residence in Hancock Park until 1936. The beach house is extensively decorated in handmade tiles from the Rindge's Malibu Potteries [#200-G].

The area around Malibu once contained the great village of Humaliwu, the southernmost extension of Chumash settlement. The creek entering Malibu Lagoon provided the Chumash with fresh water and an excellent place to launch their plank canoes, called *tomols*, which allowed them to fish on the open ocean for large swordfish and trade with island folk. Several powerful and perhaps even useful artifacts of the Chumash lie waiting to be discovered here, but the dangers, mental and mundane, are great. Unbeknownst to the Chumash and the modern-day souvenir hunters who comb the area, thirty feet below the mud of the lagoon is the remains of a serpent folk temple to Shub-Niggurath; it holds a seventeen-foot-tall cult statue of the Outer God carved out of basalt from Mt. Shasta in Northern California. Viewing the statue costs 1/1D6 SAN, but the statue counts as a consecrated altar that can be used to Call Shub-Niggurath or one of her avatars).

The lagoon is now frequented by deep ones, who have been known to abduct humans who venture too close to the kelpy waters after the sun goes down. The deep ones dwell in the city of G'thanuhei [#203-F]. Lately the deep ones have noted a decline in the sacrificial offerings due them since time immemorial and are not happy (see **Chapter One: The Real History of Los Angeles**, and the scenario "The Shadow Over Hollywood").

200H Malibu Movie Colony—beach southwest of Malibu Lagoon. In 1926, strapped for cash, Mrs. Rindge opens up this secluded beach to tenants selected from the film industry — directors, producers,

studio execs, and of course, movie stars. Rindge's Marblehead Land Company offers 30-foot lots on 10-year leases at \$1 per oceanfront foot. The movie people bite hard, constructing dozens of beach bungalows for about two and a half grand apiece. They are all the usual suspects: Clara Bow, Harold Lloyd, John Gilbert, Jack Warner, Gary Cooper, many more. Perhaps Mrs. Rindge understands that these are folks who value their privacy as much as she, and so might be of help in her bid to keep the riff-raff out.

■ **Ronald Colman's #16 Malibu Colony Road** has become a headquarters of sorts for the Surfriders, an informal fraternity of men who practice the ancient sport of Hawaiian kings. Their leader is the already legendary Duke Kahanamoku, who, along with his colleague Tony Guerrero, has convinced several members of the Santa Monica Swim Club to join them on their wooden longboards and head to Malibu. The curls rolling along this south-facing beach, especially where they break off the point extending into the ocean at the head of Malibu Creek, have to be seen to be believed. Rides of a quarter mile or more are not unusual.

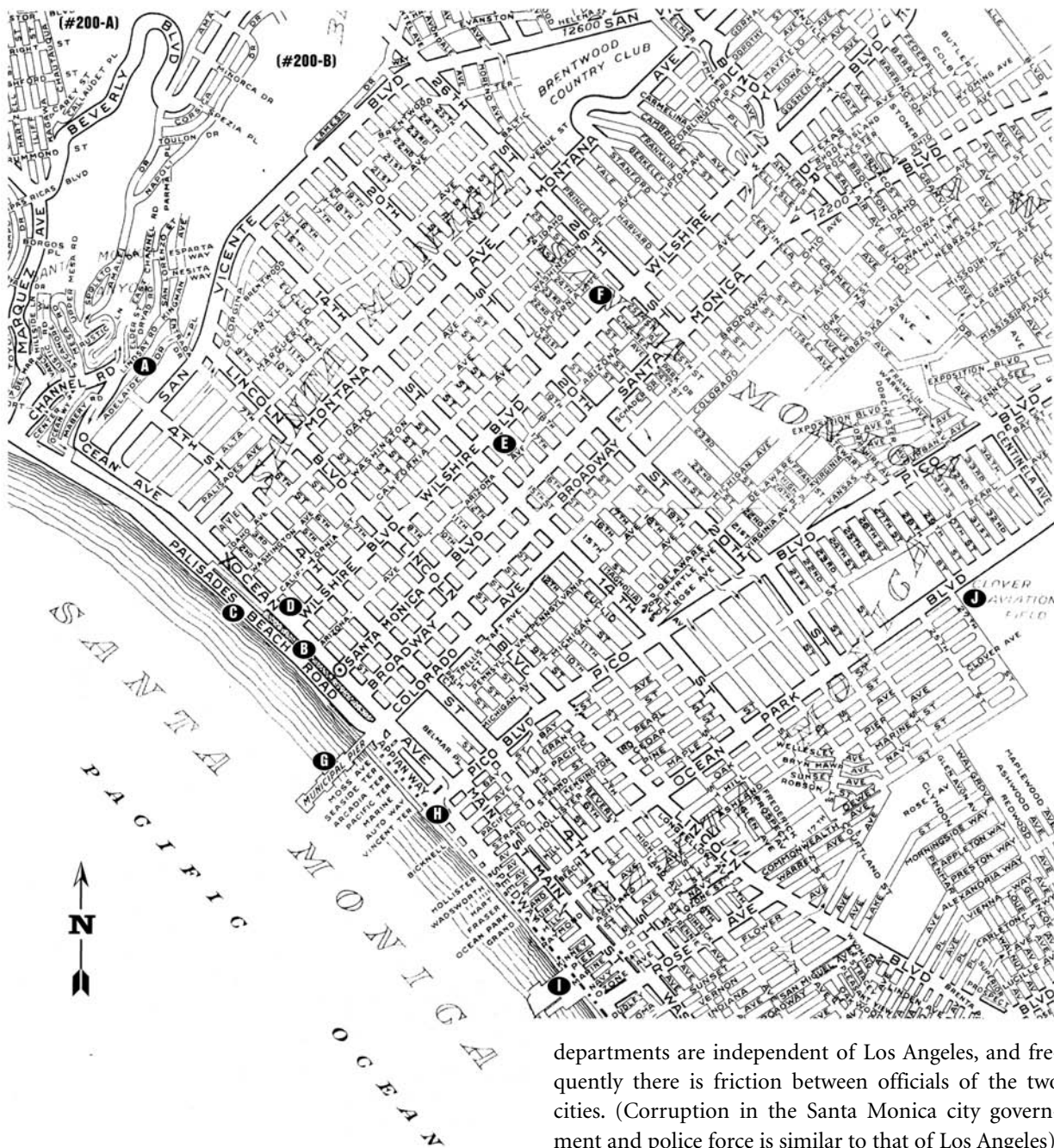
200I Malibu Potteries. Another effort by Mrs. Rindge to generate income, Malibu Potteries opens its doors in 1926. Making use of the high-quality clay and buff in the area, the Potteries supply exquisite decorative ceramic pieces not only to Rindge Family homes, but also to building projects around the city, such as the new City Hall downtown [#2]. The 44,000 square foot plant employs about 125 people, including chemists, ceramicists, artists, and salesmen. The three 18-foot wide, oil-fired kilns can produce some 30,000 square feet of tile a month. Ceramics of all types and styles are capable of being produced, but the Spanish and Moorish tiles are most popular given the current style of many of the homes being built in Los Angeles (the plant closes in 1932 after a disastrous fire the previous year).

201 Santa Monica (see Santa Monica map). Santa Monica got its start in 1875 when the forty-niner Colonel Robert S. Baker and Nevada senator John P. Jones, partners in the ownership of Rancho Sepulveda, surveyed and laid out the town plan and began construction of a pier and attached railroad to connect the land to Los Angeles. Home lots were auctioned off soon after. Drought, smallpox, and the choice of San Pedro as Los Angeles' harbor failed to dampen the little town's spirits, and in the boom times of the 1890's it began to take off as a residential and resort community.

The pace of growth has only increased in the decade of the 1920's. Its grid of quiet and lushly landscaped neighborhood streets set back from the ocean attracts folks from the East and Midwest in droves, and movie folk have started to build homes and social clubs on the beach and



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estates in the foothills of the north. The southern part of the city is known as Ocean Park, and here one will find the few slum-like streets, especially near the amusement zone around Ocean Park Pier [#201-I].

There are several luxury hotels in town, such as the Criterion, the Edmond, the Carmel, and the Miramar [#201-D], all set to accommodate well-to-do visitors; these run \$5 and up per night, while bargain hunters can find rooms at lesser establishments for about \$1.50. Lunch at a seaside restaurant is typically around 65¢, while dinners hover around \$1. The police and fire

departments are independent of Los Angeles, and frequently there is friction between officials of the two cities. (Corruption in the Santa Monica city government and police force is similar to that of Los Angeles). As in Pacific Palisades, there are many places to rent horses with which to explore the trails that lead into the canyons and up to the peaks of the Santa Monica Mountains.

201A Golden Butterfly Bordello—410 Lindsay Road. Situated just beyond the city limits, this house of ill repute operates with impunity due to its isolated location and Marco Albori's contacts in the LAPD. The clientele and hostesses are entirely upscale, and one can generally find familiar faces from the silver screen at a high-stakes poker game in the lounge (\$1000



minimum to buy in, \$20 ante). The joint is always supplied with hooch from fresh shipments passing through from Malibu to downtown.

201B Palisades Park—On the bluffs overlooking the ocean from Colorado Avenue to Santa Monica Canyon. This narrow strip of twenty acres of parkland is planted with stands of pepper and palm trees, which are strategically gapped to allow unobstructed views of the Pacific from the hotels that line the opposite side of Ocean Avenue. Rustic railings of iron and wood guard the precipice and line the steps leading down to the beach.

At the foot of Broadway is a two-story, shingled structure built around 1890 containing a camera obscura; full-color views of Santa Monica Bay and the cityscape are projected through a series of rotating lenses and prisms on the roof to a canvas-covered table inside a darkened room. Hundreds of people visit this free attraction every day.

201c The Gold Coast—Beachfront from Wilshire Boulevard to Santa Monica Canyon. The list of people who have built themselves beach “cottages” — most larger than the average home — reads like a *Who’s Who* of Hollywood and industry: J. Paul Getty, Louis B. Mayer, Harold Lloyd, Darryl F. Zanuck, Douglas Fairbanks, and Samuel Goldwyn. The latest news is that newspaper mogul W. R. Hearst is building yet another home for mistress Marion Davies; this 118-room, 55-bath mansion is reportedly costing him \$7 million and should be complete in 1928. This strip of coastline is also home to several swanky beach clubs, where the elite can enjoy the sun, sand, and surf away from the envious gazes of the proletariat.

201d Miramar Hotel—101 Wilshire Boulevard. Originally a mansion built by one of Santa Monica’s founders, Senator John P. Jones, the Miramar opens to guests in 1921. The hotel’s luxurious suites, beautiful landscaping, and spectacular views draw many stars from the entertainment industry. In 1924, the six-story Palisades Wing opens, providing apartments for those who require long-term accommodations; Greta Garbo is one such guest who stays for four years. A night at the Miramar typically costs 1D10+6 dollars.

201E Santa Monica Hospital—1250 16th Street. The result of the efforts of two physicians, the first hospital in Santa Monica opens on July 26, 1926. The two-story, red-brick building contains sixty beds and a rooftop patio where patients can recuperate in the sunshine and ocean breezes. **Special Skills:** First Aid 4D10+50%, Medicine 4D10+60%, Pharmacy 5D10+50%, Psychoanalysis 2D10+20%, Psychology 4D10+30%.

201F Douglas Aircraft Company—North of Wilshire Boulevard at 25th Street. Formerly a designer with the Glenn L. Martin Company, Donald W. Douglas sets out for California after the war with his wife and kids and \$600 in his pocket. With a partner he produces his first plane, the Cloudster, in 1921. The U.S. Navy is interested in the design for a torpedo plane, but he needs money to produce the planes; when his partner bails out, Harry Chandler of the *Times* steps up. Douglas buys the defunct Herman Film Corporation studio at Wilshire and 25th in 1922, and begins testing and flying planes from nearby Clover Field [#201-J]. On March 17th, 1924, four Douglas World Cruiser biplanes leave Santa Monica with Army Air Corps pilots; 200,000 people are waiting for their return six months later when they become the first planes to circle the globe — a journey of over 28,000 miles. In addition to World Cruisers, Douglas Aircraft produces the DT-2 torpedo plane and air transports. In 1929, Douglas moves his entire operation to a larger, more modern plant at Clover Field and becomes one of the largest employers in the city.

201G Municipal Pier & Looff Pier—Foot of Colorado Avenue. Extending some 1,680 feet out into the chilly Pacific, since 1909 the Municipal Pier has been the hub of the city’s fishing and pleasure boating activities. While most angle off the pier itself, some choose to avail themselves of the water taxis at the seaward end and visit the fishing barges offshore — 25¢ round trip. For an extra two bits some taxi operators will ferry you out to the gambling ships anchored beyond the three-mile limit of state control. See [#202-Venice].

South of the Municipal Pier and much shorter, Looff Pier is privately owned and has a more carnival-like atmosphere. There is a roller coaster (upgraded to a larger “Whirlwind Dipper” in 1924), a hippodrome with a hand-carved wooded carousel, fish stores, restaurants, and various amusement concessions. At the far end of the pier is the enormous La Monica Ballroom, said to be the largest in the world, where 5,000 couples can do the Charleston and not collide. Tickets to dance are a dime. A mural depicting a submarine garden covers the walls,



The Municipal Pier in Santa Monica





giving one the impression of dancing at the bottom of the sea. Bandleader Don Clark makes regular radio broadcasts from here. A tremendous storm in 1926 almost destroys the pier and the ballroom, but both are repaired.

201H Club Casa Del Mar—1910 Ocean Front Walk. Beach clubs have blossomed up and down the coast here, and Club Casa Del Mar is the most luxurious and the most successful. Opening in 1926, it boasts over 2,000 members, including Hollywood royalty like Theda Bara. The exquisite Italian Renaissance Revival clubhouse fronts an expansive private beach and enjoys sweeping views of Santa Monica Bay. Initiation fees are \$300 and annual dues are only \$200, but being admitted to membership is difficult (besides requiring an established member to recommend you, a successful **Credit Rating** check at -20 percentiles is needed; membership grants characters a five percentile bonus to **Credit Rating** in the L.A. area.

201I Ocean Park Pier—Foot of Pier Avenue. The pier sits in the middle of an amusement zone that extends from around Ocean Park Boulevard all the way through Venice. One may find untold numbers of shooting galleries, games of chance, fun houses, bowling alleys, freak shows, and similar diversions. As can be guessed, this neighborhood sees more than its share of prostitution, drug and alcohol sales, illegal gambling houses, con games, and muggings. Several running gun battles between police and rum runners have also been reported. Police raid a speakeasy and its maze of gambling

Pickering then sells his interest to the Venice Investment Company, which methodically begins to construct a reinforced concrete, fireproof pier, while Charles Lick rebuilds his half immediately. The Rosemary and Dome theaters are quickly born anew, and the immense Bon Ton Ballroom opens for business that May. The 85-foot-tall Giant Dipper roller coaster begins taking passengers for thrilling turns and plunges on Independence Day.

Jones' Fun Palace, the Egyptian Ballroom, Flying Planes, Miniature Auto Speedway, an Aerial Swing and much more are added by 1925. Another roller coaster, the Hi-Boy, also debuts that year; it is responsible for a half dozen deaths by the early 1930's. In 1927, the Chinatown and Underworld Waxworks opens, treating visitors to realistic depictions of opium dens, slave markets, tong hatchet men, and an electrocution at Sing Sing, along with the usual assortment of beheadings and torture scenes. The pier even features a concession where one may bet on the outcome of races between monkeys driving pedal-powered cars. The pier is lengthened by five hundred feet in 1929, and a Shoot The Chutes ride is added, whereby flat-bottom boats careen down a 30-degree incline from a height of one hundred twenty feet, to land in three feet of water.

201J Clover Field Airport—Southeast corner of Ocean Park Boulevard and 23rd Street. Simply a grass landing strip in 1919, the seventy-five acres of Clover Field become the municipal airport of Santa Monica in 1926 and the home of the Douglas Aircraft Company in 1929 [#201-F]. An eighteen-hole municipal golf course lies just to the south. Full facilities are available to store and repair aircraft. One may also hire pilots and planes here; they typically charge \$5 for a twenty-minute sightseeing trip over the beaches and canyons.

202 Venice (see Venice map). Abbot Kinney, a wealthy tobacco importer, first came to Southern California in 1880 as part of an around-the-world quest to find a climate to cure his insomnia. He found it, settled down, and immediately became enmeshed in California politics and philanthropic organizations. He was a member of a partnership formed in 1885 to develop Ocean Park into a resort. [#201-I] The partnership eventually dissolved and Kinney was left with four square miles of swamps and sand dunes on the coast south of Santa Monica. A portion of the former Mexican land grant called Rancho La Ballona, this parcel was said to be worthless except for hunting waterfowl. People doubted his sanity when he said he would build not just a resort town there, but a genteel "Venice of America" that would inspire a renaissance of art, learning, and culture.



One of the many upscale clubs along the beach at Santa Monica

rooms connected under the pier in 1923. The operation reopens under the Venice Pier in late 1924 [#202-D].

Ocean Park Pier is actually two amusement piers side by side. After a disastrous fire in 1912, Pickering Pier occupied the site; Lick Pier opens adjacent to it on the south in 1922. Another blaze breaks out on the morning of January 6, 1924, leaving little behind.

CORNERO'S ODYSSEY

Born Antonio Cornero Stralla in a small village in the Piedmont region of Italy, he found out about the dangers of gambling early when his father lost the family farm in a card game. Young Tony torch-ed the fields, forcing the family to set sail for America, where they eventually settled in San Francisco. Tony spent time in reform school before learning about shipping firsthand as a crewman aboard freighters up and down the West Coast and across the Pacific.



Tony Cornero (1895-1955)

His training served him well when Prohibition came. He organized shipments of high-quality liquor from Canada and Mexico, as well as having a fleet of motor launches to run the booze to shore. He insisted he was just trying "to keep 120 million people from being poisoned to death" with bathtub gin. Altruist or not, beginning in 1925 his disagreements with gambling czar "Farmer" Page led to several deaths and attracted the interest of federal agents. When a cargo of a thousand cases of whiskey (disguised as a load of shrimp) was seized in 1926, Tony got two years.

On the way to prison, however, he jumped from the train and eluded authorities by traveling from continent to continent until 1929, at which time he surrendered to federal tax officials. During his time on the run, he partnered in one of the first gambling ships to be launched from Long Beach, the *Tango*, but reportedly lost it in a crap game.

After serving his time, Tony and brothers Louis and Frank were supplying booze to a one-horse town in Nevada called Las Vegas. They used their connections to open a swanky casino/hotel/brothel called the The Meadows just outside the city limits. Word had it that gambling was about to be legalized statewide, while prostitution was about to be prohibited within the city. The Cornero brothers were right about the gambling, but wrong about the prostitution and quickly sold off the hotel portion of their enterprise.

In 1938, Tony returned to Los Angeles and the sea with the launching of the *Rex*, an old brigantine he converted into the ultimate floating casino with a \$600,000 investment said to be partially provided by Bugsy Siegel and George Raft. He served good food,

hired top-drawer musical acts, and had more games of chance than any casino in Vegas at the time. He was clearing \$300 grand a month. State Attorney General Earl Warren took aim at Tony, and successfully prosecuted him for operating a gambling establishment within state waters — arguing that Santa Monica Bay encompassed *all* waters from Point Dume to Point Vincente, and therefore his *Rex* was anchored in state-controlled waters. Tony won on appeal, showing that Santa Monica Bay was actually a bight, not a bay, but the State Supreme Court finally ruled against this proposition. State agents in commandeered water taxis swarmed around the *Rex*. Tony and his boys kept them at bay with fire hoses and brandished machine guns. After nine days Tony surrendered, claiming he needed a haircut.

After the Second World War (in which he claimed to have worked for the government as an agent in South America), Tony tried high-seas gambling again with the *Lux*, but once again the state shut him down. Never a regular dues-paying member of the Eastern Syndicate, he had a lot of enemies on both sides of the law. A flirtation with opening a casino across the Mexican border earned him a bullet in the gut at his Beverly Hills home, but he lived. Tony returned to Las Vegas with the dream of building a huge, luxury hotel-casino that folks on a budget could afford at \$5 a night. Elements already established in Vegas thought he would dilute their business and weren't happy. He was getting deeper and deeper in debt on the project he called the Stardust, and getting a gaming license was proving difficult for the career criminal. On July 31, 1955 he fell dead at a craps table in the Desert Inn. Poison was suspected, but no autopsy was performed. Within hours he was buried.

Tony Cornero, Admiral of the Rolling Bones

STR 14 CON 18 SIZ 11 INT 17 POW 14
DEX 14 APP 17 EDU 6 SAN 57 HP 15

Damage Bonus: +1D4.

Weapons: Fist/Punch 75%, damage 1D3+1D4

Head Butt 55%, damage 1D4+1D4

Kick 65%, damage 1D6+1D4

Grapple 70%, damage special

.45 Automatic 65%, damage 1D10+2

Thompson Submachine Gun 50%, damage 1D10+2

Skills: Accounting 38%, Bargain 72%, Cthulhu Mythos 1%, Credit Rating 67%, Dodge 61%, Drive Auto 78%, Electrical Repair 42%, Fast Talk 68%, Hide 52%, Law 62%, Mechanical Repair 53%, Navigate 74%, Occult 8%, Persuade 52%, Pilot Boat 82%, Psychology 69%, Throw 58%.

Languages: English 56%, Italian 47%.

Construction began on the muddy wasteland in 1904. It progressed quickly. Despite a battering by a violent winter storm, the unfinished town soon exhibited seven canals, Windward Avenue hotels in a Romanesque/Byzantine style, a miniature railroad, and an amusement pier. The canals were populated by gondolas and singing gondoliers. It was all ready for more than 40 thousand visitors on July 4, 1905. Three hundred fifty-five home lots were sold in two hours, and "Kinney's Folly" became a goldmine.

Kinney's high-minded dreams, however, evaporated like coastal fog on a June day. People want cheap thrills,

unhealthy snacks, and inane souvenirs, not education. Amusement rides, carnival games of chance, and freak shows now line the boardwalk, tempting tourists to part with hard-earned cash. Sun worshippers and bathers flop onto the beaches by the thousands, carried hither by bursting trolleys direct from downtown. Bathing beauty contests and lines of dancing "Yama-Yama" girls are common sights. The usual gang of celebrities builds cottages along the canals, and thousands more of the less well-to-do camp in the electrified tents of "Villa City". The canals expand to their maximum of length of sixteen miles. The death of Abbot Kinney in November, 1920 and the burning of the pier a month later (on the

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winter solstice) are only temporary setbacks to Venice's commercial growth; the pier and associated buildings are rebuilt by the following July at a cost of \$3 million.

The municipality, however, is another story. Throughout the decade of the 1920's, Venice is in political turmoil. The City Treasurer embezzles \$19,000 in 1922 and is sentenced to state prison. High taxes do little to alleviate the city's monumental debt, and the Board of Trustees is rife with corruption and incompetence. Vice is rampant, but it's also a valued component of the local economy. The canals themselves, replenished with new seawater by only two 30-inch diameter pipes, have become stagnant and rank through lack of maintenance. A merger with Santa Monica is proposed and rejected.

Despite fears of what a takeover by Los Angeles could mean, voters grudgingly agree to annexation by their goliath neighbor in late 1925. The "Blue Laws" of

the City of Angels then take effect, banning Sunday and late-night dancing and games of chance; public outcry and a special election restore these popular diversions to a designated amusement zone along the coast on May 16, 1926. The filling in of the northern half of the canals, argued about since the start of the decade, gets underway in the summer of 1929, much to the chagrin of many residents and to the relief of others. That same autumn, the Ohio Oil Company strikes black gold near the Grand Canal, setting off a local boom that transforms much of Kinney's ersatz paradise into an unsightly forest of derricks.

There are those who will swear they have seen the spectral figure of a man dapperly dressed in evening clothes, complete with cape and top hat, strolling along the canals late at night; perhaps he is Abbot Kinney come to witness the destruction of his vision,



or he just might be something altogether more sinister and inexplicable.

202A Esoteric Order of Dagon—300 Ocean Front Walk. Housed since 1907 in a small, unassuming building vaguely Neoclassical in character, the Order has some two dozen members. In the spring of 1928, membership rolls are boosted somewhat by the addition of refugees from its sister lodge in Innsmouth, Massachusetts following the federal raids there. In a state of gradual neglect, the building sports a coating of verdigris and a stench of overripe fish. Seaweed trails to and from the beach are evident. The structure contains an entry hall, parlor, kitchen, and four bedrooms above—all filled with many examples of statuary and iconography depicting fish, mollusks, and human hybrids. Above the mantle is a portrait of Captain Obed Marsh in full regalia on the shores of Ponape, with his native brides and something decidedly squid-like emerging from the sea behind him. A doorway behind a curtain in the parlor conceals a low stone hallway leading to an underground auditorium capable of seating several hundred people. The Order has in its possession certain priceless tomes of lore, including a copy of the original manuscript of the *Ponape Scripture*, a copy in German of the *R'lyeh Text*, Prof. Harold Hadley Copeland's translation of the *Zanthu Tablets*, and several black jade tablets in Muvian Naacal containing the spells Contact Star-Spawn of Cthulhu, Send Dreams, and Siren's Song. Deals to obtain a Greek translation of the *Necronomicon* have yet to be finalized, but will be before the decade ends.

At any one time, there are 1D4 Guardians of the Order in the building, and six in all. They wear bulky brown robes with green cephalopods embroidered on the fronts, and cowls usually obscure their faces. There is a 40% chance that the head of the Order, known as the Captain's Daughter, is at home. See Ophelia Gilman further below.

All officials and about half of the general membership of the Order are human/deep one hybrids at various stages of transformation. The Esoteric Order of Dagon is uninvolved in the events off the Venice Pier in the summer of 1928: see the scenario "The Shadow Over Hollywood" in this book. The Order desires to maintain a low profile after the raids in Massachusetts of a month or so earlier. The Order, however, may be responsible for the disappearance of several people, most of them children, from the beaches over the years. They have plans for building a jetty and a yacht marina order to maintain better communications with their friends in G'thanuhei.

Typical Guardian of the Order

STR 16	CON 14	SIZ 15	INT 13	POW 17
DEX 12	APP 08	EDU 16	SAN 0	HP 15

Damage Bonus: +1D4

Weapons: Fist/Punch 60%, damage 1D3+1D4
Grapple 70%, damage special
Small Club 60%, damage 1D6+1D4
.38 Revolver 40%, damage 1D10

Spells: Breath of the Deep, Contact Deep One, Contact Star-Spawn of Cthulhu, Grasp of Cthulhu.

Skills: Art (Singing) 65%, Astronomy 60%, Conceal 60%, Cthulhu Mythos 13%, Dodge 40%, Listen 50%, Natural History 65%, Occult 60%, Persuade 50%, Pilot Boat 60%, Spot Hidden 60%, Swim 70%.

Languages: English 85%, Muvian Naacal 50%.

Ophelia Gilman — Scions of one of first families of Innsmouth, Ophelia's parents headed west in the 1890's. Her father, Vernon Gilman, ran an unusually successful fleet of fishing trawlers out of Santa Monica before founding this local branch of the Order. Both Vernon and his wife disappeared on May Eve, 1917 while out on the ocean with Ophelia; the homely and bookish 21-year-old took over her parents' estate, assumed the head of the Order, and graduated summa cum laude with a degree in marine biology from USC that same year. In May 1928, she welcomes a new arrival named Janice Marsh; already at 12 years of age Janice is an intelligent and strikingly attractive young lady (despite the "Innsmouth look" about her) and some say she is slated to fill Ophelia's shoes when the older woman chooses to "take the plunge".

Ophelia Gilman, The Captain's Daughter

STR 11	CON 16	SIZ 10	INT 16	POW 19
DEX 15	APP 07	EDU 16	SAN 0	HP 13

Damage Bonus: None.

Weapons: Fist/Punch 50%, damage 1D3
Grapple 40%, damage special
Dagger 60%, damage 1D4+2+poison (POT 14)
.22 Short Automatic 50%, damage 1D6

Spells: Attract Fish, Breath of the Deep, Circle of Nausea, Contact Deep One, Contact Star-Spawn of Cthulhu, Contact Deity/Cthulhu, Grasp of Cthulhu, Mental Suggestion, Send Dreams, Siren's Song.

Skills: Art (Singing) 75%, Astronomy 70%, Biology 75%, Cthulhu Mythos 19%, Dodge 50%, Natural History 65%, Occult 60%, Persuade 70%, Pilot Boat 80%, Swim 80%.

Languages: English 85%, Greek 55%, Latin 65%, Muvian Naacal 60%.

202B SS Basileus—Anchored 3.1 nautical miles west of Venice Pier. Nicky Criscione (a.k.a. Nicky the Nose, Nicholas Carver, Jerry Horner, etc.) launches this refitted ferry from Long Beach in January, 1928, making it one of the first gambling ships in Southern California. By the end of the month he has it towed to its current resting place — its engines have been removed to increase storage space. Several more floating casinos ply their trade nearby. Nicky is an

independent operator who doesn't kick back to Milton "Farmer" Page. This earns him few friends on dry land, but keeps him in good with the Cornero brothers, ensuring that the "good stuff" keeps on flowing.

With its 233-foot length and 33-foot beam (see deck plan) the *Basileus* is only of moderate size, but quite a bit is packed inside its hull. Nicky employs six able seamen, three chefs, two dishwashers, two busboys, twelve waiters, four bartenders, ten hostesses, twenty-four dealers, ten bouncers (use the "Typical Thug" from **Chapter One**), and Georgie Jackson's Moondrop Serenaders jazz band. It takes a ten-minute water taxi ride from either the Santa Monica Municipal Pier [#201-G] or the Venice Pier [#202-D] to reach the gaily-lighted *Basileus*, but the bouncers won't let anyone aboard who looks like he might be a cop.

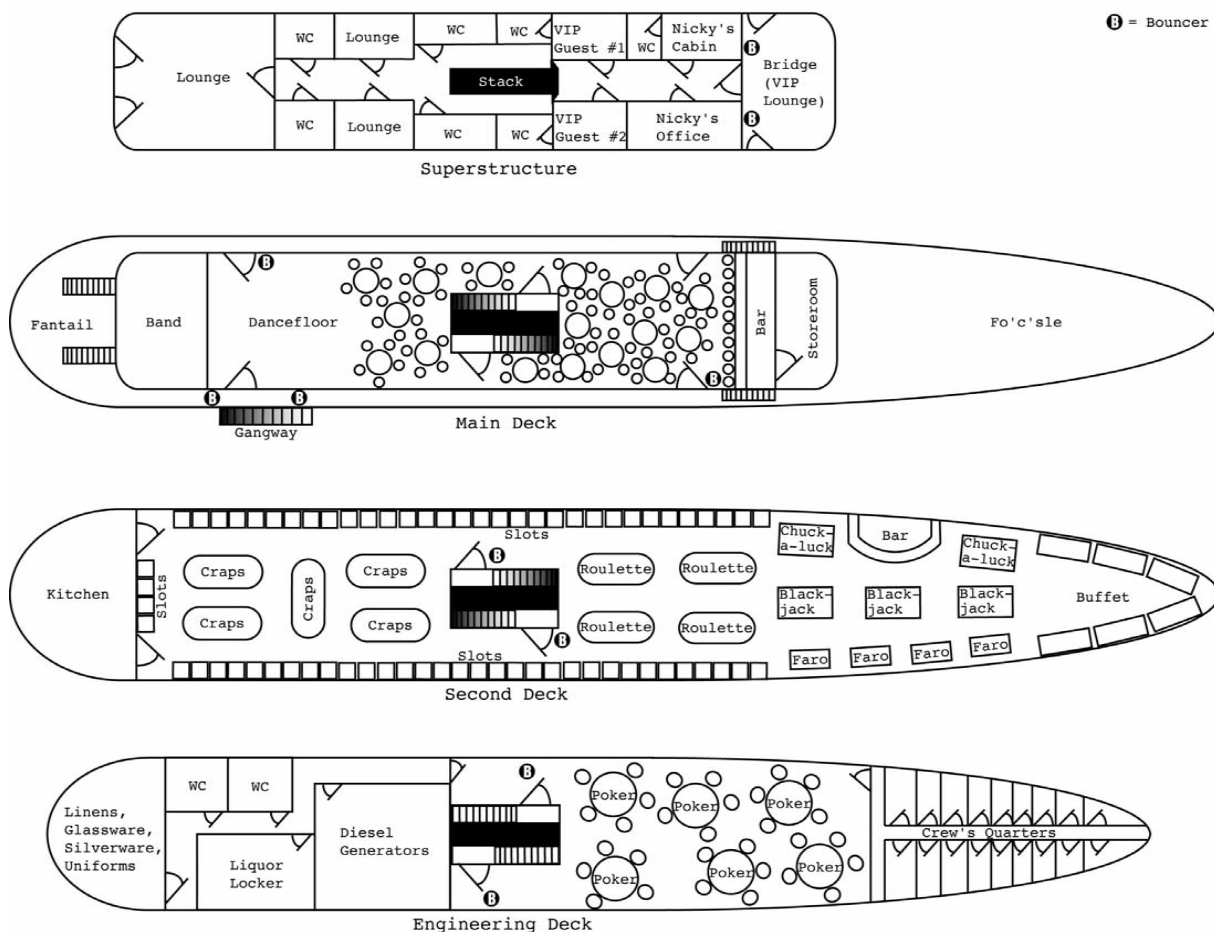
Eveningwear is mandatory. Perhaps four hundred people visit the ship on an average night, twice that number on weekends. Among them are well-known names from industry, Hollywood, and local government.

Two motor launches are tied up alongside the *Basileus*; they're used for laundry, food, and bank runs (Nicky clears around \$5,000 a week after expenses) and to pick up Nicky's personal guests. At any one time, there are 1D20+20 kegs of beer, 1D20+30 cases of rum, 1D20+20 cases of Canadian whiskey, and 1D20+10 cases of tequila aboard. Ten percent of the liquor stocks are kept in the storeroom behind the bar on the main deck. Nicky has a safe hidden under the bed in his cabin holding 3D8 x \$1,000 in cash. His tuxedo-clad bouncers keep their side arms and Tommy guns within easy reach. The crew's quarters are simple affairs consisting of canvas hammocks and footlockers, and are provided for the few single male employees without lodgings in town, or for those who just want to get some shuteye between shifts. Below the engineering deck is a crawl-space that provides access to the freshwater, fuel, and ballast tanks. Entry to the crawl-space is through a hatch in the deck of the aft storage locker.

Nicky is rarely seen without a ravishing young starlet on his arm, usually blonde and decked out in newly

202-B S. S. BASILEUS

Ⓑ = Bouncer





purchased clothes and jewelry. While aboard, he favors an ascot and white captain's cap with his tailored suits. He thinks they lend him an air of refinement. If boarded by police or Coast Guard, Nicky would likely hoof it with his dough and leave his henchmen to fight or surrender as they will.

Nicky Criscione, Commodore of the Floating Casino *Basileus*

STR 12 CON 13 SIZ 15 INT 13 POW 12
DEX 16 APP 10 EDU 06 SAN 51 HP 14

Damage Bonus: +1D4

Weapons: Fist/Punch 70%, damage 1D3+1D4

Head Butt 60%, damage 1D4+1D4

Kick 60%, damage 1D6+1D4

Grapple 50%, damage special

.45 Automatic 60%, damage 1D10+2

Skills: Accounting 30%, Bargain 63%, Credit Rating 42%, Dodge 50%, Drive Auto 74%, Fast Talk 54%, Hide 59%, Navigate 38%, Persuade 52%, Pilot Boat 73%, Psychology 23%.

Languages: English 54%, Italian 56%.

202c Venice Country Club—150 Clubhouse Avenue. Golf, tennis, and boating activities prevail here. This small sporting club is neither markedly exclusive — standard ethnic prejudices apply here — nor extraordinarily prestigious, for merely a standard Credit Rating check can gain membership. There is no Credit Rating bonus for being a member. The initiation fee is \$200 and the annual membership dues are \$150.

202d Venice Amusement Pier—Foot of Windward Avenue (see Venice Amusement Pier plan). “Hundreds of concessions with every sort of novelty known to the carnival world are here. You may roll little wooden balls down an incline and if you are lucky, take home a queer Japanese toy . . . There are side-shows . . . composing every sort of freak, tame and wild, trained and untrained, known to the ingenuity of mankind. There are rides with long dark canals in romantic coaster boats, there are tubs of joy, and hair-raising rides up sharp inclines and over the water, with thrilling dips and slides and bumps,” so declares a publicity brochure.

Like a phoenix rising, literally, from the ashes of the Abbot Kinney Pier in the summer of 1921, the Venice Amusement Pier is 1200 feet long and 525 feet wide. Attracting some 100,000 visitors every weekend, it is the

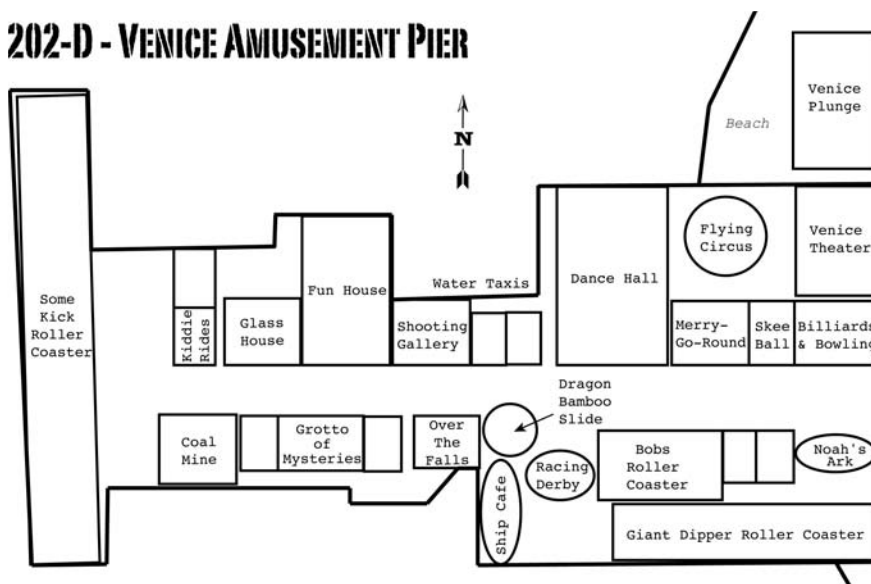


Aerial view of the coastal amusement piers, looking north

chief source of tax revenue for the City of Venice (and a considerable cash cow for Los Angeles, after annexation). New rides and attractions sprout up every year, and only the Great Depression dampens the nearly continuous carnival atmosphere. Most rides and games cost a nickel or less, with the larger roller coasters going for a dime (those buildings not labeled on the plan are a mixture of arcade games, ticket vendors, and food concessions).

Billiards & Bowling. Ten lanes of pins and twice that number of pool tables draw in a tougher crowd than elsewhere on the pier. Next to Lane Ten is a door leading back to where the pinsetters work; a member of the general public is admitted only if he can provide this week's password. Inside is a staircase leading down into a maze-like gambling den beneath the sands (see Venice Gambling Den plan). “Farmer” Page runs this operation, but he'll never be found here, nor would it be easy to connect him with it. The wind is taken out of this seedy establishment's sails somewhat once the gambling ships begin operating with impunity off the coast in 1928. There are 1D4+2 thugs on duty here at any one time, with 3D10 x \$100 in cash spread out among the

202-D - VENICE AMUSEMENT PIER





tables. In case of a raid, the thugs marked on the plan can bar the doors nearest them and raise the alarm; patrons and dealers can then proceed through concealed back doors to the escape route leading to the St. Mark's Hotel tunnel. The steel door to this tunnel is also concealed (**Spot Hidden** roll to notice) and barred from the casino side. [#202-E]

Bobs Roller Coaster. The climb and first drop of this coaster take place inside a darkened tunnel, and the

Fun House. Children can play inside all day for a nickel, making it one of the most popular attractions on the pier. Inside are slides, rotating barrels, moving stairs, two spinning wheels, a miniature roller coaster, distortion mirrors, a Mystery Room, and air jets positioned to blow up ladies' skirts.

Giant Dipper Roller Coaster. This twister coaster set in a figure-eight pattern is 3300 feet long and eighty-five feet high. A complete circuit takes about two minutes.

Glass House. It should take about twenty-five game rounds to negotiate this extensive hall of mirrors. A successful **Spot Hidden** is needed; retries are allowed, but each additional attempt adds five rounds to the time inside).

Grotto of Mysteries. Multicolored plaster of Paris over chicken-wire frames forms fantastic geological shapes inside this dimly lit labyrinth. Spread throughout, in niches safely ensconced behind iron bars, one might view all manner of freakish animal prodigies, including a two-headed goat, a tattooed dwarf named Baron Tolvo, a man with his undeveloped Siamese twin's legs growing from his side, and a nearly insane albino gorilla with decidedly human facial characteristics. Also on display is the poorly preserved, desiccated husk of what was once a byakhee.

Merry-Go-Round. The ornate Dentzel carousel here replaced the earlier one destroyed in the fire. A favorite ride for visitors of all ages.

Noah's Ark. This is a small fun house in the shape of that famous vessel. Noah, his children, and pairs of animals peer from various portholes to greet guests.

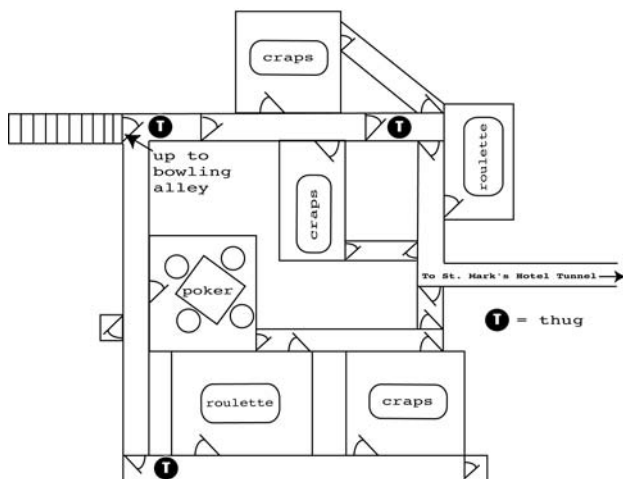
Over The Falls. This indoor flume ride is a popular date spot for the younger set, and the boys don't seem to mind when the occasional thrilling plunge causes their girlfriends to hold onto them for dear life.

Racing Derby. This is not your grandmother's carousel. These wooden fillies gallop around the track at a blistering 25 mph! And that's without a safety harness.

Ship Café. Built to resemble Juan Cabrillo's flagship, the Ship Café is a nightlife Mecca on the Westside. It is a favorite with movie folks filming in the area; it is also a hangout for lowlifes like Albert Marco, who is arrested here in June, 1928.

Shooting Gallery. Come and try your luck with these real .22 caliber lever-action rifles. Five shots for a nickel. Shoot for sport or try to win "valuable" prizes — five successive hits wins a kewpie doll made in Japan, worth about 3¢. Investigators who grab one of these rifles in a pinch discover that the sights have been tampered with: subtract 15 percentiles from **Rifle** skill.

VENICE GAMBLING DEN



three-point suspension on the bobsled-style cars allow tighter turns, all making for an exciting ride despite the coaster's smaller size.

Coal Mine. Added in 1924, this sedate ride features two-passenger carts drawn by burros through a 550-foot-long simulated mine tunnel — a perfect place for a romantic interlude or a deadly ambush.

Dance Hall. Eight hundred couples can be accommodated on the 180-foot-wide by 210-foot-long maple dance floor, surrounded by the Spanish motif of the building's interior. Balconies extend around the entire hall, and an oval orchestra pit is situated in the center of the dance floor. An orchestra known as "Ben Pollack and His Californians" plays the hall from 1924 to 1925, and the band includes a young sixteen-year-old clarinetist named Benny Goodman and a twenty-one-year-old trombonist, Glenn Miller.

Dragon Bamboo Slide. Beginning in 1925, patrons can climb to the top of this 98-foot-tall, cone-shaped, dragon-entwined tower and slide down the spiraling bamboo ramp on a straw mat.

Flying Circus. A highly anticipated ride when it opens in the summer of 1925, it features four, eight-passenger planes circling the sixty-five-foot tower as they perform surprisingly realistic spins and rolls.



Skee Ball. A game requiring skill, perseverance, and considerable luck to earn rewards of any value.

Some Kick Roller Coaster. Dominating the seaward end of the pier, this out-and-back roller coaster runs for some 3500 feet and is 70 feet high. The coaster claims two 18-year-old boys, one in 1923 and the other in 1927, who each suddenly decide that standing up in a speeding coaster car is a good thing to try.

Venice Plunge. Why swim in the ocean when you can get all the health benefits of seawater indoors? It is billed as “the world’s largest filtered hot salt plunge. 99 9/10 per cent pure,” and is perfect for those who find the Pacific too chilly or not hygienic enough. Here bathers may also find swimming apparel and lockers for rent.

Venice Theater. The light comedy and musical acts of vaudeville predominate here.

Water Taxis. For two bits these speedboats will take you to the offshore fishing barges, or, for another fifty cents, even out to the floating casinos lying at anchor beyond the three-mile limit.

202E St. Mark’s Hotel—21 Windward Avenue. This is one of several three-story hotels lining Windward Avenue, the main street of Venice that connects the canal system with the pier and the beach. Both sides of Windward Avenue are done in a mixture of Italian Renaissance and Byzantine styles reminiscent of the city’s namesake. On each side of the street common walls and an arcade that provides shade for pedestrians link the ornate buildings. This street level is given over to drugstores, tobacconists, and restaurants. A pair of camels is also on hand for rides and souvenir photos. St. Mark’s (as with the Venice and Windward Hotels) features hot salt water piped directly into the rooms, and the therapeutic value of this amenity is widely touted. Rooms run 1D6+6 dollars a night. As bathing attire is not allowed on the street or on the boardwalk, an access tunnel has been dug leading from the hotel to an entrance under the pier. This same tunnel is also used by bootleggers for late-night deliveries of liquor from ships offshore, and contains as well the emergency exit for the gambling den under the pier bowling alley [#202-D]. A similar tunnel runs to the beach from the south side of Windward Avenue.

202F Menotti’s Buffet—26 Windward Avenue. This is one of several “openly secret” speak-easies in Venice. A man-lift in the alley behind the grocery/restaurant transports those who know the password down into the basement drinking establishment.

202G Venice Lagoon—SW of Windward Avenue and Innes Place. Once a popular swimming spot with a high-diving board and its own bathhouse, the Lagoon is now too unsanitary for bathing.

Gondolas may still be hired here, however, and if one is lucky, the singing gondolier may be the genuine article imported from Italy. Rates are typically \$3 per hour. Next to the Lagoon on the south is the site of the enormous Race Thru The Clouds twin-track roller coaster; four thousand feet long and ninety feet high, it is torn down in 1923.

202H Antler Hotel—On the Venice Lagoon between Aldebaran and Lyon Canals. Another three-story hotel, this one standing alone overlooking the Venice Lagoon, the Antler conceals a speakeasy in the basement.

202I California Headquarters of the Ku Klux Klan—900 California Avenue. The wild success of D.W. Griffith’s “Birth Of A Nation” in 1915 breathed new life into the KKK, and the lawlessness in early 1920’s Los Angeles gave them a new purpose: vigilantism. Of course, they are especially vigilant if the suspect is foreign or non-white. They also tend to show up where there are labor union heads to bust. Incorporated with the State in 1924, their initiation ceremony in Ocean Park Heights that year brings in 2,000 new members. Klansmen are heavily involved in the Venice Police Department, and many more have been sworn in as special deputies; their overt influence abates somewhat following annexation.

Typical Klansman

STR 12	CON 15	SIZ 14	INT 10	POW 10
DEX 10	APP 11	EDU 08	SAN 45	HP 13

Damage Bonus: +1D4.

Weapons: Fist/Punch 60%, damage 1D3+1D4

Head Butt 40%, damage 1D4+1D4

Kick 45%, damage 1D6+1D4

Grapple 65%, damage special

Club 60%, damage 1D6+1D4

.38 Revolver 50%, damage 1D10

12-Gauge Shotgun 65%, damage 4D6/2D6/1D6

Skills: Burn Cross 80%, Drive Auto 65%, Law 10%, Listen 40%, Spot Hidden 35%, Track 45%.

202J Sunset Pier—Foot of Center Avenue. Essentially an unfinished portion of what was planned as a horseshoe-shaped pier, the Sunset Pier changes hands several times and undergoes considerable financial difficulties after it opens in 1921. It is home to the massive Sunset Ballroom as well as a restaurant, and is a popular hangout for surfboarders who ride the breaking waves around the pier pilings.

202K Ince Aviation Field—In triangle formed by Mildred Avenue, Virginia Avenue, and Washington Boulevard. Established by film producer Thomas Ince in 1914, the airfield became the first on the West Coast to be officially designated an airport. It is home to eight airplane manufacturers producing bi-

and triplanes, several with military contracts during the Great War. Barnstormers regularly take off from here to entertain the crowds below and thrill passengers. In 1919 the Venice Police Department establishes the first aerial police unit in the nation, and uses its single plane to pursue auto thieves into the mountains and find boats in distress. The airport is renamed Delay Field in 1920, and closes in 1923.

203 The South Bay (see South Bay map). Comprised of the coastal portions of what were once the land grants of Rancho Sausal Redondo and Rancho San Pedro, the South Bay (meaning, the south half of Santa Monica Bay) came into its own during the boom of the 1880's. The Santa Fe Railroad laid tracks from Los Angeles to the Redondo wharf in 1888, and trolley tracks followed in 1903. With the rail lines came the tourists to enjoy the sun and surf, and the area became a popular resort with hotels sprouting up here and there. Henry Huntington built a 34,000 square pavilion near the shore, and surfing pioneer George Freeth showed the local boys how it's done. Redondo boasted a major port where lumber and oil departed for the wider world.

With the designation of San Pedro as the Port of Los Angeles, however, the South Bay began a slow decline.

The Pacific Steamship Company stopped runs to Redondo by 1912. These little beach towns only get sleepier with the advent of Prohibition, and lumber shipments stop entirely when the railroad pulls up stakes and the last cargo wharf is demolished in 1926. By the end of the decade, sand is being exported from Manhattan Beach to form the white strand of another resort town on the rise — Waikiki. Still, the cities of the South Bay avoid annexation by Los Angeles, and they remain a place where Angelenos can escape the heat of a blistering summer's day and relax on the beach, albeit without all the hoopla and amenities of Santa Monica and Venice.

203A Loyola College of Los Angeles—1 Loyola College Drive. Situated on one hundred acres donated by Harry Culver that are perched on the bluffs above the Ballona Wetlands, Loyola College occupies its current location in 1929. Following in the four-hundred-year tradition of Jesuit teaching philosophy as set down by St. Ignatius Loyola, the college is the premier Catholic institution of higher learning for men in Southern California. Courses are mainly restricted to liberal arts at the undergraduate level; there is a separate law school. The school attains university status in 1930.

203 - THE SOUTH BAY



203B Mines Field—NW of Collingwood and Redondo Boulevard.

A corner of Bennett Rancho has been used as a makeshift airstrip by barnstormers since the beginning of the current decade. In 1928 the City of Los Angeles takes out a ten year lease on a square mile of land to develop an airport. Soon there is a two-thousand-foot-long oiled airstrip where wheat, barley, and lima beans once grew. In September of that year, the airfield plays host to the National Air Races and Aeronautical Exposition, featuring visits by Charles Lindbergh and the *Graf Zeppelin*. Howard Hughes uses the airport to shoot the thrilling (and deadly) dogfight scenes for *Hell's Angels*. Although popularly known as Mines Field (named for realtor William W. Mines, who sealed the deal with the city), it is officially designated Los Angeles Municipal Airport in 1930.

203c Standard Oil Refinery—324 W. El Segundo Boulevard.

This 840-acre refinery opened in 1911 and was nicknamed "El Segundo" ("The Second"), as it was the second Standard Oil refinery in California ("El Primero" was located in Richmond, east of San Francisco). The refinery gave rise to the town of the same name, and employs over 2,000 workers. Initially a producer of



kerosene, it now dispenses all manner of petroleum products for use in internal combustion engines. The plant is surrounded by barbed wire and is heavily patrolled to discourage saboteurs and union organizers.

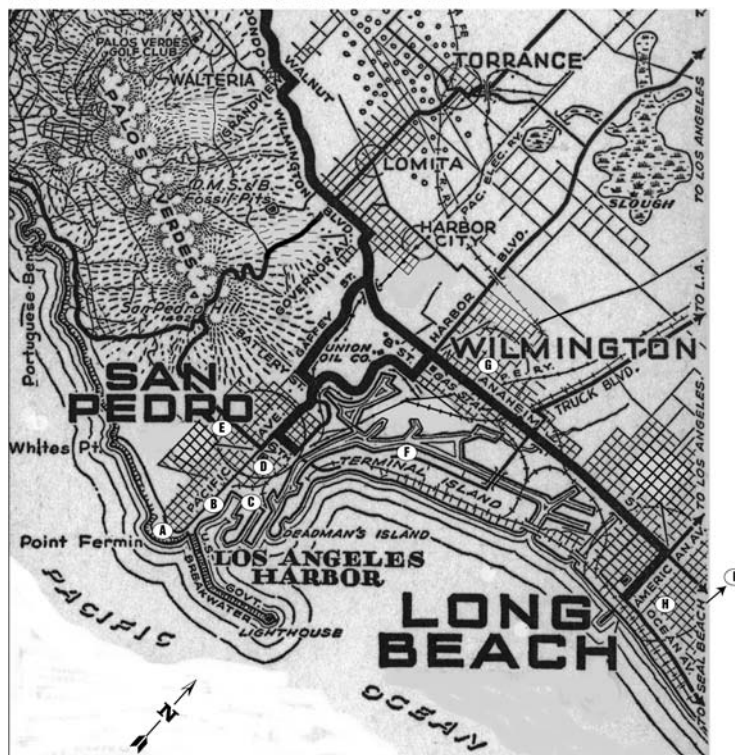
203D Endless Pier—Redondo Harbor. Dedicated in 1916, the Endless Pier is an unusual structure consisting of two 450-foot-long legs that come together to form a “V”, with a 160’ x 200’ platform at the western end. Features of the pier include a fishing area, boat launch, and a fish market. On the beach, in between the legs of the pier, is the bathhouse built by Henry Huntington containing the “largest saltwater plunge in the world”. The pier is heavily damaged by a storm in 1919, crumbling much of its reinforced concrete pilings. In 1925, Arthur Looff opens the Hippodrome Carousel nearby. Despite many plans to improve and expand the pier, none come to fruition. It is condemned in 1928, and a new, horseshoe-shaped pier of timber is built in its place.

203E Hotel Redondo. Built in 1890, the Hotel Redondo has seen better days. The building holds 225 richly appointed rooms, while the lushly landscaped grounds contain tennis courts and an eighteen-hole golf course. Suffering greatly under Prohibition, the hotel is becoming run down and has begun admitting the seedier elements of society. Rooms go for 1D4+3 dollars per night. There is also a tent city available on the grounds at \$3 per week; these canvas dwellings have wooden floors and electricity. The hotel is scrapped for \$300 in 1925.

203F G’thanuhei—Four miles SW of Redondo Harbor, over a thousand feet deep. One of the largest concentrations of deep ones on the West Coast of North America, the city of G’thanuhei consists of natural as well as artificially constructed caverns piercing the southern cliff face of the Redondo Submarine Canyon. Untold numbers of deep ones live and breed here. They have long trafficked with humans, and have even aided them on occasion. In fact, they are due a great many sacrifices as payment for past deeds. The withholding of this payment since the coming of Europeans is beginning to strain relations. Some even attribute the powerful storms experienced in recent years to retribution by deep ones. This particular city has an ancient tradition of flute playing that is unique to the race. See **Chapter Seven**.

204 L.A. Harbor & Long Beach (see L.A. Harbor & Long Beach map). Back in 1542, explorer Juan Cabrillo presaged future problems with the air quality

204 - L.A. HARBOR & LONG BEACH



in Los Angeles by naming the harbor area “Bahia de los Fumos” (“Bay of Smokes”). Nevertheless, with the coming of the freight railroads and passenger trolleys in the late 1800’s, people flocked to this south-facing coastal area for both industry and leisure. San Pedro Bay was chosen as the official Port of Los Angeles in 1897, and dredging of the shipping channel and construction of the breakwater were completed by 1911-12. Growth of the port area really began to take off after the Panama Canal opened in 1914, and the harbor is now second only to New York in foreign trade. Chief among the products passing through the port are petroleum, timber, and citrus.

San Pedro is a rough-and-tumble blue-collar town, though actually a district of L.A. It has a heavy military presence and an ethnically diverse population. Plenty of jobs are to be found either unloading ships or working in the fish canneries, such as Van Camp’s, French’s, and the Southern Fish Company in the eastern part of town. As might be expected, San Pedro contains all the usual diversions and temptations for soldiers and sailors out on the town. The harbor area is also a hotbed of labor union unrest.

Although Los Angeles swallowed up San Pedro and Wilmington in 1909 to secure access to the port, Long Beach remains an independent municipality of over 52 square miles. Besides the hustle and bustle of the harbor in its western section, Long Beach is rightly prized as a seaside resort. One can enjoy the strand and nearby



amusements [#204-H], or simply relax in the small-town atmosphere; for this reason Long Beach is sometimes known as “Iowa by the Sea”. As with Los Angeles, Long Beach experiences a rapid building boom — some say a million dollars a month — after the discovery of oil on nearby Signal Hill.

204A Point Fermin Lighthouse—Gaffey Street at W. Paseo Del Mar. Built in 1874, the lighthouse is a picturesque Victorian structure with a square tower. Its 1898 petroleum vapor incandescent lamp is replaced in 1925 by a 6,000 candlepower electric light whose beam can reach twenty-two miles. Keeper Willie Austin, in residence since 1917, loses his wife during surgery in 1925; Willie follows her to the grave two months later. The Austins’ two eldest daughters, Thelma and Juanita, take up their parents’ mantle until 1927, when the County Park Department assumes the responsibility.

204B Fort MacArthur—2800 S. Pacific Avenue. This War Department property next to San Pedro Bay was designated Fort MacArthur in 1914 as a defense for the new harbor. Named for a Civil War Congressional Medal of Honor winner and a former Military Governor of the Philippines; that MacArthur also has a promising son with the same name. The fort is divided into the Lower, Middle, and Upper Reservations. Besides being a base for active-duty Army forces, the fort also houses and trains units of the California National Guard and the Army Reserve.

- By 1920, the Upper Reservation boasts four fourteen-inch rifled guns mounted on “disappearing carriages”. Batteries Farley, Osgood, Leary, and Merriam each fire 1,560 lb. shells with a 14-mile range. There are also eight twelve-inch mortars set in concrete emplacements (batteries Barlow and Saxton); they fire 700 lb. projectiles with an 11-mile range. Four three-inch anti-aircraft guns lend support.
- Administrative buildings and barracks are located in the Middle and Upper Reservations.
- There are also mines stored in the Lower Reservation for deployment across the mouth of the harbor. Four three-inch, rapid-fire guns are located on the end of Terminal Island to fend off enemy torpedo boats and minesweepers.

In 1925 and 1930, two fourteen-inch railway guns (Battery Erwin) are added to the arsenal on the Lower Reservation. Each gun is capable of hurling a 1,400 lb. projectile 27 miles.

204c U.S. Naval Operating Base at San Pedro—251 E. 22nd Street. What began as strictly a submarine base now serves as the homeport for dozens of naval vessels of all types. In particular, the harbor is the main anchorage on the West Coast for battleships. Many were brought through the Panama Canal as a result of the war scare with Japan in 1919. San Diego

harbor was at that time deemed too shallow for large warships. Among the U.S. battle wagons calling San Pedro home at various times during the 1920’s are:

WYOMING (BB-32)
ARKANSAS (BB-33)
NEW YORK (BB-34)
TEXAS (BB-35),
NEVADA (BB-36)
OKLAHOMA (BB-37)
PENNSYLVANIA (BB-38)
ARIZONA (BB-39)
NEW MEXICO (BB-40)
MISSISSIPPI (BB-41)
IDAHO (BB-42)
TENNESSEE (BB-43)
CALIFORNIA (BB-44)
COLORADO (BB-45)
MARYLAND (BB-46)
WEST VIRGINIA (BB-48)

The base also anchors destroyers, sub-chasers, tenders, and of course submarines (R- and S-class) are attached, offering full repair and supply facilities for the Pacific Battle Fleet. With the addition of the Reserve Training Center, over 1,400 Navy personnel are stationed at the base full time.

204d International Workers of the World Union Hall—SE corner of 12th and Centre Streets. The San Pedro branch of the IWW (“Wobblies”) started in 1905, and soon became a force for organized labor on the waterfront. In May 1923 they support a strike by longshoremen with a rally on Liberty Hill, located on Beacon Street ten blocks north of the union hall; Socialist author Upton Sinclair is arrested by the LAPD while trying to read the Bill of Rights to the crowd (see **Chapter Five**). Fear that the organization is rife with foreign-born Communists leads to repeated clashes with the KKK [#204-E], culminating with a raid on the union hall on June 14, 1924. The interior of the building is ransacked, Wobblies are run out of town and tarred and feathered. Two children are badly scalded with a pot of hot coffee. Despite continued threats, the IWW holds its ground and becomes the leading union in the nation during the following decade.

204E Ku Klux Klan Meeting Hall—867 W. 10th Street. The Klan is active in the harbor area from 1918 until the 1930’s, mainly in opposition to what they see as foreign agitators. Their numbers include many policemen, business leaders, and at least one city councilman. At least 3,000 klansmen and their allied thugs raid the IWW Union Hall in 1924, demonstrating



the strength of the organization. See [#202-I] for typical klansman stats. This two-story brick building is ready for their use in 1926.

204F Terminal Island—Between San Pedro and Long Beach. Reachable by bridge, passenger ferry, freight train, or Red Car, the artificially augmented landmass formerly known as Rattlesnake Island serves several diverse uses. First and foremost are the docks, freight handling, and warehouse sections on the landward side of the island.

The island is also home to some nine hundred inhabitants of a vibrant Japanese-American community known locally as “Furusato”; these pioneers of the Los Angeles fishing industry left San Pedro proper due to discrimination and now are major suppliers of abalone and other fish to the canneries in the harbor. In 1942, the entire population of Japanese ancestry is forcibly resettled and their boats impounded.

A civilian airport named Allen Field (410 acres) begins operating on the island in 1927; the U.S. Navy also makes use of the three paved runways — the longest is 4,200 feet long — and seaplane ramp, and establishes a Naval Air Reserve Training Facility here to provide support to the fleet. On the eastern end of the island are the repair and construction facilities of Southwest Shipbuilding. Bethlehem Steel purchases this shipyard in 1925.

204G Drum Barracks—1052 N. Banning Boulevard. Formerly Camp Drum, a U.S. Army training, staging, and supply base in existence from 1861-1871, the barracks are among the few Civil War-era military buildings left in Los Angeles. In 1862, some 2,300 men from Camp Drum marched nine hundred miles east during the driest summer on record to drive the Confederates out of the Arizona and New Mexico territories. The barracks are now used as a private residence and are sometimes abandoned, but some believe the buildings are haunted by three spirits: an Army officer with an injured foot, a woman named Maria, and a young boy who bounces a ball across the wooden floorboards.

204H Downtown Long Beach—Waterfront. Long Beach offers just about anything that could be desired by a family on vacation or a sailor on liberty, and in many ways resembles Venice without canals. A sun-drenched beach lies waiting for sun-bathers or swimmers, and it serves as a makeshift airstrip for barnstormers. The Pike is an amusement pier that juts out near the intersection of Ocean and American Avenues, and it contains all the requisite goodies one has come to expect from such places: the Cyclone Racer dual roller coaster, a Looft carousel, the “Laff In The Dark” funhouse, the Lido Ballroom, the Plunge indoor swimming pavilion, and more snack

shacks and arcade games than you can toss a ring at. And of course, there are always those water taxis waiting to speed patrons to the casinos floating offshore. This rapidly growing city has its seedier side as well; at Ocean and Magnolia is an area known as “The Jungle” where one will find scads of barely concealed speakeasies, tattoo parlors, and flophouses — where one is also liable to take a blackjack to the skull or a knife to the ribs. Farther east along the coast and away from the harbor lay the posh neighborhoods and sailing marinas of Belmont Shore.

204I Signal Hill—2 1/2 miles NE of Downtown Long Beach. Used for centuries as a vantage point from which the Tongva could signal tribes on Catalina Island or others out at sea, 365-foot-high Signal Hill is transformed forever when the Royal Dutch Shell Company discovers oil here in 1921. It turns out to be, acre for acre, one of the richest oil fields on the planet. Some wells produce over 1,000 barrels a day. Other oil companies flock to the hill in droves, rapidly turning it into a grotesque porcupine with oil derricks for quills. Already subdivided for residential properties, many of the owners make fortunes selling off the mineral rights to their lots — even under family plots in the local cemetery. To avoid Long Beach’s tax on oil, Signal Hill incorporates in 1924, electing the first female mayor in California in the process.

The reason for this wealth of black gold welling up beneath the hill is simple: the hill is a bit of the eons-dead Yithian island-city of Tnok-Chryttl, now migrated north and thrust upwards through the earth’s crust 20 million years after it sank to the bottom of the sea. Besides the inhabitants and their trapped foes, the flying polyps, the island contained vast forest reserves and parkland filled with lush vegetation. Over time, all of this organic matter was subjected to intense pressures and heat and was transformed into crude oil and natural gas. For more information, see the scenario “The Blackness Beneath”.



What secrets lie ‘neath Signal Hill?



RAYMOND CHANDLER (1888-1959)

One of the foremost writers of crime fiction, he was born in Chicago but educated in England. He worked briefly in the civil service before returning to the United States in 1912. When the Great War broke out, he volunteered for the Canadian Army, and was wounded while taking part in some of the bloodiest fighting on the Western Front. He transferred to the Royal Air Force in 1918, but the war ended before his flight training did. In Los Angeles after the war he met Cissy Hurlbut Pascal, a married woman eighteen years his senior, and fell headlong in love with her. Cissy divorced her husband, but Chandler's mother disapproved of the relationship, and so they lived apart and waited to marry until his mother's death in 1924.



Raymond Chandler

At this time he worked as an accountant and manager for the Dabney Oil Syndicate in Signal Hill and earned a reputation for routing out inefficiency and waste. He also became known for his drinking, absenteeism, and womanizing with the company secretaries. His marriage was rocky, and the couple rarely stayed more than six months in any apartment; over the next twenty years they would live in Redondo Beach, Arcadia, Monrovia, downtown L.A., Westlake, Hollywood, Brentwood, and Pacific Palisades.

In 1932, Chandler was finally fired for his behavior, but with the support of his wife and friends he took up writing. He was now 44 years old. He taught himself by studying stories in *Black Mask* magazine, breaking them down into their component parts, and then rewriting them himself. His first short story to sell, "Blackmailers Don't Shoot", took him five months to write. He was soon able to support himself with his short stories set in the seedy underworld of Los Angeles, considered an unusual choice at the time.

His first novel, *The Big Sleep*, was published in 1939; soon after, he began writing screenplays for Hollywood. He and Cissy left L.A. for La Jolla, California in 1946. Her death in 1954 led him to a failed suicide attempt two months later. He died in 1959 from pneumonia after a particularly long drinking binge. He is best known for the character of Philip Marlowe, that college-educated paragon of noir detectives.

Raymond Chandler, Oil Accountant and Future Icon of Crime Fiction

STR 11 CON 15 SIZ 12 INT 18 POW 10
DEX 12 APP 14 EDU 16 SAN 40 HP 14

Damage Bonus: None.

Weapons: Fist/Punch 60%, damage 1D3

Grapple 55%, damage special

.38 Revolver 50%, damage 1D10

Lee Enfield Mk III Rifle (.303 British) 70%, damage 2D6+4

Skills: Accounting 74%, Conceal 58%, Credit Rating 24%, Dodge 49%, Drive Auto 54%, Fast Talk 60%, Hide 38%, Law 22%, Library Use 66%, Locate Hooch 73%, Persuade 43%, Pilot Aircraft 58%, Psychology 59%, Sneak 44%.

Languages: English 88%, Greek 46%, Latin 64%.

Just north of Signal Hill at the corner of Spring and Cherry Streets are 150 acres that the Long Beach City Council sets aside as an airfield in 1923. Few improvements are made to the property until the Navy leases a portion of it in 1928 to use as a Naval Reserve Air Base; it acquires the name Daugherty Field after a Navy Lieutenant (Junior Grade) Earl Daugherty. Hangars and administrative buildings soon sprout up on both the military and civilian portions of the airfield. Charles Lindbergh and Amelia Earhart each visit the field during this time.



OUTLYING AREAS

There remain a few parts of the Southland to touch on briefly. Beside the valleys immediately to the north of downtown, investigators might find themselves chasing down leads on an island offshore or down south, across the Mexican border.

300 **The San Fernando Valley (see San Fernando Valley map).** When Gaspar de Portolá and his party first entered the valley in 1769, they encountered friendly Indians (mainly Tongva with a few Chumash in the west), tall grasslands, and a multitude of oak trees. Under the Spanish, and even during Mexican rule, the valley was sparsely populated by people, but home to tens of thousands of cattle. It was here at Campo Cahuenga (near present-day Universal Studios) that General Andres Pico surrendered Alta California to the Americanos in 1847. American landowners began putting the valley to more varied uses. Isaac Lankershim, for example, planted the entire southern half of the valley in wheat. Soon came the Southern Pacific Railroad to slice the valley diagonally in two, and that induced small, rural towns like Burbank and Glendale to spring up.

With the opening of the twentieth century, the San Fernando Valley began to undergo an inexorable change in character. Harrison Gray Otis and Harry Chandler orchestrated a deal to acquire over forty-seven thousand acres in the valley for \$53 dollars an acre — not to farm but to subdivide for home lots. Of course, they were mightily pleased but not surprised when the Owens Valley Aqueduct was connected to the valley in 1913 and property values soared. Most of the valley voted for annexation by Los Angeles in 1915 to quench their thirst. A reliable source of water also allowed other crops to be introduced and flourish, such as walnuts, peaches, beets, lima beans, tomatoes, grapes, and of course, oranges.

By 1920, over twenty-one thousand residents call the valley home, and real estate developers are stepping up schemes to lure in even more. The idea of suburban mini-farms is promoted, with chickens being included in the price of the home. A developer named Victor Gerard is planting stands of eucalyptus, cypress, Monterey pines, acacias, and pepper trees all over the southern part of the valley — over one hundred thousand trees — to stop the blowing dust and increase the shade on his lots. Other folks on the wrong side of the law are discovering the valley as well. After Prohibition shuts down the vineyards east of the San Fernando Mission [#300-G], applejack stills show up from North Hollywood to Chatsworth. 1927 is a particularly banner year for the forces of temperance, during which time 157 bootleggers, twenty illicit distilleries, and fifty thousand gallons of hooch are seized by authorities.

300A **Grand Central Air Terminal & Griffith Park Aerodrome—W of San Fernando Road on the border of Los Angeles and Glendale.** In 1912, one hundred acres adjacent to Griffith Park were donated to the City of Los Angeles to be used for aviation. Hangars and two oil-and-gravel runways were built; commercial pilots and at least one flight school immediately began





Glendale's Grand Central Air Terminal

using the facility. The city, however, passed ownership to the State of California, and now the Griffith Park Aerodrome is home to the National Guard Air Service's 40th Air Corps Division (115th Observation Squadron). The squadron, under the command of Major C. C. Moseley, uses the Curtiss JN-4H Jenny until 1927, when they take delivery of a Douglas C-1, two Douglas OC-2's, and six Consolidated DT-1's.

Just to the north and across the Los Angeles River is Glendale's Grand Central Air Terminal, the hub for commercial aviation in the greater metropolitan area. It begins in 1922 as a thirty-three-acre airfield with the unusual feature of a concrete runway; it is later expanded to 175 acres with a number of permanent buildings. The airfield is managed by C. C. Moseley of the California National Guard, one of the founders of Western Air. Several aircraft manufacturing companies, airlines, and flying schools are based here. Curtiss-Wright purchases the airport in early 1929 and builds the distinctive Spanish Colonial Revival terminal building with its attached Zig-Zag Moderne control tower. Charles Lindbergh flies the first transcontinental airline passengers from Grand Central Air Terminal that same year.

300B Warner Brothers Studios—4000 Warner Boulevard. Originally studios built for First National Pictures in 1926, the Warners acquire the 110-acre lot in 1928, flush from their success with *The Jazz Singer*. The facility is truly state of the art, being comprised of massive sound stages and an extensive backlot. The studio churns out movies at a blistering pace — eighty-six in 1929 alone. Lots of use is gotten from the “New York Street” exterior sets as the studio becomes famous for its gritty gangster films like *Lights of New York* (1928), *Little Caesar* (1931), and *The Public Enemy* (1931).

300c Universal Studios—NW of Cahuenga and Barham Boulevards. Bavarian immigrant Carl Laemmle began his empire with a single nickelodeon in Chicago in 1906. He soon expanded into film distribution and production, owning film companies on both coasts. He consolidated his production efforts with the purchase of this 230-acre lot in 1914. It

is the world's first self-contained community dedicated to the making of films. Laemmle also introduces a unique concept: public studio tours. For 25¢ you are escorted around the sets and stages, enjoy a box lunch, and are allowed to observe filming from bleacher seating — and encouraged to cheer the hero and boo the villain. The tours are halted in the age of sound when silence becomes golden.

Universal's big draw in the 1920's is Lon Chaney, the “Man of a Thousand Faces”, who stars in such films as *The Hunchback of Notre Dame* (1923) and *The Phantom of the Opera* (1925). Stage 28, where the massive Paris Opera House sets for *Phantom* are kept, is said to be haunted by a man in a black cape who walks the catwalks and makes lights go on and off; perhaps this is the spirit of Lon Chaney, who dies in 1930.

Universal is also known for its action-adventure films, especially westerns. The studio nabs the Oscar for Best Picture in 1930 for the realistic war drama *All Quiet on the Western Front*. The following decade would see an explosion of horror films like *Frankenstein* (1931), *Dracula* (1931), and *The Mummy* (1932).

300D Keystone Studios—4024 Radford Avenue. Mack Sennett opens this thirty-eight-acre facility in the burgeoning community of Studio City in 1928, but his glory days are definitely behind him. Bad distribution deals and his refusal to update his formulaic slapstick-and-chase-scene style doom him to becoming a relic. One high point during this time is a series of popular movies starring up-and-coming crooner Bing Crosby. An abundance of dreadful films and the Depression, however, eventually lead Sennett to bankruptcy, and he is forced to sell the studio in 1933.

300E Tarzana—S of Reseda Avenue and Ventura Boulevard. Author Edgar Rice Burroughs purchased 540 acres from the General Otis estate in 1919 and named it the Tarzana Ranch, after his famous ape-man. Failures at farming cause him to sell off much of the land for housing plots in 1923; full acres go for \$1,500. Burroughs and other investors turn another 120 acres into the El Caballero Country Club in 1924, with his former sprawling ranch house as the clubhouse. His “Tarzana Tract” is considered part of the town of Runnymede just to the north, a community of chicken and berry farms. The fact that another Runnymede already exists in California leads to a contest to choose a new name; “Tarzana” is selected. As is typical in the valley, the real estate brochures advertise many amenities and conveniences to be enjoyed in this young community of just 300 souls; however, it only gets its first post office in 1930.

300F Metropolitan Airport—16461 Sherman Way. A small consortium of aviation pioneers establishes this eighty-acre airfield in 1928. It

EDGAR RICE BURROUGHS (1875-1950)

Born in Chicago to a Civil War veteran, "Eddie" was shuttled around quite a bit to avoid various pestilences. As a teenager he found his way to his brothers' cattle ranch in Idaho, and later to two separate military academies. These experiences sharpened his riding and shooting skills. Upon graduation he joined the U.S. Army and was assigned to the Seventh Cavalry, then stationed in Arizona. When it was discovered he had a heart murmur his military career was finished. He meandered back and forth across the country, trying different jobs. He even managed to get married and have two children while remaining flat broke. One job required that he verify placement of pencil sharpener ads in various magazines; that got him to reading the pulp adventure magazine *All-Story*. An idea was hatched. He immediately wrote a swashbuckling novel that took place on Mars and sold it to the magazine in 1911. Tales of Tarzan of the Apes, the land of Pellucidar at the center of the Earth, and many others soon followed.



Edgar Rice Burroughs

Tarzan proved to be his most popular character, eventually starring in twenty-six novels. Hollywood made the first screen adaptation in 1918, with Elmo Lincoln as the lord of the jungle, and much of it shot in Griffith Park. Burroughs and his growing family moved to California in 1916 and purchased his fabulous ranch in 1919. He incorporated himself in 1923 and began publishing his own books — an unusual move for an author at the time. Despite some financial difficulties in the 1920's, he kept his habit of riding the trails every morning. The now-classic Tarzan films in sound with Olympic swimmer Johnny Weismuller renewed popularity in Burrough's books, and he continued to crank them out. He moved to Hawaii in 1940 and was playing tennis with his son on the morning of December 7, 1941. Too old to join up, he became a war correspondent in the last decade of his life, hopping from island to island in the Pacific Theater. He emerged unharmed from the war to retire near Tarzana.

Edgar Rice Burroughs, Father of Tarzan

STR 14 CON 16 SIZ 13 INT 16 POW 15
DEX 15 APP 13 EDU 12 SAN 68 HP 15

Damage Bonus: +1D4

Weapons: Fist/Punch 65%, damage 1D3+1D4

Head Butt 45%, damage 1D4+1D4

Grapple 65%, damage special

.45 Revolver 70%, damage 1D10+2

Winchester M1895 Rifle (.30-06) 75%, damage 2D6+4

Skills: Accounting 39%, Anthropology 49%, Bargain 57%, Climb 34%, Cthulhu Mythos 2%, Credit Rating 82%, Dodge 53%, Drive Auto 57%, First Aid 42%, History 42%, Library Use 58%, Persuade 61%, Psychology 47%, Ride 84%.

Languages: English 74%, Greek 43%, Latin 56%.

contains a control tower and six hangars; there are also three aircraft factories set up on the grounds. Landing fees are 50¢, and the monthly rent on hangar space for a biplane is \$35. Air races are a common sight here; Amelia Earhart sets a new speed record during one in 1929.

300g Mission San Fernando Rey De España— 15151 San Fernando Mission Boulevard.

Founded in 1797, it was the seventeenth mission built by the Franciscans in California. It once housed a thousand people and owned a herd of over 12,000 head of cattle and almost 8,000 sheep. The nearby Pueblo of Los Angeles provided a ready market for the tallow, hides, meat, and wine produced by the mission. Mission San Fernando became an important stopover for people traveling along El Camino Real ("The Royal Highway") up and down California, and it contained a "long building" used as a hospice.

The mission went into a slow decline as the supply of Indian laborers (a combination of Tataviam, Chumash, and Tongva) began to die off. The mission also suffered heavy damage in the earthquake of 1812, and Mexican Independence, the secularization of the missions, and American occupation did little to help the situation. Prospectors even dug up the church floor in

1842 during a mini gold rush in the region. Although the United States restored the missions to the Catholic Church in the 1860's, the buildings at San Gabriel were sold and used as warehouses and stables, and hogs ran freely through the quadrangle. When interest in California's heritage came into vogue in the early twentieth century, local history buffs and the Catholic Church began the job of restoring the old missions. San Fernando's church is rededicated in 1923, and the job of returning the old buildings to their former glory goes on. Curious old artifacts and even hidden rooms are always turning up during reconstruction.

Over two thousand people are buried in the cemetery attached to the mission, most of them Indians. Unlike other decrepit burial grounds, ghouls avoid this one for the most part; rumors may be true that the spirit of a certain powerful Indian shaman protects the field of the dead from their carnivorous incursions.

301 The San Gabriel Valley (see San Gabriel Valley map).

Located east of downtown Los Angeles and south of the San Gabriel Mountains, this valley has been and remains an area of agricultural bounty since the Spaniards came through in the eighteenth century. Apart from the mission [#301-J], several large ranchos were established, along with their associated vineyards,

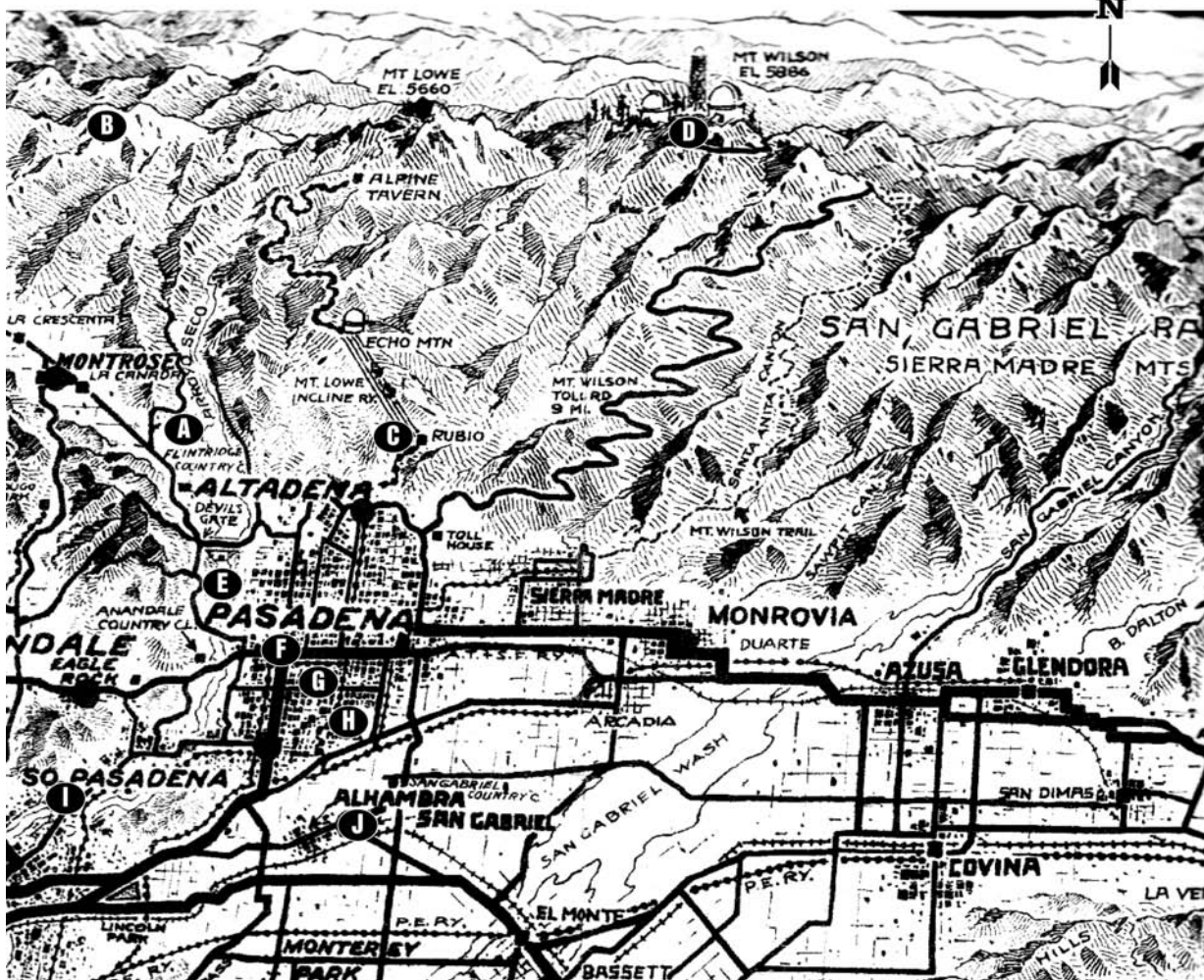
orchards, and gardens. In the 1870's, the citrus industry was revolutionized by the introduction of the Washington Navel Orange, and with its perfectly suited climate, the San Gabriel Valley was soon awash in the tasty fruit.

Nowadays, the valley is still given over mainly to agricultural pursuits. The exception is the western area near the Arroyo Seco, where a bit of an urban center has been built up, with its attendant suburbs. Easterners are attracted by the mild winters and the scenic views from the local mountains [#301-C], and the area boasts many tourist hotels built around the turn of the century. Also drawn to this landscape in unusual numbers are scientists, intellectuals, artists, and artisans. This is a center for the Arts and Crafts Movement, which has left its mark on much of the residential architecture.

301A **Pulgas Verdes Ranch—34 Greencrest Road.** Rising movie mogul Nate Simpson builds this fourteen-acre ranch in the small community of La Cañada nestled in the foothills of the San Gabriels in

1923. The eight-room Craftsman ranch house is home to a cook/housekeeper and two ranch hands ("Cal McNulty" is only in residence occasionally). Half a dozen Palominos make up his stable, and he keeps a few Texas Longhorn cattle around mostly for show. Formerly starlets had often been seen enjoying weekends of riding and shooting, and but these have been absent of late despite Mr. Simpson's increased use of the property. See [#105-BB] for the reason behind Nate's recent change of habits. Still, he sometimes invites up producers and other studio executives up to hammer out deals; however, he never asks them to ride with him into the mountains for his frequent overnight camping trips — during which time he visits [#301-B]. Hidden in the closet in Nate's bedroom are two doses of domination serum. A gun cabinet in the living room contains three .30 caliber lever-action rifles, five .45 caliber revolvers including one antique Colt worth \$500, and 200 rounds of each type of ammunition.

301 - SAN GABRIEL VALLEY





301B Tchezzantreqqah—just below the summit of Brown Mountain.

Behind a granite promontory vaguely resembling a tortoise, there is a fissure in the rocks that grants access to a series of deep warrens inhabited by serpent people. The fissure is wide enough only for creatures of SIZ 12 or smaller to squeeze through, although serpent people, being more flexible and slippery than most, can be up to SIZ 14 and still use this entrance. (Other access/escape tunnels are possible farther down the mountain, but are not used with any regularity.) Once such places were plentiful in these mountains, but no longer. A tribe devoted to Tsathoggua originally founded this dwelling place, but Yig worshippers slaughtered these heretics and took their place. These now-degenerate serpent people (lower their characteristics by one-third) subsist on game hunted with primitive wooden, stone, and bone weapons, and on the herds of stunted, blind pigs they raise on fungus cultivated in the darkness of their home.

The upper levels are currently deserted, and many traps and pitfalls have been set for the unwary intruder. Mainly these consist of concealed pits and trip-lines releasing falling rocks (**Luck** to avoid; 1D6 damage, 10 ft. deep, 1D6 damage from fall). In a few places, palettes of sharpened and poisoned stakes are poised to drop from the cavern ceilings (**Luck** to avoid; 1D8 damage + poison POT 1D8+6).

Next come the habitation levels, where some three dozen serpent people live, farm, and raise their young. A hatchery has been established in a separate room). Below this is the temple level, where a great, blackened cult image of Yig stands to receive offerings and veneration above ever-burning braziers of tallow. Connected to the temple is the massive Hall of Ancestors, a natural cavern where remains are kept in niches carved out of the walls that tower far above the visitor. Also here are four hermetically sealed basalt caskets containing sleeping sorcerers; the seals on one are broken, for this sleeper is awake (see Glur'nagrih, detailed in [**#105-BB**]). Glur'nagrih is content to lord over this tribe without competition, and so he leaves the others to their slumber, for now. Also on this level, he maintains a laboratory, inside of which are the preserved bodies of Nate Simpson and Cal McNulty — for what purpose is left to the keeper's discretion.

Far below is a chamber containing a great stone door (SIZ 60) used by the Yig worshippers aeons ago to seal off the lowest levels. Beyond that door is said to be an entrance into the land of Yoth that leads, perhaps, to dark N'Kai, a realm of Tsathoggua and his spawn.

301c Mount Lowe Railway—Rubio Canyon, Altadena.

Thaddeus Lowe realized his dream of an electric railway into the San Gabriel mountains above the wealthy suburb of Altadena in 1893, but

money shortfalls caused him to stop shy of the peak that now bears his name. Further financial woes led to Pacific Electric and then Southern Pacific acquiring the railway. These days, the "Most Scenic Mountain Railway in the World" is a major Southern California tourist attraction.

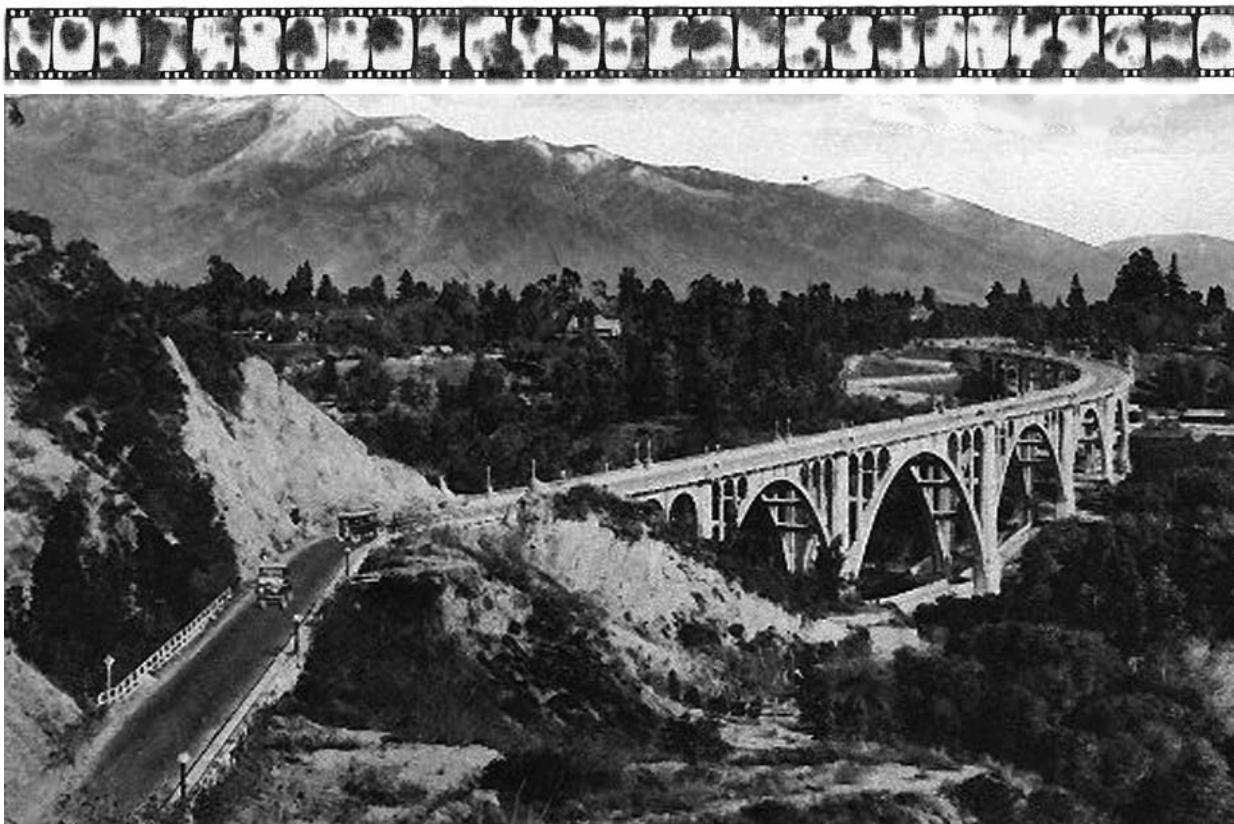
From Altadena Junction one travels to the Rubio Pavilion, where an open-air funicular is boarded to travel the 1,300 feet up Echo Mountain. It is a short trek from here up to the Lowe Astronomical Observatory with its sixteen inch refractor telescope. (This observatory is destroyed during a tremendous wind-storm in



Mount Lowe Railway

1928.) Here is also a three-million-candlepower searchlight that can be seen from seventy to one hundred miles away. From Echo Mountain, cars of the "Alpine Division" climb another 1,200 feet through winding canyons and across precarious bridges to Crystal Springs and the Alpine Tavern (renamed the Mount Lowe Tavern after remodeling in 1924), where one can stay and enjoy the views for 1D4+3 dollars a night (or \$15 a week; 75¢ for breakfast, \$1.25 for lunch or dinner. Showers are included with rooms, but hot baths are 35¢ extra).

Nearby is Inspiration Point, complete with viewing tubes to allow visitors to pick out salient points of interest in the nearby mountains and down in the basin. From here, one can hike or hire horses or mules to ride the last 1,200 feet to the top of Mount Lowe. Also near Inspiration Point one can board the "One Man and a



The Colorado Street Bridge across the Arroyo Seco

Mule Railway” for a scenic trip out to Morning Glory Point overlooking Eaton Canyon. The mule pushes rather than pulls this little railcar, in order to spare passengers the discomfort of kicked up dust and flatulence. Natural disasters such as fires, floods, and landslides spell the end of the Mount Lowe Railway and its attractions by 1938.

301D **Mount Wilson Observatory—above eastern Pasadena and Sierra Madre.** Founded in 1904 by George Ellery Hale with funds from the Carnegie Institution, this observatory is an important center for the advancement of the new field of astrophysics. Hale was not the first to gaze at the stars from the mountain; the clear and steady atmospheric conditions had drawn astronomers to this point 5715 feet above sea level for several decades.

Early on, the observatory was known for solar research using first a forty-inch, then a sixty-inch telescope — both the largest in the world at the time. In 1917 the observatory surpassed these with the installation of a hundred-inch reflector telescope, a device with a light-gathering capability almost three times that of the next largest telescope. One of the astronomers working here is Edwin Hubble, who in 1925 publishes proof that nebulae are in fact “island universes” (galaxies), external to and comparable to our own Milky Way; Hubble later demonstrates that the universe is much larger than previously thought and is, in fact, expanding. A frequent guest investigator at the observatory is Nobel Prize-winning physicist Albert Michelson, who

during the 1920’s makes accurate measurements of the speed of light with the hundred-inch telescope and proves the existence of red supergiant stars. Other work performed at the observatory during this time includes measuring the distance to stars and determining their composition through spectral analysis.

301E **Rose Bowl—1001 Rose Bowl Drive.** As a feature of Pasadena’s Tournament of Roses [#301-F], football was tested in 1902 and added permanently in 1916. The crowds grew so large that a full-sized stadium was needed. The Tournament of Roses Association sells ten-year season tickets for \$100 each to finance the construction beginning in 1920. On January 1, 1923 the first game is played. Originally the stadium is horseshoe shaped, open on the south end, and holds 57,000 seats. In 1928, the south end is filled in to increase the seating capacity to 76,000.

Notre Dame’s famed Four Horsemen defeat Stanford at the Bowl in 1925. History is made in 1929 when Cal center Roy Riegels runs sixty-five yards in the wrong direction after a recovered fumble, eventually leading to a Georgia Tech victory, 8-7.

301F **Pasadena—western end of the San Gabriel Valley.** Carved from a portion of Rancho San Pascual (itself a section of Mission San Gabriel lands broken off after secularization), Pasadena incorporated in 1886. The city lost no time in attracting wealthy winter visitors from the East Coast, hosting the Tournament of Roses Parade on New Year’s Day, 1890

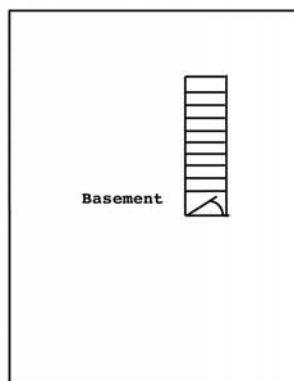
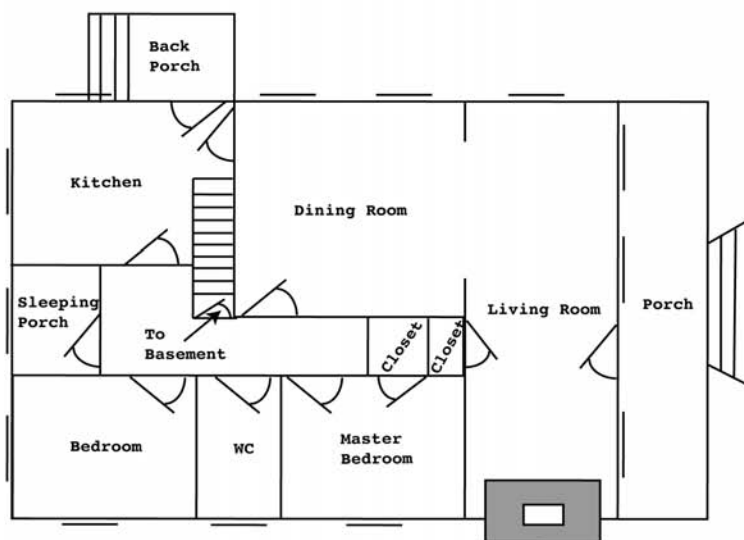


to demonstrate to snow-bound folks the bounty of the city's mild climate. The Tournament of Roses Association was formed in 1898, and Pasadena early on chose to pursue that which seemed to elude Los Angeles — culture. The city supports a Shakespeare Club, and a Grand Opera House at Bellview Drive and Raymond Avenue (later with a hotel attached, the structure is razed in 1926). There is also the Pasadena Civic Playhouse (at 39 S. El Molino Avenue). Pasadena has

become home to a world-class polytechnic university [#301-G], as well.

Pasadena boasts many progressive thinkers and artists among its citizenry, and this is reflected in the beauty of the architecture, civic and private; the Colorado Street Bridge over the Arroyo Seco is an elegant triumph of aesthetic and engineering principles, and the city contains a plethora of sublime Craftsman-style homes designed by the famous firm of Greene and Greene. Pasadena is also the place where, in 1924, Lionel Steinberg creates the first cheeseburger.

TYPICAL CRAFTSMAN BUNGALOW



Little Pasadena also rivals L.A. in the availability of five-star accommodations (2D6+7 dollars per night). The social center of the city is the Moorish- and Spanish-style Hotel Green and its annex, the Castle Green, connected to each other by a footbridge across Raymond Avenue in downtown (just south of Green Street); the Tournament of Roses Association has its headquarters here, as does the Valley Hunt Club (in 1924, the hotel complex is divided up for sale as apartments). Another lodging house from the resort era is the Vista del Arroyo Hotel, which, appropriately, overlooks a steep slope of the Arroyo Seco (125 S. Grand Avenue); much of the old hotel and bungalows are demolished in 1920 and a much grander six-story structure replaces them. The third and greatest of the resorts is the twenty-three-acre Huntington Hotel, which plays host to writers, entertainers, political leaders, and royalty (1407 S. Oak Knoll Avenue).

301G California Institute of Technology—1200 E. California Boulevard.

Begun as Throop University in 1891, the school attains its present name and focus by 1921. The three men who have driven the institute to its current high-ranking status in academia are

astronomer George Ellery Hale [#301-D], physical chemist Arthur A. Noyes, and physicist Robert A. Millikan, who serves as president. Physics claims the greatest number of students and the largest portion of the financial endowment. Doctoral students have only physics, chemistry, and engineering to choose from until 1925, when geology is added. Aeronautics follows in 1926, and biology and mathematics in 1928. A number of prominent European physicists visit the campus during the 1920's, including Niels Bohr, Werner Heisenberg, Hendrik Lorentz, Erwin Schrödinger, and Paul Dirac. Albert Einstein makes several appearances in the following decade. As time goes on, the institute

UPTON SINCLAIR (1878-1968)

Born into the Southern Gentry, Sinclair's family suffered financially in the Civil War and he ended up experiencing the extremes of wealth and poverty during his early years. This no doubt influenced his Socialist outlook. He is most famous for his 1906 novel *The Jungle*, which exposed the horrendous conditions in the American meat packing industry and helped bring about remedial legislation.



Upton Sinclair

Although he quit the Socialist Party over a disagreement as to whether the U.S. should enter the Great War (he was for it), he continued to champion their causes with his writing and his actions.

Such was the case when he was arrested in 1923 for reading the Bill of Rights to a group of striking longshoremen in San Pedro, an act that led to the founding of a chapter of the American Civil Liberties Union (ACLU) in Southern California. He rejoined the Socialist Party, and in 1926 was its candidate for Governor of

California, but he garnered few votes. The early 1930's saw his unsuccessful attempt to produce the film *Que Viva Mexico!* with Soviet director Sergei Eisenstein.

In 1934, in the depths of the Depression, he tried again for the governor's office, but as a Democrat. He proposed a program of sweeping reforms he called EPIC (End Poverty in California). Conservative forces conspired to defeat him, among them studio head Louis B. Mayer, who produced a series of newsreels purportedly showing hobos and Bolsheviks eager to see Sinclair elected. Actually, they were hired actors. The media campaign worked, but Sinclair made a decent showing. He later chronicled the political history of the U.S. in a series of novels featuring the character Lanny Budd, one of which, *Dragon's Teeth*, earned him a Pulitzer Prize in 1942. At the time of his death he had written over ninety books, many of them self-published.

Upton Sinclair, Pen of Social Justice

STR 11 CON 13 SIZ 12 INT 18 POW 16
DEX 13 APP 14 EDU 18 SAN 73 HP 13

Damage Bonus: None.

Weapons: Fist/Punch 40%, damage 1D3
Grapple 50%, damage special

Skills: Credit Rating 54%, Enthrall Crowd 73%, Fast Talk 53%,
History 59%, Law 52%, Library Use 79%, Persuade 74%,
Psychology 24%.

Languages: English 91%, Greek 41%, Latin 68%.

increases its emphasis on developing rockets and other war-related technologies. One of these later rocket pioneers and co-founder of Caltech's Jet Propulsion Laboratory is Jack Parsons, a gifted chemist and dedicated occultist, who dies in a mysterious lab explosion in 1952.

301H Huntington Library—1151 Oxford Road.

Rail giant Henry E. Huntington acquired the San Marino Ranch in 1902 and later built a mansion on the property to house his enormous collection of rare books and art pieces. In 1919, he deeded the mansion and 207 acres as a public trust, establishing one of the most complete research libraries in the country, along with extensive botanical gardens filled with an impressive array of statuary. The library itself focuses particularly on British and American history and literature, fifteenth century European manuscripts, the history of science, maritime history, and Renaissance exploration and cartography.

Among the treasured tomes in the library's collection are the Ellesmere manuscript of Chaucer's *Canterbury Tales*, a Gutenberg Bible on vellum, first editions of Shakespeare and Spenser, the *Elhavarevna* of John Heydon, an English translation of the *Book of Eibon*, and the Middle English edition of *Cthaat Aquadingen*.

The library is not open to the public, but interested researchers are welcome to apply. College and university

faculty are automatically granted admission, as are qualified Ph.D. candidates; all others must submit a research proposal and two letters of recommendation from scholars in good standing to be considered.

Since 1920, the Huntington Library Press has been publishing its own monographs on art, history, literature, and gardens. The art collection consists mainly of paintings by French, British, and American artists from the eighteenth century to the present, including Lawrence's *Pinkie* and Gainsborough's *Blue Boy*.

301I Southwest Museum—234 Museum Drive.

Charles Fletcher Lummis and the Southwest Society — the western branch of the Archaeological Institute of America — founded this, the first museum in Los Angeles, in 1907; in 1914 the collections were moved into this grand Mission Revival building situated on a hill overlooking the Arroyo Seco halfway between downtown L.A. and Pasadena. Today it is one of the largest holdings of art and cultural artifacts of the indigenous peoples of western North America. The museum sponsors anthropological research and archaeological digs in California, as well as Nevada, Arizona, and New Mexico. The museum contains literally thousands of baskets, ceramics, textiles, and figurines from recent cultures as well as those stretching back into prehistory.

Attached to the museum is the Braun Research Library, a trove of archived books, maps, photographs, notebooks, and papers, many of them Lummis' own,



relating to the lands of Colonial Mexico. The collections are especially strong in ethnology, archaeology, folklore, and history, and include materials in English, Spanish, French, German, and several Native American languages. One prized item is a copy of the *Gesta Damnatorum*, a version expurgated of its spells; for more, see Chapter Seven. A Spanish manuscript, *Sobre Las Creencias De Los Indios* is also intriguing; for more, see also Chapter Seven. Irreplaceable treasures are the seven hundred wax cylinder recordings made by Charles Lummis between 1895 and 1912. Most of these Mexican and Native Mexican folksongs are unknown in any other version. Use of the Braun Library and handling of artifacts at the Southwest Museum requires the presentation of scholarly credentials and, pending approval, an interview concerning the proposed research.

301J Mission San Gabriel Arcángel—428 S. Mission Drive. Called the “Queen of the Missions”, San Gabriel was the fourth founded when originally established in 1771. Unlike the other missions, it was designed in more of a Moorish style, not unlike the Cathedral of Córdoba, and was constructed with thick, buttressed walls reminiscent of a fortress. It is said its one-ton bell could be heard all the way in the Pueblo of Los Angeles. This mission is especially famous for its wine production, along with hides and tallow. The mission, like the others, has a history of violent relations with the natives, such as the revolt of the Tongva priestess Toypurina (see **Chapter One**). Testimony of one Tongva woman described mission life as being “filled with misery, humiliation, and terror.” As with Mission San Fernando [#300-G], secularization severely impacted San Gabriel, eventually culminating in the exodus of the Franciscans in 1852.

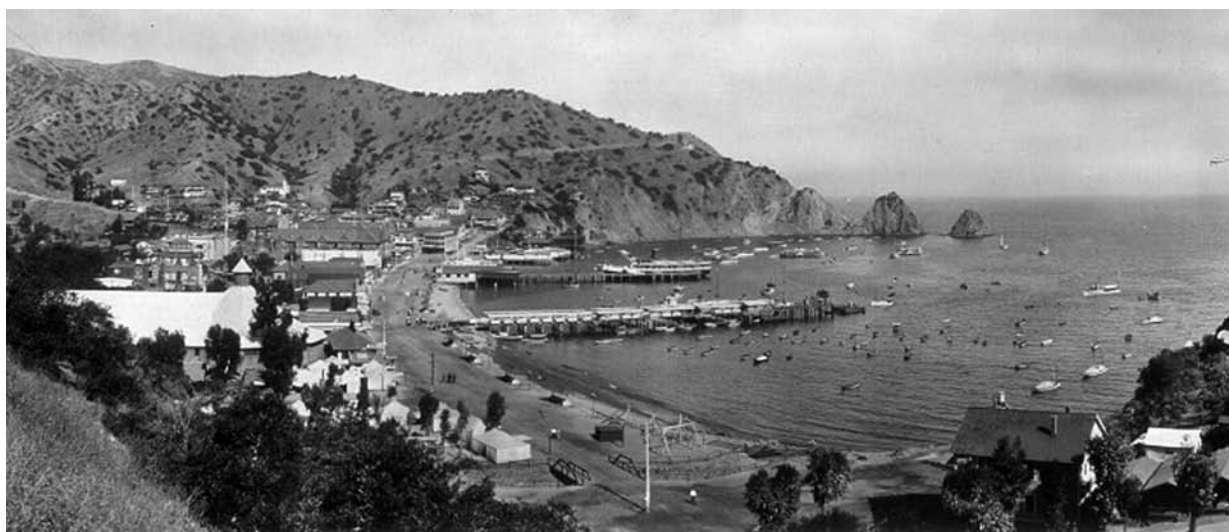
The Claretian Missionaries took charge of the mission in 1908 and began the task of rebuilding and

restoring the structures and grounds. San Gabriel has one of the largest collections of relics in all the missions, as well as a striking series of still-vibrant paintings executed by Tongva artists depicting the Stations of the Cross. Its *camposanto*, or cemetery, contains the remains of many early missionaries and literally thousands of Indians who toiled and died at the mission throughout its early days.

One resident of the cemetery, interred in 1881, is Scottish immigrant William Money (“Mo-NAY”), cultist, anti-Papist heretic, and a self-proclaimed physician. He founded the Reform of the New Testament Church with twelve members, built a campus of octagonal buildings in San Gabriel he called the Moneyan Institute — guarded by gates covered with Latin, Greek, and Hebrew inscriptions — and claimed that he would rise up on the third day like Christ. This last seems to have been long-delayed.

302 Santa Catalina Island—26 miles SW of Long Beach. Known as *Pimu* to the native inhabitants, Santa Catalina has been occupied by humans for nearly as long as the mainland. The natives were particularly well adapted for exploiting maritime resources, and traded with their mainland neighbors for everything else. One trade good they are known for is their steatite (soapstone), which is soft, but does not crack in fire, making it useful for bowls and pots; it was also carved into magical animal effigies, about which see **Chapter Seven**.

After the end of Mexican rule, Catalina changed hands several times, always remaining a privately held property. William Wrigley Jr. of chewing gum fame acquired the island in 1919, and he immediately set about promoting it to vacationers. He brings his Chicago Cubs here for spring training, sponsors several



Santa Catalina Island



cross-channel swims, and enlarges the fleet of ferries bringing people to the island. The Hotel Atwater goes up in 1920, just as he is improving the sewage system, installing a power plant, and building interior reservoirs of fresh water. Wrigley tears down the Sugarloaf Dance Pavilion in 1928, and completes the iconic Casino the following year. This is not a gambling establishment despite its name — the Casino hosts dancing and shows movies. There are a number of reasonably priced hotels all over the quaint capital of Avalon, and camping is allowed throughout the island. This idyllic isle is also a main transshipment point for bootleggers servicing the Southland, with plenty of hidden coves and valleys for concealment.

303 Tijuana, Mexico—Just south of the international border. Obviously, Tijuana (also seen as Tia Juana) is not a part of Los Angeles; it is, however, a wildly popular weekend destination just a few hours away that deserves mention. Quite simply, they come for the booze and the horse racing. These pastimes attract 30-40,000 *Americanos* on the weekends, up to 100,000 on holidays. The track was built in 1916, and seats 15,000 at \$5 a head. Later, an upscale spa resort is built at Agua Caliente: this includes mud baths, hot springs, a golf course, and an even larger 50,000-seat race-track.

Agua Caliente is definitely a black tie joint. The rest of Tijuana is not so savory. In the midst of grinding poverty, untold numbers of bars and casinos have sprung up to take advantage of the tourist trade. They have names to attract the visitors from up north, like The Los Angeles Bar, Vernon Bar, Midnight

Frolics, The San Francisco, The Kentucky Barrel House, The Venus, and The Foreign Club. *Everything* is available here, usually at rock-bottom prices: for instance, women start at \$2. The games of chance are rarely honest, and the drinks are likely to be watered. The odds of being rolled for your billfold, either by unblushing criminals or dishonest policemen, are quite high. The end of Prohibition and the opening of the Santa Anita Racetrack in the San Gabriel Valley in 1934 do much to weaken the tempting allure of Tijuana.

The Border's Open!

Every Day
Oh, Muchacho!

Mon., Tues., Wed.
American Legion
Fiesta!

Diversions!
Fiesta Gaieties!
Barbecues!
Dining, Dancing,
Cabaret
SUNSET INN

TIJUANA!
Let's Go!!

Plenty of Gasoline

Full Tanks
Guaranteed

CHAPTER SIX

THE DREAM FACTORY

In 1891, Thomas Edison applied for patents on his Kinetograph, a motion-capturing camera capable of recording images on fifty-foot lengths of celluloid; that same year he patented the Kinetoscope, a mechanical device that allowed a single person at a time to view these filmstrips through a peephole. Kinetoscope Parlors began popping up all over the country and across the Atlantic. Edison soon found he had competitors, few of whom paid him royalties on his inventions; many of these, however, made improvements upon them. Probably the most significant of these were the Lumière brothers, Auguste and Louis, who developed a portable camera and a projector that allowed a whole roomful of people to enjoy their short, unedited films on large screens. Although little in the way of narrative was conveyed in these early films until after the turn of the century (single actions such as sneezing and kissing were typical), they proved to be wildly popular with the public almost immediately. Film soon emerged as a highly lucrative industry, and Mr. Edison was determined to reap the financial rewards he deemed were his. For a decade from 1897 onward, his army of detectives and lawyers hunted down and brought suits against anyone filming or projecting film loops. He ultimately failed.

This condition proved crucial to the history of Hollywood. Would-be independent filmmakers sought a place that was far from the prying eyes of Edison's East Coast base. Los Angeles proved to be that place, and was it perfect for two other reasons besides. First of all, it sat in the midst of a wide variety of topographic zones that were easily accessible for filming, such as deserts, coastlines, mountains, etc. Secondly, the sun shines more than three hundred days a year in L.A., which was a great advantage in ensuring that production schedules would be met in the days before arc lights became common in the mid-teens. The advent of the Great War also contributed to the growth of American Cinema, while that of Europe languished.



Making films at the edge of the great Pacific





THE BUSINESS OF FILM PRODUCTION

It is estimated, from carefully compiled statistics, that the motion picture industry in Los Angeles alone, where 75 per cent of production is located, gives steady employment to more than 20,000 persons.

The weekly payroll is considerably more than \$500,000. There are between 50 and 60 motion picture studios in Los Angeles and vicinity and more than 200 separate producing units.

The annual production of motion pictures in Los Angeles is more than \$150,000,000. More than 300,000,000 feet of film are used in these studios annually, about 50 per cent being positive and the other half negative.

The average five-reel picture costs from \$35,000 to \$500,000 to produce and may have an earning capacity of from \$75,000 to \$20,000,000. One picture produced recently which cost approximately \$400,000 to turn out, has produced already more than \$20,000,000.

— In the 'Movies' Yesterday and Today by Thomas H. Ince.

Other developments within the film industry helped make Hollywood the unique place it was by the time the 1920's started roaring. The new studio heads and producers that supplanted Edison and his ilk were, by and large, uneducated Jewish immigrants from Central and Eastern Europe. Men like Lasky, Fox, Mayer, Goldfish, Zukor, and Selznick were businessmen in an industry that most considered unseemly or illegitimate, and that hint of the "untouchable" allowed them to thrive unimpeded. They had first turned their shops into penny arcades at the turn of the century, only to expand them into projection theaters, and then into chains of theaters. They understood what the common man wanted to see, and applied this knowledge when they began making films of their own. For example, the public was swarming to see feature-length films in droves, as opposed to the earlier programs of shorts. Producing large numbers of feature films in a year required vastly greater investments of capital for equipment, technicians, writers, directors, buildings, studio lots, etc. — investments that the new entrepreneurs were willing to make, while others wouldn't or couldn't.

Another thing the newcomers understood was the earning potential of "star power". Where earlier films had only referred to an actor by his or her part in the film (if at all), now they boldly touted the performer in the credits and paid the biggest box-office draws astronomical sums. Soon they made household names and millionaires of the likes of Charlie Chaplin, Mary Pickford, Theda Bara, and Tom Mix. Studios did what they could

to reinforce and often wholly construct powerful, individual personas for these stars that would seize the adoring public's imagination as well as its pocketbooks. Not simply actors who could play many different roles anymore, stars were now expected to continually play the same iconic characters onscreen or off.

And so, Hollywood became not merely the dream factory for the eager world, producing fictional narratives of light and shadow with people who were largely fictional themselves; Hollywood itself became a dream, a masquerade under the blazing sun where Commerce blithely capered, disguised as Art.

With the increase in feature length and production values throughout the teens, films became too complicated in their myriad details for a single cameraman or even a director to oversee. Additionally, many had become sizeable business ventures representing considerable outlays of capital; investors required that their money be used efficiently and that all expenditures be accounted for. Enter the Central Producer System. In the age of Henry Ford and the assembly line, it was only a matter of time before modern, scientific management techniques of mass production were applied to film production, pioneered by such men as Thomas Ince.

Under this system, a business manager — the producer — plans and estimates the costs of all aspects of production before shooting starts. These include the number and costs of sets, the numbers of characters, extras, and crew, the days of wages, and the amount of film. Directors are involved in pre-production mainly to approve plans and sketches of the production design. This results in crews and materials being in place beforehand, ready to begin shooting the moment the director walks onto the set. Directors are now much like another member of the technical crew, albeit the most important one. Freed of their managerial duties, directors are free to create. For this they have lost some autonomy over the final product, but both shooting time and anxiety on the set have been reduced.

Increased production costs associated with multiple-reel films and the star system lead the studios to seek outside financing — no longer can a studio head be the sole source of capital. Besides selling stock to investors, studios sometimes receive advances from distributors based on projected earnings, and they also acquire loans from banks. These generally require the proposed film to have a solid story, a star lead, a known director, and a satisfactory release deal with a reputable distribution company. In order to improve their cost efficiencies and stave off mounting debts, the studios utilize the current trend of advanced capitalism and cultivate economies of scale.

The way they accomplish this is through massive horizontal and vertical integration. Studios are growing and taking on more and more of the craft specialties



L to R: Bell and Howell 2709, Mitchell Standard, and the portable Eyemo

they used to farm out to independent contractors; additionally, they are acquiring companies and controlling the means of distribution and exhibition of their product. The beginning of this movement is generally taken to be Paramount's purchase of large numbers of theaters in 1919. Size has become a distinct advantage as studios turn into mini-monopolies; they can basically set price controls on goods and services and are not subject to the law of supply and demand.

As the decade unfolds, several studios emerge as clear victors in this struggle for integration and expansion. First we have the "Big Five", responsible for some ninety percent of all films produced in the U.S.: Warner Brothers Pictures [#105-Z] and [#300-B], Famous Players-Lasky Corporation (*i.e.* Paramount), [#105-EE], RKO Pictures [#105-DD] and [#107-F], Metro-Goldwyn-Mayer [#107-C], and Fox Film Corporation [#106-N]. They own about half of the first-run movie theaters in the country. They also require that theater owners buy their films in blocks, including several shorter and more cheaply made B-movies, along with their desirable big-name epics. Below these are the "Little Three", those studios that do not control their own theaters: Universal Pictures [#300-C], United Artists, and Columbia Pictures [#105-AA].

A FILM GLOSSARY

It will often seem to the uninitiated on a set that the film folk around them are speaking a foreign language. Below are listed some terms along with their definitions and some clarifications of their role in the filmmaking process.

Art Director — Oversees set design, construction, and dressing, and is involved in lighting and special effects in coordination with the Camera Department.

Assistant Director — Also referred to as the "AD", he carries out most of the routine organizational duties formerly the responsibility of the director. He breaks down the script for planning purposes and approves

locations. He maintains order on the set and keeps the crew on schedule. He also ensures the actors show up when needed and controls large groups of extras.

Barndoors — Adjustable metal flaps or baffles clipped onto the reflector hoods around lights to control the beam area.

Best Boy — The main assistant of the gaffer, he is in charge of positioning cables.

Box Office — A term not merely denoting the place where patrons purchase tickets to the cinema, this is also used to refer to the gross earnings of a film.

Call — The time at which actors and crew are supposed to report to the set.

Camera — Despite its cost (some \$1,000 for a full outfit) and the relatively long time for camera crews to embrace it, the Bell and Howell Professional Model 2709 is the standard for studios by 1920. It features all-metal construction, an efficient focusing system, and a nearly frictionless crank. Another popular model is the Mitchell Standard, which can hold 400 feet of 35mm film and makes its appearance in 1921. Bell and Howell introduces the rugged 35mm Eyemo Model 71 in 1926; a portable, 7 lb. camera, the Eyemo can run 35 feet of film with one winding of its spring motor (it can hold 100 feet, or up to 400 feet with an additional, larger magazine) and can thus be placed in dangerous places to achieve new and unusual angles (such as on the wing of an airplane or alongside an automobile). The Akeley is a specialty camera that becomes more common later in the decade. Developed by a naturalist, it is designed to film animals in the bush; the Akeley makes use of long, telephoto lenses and has a gyroscopic tripod head, allowing for smooth, level panning.

Cameraman — By the mid-teens the cameraman had long since given up control of film production, as it had become too complex. He is now responsible, subordinate to the director, for getting the required shots and ensuring the lab has adequate instructions for developing the



film properly. Also, he now most likely possesses and maintains his own camera and equipment. The repair departments at most studios are hideously backed up — this situation remains in effect until the widespread use of sound, when the costs of camera equipment become prohibitive for individuals.

Close-up — A shot of an actor that includes only the shoulders and head. An extreme close-up contains only the face.

Continuity — This refers to maintaining the visual narrative unity of a film from shot to shot in terms of set dressing, make-up, wardrobe, props, lighting, etc. For example, if a character has been given a black eye in a saloon brawl but somehow loses it when he steps out into the street, this would be a “continuity error”. Continuity is also a term applied to the shooting script itself, a numbered list of scenes used to plan the needs of the production. The script is also used as a blueprint for assembling together the scenes, which are typically shot out of order.

Continuity Clerk — Also known as a “script assistant” or just “script girl”, since they are generally women. She works under the assistant director and logs continuity details for each shot, noting any changes to props, costumes, etc. She also records the director’s comments regarding the quality of each take, in order to aid the editor in assembling the rough cut of the film.

Day-For-Night — Using a red or yellow filter and underexposure to create a night effect while shooting during the day.

Director — Responsible for the creative output of the production, the director translates the script into visual terms, gets the desired performance out of the actors, and works with the editor to create the next-to-final cut of the film, or *the* final cut if the director has enough clout.

Director Of Photography — Also known as the DP or the cinematographer, the director of photography sets up shots, plans camera movement, and directs the lighting of sets, all in consultation with the director. As head of the camera department, he might also man a camera personally.

Distributor — Much like a book publisher, the distributor is a company that gets the creative property to the public. It is in charge of packaging, advertising, scheduling, shipping, and negotiating with theater owners. The filmmakers are paid an advance and promised a percentage of the income from a film; the distributor holds all gross income until the advance is repaid, retains its percentage, and then pays the investors.

Dolly — A cart upon which the camera is mounted.

Dolly Shot — Any shot where the camera moves. It could be a dolly in or a dolly out, or crabbing if the camera moves laterally. A crane might be used if a shot from overhead is needed.

Editor — Called a “cutter” before the mid-teens, the film editor uses the notes from the continuity clerk to put together the rough cut or rough assembly with the best takes. Working with the director, he or she refines the film in terms of timing. Cuts are made to the workprint and the master negative is then cut to match. Prints are then made from the negative in 200-foot increments (the maximum length a developing rack can hold), and the end results spliced together for distribution. Despite the appearance of automatic splicing machines in the teens, the vast majority of editors use a simple light table and hand-held scissors until the end of the 1920’s.



Film editors at work in a cutting room

Establishing Shot — A long shot that defines the locale where action is to take place (*i.e.* a city, a university, etc.).

Feature — A film of four or more reels.

Film Stock — Eastman Kodak dominates the motion picture market from its inception, although Du Pont offers some competition after 1923. Orthochromatic film is the standard until the middle of the 1920’s. It is insensitive to the red and yellow areas of the spectrum, making the sky and pale blue eyes appear white, red lips appear black, and blondes appear darker than they are. Skillful filmmakers using lighting, filters, and careful make-up jobs are able to overcome these shortcomings of the stock. Panchromatic film, although available for sometime, overcomes earlier problems with cost and instability to become the preferred film stock by 1928. With close-up shots especially it is able to render the skin tones more realistically.



FPS — Frames per second. This refers to both the speed at which the film is cranked through the camera and the speed at which the film is projected, often very different. There is no standard camera speed during the Silent Era, but cameramen usually make two full cranks per second — enough to expose about one foot or 16 frames of film, and therefore 16-18 fps. Movie houses, on the other hand, generally project films at 20-26 fps, thus bringing about the frenetic movement one often sees in films of this time. By 1928, motors are becoming common on cameras, and a speed of 24 fps is standard for both camera and projection; some people used to the older, quicker pace complain about the sluggishness of sound films.

Gaffer — The head of a film's electrical department.

Grip — Essentially, grips move things around: positioning furniture and props, setting up scaffolding, and physically handling the camera dolly or crane.

Insert Shot — A close-up shot of an object (*i.e.*, a pocket watch, a letter, etc.).

Intercutting — Also called parallel editing, it is a visual storytelling technique whereby we switch back and forth between two simultaneous actions to heighten the dramatic tension (*e.g.*, the train approaching the heroine tied to the tracks intercut with the determined look of the hero rushing to save her).

Long Shot — A view of the scene that at least includes whole bodies and the immediate surroundings.

Magic Hour — This refers to the time around sunset and sunrise where there is enough natural light for filming, and yet headlights on vehicles show up on film, creating a night effect.

Matte — A piece of film with an opaque area that prevents light from striking part of the negative, a matte can be used to create the illusion of a keyhole or binoculars around the shot; another piece of film, such as a shot of a mountain or a castle, can also be substituted for the horizon to make it appear that the action is taking place in some faraway place or time. Using mattes, one could also make it seem as if an actor were meeting his double on the other side of the screen.

Medium Shot — This type of shot includes most of the body from the knee or waist up. If two people are in frame, it is called a two shot.

Movie — Now a common term for the films themselves, originally it was used in Hollywood to refer to the actors and filmmakers that would rapidly race around town, moving from one location to another.

Pan — A shot consisting of a horizontal pivot of a camera from a stationary tripod.

POV shot — Stands for “point of view”. The camera is positioned to mimic the eye line of one of the actors, so the audience can imagine themselves in his or her place.

Producer — The producer (under the studio head) is primarily responsible for selecting the script to be shot, setting the production budget, and maintaining the quality of the final product. He also negotiates the deals with the distributors.

Reel — A length of film 1000 feet long, a standard length that will fit into a camera at once. When projected, a reel usually lasts between 12 and 16 minutes, due to variations in camera and projector speeds (see “FPS”).

Rushes — Also called “dailies”, this is the footage shot the day before, rushed out of the lab to be viewed by the principal filmmakers.

Scene — An event that takes place in one setting within a continuous time period.

Short — A film of three or fewer reels, one or two being the norm.

Slating — A small chalkboard is inserted into the beginning of a take to identify it. The information usually supplied is the name of the production, the director, the date, the scene, and the take number. With the advent of sound, clapper boards (or “sticks”) are added, in order to register a sharp noise that can be used later to synchronize the picture with the sound recording.

Take — The footage from the time the camera begins rolling until it stops.

Tilt — A vertical pivot of the camera up or down.

TINSELTOWN SINS & SCANDALS

As the film industry really begins taking off in the late teens and early 1920's, movie stars and those behind the camera begin earning tremendous paychecks — and they develop tremendous appetites of all sorts to go with them. This is the Jazz Age, after all, and as far as most people are concerned, Temperance died with the Eighteenth Amendment. Things get so bad in the early 1920's that religious organizations complain as much about movie star shenanigans off the screen as those on it; the Hays Office is one response to this feeling of outrage [#105-Y]. The gentry of Hollywood continue to work hard and play hard, sometimes with the wrong people, and sometimes people die. Some have the power to keep the details out of the papers, while others lose what power they have.



*The All-American Boy,
Wallace Reid*

The Pitiable Demise of Wallace Reid

Born William Wallace Reid and the son of theater folk, Wallace took to the boards at the tender age of four. In 1910, his father went to work for the Selig Polyscope Company film studio in Chicago, and Wallace knew he wanted to be a cameraman and eventually direct. Alas, he was athletic and good looking,

and so the powers that be felt he would be more effective in front of the camera instead of behind it. He married film star Dorothy Davenport in 1913 and had one son. Wallace desperately wanted to be a success in Hollywood, but would try anything to avoid acting, including taking jobs as a gofer on films. He could not, however, give up the chance to act under D.W. Griffith in *The Birth of a Nation* (1915), and this directly led to a contract with Famous Players (later to be Paramount) and his rapid rise as a matinee idol.

He had a squeaky-clean, boy-next-door image, and became especially well known for his daredevil auto racing films like *The Roaring Road* (1919) and *Double Speed* (1920). His powers as a box-office draw only increased, and he was subjected to a crippling pace of production. His dreams of directing faded behind his popularity as a leading man, and his problems with alcohol worsened.

In 1919, while working on the film *The Valley of the Giants* up in Oregon, Wallace was involved in a train wreck. His injuries normally would have prevented him from finishing the film, but the studio supplied him with morphine to get him through the pain. He started another film soon after and the morphine treatment continued. He was hooked. Coupled with his alcoholism, the morphine addiction dragged him down a dark road. He could barely stand in his last film, shot in 1922. He entered a series of hospitals and sanitariums that same year, but his body was so wrecked he succumbed to influenza and died in his wife's arms on January 18th, 1923. He was only 31. When the scandal broke that the All-American leading man had actually been a dope fiend, the studio disavowed all knowledge of the cause of his affliction.

The Salacious and Tragic Case of Virginia Rappe and Roscoe "Fatty" Arbuckle

He was already an accomplished stage actor in 1909, at the age of 22, when Roscoe Conkling Arbuckle (don't call him "Fatty" to his face) made his first film.

A natural talent for comedy, the large-framed-yet-remarkably-agile young man went to work for Mack Sennett in 1913, becoming a Keystone Kop and receiving the first pie in the face on film. Teamed with Charlie Chaplin, Mabel Normand, and others, Roscoe enjoyed immediate success and went on to direct as well (he discovered Buster Keaton in 1917).

Such was his popularity and screen appeal that he went from one- to two-reel comedies, eventually signing a deal with Famous Players to make features at the unheard-of rate of a million dollars a year. He was on



Roscoe "Fatty" Arbuckle, before the fall from grace

top of the world when, despite a burned posterior, he traveled to San Francisco with director Fred Fischbach for a vacation during the Labor Day Weekend of 1921. They rented three adjoining rooms at the St. Francis Hotel, with #1220 being designated the "party room".

At the party was a pretty starlet named Virginia Rappe (the final "e" had been added to increase the elegance of her name). She had had a troubled childhood with little parental guidance — she had received several abortions, given birth out of wedlock, and had contracted at least one venereal disease by the age of 17. At one point during the party, Roscoe discovered Virginia passed out in a bathroom; what happened next is disputed, but he claimed he put her on a bed and tried to revive her with ice. Virginia's friend Bambina Maude Delmont, a woman known for blackmail and fraud, came in to assist, but soon Virginia was screaming at

Roscoe to stay away from her. They eventually calmed her down and called a doctor, who diagnosed her as being overly drunk.

Roscoe left on Tuesday. On that Friday, Virginia Rappe died of peritonitis due to a ruptured bladder. Rumors, stoked by Bambina, began to swirl around Roscoe, about how the 350 lb. actor had forced himself on the innocent young girl, perhaps even raping her with a bottle — this last accusation was not introduced into court. Initially charged with first-degree murder, the charge was lowered to manslaughter and the first trial began that November.

The overzealous District Attorney intimidated witnesses and falsified evidence in a crazed push to get a conviction. The defense brought in expert witnesses that could testify Virginia's rupture was due to chronic infection, perhaps from a botched abortion or venereal disease, and not brought about by external trauma. The jury deadlocked and a mistrial was declared. The same with the second trial. On the third trial, however, the prosecution's witnesses were discredited (or failed to appear) and Roscoe gave forthright answers to all questions: the jury quickly returned a "not guilty" verdict, along with an unprecedented apology to the accused for what he had been put through.

But the damage had been done. He lost nearly everything he owned to legal fees, and the Hays Office black-listed his films for nearly a year. Roscoe found some work behind the camera as "William B. Goodrich", but his first marriage fell apart in 1925 (his wife had been steadfast throughout his ordeal); his second did likewise a few years later. It took until 1933 for things to start looking up: he was happily married to his third wife and had just been offered a contract to star in feature films at Warner Brothers. His comeback was cancelled, however, when he passed away in his sleep from heart disease at the age of 46. Buster Keaton said he died of a broken heart.

The Several Lurid Coincidences of Mabel Normand

Called the "Female Chaplin" and the "Queen of Comedy", the lovely Mabel Normand began her film career at the tender age of sixteen. Mack Sennett discovered her in 1912, along with her knack for comedy, and put her under contract; the two had a tempestuous affair for years. She worked with all the comedy greats of the day, and is credited with throwing the first pie in a film, as well as starring in the first feature-length comedy, *Tillie's Punctured Romance* (1914). She tried her hand at running her own studio for a while, and then went to work for Goldwyn Pictures before returning to Sennett in 1921.

Misfortunes then began to pile on her pretty little head. First, her name was linked to that of her close friend and former co-star Roscoe "Fatty" Arbuckle when his scandal broke, forcing the release of her film *Molly O* to be delayed. Fighting against alcoholism and drug addiction, she had formed a supportive relationship with director William Desmond Taylor, who had fought against drug use in the film industry; Mabel was the last person to see him alive before he was found murdered on February 1st, 1922 in his Westlake residence. Several suspects from the Hollywood community were questioned, including Mabel and a young actress named Mary Miles Minter, but no one was ever convicted of the crime. The police, however, uncovered Mabel's \$2,000-a-month cocaine habit, and the publicity severely damaged her career.

On New Year's Day, 1924, Mabel attended a celebration at oil tycoon Courtland S. Dines' apartment. Mabel's chauffeur and Dines argued, leading to Dines being shot with Mabel's gun. Dines recovered, the chauffeur claimed it was self defense, and he was found not guilty of assault, but Mabel's name was dragged through the mud by the newspapers once again. Later that year, during divorce proceedings, a Mrs. Norman



Queen of Comedy, Mabel Normand



Church claimed her husband and Mabel had had sexual relations while both were patients in a hospital in 1923; Mabel filed a libel case against the woman, but lost. Her films were banned in some states. Mabel became a symbol of Hollywood's immorality. She returned to the stage, and then a contract to appear in several shorts for Hal Roach, but it became apparent that her health was failing from years of abuse. She married actor Lew Cody in 1926, but the pair never lived together. She was diagnosed with tuberculosis in 1928 and died two years later.

The Suspicious Death of Thomas Harper Ince

Born in 1882, Thomas Ince began directing films in 1911. Especially known for his westerns, he was one of the first director/producers to embrace the modern studio system and bring efficiency to the production process. He founded three studios, and perhaps the highpoint of his directing career was the epic *Civilization* (1916). He concentrated on producing after that, although his brand of action movie was beginning to wear thin by the mid-1920's.



*The energetic and doomed
Thomas Harper Ince*

In 1924, he was in the midst of negotiating the sale of Thomas H. Ince Studio in Culver City to William Randolph Hearst when the publishing magnate invited him aboard his yacht, the *Oneida*, for a three-day cruise to celebrate Ince's 43rd birthday. Also present on the cruise departing from San Pedro were Charlie Chaplin, reporter Luella Parsons, and Hearst's mistress, Marion Davies. Reportedly Ince's alleged mistress, Margaret Livingstone, was also aboard, but this was denied later.

As is so often the case, facts of the cruise are hard to come by. The official story is that Ince drank too much, collapsed with acute indigestion, was offloaded in San Diego, and one of Hearst's private railcars took him home to Benedict Canyon where he died. The guests and crew were sworn to secrecy and the San Diego District Attorney closed the case. But a story did leak out through a Japanese servant that Mr. Ince had been seen with a bullet hole in his head.

One theory that emerged was that Hearst, notoriously jealous of the attention Chaplin paid to Miss Davies, had accidentally shot Ince from behind, thinking he was Chaplin. Certainly one edition of the Los Angeles *Times* carried the headline that Ince had been

shot, but that story was quickly quashed. Chaplin slipped off to Mexico to marry his pregnant co-star, Lita Grey, Davies refused even to admit that a gun was onboard, and Louella Parsons received a hefty promotion. Hearst gave Ince's widow a trust fund, fueling speculation that the mogul only sought to assuage his own guilty conscience.

The Fast, Short Life of Barbara La Marr

Originally from a small town, she was given the name Rheatha Dale Watson when she was adopted and brought to California. The nightlife of Los Angeles seduced her, and while still in her teens she was arrested for dancing in a burlesque show. She moved to New



*The "Girl Too Beautiful To
Live", Barbara La Marr*

York with her then husband (she had five in all) and enjoyed some success as a screenwriter. This, and her good looks, led her back to Los Angeles in 1920, where she began appearing in films. The press soon dubbed her "The Most Beautiful Girl in the World".

She submerged herself in the Hollywood party scene, claiming that she only slept two hours a night. She said that life was too short to waste on sleep — a statement that proved all too prophetic. Her drug of choice was heroin; this, along with her grueling work and social schedule, consumed her. On January 30th, 1926, at the age of twenty-nine, Barbara died of tuberculosis and nephritis in Altadena, California, and was interred in Hollywood Memorial Cemetery. The newspapers then changed her title to "The Girl Too Beautiful To Live", a not-uncommon viewpoint for Hollywood.

The Dubious Suicide of Thelma Todd

Although the tragic event took place in 1935, Miss Todd's death is a timeless cautionary tale. Crowned Miss Massachusetts in 1925, she was discovered and whisked away to Hollywood. There she enjoyed limited success in short comedies for Hal Roach. She was allowed to expand her acting range with the advent of talkies. Her star rose quickly, and



*Comedienne Thelma Todd
had friends in low places*



she acted in almost 120 films in her career. Thelma Todd starred with all the comedy legends of the time: Laurel and Hardy, Buster Keaton, Charley Chase, Harry Langdon, and the Marx Brothers. The “Ice Cream Blonde” was also paired with Zazu Pitts and Patsy Kelly in two series of successful comedies.

In the early 1930’s, she and her boyfriend, director Roland West, opened a popular eatery in Pacific Palisades known as “Thelma Todd’s Sidewalk Café”. It attracted the wealthy Hollywood crowd as well as tourists, and some say that the Mob was pressuring her to use it as an illegal gambling den. Others even suggested she was more than friendly with boss Charles “Lucky” Luciano, since she had been married to his lieutenant, Pasquale “Pat” DeCicco, for two years before his violent temper led to divorce.

On December 16th, 1935, she was found slumped over the steering wheel of her car, sitting in her garage, dead from carbon monoxide poisoning. Her body was cremated and her death was ruled a suicide, although no one who knew her had noticed any depression on her part. Stories surfaced that she had quarreled with Roland and he had locked her in the garage, either on purpose or by accident; she must have started the car to keep warm and suffocated. The problem with this theory is that she had the key to the garage in her handbag. There were also reported cuts and bruises on her face and a dislodged tooth to explain. The LAPD and the L.A. District Attorney saw no reason to investigate further. Perhaps her death was just an accident, or perhaps it was an instance of someone lying down with dogs and waking up with fleas — or not waking up at all.

Spend a Day in Santa Monica



AN ANGELENO GRIMOIRE

Herewith are presentations of occult traditions that have reached importance across the lands on which Los Angeles is founded. Three of these traditions are the most vibrant, but more exist to some degree, and some of those possibilities are tentatively explored as well.

Native Californian Magic and Myth

Mexican Brujería Magic and Myth

Chinese Traditional Magic and Myth

Additional Occult Traditions

All traditions are organized around five or fewer general topics: a brief commentary about the tradition, some books or inscriptions important to it, a few historical personalities connected with it, samples of occult spells connected with it, and some notes about occult entities prominent in the tradition.

NATIVE CALIFORNIAN MAGIC AND MYTH

The aboriginal human inhabitants of the Los Angeles area brought with them the remnants of magical knowledge from ancient Mu, augmented by lore gleaned from their dealings with the serpent people in North America. Additionally, they developed their own efficacious chants and charms over the millennia they lived in the Southland.

Sadly, with the near extinction of these peoples, most of this knowledge has been lost. Few of the old shamans still cling to this life. A couple of intrepid ethnographers have been interviewing those they can find, hoping to save shreds of the belief systems of the native peoples. That of the Chumash is perhaps the best preserved, and a few of the salient points are summarized and commented on below.

At the center of their cosmography is *Shimilaqsha*, the bountiful afterlife world located spiritually somewhere in the Pacific Ocean. Here dwells Sun in near exile in a crystal house surrounded by bones; each day he gathers bodies to consume. He is thus seen as vivifying, but also threatening, and an eventual bringer of death—as is the legendary Great Cthulhu. Each winter solstice Sun plays a game with *Shnilemun*, the Coyote, shaman of the gods and a figure equivalent to Nyarlathotep. If Sun wins he is paid in human lives that year through famine, disease, etc. If Coyote wins the year is a good one. Another important deity is *Chupu* or *Shup*, the goddess of the Earth and provider of food and life—very like Shub-Niggurath when she is worshipped in her three aspects as wind, rain, and fire, all being necessary like motherhood, and at the same time potentially harmful to humanity. *Momoy* is the deification of the jimson weed, a hallucinogen central to shamanistic ritual. The plant is most frequently depicted as an old woman but is probably an aspect of the Elder God Hypnos.



KROEBER AND HARRINGTON

Two of the foremost anthropologists of the early twentieth century may travel through the Southland and conduct research at any time during the 1920's. Their personal knowledge and considerable libraries can be invaluable to any investigator.

Alfred Louis Kroeber devoted his entire life to understanding the processes of human culture. He began his post-graduate career in anthropology at the University of California, Berkeley in 1901, and was a full professor there from 1919 to 1946. During that time he carried out ethnographic fieldwork among Indian bands from Northern California to New Mexico, and conducted archaeological excavations in Mexico (1924 and 1930) and Peru (1925 and 1926). He published over 500 books and articles in his lifetime, including the seminal textbook *Anthropology* in 1923.

A.L. Kroeber, 1876-1960, Pioneer of Modern Anthropology

STR 11 CON 13 SIZ 12 INT 17 POW 13
DEX 12 APP 14 EDU 20 SAN 60 HP 13

Damage Bonus: None.

Weapons: None.

Skills: Anthropology 96%, Archaeology 89%, Credit Rating 56%, Cthulhu Mythos 3%, First Aid 36%, Geology 53%, History 65%, Library Use 73%, Natural History 31%, Occult 44%, Persuade 52%, Photography 46%, Psychology 23%.

Languages: English 84%, Latin 71%, Navajo 31%, Spanish 52%, Zuni 34%.

John Peabody Harrington was a linguist who amassed perhaps the greatest collection of ethnographic information on the then-extant Indian groups of North America. He worked as a research ethnologist for the Bureau of American Ethnology, a position that afforded him considerable freedom to roam the country and collect data on languages and cultures, many of which had been considered dead. He had a special fascination with the Chumash and did fieldwork with them, including some archaeology, from 1912 until 1928. Unlike Kroeber, Harrington shunned the academic spotlight and published little of his findings; his voluminous notes, photographs, and recordings were stored at various residences up and down the coast.

J.P. Harrington, 1884-1961, Tireless Fieldworker and Archivist

STR 12 CON 16 SIZ 12 INT 17 POW 17
DEX 13 APP 13 EDU 16 SAN 57 HP 14

Damage Bonus: None.

Weapons: .38 Revolver 50%, damage 1D10

Skills: Anthropology 91%, Archaeology 53%, Cthulhu Mythos 11%, Drive Auto 55%, English 81%, First Aid 48%, Geology 33%, Library Use 65%, Mechanical Repair 37%, Natural History 31%, Occult 44%, Persuade 69%, Photography 53%, Psychology 46%.

Languages: Costanoan 22%, Chimariko 25%, Chumash 43%, Diegeño 41%, English 81%, Latin 63%, Mojave 52%, Navajo 26%, Salinan 31%, Spanish 68%, Tongva 27%, Yuma 39%, Zuni 32%.

The Chumash recognize several sorts of *nunashish*, baneful supernatural beings who dwell in *Coyanishup*, "the World Below". Amongst these are the *haphap*, voracious monsters with control of the winds, as have flying polyps; *elewun*, old men that live under the sea and eat whales; and *masaqsiquitashup*, those who tunnel under beneath the earth as do chthonians. In their stories, the Chumash also remember ancient foes resembling the serpent people, and are mindful to avoid their lairs. Other monsters, such as flying serpents, xolxols, and yowyows, are detailed below. Some songs suggest that serpents, bears, and coyotes can take on human form if they so choose. It is believed that only a human shaman, an *Atishwinic*, can assume the form of a bear.

A Book Relating to the Tradition of the Native Californian

SOBRE LAS CREENCIAS DE LOS INDIOS — in Spanish, by Juan Carlos Maldonado y Arriaga, 1836. Consisting of observations of native Chumash rites made by a lay brother who served at Mission Santa Barbara during its early years, this manuscript was smuggled out and published in a limited run in San Francisco after the secularization of the missions. Besides repeating ritual formulae, this work is particularly detailed in its description

of the perilous journey the soul makes after death, traveling from Point Conception out into the Pacific to the House of the Sun in *Shimilaqsha*. **Sanity loss** 1D2/1D4; *Cthulhu Mythos* +3 percentiles; *average 9 weeks to study and comprehend*. **Spells:** Enchant Animal Effigy, Enchant Paviut, Momoy Ritual.

Nine California-Tradition Spells

CONTACT FLYING SERPENT: the spell costs 8 magic points to cast, and 1D3 Sanity points. Unless there are no flying serpents nearby, it succeeds automatically. Flying serpents are generally found where there has been a cleaving of the earth, either recently or in the past. Thus, quarries, canyons, and sheer cliffs are excellent places to find flying serpents, most especially in the western half of the United States and down into Mexico.

CONTACT XOLXOL: the spell costs 6 magic points to cast, and 1D3 Sanity points. Unless there are no xolxols nearby, it succeeds automatically. Xolxols favor out-of-the-way, rocky areas. They can be found here and there from the Central Coast of California down to the deserts east of Los Angeles.



CONTACT YOWOYOW: the spell costs 3 magic points to cast, and 1D3 Sanity points. Unless there are no yowoyows nearby, success is automatic. Yowoyows are known to roam across Southern California, usually they stick to little-used rural lanes and paths.

COYOTE DUST: promotes deep slumber in those around the caster. Finding, drying, crushing, and combining the proper wild herbs can take up to a week. Usually 1D6 doses can be made at one time, and the caster loses 8 magic points and 1D6 SAN. Thereafter, if the need arises and a fire is nearby, a handful of coyote dust can be tossed into the flames. This creates a large, momentary puff of smoke, effective against everyone within ten yards of the fire. Everyone affected must resist against POT 15 poison or succumb to a deep sleep for 3D10 minutes. Loud noises or violent activity near the sleepers waken them prematurely.

ENCHANT ANIMAL EFFIGY: creates a powerful protective and tutelary talisman. To work properly, steatite (soapstone) from Santa Catalina Island roughly the size of a fist must be carved into the shape of an animal (use appropriate Craft skill). Two points of POW and 1D4 SAN are sacrificed during a day-long ritual, during which time the stone becomes imbued with the spirit of an animal guardian. The precise aid the talisman gives its owner is tied to the type of animal depicted, with exact details left to the keeper. Three sample suggestions follow.

Once a month the spirit of the effigy may be consulted regarding a problem or a proposed course of action; this requires 4 magic points and 1D4 SAN, but there is no guarantee the spirit will respond or that the response will be helpful. An animal effigy taken from someone else is worthless without the proper ritual performed all over again.

- **Hawk:** +20 percentiles to **Spot Hidden** and the ability to make a **Luck roll** to see if damage is taken when falling from a height.
- **Bear:** 1D6 additional damage bonus for 1D10 rounds per day and a continuous 1 point of armor protection.
- **Coyote:** +10 percentiles to each of **Conceal, Disguise, Fast Talk, and Sneak**.

ENCHANT PAVIUT: enchants a ritual baton inlaid with stones, shells, and crystals. More than one enchanted baton has the same effect as one. The *paviut* adds 10 percentiles to the chance of success for any Native Californian spell when it is used in the casting. It increases the POT of Coyote Dust by 2. It is also an enchanted weapon that deals 1D6+1 points of damage to any creature susceptible to a blow from a club. A paviut does not impale. Construction requires a week's time, 1D4 SAN, and a sacrifice of 1 POW.

FINDING CORD: indicates the location of someone or something known personally to the caster or to someone participating in the finding cord ritual with the caster. Casting the spell costs 2 magic points and 1D6 SAN. It takes 20 minutes to braid a cord of natural fibers interwoven with bird down. The cord is then looped on the ground and a small object, such as a basket or an arrow, is placed within the circle. If the caster's POW overcomes POW 10 on the Resistance Table, the object immediately flies into the air and unerringly travels toward the desired person or thing. If he/she/it is within a mile or so of the caster, it finds what was desired. If further away, the flying object may be launched several times without cost, but it loses effect after several hours. Anyone witnessing the object flying may be subject to a 0/1D3 SAN loss, at the keeper's option. The small object flies at MOV 12, and so may be difficult to follow on foot, especially if buildings or canyons intervene. Flying object and cord both lose their magical quality once the item or person is found.

MOMOY RITUAL: fortifies the subject for some important or dangerous task. The ritual itself is dangerous to undertake. It requires consuming a draught of seawater infused with the *momoy* plant (of the genus *Datura*, known to the Spanish as *toloache*, the Tongva as *manit*, and English speakers as Jimson weed or Devil's Trumpet. This plant is poisonous and contains hallucinogenic alkaloids. Brewing and drinking the infusion costs 6 magic points and 1D8 SAN, and subjects the drinker to POT 10 poison. Use of a paviut in the brewing reduces the poison to POT 8.

For 2D6 hours after drinking the potion, while the subject's body is incapacitated, the subject's mind wanders a distant realm of the Dreamlands. Often foes must be overcome, and occasionally one may receive some aid or insight into a path to be taken in the waking world. If the subject wakes, he is energized, receiving an increase of 4 points of Strength for a day and is considered to have a Constitution 4 points higher for purposes of determining the effects of poison — no actual hit points are gained. Also for 24 hours, any damage received will be removed first from his magic points.

PAWS OF THE BEAR: creates animated bear claws that fight for you. The caster must personally kill a bear and remove its two front paws, then over a ten-day ritual sacrifice 1 POW and 1D4 SAN. The two paws are then attached to each other by a leather thong and can be carried or worn around the neck.

If is desired that an enemy be attacked, 2 magic points must be expended (but no additional SAN) and the paws placed or thrown onto the opponent (the paws are SIZ 2 for determining range). If they miss or if they slay their opponent, they may attack an adjacent opponent at the caster's option, but they have no locomotive



power to seek out targets on their own. The paws require no concentration once they are in combat with an opponent, but a magic point must be expended for every round they attack beyond the first.

The paws attack twice per round at a chance equal to 3 times caster's current magic points for 1D10 points of damage each. The paws have 3-point armor and 7 hit points each. Although the paws are magical, the damage they do is purely physical. Anyone unassociated with the caster who witnesses an attack by the paws is subject to a 0/1D2 sanity loss, perhaps more for the condition of the target. Once the paws are activated, the caster may move up to a mile distant without affecting the actions of the paws, which will magically reappear around his neck, dripping blood or not depending upon their success.

RETURN THE BELOVED: creates a temporary simulacrum of someone who has recently passed away. The spell requires a day-long ritual, a sacrifice of POW 1, the loss of 1D10 sanity points, and an expenditure of magic points equal to the number of days the caster wishes the simulacrum to exist. The person to be copied must be no more than a week dead. The simulacrum is identical to the original in every detail. The keeper must decide if it has clothes or equipment. Whether or not, the simulacrum has only half of the original's INT, and speaks only in one-word sentences. Old relationships are remembered, as are skills, although knowledge-related skills like **Physics** or **Archaeology** are halved. Spells known by the original are less likely to cast — new INT x 3% chance for a spell to be known.

When Return the Beloved expires, the simulacrum collapses to the ground and sublimates into a vapor. Reanimating and returning to consciousness the deceased can be disturbing for former friends and family: the encounter costs 1/1D6+1 Sanity loss. In this regard, the caster and any allies are unaffected.

SKIN OF THE BEAR SHAMAN: allows the caster to assume the form of a bear for a time. The caster must first hunt, kill, and skin a bear. Then, over the course of a month, a point of POW and 1D6 Sanity points are sacrificed. Also during this time, the skin is ritually prepared and stuffed with straw in such a fashion that when worn it completely covers the caster's body.

Thereafter, with 4 magic points given up and 3 rounds' preparation, the caster can don the suit and be enveloped by the bear's form. Three loops are sewn inside the left paw; they allow the wearer to walk, run, or turn. The bear form has MOV 12 and

affords the wearer 3-point armor. The right paw (or left if the wearer is left-handed) can swipe for 3D6 damage at a chance to hit of DEX times 2%. The skin is exceedingly difficult to control and requires practice.

A new skill is thereby gained, Control Bear Skin. The skill starts at DEX times 2%. Check it whenever the wearer wishes to perform a difficult maneuver — a running leap, for example, or an attack. For every fifteen minutes that the skin is worn, a magic point must be paid. There is also an unchanging risk of 1% that the spirit of the bear will consume the wearer, who will forget his or her identity and become a roaming animal until death. Once the wearer finds that the skin cannot be removed, the passage is made within hours.

TEARS OF THE HOUND: allows one to see invisible creatures, or to see through their magical disguises. It can only be cast at night. This spell requires tears from a baying or howling dog, which are smeared over the caster's eyes. The true form of any creature within eye-shot will be made known to the caster until the sun rises. This spell takes 1 round to cast once the tears are applied. The spell requires 4 magic points and 1D4 SAN. Additional SAN may be lost, depending on the nature of the creatures revealed.

Three Creatures from the California Tradition

FLYING SERPENTS: These supernatural beings have the likeness of very large winged snakes, often feathered and with a quail's tuft on the forehead. They may



emerge out of clouds, appearing to humans in times of need and carrying them to safety. This may mean they are aligned with the more benign Elder Gods, but their true natures, purposes, and origins remain a mystery. These entities are powerful: angering them or demanding too much of one is not wise.

A flying serpent is able to become invisible at will, and often does so to avoid physical confrontations. They prefer to use magic if forced to defend themselves. Flying serpents do not speak, but can converse with any creature through a form of telepathy.

A human invited to ride on a flying serpent must use STR to overcome half the serpent's movement speed on the Resistance Table or risk falling off; the serpent may slow down if it feels its passenger slipping, or it may not. Flying serpents will not take a passenger beyond Earth's atmosphere, but it may be possible for one to carry someone into the Dreamlands.

FLYING SERPENTS, Enigmatic Benefactors

char	rolls	averages
STR	4D6+10	24
CON	5D6	17-18
SIZ	5D6+20	37-38
INT	4D6	14
POW	4D6+4	18
DEX	4D6	14
Move 6/20 flying	HP 27-28	

Av. **Damage Bonus:** +2D6

Weapons: Bite 50%, damage 1D10+db

Tail Snap 30%, damage 1D6+db

Able to bite once and tail snap once in a combat round.

Armor: 4-point hide. Attacks other than spells and enchanted weapons do only minimum damage to flying serpents.

Spells: A flying serpent knows that number of spells equal to half its INT. Round down a fraction.

Skills: Spot Hidden 75%.

Sanity Loss: 0/1D6 to see a flying serpent.

XOLXOLS: These solitary creatures inhabit remote caves in desolate, rocky landscapes. Large and hulking, they are much like bears in build, and even sport two sets of razor-sharp front claws; the obvious difference is that a dense coat of oily grey feathers covers them completely. Weepy eyes and blubbery lips are salient to their ghastly faces.

Xolxols are notoriously lazy, and require a bevy of servants to attend to their needs. Unable to charm or coerce others to do their bidding, xolxols turn those



they slay into zombie slaves. First, the muscles and internal organs are removed and eaten. Then the skin is sewn up, filled with sand, and animated. These zombies, if a bit more ungainly looking, are equivalent to the zombies presented in the *Call of Cthulhu* rules. Any lair is likely to have 1D6 of these things shambling about, performing menial tasks.

XOLXOLS, Feathery Zombie Masters

char.	rolls	averages
STR	3D6+10	20-21
CON	4D6	14
SIZ	3D6+10	20-21
INT	2D6+6	13
POW	3D6+3	13-14
DEX	2D6+3	10
Move 8	HP 17-18	

Av. **Damage Bonus:** +1D6 to +2D6

Weapons: Front Claws* 40%, damage 1D8+db

**A xolxol can attack with one or both sets of claws each combat round.*

Armor: 5-point feathers and hide.

Spells: Create Zombie; roll D100 against INT for the chance it knows 1D2 others.

Skills: Climb 75%, Craft (Sewing) 75%, Hide 80%, Listen 65%, Sneak 75%, Track 60%.

Sanity Loss: 0/1D8 to see a xolxol.

YOWOYOWS: A truly horrid creature, the tales of which have frightened native children for millennia, if not longer. It seems to be an old woman with a basket



of boiling tar on her back. It only wishes to get close enough to strike. If it takes any damage, it reverts to its actual shape: an amphibian-seeming quadruped with two large eyes where its head should be. Erupting from the shoulders are two strong grasping tendrils, and a maw gapes from a hump on its back. Since it lacks teeth, the maw is filled with corrosive fluid to dissolve its food. Generally, children and other smaller prey are preferred, but the maw of the yowoyow accommodates an adult human of up to SIZ 14. It is a nomadic creature, forever wandering in search of its next meal.

YOWOYOWS, Horrid Swallowers

char.	rolls	averages
STR	5D6	17-18
CON	5D6	17-18
SIZ	5D6	17
INT	3D6	10-11
POW	3D6	10-11
DEX	4D6	14
Move 10		HP 17-18

Av. **Damage Bonus:** +1D6

Weapons: Tendrils* 50%, damage 1D4+db

**If both tendrils hit, the victim must resist against the yowoyow's STR or be pulled into the maw for 5D6 points of damage per round thereafter.*

Armor: 3-point hide.

Spells: None.

Skills: Disguise 99%, Persuade 70%.

Sanity Loss: 0/1D8 to see a yowoyow in its natural form; no SAN is lost if viewed in its guise as an old woman unless one witnesses a victim being "boiled" in her basket of tar.

MEXICAN BRUJERÍA MAGIC AND MYTH

Beneath a thick and elaborate veneer of Roman Catholicism, the practice of *brujería* ("witchcraft") has its roots in the Pre-Columbian faiths of the Aztecs, their neighbors, and their predecessors. The central figure of veneration for all *brujas* ("witches"; male <brujos> are quite rare) and from whom they ultimately derive their power is Our Lady of Guadalupe, who reportedly appeared to an Indian convert on Tepeyac Hill near the village of Cuautlalpan in Central Mexico in 1531. It is perhaps not completely coincidental that this hill contained the chief shrine to the greatest Mother Goddess in the Aztec pantheon, Tonantzin. Tonantzin was called by a number of epithets, including Tlazolteotl ("Eater of Filth") and Coatlicue ("Serpent Skirt"), but she was perhaps best known as the Mother of the Gods. Any guesses as to her real identity? Another being often consulted is *El Negro*, sometimes said to be Satan and sometimes the mulatto saint, Martin of Porres; whoever this may be in reality, Nyarlathotep may be reading his mail. Traditions from European witchcraft and even voodoo have crept into *brujería* over the past five centuries as cultures clashed and mixed on the North American continent.

Brujería as it is practiced today is a domestic affair, something carried out chiefly by women in the privacy of their homes. While some *brujas* prefer to work alone, most tend to congregate in groups of 13 or less called *cofradías*, roughly equivalent to a Wiccan coven. Many petitioners seek out *brujas* to use Guadalupe's powers to punish wrongdoers; they believe that if the person is blameless, the Goddess' wrath will fall on someone nearby who deserves it anyway. On the other hand, there are *diableras* ("bad witches") who have made pacts with nefarious beings and will hex anyone, for a price. A *bruja's* power may also be efficacious in dealing with demon possession and pesky elemental spirits. The parish priests, for the most part, wink at the whole deal, wanting to believe it to be simply a harmless superstition of country folk.

Each *bruja* keeps a small shrine to Our Lady of Guadalupe; a *libreta*, a handwritten book of rituals and spells personally compiled by the *bruja*; and often a library of *grimorios*, books of magical knowledge published by outside practitioners. Often they





consult Tarot cards to divine the future, but like so many of their spells, this is only possible or successful if the bruja has consulted and contracted with some truly cosmic force.

Two Books from the Tradition of the Brujería

THE BOOK OF SPIRITS—in French, by Allan Kardec, 1857. Born Hippolyte Léon Denizard Rivail, the son of a wealthy bourgeois family in the south of France, he wrote as Allan Kardec and became the father of Spiritism. In this work he records the answers to over a thousand questions posed to spiritual beings during the course of two years of séances. He attempts to get at the origins of hauntings and proposes methods by which mediums could conduct spirits into the afterlife. Kardec's work was largely ignored in France, but became popular in Latin America in the 1860's after Spanish and Portuguese editions of his book hit the streets. Practitioners of brujería have been deeply influenced by his work, although they pick and choose which parts to believe. *No Sanity loss; Occult +2 percentiles.* No spells.

GESTA DAMNATORUM—in Latin, by Fr. Rodrigo Ibañez, 1586. A record of secret pagan rites as described by confessed heretics in New Spain while under examination by the Inquisition. Every syllable uttered by the unfortunate wretches was preserved in intricate detail by the clearly obsessed author. Some are rituals left over from the days of the Aztec Empire, and others are mere folk superstitions, while still others have origins much more inexplicable. A final footnote records that Fr. Ibañez disappeared with a band of soldiers while seeking out a "great temple of the Archfiend" said to lie in the northern deserts. Needless to say, the Vatican suppressed this volume shortly after its publication. *Sanity loss 1D4/1D8; Cthulhu Mythos +8 percentiles; average 17 weeks to study and comprehend.* **Spells:** Accire Dominam Lacrimosam (Call/Dismiss La Llorona*), Tintinnabulum Tesaplonis (Chime of Tezchaptl), Accire Hominem Furvum (Call/Dismiss El Negro*), Manus Draconis (Hands of Colubra), Iubere Viperas (Summon/Bind Child of Yig), Accire Venatorem (Summon/Bind Hunting Horror), Mensa Dicens (The Table That Speaks*).

*New spell; see below.

Six Spells from the Brujería Tradition

CALL/DISMISS LA LLORONA: calls a special avatar of Shub-Niggurath to worshippers of the goddess. The spell costs the caster and other participants a varying amount of magic points, and the caster loses 1D10 Sanity points. The arrival of *La Llorona* costs more

Sanity points. The spell must be cast at night, while the moon is waning, and near a fresh-water stream or lake. No altar or blood sacrifice is required to complete the spell, although a wailing child adds 10 percentiles to the chance to call *La Llorona*. Once *La Llorona* appears, the caster must designate a victim by stating a name or pointing out the chosen for the avatar to take. Should this be left undone, the caster must face her wrath.

CALL/DISMISS EL NEGRO: calls a special avatar of Nyarlathotep to a coven of his devout followers. The spell costs the caster and other participants a varying amount of magic points, and the caster loses 1D10 Sanity points. The arrival of *El Negro* may cost more Sanity points if he reveals another mask. The spell must be cast at night, but any location is permissible. The avatar arrives ready to bargain.

COME AND SEE ME OIL: incites a feeling of love in a person of the opposite sex. This spell requires the sacrifice of 10 magic points, the loss of 1D6 Sanity points, and the construction of a white, anthropomorphic candle containing fine olive oil, a lock of the intended target's hair, a fragment of clothing, fingernail clippings, etc. Use the **Craft (Candle)** skill. The candle is lighted and an incantation pronounced. Thereafter for a week, whenever the caster meets the target, **POW vs. POW** is rolled; if the caster or the person designated by the caster overcomes the target's POW, he or she gains **+3 APP and +20 percentiles to Fast Talk and Persuade**, and soon convinces the target to spend an hour with him or her. The first time the target's POW is overcome, the target loses 1D4 Sanity points. If the target succeeds on the Resistance Table, this spell has no further effect unless cast again.

FEAST OF THE OWL: punishes the enemy of a *bruja* by magically transferring a small burrowing owl into the target's stomach. The owl then eats its way out of the target's stomach. This spell takes one round to cast, and costs 1D8 Sanity points and 6 magic points. The caster must be able to see the intended target. Then compare the caster's magic points to those of the intended target. If the caster has more, then the small owl appears in the target's stomach and begins chewing for 1D4 hit points of damage per round. When 8 hit points have been inflicted, the be-grimed owl emerges and flies off, never to be seen again. The victim bleeds 1 hit point per round for 1D6 additional rounds, or until a successful **First Aid or Medicine** intervenes. Throughout the process the victim is incapacitated, but screams and writhes in horrific anguish. At the end of the ordeal he or she has been substantially weakened, and loses 1D2 CON permanently. Witnesses to the emergence of the owl lose 0/1D6 Sanity points. The caster, who is presumably gratified, loses no SAN.



GOOD THIEF WATER: helps prevent theft of your property. Preparing the infusion takes about an hour, 4 magic points, and 1D4 Sanity points. Sprinkle a bit of the infusion on an item and anyone attempting to steal that item will have to overcome POW 20 on the Resistance Table to still be willing to do so. Otherwise, the would-be thief senses strong aversion and slight nausea when contemplating the theft. The effect lasts for about a week. One batch is enough to protect goods equivalent in size to an automobile.

THE TABLE THAT SPEAKS: allows limited communication with random, disembodied spirits. The spell requires at least three people to sit and join hands around a small table. The caster sacrifices a minimum of 4 magic points and 1D4 Sanity points, while the others seated must donate a minimum of 2 magic points each. They lose no Sanity. Multiply the total of sacrificed magic points by 5 to get the percentage chance of contacting a spirit, and roll D100.

The keeper determines the summoned spirit's characteristics and temperament. Once contact has been established, yes or no questions may be asked and replies received (one rap on the table for yes, two for no, three or more to signify a lack of knowledge, etc.). Each yes or no answer drains an additional magic point from the caster. Use the spirit's INT x5 as the chance that it knows the answer to a given question. For each question answered with a yes or no, there is a 5% cumulative chance that a mischievous or malevolent ghost will visit the table or the room in which it is housed.

Two Entities from the Brujería Tradition

EL NEGRO, Minor Avatar of Nyarlathotep. In this guise, the Messenger of the Outer Gods appears as a handsome *Californio* — a wealthy rancher straight out of the last century, albeit with a pitch-black face supernaturally handsome. He is always astride a great ebony stallion. Most often he appears at the behest of his worshippers during an important ritual ceremony. Sometimes, however, he can be encountered riding along a lonely road at night. He is a non-threatening figure unless his true nature has been guessed, but even then he is more likely to let summoned monsters carry out his commands than to engage in personal combat. He may even offer mortals his aid, but that aid surely leads to a loss of sanity, life, soul, or worse.

EL NEGRO, Duplicitous Horseman

STR 12 CON 20 SIZ 14 INT 86 POW 100
DEX 19 APP 18 HP 17
Move 12

Damage Bonus: None.

Weapons: Lasso 100%, damage special (apply Grapple rules, 15-foot range).

.45 Single-Action Revolver 100%, damage 1D10+2
Razor-sharp Silver Spurs 100%, damage 1 hit point wound that drains but never heals.

Armor: None, but only magic weapons and spells can cause him damage. If brought to zero hit points, he collapses on the ground, changes form (always to some more monstrous one that costs witnesses Sanity points), and flies into interstellar space.

Spells: All Mythos spells; he can summon monsters at the rate of 1 magic point per POW point the monster has; he may summon a shantak, hunting horror, or servitor of the Outer Gods at the cost of a single magic point.

Sanity Loss: No loss to view El Negro; in most of his other 999 forms, the loss is 1D10/1D100 to see Nyarlathotep.

LA LLORONA, Minor Avatar of Shub-Niggurath.

Legends vary as to her origin. Was she a jilted wife who drowned her own children in a Medea-like act of revenge? Was she an unrepentant prostitute who aborted and discarded her countless unwanted babes? Whichever you wish to believe, she now prowls the edges of ponds and streams at night, weeping inconsolably, tempting would-be comforters to their unwitting deaths.



She wears a dark shawl over her head, veiling her equine, skeletal face until it is too late. She may have been summoned for the specific purpose of collecting a sacrifice, or she may be simply gathering souls.

When attacking, she envelops the target (usually a man) in her wet, misty

shroud of a body, eventually stealing all breath as the lungs fill with fluid. Use the drowning rules for this. Throughout the attack, the target is helpless to do anything but kick and scream in the inescapable darkness. Those nearby only hear the sound of splashing, but her razor claws and spells can keep others at bay while the drowning proceeds. She prefers to attack lone targets. The lifeless bodies of victims are left on the bank or sent floating downstream.



LA LLORONA, She Who Weeps

STR 20 CON 50 SIZ 14 INT 21 POW 40
DEX 10 HP 32
Move 12

Damage Bonus: +1D4

Weapons: Envelope 100%, damage drowning
Claws 80%, damage 2D6+1D4



Armor: None, but she is immune to physical weapons.

Magical weapons, or fire, electricity, or similar energies damage her normally. If reduced to zero hit points, her body dissolves into a mist and departs.

Spells: All spells pertaining to the Outer Gods.

Sanity Loss: 1/1D8 to see the ghastly form of La Llorona.

CHINESE TRADITIONAL MAGIC AND MYTHS

Three philosophies inform Chinese mystical thinking — the rigid order of Confucianism, the natural flexibility of Taoism, and the serenity of Buddhism in its many forms. All are similar in that they seek to bring about greater harmony between humanity and the universe, either in this world or in the next, with the goal for some being immortality. Taoism perhaps best exemplifies the attitude of the common Chinese toward the cosmos: everything has its opposite, such as the *yin* and the *yang*, and each is only an aspect of greater unity. Understanding and enlightenment come from accepting the ebb and flow of life without challenging it; to do so causes disharmony by standing in the path of the one true *Tao* or “Way”.

On a practical level, Chinese mystics and magicians are concerned mostly with astrology and divination. They ascribe human behavior and luck to sixty-year lunar cycles of birth, in which each year is connected with one of twelve animals and one of the five basic elements of metal, water, wood, fire, and earth. Also important are the month, day, and hour of birth, comprising the Heavenly Stems and Earthly Branches of the thorough horoscope. The star Polaris is considered the center of the Universe and the relationships of the stars and planets with Polaris are naturally given great importance. The casting of spells to affect the physical world comes from the use of life-force — *chi* or *qi* — which resides inside every living being.

Revered by the Chinese are dragons, semi-divine creatures gifted with the power of magical flight. Dragons for the most part are incredibly old and wise, and are associated either with bodies of water or the sky above. When battling or mating, their thrashing about creates rain, storms, even earthquakes. The oldest dragons, the *lung*, possess magnificent Pearls of Wisdom, which are often sought-after by human adventurers. Supreme among dragons is the Dragon King, who is really four dragons, and it is he who watches over the oceans of the North, South, East, and West. Sadly, it appears that no dragon accompanied the Overseas Chinese to California. It is possible that some of those referred to as dragons could be Mythos creatures such as lloigor, chthonians, or hunting horrors.

Two Books from the Chinese Tradition

BAOPUZI—in Chinese, by Ge Hong, c. 300 A.D. Named for the “Master Embracing Simplicity,” this collection of writings includes not only a discussion of the political, social, and religious scholarship prevalent in the later Han Dynasty, but also contains investigations into transcendence, immortality, alchemy, folk herbalism, and talismanic charms. *Sanity loss* 0/1D4; *Occult* +3 percentiles, *Cthulhu Mythos* +1 percentile; *average 11 weeks to study and comprehend*. **Spells:** Blunt The Weapon, Create Self-Ward, Yellow Spirit Leap Seal.

TAO TE CHING—in Chinese, by Lao-Tzu, sixth century B.C. Translatable to English as *The Way and Its Power*, this work encapsulates the philosophy of Taoism at its most fundamental. The *Tao* is the central, formless, fathomless source of all things. Human striving for power and selfish desires stand in the way of this natural rhythm of the universe. It is only by doing nothing (figuratively) and acting spontaneously that one can achieve harmony. Then, all things are possible. *No Sanity loss; Occult* +2 percentiles. *No spells.*

Four Spells Drawn from the Chinese Tradition

BLUNT THE WEAPON: takes the edge off weapons that slash and pierce, including the natural weapons of creatures, so that they cannot break skin. Casting takes one round, and the effects last for 10 rounds. By sacrificing 1 Sanity point and 6 magic points the caster can cause one creature’s sharp weapons to deliver only minimum damage, including any damage bonus. Bullets do half damage. The spell has no effect whatsoever on clubs, blackjacks, and the like.

CONTACT TAOTIE: the spell costs 6 magic points to cast, and 1D3 Sanity points. Unless there are no taotie nearby, the cast always succeeds. Taotie are found in far, remote areas, in forgotten places of worship. An offering of a human sacrifice may improve negotiations somewhat if the demon is famished.

SUMMON/BIND GUI: makes a restless spirit appear and do the caster’s bidding. For each magic point sacrificed, increase the chance for a successful cast by 10 percentiles; a D100 roll of 96-00 is always a failure. Each cast of this spell also costs 1D3 Sanity points. Summon/Bind Gui can only be cast in an area where someone died violently or was left unburied. Gui only accept specially printed money from the “Bank of the Lower World” as payment for their services; this unbacked currency is available in just about any shop in Chinatown. A successful **Bargain** seals the negotiation.

YELLOW SPIRIT-LEAP SEAL: magical barrier repels wild animals and monsters such as vampires, wraiths,



and gui. Mythos monsters such as ghouls, deep ones, etc., are unaffected. Casting the spell requires 1D4 SAN, and each person protected by the barrier also costs 4 magic points. Finally, though the caster is protected immediately, each additional person behind the barrier requires an additional game round for the barrier to encompass him or her.

The spell lasts 6 hours. During that time if an affected creature approaches the barrier and the caster can overcome its POW with his own, the creature is not only barred but repelled and it flees the area.

Use of the spell requires that the caster first construct a seal — a block of hardwood about four inches across engraved with 120 characters. Appropriate **Craft and language skills** are needed to do this. The piece of wood itself is not magical, but is necessary in stamping the seal into the earth around oneself, to delineate and confirm the magical barrier.

Creatures from Chinese Traditional Magic

GUI. These are the tortured souls of those who died violently or were left unburied. Now gripped in eternal madness, they hover between this world and the next, unable to move on. Gui typically haunt the locale of their deaths, but they may venture beyond if summoned by a sorcerer (see the Summon/Bind Gui spell). In the latter case, if they manage to perform the task set before them, they may be able to pass on to the afterlife. Gui may also “latch on” to passing persons and follow them in order to possess them.

Incorporeal, gui appear only when they choose, and are only harmed by enchanted or blessed weapons, or by magic. Like ghosts and wraiths, they have only INT and POW as characteristics, and if damaged, they lose POW instead of hit points. When a gui’s POW reaches zero, it no longer exists.

A gui attacks a chosen victim through horrific dreams. Each night the target must make a Sanity check and lose 1/1D6 Sanity points. If the target awakes during the dream (or someone else is awake in the room), he or she may see the gui and be subject to that further Sanity point loss.

If the target becomes permanently insane, the gui possesses him or her, usually making the victim carry out some sort of violent, grisly deed. After a few days, the gui possessor leaves the permanently insane victim and returns to its habitual lair. A summoned and bound gui only leaves when its task is complete; then it receives its reward and passes on. either way, its victim remains permanently insane.

A possessed person’s STR, CON, and DEX increase to 18, if they are not that high already. APP drops to 6. The possessed also grows talons, gaining two claw attacks (50%, damage 1D6+db) and a **Climb** skill of 80%. It costs 0/1D4 Sanity points to see a person possessed by gui.

GUI, Demonic Spirits

char.	rolls	averages
INT	3D6	10-11
POW	4D6	14
MOV	12	

Sanity Loss: 1/1D8 to see a gui if it chooses to show itself.

TAOTIE: These ugly demons with tusks and horns have adorned Chinese vessels of bronze for millennia, and perhaps once oversaw human sacrifices. Certainly their continued hunger for human flesh is great. Long ago it is believed they had bodies, but now they exist only as floating heads. Frustratingly, all they consume now passes through them, undigested.

Taotie attack by biting. If 01-05 is rolled for an attack, the taotie manages to swallow the target whole, providing it is a size smaller than the taotie is. If the target makes a successful **Luck** roll, he or she passes through completely unharmed. If the Luck roll fails, the target takes double damage from the demon’s teeth.

Taotie normally can be found only in long-abandoned temples, shrines, and monasteries, unless someone has called one forth for some purpose.





TAOTIE, Ravenous Demonic Heads

char.	rolls	averages
STR	4D6	14
CON	4D6	14
SIZ	2D6+10	17
INT	3D6	10-11
POW	3D6+3	13-14
DEX	4D6	14
MOV 8/10 fly		HP 15-16

Av. **Damage Bonus:** +1D4

Weapons: Bite 60%, damage 1D8+db

Armor: 3-point hide. Attacks other than spells and enchanted weapons do only minimum damage to taotie.

Spells: None.

Skills: Dodge 55%.

Sanity Loss: 1/1D8 to see a taotie.

OTHER OCCULT TRADITIONS

The destination that is Los Angeles has, of course, also acquired magical knowledge, writings, artifacts, and creatures from across the wide world — from various human cultures, alien races, and even Earth's distant past. A smattering of them is listed below.

Books from Other Occult Traditions

SEFER YETZIRA—in Hebrew, author unknown, c. third to sixth century A.D. Also called "The Book of Creation", it explains the creation of the universe and the ordering of the cosmos. Inside also are the uses of Hebraic letters and how they correspond with seasons, elements, parts of the body, precincts of heaven, etc. With long study and contemplation it is possible learn how to construct artificial creatures. *No Sanity loss; Occult +3 percentiles.*
Spell: Create Golem (requires 5D10+30-INT weeks to learn).

THE ARIZAL—in Hebrew, by Rabbi Yitzchak Luria, c. 1570 A.D. Known as "The Ari", Rabbi Luria is regarded by many as the greatest kabbalist. This tome explains, compares, and reinterprets earlier Kabbalistic writings on creation, the soul, and the nature of the universe. Special attention is paid to the *sefirot*, or separate characteristics of God, and the ways in which they interact with each other and the cosmos. *No Sanity loss; Occult +4 percentiles.* No spells.

ELHAVAREVNA—in English, by John Heydon, 1664 A.D. This manuscript is perhaps best summed up by the description on its own frontispiece: "The English physicians tutor: in the astrobolismes of mettals Rosie Cruican, miraculous saphiric medicines of the sun and moon, the astrolasmes of Saturne, Jupiter, Mars, Venus, Mercury, Zazel, Hismael, Barzabel, Sorah, Kedermel,

Taphthartharath, and Hasmodai; all harmoniously united and operated by astromancy and geomancy, whereunto is added Psonthonphanchia, for information and satisfaction of the world, the books being also an appeal to the natural faculties of the mind of man, whether there be not a god." *No Sanity loss, Occult +2 percentiles.* No spells.

Spells from Other Occult Traditions

CREATE GOLEM: the spell brings to life an artificial being made of clay. A golem can be a trusted helpmate and defender for its creator, but there is always a chance of the construct becoming uncontrollable, since it inevitably broods on its captivity. Golems cannot speak, and can only understand commands of as many words as they have points of INT. A single word gives the golem its life-force; this is normally one of the many names of God, or the Hebrew word *emet* (truth) inscribed on its forehead, or on a clay tablet or piece of parchment placed under its tongue. Creation of the golem requires one week, a successful Art (Sculpture) roll, 1D10 Sanity points, and the sacrifice of 4 points of permanent POW.

While under its caster's control, a golem can be made either active or dormant with the single command word chosen by the caster. A golem physically grows 1 SIZ point for each full 24 hours it is active. When the golem's SIZ exceeds the caster's POW, every day thereafter the creator must overcome the creature's SIZ with his POW on the Resistance Table, or the golem leaves his control — active or not.

Resentful of its captivity, once it attains its freedom the Golem will embark on an indiscriminate, destructive rampage.

CURSE OF APOPHIS: creates a misty veil that blocks out extraterrestrial light and limits visibility. By making an appeal to Apophis (or Apep), the Egyptian Serpent of Chaos, and sacrificing six magic points and 1D4 Sanity points, the caster can blot out sunlight, moonlight, or starlight in a hundred yard radius. Spells or rituals requiring any such celestial bodies to be visible are unable to be completed.

This spell takes four rounds to cast and lasts for thirty minutes. Visibility is reduced to ten feet during the day, or to total blackness at night, unless an artificial light source is present. No other weather-related phenomena, such as wind, temperature, or precipitation, are affected by this spell.

GIFT OF INANNA: grants beauty to the caster at the expense of another. The target may be no farther from the caster than one mile distant. The spell requires a day-long ritual, a sacrifice of four magic points, and a loss of 1D6 Sanity points. At midnight, after the spell is



completed, compare the magic points of the caster to the target's on the Resistance Table.

- If the caster wins, APP 2 is removed from the target and he or she now appears that much older; APP 1 is added to the caster, who now appears that much younger. Other than this, neither character's rate of aging changes.
- If the target wins, however, the caster is thrown into a coma for 1D3 days and permanently loses one point of CON. The target notices no change at all.

KOSHCHEY'S DEATH: protects the caster from death, but at a price. The spell originated in Russia, named for a legendary sorcerer, Koshchey the Deathless. After a ritual lasting a week, a permanent expenditure of POW 1, and a loss of 2D6 Sanity points, a portion of the caster's life-force is deposited inside an egg for safekeeping. Thereafter, if reduced to zero hit points or less, the caster does not die, but instead falls into a coma-like state until hit points are raised to three or more.

If the caster's body is dismembered, burnt, chained to the bottom of the sea, or obliterated in some other reasonably conclusive way, the caster dies despite the protection afforded by the spell. And, if the egg is broken, the caster immediately perishes.

In order to support the coma and the mental strain of life within the egg, the caster takes on a personality trait bordering on insanity, consulting with the keeper. The caster is not actually insane, but failure to act in accordance with his or her new compulsion sends the character into indefinite insanity.

SUMMON/BIND BABA YAGA'S HELPERS: one or more pairs of hands answer the summons to help complete a task. Each magic point allotted to the spell increases the chance of success by ten percentiles; a result of 96-00 is always a failure. Casting the spell also costs 1D3 Sanity points. A pair of hands will answer the summons for every five magic points expended, rounded down. Therefore, a minimum of five magic points is necessary to achieve a 50% chance of attracting one pair. No special location or time of day is required to cast this spell.

Five Forms from Other Occult Traditions

BABA YAGA'S HELPERS. Once summoned, these disembodied hands scurry about, aiding sorcerers and witches with menial tasks about the house or lab. It is not known where they dwell or what their origin is. They may be the severed hands of dead criminals, or they may even be projections into our dimension of the grasping appendages of unfathomable, extra-terrene creatures. In any event, when their assigned task is completed or when they have been reduced to zero hit points they flicker and disappear. They can defend themselves or the caster who summoned them by grappling opponents,

and disarm, strangle, or trip apparent foes. If shown how, it is possible one could put a kitchen knife into an opponent's back. Baba Yaga's helpers normally arrive in pairs who are inclined to work together.

BABA YAGA'S HELPERS, Extra Hands

char.	rolls	averages
STR	3D6+2	12-13
CON	4D6	14
SIZ	1	1
INT	3D6	10-11
POW	2D6+3	10
DEX	4D6	14
Move	8	HP 7-8

Av. **Damage Bonus:** -1D4

Weapons: Grapple 60%, damage special

Armor: None, but impaling weapons do 1 point of damage, and all others do half damage.

Spells: None.

Skills: Dodge 75%, Grind Corn 80%, Jump 60%, Stir Pot 90%, Sweep and Scrub 65%, Wash Alchemical Beaker 90%.

Sanity Loss: 0/1D6 to see a pair of Baba Yaga's helpers.

GOLEMS. From the Hebrew meaning "shapeless form", these artificial clay beings appear in several legends as helpers of rabbis throughout the centuries. The most famous of these was created by Rabbi Judah Loew ben Bezalel to defend the Jewish ghetto in Prague from anti-Semitic attacks in the sixteenth century. Scholars debate the wisdom in tampering with the creation of life, artificial or not.

Golems appear in roughly human shapes. They may be encountered while under the command of their creator, performing a specific task such as guarding an area, or be roaming wild and free — see the Create Golem spell for more.

A golem hits with both fists each round. An uncontrolled golem will seek to slay the nearest humans first, even smashing through structures to get at them. A golem grows 1 SIZ point for each 24 hours it is active. Golems do not have souls.

Destroying or even damaging a golem is a daunting undertaking, but knowing the details of its manufacture can help. For example, obliterating the word that gives the golem its power could stop it in its tracks, but targeting this one spot on the creature could prove very difficult: one-quarter weapon skill percentage if the word is in the golem's mouth. In some cases, only part of the word must be erased for the attack to be effective;



removing the initial “e” in *emet* (truth) leaves *met*, the Hebrew word for death, thus destroying the golem. Any damage done to a golem does not heal and cannot be repaired.

GOLEMS, Servants of Clay

char.	rolls	averages
STR	4D6+10	24
CON	2D6+20	27
SIZ	3D6*	10-11*
INT	1D4+2	4-5
POW	3D6	10-11
DEX	2D6	7

*Starting SIZ only.

Move 6 HP 18-19**

Av. **Damage Bonus:** +1D6**

**Increases with gains in SIZ.

Weapons: Fists 40%, damage 1D10+db

Armor: 5-point clay skin. Attacks other than spells and enchanted weapons do no damage to a golem. Poison, disease, acid, electricity, cold, fire, and spells that work by aging or causing the target pain likewise have no effect. Golems are also immune to any sort of mind control.

Spells: None.

Skills: Stand Menacingly 90%.

Sanity Loss: 0/1D6, but increases to 0/1D8 when SIZ 20, and to 1/1D10 if SIZ 30.

HYAENODONS. These early, primitive carnivores were the apex predators of the Eocene and Oligocene epochs in North America, existing roughly 41 to 21 million years ago. They had features of both felines and canines, and yet were neither. These swift beasts hunted in packs or mated pairs, and had large heads and long, narrow jaws built for biting and crushing. The largest species (detailed below), *Hyaenodon gigas*, stood more than four feet high at the shoulder and weighed over a thousand pounds. There were other varieties of hyaenodons that grew no larger than foxes. They eventually died out under competition from their faster and more specialized cousins, the order *Carnivora*, to which modern dogs, cats, and bears belong.

HYAENODONS GIGAS, Primitive Predators

char.	rolls	averages
STR	3D6+10	20-21
CON	3D6	10-11
SIZ	3D6+8	18-19
POW	4D4	10
DEX	2D6+6	13
MOV 10		HP 14-15

Av. **Damage Bonus:** +1D6

Weapons: Bite 40%, damage 1D10

Armor: 2-point skin.

Skills: Hide 40%, Sneak 60%, Spot Hidden 50%, Track by Smell 70%.

Habitat: Scrubby plains of North America and Asia during the Oligocene epoch.

Sanity Loss: 0/1D3 Sanity points to see a living hyaenodon.

TCHURALOK PLANTS. As cultivated by the Great Race of Yith, these plants are twenty feet or more tall, and often found in their earthly gardens in prehistory. A few can still be found in the Southland, at periodic mountain springs. They resemble immense *agave* plants, save that they are tinged with purple and sport countless fine tendrils along the edges of their leaves that undulate and sway regardless of any breeze or lack of it. The Yithians used the plants’ unique abilities as calming agents, to help them commune with one another, or to recall the deeds of those who came before them. The plants intend no harm, but some creatures are much less able to absorb the experiences they provide.

Anyone within thirteen yards of a tchuralok plant feels an alluring mental caress, inviting the visitor to come closer and to stay awhile: roll POW vs. POW on the Resistance Table to accept or ignore the mental urging. Those who take the invitation do nothing but sit peacefully for 1D4 hours, blissfully enjoying the sight of the plant, and no longer fully aware of their surroundings. Though Yithians are merely comforted by the influences of the plants, the effect on human meditators





is considerable, potentially dangerous, for the next 1D4 hours:

- Reduce effective **Listen** and **Spot Hidden** rolls to a tenth of actual values.
- Humans are unable to initiate complex or sequential actions. They forget what they intend.
- Humans can communicate mentally with anyone who is in communion with the plant at that time. What is communicated (and to whom) cannot be controlled. Deep secrets may be revealed to friends.
- The tchuralok archives all the memories that pass through it, and these memories can flood later meditators in random and disconcerting fashions. The experience can yield knowledge and understanding, but with an unexpectedness which may be horrific to non-Yithians. These memories typically provoke a 1D6 percentile increase in **Cthulhu Mythos** and perhaps another random knowledge skill coupled with an appropriate loss of Sanity. At the keeper's option, the character can instead gain an appropriate spell.
- If human contact with the tchuralok is prematurely terminated, perhaps by moving a character out of range or by destroying the plant, no knowledge is gained. But 1D4/1D8 Sanity points are still lost due to profound psychic disorientation.

TCHURALOK PLANTS, Vegetal Mental Conduits and Reservoirs

char.	rolls	averages
STR	N/A	N/A
CON	2D6+6	13
SIZ	4D6+6	20
POW	4D6	14
DEX	N/A	N/A
Move 0		HP 13-14

Av. **Damage Bonus**: None.

Weapons: None.

Armor: 1-point skin.

Skills: None.

Sanity Loss: None to see a tchuralok plant. However vague dissatisfactions about life and position always occur after being in the presence of the plant, as always do subtle dreams of a wondrous growing thing.

An Artifact from an Unknown Tradition

SUBMERSIBLE FLUTE: This musical instrument is occasionally found along the West Coast of North America, rarely elsewhere. Construction of such a flute seems to be a highly specialized craft. Each may take decades to complete, since coral must be grown to the desired shape, to which are affixed several spiral shells from certain marine mollusks. They act as the multiple bell-mouths of the instrument. Pearls and other oceanic gems may be mounted as decoration.

The peculiar shape of the mouthpieces allows only deep ones to play these flutes properly; subtract fifty percentiles from any other race's **Art (Flute)** skill. A unique feature of the flute is that a gilled race can play them under water or in air. Any magical effects produced only affect creatures occupying the same medium.

The flutes are enchanted by the deep ones in a long and poorly understood process, but when finished, a successful **Art (Flute)** check allows one who knows the spells **Attract Fish**, **Command Shark/Porpoise**, or **Enthrall Victim** to cast them with no magic point cost; Sanity points are still lost. These flutes can be used as enchanted flutes or whistles for spells that require them, such as **Dampen Light**. Because of the difficulty in playing them, such flutes are less useful to humans. Their craftsmanship and jeweled magnificence would instantly be appreciated.

ODD LITTLE LID: It roughly resembles the lid of a small pot with a curiously shaped handle, and so is presently identified in a Southland museum. The substance it is made from has a texture similar to a coarse ceramic. Incredibly, object is actually a surviving Yithian artifact that carries much of its normal charge. Once used in construction like a portable quarry, human archaeologists have utterly misapprehended and ignored it.

When picked up, aimed at sand or soil, and willed to activate, its beam changes ordinary substrate into a diamond hard, silvery-green, marble-like substance, strong as iron, and as light and as insulating as balsa wood. Surface area and depth of effect depend on additional uses of the tool. A single application deepens the transformation by about five inches over a circular area about twenty feet across. It carries enough charge to create a 1D10 acre layer of the substance.

Other tools were used to cut, trim, and manipulate the building material. The ruby beam of the tool has no effect on matter other earth and sand.





SCENARIO ONE



This adventure takes place in late June or early July 1928. It introduces aspects of Los Angeles, including the film industry, gambling ships, and the coastal amusement zone. It can be completed in one or two evenings of play.

Keepers interested in running this adventure should review the maps and descriptions for the areas of Hollywood, Malibu, and Venice, including the gambling ship *Basileus* [#202-B]. There is also a specific timeline of events with which the keeper should become familiar; despite this timeline, there are several paths along which the investigation could develop, and the keeper must be ready for any eventuality. This particular adventure requires more detail-oriented detective work from the investigators than esoteric research. It would be difficult to translate this adventure to either the 1890's or the present day without serious revision.

It is presumed that the investigators are acquaintances, relatives, or coworkers of Larry Snyder. Alternatively, he or the studio has hired the player characters sight unseen to investigate the break-in, or a publication they work for has sent them. If the investigators are from out of town, review the material on "Getting There and Getting Around" in **Chapter One** and let them get situated with lodgings and transportation. This being Los Angeles, an automobile will be needed at some point — or horses.

Keeper Information

Deep ones inhabiting the undersea city of G'thanuhei [#203-F], located in the South Bay, long had an agreement with the aboriginal humans of the Los Angeles area regarding occasional sacrifices in payment for the marine dwellers' aid against the serpent people. This was in the far distant past, as noted in Chapter One. Since the coming of the Europeans and the attendant population disruptions and religious conversions, these offerings have trickled off to nothing. It is difficult to find any Chumash or Tongva in the area these days, let alone one who might know of or wish to perpetuate this decidedly eldritch aspect of the old beliefs.

Despite offerings of a similar nature provided by the Esoteric Order of Dagon in Venice [#202-A], the deep ones are unwilling to erase the long-time blood-debt, and it appears that lately they may have begun to collect it. Severe winter storms in the past decade or so have devastated several of the piers built along the coast, but few bodies have been found. The fish folk also may have had a hand in the St. Francis Dam disaster earlier this year, in which scores of people were swept out to sea and never recovered.

The most ambitious plan yet to gather sacrificial victims to the ocean's frigid bosom is just on the horizon. It involves an elderly Chumash shaman named Juan "Güero" Solares. Güero, named for his early acquired mane of bone-white hair, has been reduced by sad circumstances to laboring as a tanner for the Rindge Family up in Malibu. He has managed to maintain contact with his



“friends below” for his whole life. He hates the *Europeos*, as he calls all people of European descent, for what they’ve done to his people. He has long thirsted for revenge, and has concocted a plot with the deep ones whereby he and they will join forces to summon a massive Wave of Oblivion at the height of the Fourth of July festivities on the Venice Pier, smashing it to timber and drowning hundreds.

A fly has landed in their deadly ointment, however. A freelance cameraman named Larry Snyder was filming around Malibu last week when he accidentally captured images of Güero meeting with deep ones on the beach. He didn’t realize what he was seeing at the time, but fled at the approach of ranch hands (he was trespassing on Rindge property). Since then he has received a threatening letter and had his home broken into. Frightened, he was forced to turn to outside help.

LARRY SNYDER

Larry hails from Boston, and got his start in pictures as a set painter in Ft. Lee, New Jersey when that was the filmmaking capital of America. After apprenticing under an established cameraman, he rode the rails to California in 1916 and never looked back. A childhood knee injury kept him out of the draft, but he soon established himself as a reliable journeyman cameraman. He works freelance, and has been employed at every studio in town at one time or another. Lately most of his jobs have come from Leviathan, where he has a good working relationship with director Miles Granger.

Snyder was briefly married to an actress, Dorothy Delacroix (the former Miss Frieda Krupman), but she left him for an actor before ultimately being tossed aside herself. Larry hits the bottle now and again, but nothing serious as yet. He is an avid horseracing fan, betting regularly with a bookie downtown; he also takes trips to the racetracks in Tijuana a couple of times a year. He lives in a modest house at 5520 La Mirada Avenue in Hollywood (the Typical Craftsman Bungalow can be used) with an old grey Tabby named Simon (left behind by his ex). For work he uses his trusty Bell and Howell Professional Model 2709, and he recently acquired a brand-new Eyemo for traveling. He drives a 1921 Chevrolet 490 Roadster Pickup with a rear cargo box, which he keeps in excellent running condition.

Late in the afternoon of Thursday, June 21st (the summer solstice), he packed up his gear and headed out to the hills of Malibu by way of Malibu Junction and Cornell Road. His goal was twofold: he wanted to test out his new Eyemo camera, and he needed to get a shot of a coastal sunset for use in director Miles Granger’s upcoming epic, *The Conquistador*, a film about Cortez. The shot required a view of the beach and horizon

unspoiled by modern development, so he parked south of Malibu Lake and hiked up and over to a high spot west of Malibu Canyon where he could shoot down at Point Dume without interference. Larry set up his tripod in a clump of sagebrush and waited.

Just after eight that evening, when the sun was about to sink into the distant waves, he began a series of 30-second, panoramic shots to capture the sunset at different stages. About halfway through his 400-foot film magazine, he noticed activity on the beach at the bottom of his viewfinder. Clicking over to a telephoto lens, Snyder was able to make out what looked like a half-dozen people in fish costumes, along with another with white hair who wasn’t. He instinctively hit the trigger and began filming.

Just as the wind-up motor ran out, he heard a voice yell, “Hey!” followed by the distinct report of a twelve-gauge echoing in the canyon. Larry grabbed his gear and high-tailed it out of there. He scrambled over the rocky terrain back to his car, where he saw a group of armed ranch hands in a pickup rapidly approaching. He started up the Chevy, and nearly died several times on the mountain roads before leaving Rindge property.

A flask settled his nerves, and he turned the magazine over to the film lab at Leviathan Motion Pictures the next morning [#105-BB]. He had a good story to tell his pals at the “It” Café [#105-R] on Friday night, but pretty much forgot all about it. On Monday, he received a letter with no stamp and no return address, with simply his name on the front. Inside was a letter telling him to destroy or hand over the film he shot last Thursday, or face the consequences (*see Shadow Papers #1*). It gave him some chills, especially the part about “. . . revenge of the land, the sea, and the sky.” Larry, however, chose to stuff the letter in a drawer and ignore it.

When he returned home from the studio on Wednesday, he found that his house had been broken into and ransacked: books were pulled off shelves, drawers emptied, etc. Upon further investigation, he couldn’t find anything actually missing. At that point he decided to delay involving the police. He is reticent about telling the cops about the letter or the incident in Malibu, since he was trespassing at the time; he hopes that getting some private help can somehow find the perpetrator, and get him to stop. The LAPD, he knows,



Cameraman Larry Snyder



TIMELINE FOR "THE SHADOW OVER HOLLYWOOD"

Thursday, June 21 — Larry Snyder films Güero and the deep ones at Rindge Ranch.

Friday, June 22 — Larry turns over the film to Leviathan.

Monday, June 25 — Larry receives a threatening letter.

Wednesday, June 27 — Larry's home is broken into and his toothbrush stolen.

Thursday, June 28 — Larry probably meets the investigators yesterday or today.

Friday, June 29 — Larry falls ill and receives instructions for the drop.

Sunday, July 1 — The drop is scheduled to take place in Griffith Park.

Wednesday, July 4 — Güero and the deep ones conjure a huge Wave of Oblivion.

Sunday, July 8 — If uncured, Larry Snyder dies this evening.

would be less than excited about investigating an unlawful entry without property loss.

Initial Interview: Clues

In his first meeting with the player characters, Larry fully relates the events of last Thursday and later, and provides the threatening letter for examination. The investigators may deduce from his description that the people on the beach were actually deep ones — a successful **Cthulhu Mythos** roll might do the same, but likely the investigators will suspend judgment just yet, at least until after they see Larry's film. Larry is leery about returning to Malibu. He wants no trouble with the powerful Rindge Family.

The investigators will wish to review the footage Larry shot; for this, he will have to set up a screening at Leviathan (not difficult to achieve, but will require at least a day's delay), or have them view it in a cutting room (available immediately, although the image is too small to see details). Anyone watching the film with the fish people on a big screen is struck by what seem to be the most elaborate and realistic costumes they have ever seen. There is a Sanity loss of 0/1D2 to see the footage; the keeper may

subtract additional SAN if a viewer has had a frightening encounter with deep ones in the past, and recognizes these images for what they are. Güero Solares can also be recognized from the film if anyone encounters him again. If asked, Larry can have stills made for the purpose of identifying him.

The first note Larry received contains clues about its origins.

- The text of the document, handwritten in pencil, contains grammatical errors and idiosyncrasies that suggest a native Spanish speaker for whom English is a second language — successful **English and Spanish** rolls will reveal this fact. Larry, a long-term resident of the area, can also point out the likelihood.
- On the paper of the note is a yellowish-brown smudge in the lower right-hand corner. A successful **Chemistry** roll or \$1.50 expended for outside chemical analysis (and a \$1 bribe for speed) shows this stain to contain a high concentration of tannic acid.
- Beside those of Larry, there are two unknown fingerprints on the first note's envelope. Given the will to follow this clue, the prints can be traced to one Gustavo Alvarez, whose prints were collected by the LAPD when he was arrested as drunk and disorderly a year ago. If Larry can pull a string with one of his bosses at

Mr. Snyder—

You were in a place where you not invited.
You take pictures of things no for you to see.
You leave film near Lake Malibu very soon. Tell
nobody. If no you will see the revenge of the land
the sea and the sky.
Is very serious Mr. Snyder.

Shadow Papers #1



Leviathan, he can learn who at the County Crime Lab (Hall of Justice) might run a make on the unknown prints. This sort of pro bono work is done under-the-table: the investigators should offer \$6-\$10 ready cash to the technician, or be able to tender some favor valuable. Maybe he wants to meet a starlet, or get a personal tour through Leviathan. How quickly the make is done varies with the dollars tendered. Bonus: if this meeting goes smoothly, the player characters have an “in” at the Crime Lab hereafter.

Once the prints are identified, Gustavo's last known residence was in the Ocean Park section of Santa Monica, a year ago. Whether this information holds is up to the keeper, but see “Gustavo's Family”, further below. The *Basileus* matchbook offers another simple way to find Gustavo.

- Another clue left behind is an empty matchbook from the floating casino *Basileus*, to be found in the flowerbeds along the paved walkway between Larry's porch and the street (**Luck and Spot Hidden**, or just **Spot Hidden** if actively searching that area). Larry has never been to the ship, nor has anyone he knows. (Presently Gustavo lives and works there.)
- Lastly, an investigator searching the bathroom may (with a successful **Idea** roll) notice that there is no toothbrush in the room. It has been stolen. Larry, not being the most attentive to his dental hygiene, just hasn't realized this yet.

ABOUT LARRY'S ILLNESS

Hearing the unmistakable roar of a shotgun blast from above the isolated beach, the Chumash shaman Güero halted his ritual and dismissed his deep one associates. Alarmed by the unexpected intrusion, he asked among the Rindge ranch hands and learned that when Snyder fled Malibu, the pursuers wrote down his license plate number. Güero obtained this information, and also quickly made the connection that the trespasser must have been filming toward the beach. Unwilling to risk being found out, Güero passed the license plate info to his grandnephew, Gustavo, instructing him to find out where the man lived.

Gustavo Alvarez is a well-behaved young man of twenty-one, despite hanging around with a rough crowd in his younger days. His “drunk and disorderly” consisted of being picked up by police after a Caucasian college kid punched him out for glancing at his girlfriend. Gustavo worships the ground his granduncle walks on, and he is also a little afraid of the old man. He's been raised on the stories Tío Güero tells of the “time before” and the people from under the sea, although he thinks they're just stories — at least he's pretty sure they are. He respects his elders, and obeys Tío Güero's wishes without asking. He does not know why his granduncle has it in for a *gringo*. Gustavo currently works nights as a dishwasher aboard the *Basileus* [#202-B], where he also bunks.

Gustavo got Larry's address from a chum who works at the Division of Motor Vehicles. He delivered the threatening letter without knowing the contents. When the letter received no response, Güero instructed Gustavo to obtain the film; failing that, he was to get Larry's toothbrush and tear apart the man's home to scare him. Gustavo resisted at first, but his granduncle was adamant. Gustavo thought about giving Tío Güero his own toothbrush to mollify him, but something told him the old man would know. Gustavo broke in and did as he was bid. He didn't find the film, since it was already at Leviathan, but he obtained the toothbrush. Nervous and fearful, the young man lit up as soon as he left the house, absent-mindedly throwing the used matchbook away as he quickly departed the scene.

Given Larry's toothbrush, Güero is able to cast Cause Disease on Larry, in an effort to turn up the pressure on him. Gustavo knows Tío Güero wanted the toothbrush for some sort of ritual against the cameraman, but hopes he's just humoring the superstitious old man.

The Sudden Illness

On the morning of Friday, June 29th, Larry wakes up feeling awful, as the Cause Disease spell takes effect. For more about this, see the *Call of Cthulhu* rules

Larry will lose a total of 5 STR, 7 CON, and 10 DEX — the point loss will kill him if the disease is allowed to run its full course. All the same, he goes to work that day, but by the time he returns home in the evening, he's ready to pass out. He remains in bed until the disease is lifted or he dies. Apart from his symptoms (fever, nausea, etc.), nothing is medically wrong with him, and nothing modern medical science can devise aids him. Investigators who know the spell or who succeed on a Cthulhu Mythos roll will recognize the disease for what it is.

Among Larry's mail on Friday is another hand-addressed, stampless letter [*Shadow Papers* #2]. Gustavo sticks it in Larry's mailbox around noon, and if anybody happens to be staking out the house, they will see him; Traveling by foot, he takes the Red Car back to Santa Monica.

As per the new note, Larry is instructed to leave the film and all negatives in a specific trashcan in the Fern Dell section of Griffith Park [#105-X] at midnight on Sunday, July 1st. Only one person is to leave the package, and then to leave the area immediately. Since Larry is seriously ill, the player characters will have deal with what the note demands.

The Drop

Figuring he has risked Gustavo enough, the old shaman chooses to collect the film himself. He rides a black mare along the Mulholland Highway and backwoods trails all the way from Malibu. He posts himself in a

Now you see the power you have in front of you.
If you wish not to die you bring film to Fern Dell
in Griffith Park. Drop in trash next to bridge over
waterfall and pool at midnight Sunday.
Come alone and no tell nobody.

Shadow Papers #2

cedar grove above the indicated drop spot (see Fern Dell map). With him is a *xolxol* (see **Chapter Seven**), summoned as a guard and promised new bodies from which to construct zombie slaves. He also carries along his Paws Of The Bear and his enchanted paviut. Güero waits at least thirty minutes after the package is left before making any move toward it. If more than one person accompanies the film, he will not emerge for at least an hour.

If he can see someone loitering in the area, he will not take the bait, but will sneak up to a ridge fifty yards away where his horse is tethered. In this case, Güero probably sends the *xolxol* in to attack and cover his escape; the *xolxol* is a fairly intelligent creature and will use its stealth skills to its advantage, stalking and striking at stragglers without warning. The noise of the babbling brook subtracts ten percentiles from any **Listen** skill.

Once Güero is mounted, investigators will not be able to follow unless they, too, are on horseback, or if they anticipate his route and cut him off by auto at the beginning of the Mulholland Highway at Cahuenga

Ave. Otherwise it will be a chase over six or seven miles of twisting mountain trails in the dead of night back to the highway. From there it is another thirty miles back to his shack in Malibu.

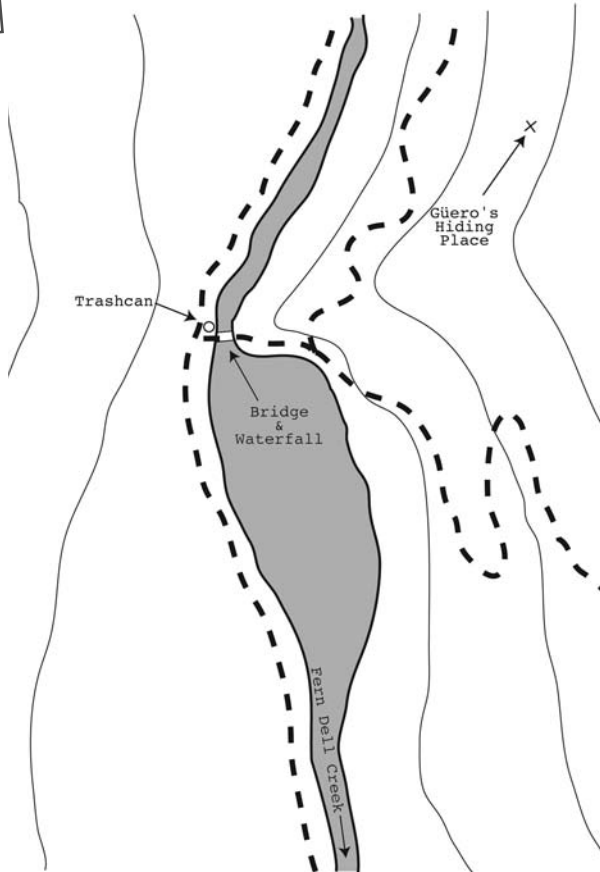
The keeper should consider using the optional Vehicle Chases in the back of the *Call of Cthulhu* rules, as well as requiring periodic **Spot Hidden**, **Listen**, **Track**, and **Ride** rolls as the situation dictates. Güero is an excellent horseman and knows these hills well. If cornered, the wily shaman is not above using his Paws Of The Bear to buy himself time to escape. If investigators tangle with him in Fern Dell itself, review **[#105-X]** for the special bonuses the area gives to his spells.

By now the investigators should have pieced together enough clues to point them toward Güero or Gustavo.

Gustavo's Family

His last known address was at his mother's cramped apartment at 523 Ashland Avenue. See **[#201]** — the Santa Monica map. Gustavo's father died from tuberculosis twelve years ago, and his mother provides for Gustavo's three younger brothers and two younger sisters by laboring as a domestic at Club Casa Del Mar

FERN DELL





[#201-H]. She is gone from 7 am–8 pm, six days a week; her eldest daughter, Gisela, seventeen, cares for the family in her absence. Gisela will not admit or converse with the investigators, but does tell them when her mother will be at home. If they persist, she calls the neighbors for help.

Mrs. Alvarez is not happy about Gustavo's current place of employment, but it's honest work, and he has been generous with his earnings. Gustavo always comes home for Sunday dinners.

Mrs. Alvarez will be suspicious of anyone asking questions about her son, thinking they may be police or gangland enemies out to do him harm. Some **Fast Talk** to convince her they are harmless, or some **Persuade** to show her the seriousness of the situation, may get her to be more forthcoming. Of course, she knows where her son works, and doesn't think of it as a secret. If questioned about Malibu, she only knows that Tío Güero (her dead husband's maternal uncle) lives there on the Rindge Ranch. She doesn't have many good things to say about the old man, only that he's crazy and *supersticioso*. If pressed, she says he believes in the *demonios de los indios* and crosses herself.

If she is threatened, there are at least 1D6 youths within shouting distance who will come to her aid within a minute or two (use Gustavo's statistics), not to mention a gaggle of children and housewives. Neighbors remember any rude investigators and give them such a nice welcome if they return.

THE BASILEUS

Getting to the ship is not a problem — see [#202-B], but getting to see Gustavo might be. Nicky and the boys don't like it when people come aboard to ask questions — even about a dishwasher. If the player characters have enough cash to gamble a little, they can soon learn where Gustavo is from a busboy or a bartender, and no one will mind. Gunplay or rough stuff is bad for business. They do try to escort freeloaders off the ship promptly. The *Basileus* is beyond local and state jurisdiction, so there is little recourse — when the man says go, you leave.

Gustavo spends the majority of his time aboard on the Second Deck or the Engineering Deck. He reports to the kitchen for work at six in the evening. His shift ends in the wee hours, and he might head up to the weather decks to have a smoke and then back to the Crew's Quarters for some shuteye. Around noon or so, he might take a boat to Santa Monica or Venice until it's time for the evening shift.

If the player characters manage to slip past the bouncers and the watchful head chef, or corner Gustavo off the ship, his first thought is to flee, even off the ship if there's a boat leaving. He fights back if cornered, but

only if not outnumbered. Employees on the *Basileus* will back him up if he is threatened; there are three chefs, one other dishwasher, and two busboys in the kitchen area. If he is questioned, Gustavo will attempt to keep his mouth shut; only if faced with the likelihood of jail time will he be persuaded to mention his granduncle and give his location, adding he only wanted to scare Mr. Snyder. If leaned on for more information, Gustavo admits that Tío Güero made him promise on his mother's life to stay away from the ship and Venice on the Fourth of July, but wouldn't tell him why.

If investigators encounter Gustavo on Thursday, June 28th, or early on the 29th, he has the second letter on him.

TÍO GÜERO

The center of the conspiracy and the end-point for all clue paths is Güero Solares' shack in Malibu Canyon. See the map for Güero's Shack. A bold drive into the Rindge Ranch via the coastal highway and up Malibu Canyon is probably not the best approach; it would take at least **four successful Luck** rolls to avoid being spotted by a lookout who could summon 1D6 armed ranch hands within a few minutes. Ranch employees would be very suspicious of intruders, and a confrontation could turn deadly, depending on the investigators' reaction. **Sneaking** in from the backcountry, either on foot or on horseback, would likely bring better results (only **one or two Luck** rolls needed, and none with a successful **Sneak**).

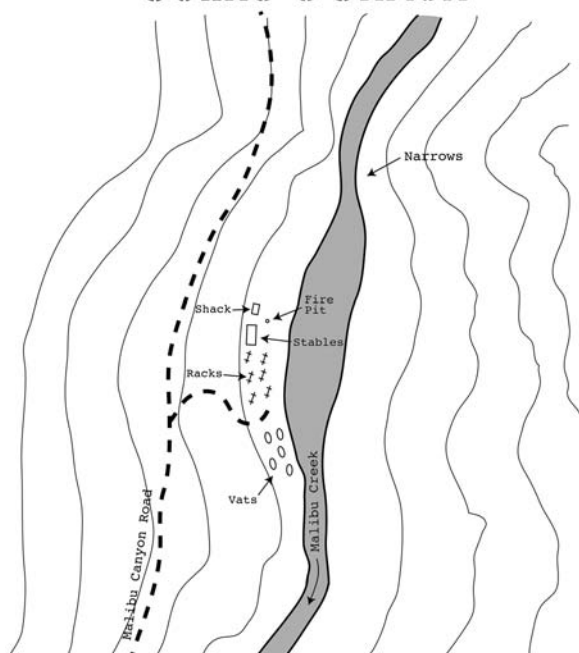
Due to the extreme odors surrounding Güero's tannery — which involve urine and dung, most of the ranch hands give the area a wide berth. He does have two helpers, Carlos and Ernesto, who live in the main bunkhouse further down the canyon, but are shuttled back and forth to work here. (Use Typical Ranch Hand statistics at the end of this adventure, but with only 20% English Skill and no firearms.)

These two know never to enter the old man's shack unless invited; he has threatened to call down Chumash spirits on anyone who disturbs his things, and they believe him. They defend themselves with tools if attacked, but in any event, they will not stick around long if outnumbered or outgunned. Güero attempts to get to his shack and barricade himself inside if attacked.

Güero and his helpers are here six days a week from dawn to dusk, the only exceptions being when Güero slips away for an hour or so some afternoons to meet with his nephew, namely Wednesday, June 27th and Friday, June 29th. At any other time, there is a 70% chance Güero is here; otherwise, he can be found riding among the hills or down near the lagoon working on his traditional Chumash plank canoe.



GÜERO'S SHACK



In the stables are Güero's mare, Beba, and two mules used for pulling the two-wheeled cart parked outside. The racks are where the men depilate, scrape, stretch, and dry the hides after they are cured in the soaking vats. The fire pit is usually alight, either for heating coffee or barbecuing the men's lunch.

Güero's shack is a single room, 10' x 16', with a small sleeping loft reachable via a ladder. In a cache hidden beneath a rug and floorboards are his Paws Of The Bear, his enchanted paviut, and 3 doses of Coyote Dust (if out riding, he may have these with him). A Franklin stove sits in one corner, and in another is his Winchester rifle and a 50-round box of ammunition. On the ceiling Güero has painted a scene of how he expects his plan for the Fourth of July to proceed; the painting is heavily stylized and filled with symbols in the manner of Chumash pictographs, and requires either a successful **Art (Painting) or Archaeology** roll to interpret correctly. If deciphered, it shows the sea devouring a giant, landlocked canoe, its payment for an ancient debt, while numerous fish look on and stars burst overhead.

Behind the shack is a large, round river rock with a red sun symbol painted on it; buried beneath this is Larry Snyder's toothbrush. Güero's paints and brushes lie nearby, under a tarp.

INDEPENDENCE DAY EVENING

On the Fourth of July he has the day off. Güero rises at dawn and performs the Momoy Ritual to fortify himself for the night's events. Write down the STR and protec-

tion he gains from the spell. During this time, his body will be helpless inside his padlocked shack for seven hours. At 5 pm, he gathers up all of his magical paraphernalia and heads down to the lagoon. He paddles his plank canoe out to sea, to rendezvous with his deep one allies. He meets them a mile or so offshore of the Venice Pier at about 8:30.

There will be nearly sixty deep ones present, bobbing just at the surface like a garden of kelp. Fifty know the spell Wave of Oblivion and will contribute to its destructive power. Of these, three carry deep one flutes to use against interlopers, and they will most likely use their Enthrall Victim powers to lure them to a watery grave — but they will have to expose themselves to do so, and will not be able to chant in the meantime.

Six more non-spell-casting deep ones remain on guard to drive off those who would upset the festivities. Beyond this, the deep ones do not wish to reveal too much of themselves, and most will scatter if seriously threatened. Well-placed sticks of dynamite, hand grenades, or depth charges would disperse them and, given the holiday, probably such explosions would go unnoticed.

The deep ones are relying on Güero to give the signal to begin the spell, which he has decided should be when the fireworks show commences after sunset, at 9 pm. Chanting in unison, Güero and the deep ones will create a wave over 200 feet long and 60 feet high and send it toward the pier. Güero intends to commit suicide in his canoe at this point, riding the wave to its inevitable conclusion. There will be approximately 20,000 people on the pier at the beginning of the fireworks; about half of these are threatened with crushing and drowning by the massive wave. The Some Kick Roller Coaster will most likely be toppled by the impact. This is not to mention the pleasure craft and the fireworks barges anchored offshore in the wave's path. The gambling ships anchored farther out, however, are safe.

If for some reason Güero doesn't make it on time, the deep ones will go ahead with their plans, but at a time of their own choosing (not fully comprehending the power a fireworks show has for gathering humans in one place). They will begin casting at 9 pm + 1D4 hours. For each hour they delay, subtract 5000 people from the number on the pier, until only a few hundred stragglers are left in the early hours of the morning, since Thursday is a workday. The number killed will still be more than a hundred.

Similarly, if deep ones are killed, scared off, or somehow prevented from contributing to the casting, the wave will be smaller and less destructive. For every spell-casting deep one removed, decrease the death toll by 2%. Subtract an additional 2% from the death toll if Güero doesn't contribute. *Example: if Güero is killed and*



the deep ones cast the wave at 11 pm instead of 9 pm, there are only 10,000 people on the pier, of which 5,000 would die in a full-strength wave; if ten deep ones are killed or driven off, reduce this number by 22% (remember to subtract Güero's 2% as well), for a final death toll of 3,900.

Conclusion

If the wave strikes as planned, the country is stunned. The scientific community will deem it a freak seismic event. If the investigators know or guess its true origin, they lose 1D10 Sanity points due to the psychic impact of the number of lives lost and bodies never recovered. Reduce this loss to 1D6 Sanity points if the investigators are able to save a few people.

If the investigators foil the casting of the Wave Of Oblivion completely, award them each 2D8 Sanity points. Reduce this award to 1D6 if they manage to save all but a couple hundred people. Consider it a wash if they do not stop the wave, but lessen its impact by about half. Award them a separate 3 Sanity points for killing Güero, and 1 Sanity point for each deep one killed, up to a maximum of 6 points.

If they manage to save Larry Snyder's life, award them 1D6 Sanity points. If he can't be saved, any who witness his final spasms are subject to a 0/1D4 Sanity point loss.

Aftermath

If thousands are drowned and the Venice Pier is heavily damaged, the amusement zones slide into decrepitude earlier than happened historically. The Depression hits the seaside community a little harder and a little sooner. L.A. as a whole loses a bit of its shine.

Gustavo is fired from the *Basileus* for missing work that day. This, as well as witnessing any destruction at the pier, drives him into a deep depression. After Güero is absent for a week, the Rindge Ranch declares him missing. Gustavo gets a call to clear out his granduncle's things. Perhaps he finds something the investigators missed, something that leads him down a deranged path of sorcery and damnation. . . .

If the spell on him is lifted, Larry Snyder takes at least a month to recuperate, but is eternally grateful to the investigators. Any who decide to make the leap into pictures will have a friend in the business. Perhaps there's a part for one of them in *The Conquistador*. That ceremonial Aztec knife they got for the sacrifice scene is supposed to be the real deal, maybe even cursed.

And what of Larry's footage? Is it still at Leviathan, making anyone who views it a little batty? What would the studio chief, Nate Simpson, think of it? Especially since he's no longer Nate Simpson!

If Güero Solares survives this adventure, he goes into hiding and eventually tries again. Similarly, if the

attack on the pier kills less than 1,000 people, or if Güero is not able to participate in the casting, the deep ones will not consider the Indian blood debt paid, and they soon seek further sacrifices.

Statistics

Larry Snyder, Age 34, Unlucky Cameraman

STR 12 CON 13 SIZ 11 INT 12 POW 14
DEX 10 APP 11 EDU 12 SAN 66 HP 12

Damage Bonus: None.

Weapons: Fist/Punch 64%, damage 1D3
Grapple 52%, damage special

Skills: Art (Painting) 64%, Bargain 47%, Chemistry 38%, Climb 52%, Credit Rating 32%, Drive Auto 71%, Electrical Repair 47%, Hollywood Gossip 46%, Listen 53%, Mechanical Repair 68%, Persuade 76%, Pick Horse 22%, Photography 81%, Spot Hidden 62%.

Language: English 64%.

Gustavo Alvarez, Age 21, Dutiful Grandnephew

STR 15 CON 15 SIZ 12 INT 10 POW 11
DEX 15 APP 13 EDU 08 SAN 51 HP 14

Damage Bonus: +1D4

Weapons: Fist/Punch 64%, damage 1D3+1D4
Kick 38%, damage 1D6+1D4
Grapple 71%, damage special
Switchblade 58%, 1D4+1D4

Skills: Climb 63%, Conceal 52%, Cthulhu Mythos 09%, Drive Auto 24%, Fast Talk 41%, Hide 44%, Law 07%, Listen 33%, Locksmith 54%, Mechanical Repair 22%, Occult 17%, Sneak 50%, Spot Hidden 39%.

Languages: English 52%, Spanish 42%.

Juan "Güero" Solares, Age 78, Vengeful Shaman

STR 13 CON 16 SIZ 12 INT 16 POW 18
DEX 11 APP 09 EDU 06 SAN 0 HP 14

Damage Bonus: +1D4

Weapons: Fist/Punch 60%, damage 1D3+1D4
Grapple 62%, damage special
Butcher Knife 76%, damage 1D6+1D4
Lasso 60%, damage 1 plus entangle
Winchester M1895 Rifle (.30-06) 64%, damage 2D6+4

Spells: Cause Disease, Contact Deep One, Contact Star-Spawn Of Cthulhu, Contact Xolxol*, Coyote Dust*, Enchant Paviut*, Finding Cord*, Momoy Ritual*, Paws Of The Bear*, Red Sign Of Shudde M'ell, Wave of Oblivion.

*New spell. See *Chapter Seven*.

Skills: Art (Chanting) 79%, Cthulhu Mythos 13%, Cure Hide 84%, Dodge 59%, Occult 37%, Listen 63%, Natural History 58%, Navigate 54%, Occult 33%, Pharmacy 61%, Pilot Canoe 87%, Ride 80%, Skin Animal 78%, Spot Hidden 64%, Swim 82%.

Languages: Chumash 54%, English 31%, Spanish 63%.



A Xolxol

STR 23 CON 14 SIZ 23 INT 13 POW 12
DEX 13 MOV 08 HP 19

Damage Bonus: +2D6

Weapons: Claws* 40%, damage 1D8+2D6

**A xolxol can attack with one or both sets of claws each combat round.*

Armor: 5-point feathers and hide.

Spells: Create Zombie.

Skills: Craft (Sewing) 75%, Hide 80%, Listen 65%, Sneak 75%, Track 60%.

Sanity Loss: 0/1D8 to see a xolxol.

Three Spell-Casting Deep Ones

	STR	CON	SIZ	DEX	POW	HP
#1	14	05	19	06	17	12
#2	11	12	16	12	15	14
#3	11	07	16	09	14	12

MOV 8/10 Swimming

Damage Bonus: #1: +1D6; #2,3: +1D4

Weapons: Claw 25%, damage 1D6+db

Armor: 1-point skin and scales.

Spells: Attract Fish*, Dampen Light, Enthrall Victim*, Grasp Of Cthulhu, Wave Of Oblivion; each carries a deep one flute (see Chapter Seven).

**No magic points are expended on successful Art (Flute).*

Skills: Art (Flute) 70%.

Sanity Loss: 0/1D6 to see a deep one.

Six Deep One Guards

	STR	CON	SIZ	DEX	POW	HP	DB
#1	18	9	20	6	7	15	1D6
#2	16	9	16	15	8	13	1D4
#3	13	12	19	12	14	16	1D4
#4	17	12	15	11	10	14	1D4
#5	16	13	22	12	11	18	1D6
#6	14	17	16	12	10	17	1D4

MOV 8/10 Swimming

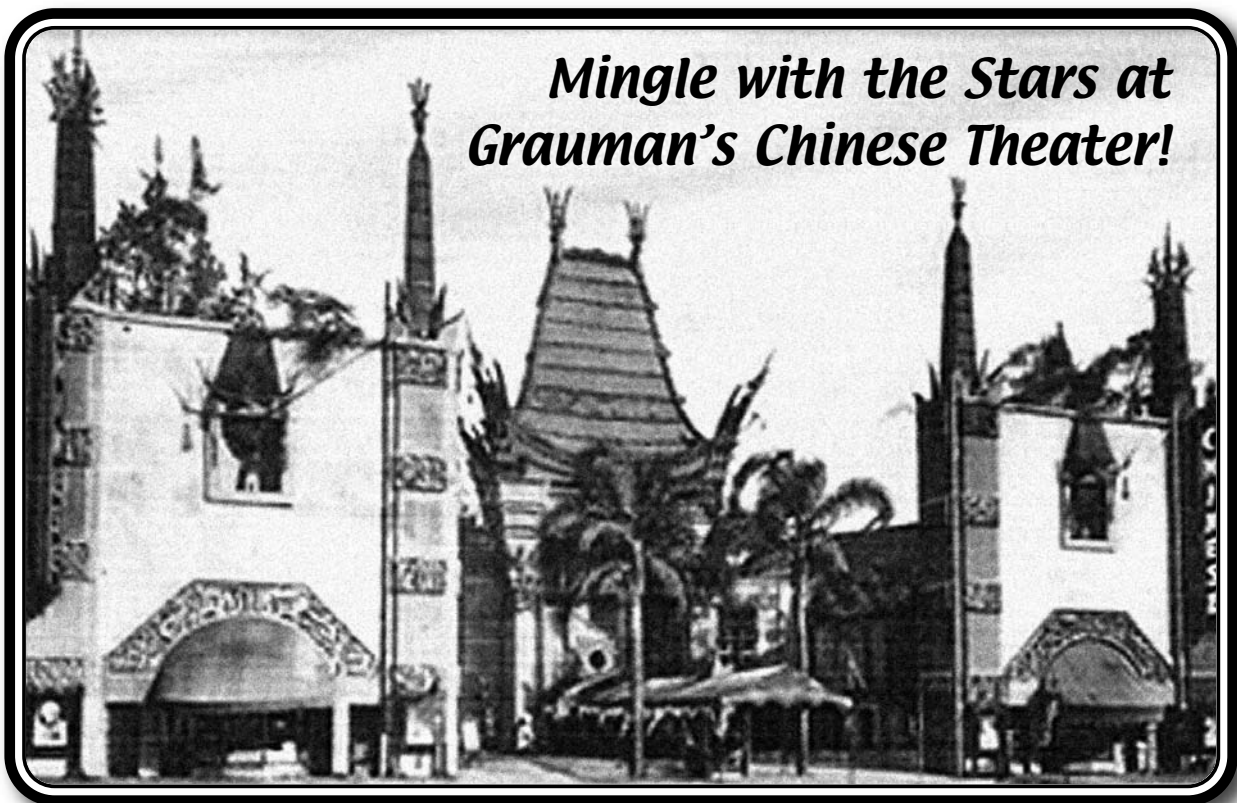
Weapons: Claw 25%, damage 1D6+db

Hunting Spear 30%, damage 1D6+db plus impale

Armor: 1-point skin and scales.

Spells: None.

Sanity Loss: 0/1D6 to see a deep one.



SCENARIO TWO

THE BLACKNESS BENEATH

Southern California is a desert of boobs, Babbitts, and “realtors”.

— HPL, letter to Donald Wandrei, Feb. 10, 1927.

This adventure can take place at almost anytime during the decade, but it must be after the discovery of oil at Signal Hill [#204-I] in 1921. It can be completed in an evening of play. The keeper should become familiar with the Long Beach and Culver City areas [#204] and [#107], as well as the Southwest Museum [#301-I] and the Fellowship of Agorna at the Krotona Institute of Theosophy [#105-V]. Make adjustments if the adventure takes place after the Institute leaves Hollywood in 1926; all actions and locations could remain the same, but Martin Rychter would no longer be officially affiliated with that organization. If heavily altered, this scenario could be reset in the present day or the 1890's.

The investigators may become involved in this scenario through acquaintanceship with the Thompsons, or possibly because of connections with the LAPD, or other local law enforcement groups. The distances involved require an automobile or abundant cash for rentals.

KEEPER INFORMATION



Charity Thompson

In 1907, an amnesiac young girl was found wandering the streets of Los Angeles and sent to the Orphan Asylum [#100-H]. Her parents never turned up. The Sisters who ran the asylum named her “Charity”. In reality, Charity’s parents had been serious occultists and had plumbed the depths of space and time. They had even used their own daughter as a vessel for a Yithian mind exchange for some five years. Eventually their temporal dabblings attracted a hound of Tindalos, and they were summarily consumed. The Yithian withdrew contact soon after, leaving the girl with no knowledge of her past, and occasional astonishing nightmares. She made few friends at the orphanage, but grew into an intel-

ligent, pretty, and vibrant young woman known for her vivid imagination and strawberry-blond hair.

When Charity left the orphanage, she supported herself as a secretary, while studying real estate. With her meager savings, she was able to buy a plot in Culver City that she resold for an immediate, hefty profit. She continued to do well. Soon she quit her secretarial job. She met Samuel Thompson, a recent refugee from Ohio winters. She never told Samuel about her mysterious past, or even that she had been raised in an orphanage. Instead she made up a story about her parents being missionaries in the Belgian Congo who had recently died of typhoid fever. Charity and Samuel went into business together, got



married, and had two children, Marion and Daniel. All was paradise until six months ago.

She had always felt a bit alienated from the world, as we all do from time to time, and eventually sought out others who might help her make sense of it all. This caused her to attend a lecture on “The Unity of All Souls with the Universal Over-Soul” by Martin Rychter at the Krotona Institute of Theosophy. His depth of intellect and personal magnetism immediately took her. The attraction was mutual. They began a clandestine affair. She explained her absences from home with talk of book club meetings and clients up in Hollywood. Martin soon invited her to join an inner circle of metaphysical researchers, the Fellowship of Agorna.

At the third meeting she attended, Charity encountered the mind-voice of a Yithian, *V'trar*, through Martin's temporal communicator. A torrent of fragmented memories rushed back to her day and night. She recalled that she had been named *Jv'ruak*. She recalled her station as a tectographer, mapping the stresses and future surface permutations of this volatile planet. She recalled the floating island of *Tnok-Chryttl*, and realized it was now beneath their very feet. She also recalled something of its impending peril. Her sanity was understandably bruised and she became indefinitely insane, with a generalized anxiety disorder characterized by lack of sleep and acute paranoia. She understood little of this but she tried to explain it to Martin and the group. At first the tale entranced Martin, but he grew to resent the attention she took away from him, and he began to question her narratives of the alien invasion that had destroyed the isle — if anything evil befell paradise, he reckoned, it was the coming of Man. He kept his doubts to himself, however.

Her breakdown came two weeks ago when she read a story in the *L.A. Times* about oil drillers on Signal Hill. They had experienced severe electrical discharges from their rig, and brought up an unknown silvery-green stone on the broken drill bits from some hundreds of feet down; see *Blackness Papers #1*. Charity recognized this stone as the preferred building material of the Yithians, and deduced that some structures from *Tnok-Chryttl* had somehow survived twenty million years of geologic force. She tried to warn the Fellowship, but they thought her mad. She then took dynamite to the oil field and tried to blow up a Dabney Oil Syndicate drilling rig to prevent discovery of the ancient site.



Martin Rychter

When workers tried to stop her, she swung at them with a tire iron, wounding two. Sheriff's Deputies dragged her off to jail.

Her husband mortgaged the family's real estate business in Culver City to bail her out before trial, but a few days later she drove away without a word. She had fled to Martin, but he refused to be part of her insane scheme to steal an artifact from the Southwest Museum that she said would seal the well forever. Meanwhile Martin and his new love interest, Mae Westervelt, had made their own plans to descend the well shaft and unravel the ancient mysteries. Charity left the Institute in a state of paranoia and has not been seen in the two weeks since. Despite her memories and solid instincts, Charity has no idea of the true horrors that might be unleashed from the depths of the earth.

INVESTIGATOR INFO: A MISSING PERSON

Whether hired by Samuel Thompson or his bail bondsman, ordered on the case by local law enforcement agencies, or by other cause, this is how the investigators become involved. The Thompson home is at 10253 Braddock Drive in Culver City, near the race-track [#107-D].

Assume the player characters arrive a little before noon. Samuel Thompson is at his wit's end over his wife's disappearance, and has no idea where she might have gone. He has discovered that she took his loaded .38 caliber revolver with her, although she has never shot a gun. He encourages the investigators to search through her belongings, and tells them the little he knows about her recent life.

A survey of Mrs. Thompson's bedroom suggests she took nothing with her, not even clothing or toiletries. Buried at the bottom of her underwear drawer is an old program for a lecture series at the Krotona Institute of Theosophy — successful **Spot Hidden** to find it. On the back, a masculine hand has written the name “Martin” and a Hollywood-area phone number. If the number is called, there is a 60% chance Martin is home unless it is after 11 pm that night. That is the time when he and Mae depart for Signal Hill.

Martin is suspicious of callers he doesn't know, and hangs up if anyone pries too deeply. A sharp-eyed investigator notices that there is a Martin Rychter listed on the program for a lecture given six months ago; roll **Idea or Spot Hidden**.

In a desk is a large manila envelope labeled “Los Angeles County Sheriff — Property”, with Charity Thompson's name and address scrawled on it. The envelope had contained the personal items that she carried when picked up. Everything has been emptied out except for a crumpled scrap of newspaper with the story about the unusual find at the Dabney well two weeks



ago [*Blackness Papers* #1]. Nothing else in the house is pertinent. However with a successful roll of INT x2 or less, the player character notices that nothing relates to a book club or real estate clients in Hollywood, as might be expected.

At this point, investigators may want to check out the Krotona Institute, or to stake out Signal Hill, thinking she'll "return to the scene of the crime". If investigators become suspicious of Charity's origins, a few days and a few successful **Library Use** rolls at the County Hall of Records [#5] leads them to the Orphan Asylum, where her unusual history dead-ends.

At The Institute

Martin Rychter lives in a cluster of apartments overlooking Beachwood Canyon, a fact that can be obtained readily at the Krotona Institute's main office, from phone records, or a phone directory. If he is in, there is an 80% chance Mae Westervelt is with him. He is understandably evasive about Charity. He denies knowing her at first. Continued questioning may get him to reveal that she heard him speak once and later tried to see him, apparently infatuated. He won't say more. Platinum blonde Mae is similarly tight-lipped, claiming never to have met her. A successful **Idea** roll suggests that both are bad at lying. If pressed or threatened, enough so that they feel the player characters are dangerous, the pair reveal that Charity planned to rob the Southwest Museum. They know nothing more than that. It would be even more difficult to get them to detail the Fellowship of Agorna's activities.

If investigators force their way into the apartment, Martin resists them, but not to the death. He will notify the front office, which contacts the police. Investigators won't find any trace of Charity, but could discover Martin's most secret occult books and paraphernalia hidden behind a bookcase. See [#105-V]. He has a 1922 Packard Single-Six parked outside his apartment with an air compressor, 500 feet of air hose, a portable telephone set with 600 feet of cable, and a great deal of rope in the back seat. Also, in case a hasty departure from town is needed, Martin keeps his De Havilland Moth housed at Rogers Field [#104-J].

If investigators discover and hold Martin's cylindrical temporal communicator in a closet, they are mental witnesses, albeit haltingly and confusedly, to the death

CURIOUS BLOCKAGE HALTS OIL DRILLING

SIGNAL HILL— Dabney Oil Syndicate workers drilling near the corner of Walnut Avenue and 28th Street were alarmed yesterday when their drill ground to a halt as smoke issued from this latest well on the well-punctured hill. Several eyewitnesses reported seeing a flash or corona similar to an electrical discharge as the event occurred, but this could not be confirmed. Later inspection revealed a broken drill bit covered in pieces of an unusually strong yet lightweight silvery-green stone, which has been sent for analysis by company geologists.

"I've been drilling here since '21, and never hit anything this tough," said foreman Wendell Harter. The blockage apparently began some 400 feet below the Earth's surface, well short of any oil. Harter added, "We're just glad nobody got hurt."

A spokesman from the Dabney Oil Syndicate said that work on the new well would be halted until the bit could be repaired or replaced, but that operations at the other two wells on the site were continuing as smoothly as before.

Blackness Papers #1 news article - two weeks ago

of V'trar the gardener and the sinking of Tnok-Chrytl over twenty million years ago. Static fills their minds as they sit around the device, punctuated by agonized, psychic screams such as: "Cannot see them . . . they are everywhere, nowhere . . . Shrieking, shrieking, shrieking . . . My flesh burns, it splits . . . Nothing to be done. I do not go forward . . . The brutes shall not see light . . ." and then the transmission abruptly cuts off. Undergoing the experience requires a 1/1D6 Sanity check. A successful **Cthulhu Mythos** check confirms that they have just contacted a member of the Great Race of Yith.

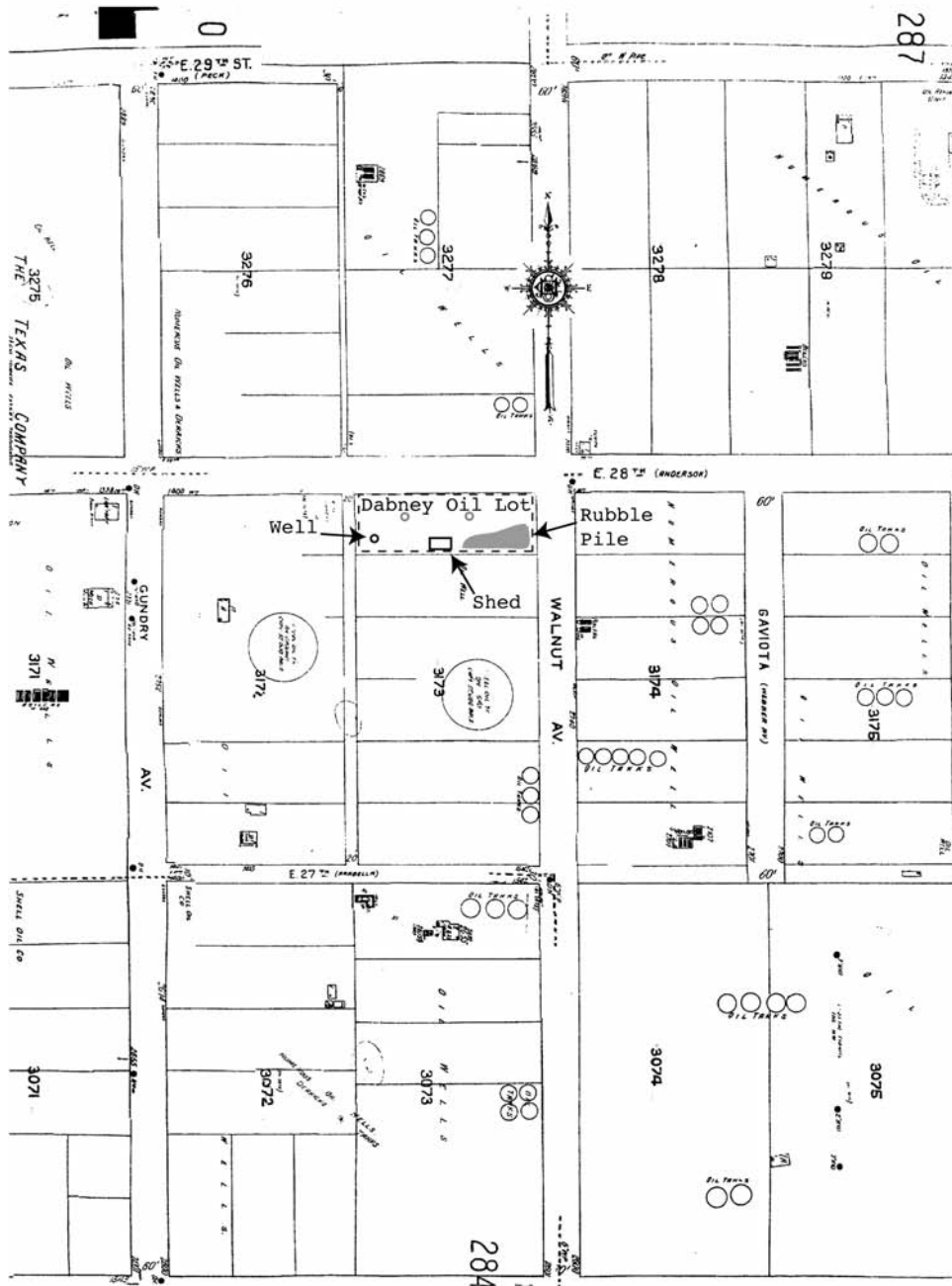
If the investigators leave without violence, an older gentlemen peeks out at them from behind a neighboring apartment door. This is Bartholomew Van Der Hough, a member of the Institute not privy to the secrets of the Fellowship of Agorna, but who suspects the worst of Martin's frequent get-togethers. He is not shy about telling the player

characters about his suspicions, either, as long as Martin can't hear them. He even saw Martin arguing yesterday with a woman matching Charity's description. He had seen her come and go before. The woman seemed out of her mind, screaming something about "otherworldly terrors" and "Southwest Museum". Mr. Van Der Hough has no other useful information about Charity, but he is an expert on the occult and knowledgeable in Near Eastern languages and cultures. He could be a resource in future investigations.

AT THE SOUTHWEST MUSEUM

When Charity visited the Southwest Museum on a school trip as a teen, a certain unidentified ceramic pot lid labeled as "provenance unknown" struck her as odd, but she couldn't put her finger on why. When her memories recently came back to her, however, she remembered and recognized the artifact as a Yithian device — discussed at the end of **Chapter Seven**. With the danger presented by the oil drilling, she knew she had to obtain the device to seal the well forever. The day before the investigators join the case, Charity was at the museum trying to convince the curators to let her examine the artifact. Without scholarly credentials, she was refused. When she became agitated, they escorted her from the

SOUTHWEST PORTION OF SIGNAL HILL.



The Yithian tool is in a glass case in the southern portion of the second floor, near some Anasazi artifacts. It appears to be made from grey clay, in a style completely unlike the ceramics around it, as pointed out with an **Archaeology** roll. The case is locked, but not wired with an alarm. The night watchman sits at a desk near the entrance on the ground floor. He takes a fifteen-minute stroll through the building every hour on the hour.

At Signal Hill.

The Dabney Oil Syndicate lot is at the southwest corner of Walnut Avenue and East 28th Street on Signal Hill. See the nearby map. Three oil-drilling derricks have been erected at the site; the one of interest currently does not have a drill inserted. The bit is being repaired after chewing on strange silvery stone. A heavy steel plate now caps the well. Also at the site is a water tank,

property, but didn't call police. She then tried to enlist Martin's help, but failed.

Tonight around midnight she intends to break in, but there is very little chance of her carrying out her plan without alerting the elderly night watchman. If needed, use the stats for Typical LAPD Patrolman [Pre-Vollmer] in **Chapter One**. Charity is a desperate woman and will not give up easily, even going so far as killing the old man to get what she needs. If investigators intercept her beforehand, they may have to fight her themselves, unless they can somehow convince her that they intend to help.

three diesel generators, three electrical motors to power the turntables (drilling gear), two winches with 3000 feet of steel cable each, and a locked shed containing various hand tools. A large pile of earth and rubble from the leveling of the lot and initial digging sits at the southeast corner of the site.

If the investigators wish to stake out the well, a successful **Persuade or Fast Talk** on the foreman gets them the address of the Dabney Oil Syndicate in Redondo Beach (about a 30-45 minute drive). Here they may get



permission to do so, most likely dealing with a young manager named Ray Chandler (see him in **Chapter Four**). Chandler has little time for games and is not easy to **Persuade** — halve the chance. He is entirely immune to **Fast Talk**.

But a successful **Psychology** tells the investigator that Ray Chandler may have a drinking problem; and a successful **Spot Hidden** might spy a half-empty pint bottle of hooch in his open desk drawer. This knowledge might be used to blackmail or bribe him into allowing them to spend the night at the site. They could always go in without permission.

At the Well

By day, close to fifty men work at the site. The site closes up at six in the evening, and most are gone within the hour. A pair of night security guards has been hired by a pool of oil companies using the area. They drive by every 1D2 hours. Use Sheriff's Deputy stats from [#6].

- To descend the well, one must first remove the steel plate atop the well. Match **STR vs. 30** on the Resistance Table. No more than four people can add their STRs together. If a vehicle can be chained to the plate, it can pull off the plate handily.
- The well is twenty-eight inches in diameter. It can accommodate the passage of beings SIZ 14 or less. Larger beings with more elastic or only partly material bodies can squeeze through at the keeper's option. Human claustrophobes cannot even imagine getting into such a hole: it is psychologically impossible.
- The uppermost thirty feet of the well is lined with steel pipe, with walls of moist, hardened earth and rock below that. Lowering someone into the well can be accomplished if one has enough rope or cable played through a winch. A successful **Operate Heavy Machine** avoids injuring a person being raised or lowered. The passenger needs a means of breathing since after a hundred feet or so the air becomes dank from lack of circulation and gases escaping from the earth below. At two hundred feet, initiate the suffocation rules from the rulebook if the passenger has no aid to breathing.

Martin and Mae

This intrepid duo arrive well-equipped just after 12:30 am. Martin intends to descend with an air-mask respirator and hose while Mae monitors his progress via telephone. He also carries an electric torch, a camera, and a crowbar, but not his revolver. It takes him a little over an hour to set up and make the descent, but he soon realizes he is unable to open the door to the garden by himself, and has Mae winch him back up. They leave the site by 2:30 am.

Unless discovered, they decide to come back the following night at about the same time but with two more compatriots, using the intervening time to adjust their

breathing gear for three people. If the investigators interrupt his initial try, Martin tells the whole story and tries to persuade them to join him. He tempts them with visions of vast, untapped knowledge or of great wealth, whichever seems more likely to interest the player characters. He will lie if need be, telling them that Charity is in the well and that he needs their help to get her out. A successful **Psychology** roll sees through the lie.

IN THE WELL.

The shaft plunges straight down into pitch-blackness for 387 feet before terminating in a warped and tilted 27-by-54-inch chamber constructed of unusual silver-green stone (see map). The hole through the ceiling shows scars of the drill bit's violent passage. The bit destroyed a panel of metal and crystal before it finally stopped against the bottom portion of the western wall. Scorch and blast marks are clearly evident.

The floor slopes up and away from this burnt area, making walking difficult; this is made more difficult due to the muddy slurry from drilling that is splattered on most surfaces and which pools thickly in the lowest section of the room. Roll **DEX x3%** or less to keep upright while moving across this slickness, and **DEX x5%** or less elsewhere in the chamber. The walls were at one time perhaps fifteen feet high, but are now only half that, having been compressed so that the room resembles a parallelogram in cross-section. If a light source is available, one can see that the highly polished walls are etched with a stylized design of vertical, wavy, intertwining grooves of varying depths, creating an unsettling illusion of pulsing motion.

Where We Are, What Has Happened

This is the antechamber leading to one of several large gardens the Yithians kept at Tnok-Chryttl for the purpose of study and meditation. It contains many species of plants and animals native to the Earth of 20 million years ago and earlier, as well as several varieties engineered by the Great Race itself. When the flying polyps attacked the island, strong gravitational fields forced them to the ground where the Yithians fought them as the island sank.

This section of the scientific complex was protected by a prototype repulsor shield that was activated — regrettably only after two flying polyps got inside. The field kept this section protected from crushing pressure and heat for millions of years. Over the eons, the protected section was buoyed up through the accumulating layers of alluvium to its present position. The repulsor shield finally failed, but only fifty thousand years ago.

The garden dome is also contained within a stasis cube. See the *Call of Cthulhu* rules for an additional



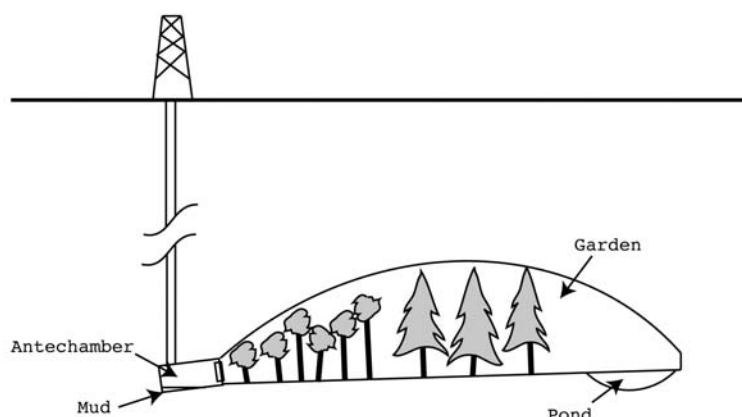
comment on this Great Race technique. The cube has its own independent power source, activated when the island was abandoned. As far as the flying polyps and anything else inside the garden go, only about 5.5 hours have passed since the attack. Descriptions of life in the garden assume that the door to the garden has not been breached before the investigators arrive, or that only a short time has passed since then when they do. If this is not the case, alter the descriptions accordingly.

Three 18-foot-wide doors are in the antechamber, but only one leads to the garden (the others do not open, and in any event lead to solid rock). The door to the garden and the mechanism to disable the stasis cube are activated from inside the antechamber (**Idea** roll to operate; impossible to activate one and not the other), although the power to move the warped door was lost (along with all lighting) when the drill crashed into the small generator in the antechamber (match **STR vs. SIZ 25** on Resistance Table to open door; only two characters can combine their strengths, and a crowbar adds +10 percentiles to the chance for success). The door has a single, crystal window only six inches across; if the door has not been opened and a light is shined inside, one may see a small monkey frozen in mid-leap between two lychee trees, but not much else (a member of extinct species *Branisella*, he finishes his leap in about a thousand years if the door is not opened).

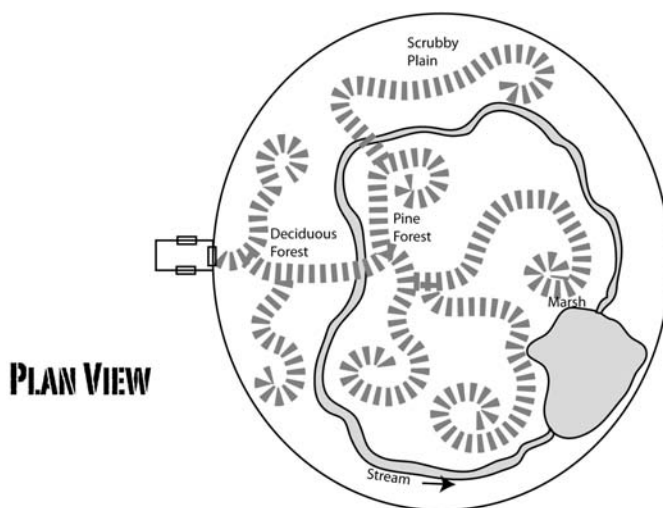
IN THE GARDEN

A warm rush of air, along with a cacophony of bird and animal noises, greet anyone who forces open the door. The air is humid, but fine for breathing (this lasts for a few days, until the plants start to die from lack of artificial sunlight and the shut off of life-support from the stasis cube). The environment is sub-tropical to temperate, and heavily wooded with deciduous trees at this end of the garden. The ceiling is a dome originally some fifty feet high, but has been pushed down and is now brushing the tops of the trees thirty-five feet overhead. The slightly ovoid chamber is roughly 300 x 330 feet. A smooth stone pathway twenty-five feet wide leads from the doorway into the woods, crossing over the stream

OIL WELL & YITHIAN GARDEN



SIDE VIEW



PLAN VIEW

and ending in multiple clockwise spirals that the Yithians found pleasing for some reason.

In addition to the denizens listed below, visitors to the garden may come across some of the hybrid abominations created by the Great Race for their own purposes. These are physically harmless, but require a 0/1D6 Sanity check if seen in good light. They include, but are not limited to: bird-headed marmosets, furry tree-dwelling octopi, many-legged squirrelipedes, and more.

DECIDUOUS FOREST — The simple flowering plants and lush grasses at the margins of the pathway are trimmed and appear well tended. Primitive primates and marsupials chatter in the branches, unafraid of any visitors below. Several non-poisonous snakes and lizards dart about. Otherwise unremarkable, the **Biology** skill can report these are definitely not modern flora or fauna, but representatives of the Oligocene or



Miocene epochs — easily worth 0/1D4 Sanity check if realized.

At the end of the upper spiral is the cone-shaped body of V'trar the gardener; still warm, its scaly, elastic skin appears dried, burned and split open in places — Sanity loss is 0/1D4 to view the ravaged corpse of the Yithian. Next to his head stalks is an inoperative remote device that once controlled the door and the stasis cube. Nearby in some bushes (**Spot Hidden**) is a weapon, V'trar's lightning gun which still has twelve charges left. Leading away from the body and back to the main path into the pine forest are tracks filled with Yithian body fluids. Each print consists of five circles, separated from each other by several feet: toe marks. **Spot Hidden plus Track** to find and follow them.

PINE FOREST — Near the central crossroads in the forest, two flying polyps rest, licking their wounds, and noisily discussing plans for getting out of the garden. They destroyed the remote control when they attacked V'trar, and the door was locked from the outside. They have no idea how much time has actually passed. They viciously attack anything that approaches, if of SIZ 5 or larger. When they learn the door is open, they'll flee to the surface. Meanwhile with **Hide and Sneak** it may be possible to avoid or to surprise them in the dense growth.

SCRUBBY PLAIN — This is a re-creation of the dominant environment of North America during the Oligocene, before true savannahs existed. Interior force fields once kept dangerous animal specimens confined to their own plots of habitat, but these force fields shut off less than a minute ago, garden-time, and the predators have not yet realized it. One set of predators is a pair of large hyaenodons and their three cubs (see **Chapter Seven**). These primitive carnivores are just getting a whiff of the new smells coming from outside their enclosure. They are becoming curious. When they come to investigate visitors, they stop right at the edge of the path. They will attack if provoked, if characters venture into their territory, or even if someone lingers long enough to convince them that new prey is obtainable. Time runs out in 1D6+5 game rounds.

MARSH — In the pond lives a crocodile of unusual size, which at the moment is unlikely to attack anything unless the prey ventures into the shallows and kicks a lot of water. This will change; this may change as time goes by. The spiral nearest the pond ends in a clearing focused around a tchuralok plant (see **Chapter Seven**). The Yithians used to come here to meditate and commune with one another in this idyllic setting, each leaving behind a few memories in the plant to be shared with those who came after. Anyone else visiting the clearing now is subject to the mind-numbing effects of com-

muning with the plant, probably leading to unconsciousness and attack by dangerous animals or other beings.

When and if a player character awakens, the experience of absorbing the combined memories of hundreds of Yithians requires a 1D4/1D10 Sanity check, but adds +8 percentiles to one's **Cthulhu Mythos** skill. Additionally, +2D6 percentiles are added to another random knowledge skill whether the character previously had skill points in it or not. If INT or less is rolled on 1D100, one also learns a spell appropriate to the Great Race.

STREAM — Once kept flowing in a circle by ingenious means devised by the Yithians, the stream stopped when the repulsor shield went out. Despite being eerily calm, nothing dangerous resides in the stream at the moment. The water is still fresh enough to drink.

Charity Arrives

Whether or not she was able to obtain the unidentified tool from the museum of the Southwest, if she has not yet been killed or taken into custody, Charity Thompson shows up at the well. It's around three in the morning, on the night of Martin's initial descent. She brings along fuses and six sticks of dynamite. If not stopped, she intends to blow up the well shaft and, if possible, turn the intervening rubble and the surrounding surface into an impassable chunk of silver-green, diamond-hard stone. With or without that cork in the bottle, the explosion would seal the fate of anyone in the garden.

Conclusion

The knowledge of the immense antiquity of alien life on this planet, and that some survives in odd pockets, should be unsettling to any but the most jaded investigator. If the investigators manage to defeat the flying polyps or at least keep them entombed in the garden below ground (assuming the investigators know they are there), award them each 2D10 Sanity points. If, however, the flying polyps escape up the shaft, the investigators each lose an additional 1D6 Sanity points over the next week, haunted by the realization of what they have unwittingly unleashed on the world.

If Charity lives, she attempts to drive off in search of others like her, never to see her family again. If Martin and Mae survive the experience, they, too, leave the area, shaken to the core of their somewhat naïve belief system.

Of course, it is likely that more drilling in the area will sooner or later strike the garden dome itself (it is a small miracle this hasn't happened already). In that case, it will be up to the keeper to decide if the drills can penetrate the weakened silver-green stone, and what if anything has survived below.

STATISTICS

Charity Thompson, About 27, Haunted and Hunted Woman

STR 09 CON 13 SIZ 10 INT 13 POW 13
DEX 14 APP 15 EDU 13 *SAN 26 HP 12

* Currently indefinitely insane

Damage Bonus: None.

Weapons: Tire Iron 28%, damage 1D4+1

.38 Revolver 20%, damage 1D10

Skills: Accounting 58%, Bargain 67%, Conceal 25%, Credit Rating 26%, Cthulhu Mythos 6%, Drive Auto 58%, Fast Talk 29%, First Aid 34%, Hide 34%, Law 23%, Library Use 32%, Listen 54%, Occult 21%, Persuade 48%, Psychology 51%, Sneak 22%, Spot Hidden 49%.

Languages: English 64%, French 18%.

Martin Rychter, Age 38, Rakish Seeker of Knowledge

STR 13 CON 15 SIZ 13 INT 15 POW 12
DEX 12 APP 16 EDU 18 SAN 42 HP 14

Damage Bonus: +1D4

Weapons: Fist/Punch 56%, damage 1D3+1D4

Grapple 52%, damage special

.32 Revolver 44%, damage 1D8

Spells: Conjure Glass of Mortlan, Send Dreams, Voice of Ra.

Skills: Anthropology 38%, Archaeology 44%, Cthulhu Mythos 12%, Drive Auto 52%, Fast Talk 41%, Mechanical Repair 44%, Natural History 51%, Occult 58%, Operate Heavy Machine 26%, Persuade 69%, Pilot Aircraft 46%, Psychology 55%, Ride 61%.

Languages: Arabic 33%, English 53%, German 92%, Sanskrit 44%.

Mae Westervelt, Age 25,

Hussy and Dabbler in the Occult

STR 11 CON 13 SIZ 11 INT 10 POW 10
DEX 15 APP 17 EDU 16 SAN 46 HP 12

Damage Bonus: None.

Weapons: Kick 38%, damage 1D6

Skills: Archaeology 27%, Cthulhu Mythos 2%, Drive Auto 53%, English 80%, French 28%, History 22%, Library Use 27%, Listen 63%, Occult 29%, Operate Heavy Machine 11%, Photography 54%, Psychology 26%, Spot Hidden 36%, Swim 39%.

Languages: English 80%, French 28%.

Two Wounded & Befuddled Flying Polyps

	STR	CON	SIZ	DEX	POW	HP
#1	51	27	50	12	17	39 (curr. 25)
#2	53	27	48	15	12	38 (curr. 19)

Move 8/12 Flying

Damage Bonus: +5D6, but use only for wind blast.

Weapons: Tentacle 85%, damage 1D10 (2D6 tentacles per round).

Wind Blast 70%, damage db, lowered by 1D6 per 20 yards distance.

Armor: 4 points, plus invisibility. The extraterrene flying polyp takes only minimum damage from physical weapons — a gun doing 2D6+3 points of damage would automatically do only 5 points of damage to a polyp, with this reduced 4 points more by the monster's skin armor. An impale does doubled minimum damage reduced by 4, or an actual damage done of 6 hit points. Enchanted weapons do full normal damage, as do forces such as heat or electricity.

Spells: None.

Sanity Loss: 1D3/1D20 to see a flying polyp.

A Family of Hyaenodons

	STR	CON	SIZ	DEX	POW	HP
#1	26	14	24	14	07	19
#2	20	11	18	18	09	15
#3	21	08	19	16	11	14
#4	23	14	16	09	09	15
#5	20	10	18	12	10	14

Move 10

Damage Bonus: #1: +2D6; #2,3,4,5: +1D6

Weapons: Bite 40%, damage 1D10

Armor: 2-point skin.

Skills: Hide 40%, Spot Hidden 50%, Track by Smell 70%.

Sanity Loss: 0/1D3 to see a living hyaenodon.

A Crocodile of Unusual Size

STR	CON	SIZ	DEX	POW
36	26	36	10	09

Move 6/8 Swimming

HP 31

Damage Bonus: +3D6

Weapons: Bite 50%, damage 1D10+db

Armor: 5-point hide.

Spells: None.

A Tchuralok Plant

STR	CON	SIZ	DEX	POW
N/A	15	25	N/A	16

Move 0

HP 20

Damage Bonus: None.

Weapons: None. Match POW vs. POW to see if anyone within 40 feet is drawn into mentally communing with the plant.

Armor: 1-point skin.

Spells: None.

Sanity Loss: None to see a tchuralok plant itself, but the experience of communing with one costs 1D4/1D10 Sanity points. See marsh area description above for benefits, if any.

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**While some of these works are not strictly of the period, they resound with the essential feel of classic Los Angeles and its denizens.*

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Seeing Stars in Hollywood: the ultimate guide to celebrities & Hollywood.

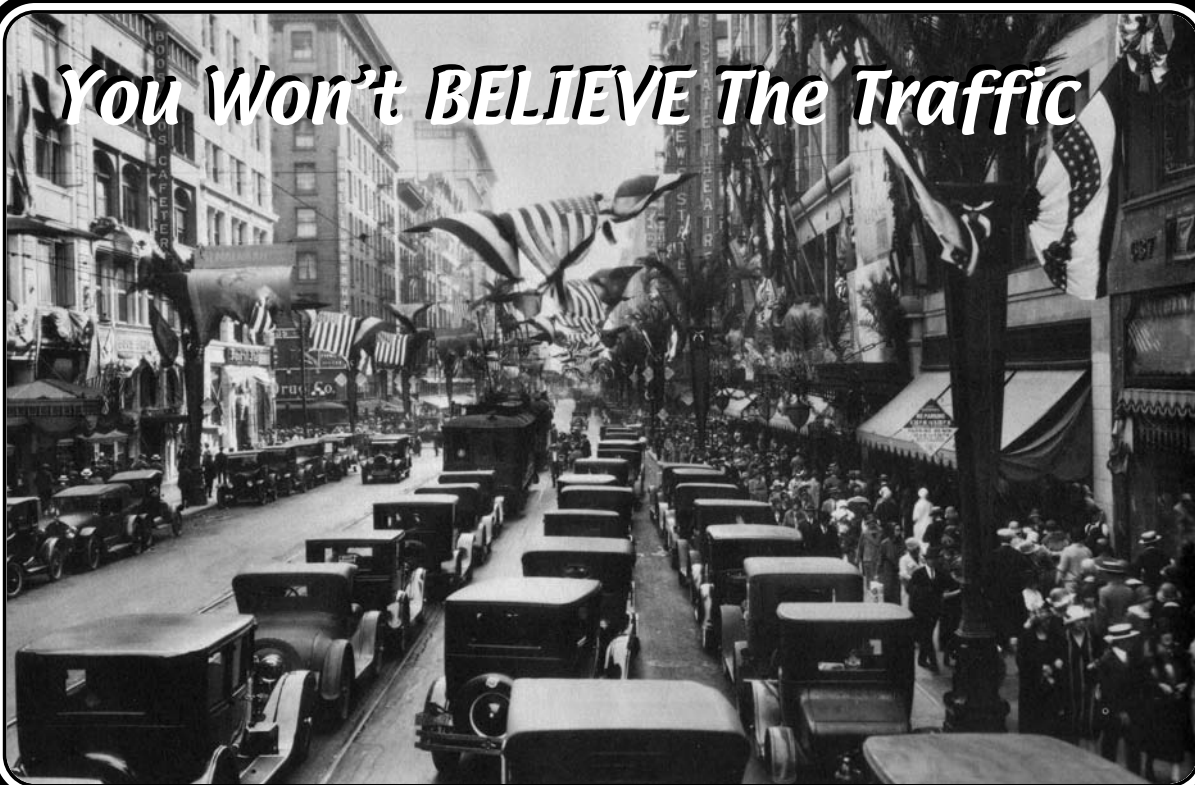
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You Won't BELIEVE The Traffic





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HANDOUTS



CURIOUS BLOCKAGE HALTS OIL DRILLING

SIGNAL HILL Dabney Oil Syndicate workers drilling near the corner of Walnut Avenue and 28th Street were alarmed yesterday when their drill ground to a halt as smoke issued from this latest well on the well punctured hill. Several eyewitnesses reported seeing a flash or corona similar to an electrical discharge as the event occurred, but this could not be confirmed. Later inspection revealed a broken drill bit covered in pieces of an unusual strong yet lightweight silvery

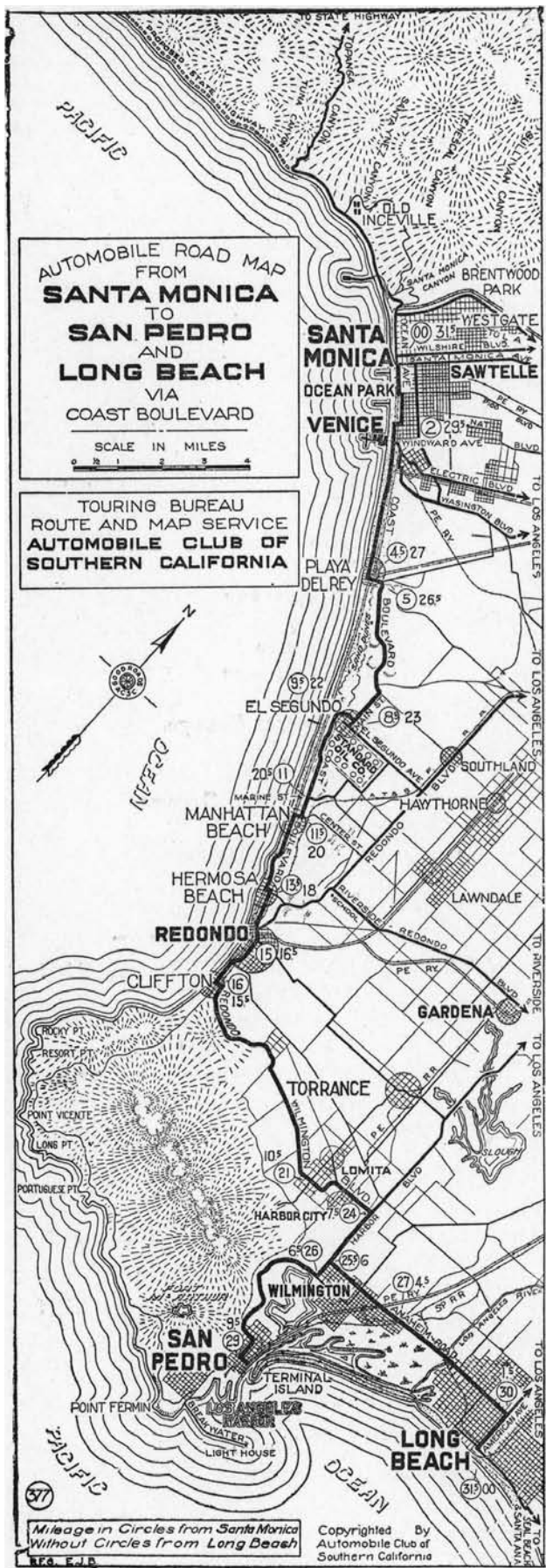
green stone, which has been sent for analysis by company geologists.

"I've been drilling here since '21, and never hit anything this tough," said foreman Wendell Harter. The blockage apparently began some 400 feet below the Earth's surface, well short of any oil. Harter added, "We're just glad nobody got hurt."

A spokesman from the Dabney Oil Syndicate said that work on the new well would be halted until the bit could be repaired or replaced, but that operations at the other two wells on the site were continuing as smoothly as before.

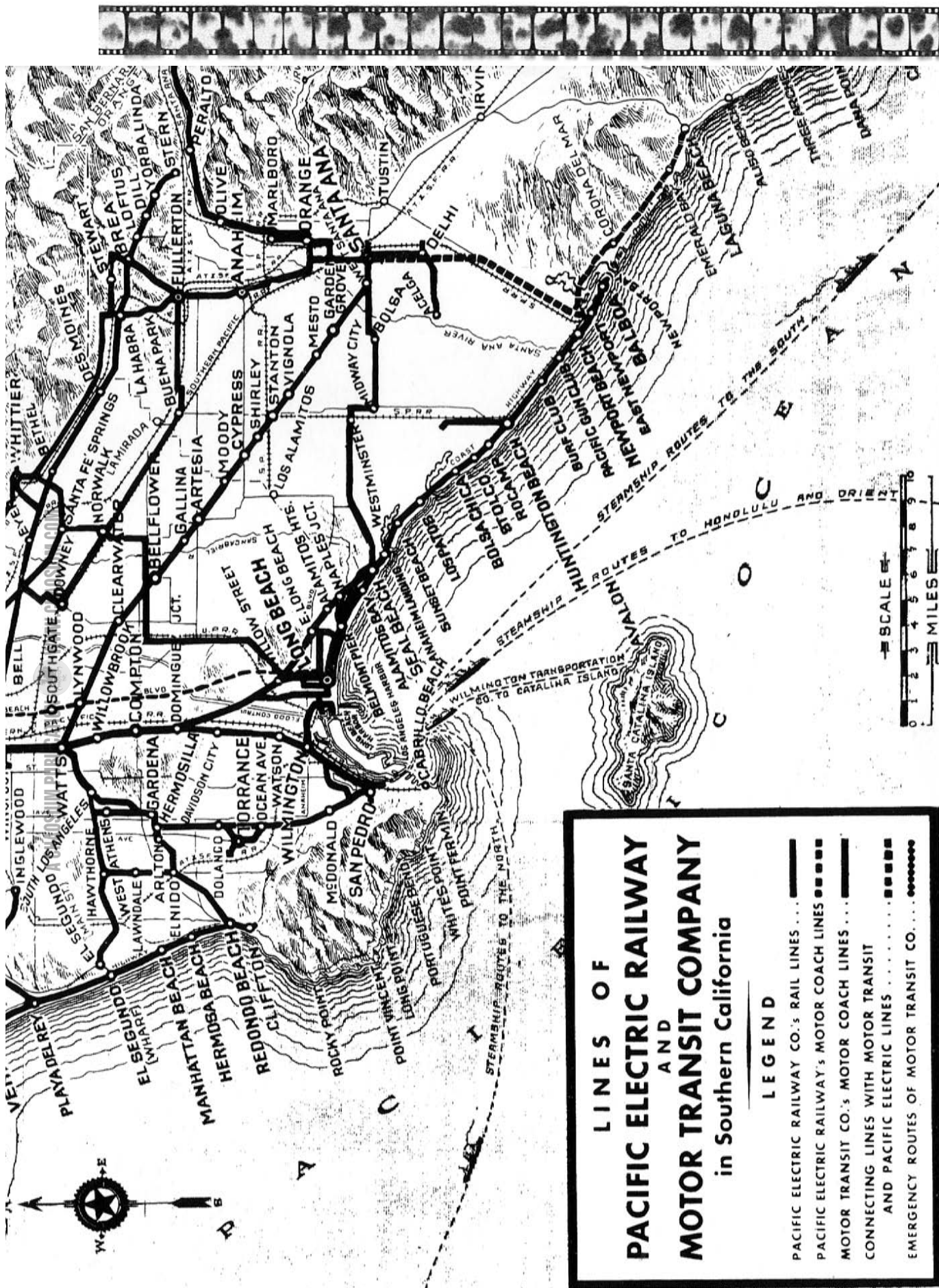
TROLLEY TABLE

Route	Round-Trip Fare	One-Way Travel Time	How Often?
L.A.-Hollywood	\$.20	15 minutes	Every 10 min.
L.A.-Santa Monica	\$.55	60 minutes	Every 20 min.
L.A.-Venice	\$.55	50 minutes	Every 20 min.
L.A.-San Fernando	\$.90	80 minutes	Every 45 min.
L.A.-Glendale	\$.60	40 minutes	Every 20 min.
L.A.-Pasadena	\$.60	45 minutes	Every 15 min.
L.A.-Mt. Lowe	\$2.50	120 minutes	5 times a day
L.A.-Long Beach	\$.80	50 minutes	Every 15 min.
L.A.-Redondo/Hermosa	\$.70	65 minutes	Every 20 min.
L.A.-Port of Los Angeles	\$.80	60 minutes	Every 20 min.
L.A.-San Gabriel Mission	\$.40	45 minutes	Every 45 min.
L.A.-Pomona	\$1.20	85 minutes	Every 2 hrs.
L.A.-Riverside	\$2.30	150 minutes	Every 2 hrs.
L.A.-San Bernardino	\$2.30	140 minutes	Every 2 hrs.
L.A.-Balboa/Newport	\$1.50	85 minutes	Every hour
L.A.-Santa Ana	\$1.30	75 minutes	Every hour
L.A.-Big Bear Lake	\$7.25	240 minutes	Twice a day
L.A.-Lake Arrowhead	\$5.00	180 minutes	Every 2 hrs.











DOWNTOWN LOS ANGELES



Now you see the power you have in front of you.
 If you wish not to die you bring film to Fern Dell
 in Griffith Park. Drop in trash next to bridge over
 waterfall and pool at midnight Sunday.
 Come alone and no tell nobody.

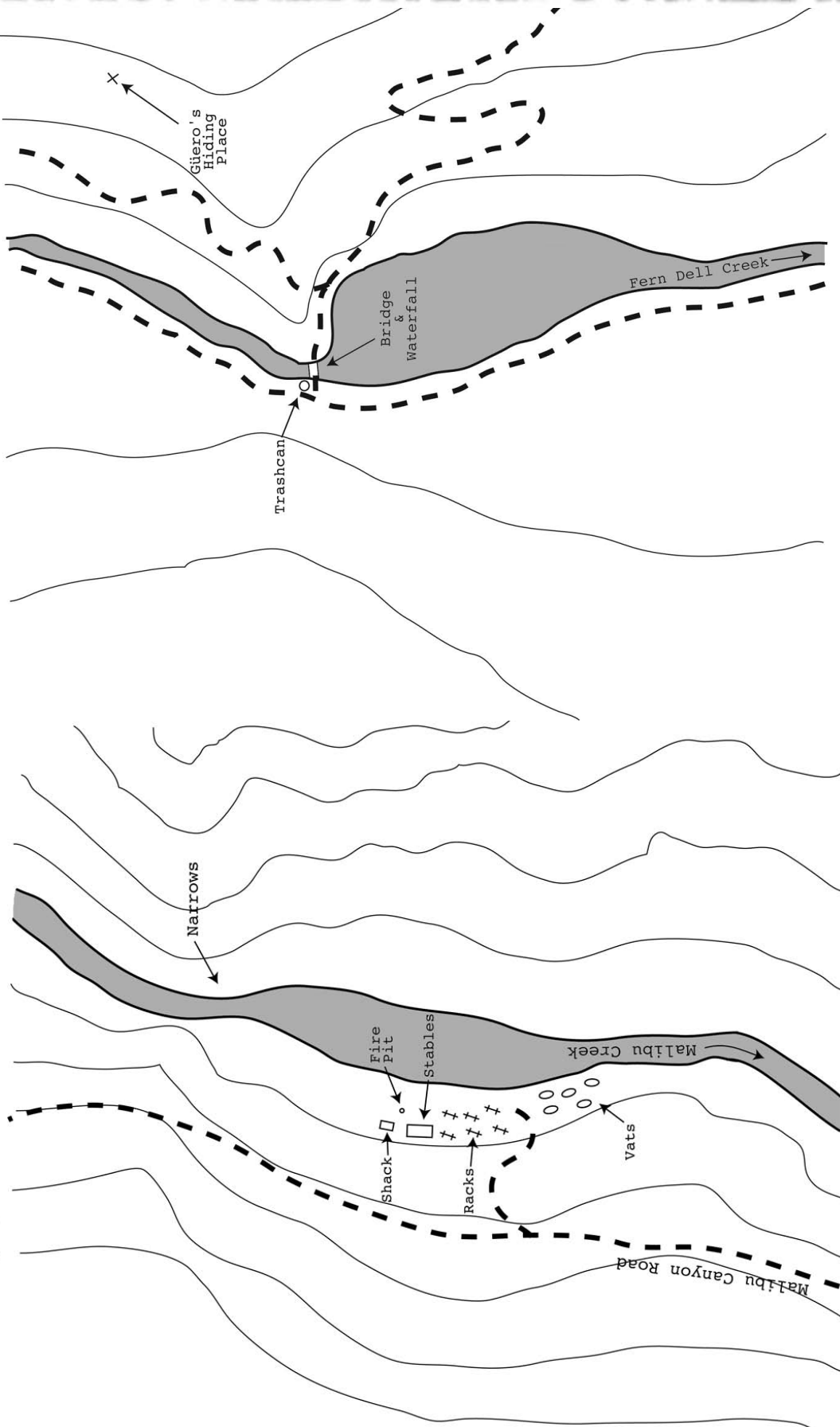
Mr. Snyder—

You were in a place where you not invited.
 You take pictures of things no for you to see.
 You leave film near Lake Malibu very soon. Tell
 nobody. If no you will see the revenge of the land
 the sea and the sky.
 Is very serious Mr. Snyder.



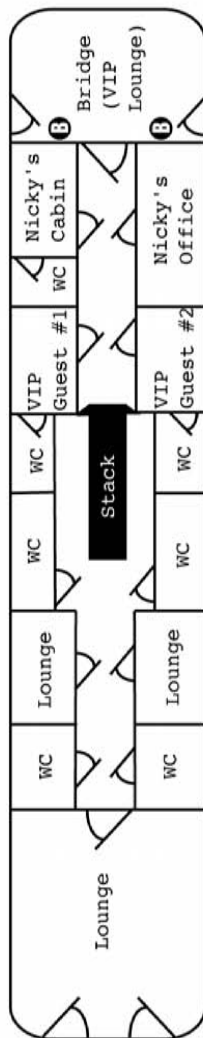
GÜERO'S SHACK

FERN DELL.

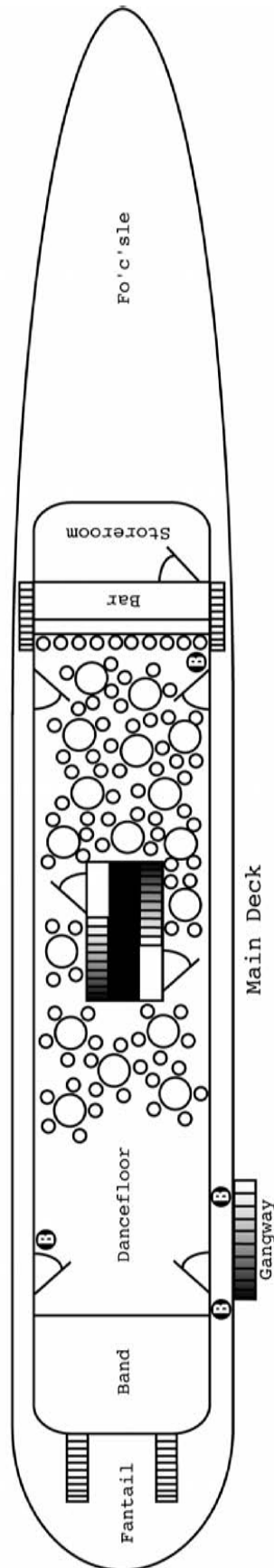


202-B S.S. BASILEUS

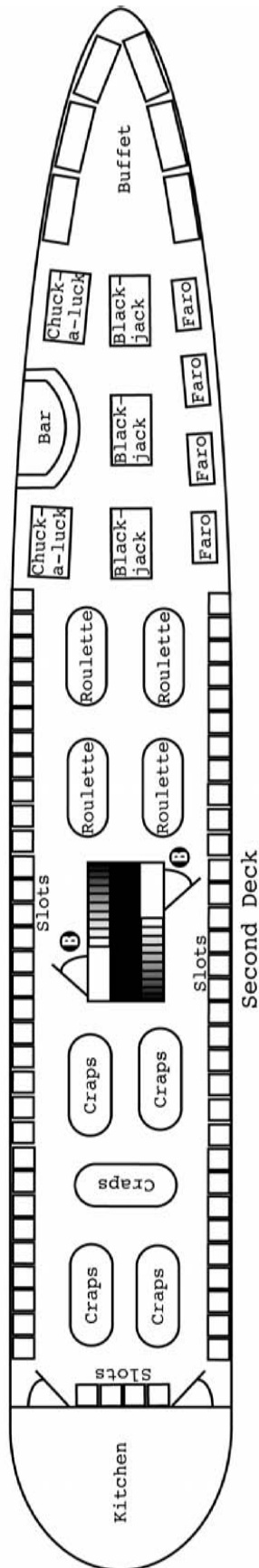
B = Bouncer



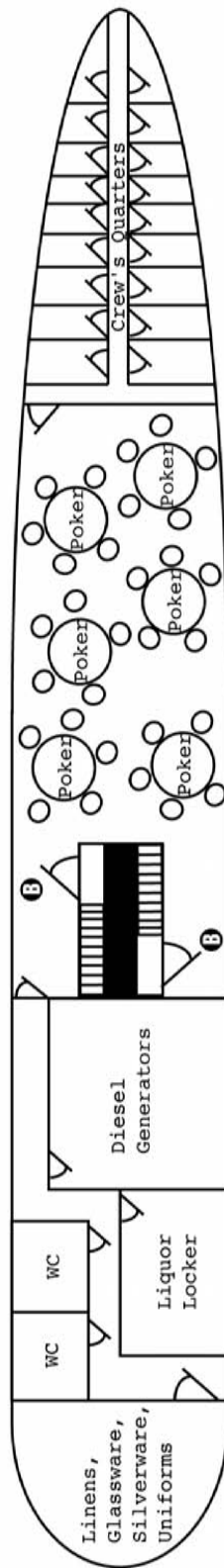
Superstructure



Main Deck

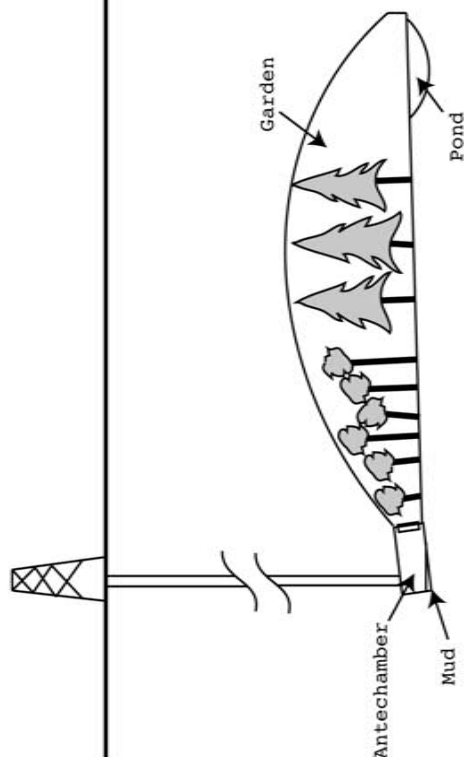


Second Deck

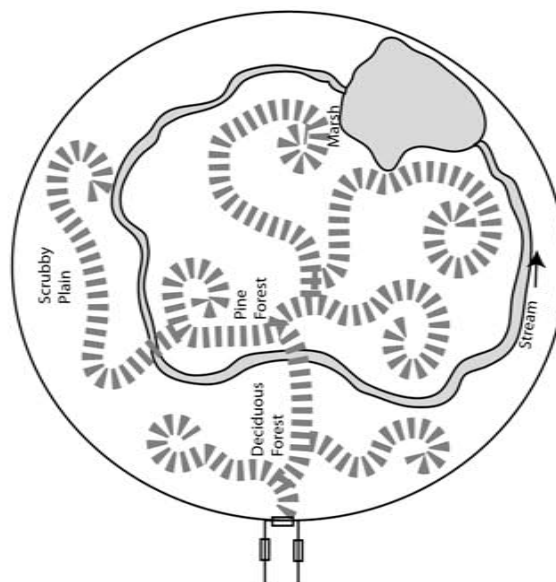


Engineering Deck

OIL WELL & YTHIAN GARDEN



SIDE VIEW



PLAN VIEW

"THOSE WHO DREAM BY DAY ARE COGNIZANT OF MANY THINGS WHICH ESCAPE THOSE WHO DREAM ONLY BY NIGHT."

—EDGAR ALLAN POE

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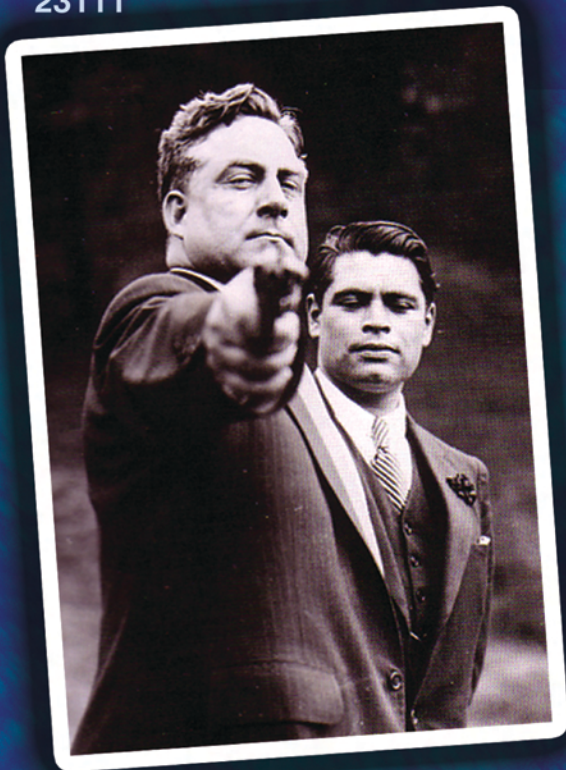
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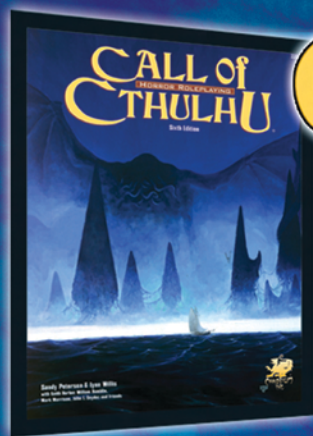


SECRETS OF LOS ANGELES

The City of Angels . . . No burg this side of the Pearly Gates could live up to such a moniker, and L.A. isn't even trying. No, you won't see many inhabitants of that sprawling boomtown sprouting downy wings or signing up for the Celestial Choir. Sure, L.A. has more than its share of evangelists, faith healers, and political do-gooders, but when your economy is built on black gold, land speculation, the Hollywood dream factory, and the sweat of migrant workers, it attracts a lot more than just the saintly. The fresh-faced, scrubbed-clean, Midwest wholesomeness they plaster all over the real estate ads don't tell the story. You can't have sunshine without casting shadows, and one thing L.A. has in spades is sunshine. . . .

LOS ANGELES IN THE 1920's is a fast-growing, fast-moving city encompassing all that is great and all that is rotten in America. This racial, ethnic, and religious melting pot presages what the country will become by the end of the century. Celebrated movie stars work and play before the eyes of the world. Rum-runners and racketeers ply their trade, hand-in-hand with crooked cops and two-faced politicians.

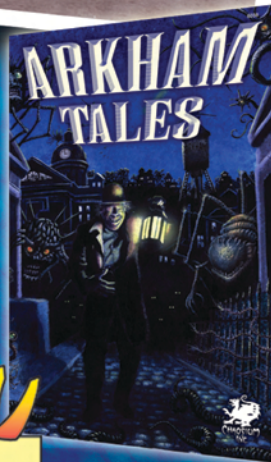
Secrets of Los Angeles is an informative resource for keepers should the trail of a mystery lead their investigators to the Southland, or to base a *Call of Cthulhu* campaign there. Contained herein are facts, legends, and rumors of the people, places, and events that made 1920's Los Angeles the exciting place it was. The information presented varies from trivia that the investigators would know when first stepping off the train to secrets known only to the highest echelons of alien cults. The keeper decides which is which and what lies between.



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