

Wandering Star

*Wandering stars, for whom it is reserved
the blackness of darkness, forever.*

"Anyway, they're pushing for the railway to be rebuilt from Los Cruces out to the launch site."

"What'll that mean for us?"

"Dunno - if it happens, probably more mechanicals around the place. More tourists maybe. "

"More? The chile festival was bad enough - "

"Um, Jen .."

"What's up, Kirk?"

"It wants something weird again. "

"Great. What this time?"

"A rock from the space museum"

"... we got plenty of rocks out here, it can have one of them."

"I told it that, and it got real shrill like"

"What the hell does a coyote spirit want with a rock?"

Five neophyte werewolves skulk over the dusty hills at the edge of the Rio Grande valley in New Mexico, dodging trouble with the humans in nearby Hatch, trying to placate spirits both hostile and just plain mean, and at the mercy of the random whims of their totem spirit, Coyote-that-Bleeds.

A 5 player single session Werewolf:the Forsaken scenario

Administrivia

Adult Content:	M
Characterisation:	2
Genre Knowledge:	1 (helpful, but eh)
Rules Knowledge:	1 (helpful, but eh)
Seriousness:	2-3 (its a horror game)

This game runs with a cut-down version of the background and system, suitable for people that haven't played Werewolf:the Forsaken before. Where possible, the flavour of the game has been kept, but in a number of places, corners have been cut on the complexities involved in the original game.

The most significant trim has happened around the characters - they are ignorant of their true nature, and of the extent of Uratha society. They have never met other Uratha (well, peacefully), and do not know about auspices, tribes, harmony, oath of the moon, Father Wolf, and so on.

This means that the included background sheet is the sum total of what they know, cutting the detailed background of Werewolf:the Forsaken down to something that can be absorbed in the 20 or so minutes that is the longest you can trust player attention spans.

I've simplified out some of the mechanics as well. Essence and Willpower are combined into Hero points, and during the con I will be giving the players 10 tokens to trade in as they go. They should also get points back if they roll an exceptional success, or use the loci to move back and forth, or just if it feels appropriate.

To the best of their knowledge, using the spirit gates (loci) requires that the characters eat or drink some of the appropriate food. This is not actually the case, but not knowing any better, when they were initially learning about the shadow world, they would spend the essence they get from the food or water (where it manifests) straight away to enter the spirit worlds. Now it has become part of their "this is how this works".

Not very relevant to running the game, but just ideas that I'll be using - tokens for keeping track of health levels, and miniatures that they can use to remember what shape they are in at any time.

The scene opens in the sleepy town of Hatch, New Mexico. Upon the dusty shoulders of the nearby hills skulk a small group of werewolves. All unknowing, they are being manipulated by an alien being from outside our more mundane world, an idigam.

History.

"I lost my soul when I fell to earth
My planets call me to the void of my birth
The time has come for me to kill this game
Now open wide and say my name"

Ages past, the idigam descended to earth. Whether it did so of its own free will, or by accident, or because it was drawn here by some other power is no longer relevant. In the process of its descent, it was changed, scrambled and torn apart.

The spiritual, and more powerful, remnants of the being remains one entity, currently called "Coyote-that-Bleeds" by its erstwhile pack. However, some of its nature is bound into meteorites that were part of the physical manifestation of its descent. These rocks are the name of the idigam - it is not written on them, or hidden within, they are literally physical manifestations of its name.

The idigam is constricted and tortured by the nature of the world it finds itself in. All of its desires are centred on its urge to get back to the void between the stars. However, it is an alien intelligence, and one used to the huge spans of time floating in space, and so sometimes its actions make very little sense to creatures of our world.

After centuries of waiting, and several previous attempts to leave Earth, it is finally able to do so. Two of the meteorites have been unearthed - one is in the Artemis Interstellar Space and Technology Center, and the other is in the possession of Walter Anando, in nearby Salem. The third is already in the idigam's possession, buried in the hills near Hatch. And the final clincher is that ArtemisInterstellar is about to launch its first commercial flight from SpacePort America, a mere 25 miles away.

If the three meteorites are brought to within line of sight of the launch site and the proper ritual is enacted, then the idigam may use the connection that is forged between the earth and sky to return to the stars.

Unfortunately the same process will join the spirit and physical worlds briefly, and drain the essence from everything within 100kms - killing, dissociating or otherwise maiming everything animal, vegetable or mineral within the area of effect.

Trickery or The Plan

The idigam's plan has always been to manipulate spiritually aware creatures to help it return to the stars. However, there have not always been handy werewolves, or ones who were easily manipulated, so this process has taken a very long time.

There has also been a lack of connections between the earth and the void. Other options such as lightning strikes, or drawing down other wanderers to form a connection have not worked well.

Sometimes the pack that the idigam was manipulating found out what was going on, and the idigam consumed them, or they managed to flee.

It is fortuitous from the point of view of the idigam that just as its name has come to light and a oblivious pack is in its control, the humans have forged such a link to the stars.

The idigam's plan is to get the pack to get two of the stones, and then tell the pack a story similar to the truth. It will tell them that there has long been a monster that has long plagued the area. It would be bound up using the meteorites, but the spells would decay over time, or the stones would move, and thus when the monster woke up it would be free.

It wants them to send the monster into the void by performing a ritual near the launch site, and tapping the magic in the stones.

Opponents

The idigam is not unopposed. Certain ancient spirits in the area where it has remained active over the centuries are aware of its presence. None of these spirits are particularly benevolent toward the werewolves, however, and so will not come out and assist the pack if they can avoid it.

What the pack will notice is subtle and not so subtle observation from the material and spirit worlds in the person of animals and animal spirits. These vague menacing observers should add to a feeling of paranoia that builds through the scenario.

The spirits that are watching include Raven-Eats-Secrets, who will influence 10s of its mortal children to follow the pack around; the spirit of the Rio Grande, now decayed away to insane fragments, but still able to react against the rocks; Chittering-Night, a beetle spirit that is aspected toward the sound of bugs in the night.

There is also a small pack of werewolves who claim territory on the east bank of the Rio Grande, the Murcheson brothers. They have encountered the player characters before, and fought them off. Werewolves of ages old have left warnings in the Murcheson territory. Unfortunately, the Murcheson's know nothing about Coyote-that-Bleeds, so the cave paintings make little sense to them.

Should they succeed?

The intent during the scenario is to make the characters unsure as to whether or not they should trust Coyote-that-Bleeds. Everything that happens should leave them unsettled, but not actually sure that Coyote-that-Bleeds is bad. Additionally the idigam has some explanations for the things they encounter or perceive, possibly enough to settle their doubts. Ultimately, they will be left having to make the decision as to whether or not to perform its ritual - possibly after having already begun it.

This is a pretty delicate line to draw - some of the opponents of the idigam are traditionally not positively aspected entities and may cause the pack to decide that Chittering-Night and Raven-Eats-Secrets are working for the monster that Coyote mentions. Some of the players may suspect Coyote from the start, but Tahoma will know that Coyote is not always a bad trickster - he is sometimes a buffoon and is punished for trying to 'cheat' in some fashion (see Wile E. Coyote, Supergenius), and other times plays tricks on other humans who are doing the same. (ie: he's not Loki).

On the other hand, using the magic of the stones is clearly not natural - the twisting of reality and the sick feeling just from gently waking the rocks should make them think twice about what they are doing. Having the pool loci drained is also not good, and the first stone being opened should really make them unsure.

I think its coolest if they go through with the ritual. But there is also a large cool factor in using the lunar meteorite to drive the spirit away.

Go with your heart.

The pack

The pack is a motley group of clueless werewolves. Three of them - Tahoma, Bob and Anette - are locals, whereas Genevieve (Jen) and Kirk have come in from California. Under other circumstances they might have been found by other Uratha packs, and been educated properly in their new lives.

But it wasn't to be, and now they work for the idigam, or as they know it, Coyote-that-Bleeds. Coyote is working as a pack totem for the pack, and teaching them enough knowledge to be useful to it. They've also worked some information out for themselves based on trial and error.

What they do know is detailed in the background that should be given out to players at the start of the sessions.

Spirit Speech

Only Tahoma and Kirk can speak enough of spirit speech to have a conversation, and even a lot of that is speckled with misunderstandings. Not all the words make sense, and sometimes there are context issues.

However, having the other players speak through one of the two players with the language is boring. Assume that as long as one of either Kirk or Tahoma is there, they convey the speech back and forth to Coyote-that-Bleeds, but the players can just talk to you. (Unless either Kirk or Tahoma want to keep secrets for some reason).

The characters can normally only talk to spirits that are in the same frame of reference as themselves (both in spirit, both in material, etc) - however, they can speak to Coyote-that-Bleeds at any time that they are in its presence.

The Beginning of the End.

This isn't quite boxed text, but as an introduction, I think that the zoom in to the characters works well.

New Mexico is in the southwest of the US, between Texas and Arizona and south of Oklahoma. While much of the state is flat semiarid plains, Hatch lies in the Rio Grande valley, a strip of green surrounding the southward flowing river as it winds its way towards Texas. Modest ridges of hills stand on either side of the village. Most of the vegetation is farms, but scrubby desert grass and cactus gives way to pine woods as you head up to the top of the hills.

Hatch lies on the west side of the river, on the highway between Los Cruces to the south and Truth-or-Consequences to the north. A grid of streets, a couple of small satellite villages, an airport and railway station make up the majority of the town. About 1500 people live in the town, about half of them white, half of them hispanic.

Every year, Hatch hosts the Chilli festival and the numbers of people in the town swell to 30,000. People camp on the nearby flats, fill motels and drive in for the day from the other nearby towns. The chilli festival leads to total chaos in the spirit world as human activity spawns thousands of spirits, and it is only just dying down now. The festival was just over a few weeks ago, but the town is still swollen by 600 or so visitors waiting for the first commercial space flight to be launched from the Southwestern Space Port, 25 miles away into the desert.

A few miles south west of the town across dusty hills, Doug owns a few acres at the edge of wilderness. This remote location is where you often can all be found, and in fact Doug's old Dodge, Tahoma's bike and Anette's beaten up hatchback are there now.

Further up toward the highest points of the ridge, 5 people stride uphill toward an unnaturally still spring. Earlier in the day, Coyote-that-Bleeds conveyed to Kirk that it wanted a rock. When Kirk tried to get more information, Coyote-that-Bleeds become uncooperative and shrill. So the five of you have headed to the shadow world to try and dissuade the spirit, or at least get more information about *which* rock it wants.

The spring is near the top of a bluff just off Doug's land. It forms a shallow, very still pond under one of the walls of a hollow at the top of a hill. Coyote lingers in this area a lot of the time, and it is one of the two places that you can use to enter the spirit world (the other being the lunch room in town). Each of you takes a drink, and sits as still as possible. After at most a minute, you are within the spirit world.

It is cooler within the shadows. Both the sun and the moon are in the sky, and it appears to be dawnish. The hill you are standing on appears to be taller, and the vegetation is thicker. Some of the plants shrink away as you walk, others lean toward you hungrily. Bird spirits flock through the air, a cacophony of calls and colours, and you can smell the scent of deer drifting on the wind.

Coyote is not hard to find. A short distance from the spring, it stands atop a red rock with ephemeral blood pooling around its feet, and glances their way as they head toward it. It is not a subtle spirit, and its opening words are "You hunt rock".

Of the group, only Tahoma and Kirk really speak enough of the spirit language to be able to have a conversation, but the others can pick out individual words from time to time. Coyote does not really like that they have come back and its a bit terse anyway.

- "colour rock"
- "many colour rock"
- "In new place"
- "New shiny place"
- "Where humans are"

The really only new shiny place is the Artemis Interstellar Space and Technology Center (AIST), a new building near the center of town. Its not much of a stretch for the characters to realise that its quite possibly a meteorite that they are being asked to fetch.

It refuses to answer any questions about why it wants the rock, or what the rock is for. If they keep asking questions, it clearly becomes annoyed that they just are not doing what it says. If they persist, it leaves.

If they ask for a time that it wants the rock by, Coyote says "Soon". If they press it, then the answer is "Before Moon full".

ArtemisInterstellar Space and Technology Center.

Hatch

Driving into Hatch takes them down out of the hills along the country highway. Things become greener as they get into town, and the dusty grasslands become fields and then even trees within the town boundaries.

The smells of cars and people overtake the smells of dust and wilderness, and you wave to people as you drive into town. There are a lot of unfamiliar faces, often young folks or families, here to wait for the rocket launch.

Outside area

The center was begun early summer 2006, and finished off just before the Hatch Chilli festival (early September). Built where the old fire-station was, it is near to the police station, town hall and other civic buildings. Kirk was hoping to get here to look at things on the open day, but there was a spirit of stealing that possessed someone, and suddenly the whole day was taken up dealing with that and the repercussions - so none of them has been around the building.

The Center is a single story building with a glass exterior, except for the rear wall which is concrete. A large carpark, well lit and with new landscape gardens leads up to the main doors. Large pine trees make up the border with the next building along.

The rear of the building has a car park for staff. It is well lit by halogen lights from atop the building, and the fuse box is on this wall (locked). There is also a staff only door (swipe card for staff, opens freely from the inside, but alarmed) into the rear of the building, with the security keypad not far from the door.

The building is split into two main sections - the exhibition area, and a staff only area.

Exhibition area

Entry through the main doors into the exhibition area is through is through automatic double doors through an air-lock area. The false ceiling is fairly low (8'), with downlights set into it. It absorbs sound quite well, so that the exhibits with audio components do not interfere too badly with one another - but also meaning that a conversation 10' away can be quite hard to hear. The floor is also a false floor, allowing for cabling to be run underneath. There are handles under the carpet, set flat to the floor surface, to let staff pull up the floor.

The first area through the doors is the souvenir section and cafe (manned by Christian or Sue Ellen). Because of the current influx of tourists, the Center has put up guide ropes to make a linear path through all the exhibits. However, its easy enough to cut through, and kids are running back and forth as they find new things to play with.

At night, clearly all these tourists are not going to be around, but the guide ropes remain.

Spaced regularly through the centre are glass columns about a foot to a side. These columns have the smaller exhibits or information in them, sometimes with interactive screens for demonstrating some element of space travel or another. For instance, one tracks where all the interstellar space ships are right now, allowing you to zoom in and get info on each ship. Another lets the user guide down a copy of SpaceShipTwo in a simplified simulator. Some of them are at kid height rather than adults.

Along the outside walls are the larger exhibitions - scale models of the lunar lander, a scale model of the solar system, models of the ArtemisInterstellar launch process (piggyback, release, up to 360K feet, coast down, see handout). One of the exhibits is a set of scaled models of the various landers (moon, mars, etc) that kids can drive around.

Staff Area

The rear of the exhibition area is a concrete wall. There are three doors leading out - two to toilets, and one to the staff only area. The toilets are not large, but are well lit and with automatic flushes.

The staff only area does not have a false ceiling nor false floor, but the concrete wall does not allow for access to same in the exhibition area. The space consists of a small kitchen, an office for the administrator and a couple of storage areas. On the internal wall is a control panel for the cameras (controlled by a computer in a storeroom).

Ravens

Anyone wandering around outside has a chance to notice that there are an awful lot of ravens hovering around outside the building. If Kirk uses his Doolittle power, they are saying "Waaaatch", and that's about all. Close inspection starts to show that there is something weird in the area - a successful Wits + Occult + 1 dice roll lets the character in question perceive that there is also a lone Raven spirit lurking with its material kin. If they try to interact with the spirit, it flies down and past them, the wind whispering almost intelligible secrets through its feathers ("buried", "forgot", "forsaken", "betrayed", ***). As it passes, it shimmers and heads back into the spirit world.

This is Raven-Eats-Secrets, and it is currently just watching the characters. It will follow them as long as it is daylight, and use its Influences to cause mortal ravens to do the same. At this stage, it is only interested in watching and seeing what they are doing.

Security

The entire building interior is covered with motion sensors. In an effort to stop false alarms, the motion sensors have software to pick up human shape, which means that wolf won't trigger them. Not that the players know that, it just amuses me.

In addition, certain exhibits have subtle camera oversight. There are monitors at the souvenir desk, and in the staff only area. They record onto the PC in the staff area. The cameras are mostly to allow staff to check that no one is messing with the exhibits when they can't get line of sight. They are currently kept indefinitely.

The meteor exhibit is covered by two cameras, mostly due to the lunar meteorite. There are about 10 more cameras around the place, covering the more expensive, tempting or easily damaged exhibits. The camera cabling runs through the roof.

The movement sensors are deactivated with the keypad at the rear door, and all the staff know the alarm code (and its also at the sheriff's office somewhere). The camera system is run from control system in the staff area, against the concrete wall (also runs fire alarms).

Losing power to the building does not cause the alarms to stop - they have battery backup that will run for several hours.

Rocks, assorted.

Toward the rear of the museum is a collection of different sorts of meteorites. There are stony, iron and stony/iron mix meteorites collected from all over the US. Most of them are quite small, but a couple of larger ones, along with stories about how they were found are included. (See handouts)

Most of the meteorites are dark coloured, black or blackened, or with red rust looking highlights. But there is one "many coloured rock" in the collection. Its about 8 inches along its longest axis and 4 inches across. The outer surface is melted and pitted, and if you move back and forth so that the angle of light changes, there is a shimmer of colour in the surface - it almost seems like it has been glazed. More obviously, paint has been apparently been used to mark some of the hollows and outer surface, highlighting the natural colours.

This meteorite is listed with a text entry (see handouts), and inside a glass display case. There's no obvious lock holding the case shut, and in fact there's no lock at all. The case is mostly in place to stop people picking it up and damaging the exhibit.

In one of the other cases is a small lunar meteorite (see handouts). Only 2 or 3g, it is worth about \$50K, and is in a locked case. The meteorite is here partially to help pace the scenario - if the players are doing a quick smash and grab or otherwise rushing, the meteor can react to their presence. (If they entered during the day, it only reacts to their non-human/wolf forms which they will probably don't do the deed). It could:

- cause their auspice marks to appear
- glow brightly
- emit a high-pitched keening sound
- cause them to change shape uncontrollably

Alternatively, if they are dawdling, mention it (especially to Kirk, who is a space nerd), but it doesn't have any reaction to them.

Doing the deed.

There are a number of possibilities for liberating the rock. The characters are limited somewhat by the fact that most of the town recognises them by sight, if not by name, and presumably they want to keep living here.

So, some of the possibilities are:

- The people running the place are out of towners (there was a bit of a fuss about this, so the characters might remember). Due to this lack of familiarity with the PCs, it might be possible to social engineer them.

Olivia Bentleigh (caucasian)

- in charge of the centre, also involved at UNM
- frazzled at the number of people coming though and trying to keep track of everything.

Sue Ellen Kimball (black)

- graduate student (physics) at UNM
- really enthusiastic, if you get her talking, she won't stop.

Christian Reagan (caucasian)

- graduated from USNM
- trying to make a good impression on Olivia.

- Removing the power will disable a lot of the electronic locks, and also the cameras and the like. It will also set off battery operated alarms that will bring the sheriff/ a deputy unless there is a preexisting distraction. (Or if the alarms have gone off constantly)
- Swiping it while no one is looking is risky. The moon meteorite is worth a fair bit of money, and so there is two cameras covering the exhibit. Replacing the exhibit might be more successful - Kirk can use his *create element* trick to come up with a replacement rock, and one of the PCs can paint it within a couple of hours - they should be able to have it not noticed for a couple of days.
- Smash and grab is a possible way to get the rock. Getting a crowbar and forcing the back door in dalu form is easy enough, but alarms go off quick smart. If they are rushing, then the police response is real quick - one of the deputies happened to be driving nearby. Car chases are preferred over gunfights. Once again, bear in mind that the characters are all known in the town.
- Cameras: not that the characters know, but being in non-human or wolf forms is not too bad on camera - it looks faked. They can test it with a mobile phone camera. Tahoma's Blending trick does not work on cameras.
- Access is possibly through the storm water drains, although its a touch awkward. The old drains were kept when they rebuilt the building, they come out in the toilets. The toilet windows are solid glass though.

Success!

- if the pack have made a fuss, the deputies will be out and about looking for suspicious folk. They may start with the tourists, unless there is reason to suspect the characters.
- When they lift up the rock, its seems a bit heavier than it should to begin with, but then seems normal. But it doesn't stop moving in a normal way either. Basically it has a slightly different inertia than normal matter. This is just odd, but if they throw it into the air, it does go a long way up... and then hang there for longer than it should. Catching it again is also exciting.

Return to Coyote.

The rock cannot be brought into the spirit world, but that doesn't really matter because the players can't bring anything into the spirit world.

When they return, Coyote says "good" and "follow in not spirit", and then leads them a couple of miles across hilly terrain. It stops in front of a rocky outcrop, scratches the ground and says "dig" before climbing to the top of the outcrop. The soil is covered by fallen leaves and is fairly compacted - its pretty clear that whatever they are digging up has been here for a while.

In short order, they uncover a second meteorite, very similar to the first. There are identical daubs of paint in several locations on both rocks, but many of the marks are unique. If one person holds them both, there's a distinct attraction between them - enough that its palpable, but not so much that they can't be held apart.

Under the rock, if they have been digging enthusiastically, they may notice a human skull. There's more bones, but not a full skeleton. This is one of Coyote's other dupes from times past.

Coyote tells them "bring to place of still pond" and runs back through the shadow, leaving the characters to catch up. If they bring the rocks into the hollow where the pond is, there is no immediate effect. However, the rocks will proceed to slowly drain the location of essence, and any further trips will not reward the players with extra essence.

When they return to the shadow, Coyote says "Rocks from sky. Rocks bring monster. Rocks make prison, monster sleep. Rocks move - river, wind, human. Monster wake slowly. Monster wake now. You take rocks, make prison, return monster to sky. Need another rock. Rocks call to another. You say this, rocks wake small" and gives them a short section of spirit talk (*Liriu-sa an-ta-sur-ra* - *lirioo-sa an-ta-soor-ra* (unlocked from sky stone)).

When they return to the realm, the rocks feel heavier. Saying the snippet of spirit language has an immediate effect - the world twists slightly and there is a sound/feeling akin to static. From that point the area around where they activated the rocks starts to die - the local essence flows are disrupted badly. If it was inside the spring (loci), the loci is disabled, and they are unable to return to the spirit world through it - the pond suddenly ripples and jitters before returning to a sort of stillness, suggesting there's something up.

There is now an attraction to the last rock. Its only directional, not distance, and it pulls north.

Walter!

The rocks pull the characters directly north, which does not exactly follow the road. Its presumed they will be in at least one car - Doug's Dodge is the primary option as it has room for everyone.

If they did a smash and grab on the meteor and are behaving oddly - driving erratically or taking lots of turns and u-turns - and you need to slow them down a little, one of the sheriff's deputies may pull them up and want to search their car.

The sense pulls them more or less along El Camino Real if they start in Hatch, otherwise its cross country all the way until they come out on Birch Lane. The sense pulls directly along that road toward Salem, but that means crossing the river into Murcheson territory.

They've previously driven through inside a car and not had any problems, so its not a total deal breaker. It just requires some caution.

Lost Children

The sheriff isn't the only one starting to realise something is up. Old spirits are beginning to realise that there is something happening and will start to make efforts to stop it from happening.

As they are driving through the dark backroads, there is a white blur to one side of the road. Have the players make a Perception roll at -2 dice. Anyone succeeding realises that it was a young girl in a nightgown. An exceptional success means that they notice it was a materialised spirit - it doesn't fit with the landscape properly.

This is Lost Children, a spirit that feeds on the panic of parent who cannot find their children. Lost Children uses its numina (spirit powers) to make Jen flip out. Jen suddenly believes that her kids should be with her, and they are not - where the HELL are they! Other characters trying to tell her they're never meant to be here are obviously working with Brandon! A roll not to flip out totally and begin smashing things to pieces may be on order if the player gets really aggro (Resolve + Composure + 4 dice). The effect will wear off before too long and reality will come roaring back.

All the spirit can really do is delay the pack - it doesn't have the resources to achieve much more, and it doesn't have enough of an understanding of human nature (outside of the panic of parents) to really negotiate or bargain.

If they return to where they saw the spirit, it is no longer there. However, broken bits of a doll remain, and they spell out a word that the characters can sort of interpret as "lost" (*zah*).

Salem

The attraction leads them toward a small weatherboard house on the northern outskirts (far side) of Salem. About 500 people live in the region of Salem, and the town consists of only the very minimalist set of houses, shops and a petrol station.

The sense pulls toward the house if they travel past, so it is clear that its the house that is the target. Once they

open the car doors or windows, the smell of livestock is apparent from the road. Changing to non-human form allows them to identify chickens, and probably sheep. Successful perception rolls find a single male smell around the property, although there are others clinging to the car.

A beaten up hatchback sits in the driveway (cold to touch, not recently driven). The hatchback has St Christopher medal glued to the bumper, and the words "Agallu Sola" scratched into the metal.

Around the rear of the house, two rams are in a pen, and they stir restlessly if the characters sneak around the back, and go into a frenzy if the characters try and investigate further. The rear of the house has a rainwater tank, newer looking than much of the rest of the house, and slightly odd down here where there's probably mains water.

There are a lot of strange smells around the outside of the house and in the surrounding area. Blood, alcohol, various oils and herbs, salt, mineral smells, and much much more make it very difficult to pick out any particular smell from the nasal cacophony. (-3 dice to perception).

The house itself is a 2 bedroom weatherboard structure. Light glimmers out from behind thick curtains from what is the lounge or main bedroom sort of areas, and lights are off in the kitchen, which has lighter curtains and allows a little bit of a view into the house.

In the shadows...

In the shadows, spirits seem unusually common around Walter's house - awakened elements are visible, if slightly askew; elementals waft from place to place; animal spirits lurk about; and minor spirits of death can be seen. Some of the spirits cluster around specific areas, and examining those areas in the real world reveals strange offerings of some sort. For example, one of them consists of a small red bag filled with salt, apples and garlic nailed to a fencepost with a copper nail. Another is a bowl filled with water and indigo.

Unknown to the characters, these spirits are called by a combination of the worship Walter offers, and the call of the idigam's soul. Unfortunately they are twisted by Walter's beliefs into the servants of the orisha's, or into orishas themselves. Tahoma, Kirk and even Jen will be able to tell that there is something wrong with the spirits that cluster around the area.

- Oya - a wind spirit which has been caught up with a death spirit and projects a vaguely female form. Deep within it moves fire.
- Oshun - spirits of coinage, thrown into the water tank have been strongly bound to the spirit of the water.

Inside...

The two stones call to the inside of the house. Although the characters can get a rough idea of which part of the house the stone is in, its not clear from the outside if that room is a bedroom or a lounge.

Getting into the building with force is easy enough - the doors and windows can be forced by a human with a crowbar or by being in dalu form. Getting silently through the windows - or even getting through at all - is a problem because of all the crap under each window.

The smell of blood, oil, alcohol, and human are much stronger inside the house and mixed with fish, cinnamon and apples. The scents are so strong that it is almost impossible to smell anything else.

Within the house is chaos. There are shelves almost everywhere, and saint statues and pictures sit side by side with African statues and symbols. One set of shelves has a number of different sort of wooden drums on it, ranging from fist sized up to a pair nearly a foot across each.

Areas that are not shelves are taken up with cheap, poorly maintained furniture. The kitchen is grimy, with dishes stacked up everywhere. The food in the fridge is starting to go off, adding to the cacophony of scents if it is opened.

Red and white flags are strung from place to place, making it tricky to move around without strangling yourself. The roof is black with soot from burning oil lamps and candles - a floating lamp burns on a set of wicker shelves and several tea-light candles burn in front of a saint's icon.

Behind the front door hangs a round mask about the size of a human face with simplistic features made of conch shells set into the clay. To the right of the door is a large dedicated area with green bananas (4) and apples (6), above a simple drawing of a black figure on a background of red and white.

Walter

Walter has for years been a practitioner of Santeria. He has a job in Los Cruces, and a limited group of followers there as well. However, sometime recently he came upon the last of the pieces of Coyote-that-Bleeds' soul and recognised it as a holy object and incorporated it into his rituals.

Unfortunately as a part of the idigam, the rock has both allowed Walter access to power that he previously did not possess and driven him a little strange. The rock and the spirits it commands influence Walter so that his practices are diverging from Santeria even as he commands the spirits himself.

Most of his experimentation was done in Los Cruces, and unnoticed by any of the local werewolves. However, a week ago he brought the rock to his house and has remained inside ever since, engrossed in rituals to contact and petition the orisha.

Although spirits are able normally to take forms as they will, Walter's force of will, combined with the power of the idigam's soul is allowing him to force them into various shapes. He has reformed a travelling spirit and forced it to combine with the spirit of his house to form 'Eshu' who guards the door, and a lurking trickster spirit has been combined with fire elementals to be 'Chango'.

Walter believes the orisha reward him for his faith, and is unaware that he has forced them into bondage. The situation is deteriorating as more spirits are drawn to the rock, and warped through the lens of Walter's beliefs.

He has retreated from his business in Los Cruces to his house in Salem. Ignoring the distractions of needing to eat and drink and go out, he has spent his time performing rituals to the orisha, often using the idigam stone. Walter is becoming paranoid, believing that someone is often watching him. He has also unconsciously started avoiding the night sky, and is very unhappy to go outside at night. If he has to go outside, he will put on a large hat that hides the stars from his eyes.

When the players arrive, Walter is meditating over a wine glass to try and figure out if someone is wishing him ill as he has felt a presence several times in the last week. He will hear the characters as they break in (depending how loud they end up being). He may try to hear if someone is walking around, or burst out, depending on the characters entry (smashed window vs carefully forced door for instance).

Alternatively, if they try something subtle and interactive, Walter does not really want to be interrupted, so unless the characters make a lot of fuss (pretending to be police, knocking for long periods of time, etc) he won't answer the door. Additionally, he does not really want to deal with 5 unknown individuals on his doorstep at night and will probably tell them to come back in the daytime (if necessary). He's not a bad guy tho, and if they are clearly needing help, he will grudgingly try and assist.

If the situation goes poorly, Walter will invoke Eshu and the mask spirit will shut and hold the doors and windows against anything short of a frontal assault. If he has a chance, he will invoke Chango to protect him and the spirit will materialise. He may also grab Chango's axe and defend himself with that if the players start seriously attacking him.

The stone is in a wooden chest at the end of Walter's bed, wrapped in red cloth and with cinnamon packed around it. On picking it up, the pack begin to smell a faint smell of blood. When they step down to the soil, blood wells up in their footprints, pooling for a while before evaporating. It is definitely not coming from them, but from the ground they walk on.

Consequences

Depending how ... rambunctious... the characters are at Walter's house, they may draw attention of various sorts. Emergency services will come in the case of fire or loud fights. The Murcheson's may come if there's spiritual broohahaha or if the police presence becomes obvious enough.

Various spirits may recognise that something is up and either try and react on their own, or reluctantly fetch the Murcheson's. Raven-Eats-Secrets is likely to get the Murcheson's (doing them a "favour"), whereas Chittering-Night is likely to warn the characters as best it can.

Rio Grande

Crossing the river is problematic. The first pass over the river (probably the Birch Lane bridge) awoke the local fragment of river spirit. When the pack return with a third stone, all awakened, the river will lash out the only way it knows you - to try and drown the werewolves.

The first hint that there is something wrong is the whole bridge rocking as if something large hit it. If they are crossing on Birch Lane, its an old wooden bridge, and the spirit will first try to knock the bridge down. This is not really possible, but if the characters stop the car and investigate, it will attack them directly.

The spirit fragment at that point of the river will give its all to try and grab some of the group into the water and drown them. If the pack manage to drive it away, the spiritual river shudders and fades in a way that they wouldn't expect from such a large spirit.

Chittering Night

At some point of their return to Coyote-that-Bleeds, the characters may find bugs moving around just at the edge of their vision. Approaching without a light (torch, whatever) means they can catch up to the edge of the movement, and find that it is thousands of different sized bugs. As they watch, the bugs move away in patterns, spelling out glyphs that look hauntingly familiar - without even knowing why, they can understand words such as *gilim* (thwart), *zah* (secrecy or abandoned), *lul* (betray), *ha-lam* (forsaken), and *kusum* (scorn).

Return to Coyote, part the third.

If the characters activated the stones at the pond when they left Coyote, they are unable to return via the same way. They will have to enter the spirit world by the alternative loci, which is in town at Dorothy's Lunchroom.

If they need to get through at night, they may need to go and wake up Anette's brother Antoni (Tony) to let them in. Depending on their sense of urgency, of course.

Coyote is waiting for them in the shadow, regardless of where they enter.

Coyote gives them more instructions. "Human craft make path for monster. Rocks open path. Monster go to stars. Find high place, but still see boat. First rock call. Say "**za a-la dab**" "**mu-a en-li-an-na za sa ki-in-du-ta**" when boat touching ground. Say "**mu-a en-li-an-na, za gur ina an-ta**" when boat in air. Say "**mu-a en-li-an-na, za ki-bo-se-gi ina si-bad-na-ta**" when boat in stars. "

(And in English... *you who have been fettered,*
by your name, lord of heaven, you are called from the earth
by your name, lord of heaven, you are given to the sky
by your name, lord of heaven, you are released to the stars)

The players may want to try and work out what the words are - an Intelligence + Occult roll seems to be in order, at a -3 penalty for Anette, Doug and Jen, and -1 for Tahoma and Kirk. They should be able to pick out nouns like 'name', 'sky', 'stars' and that en-li-an-na is a name easily, and if they get significant successes, the verbs like 'called' 'given to' and 'released / restored' ...

Questions about the other spirits are replied to by implying that the monster works through others even in its sleep. Questions about the bleeding are answered initially with silence, and if the players push the point, Coyote-that-Bleeds says that the stones have been created with his medicine, and so partake of his nature somewhat.

To the SpacePort!

Hatch is 25km from the SpacePort.

Hatch is 120km from Trinity.

Hatch is 80km from White Sands

Hatch is 200km from Roswell.

.... no reason, I am just amused :)

The launch

SpaceShipTwo is due to launch before dawn. The launch is a big show, and so to compensate for the non-climax of a horizontal launch, the timing of the launch is such that the rockets will be activated when the craft is in the sunlight, but the ground is still in the dark.

The craft is carried up to 50,000 feet by its mothership, taking about 20 minutes to climb that high, circling around the spaceport area. At that point, it separates and uses its rocket motor to reach a height of about 360,000 feet. It takes about 30 seconds to get up to maximum speed (Mach 3) and then 90 seconds at that speed, followed by another couple of minutes to reach "space". It will then cruise about in zero G for about 30 minutes.

The Spaceport

The spaceport is out to the nor-northwest of Hatch. Getting there by the main highways is going to be impossible. Tourists from all over the US are flocking toward the launch site to see the first truly commercial space flight, and by about an hour before dawn, they've just given up and stopped on the road.

Tahoma's knowledge of the back roads will be invaluable. Even still, as they approach the site, it becomes clear that security are patrolling along the back roads that might gain access to the site. Flash, new looking utility vehicles with at least 4 people inside drive slowly past and eyeball the characters. Helicopters swing around, patrolling the area with IR gear and spotlights.

They spot a low hill that gives them a clear view of the launch (if they are running early, there's people there). With binoculars, its easy enough to spot SpaceShipTwo parked on the ground on its launch ship, but even by plain sight, you can make out that its there. The crowded highway can be seen about 4km away - cars can be seen pulled over and with the binoculars the characters can see people.

If they are to be there early enough to open the first rock while the craft is on the ground, the werewolves will probably want to be in place the night before. They can easily get their hands on a radio, and binoculars to see what's going on.

Looking into the spirit world lets them see that Coyote is lurking in the area, padding around the characters.

Opening the first rock.

Reciting the phrase giving to them by Coyote has an immediate effect. The stone fades into twilight, appearing there, and yet not there at the same time. The colours within the glaze, and the painted marks pulse brightly and then slide upward and out of the rock in a firework-like cascade, forming a vortex of spiritual energy about 20' above the rock visible to the characters. The previously painted marks are visible in the general cascade.

However, the characters feel wrong. Everything lurches as the stone is opened and there is a vertiginous sense for a few moments. Strange almost smells and sounds whirl around them and are gone. All of the characters lose 1 essence (hero point) or if they have none left, they suffer an aggravated wound - there is no physical effect, they simply feel a tugging deep inside them. The spirit world goes still and pale as far as they can see. Coyote-that-Bleeds is no longer visible. Over the next few days, the plant life in the area fades and dies.

Coyote-that-Bleed will now enter the material realm, but it cannot manifest. If the players think to look, careful examination of the surrounds will show that it is lurking behind them. Its eyes reflect the light of the glow a little too vividly to be natural. Its fur moves in strange ways that don't seem to have anything to do with the wind.

Opening the second rock.

One reciting the second phrase, the effects are even more pronounced. The world seems to groan and shift under their feet. Vision becomes scent and they can hear echos of themselves earlier in the day. A shockwave travels down the hill and out through the desert. For a moment the physical and spiritual worlds are one, leaving spirits trapped in the realm and physical creatures in the spirit world.

The rock shifts into the spirit worlds, and a similar cascade of energy flows out of it. But this time it is hundreds of meters high and lights the spirit world as if it was day. In the shadow it is possible to perceive a distinct flow toward the hill, as essence flows up toward the second rock. Earth spirits are dragged out of the ground and disperse into the surface. Plant spirits bow toward the hill and remain flattened. The spirit worlds normal foggy nature clears and the characters can see for some distance. The cloud of spirits that would be expected above the tourists is not in evidence.

The characters lose 2 essence or 2 aggravated wounds (not only do they feel a tugging, but a chill runs along their bones, and dark bruises rise to the surface straight away).

Coyote can manifest, but will not unless necessary. If the characters are watching for him, his eyes are much bigger than they should be, and are full of stars. His fur has become much longer, and wafts upward, into a reddish, comet-like structure.

Coyote-that-Bleeds can now reach the rock, but is not able to finish the last of the fragments of first tongue. The recitation must be done by a creature of this world, and one that is able to touch both worlds.

Opening the third rock

The characters lose 5 essence or 5 aggravated wounds (as their flesh becomes as essence and is replaced with void) and the players must make a resolve+primal urge roll or get sucked completely through the stone themselves.

The blue sky warps and rainbows skitter across the edges of a growing distortion. At the highest point of the sky, blue fades to violet and then to black. Stars appear as the air around you howls and roars, carrying with it debris of spirits, plants animals, dust and more. Your flesh starts to glitter and glow, and then the light flows from you, like sand trickling from between your fingers, leaving in its place a star filled void and a cold that burns to the bones.

Coyote-that-Bleeds manifests near the rocks, but it has changed to the point of nearly being unrecognisable. Its fur, whipped around by the wind, extends far into the air and glows with a deep red light. Its face is distorted and unrecognisable, and where its eyes should be is a dark nothing interrupted only by the reflection of stars.

Its fur pulses with red and orange light, too bright to look at, and then it is gone.

The connection between earth and space is achieved, and coyote that bleeds returns to space, taking all the essence in the immediate area with him.

Plan B - let's not do that. .

So, the players decide that Coyote-that-Bleeds is *not* their friend.

What next?

It depends when they decide that enough is enough. If they do so before opening the rocks (especially before opening the second one), then they have slightly more options than if they've already begun the process.

They can just run away. This is not really a satisfying ending though, and its not going to be easy. Coyote-that-Bleed's influence is not infinite and it won't be able to interfere with them if they get far enough away. But that means ditching their lives in Hatch for the three natives, and taking off into the sunset.

Alternatively, they could go for help. Some of the spirits that watch them could provide some help, but there will be an enormous cost (the characters just don't know to bargain).

Raven-Eats-Secrets is probably the most useful spirit from this point of view. It knows secrets (duh) and can break the totem bond they have with Coyote-that-Bleeds. It can also teach them how to awaken the lunar meteorite and use that against Coyote-the-Bleeds. The cost? It will insist they take one of its brood as a totem, do not interfere when it or its brood enter the real world, and also that they bring it someone else's secret every dark moon.

Lost Children and Chittering-Night are less useful, even if they want to be. Lost Children is just too limited in its understanding of how things work. Chittering-Night can break the totem bond, but it will do so by consuming the essence that makes it up, crawling over the characters. Chittering-Night might just suggest running, saying "only moon can destroy idigam", but it will not be able to affect the lunar meteorite (bright moonlight being opposed to its nature).

The characters could approach the Murchesons. Their previous interactions have been antagonistic, but never deadly, so they might think of it as a way of asking for help. Give Jen a chance to work out that it might have been a matter of body language, and she might be able to school the others in the appropriate stance and behaviour - or

go on her own.

The Murchesons won't be able to help them break the totem bond, its just beyond their knowledge. If the situation is explained to them, Ben will remember about the cave and take them out there.

The cave is really not a very deep overhang in a gully. In paint is marked out a small set of worn and damaged scenes:

- a pretty clear representation of Coyote-that-Bleeds, along with its name, and glyphs that spell out something like "bows down to the moon" - it seems to be a title.
- a representation of the stones, and the glyph for danger and the negated glyph for gather
- a drawing that might be the west side of the river and glyphs of danger

The Murchesons will probably suggest running - they're not quite sure what Coyote-that-Bleeds is, but its certainly not seeming like a normal spirit. The title suggests that only the moon can make it yield, and that pack doesn't think it means werewolves. If the characters can remember about the lunar meteorite, the Murchesons do have the spirit awakening rite.

Last minute thoughts

Things become more problematic if the characters decide to ditch the plan after awakening the rocks. If only one rock has been opened, then Coyote can slip into the material world, but can't materialise. If its two rocks before the werewolves decide to quit, then they are in real trouble as Coyote can attack them physically.

Coyote-that-Bleeds

Coyote-that-Bleeds will not sit idly by if the pack start planning to do it harm. It has a schedule to meet, and too much waffling around will mean it misses its chance. In addition, thoughts of extreme antagonism will be obvious to it via the totem bond - it always has a rough idea where the characters are and their emotional state.

Ultimately, it really only needs one of the pack alive to recite the first tongue to send it on its way, so it may well smuush the majority of the pack and keep Kirk alive, or Tahoma as a close second choice.

Coyote-that-Bleeds

Rank: 5

Attributes: Power 9, Finesse 17, Resistance 15

Willpower: 24

Essence: 40

Initiative: 32

Defence: 9

Speed: 31

Size:4

Corpus: 19

Ban: Coyote-that-Bleeds is not bound by the same rules as real spirits. It has no ban, although the fact that it is unable to affect the material realm (until the stones are awoken anyway) makes a ban of sorts.

Influence: Falling stars *****

Numina: Blast (meteorstrike, up to 90 yards away, Power + Finesse damage, bashing, extra dice for each essence), Discorporate (can dissapate at one location and appear at another), Material Vision (can sense what is happening in the physical realm), Reaching (can affect the material realm with its powers and influences), Seek (find things at a distance), Howl (Power + Finesse - Composure, or flee in panic, or collapse in despair), Cold of Stars (power attack, lethal, or 5 essence to make it aggravated).

If the player reach a point where they are physically battling Coyote-that-Bleeds, its really not going to end well. The idigam is a minor god - and this is in its lesser, weaker form.

Extreme teamwork will allow for some effect, but the only thing that can defeat it is Mother Luna.

Opponents

Murcheson Brothers.

The Murcheson brothers are actually two brothers and one cousin. Their family is rife with Uratha - there are always at least three werewolves in each generation even since the family moved into the area two hundred years before.

The current pack members are Ted Murcheson (Rahu and pack leader), Ben Murcheson (Ithaeur) and Blane Reilly (Irraka). They are all Hunters in Darkness.

Years ago, Doug, Tahoma and Anette came across the river having worked out there were other werewolves on the east side. However, a combination of knowing nothing about how to behave (body language was all wrong), and having broken and/or non-existent auspice marks and a strange smelling totem (so they might even be Pure), led the Murcheson's to beat them to a pulp and drop them back on the other side of the river. From the Murcheson point of view, they were establishing that they were strong enough to resist an attempt to take their territory.

Doug, Tahoma and Anette tried again another time with the same result. Thus, when they caught the Murcheson's on their side of the river, they got in a bit of revenge rather than taking. Ever since, there's been a policy of wary avoidance. Curiously, when the player pack has driven through the area on the highway, they've been ignored, or at worst followed until they left.

The Murcheson's are aware that the characters' numbers have increased to 5 now, and are expecting trouble at some point.

If things come to combat, then assume the Murcheson's have dice pools as follows:

	Physical	Social	Mental
Ted	5	4	3
Ben	4	3	5
Blane	4	5	3

as well as 2 Primal Urge and 1 in each renown.

Lost Children

Lost Children is an ancient spirit of panic and fear. It feeds exclusively on the essence generated when parents realise that they have lost their children. Thusly, it leads children astray so that it can feast on the essence their parents generate. It has no interest in killing children - not only would that change the essence composition, but it would mean those children wouldn't be able to get lost again later.

The spirit appears as a small child, usually female and of the same ethnic background as the viewer and clutching a toy of some sort. It has a very limited comprehension of the world around it, but it is aware that the rocks - and Coyote-that-Bleeds - are bad news.

Rank: 3

Attributes: Power 4, Finesse 7, Resistance 6

Willpower: 11

Essence: 17

Initiative: 11

Defence: 5

Speed: 20

Size:3

Corpus: 7

Ban: The spirit is unable to hurt children directly - it cannot attack them, or deliberately lead them into obvious danger. In addition, children can make it go away simply by telling it to leave.

Influence: Children * Panic **

Numina: Harrow (focus a crippling attack of panic on a single opponent), Materialise (appear in the physical realm briefly), Disorient (cause people to get lost, even in areas they know well).

Raven-eat-secrets

Raven-eats-secrets has long since changed beyond being a simple Raven spirit. It now has almost as strong an association with secrets as it does with the bird choir. It appears as an extra large raven, but as it flies, the wind of its passage seems to whisper parts of secrets and hidden things.

The spirit is cautious and it will mostly watch, causing lots of real ravens to flock about where the characters are investigating. Unfortunately, it is only able to be active during the day, and this means that when the pack is creeping about at night, it is nowhere to be seen.

The spirit would prefer that the stones were not activated, but it is just as happy to leave the area, so it will not approach the characters. If it sees enough of what they are doing, it will get the Murchesons and get them to stop the characters.

Rank: 4

Attributes: Power 5, Finesse 8, Resistance 6

Willpower: 11

Essence: 25

Initiative: 14

Defence: 5

Speed: 20

Size:3

Corpus: 9

Ban: The spirit is unable to function when the material sun is not in the sky. It simply vanishes into a pool of darkness.

Influence: Secrets ** Ravens **

Numina: Pierce Gauntlet (move into the physical world without materialising), Materialise (appear in the physical realm briefly), Sense Motive (know what motivates people).

The River

The spirit of the Rio Grande has effectively died. In the same way as the material river is over utilised for irrigation and water supplies, the spirit of the river has been drained of essence to feed plant and animal spirits along its length.

The spirit exists only as little fragments here and there, but in its time it was a powerful spirit with many paying it court. It senses the passage of two of the Coyote stones and stirs, but the presence of three cause one small piece to react. It materialises and tries to drown the characters.

The spirit has limited essence and abilities. It will fight until destroyed, at which point it breaks up in a way that the characters have not seen before.

Rank: 4

Attributes: Power 6, Finesse 8, Resistance 8

Willpower: 14

Essence: 8

Initiative: 16

Defence: 8

Speed: 30

Size: 8

Corpus: 16

Ban: The spirit is unable to resist giving essence to any spirit that asks.

Influence: River ****

Numina: Materialise (appear in the physical realm briefly), Blast (for one essence, a sudden gush of water rushes out from the spirit for up to 50 feet, Power + Finesse damage, bashing).

Drown (1 essence, power + finesse to grapple an opponent, then power damage each turn, lethal damage, but loses it defence in the meantime)

Chittering Night

Not a single creature, but a swarm, Chittering-Night is the essence of the sound of beetles in the darkness. It embodies the sounds of insects that can only be heard, and not seen. It has no actual form in the spirit world, but it can cause beetles to swarm together in the material realm.

Chittering Night is not able to communicate very well with the characters, but it understands much more than it can manage to convey. Crawling beetles and bugs may form first tongue glyphs in response to the character's questions, or simply act on their requests.

It will try and convey that there is something wrong to the characters, but is unable to take direct action against Coyote-that-Bleeds.

Rank: 3

Attributes: Power 3, Finesse 7, Resistance 6

Willpower: 9

Essence: 15

Initiative: 13

Defence: 3

Speed: NA

Size: 5

Corpus: 8

Ban: The spirit is unable to bear the touch of light. It can only exist in the darkness.

Influence: Beetles ** Darkness **

Numina: Reaching

Random stuff

Names

Folks in town, male:

Alan Barney Chester Daryl Eaton Frank Garry Jordan Kevin Larry Martin Noel Oscar Pete Ronald Steve Tom
Ulyses Virgil Warren Xavier

Female:

Anna Beatrice Carol Donna Ellie Francine Gayle Hettie India Judith Leah Monique Naomi Oprah Pattie Rachel
Samantha Trudy Yvonne

Sheriff's office

Sheriff: August Shaw, been in Hatch for 5 years.

Deputies: Sheldon Dempster (20, cauc, local), Mannie Cortes (28, hisp, local), Campbell McDonald (35, cauc, from T-or-C), Angela Brown (30, mixed hisp, local), Cavallo Piebald (28, amerind, local)

I've been stuffed in your pocket for the last hundred days
When I don't get my bath I take it out on the slaves
So grease up your baby for the ball on the hill
Polish them rockets now, and swallow those pills
and sing... Space Lord Mother
Huh! Uh huh

There's a car in the field now in a column of flame
With two doors to choose but only one bears your name
You've been drinking my blood well I've been licking your wounds
I'll shave off the pitch now in the scope of your tune
You'll sing... Space Lord Mother

I left my throne a million miles away
I drink from your tit
I sing your blues every day
Now give me the strength
To split the world in two yeah
I ate all the rest and now I've gotta eat you
Well I sing

Built in my nightmares and using my name
You're strobing my cortex and you know I'm insane
I'm squeezed out in hump drive and drownin' in love
Encompass them all to a position above
Well I sing... Space Lord Mother

I left my throne a million miles away
I drink from your tit
I sing your blues every day
Now give me the strength
To split the world in two yeah
I ate all the rest and now I've gotta eat you
Well I sing... Space Lord Mother

I lost my soul when I fell to earth
My planets call me to the void of my birth
The time has come for me to kill this game
Now open wide and say my name
Space Lord Mother

Monster Magnet, *Space Lord*