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Simply Red

AN ALIEN KICKED
SAND IN MY FACE

Chateau of Blood

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y la Pirámide
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For CALL OF
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Can you say
kuh-THOOL-
hoo?

Blood Brothers 2

Nine Single-Night Adventures at the Movies

Sample file





H. P. LOVECRAFT 1890-1937

BLOOD BROTHERS 2

To The Grave, And Back Again: 9 New Single-Night Adventures at the Movies

Geoff Gillan
Kathy Ho
Marcus Rowland
John B. Monroe
Scott David Aniolowski
Lynn Willis

Penelope Love
Mark Grundy
Kevin A. Ross
Steve Kluskens
Richard Watts

cover painting LEE GIBBONS
posters EARL GEIER and LES BROOKS
interior illustrations EARL GEIER
map RHONDA CHASE

project, editorial, editor-in-chief LYNN WILLIS
design and layout LES BROOKS
cover layout CHARLIE KRANK
copyreading ANNE MERRITT, JOHN B. MONROE, MARK MORRISON



CHAOSIUM INC.

Lee Gibbons's cover painting depicts Great Cthulhu masquerading as Boris Karloff.

PLAYTESTERS

"Nightmare In Silence" playtesters were Rhonda Gillan, Cathie Gillan, Adam Brett, and John Evans. Marcus Rowland offers special thanks to the twelve members of Gamesfair 91 who play-tested the Miskatonic wrestling adventure at very short notice.

"Simply Red" playtesters were Bernard Caleo, Terry Cooper, Jules Mortenson, and Owen Rigby.

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ISBN 0-933635-91-5.

Chaosium Publication 2340. Published in July 1992.

Printed in the United States of America.



Keeper's Introduction



HERE ARE nine Blood-Brothers-style adventures, scenarios designed to have no purpose other than fun, and to express nothing more than the love of movies. Some of these adventures are grotesque, several are comic, and more than several spill decent quantities of blood. All work as do the film genres which they recapitulate, and the keeper should have the notion of *film* clearly in mind before presenting each adventure. Player-characters have varying chances for survival. Success comes not in surviving, however, but in staging a good film.

The characters intended for players to use are in this book called player-characters, not investigators. These personalities are not carried over from scenario to scenario, nor do the scenarios have much to do with the Cthulhu Mythos, nor are the characters necessarily intellectual in any degree, nor are they even likely to be the sorts of people who investigate anything. Played properly, they bumble, stumble, hesitate, and mis-judge, even as you and I would, were we actually called into peril.

The run-times of the adventures vary. Be sure to have in mind a second feature, in case something goes wrong. Stock up on projector lamps, and keep your sprockets clean!

The movie posters for each film are drawn from actual posters of the era, in pose and lettering. Like the original posters, these posters are sometimes misleading, and usually more sensational than the movie actually warrants. All the same, if you can, steer the events so that the scene depicted can more or less be confirmed.

Always show the movie poster—the players deserve the same kind of hint and preparation that the theater-goer gets. If you have time, photocopy the poster ahead of time, so that it can be passed around and looked at during play.

If you present the trailers (Previews), put one or two in front of the feature, or in back, and let the players vote on which they'd like to do next time. Their early participation and anticipation will make the keeper's job easier and more fun. The movie passes at the back of the book are simply forms you can photocopy and mail to potential players. They're not necessary, but they're fun.

There are thumbnail illustrations of all the player-characters, but no other illustrations illuminate the scenarios. For better or worse, I felt that drawn images purporting to be from film or video simply do not succeed—drawings and photos do not have the same look. The movie posters, on the other hand, are traditionally drawn, and Earl's and Les' collaborations have worked out well.

Mark Morrison created the prospectus for this book and negotiated for the original manuscripts. He also conceived of the movie passes and movie previews; other projects then called him away, leaving me with draft manuscripts and a fulsome hand-basket of clever notions. If you enjoy this book, he should share any applause.

I tried to unify the presentations and to develop or extend them where needed to suit the various approaches to the idea of narrated films. In the process anywhere from traces (as in "Simply Red") to a third or more of the text was added as you have it. Published faults, discrepancies, and errors are entirely my responsibility.

Some adventures have 'continuity breaks' and some do not. They were Penelope Love's idea, and I infected a number of scenarios with them. Use or create as many breaks as you want. They mostly reinforce a mood or a threat, and do not tell an alternate story, but there is no reason (as in "D.O.A.2") that they cannot. It need not be loudly stated that when the keeper is at a sudden loss for a description, extra continuity breaks may be quite handy.

The player-characters can be photocopied as printed and played as-is, but they'll be more handy and interesting if entered into copies of the investigator sheets provided in the back of this book. If using the half-page sheets, note that no skills are pre-printed there: if the keeper wishes to channel play for novices by entering that material ahead of time, this is an unobtrusive way to do it.

Most of the adventures continue to ask for Sanity losses, even though many characters are in little danger of even temporary insanity. As always, the point of this is to provoke random reaction from the player-characters and fresh roleplaying from the players, as well as to practice new players in the notion itself. If the mechanic seems pointless to your play, by all means ignore it. In the horror scenarios, the characters will run away anyway, and nobody goes seriously crazy in comedies. For the most part, players who actively want to participate in recreating the feel of such movies will need no prompting—here the play is literally the thing, pure unto itself.

CALL OF CTHULHU 5th EDITION

Blood Brothers 2 has been prepared using the skills list from the 5th edition of *Call of Cthulhu*, which differs slightly from previous editions.

| New Skills | Old Skills |
|-----------------|---|
| Art | Sing |
| Biology | Botany, Zoology |
| Conceal | Camouflage |
| Locksmith | Pick Pocket |
| Martial Arts | <i>new</i> |
| Medicine | Diagnose Disease, Treat Disease, Treat Poison |
| Natural History | Botany, Zoology |
| Navigate | Make Maps |
| Other Language | R/W Language |
| Own Language | R/W English |
| Persuade | Debate, Oratory |
| Physics | <i>new</i> |

Previews

We've written these film trailers as playlets. If the keeper wishes, he or she can read each out, or make copies and share them with the players. Several have distinct voices. Gestures, sound effects, and lurid expressions all will be appropriate. Naturally, "Nightmare In Silence" is entirely written, not spoken.

Nightmare In Silence



A Great Love . . .
Against a backdrop of Terror!

It walks alone at night—
At His bidding!

It strikes again and again—
the police are helpless!

What Strange Fate entwines
them all?

What terrible doom dares sully
the innocence of Young Love?

See NIGHTMARE IN SILENCE,

starring Ernst Matia and Petra Raush, the most famous actor and actress to play the Courts of Europe in this century, together on the screen for the first time!

Whatever You Do,
Do Not Miss

NIGHTMARE IN SILENCE!

"The Greatest Film Of The Year" — New York Pillar-Post
"I laughed—I cried!" — Moira Phalathrope, Legion of Decency

The proprietors earnestly ask our audience
not to disclose the Surprise Ending!

Coming Soon To This Theatre!

Chateau of Blood



[Fade in to ancient castle hall. An aristocratic-looking man speaks.] "Tonight you are my guests...in Chateau Karlenstein." [Thunderclap]

[Cut to coachman and guard driving frantically through the night.] "Hans, more speed! More speed! They're

gaining!" [Sound of a whip cracking again and again.]

[Cut to two comely wenches in nightgowns, giggling in a darkened room.] "The Count didn't say we shouldn't."

[Cut to a few wolves baying at the full yellow moon.]

[Cut to the aristocratic-looking man.] "Nonetheless, it is the...custom of this House that all shall be locked in their rooms at night." [Cut to lock after lock being turned and closed.]

[Cut to a hundred wolves baying at the full yellow moon.]

VOICE: WHAT SECRETS DID THESE HALLS DEFEND?

SECOND VOICE: WHAT TERRORS AWAIT A HANDFUL OF TRAVELERS?

[Various characters pile furniture to support a door buckling under thunderous smashes.]

THIRD VOICE: WHAT DOOM THREATENS THOSE WHO DARE THE...CHATEAU OF BLOOD!

[Cut to woman in negligee running down a stone hall, screaming.]

Starring Samuel Inabinet, Emrey Barnes and Lisa Bachman.

Coming with second feature soon.

An Alien Kicked Sand In My Face

(A perky tune plays *bumba- bumba- bumba- bumba* throughout the pitch as we watch teenagers chase each other around the beach in black-and-white.)

VOICE: THOSE FROLICSOME TEENS ARE BACK AGAIN! [Cut to chaste beach-movie smooch.]

"I love you, Dee-Dee." "I love you, Moon Dog."

SECOND VOICE: AND THEY'RE AS MIXED UP AS EVER! [Cut to feminine hand smacking youthful cheek.]

"I hate you, Moon Dog!" "Oww! Aw, gee, Dee-Dee—Angelique's just a friend."

VOICE: SOO-OOME FRIEND! [Cut to statuesque blonde in bikini swinging down the beach]



SECOND VOICE: CONFUSION IS EVERYWHERE! [Cut twice, first to older beatnik beating bongos, then to handsome biker in leather jacket.]

"Like, you girls are the most!"

"I respect you, Dee-Dee—come away with me!"

VOICE (laughing): AND IF THAT'S NOT ENOUGH— [Cut to winking circular light in sky.]

"Was that a flying saucer?" "Uh, whatever it was, it landed around here."

SECOND VOICE: THEN CALL OUT THE MARINES! [Cut to a battalion of marines hitting the beach from landing craft.]

VOICE: EVERYBODY GETS IN ON THE FUN! [Cut back to teens on the beach.]

SECOND VOICE: EVERY TEENAGER'S FAVORITE STARS, TOGETHER AGAIN!

VOICE: IN THE FUNNIEST, FASTEST BEACH PICTURE YET!

[Cut to teenagers trying to look through a hole in a wall.] "We really, really shouldn't be peeking, guys."

SECOND VOICE: NO THEY SHOULDN'T, BUT YOU CAN!

VOICE: SEE 'AN ALIEN KICKED SAND IN MY FACE!'



[Song up and out.] "Wella, wella, an Alien kicked sand in my face; it really wasn't a big disgrace . . ."

Coming Soon!

Alive & Kicking

[In black-and-white, night and swirling fog. We are above a seedy-looking man in a top coat who stands under a streetlamp just out of the frame of the camera. Dingy brick, stained concrete, and wet cobblestones stretch in every direction. We zoom down on the man as he lights a cigarette with a match. In the glare, we see his eyes catch ours.]



"Right. I expect you've 'eard about poor Tommy," he says in a Cockney sort of accent. "'E were quite a player in his time. But 'e weren't not so much as 'e 'ad been, even before 'is . . . accident." [Quick cut to a soccer match and back] "Ah, his accident . . . a strange one, as it turns out." [Quick cut to blackness, and a squishy step-step-step sound.] "And even 'is mates 'ad their own peculiarities." [Quick cut to darkish room with water splashing and men and women giggling.] "Still, 'e found a way." The camera swoops to his eyes, which begin to glow. "Didn't he? Didn't he?" he laughs insanely, and then a flood of titles chase each other across the screen:

VOICE OVER: YOU'VE HEARD ABOUT IT—NOW BE THE FIRST TO SEE FOR YOURSELF!

ALIVE AND KICKING!

[A babble of voices ensues:] "Gruesome!" "Horrifying!" "Controversial!" "Disgusting!" "I couldn't believe my eyes!" "Absolutely terrifying!" "I wanted to see what all the talk was about." "I thought it was just a sports story—by Jove, it's certainly more than that!"

ALIVE AND KICKING!

BROUGHT TO YOU AS A SERVICE BY THE PRODUCERS,
WHO WISH TO HELP PROTECT
THE RIGHTS OF EVERY BRITON!

ALIVE AND KICKING!

VOICE: SEE IT NOW, AND BE UNASHAMED!

El Tigre

The Tiger is back!

And in wide-screen SuperVision Color!

Mexico's greatest hero . . . inside the ring!

[cut to El Tigre, in full leather tiger mask and black wrestling rights, throwing opponents over the ropes as if they were made of straw.]



. . . *And around the world!*
[Cut to silvery shape in the sky, sending out some sort of blue death ray onto some rock.]

He's never daunted! [El Tigre takes a smash to the mouth.]

He always comes back! [El Tigre throws the mouth-smasher out of the ring.]

He's The Tiger, the toughest man in the world, out to stop new crime and put down new dangers to humanity!
[Cut to El Tigre driving his red MG down a highway, his tiger-skin cape swirling out behind him.]

But this time he's got his work cut out for him!

[Successive cuts show blonde women in SS uniforms heiling each other in front of an Aztec pyramid and saying 'Jah Vohl,' then a huge wrestling area jammed full of aliens with eye-stalks.]

It's the ultimate grudge match, The Tiger at the Pyramid of Destruction—El Tigre against the Universe!

[El Tigre stands silhouetted against the sky, and flexes his muscles.]

Starts Friday at Most Theaters.

The Evil Gun

[A flute plays a musical signature that sounds like a far-away birdcall. The notes float over a stark Western landscape, full of rocks, wasteland, and mountains. We zoom toward a dark figure walking steadily in our direction.]

[Cut, to two western geezers gossiping.] "That stranger took a room over at the hotel." "Downright quiet man. Don't say a word."

[Cut, to the dark figure striding nearer to us.]

[Cut, to two sneering cowboys, hands just above their guns.] "I reckon this hombre ain't heard about trespassin', Rafe." "Yeah, he looks too dumb to know about it."

[Cut, to two .45 gunbarrels firing and smoking.]

VOICE: HE LEFT A TRAIL OF BULLETS AND BODIES WHEREVER HE ROAMED!

[Cut, to hands emptying six-gun cylinders of spent cartridges, and reloading fresh ones.]

VOICE: HE TOOK ON A TOWN, AND TAMED IT!

[Cut, to three western geezers gossiping.] "That stranger shot down six of the McGoohan gang!" "Damnedest thing I ever saw."

VOICE: AND THEN HE TOOK WHATEVER HE WANTED.

[Cut, to dance hall girl, trying to pull away from the tall, dark figure.] "No—I don't want to. I don't like that." "You don't have to like it, girl."

[Cut, to her tearful face, close up.] "Oh, ma'm, I'm afraid of him—so afraid!"

VOICE: WHAT WAS HIS SECRET? WHAT POWER DID HE HOLD?

— IN HIS GREATEST ROLE!

— AT HER MOST FIERY!

— IN HIS ACADEMY AWARD-NOMINATED ROLE!

Coming Soon.



Dead On Arrival 2



[A totally blackened screen, then red letters begin to typewrite themselves across it, in bursts, while the same words go out in Morse code on the sound track.]

THIS IS LAB 171 CALLING
THIS IS LAB 171 CALLING

LAB 171 CALLING
ANY STATION READING, PLEASE RESPOND
ANY STATION READING, PLEASE RESPOND

RECENT RESULTS SHOW GREAT PROMISE
GREAT PROMISE

SCIENTISTS FORECAST AN END TO THE PLAGUE

[Though the blackness does not change, we begin to hear episodic scuffings and smashings against what sounds like thick metal.]

WE CAN TRADE FOR CERTAIN SUPPLIES

WE NEED TO TRADE FOR NECESSARY SUPPLIES

WE THINK OUR SOLUTION WILL WORK FOR YOU

THIS IS LAB 171 CALLING

LAB 171 CALLING

[The hammering and smashing grow louder and louder.]

ANY STATION READING, PLEASE RESPOND

ANY STATION READING, PLEASE

[The hammering and smashes rain like thunder, blasting away any other sound. Then the words vanish, the code dit-dats stop, only the white noise of an open mike, and the black, black screen.]

VOICE: D.O.A.2. COMING FRIDAY.

Carnival Knowledge



[The rear of a brightly striped circus tent. Two young boys in blue jeans and sneakers kneel near a slit in the tent, backs to the camera, sneakers a peek into the darkness beyond.]

VOICE: WHEN THE CARNIVAL COMES, DEATH IS THE HOLIDAY!

[Suddenly the kneeling, their heads still inside the tent, begin to struggle, legs kicking the sand. Muffled screams are heard but they are inexorably dragged into the darkness beyond.]

VOICE: CARNIVAL KNOWLEDGE!

[A huge, leering clown face fills the screen, laughing evilly]

VOICE: A TERROR NOT YET DREAMED OF!

[A young, good-looking man stands near a small auto trailer, stained and rusted. "Becky? Are you in there?" Cautiously he places his hand on the trailer door and begins to open it. Without warning, a huge boxing glove on a spring lashes out, smashes the man in the face, and knocks him back out of camera range. A close-up shows the boxing glove dripping with blood.]

VOICE: WHAT EVIL LIES WITHIN?

[A sobbing woman struggles to drag herself across an old wooden floor, attempting to reach a small pistol lying just a few feet away. Her hand is nearly on it when a huge polka-dot shoe, nearly two feet long and twelve inches across, crunches down on her wrist. She looks up and screams.]

VOICE: A WEEKEND OF FUN TURNS INTO A NIGHTMARE NEVER TO BE FORGOTTEN!

[Quick cuts of a group of clowns silhouetted against the moon hopping across a field, carrying some object wrapped in a blanket. A laughing, white-faced clown swings an axe down repeatedly on something off-screen. A half-dozen leering clown faces in crowded close-up spin dizzily across the screen, laughing maniacally.]

VOICE: CANNIBAL CLOWNS GONE CRAZY!

Premieres Friday, nationwide.

Available Monday at most video stores.

Simply Red

[The screaming woman's face fills the entire screen, her voice blasting our eardrums, her bulging blue eyes so near that they're the size of diesel tractor tires.]

[She screams again, and again. Then blood splashes across her face, first in trickles and then in torrents. It soaks her blouse, her skirt.]

[We cut to night and trees, and come back to her screams, cut away and come back again and again. Each time the blood is deeper, around her ankles, then her knees, then her waist, then she floats in blood.]

[Meanwhile her screams begin to blend over and echo each other, so that soon it is not one but many voices continuing to assault our ears.]

[Then the blood rises so high that it fills the screen, and the screaming ends abruptly. There is a liquid, washing sound. The red screen slowly paints white dripping letters across it.]

S I M P L Y R E D
S I M P L Y R E D
S I M P L Y R E D
S I M P L Y R E D



Now — on with the show!

Nightmare In Silence

From the realm of words to that of image and motion: we start when film-strip novelty is transfigured into cinematic art: statement and curiosity battle yet today.

NIGHTMARE In Silence is based upon the movies of the silent era, especially those works of 1920s German film-makers collectively known as the Expressionist films. An attempt has been made to honor some of the conventions of the silent movie. While this adds to the scenario's atmosphere, it may make the adventure difficult to run for beginning keepers. Even experienced ones should have players who are willing to fall into the spirit of the game. Keepers may wish to warm their players up with some of the other scenarios in the book before tackling this one.

Copies of these movies are sometimes difficult to find, but classics like *M*, *Metropolis*, and the Dr. Mabuse films persistently show up in video rental stores. Make an effort to see at least *The Cabinet of Doctor Caligari*. If that else fails, a post-WWII classic, *The Third Man*, incorporates many of the lighting tricks and upsetting camera angles of the earlier era, though the acting and story style is very different. It is available almost anywhere.

Running The Scenario

Just as films today influence us, films of the 1920s influenced that era. Though Lovecraft was not much disposed to films of his day, silent films may give valuable inspiration or insight to us concerning that era.

If keepers want to emphasize the mood and feel of silent films, some of the following optional devices may help. Some are quite ambitious. Novice keepers may wish to dispense with them all together.

❶ No Talking

Since roleplaying is essentially a verbal pastime it is impossible to do completely without chit-chat. However, keepers might request that it be kept to a minimum, or to declare that particular short scenes must be played out by gesture, or that players attempt to describe actions only, and in terms of gestures appropriate to the day.

Characters in silent films spoke through title cards and mime. A page of blank title cards is included nearby. If it amuses the players, supply a quantity of these forms so that they can write out their dialogue on them, and then display them to each other. Only people in a scene get to

have dialogue. At the least, title cards will make communications more succinct.

Depending on the players, this game may turn out to be a lot of fun, or may get tiresome. If people start to groan, go back to verbal description.

❷ Mime

Try miming the actions and reactions. The timing of this is quite difficult, but some people will be naturally adept. Not every player will be willing to paint their faces with white make-up and darkened eye and mouth make-up as was once done. Doing so accentuates facial expression. Silent film-makers employed it so that audiences could better register actor expressions.

❸ Keeper Scenes; Keeper Shots

Some sequences in the scenario are designated 'keeper scenes.' These are largely enacted by the keeper, with the players doing little other than reacting if their characters are in the scenes. They help set up the film and establish tone for the keeper, and aid players in practicing mime in non-crucial moments.

Some of these scenes are so short they are the equivalent of a single shot—a static scene in which something or someone is established. Keepers might deliberately interpose these elements in their narratives, to refer to techniques of cinematic editing.

❹ No Sound Effects

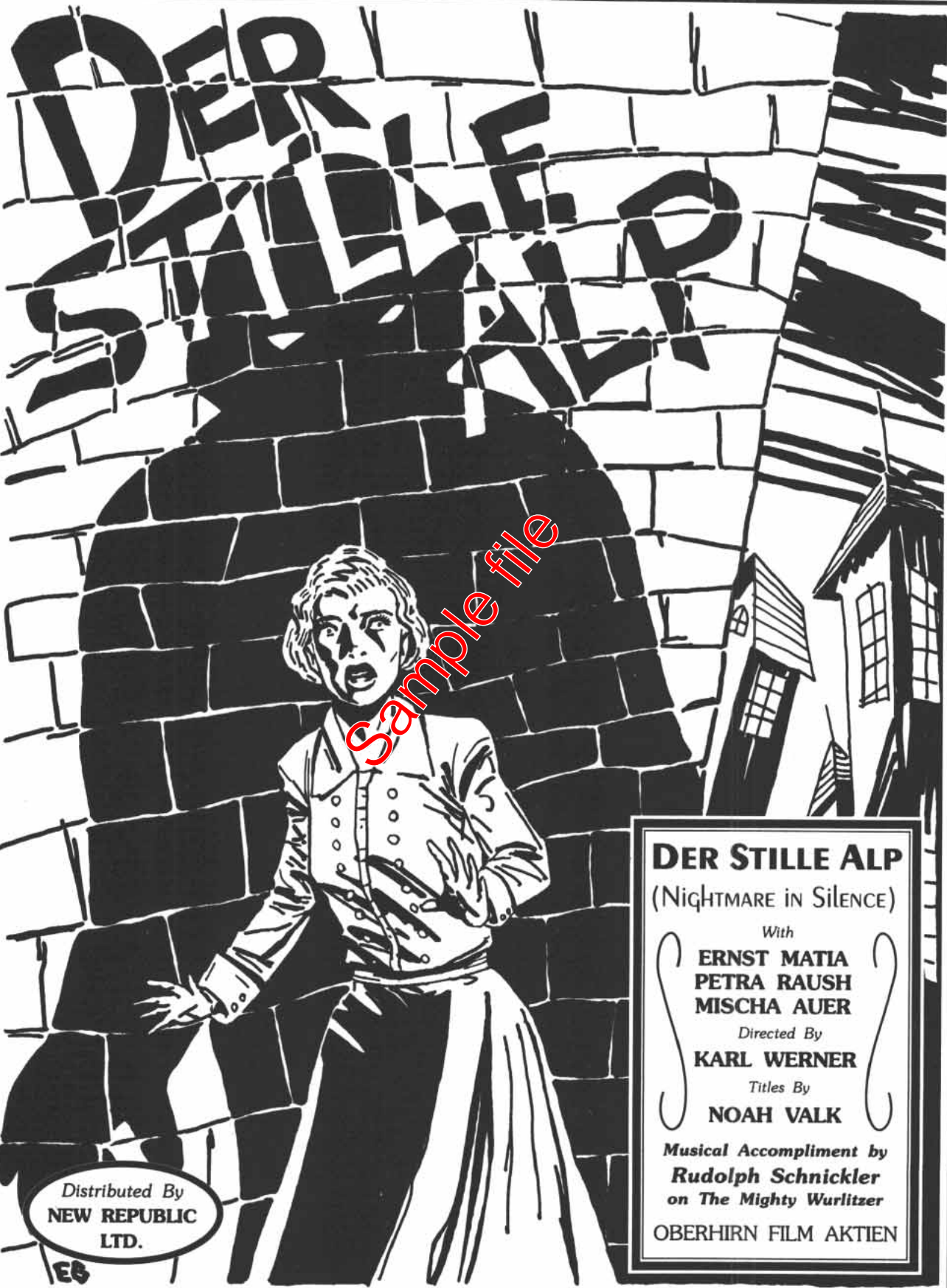
Refrain from describing sound. Always stress the visual and how a given thing will look. There are no strange noises—there are weird pictures instead.

❺ Background Music

But there is often live music, played according to scripts circulated along with the print of the film. It may be an organist, usually playing themes and tunes already known, occasionally new (and unremarkable) scores.

❻ Monochrome, Please

Silent films were rarely shown in other than one color at a time, though some spectacular exceptions to the rule existed. Tints of film were not unusual—blue for night,



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LTD.**

ES

DER STILLE ALP

(NIGHTMARE IN SILENCE)

With

**ERNST MATIA
PETRA RAUSH
MISCHA AUER**

Directed By

KARL WERNER

Titles By

NOAH VALK

Musical Accompliment by
Rudolph Schnickler
on *The Mighty Wurlitzer*

OBERHIRN FILM AKTIEN