

Fear Itself

TRAIL OF CTHULHU

The Seventh Circle



by Matthew Sanderson



Pelgrane Press



The Seventh Circle

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In God's world, for those who are in earnest, there is no failure. No work truly done, no word earnestly spoken, no sacrifice freely made, was ever made in vain.

--Frederick William Robertson

INTRODUCTION

The Seventh Circle is a *Fear Itself* adventure for four to six players. It is designed as a stand-alone adventure with pre-generated characters provided, but it can be tweaked to accommodate characters in a pre-existing group.

The premise of this adventure is that the player characters are the presenters and crew of a paranormal investigation television show. The show is building up to the end of its current season and has been presented with the opportunity to record an investigation on the remote Scottish island of Eilean Mòr. The island that has a history of strange disappearances that stretches back over the last hundred years, but more recently a house was built there by a famous architect who went missing immediately after its completion. Even though no-one has entered the building in the last seven years, it is far from empty...

The adventure has two very distinct acts, covering the events leading up to visiting Eilean Mòr and when they finally set foot on the island. It can run comfortably over one or two sessions of play. The first act details the investigation of the history of the island and events surrounding the building of the house, which helps to set the atmosphere for the adventure. The second act details what they find inside the house, when the horror really begins.

In playtesting, it occurred that there are two very different paths that this scenario can take. The GM is free to choose which route to take the scenario along, depending on their tastes and that of their group. In either instance, Act One is heavily focused on investigation and sets the scene for the main action of the scenario in Act Two.

In either case, the GM should fully familiarize themselves with the background of the adventure and be ready to react to whatever the players throw at them.

Enjoy the ride!

BACKGROUND

THE MAN & THE ORDER

Patrick Raleigh made his name travel writing, bringing obscure and esoteric cultures to the wider, western world. He was part of an old money family and thus had ample ability to fund his exploits. The writing brought him even greater wealth as he became a best seller. However, his readers could never have guessed the true reason for his wandering across the globe. Throughout his travels, Raleigh was looking for a "weak point" in the Membrane where he could finally obtain true power from "the other side".

Raleigh began his story innocently enough. As a feature writer for various newspapers, he was based in London and joined the Freemasons to network with the rich and powerful. It also helped to provide him with a form of spiritual guidance that he felt was lacking in his life. Here, he met **Valerie Irvine**, an influential lawyer that introduced him to the **Hermetic Order of the Seventh Circle**.

Referred to in the occult community simply as "the Order" (its name derived from the six-around-one pattern representing the six days of creation circling the seventh day of rest), they were a group of occultists that practiced theurgy rituals. Above all else, the Order's members sought to obtain true magical power. To "master the seventh circle" (to obtain this power) was a metaphor for becoming akin to God. The power to create something from nothing, to mould the world by their will alone, and have nothing to stop them, would be parallel to the power that God displayed to create the world in six days. On the seventh day, as God rests, man will inherit his power.

Trail of Cthulhu Conversion

Many of the Investigative and General Abilities used in *Fear Itself* are the same as those used in *Trail of Cthulhu*. Square brackets around text denotes *Trail of Cthulhu* skills that can be used in place of the *Fear Itself* skills. Full details on how to run the conversion can be found in the Appendices on page 53.

Is Raleigh an Esoterrorist?

If you've played Esoterrorists, you might think so. While his desire for power resembles the ambition of the Esoterrorist Movement, Raleigh is not willing to perform the terrible acts required to bring such power into the world just anywhere. Thus, he set out on his search for Low Membrane Strength Locations (LMSLs) and is not truly an Esoterrorist. In Ordo Veratatis terms, he is an Unaffiliated Operative (UO). At heart, Raleigh is a good man, but one who has been tempted by the lure of immense power that the Outer Black has to offer.

the writer. However, Raleigh continued his search and progressed in his magical studies until he became a Fourth Circle initiate, having learned many rituals and practices from the Order.

THE ISLAND & THE PLAN

It was while Raleigh was in Scotland that he attended an auction and acquired the last journal of **James Ducat**. Ducat was one of the three lighthouse keepers that disappeared from the remote island of Eilean Mòr (part of the Flannan Isles in the Outer Hebrides) in 1900.

The mystery, which remains unexplained to this day, is reminiscent of the Marie Celeste story. A ship passing the island on 15th December 1900 noticed the lighthouse on the island to be not in operation. This was swiftly reported to the authorities, but bad weather delayed the routine visit from the relief vessel until Boxing Day. Upon arrival, the

The Order had seven ranks of initiation ("Circles") to denote the power, authority and magical enlightenment of its members. The First Circle was where new members begin, and it was comprised of a myriad of occult scholars. The Sixth Circle represented the elite and shadowy leadership of the Order. To rise to the Seventh Circle would represent having obtained the power the Order seeks. No one has yet to ascend to the Seventh Circle of initiation.

Irvine, an extensive collector of esoteric tomes and a Fifth Circle initiate, knew of the existence of Membrane and imparted this knowledge to Raleigh, believing he could help her find a weak point through which they could pull the power of the Outer Black into this world. Raleigh set about his search, but after a couple of years travelling and becoming rich off the accounts of his exploits, Irvine believed she had chosen poorly in

crew found no trace of the three lighthouse keepers (James Ducat, Donald Macarthur and Thomas Marshall). A chair had been overturned in the kitchen, a set of oilskins were found, and all the lamps were filled and clean.

After an extensive search of the island, and discovering that the west landing has suffered extensive damage in the recent storms, it was concluded that the three men must have been blown off the dock or otherwise fell into the ocean and drowned while trying to repair the damage.

There was some conjecture over the authenticity of the journal, given some of its wild entries, and it was stated in the auction that it might well be a fake, but an interesting read nonetheless. Raleigh found it fascinating. The journal followed closely the entries as described in the lighthouse logs that were recovered from the island, but also provided a more detailed account of the time on Eilean Mòr.

Ducat commented more than once in the text that he believed the lighthouse not only protected passing sailors from the dangerous rocks, but that it also defended them from a force of darkness on the island. "This is a place forgotten by God during the creation of the world," he wrote. He further described the lair of this force as being marked by seven large boulders – six of equal size set into the ground, with a larger seventh boulder sat on top of them. This configuration resembled the six-around-one pattern from which the Order drew its name.

Raleigh visited the island for himself and found the rock formation at the South end of the island, overlooked by the lighthouse (still in operation, now automated) to the North. Taking with him an array of scientific apparatus, he deduced there was indeed some kind of natural phenomena there. The area around the rocks disrupted compass readings, radio and phone signals cut out for no discernable reason, battery power would lose its charge at an exceptional rate, and even mundane photographs seemed to be blurred and defective.

From the limited readings he managed to get with his equipment, his scans recorded that there was a chamber below ground that the rocks sealed the entrance to. Below the chamber was something else. Whatever it was, it defied his scanning before the equipment's charge drained completely. Wanting to proceed carefully, he retreated to the mainland and began to formulate a plan. He wanted to claim the site for himself, rather than let Irvine potentially steal the power for herself, as he suspected she would.

Raleigh decided that the safest thing to do would be to place a ward (a magical barrier) around the site so that, if anything went wrong when he opened the chamber and exposed the rift in the Membrane (if that's what it really was), any damage would be contained. As Eilean Mòr was owned by the Scottish Government, Raleigh couldn't buy the land outright, but he managed to get a lifetime lease on the plot of land to the south of the lighthouse. Raleigh then set about building the ward over the hole. It would take the shape of a house constructed from various sacred geometric patterns.

THE HOUSE & THE DISASTER

Raleigh approached **Nathan Glaas**, a world renowned architect that had worked on numerous high profile follies and elaborate constructions for the rich and famous. Nathan was going through a divorce at the time because his wife, **Audrey Glaas**, believed he placed his work first, before their marriage. In reality, Nathan worked hard to keep Audrey happy in the comfortable life they had, and everything he did was for her. Neither side could convince the other, and this ultimately equated to "irreconcilable differences".

Work had slowed down for Nathan and he was eager for a new contract, despite being financially secure. He jumped at the chance that Raleigh offered him. It was unusual work, in many ways, but it excited him. Raleigh supplied the majority of the fundamental designs and left only the more technical (rather than the creative) side to Glaas. The design was based on various sacred geometry patterns that were connected to the Metatron's Cube, an ancient symbol of protection and warding against spirits and demons. Surrounding it, a Faraday Cage would be built into the walls to provide another layer of containment, powered by a wind turbine built into the roof.

The second part of the contract was more unusual from a business perspective. No money would exchange hands between Glaas and Raleigh until the building had been completed and approved according to Raleigh's specifications. This meant that Glaas would pay for materials, labor, and everything else required throughout the duration of the construction. It would leave Glaas close to bankruptcy, but it was an arrangement that suited both men well. If Irvine was keeping an eye on Raleigh, such a large movement of funds could have attracted her attention, and alerted her to the work being done on Eilean Mòr. Needless to say, Raleigh didn't want to risk that happening. Nathan, left embittered by the

divorce proceedings, was happy to restrict whatever fortune Audrey could extract from him. By the time the construction was over, he guessed that the divorce would be finalized, and he would be able to enjoy the full windfall of the project - especially as Raleigh was willing to pay him seven-fold for his investment. It was a small price to pay for the prospect of obtaining the power he dreamed he could obtain.

Glaas secured a contract with a local builder on the Isle of Lewis, **Glenn Rose**, who provided the manpower and materials to build on the remote island. Rose and his team completed the work, overseen by Glaas and Raleigh throughout, in a little under a year. The majority of the interior decoration would be taken care of by Raleigh, so he claimed, at a subsequent point in time.

The house was built with a central chamber (the Inner Room) surrounding the rock formation, which Raleigh insisted must not be disturbed. He claimed it was an "artistic feature of the house", giving it a unique selling point. However, one of the workmen on the project, **Jesse Hewitt**, was convinced that he could hear voices coming from under the rocks when he stayed on the island overnight, acting as caretaker for the project. He couldn't understand what the voices in their unknown tongue were trying to tell him, he only knew that he heard them at night, and that he could hear them all over the island, wherever he fled - except in a small, old chapel that predated the lighthouse. This convinced him that something on the island was evil and unholy - and that it was under those boulders. As such, they shouldn't be disturbed. When he voiced his objections too loudly, Rose fired him under Raleigh's orders, so that work could continue uninterrupted.

However, the incident worried Raleigh. Voices implied sentience. Something was alive down there. He'd come too far to back out now, but fearing he might well be out of his depth, he approached another member of the Order, **Malcolm Ross**, for help. Ross was Irvine's partner at the law firm that they ran jointly ("Irvine & Ross Solicitors" in London), and a Fifth Circle initiate (making him of equal standing in the Order to Irvine). Raleigh presented his findings to Ross and both men concluded that it was worth completing the project, but that greater precautions had to be taken. Raleigh would be aided by six other Fourth Circle initiates of the Order, under Ross's tutelage, that would be able to help perform the rituals needed to complete the ward on the house when it was fully constructed.

Raleigh and Ross both agreed that they would keep all knowledge of the site hidden from Irvine. Ross, like Raleigh, knew of his partner's ambition and desire for power and that it was best not to alert her with news of their discovery should they wish to continue cautiously. They believed that Irvine would run in without hesitation or care to grasp such power with both hands. That approach could prove to be disastrous.

Soon after the building's completion, Raleigh and the six trusted members of the Order travelled to the island with Glaas. Here, they performed their surveys to confirm if the building was indeed to the required specification. If they were satisfied, Glaas would have been paid when they returned to the mainland. However, the divorce continued in the courts, mainly as the result of Audrey dragging out the process, having realized what Nathan was up to with the building project on Eilean Mòr. It looked like he was going to lose some of his windfall after all.

The preliminary survey was to Raleigh's satisfaction. However, the only way to know if the building was completely adequate as the framework for the ward was to perform the necessary ritual and then open the rift to the Outer Black below. Glaas was nervous about what he saw unfolding around him, but was powerless to stop it. The seven occultists performed their ritual to construct the magical ward before they moved to the Inner Room containing the seven boulders. With well-placed charges, they blew apart the rock formation and revealed a shaft descending into the bedrock.

Below, as Raleigh's scan confirmed, was a chamber. Paintings and scratches depicted scenes on the walls that resembled cave paintings of ancient man. They depicted scenes of light and darkness, with stick figures occupying the light and stranger shapes occupying the dark. The chamber was also adorned with skulls in alcoves and a stained altar, hinting at the practice of blood sacrifice. Seven full sets of skeletal remains were found on and around what was initially thought to be some kind of circular altar - six around the base, one on top. Upon closer examination, it was determined to be a well than an altar, with a capstone that could slide off. Pushing aside the lid, they opened the rift in the Membrane that had been sealed for millennia.

Like a moth drawn to a flame, *something* rushed out of the illimitable void of the Outer Black and emerged into the chamber. It resembled a sentient cloud of darkness, twisting and warping in shape and size before their very eyes. With tremendous speed, it enveloped the six other

members of the Order before they could try to defend themselves. As the darkness wrapped itself around them, it drained their life essence from them. They aged rapidly and turned to dust in a matter of seconds. Only Glaas and Raleigh made it back into the house above alive, but not before Raleigh had been touched by the darkness. Drained, the man previously in his forties now looked like an octogenarian.

Retreating into the house, the two men found that the cloud of darkness could not follow them into the light, beyond the Inner Room. However, both men quickly became aware that the longer it lurked in that Inner Room, the more power it was slowly draining from the house. The lights were starting to flicker and when they finally went out, they knew they'd both be dead.

Rigging up a portable generator and spotlights, Glaas and Raleigh forced the darkness back down into the chamber below ground. It wasn't going to be a lasting solution, but it brought them time. Raleigh used this time to weigh up their options. He feared that the ward they had constructed would not be enough to hold back the entity on its own. Likewise, the Faraday Cage would be useless when it was drained of power. Something had to be done to strengthen the magical barrier around the Inner Room.

Of the rituals of Order that Raleigh knew, there was only one that could potentially help them. A human sacrifice could strengthen the magical ward that they had cast over the building. Sacrifice had apparently been used millennia ago to seal the rift, so Raleigh hoped it might work on multiple levels. Fearing what would happen if the thing below them escaped into the wider world, and knowing if he did nothing that he would be dead anyway, Glaas offered his life to Raleigh to do what was needed.

Raleigh instructed Glaas that the architect needed to symbolically offer himself to the building, to become one with the ward, and thus strengthen it, becoming part of the barrier that would hold the darkness back. The architect sacrificed himself in the space above the Inner Room, bleeding out into the blueprints of his creation, symbolically representing his merging with the building. Working against time, Raleigh took the body and bricked it up in the doorway to the Inner Room, completely sealing it and thus representing the closing of the circle. He then plastered over the wall and did his best to hide the fact that a doorway had ever been there. The entity was trapped inside, incapable of breaking through the strengthened ward.



Upon returning to the mainland, Raleigh made contact with Ross and informed him of what had happened. Acting quickly, they took steps to cover up the incident. Raleigh withdrew the funds from his account that he would have used to pay Glaas, making it look on paper like the transaction was going ahead as planned. No-one else at this point knew that anything had happened in the house. Ross then arranged for the team's boat to go "missing" on the way back from Eilean Mòr with the help of some explosives. Over the next few days, pieces of the boat were found washed up on the shore of the Isle of Lewis. To the rest of the world, Glaas, Raleigh and their six associates had all drowned in a tragic accident after spending a few days on the island to survey the house.

Raleigh used his funds, via Ross, to buy the Great Northwestern Hotel in Carloway under the assumed name of **Adam de Brate**. Working with other members of the Order sent there by Ross, Raleigh took up permanent residence at the hotel, from where he would conduct a vigil over the house and the island. Carloway wasn't the closest port to Eilean Mòr, but it was the port they had used to transport all the goods through to the island, due to easier access to Stornoway. He vowed that for as long

as he could, he would keep watch over the island and make sure that no-one disturbed whatever might still be trapped in there, trying to break out.

THE WIFE & THE LAWYER

Audrey Glaas's divorce from Nathan could not be finalized after he, Raleigh and his six associates had all been officially declared "missing". Without bodies, the authorities couldn't rule them to be deceased. As such, the divorce proceedings were put on hold until a time when either he was found alive and well, his body was found, or seven years passed so that he could be declared dead in absentia, whichever came first. In the meantime, she remained his wife, but his assets were frozen with him being declared missing – not that he had much left after spending most of his fortune on building the house on Eilean Mòr. The only choice Audrey had was to wait for seven years to pass before she could close that chapter of her life forever. Then Valerie Irvine made contact.

Because of their notability, the disappearance of Raleigh and Glaas had made national news. This was the first time that Irvine had heard about the house on Eilean Mòr. She knew that it must have been of major importance when she found out how much money Raleigh had been prepared to invest in building the house. Viewing the plans at the library of the Royal Institute of British Architects, she knew the significance of its design and concluded correctly that Raleigh had succeeded in his mission to find a weak spot in the Membrane. Irvine wanted to make a move and buy the house for herself so that she could exploit the power within, but she knew she could not even step inside the house until Raleigh had been declared dead in absentia.

Irvine searched through all the paperwork related to the project, looking for any foothold she could get, which is when she learned that Glaas had paid for everything outright. She approached Audrey to access her husband's financial information to confirm if this was definitely the case. With this proof, she made Audrey a proposition. Irvine stated she would be willing to represent her in a petition to the courts to dispute the legal ownership of the building, to get it declared an asset of Nathan's because no money had transferred hands between him and Raleigh. Thus, once Nathan was declared dead in absentia, Audrey would claim ownership and be able to sell it, improving her diminished finances. In return, Irvine stated she would settle for a small cut of the profit.

Audrey agreed and Irvine took the case to court. They won, but only up to a point. The lease on the land remained in Raleigh's name. Upon him also being declared dead in absentia, the lease would end and the land would revert back to the Scottish Government. Any sale of the house would be tied up in a lot of paperwork as new leases would have to be arranged. It looked like someone was already ahead in the running on this front, having initiated enquires some time before: one Adam de Brate (Raleigh), acting through Malcolm Ross.

Irvine was astonished to find she had been kept in the dark by her partner and suspected that there was more that she hadn't been told about. She soon discovered the connection to the Great Northwestern Hotel and the other members of the Order who were stationed there. She paid a private detective to get a picture of the reclusive Adam de Brate who resided there and was stunned to see the aged face of Raleigh (even though the detective didn't make the connection).

Over the course of the following couple of years, Irvine acted under Ross's radar, making as few waves as possible, to make her partner believe she hadn't discovered Raleigh's existence. Irvine made contact with **Richard Carlisle**, a member of the Order working as the manager of the hotel, when he left for a break in Stornoway and she found a foothold at last. Carlisle resented being stuck on the edge of the world keeping watch on something that he very much doubted was ever going to be able to escape. He wanted to go and live his life again. Irvine convinced Carlisle that she knew the necessary rituals to be able to control the power of the Outer Black. With this power she would be able to destroy the force that had nearly killed Raleigh, leaving her and Carlisle free to share that power together. All Carlisle had to do was get Raleigh out of the way for a few days and allow her to do the rest.

Raleigh was partial to the occasional round of golf, so Irvine pulled a few strings to potentially arrange an impromptu tournament at the Stornoway golf course. Carlisle would bring it to Raleigh's attention, make sure that an invitation got to him, and then have him driven to Stornoway. He would be out the picture, unable to watch what was taking place on the island when the time was right.

Armed with knowledge of the darkness trapped inside the house, Irvine had lied to Carlisle about being able to destroy the entity - she had other plans. She intended to release the entity from the house and then harness the power that remained there in its absence. To do that, she would need someone to go into the house and set it free.

Anyone who knew the truth wouldn't dare go in there, for fear of the entity destroying them. However, Irvine knew just the right kind of people that would be willing to go into a place like that.

The hit paranormal investigation show on Channel 8, "The Other Side", had recorded shows in haunted locations across the country. Eilean Mòr's history would be enough to draw them to the area and do a show about the lighthouse. With a little financial encouragement and a few words from Audrey, the team could be convinced to do some filming in and around the house on the other side of the island to potentially drum up some interest ahead of the property being released on the open market. The paranormal investigators would enter the house and set the entity free, allowing Irvine to enter once the area was safe. If a few television personalities died in the process, it was a small price to pay as far as she was concerned.

The negotiations were made with the executives at Channel 8 and a date was set for filming which was to coincide with the golf tournament that would get Raleigh out of the area. At this point, the player characters enter our story...

DRAMATIS PERSONAE

PLAYER CHARACTERS

The following presents an overview of each player character in the scenario. More detailed backgrounds and character sheets for each character can be found at the back of the book.

Each character has a goal they wish to achieve, and some of them have taken steps to achieving these which put them at odds with other characters. As such, the scenario has the potential for a lot of inter-party conflict. How much this features in the scenario is completely up to the players to decide.

SETTING THE SCENE

To begin with, the GM should present the players with Handout 1, "The Other Side", to give them some context

about the show that unites the characters. This will help them to make a more informed decision about their choice of character.

MELANIE TAYLOR

The glamorous co-presenter of "The Other Side", Melanie revels in her celebrity status, but desperately wants to rise up the ladder to more important roles to enhance her career. She is looking for any way to open doors in the network to get her a better job.

EVERETT HARRISON

A former researcher for Channel 8, and now co-presenter of "The Other Side", Everett became a medium after having a near-death experience in the accident that took the life of his wife, Jane. Jane's ghost acts as his spirit guide. She is always with him but rarely initiates contact herself. Everett wants his old job back and to retreat out of the limelight so that the voices might finally stop.

VICTORIA BROWN

One of the two camera operators in the team, Victoria wanted to become a TV journalist but couldn't get the break she needed and ended up working on "The Other Side". She resents that her talent has not been put to better use, and being a firm skeptic of the supernatural, she is often a cause of friction in the team.

PEERS CLARK

The second camera operator that has brought a lot of creative flair to his role, he was formerly a wildlife documentary camera operator. He's travelled the world and would rather be doing wildlife programs rather than "The Other Side", but manages to get his adrenaline fix where he can.

JOHN GARRETT

The television producer that developed the format for the show, he's arguably the one that made it a hit. He has a firm interest in making the show a continued success as it has become the cornerstone of his career. He is being manipulated by Taylor to further her own

career although he worries that if she leaves, the show could fall apart.

STEPHANIE WARD

A former research fellow at University College London, she participated in a ritual performed by the Hermetic Order of the Seventh Circle and it left her changed. She is now an automatic writer, and was to be a presenter for the show until she convinced Garrett to pick Harrison instead. She desperately wants her power to disappear.

MAJOR NPCS



PATRICK RALEIGH (ADAM DE BRATE)

A Fourth Circle initiate of the Order. Raleigh has aged considerably after being touched by the entity in the house. While he is actually in his late forties, he now

looks like he's reaching his early nineties. Realizing the terrible mistake he made seven years ago by opening the rift to the Outer Black, Raleigh has dedicated what little of his life he has left to ensuring that the ward remains in place and that the entity in the house (the Living Darkness, see below) never escapes.

The deaths of Glaas and the six members of the Order weigh heavy on his mind and he won't turn his back on them. He believes he hasn't got long left to live, and he hopes that Ross and the other trusted members of the Order will carry on the vigil he has begun.

Raleigh has used his fortune to construct the identity of Adam de Brate (a play on the word "adumbrate" meaning "to hide or obscure") and resides in the Great Northwestern Hotel in Carloway. From here, he keeps an eye on the island through the other members of the Order that keep the hotel running. To the rest of the world, Adam de Brate is a wealthy former businessman that worked in finance in London and has moved to Carloway to live out the rest of his days in quiet solitude away from the madness of the metropolis.

- Languages (Arabic, French, Latin, Portuguese, Spanish) 5, Occult Studies 4, Health 8, Sense Trouble 5, Scuffling 5, Stability 5, Hit Threshold 3.

VALERIE IRVINE

Partner of Malcolm Ross at "Irvine & Ross Solicitors", she is a Firth Circle initiate of the Hermetic Order of the Seventh Circle. She set Raleigh off on his mission to find weak points in the Membrane across the world, so that she could obtain ultimate power.

Irvine is a megalomaniac in her mid-forties that is willing to do anything to get what she wants, but she is far from stupid. Having learned what happened in the house from Richard Carlisle, she is fully aware of the danger that lurks within. Thus, she has called upon the TV crew to effectively be sheep in a supernatural minefield, clearing the way for her to obtain the power of the Outer Black.

While the PCs investigate the island, Irvine waits in a yacht nearby (under the cover of going deep sea fishing) so that she can move in as and when the time is right.

- Law 4, Occult Studies 4, Intimidation 2, Athletics 10, Fleeing 10, Health 10, Sense Trouble 2, Scuffling 5, Shooting 5, Stability 8, Hit Threshold 4.

RICHARD CARLISLE

A Third Circle initiate of the Order, Carlisle was previously a librarian in London and is in his late thirties. He was hired by Ross to become the new manager of the Great Northwestern Hotel after it was bought out by the Order to become the place from which Raleigh would conduct his vigil. Given the small number of staff, he also doubles as the receptionist.

Ross convinced Carlisle to take the role with the lure of a good wage and a massive lump sum at the end of the ten year contract, after which time a new team would be recruited from the lower ranks of the Order. Seven years in, and although the members of staff are free to continue their own research and live their own lives up to a point, Carlisle resents being tied to the hotel on the very "edge of the world" (as he calls it). His desire to get his life back again is what prompted him to ally himself with Irvine when she offered a solution.

Carlisle has grown resentful of de Brate (as all the members of staff refer to him, rather than Raleigh) as it is all because of him that the librarian has ended up where he is now. Having let de Brate know about the golf tournament in Stornoway (organized by Irvine), he keeps an eye on the hotel and makes sure that the PCs don't get too close to discovering the truth. Irvine hasn't told Carlisle the role that the PCs will be playing in her plans, but he suspects that they might be in danger. However, this isn't enough for him to warn them off, as he's thinking more about himself and his own "freedom".

- History 1, Occult Studies 2, Research 2, Health 10, Scuffling 2, Stability 10, Hit Threshold 3.

FRANCESCA BRADY

Brady was a student of occult studies at a university in London when she discovered the Order. Upon graduation, she was offered a position at the Great Northwestern Hotel, under the same terms as Carlisle. She would be able to continue her research and studies while being able to document a very rare phenomena first hand. She's now in her late twenties and a Second Circle initiate of the order.

Outwardly, her role at the hotel is that of a gardener and being responsible for site maintenance. She regularly visits Eilean Mòr to maintain the garden around the house that forms the Flower of Life pattern that the exterior wall

of the house is also part of. She also repairs the brickwork covering the doors and windows.

She has never been inside the house, but has stayed overnight before to keep watch from the lighthouse. On dark nights, when there is extensive cloud cover blotting out the stars, or there is a new moon in the sky, she has heard the faint voices that Jesse Hewitt claims to have heard there too. The experiences have been enough to convince her that whatever is in the house must never escape.

Carlisle has ordered Brady to take de Brate to the golf tournament in Stornoway in return for a pay bonus and extended holiday to return to London for two weeks. In return, she is to make sure that de Brate is not disturbed during his stay in Stornoway. In getting her out of the hotel, Carlisle has removed the only other member of the Order present that could have objected to the PCs presence on the island. She doesn't suspect that anything covert is going on, and she is looking forward to her reward.

- Humanities 2, Occult Studies 2, Research 2, Athletics 5, Health 10, Preparedness 5, Stability 10, Hit Threshold 3.

CHARLES SEXTON

Sexton was an oral historian before he joined the Order and has been interested in folk tales for much of his life. He has travelled the length and breadth of the British Isles collecting tales from rural communities and even published a series of seven books on the subject twenty years ago. He's now in his mid-fifties and very content with the quiet life that the position at the hotel has given him, which is what tempted him to Carloway rather than the money on offer from the Order. He is a Third Circle initiate.

A well-built, physically imposing figure, he has even participated in the local Highland games. He spends his time now at the hotel being the chef and part time bartender. An avid whisky fan, he has amassed a substantial collection of bottles in the bar that is often a talking point for visitors.

While he appreciates that the house on Eilean Mòr is a dangerous place, he's confident that the ward will hold, as it has done for the last seven years. Carlisle has informed him, after de Brate and Brady have departed for Stornoway, a TV crew will be arriving before heading

Integration into an Ongoing Campaign

While *The Seventh Circle* is primarily designed to be run with the pre-generated characters provided, it can also be run with an existing group as part of an ongoing campaign.

The scenario relies on the PCs having a realistic reason for going to the island and exploring the house (such as filming the TV show for the pre-generated characters). Some examples might include an academic team going to photograph and research the site for a project, or a survey of the house to document and record all that is there ahead of the future sale, etc.

Existing groups can be approached by Audrey Glaas for any reason that directly relates to the sale of the house (such as the aforementioned survey, or publication if it generates publicity, etc.) if they have obtained a reputation for their investigative talents in previous adventures. Audrey's primary goal is to get the house sold so that she can free up the equity for herself. The GM should have this in mind when getting her to send the PCs off to Eilean Mòr.

over to the island. He has been told that the PCs are making a show about the island, rather than the house, and won't be going inside the structure. While it will provide more publicity for the house when it goes on the market, it won't hinder de Brate's plans to purchase it when he can.

Being a laid-back optimist, Sexton is sure that the PCs will visit the island, do their filming and leave again without any issue.

- History 3, Humanities 3, Occult Studies 3, Athletics 10, Health 12, Scuffling 8, Stability 10, Hit Threshold 4.

NATHAN GLAAS

The echo of what was once Nathan haunts the house and its grounds on Eilean Mòr. In its natural form, it appears just like Nathan Glaas, dressed in a black suit, white shirt and black tie. However, its skin is very pale, under which black veins can be seen. Its eyes are jet black and its wrists are slit, from which black ichor drips to the

floor instead of blood. When it smiles, its teeth are jagged and sharp, almost like those of a shark.

Crafted from the moment of intense fear at the moment of his death, hoping and praying that his sacrifice would be enough to hold back the Living Darkness in the Inner Room, the ghost of Nathan acts to ensure that no-one frees (either inadvertently or by design) the entity. It has no objection to killing anyone who poses such a threat.

The easiest way to destroy the ghost is to disturb Nathan's mortal remains, which counts as destroying its only Tie. For full rules on ghost traits and powers, see Appendix 2: Ghosts.

- **Aberrance** 15, **Health** 1 (Tie: Nathan's mortal remains imbedded in the wall), Hit Threshold 0, Alertness Modifier +3, Stealth Modifier +3.

THE LIVING DARKNESS

Since the beginning of time, mankind has feared the dark, and with good reason. Not only are there things in the dark that prey on humanity, but the very darkness itself is one of those things. The Living Darkness is the primal fear that lurks in the heart of every man, woman and child made real. Born of fear and terror, it is all these creatures know. They exist to spread their taint wherever they can, allowing their brethren to become stronger and take more of a hold on our world.

In their raw form, these creatures appear as ever-shifting clouds of darkness that form at scenes of mass panic and hysteria that often involve death and destruction. They are repelled by intense light (it is the only thing that can actually harm them), but they have the ability to absorb all other forms of energy in their immediate vicinity (heat, electricity, and even life itself).

The entity trapped in the Glaas house is one of these creatures. It came to the island millennia ago through the rift in the Membrane. Prehistoric shamans couldn't close the rift forever, but could place a seal over it by performing sacrifices to their Gods. With the rift under control, ancient man left the island, and hoped that no-one would ever return. On the other side of the Membrane, in the Outer Black, the Living Darkness circled like a moth attracted to a flame. It had found a way into our world and knew that one day, the way would be open again. Raleigh opened the rift and allowed it through. It waits in the darkness of the chamber and the Inner Room with an



undying patience that knows it only has one barrier left to fall before it can spread its taint far and wide.

The Living Darkness's vulnerability to light means it will not be able to remain long in our world in its natural form. If the ward weakens after sunset, and the lighthouse has not yet been repaired, then it can roam freely over the island. However, to remain beyond the sunrise without having to retreat back into darkness, it will require a vessel it can inhabit – and inside the heart of man can sometimes be the darkest place on Earth. This vessel can then travel back to the mainland, and through it, the Living Darkness can spread madness and death in its wake, to strike fear into as many souls as possible.

- **Aberrance** 25, **Health** 10 and a Hit Threshold of 5 (vs. directed beams of light) or 0 (vs. undirected light sources in its vicinity).

Light Sensitivity: The Living Darkness can only be harmed by light. Other forms of attack simply pass through its insubstantial form, as attacking a shadow. When exposed to intense light, the Living Darkness automatically takes a number of **Health** damage equal to

the intensity of the light source per round. The intensity rating of a light source is a number between 1 (small light, such as a candle) and 10 (bright, direct sunlight), determined by the GM. If using a directed beam of light (such as from a flashlight) as a weapon against the Living Darkness, a successful **Shooting** roll is required against a Hit Threshold of 5. If exposed to an undirected source of light (e.g. a bonfire, projecting light in all directions) then the Living Darkness is considered to have a Hit Threshold of 0, automatically taking damage while in the vicinity of the light source. Once reduced to 0 **Health**, the Living Darkness is destroyed.

Energy Absorption: Electrical equipment in an area around the Living Darkness is disrupted, akin to being subjected to a powerful electromagnetic field. Mobile phones and radios cease to work in its presence, and all battery powered devices begin to drain of power at a much faster rate. The Living Darkness can also cause the temperature to drop in its area of effect by a number of degrees, creating a chill atmosphere. Energy Absorption can also be used to absorb life energy, draining a target and causing them to age at an accelerated rate. In this instance, the power works in the same way as the ghost power "**Insubstantial Touch**" (see page 56) but the Living Darkness inflicts 3d6 **Health** damage and regains equal amounts of **Aberrance** instead of the 1d6 that ghosts do.

Telekinesis: This power functions exactly as per the ghost power of the same name detailed on page 57.

Consume Soul: This power resembles the ghost power "**Possession**" (see page 57), but has a few differences. Once the Living Darkness has taken hold of a target, as per the rules for **Possession**, it consumes the soul of the target in 1d6 rounds. While there is no known ritual that can be performed in such a short space of time to drive the entity out of a victim's body, killing the vessel outright in this short window of a few seconds will also destroy the Living Darkness that possesses the body.

Once the soul of the victim has been completely consumed, the Living Darkness gains all the memories of its victim and can pass itself off as them almost perfectly (a 1-point **Bullshit Detector** spend can confirm they are not acting as the victim normally would).

Over the next few weeks, the body corrupts, showing signs of the horror that lurks within. Its eyes become pitch black, its skin pales and black veins can be seen underneath, etc. Otherwise, the body continues to function normally and takes damage as a normal human. Once the body expires,

the Living Darkness is ejected, taking its natural form again, whereupon it will immediately look for a new host, or retreat to the nearest shadow, where it attempts to hide from the light until the cover of night descends.

Spine

As mentioned in the introduction, there are two different paths that the scenario can take. These depend on whether or not the characters unmask Adam de Brate as being Patrick Raleigh and are outlined on the next page. The left-hand path shows the more conventional route through the scenario (being unaware of Adam de Brate) which involves going into the house and confronting the horror inside. The right-hand path shows the alternate route whereby the characters are forewarned of the horror on the island and the emphasis is on trying to stop Irvine, once Raleigh has been unmasked.

ACT 1: THE OTHER

SIDE

THE BRIEFING

Scene Type: Introduction

Lead-Out: Preliminary Investigation

The scenario begins in North London on a late summer's morning. Channel 8 is based in Brent Cross, not far from Junction 1 of the M1 motorway. The headquarters are not particularly tall in comparison to the buildings around it, but a large glass frontage that looks into the opulent Lobby makes it stand out.

The characters have been called to the office of **Terence Stone**, head of production at Channel 8. He is one of Garrett's bosses. Stone has the final say on what goes

on air for the show, and all other original work put on air by Channel 8. It's an unusually early meeting, given his normal schedule, being called at 8am, which is a sign to the team that this is quite important.

The characters are shown into the office overlooking the Lobby by Stone's secretary and find him sat behind his wide, very modern desk with a touch-screen computer and huge display built into the surface. Eight high-backed executive meeting room chairs have been placed in an arc on the opposite side of the desk from Stone. He gets up to greet the characters, and to introduce them to Audrey Glaas and Valerie Irvine who are sat before him.

Stone has quite a force of personality and carries himself with distinction. After introductions, he thanks them all for coming and says that they should take a seat. He has called the meeting to announce that the site for the last episode of series two of "The Other Side" has been found - the house on Eilean Mòr, known as the Glaas house. This is why Audrey Glaas and her solicitor, Irvine, are here. The network had been making enquires to get access to the Tower of London to record a show there, but the price involved was beyond what their tight budget could afford. Audrey's invitation has arrived at just the right time.

At this point, Stone hands over to Audrey who conveys the rest of the briefing. She is a relatively confident lady, although not to the same degree as Stone, and imparts the information below as carefully and thoroughly as possible. This should be delivered naturally by the GM, so we recommend reading the **Background** section fully (beginning on page 3) as players may well ask questions that can be answered by the details provided there.

Audrey doesn't go into much detail about the disappearances here, as the characters can research more specific details in the following scene (**Preliminary Investigation**). The key points that Audrey conveys to the characters are:

- She has approached the Channel 8 executives with the proposal to film on Eilean Mòr to help advertise the house because it is about to go up for sale on the open market.
- To seal the deal, she has offered the network a percentage of the profits of the sale of the house (asking price £1,500,000 - which is not an unreasonable figure given its size, the grounds, its facilities, etc.). Irvine has been hired to make sure

the deal is completely above board and confirms it is a legally valid agreement.

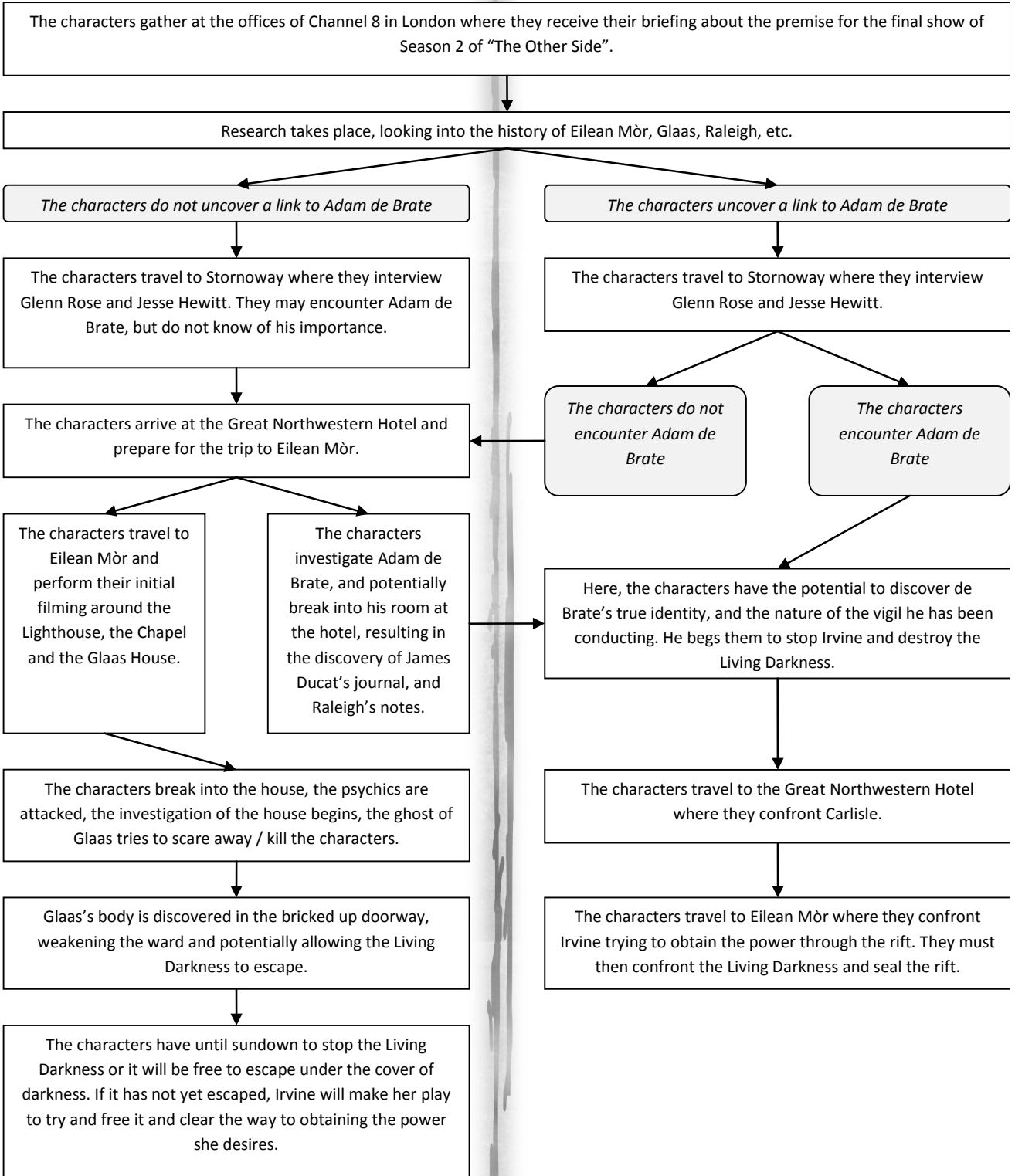
- To make it a realistic show for the series, rather than a blatant advertisement, they have secured permission from the Northern Lighthouse Board (which owns and maintains the lighthouse) for filming to take place around the lighthouse (although not inside, as it is a working site), the scene of the famous disappearances in 1900. Furthermore, there is the matter of the disappearances of her husband and Patrick Raleigh, along with the six "surveyors" seven years ago. This provides enough justification to film in and around the Glaas house.
- No-one has been in the house in the last seven years. Audrey has the keys (obtained from Glenn Rose), which she will entrust to the characters, but she has not been to visit the island herself, given the land was previously leased to Raleigh and the house was inaccessible without his permission, etc.
- The house is going on the market now because the final ratification of Nathan (and the others) being declared dead in absentia was only made a week ago. Audrey has been in London working on tidying up all the legal matters with Irvine in this time and is about to head up to Scotland to prepare for the sale, which is being handled by a Scottish company (based in Edinburgh).

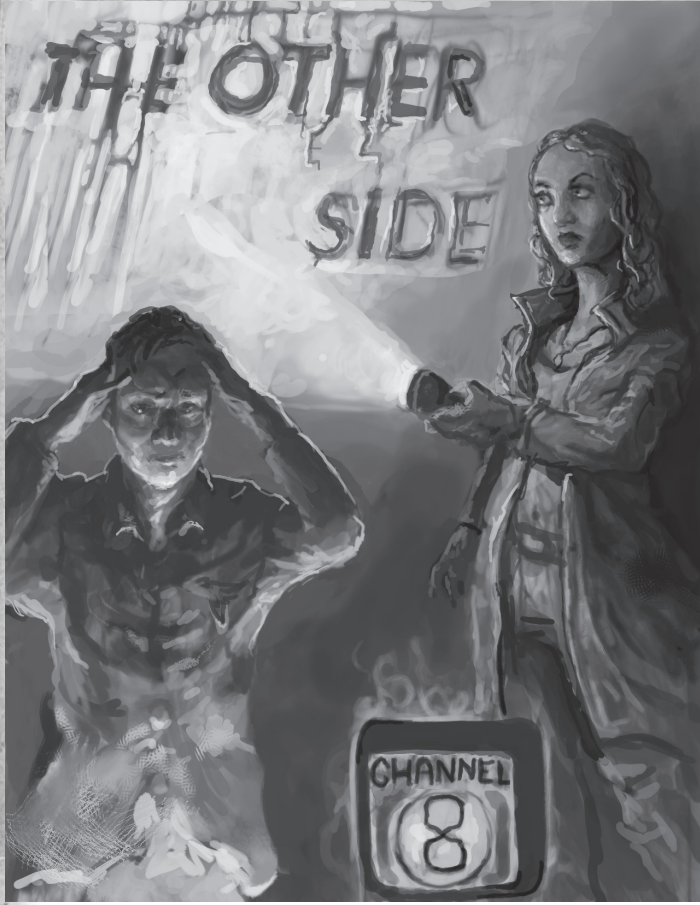
At this point, Audrey and Irvine are available for any questions that the characters may wish to ask them. The GM should provide any details that relate directly to Audrey, but anything that could be obtained in **Preliminary Investigation**, **Stornoway** or **Carloway** should be held back or at least given in an incomplete fashion. They are not repositories of all information (and Irvine certainly doesn't want to give away too much).

Irvine will not, under any circumstance, reveal any information about Adam de Brate's enquiries about trying to obtain the lease on the land from the Scottish Government. It could jeopardize her whole plan if the characters seek him out and uncover the truth.

Once the characters have finished questioning Audrey and Irvine, Stone will thank the two for their time and assistance, and have his secretary show them out. After they have gone, he will sit back down again and explain, without going into specific figures, the percentage that

ROUTES THROUGH THE SCENARIO





Channel 8 will be getting from the sale of the house will make it possible for the show to pay the bill for the Tower of London episode in the third series (the renewal for which, he emphasizes, will depend a lot – but not totally – on the success of this episode on Eilean Mòr).

The characters have the next two days to perform their research and gather all the equipment they need. Transport arrangements have been made for them already to fly to Stornoway in two days' time. In addition to this being the quickest method of transport, it is also the cheapest (using budget airlines). Their normal film equipment is already being transported and will be available for collection at the airport. From there, they will have rental vehicles provided to get them to Carloway where rooms have been booked at the Great Northwestern Hotel as this is where Glaas stayed during his time overseeing the construction, so the team can film a short piece there about the hotel as well, if they wish.

A helicopter will be available from Carloway should they wish to fly to the island (aerial footage is recommended, and should appeal to Peers, who can fly a helicopter with

his **Drive [Piloting]** skill). If they choose not to fly, they can hire a boat from the port.

Unless they wish to question Stone about anything further, he bids them farewell and shows them out of his office.

PRELIMINARY INVESTIGATION

Scene Type: Core

Lead-In: The Briefing

Lead-Outs: Stornoway, Confronting Irvine in London

In the two days following the briefing, the characters have time to research everything they need to support their expedition to Eilean Mòr. The following are the most likely topics to be researched by the team before their departure. Once the characters have gathered all the information they wish to, they can make their way to Stornoway where they may wish to perform more investigations, or they may continue directly on to Carloway.

EILEAN MÒR

Geography and History (1-point Research [Library Use] spend) [Core Clue]

The characters should be presented with handouts “Eilean Mòr” and “Map (Isle of Lewis & the Flannan Isles)” (see Appendix 3). These handouts detail the location, geography and history of the island, including the disappearance of the lighthouse keepers in 1900.

THE GLAAS HOUSE

Construction (1-point Research [Library Use] spend) [Core Clue]

Construction started eight years ago and was completed seven years ago, carried out by a local contractor from Stornoway – Glenn Rose of “Rose Construction”. Immediately after completion of the structure and the installation of key facilities (the wind turbine generator on the roof, kitchen and bathroom facilities, etc.), a survey team from London travelled to the island to inspect that the structure met the stringent requirements and specifications as laid down by Patrick Raleigh (who had commissioned the project).

The team of six surveyors, Raleigh and Glaas were all reported missing a few days later. Wreckage of their boat was later washed up on the western shore of the Isle of Lewis. No bodies were ever found. All eight individuals were subsequently declared dead in absentia last week, seven years after they were reported missing.

The six surveyors were: Virginia Bell (30), Naomi Brown (33), Fiona Cooper (45), Walter Davies (34), Thomas James (42) and Gregory Scott (31).

Plans of the House (1-point Research [Library Use] or Architecture spend)

The Royal Institute of British Architects has a copy of the plans of the house, created by Glaas, based on Raleigh's designs (see handouts "**Ground Floor (for Players)**" and "**Upper Floor (for Players)**" in Appendix 3). The whole structure is forty-nine metres across (seven squared), with each room inside being approximately eighteen metres across at their widest points.

The rooms of the ground floor are approximately eighteen metres tall, making them as tall as they are wide. The rooms on the upper floor are six metres tall, making the ground floor three times taller than the upper floor. Inside the outer walls of the structure, powered by the wind turbine generator on the roof, is a wire mesh that turns the building into a Faraday Cage. Given the island is constantly beset by high wind, without any shelter, the wind turbine would be able to supply the house with a constant supply of power.

The main entrance faces north, towards the lighthouse on the highest point of the island. The house is on the south side of the island, the lowest point of Eilean Mòr.

The main feature the GM should note is that the door to the Inner Room is not present on the filed plans. There is no evidence to suggest that the area was being used as a room at all (no power points, no lights, etc.). It is shown as a completely sealed enclosure. However, the plans available later at the offices of Rose Construction in Stornoway confirm that there was a doorway built into the Inner Room.

To hint at the possibility that the blueprints might not be totally representative of the finished project, they are marked up as "Draft" – a final set of the complete structure was never filed. The final set would have been filed by Glaas, if he had survived.

Symbology (1-point Occult Studies [Occult] spend)

When confronted with the plans of the house, **Occult Studies [Occult]** reveals the meaning behind the design. The house was constructed around the design of the Egg of Life. This pattern is related to the Flower of Life, and by extension to the Seed of Life and the Metatron's Cube (see Handouts "**Layout of the Rooms**" and "**Sacred Geometry**" in Appendix 3).

THE SURVEYORS

(1-point Research [Library Use] spend)

A further 1-point **Research [Library Use]** spend is required for any more specific details on the surveyors. This deeper search uncovers that only Fiona Cooper and Walter Davies were actually surveyors in their own right. The other four were apparently unconnected, working in an array of different fields, but they were hired to assist in the survey. Bell was an academic with a background in archaeology. Brown was a solicitor with the Crown Prosecution Service in London. James was a historian and Scott was an astronomer.

The only common denominator between them is that they were all believed to be members of various occult societies in the London area, such as the Freemasons and the Hermetic Order of the Seventh Circle (see below).

AUDREY & NATHAN GLAAS

(1-point Research [Library Use] or Trivia [History] spend)

This information can be accessed from public records via **Research [Library Use]**, or recalled via **Trivia [History]** as Nathan was a famous figure and the events around his disappearance were well publicized.

Nathan was a renowned architect that won numerous awards for his designs. The most famous of his projects was to recreate William Beckford's Fonthill Abbey for a famous movie star fifteen years ago. Audrey was originally a graphic designer that now runs a successful advertising firm in London.

They were due to divorce on grounds of irreconcilable differences, but the process was tied up in numerous

legal issues, and was not resolved at the point when Nathan was declared missing. This also put a halt to the divorce case.

The house on Eilean Mòr was the last project that Nathan worked on. He had no other ongoing projects at the time of his disappearance. He was officially declared dead in absentia last week.

PATRICK RALEIGH

(1-point Research [Library Use] or Trivia [History] spend)

This information can be accessed from public records via **Research [Library Use]**, or recalled via **Trivia [History]** as Raleigh was a famous figure and the events around his disappearance were well publicized.

Raleigh became famous as a travel writer that documented cultures and esoteric practices from across the globe. It brought him tremendous wealth, although this was not his primary goal for writing. He was quoted as having said that he wanted to “enlighten the masses as to the true nature of the world that exists just beyond our grasp”.

After some digging, a photo can be found of Raleigh and Glaas at the opening of New Fonthill Abbey fifteen years ago. This was where the two men first met, and it proved to be the meeting which would ultimately lead to Raleigh approaching Glaas to build the house for him on Eilean Mòr.

Raleigh had been staying in Scotland for a few months, having returned to the UK after one of his numerous trips abroad, when he purchased what was reputed (but not proven) to be the last journal of James Ducat (one of the Eilean Mòr lighthouse keepers). He subsequently remained in Scotland and commissioned the house a short while after travelling to the island and acquiring the lease of the land from the Scottish Government.

Raleigh never made any official announcement about the house, or his reasons for having it commissioned. It was rumored he was going to retire there, wanting to withdraw completely from society, but this was pure speculation as he was only in his early forties at the time of his disappearance.

THE HERMETIC ORDER OF THE SEVENTH CIRCLE

(1-point Occult Studies [Occult] spend - free for Stephanie Ward)

Given Stephanie’s background involves interactions with the Order, she does not have to spend any points of **Occult Studies [Occult]** to gain the following information. Any other character that researches the Order needs to make the 1-point spend.

The Hermetic Order of the Seventh Circle (referred to in the occult community simply as “the Order”) is a secretive group of occultists, based in London, that practice Theurgy and Goëtic rituals in order to broaden their knowledge of the world in search of the divine. The Order’s membership is drawn from numerous other occult societies, although primarily from the likes of the Golden Dawn, the Freemasons and the Rosicrucian’s.

A common theme is that members normally join the Order after having failed to obtain any high rank of initiation in other societies. Another point of common ground between many reputed members (since there is no definitive list of members anywhere outside of the Order’s possession) is that they are individuals with a desire for power. As such, they often come from high-flying professions that command a good degree of influence, or are respected authorities in their relevant fields.

Raleigh and the six “surveyors” were members of the Order. Raleigh was also one of the Order’s major funders. Audrey and Nathan Glaas have never been members of the Order.

THE LEGAL ISSUES

(1-point Law spend & 1-point Research [Library Use] spend)

A 1-point **Law** spend confirms that all the technicalities as outlined by Audrey Glaas and Valerie Irvine are completely above board. There is no legal obfuscation taking place.

A subsequent 1-point **Research [Library Use]** spend, representing the characters trawling through reams of paperwork associated with the island (and in particular, the details surrounding the lease to Raleigh), uncovers that enquiries have been made over the last few years via

"Irvine & Ross Solicitors" on behalf of one Adam de Brate to acquire the lease upon the declaration of Raleigh being declared dead in absentia.

STORNOWAY

Scene Type: Core
Lead-Ins: Preliminary Investigation, Confronting Irvine in London
Lead-Out: Carloway, Confronting Raleigh

The best way to travel to Stornoway is by air from London. Travelling with any of the small UK airlines takes the characters via Inverness (a one hour and forty-five minute flight from London) and after a short lay-over, it is another forty minutes by air to Stornoway.

Upon arrival at Stornoway airport, after passing a couple of signs advertising prominent local businesses (including the new whisky distillery and the golf course, etc.) the characters can pick up a couple of local hire cars/vans that will get them and their equipment to Carloway, along with their pre-shipped equipment.

In theory, the characters could proceed directly to Carloway if they wished. However, if they have learnt about Rose Construction in **Preliminary Investigation**, the characters may wish to talk to Glenn Rose. Also, if John Garrett sees the signs for the whisky distillery, he might wish to pay it a visit (given one of his Sources of **Stability**).

ROSE CONSTRUCTION

The journey from the airport takes the characters through the village of Sandwick, and then in to the area around Stornoway harbor. Buildings in the area are generally no higher than three stories tall, with the majority being houses of two stories. They are set back a little from the road and usually spaced out a slightly more than average, giving the town a more open feel. While the area around the harbor is more commercial, with shops, offices and dockside parking, the surrounding streets become increasingly residential with only the occasional business and public service building dotted amongst them.

The address for Rose Construction is easily findable in the Yellow Pages, or by asking any of the taxi drivers outside the airport. The office itself is a small establishment, part of a row of terrace properties, a couple of streets back from

the Stornoway harbor. It is smaller than the properties on either side (a solicitors to the left and funeral directors on the right).

Inside the front door, a narrow flight of stairs directly ahead leads to an apartment above the offices. A door to the right of the entrance is open, where **Helen Rose** (Glenn's wife) waits in a small, modern furnished reception. She performs various roles for the company, including secretary, accountant, etc. and greets the characters with a warm smile and shake of the hand before offering them all tea and coffee. A row of chairs is against one wall, in front of a coffee table decorated with brochures outlining the services the company has to offer, complete with glowing testimonials from previous clients. A door to the left leads to Rose's office which takes up the minimal remainder of the ground floor.

The general feeling from the reception is that this is a professional business, but a little claustrophobic. This is intensified by the size of Rose's office, which is half the size of the reception, with little room left after the modern desk, couple of filing cabinets in a corner and two chairs for guests are taken into account. In fact, not all the characters (with all their equipment) will fit in the room. The camera operators will have to stand in the doorway to get a decent shot of any interview, with others listening from around the corner. This should not exclude the other characters from the scene, as they can still watch and potentially interact via ear-pieces with the interviewers, suggesting questions that do not interfere with the audio of the recording in the process.

Glenn Rose is a slightly overweight man in his early fifties who is more than happy to be seen on camera with the presenters, viewing it as a wonderful publicity exercise. To that end, he has a banner displaying the company's logo hanging on the wall behind him with the hope of it being captured on camera. Wearing his best tweed suit, he is always seen with a smile. He can relate everything he knows about the construction of the house on Eilean Mòr, making particular note of the bad weather that was prevalent throughout. He gives a lot of praise to Nathan Glaas, saying he was one of the easiest employers to work with. Rose has very little that is good to say about Raleigh, commenting that he was always lurking over their shoulders during the construction, picking up every minor thing they did that wasn't according to his design. Raleigh was "very interfering" according to Rose, to the point of being obsessive.

Pivotal Moments

There are a couple of moments in the course of play that can potentially dictate what path the scenario will follow from that point on. "The Legal Issues" is one such moment.

Making Adam de Brate visible (in the fact that that the characters can discover his involvement in trying to acquire the lease, or his connection to "Irvine & Ross Solicitors", the same law firm being employed by Audrey Glaas to arrange for "The Other Side" to do their filming on the island) opens him up as a line of investigation. If they follow this to its conclusion, confronting him at the distillery or the golf course in Stornoway (see **Alternate Scenes**, page 47) they stand a good chance of learning the truth before they even step foot on the island.

In development and playtesting, this presented an interesting challenge for a few GMs. Some groups refused to enter the house once they knew what was there. It was discovered that the best way to engage the characters with the situation was to engage them in actively trying to stop Irvine from obtaining her goal. Furthermore, because Raleigh's cover will be blown by the characters investigating him and getting him to reveal the truth, the containment option is no longer viable. Something has to be done about the entity in the house, and the characters are the only people that Raleigh can rely to do it. They must be the ones who seal the rift after dealing with the Living Darkness.

If the characters need any further encouragement or rationale to engage with the house and the island, remind them that they have their jobs to consider. They are supposed to be making a television show and will need to record something to keep their jobs.

Given the two different routes the scenario can take, we have presented the different sequences of events in separate sections. Act One introduces the characters and allows them to perform background research before traveling to Eilean Mòr. Act Two pits the characters against the horror in the Glaas house. Alternate Scenes involve the characters, having been forewarned about what is in the house, trying to stop Irvine and destroy the Living Darkness.

In such a case where the characters are forewarned and try to confront the Living Darkness, the scenes in Act Two run very much the same. However, the characters might well be more prepared to deal with the Living Darkness when they confront it.

Any relevant **Interpersonal** skill spend, determined by the manner of the interview, gets Rose to focus more on the stranger aspects of the construction process rather than using the interview as a chance for some free advertising.

A 1-point **Interpersonal** spend allows Rose to recall Jesse Hewitt being fired from the project. Hewitt had worked on numerous construction projects for Rose over the years,

and still does from time to time. This was the first and only time Rose had had any problem with the laborer. Hewitt had volunteered to act as caretaker for the project, remaining on the island overnight after the workforce had departed. It was a way he could earn more money ("Which he'd promptly spend down at the Red Lion - he's quite partial to a fine whisky, you know," Rose remarks), but it ultimately led to him being removed from the project. He complained of hearing voices in the night ("Nightmares, obviously - all the stories about the ghosts of the lighthouse keepers filling his head, I bet"). Hewitt argued with Rose repeatedly, trying to convince him to abandon the project, saying the island was "a cursed place". When it nearly came to blows, Rose fired him. He's not hired him with the same frequency since then, but has made use of his services occasionally. Should the team want to get an interview with him, he can be found at the Red Lion public house on the north side of town. **[Core Clue]**

If the characters wish to dig more about this, or other odd aspects of the construction, a second 1-point **Interpersonal** spend gets Rose thinking about the rock formation in the middle of the Inner Room. He thought it was very odd at the time that they were building the house around a stack of rocks, but both Raleigh and Glaas insisted that they remain there, untouched. "It was all part of a decorative effect, provided by Mother Nature herself", Rose

repeats what he was told by Raleigh and Glaas. Given the formation of the boulders (six roughly equal sized boulders, with a larger one sat on top) it hardly seemed natural to Rose. However, he did as he was told and built the room around it.

Rose also recalls that Raleigh had work on the door to the Inner Room altered twice because it didn't precisely line up

with the exterior door. He used very sensitive measuring equipment (lasers, etc.) to make sure that the door (at the base of the staircase that revolves around outside of wall to the Inner Room towards the upper floor) was in perfect alignment with the outer door that faced the lighthouse. If the characters have a copy of the plans from the Royal Institute of British Architects, this account will obviously contradict the details they already have. Rose can produce a copy of the plans he worked from on site if requested to do so (as the characters might not have thought to obtain a copy of the blueprints previously). These confirm the presence of the interior door, the angle to the lighthouse, the blatant use of the Egg of Life pattern (although the meaning behind this still requires an **Occult Studies [Occult]** spend as per "**Symbology**" above). Rose didn't log them with the Royal Institute of British Architects because he isn't an architect - that was supposed to have been Glaas's job.

After having interviewed Rose to their satisfaction, the characters can move on - but not before Rose has supplied them with his business card, a brochure outlining his rates and services, and wished them the best of luck with the show.

THE RED LION

Jesse Hewitt, as Rose suggested, can be found at the Red Lion public house on the north side of Stornoway. The sign outside makes a shrill metallic screech as it sways in the wind. On the outside the building looks a bit weather-beaten and in need of a new coat of paint in some places, but on the inside it is a well-kept, wood-beamed establishment. The roof is fairly low, so taller characters have to duck a little to get through the front door, and again from time to time once inside to avoid larger roof-beams.

The bartender can point the characters in the direction of Hewitt, who occupies his usual booth at the back of the main room. There are only a half-dozen regulars in the establishment during the day. During the evening, a couple of dozen can be found sat around small round tables dotted about the place, or playing darts in a corner. A row of booths runs along the back wall, and it is the middle booth that has been claimed by Hewitt.

Hewitt sits in the semi-gloom, staring into a nearly-empty pint glass of ale, looking like he's on the verge of falling asleep. He's a man in his late forties, although looks a little older after a couple of decades of heavy drinking. A

native to Stornoway, he has lived in the town all his life. Placing another pint in front of him attracts his attention and perks him up. Placing a whisky in front of him will get him talking without hesitation.

Hewitt vaguely recognizes the presenters, having watched the show a couple of times, but is genuinely confused about why they would want to talk to him. This is, in part, due to the amount of alcohol he's already consumed. He should come across as slightly drunk, but otherwise happy until the subject of Eilean Mòr is raised. At this point, he should become very sober and concerned as he recalls the horrible memories he has of the place.

A 1-point **Reassurance** spend is required to get him to talk about his experiences on the island - helped by a couple more drinks. He confirms that he heard voices coming from somewhere under the ground when he was near the building, and especially when he was near the rocks at the centre of the structure. The voices did not speak in any language he understood (he only knows English), but he heard them over and over, burrowing their way into his mind. He tried to find somewhere, anywhere on the island where he could go to escape them, and found the ruins of the old chapel, dedicated to St. Flannan, was the only place where they stopped. Parts of the lighthouse were quieter, but the chapel was the one place where they were silent. He believes it is the chapel's holy power that protected him from the powers of the devil that are at work on the island. **[Core Clue]**

"Whereas the hand of God crafted this fine world, there are places, like that damned rock, that were not touched by His hand, but by those of another," he says, pointing downward. "Whatever it is that calls to those who walk on its shores, it waits in the darkness, within the rock, waiting to be let out. If you're planning on going over there, may God protect you."

Otherwise, after the **Reassurance** spend, he's happy to talk about the rest of his experiences building the house on the island, which echo Rose's statement for the most part, but just seen from the perspective of the workers. He didn't see the conclusion of the project, and has no intention of ever returning to the island. No amount of money will convince him to go back either.

THE PHOENIX DISTILLERY

This is an alternate scene that potentially reveals a floating clue, should the characters wish to explore

more of Stornoway. Characters with an interest in whisky (like Garrett) might play on their Sources of **Stability** and visit the distillery.

There has not been a distillery in Stornoway since the previous one (the Ness Distillery) closed in 1840. The Phoenix Distillery came into existence approximately five years ago amidst a revival of whisky production in the Outer Hebrides. Its signature line ("Stornoway" - a three-year-old single malt) is growing steadily in popularity.

The Phoenix Distillery stands on the outskirts of the town, just past the golf course, on the A858. One of the largest, and most modern buildings in the town, it stands out from the surrounding area but does not dominate the landscape. While the name might imply that it was built on the site of the previous Ness Distillery, this is not the case. Lews Castle was built on that site (to the south of the golf course).

The visitor's centre boasts a well-stocked whisky shop that impresses whisky fans (such as Garrett). Outside the visitor's centre, a dark-green Jaguar XJ is parked. As the characters are approaching, Brady is leaving the building, carrying a six-bottle case of whisky. She loads them into the back of the car as Adam de Brate slowly hobbles out, leaning on an expensive, jewel-topped cane. He makes his way over to the car, where Brady helps him in, telling him "Mind your head, Mr de Brate" as she does so.

If unstopped, Brady proceeds to drive de Brate to the golf course in preparation for the tournament, where he intends to enjoy some of the whisky he has brought over the next couple of evenings. **[Floating Clue]**

If the PCs wish to confront Adam de Brate at this point (or if they follow him to the golf course), then they should proceed to "**Confronting Raleigh**" (see page 50).

CARLOWAY

Scene Type: Core
Lead-In: Stornoway, Confronting Raleigh
Lead-Out: Arrival, Confronting Carlisle

ARRIVAL

The major road to Carloway from Stornoway is the A858, although a more direct route is via the single-

track Pentland Road. In either case, the route is sparsely populated, comprised of stunning, rugged scenery. The roads pass numerous small lochs on the way to Carloway and relatively few cars are seen heading in either direction.

The wider Carloway district (named after the village of Carloway) has approximately five hundred residents with houses being spread out across the area. It is comprised of eight separate townships, although to outsiders it might be difficult to tell where these start and end given they are all so spread out.

There are a number of hotels and restaurants in the area which have plenty of rooms available. Had the characters been visiting a few weeks ago at the beginning of August, they would be lucky to find anywhere to stay, as the district's annual Agricultural Show and Highland Games fall at that time. In recent years, over two thousand people have attended the event. Now, in late summer, the characters have no trouble finding anywhere to stay. Channel 8 has booked everyone rooms at the Great Northwestern hotel, and they are currently the only guests.

After passing by the centre of the village, marked by a war memorial on a triangle of land opposite two churches and the local museum (which is closed at this time), the road crosses the Carloway River and then follows its north bank towards the harbor a little under a mile to the west. The sloping hills leading up from the river to the North lead to Borrowston where a row of ten houses can be seen near the summit looking down on the harbor.

A triangular concrete jetty some one hundred metres long extends out into the harbor, where a handful of small boats have dropped anchor a short distance from the shore. The harbormaster's house is at the end of the jetty, with a couple of long storage huts on the jetty itself. A Eurocopter EC135 (the helicopter chartered by Channel 8) is also sat on the jetty, fully fuelled.

The Great Northwestern hotel is a large, two storey rectangular building that stands at the end of the road, opposite the harbor, up a short drive heading up the hill towards Borrowston. There is a small car park at the front of the hotel, with two spots being marked as "Reserved". One of the reserved bays is empty (where Adam de Brate's Jaguar would normally stand) and a Mercedes-Benz S-Class (belonging to Carlisle) occupies the other.

RICHARD CARLISLE

Carlisle is the first person that the characters meet upon entering the Great Northwestern hotel. While the building on the outside appears relatively new, built within the last ten years or so, the inside has a distinctly older feel, having been adorned with plenty of medieval decorations. Two suits of armor stand on either side of the entranceway in the lobby. Various swords and shields hang from the walls, along with a few mounted deer and bear head trophies.

A wide staircase runs up the right side of the lobby to a balcony, with a door at its base leading into the dining room and bar. The reception desk is at the back of the lobby, under the balcony, on the left. As the characters enter, Carlisle emerges from a doorway behind the desk that leads into his office. He straightens his tie and greets them with a warm smile and asks if they are the television crew from London.

After introductions, he invites the characters to sign into the guestbook and then hands out keys to rooms 2 through 7. There are ten guest rooms in the hotel, and all located on the upper floor. The odd number rooms look out over the river, while the even numbers look up the hill towards Borrowston.

The characters, if they take the time to look, will notice a row of ten pigeon-holes on the wall behind the desk, where mail would be left for visitors, and keys hang on hooks below the relevant room number. A key hangs in each slot, apart from room 1. If any of the characters notice this and try to examine the guestbook (which goes back as far as January 1st) then they cannot find any record of anyone checking in to room 1. This is because it is permanently occupied by Adam de Brate.

If the characters question Carlisle about the occupant of room 1, he will initially state that it is a guest who stays in permanent residence, and nothing more. A 1-point **Interpersonal** spend gets Carlisle to reveal that it is the owner of the hotel, Adam de Brate, who resides there - although he is currently in Stornoway, where he is participating in a golf tournament.

Carlisle is happy to show the characters around the hotel and suggests places where they could film. With no other guests in residence at the moment, they won't be disturbed. In the process of giving the characters a guided tour of the hotel, the characters will get to meet the only

Adam de Brate

The presence of Adam de Brate is another pivotal moment in the scenario (see "**Pivotal Moments**" sidebar on page 20) and can determine the route that the scenario takes. Those wishing to be sparing with his visibility should refrain from him making an appearance at this point. Instead, the GM might consider letting his existence become known at the Great Northwestern Hotel in Carloway.

GMs that wish to proceed with the placement of the floating clue may be asked by characters if they recognize Adam de Brate. If they have performed research into Patrick Raleigh and spent the **Research [Library Use]** as required in **Preliminary Investigation** then they will have photos of Raleigh before his disappearance. The GM's initial response should be that de Brate is at least forty years older than Raleigh. With a 1-point **Bullshit Detector [Assess Honesty]** spend the character might believe there's a resemblance, but the age difference is real, definitely not fake. With a 2-point **Bullshit Detector [Assess Honesty]** spend they are fairly certain that the man before them is Patrick Raleigh... but he's still somehow forty years older than he should logically be.

other member of staff on site currently, Sexton (see below). The ground floor, besides the lobby, the bar/dining room, and a reading room/lounge, is normally off-limits to guests (being comprised of offices, kitchens, laundry rooms, staff living quarters, etc.) but Carlisle is happy to guide them around to get a full picture of the hotel for the show.

Should the characters ask Carlisle which rooms Raleigh and Glaas stayed in, he will confirm they stayed in rooms 1 and 3, respectively. The characters won't be able to access room 1 as it is private, given the permanent resident, but room 3 is pretty much identical, so they can film in there without an issue (especially as it is one of the rooms allocated to the team). The room has had many guests stay there over the last seven years, so there's nothing to find there regarding Glaas's stay.

Once he has concluded the tour, Carlisle shows the characters to the balcony on the upper floor which leads to their rooms and states if they need him for another else, he can be found in his office.

Contacting the Dead in Carloway

It is possible that the psychics may attempt to use their gifts while at the Great Northwestern hotel, given it was one of the last places the missing/dead were reported to have visited.

For Everett Harrison, attempting to summon Patrick Raleigh (unsurprisingly) meets with failure. This isn't an immediate indication that he is still alive, only that he has no ghost that Jane can find on the other side. Not everyone makes a ghost upon the moment of their passing. However, when trying to contact Nathan Glaas, Jane informs Everett after a few minutes that something is wrong. She has called out to him, and believes that someone, or something has heard her, but refuses to answer the call. This is unusual, and concerns her a little. This is because Glaas cannot leave the grounds of house, being an integral part of the ward keeping the Living Darkness trapped.

The six "surveyors" are little more than echoes in the great beyond now, and cannot be communicated with... at least not by a medium. Stephanie Ward, as an automatic writer, can transcribe part of the echoes of the six dead members of the Order, as they once stayed in the hotel before travelling to the island. However, the writing is almost illegible. She needs to get closer to the island to get a better connection and therefore a clearer message. Only one word at this point is readable, scrawled in small capital letters in the middle of the page, with other illegible script circling it. The word is "DARK".

CHARLES SEXTON

Sexton is found in the bar, which occupies the rear half of the combined dining room and is opposite the door to the lobby. Ten neatly set tables and chairs extend off to the right, towards a wide window looking out over the harbor. Putting down the pint glass he was cleaning, Sexton greets the characters and asks if they wish to try anything from his extensive collection of whiskies, which are impressively displayed on the wall behind the bar, containing at least a hundred different types from all over the world.

Upon learning Sexton's name, a 1-point **Occult Studies** [Occult] or **Trivia** [Oral History] spend will allow the characters to know of his work, in particular, the most famous of his seven books, *An Oral History of the British Isles*.

He will produce a well-worn copy of it from under the bar if mentioned, stating it is a memento of his previous life. While he enjoyed working as an oral historian and writing about his discoveries, he found that he couldn't really make a living from his writing alone. He now prefers the quiet life and the security that the full time job at the hotel gives him. It's a beautiful place and he is content to stay here.

Should the characters wish to interview him, he can give a confident performance on camera, telling them about the history of Eilean Mòr, the events surrounding the construction of the house (although it was prior to his arrival in Carloway), but he should not provide any more details than the characters could have already collected during **Preliminary Research**.

If the characters make the leap and ask him about the Hermetic Order of the Seventh Circle, he will claim to know a little about them having met a few members in his time as an oral historian. However, he will not admit to his membership unless the characters make a relevant 1-point **Interpersonal** spend. Given his laid-back approach, he has no problem telling them about the structure of the Order and its philosophy (refer to the details presented in "The Man & the Order" on page 3).

STAFF ROOMS

If the characters are feeling particularly bold and sense something is amiss at the hotel (especially if they establish that Sexton is a member of the Order) they may wish to try and gain access to the staff quarters, or even Room 1 (see below). To do this, one or more of the characters will need to distract Carlisle and Sexton while others go to investigate the rooms at the back of the hotel.

Getting into each room is an **Infiltration** [1-point **Locksmith** spend] test (Difficulty 4 as they are normal locks). Inside, the rooms are fairly tidy and give a bit more of an insight into each of the members of staff. Nothing is particularly hidden here (unlike in Adam de Brate's room) so there is no need to spend **Investigative Procedure** [Evidence Collection] points here.

In Carlisle's room, there are plenty of books on world history, reflecting his interests. A couple of 18th Century antique history books are in a relatively bad state and positioned on a separate desk to one side of the room where Carlisle has been restoring them (a talent he picked up during his days as a librarian).



In Sexton's room, there is a plethora of research material on myths, legends, folklore, and mysteries of the British Isles. Even if he no longer writes as an oral historian, he certainly has not lost his love for the subject. There are hundreds of books filling the floor-to-ceiling book-cases that line an entire wall, forming a small library that could occupy a reader for years.

In Brady's room, there is a comparable collection of books, although mostly on occult studies (relating in particular to sacred geometry), as well as having many books on cultural beliefs, magical practices, etc. There is also a collection of books on gardening, with a few titles on maintaining shrubberies. A bag of gardening equipment can also be found under her bed which she uses to maintain the shrubs in the Glaas house garden. Sat on her bedside table is her passport, with a printed e-ticket detailing the itinerary for her flight to London in three days' time, returning two weeks later (her reward for taking de Brate to the golf tournament). Under this is a print-out from an online route planner detailing the route from Carloway to the golf course in Stornoway.

ROOM 1

The first thing that sets Room 1 apart from the other rooms is that it has a key-card slot, such as those found in most modern hotels, unlike the traditional keyhole the other rooms at the Great Northwestern have. Therefore, getting into Room 1 involves a more challenging **Infiltration** [1-point **Locksmith** spend] test (Difficulty 8).

Inside, the room has been converted into a large study. A desk with a sturdy, high-back antique chair is in front of the window. The desk is littered with paperwork detailing weather reports that have been cross-referenced with a lunar calendar and maintenance timetables for the lighthouse on Eilean Mòr. These allow Raleigh to work out what nights will have poor light shining down on the house, thus identifying when he believes special care needs to be taken in tending to the garden, maintaining the pattern of the ward, etc. There are also handwritten reports from Brady confirming when she has gone over to the island to tend to the garden, accompanied by photographic records showing the outside of the house and the gardens (see "**House Grounds**" handout in Appendix 3). The entries to these correspond to dates just before the new moon.

A 1-point **Investigative Procedure** [Evidence Collection] spend reveals scuff marks on the floor where a bookcase is regularly swung to one side. In the wall behind the bookcase is a safe containing Raleigh's journal and Ducat's journal. Opening the safe without the combination is an **Infiltration** [1-point **Locksmith** spend] test (Difficulty 6).

Ducat's journal is bookmarked in several places, detailing his experiences on the island (see "**The Island & the Plan**", page 4). Raleigh's journal outlines everything that takes place up until the ritual taking place. Following this, scraps of paper near the spine reveal that a few pages have been torn out. The note on the next page is written in a more uneasy hand compared to the flowing script that precedes it up to this point, but also written by Raleigh, after the events in the house. The paragraph reads thus:

"I alone survived. What was attempted on Eilean Mòr must never be attempted again, so I have destroyed the record of my efforts. What came through must never be let out. It is my duty, my sentence, to ensure that my friends did not die in vain. As Nathan said - I hope it is enough."

Following this, the journal only records short entries against dates (usually the first of each month) that confirm the ward is holding, or detailing his progress in trying to obtain the lease on the land again.

KATRINA TRENT

Trent is the harbormaster and can be introduced either by the characters going to her house by the harbor, or by her coming to the hotel to meet them. She runs the harbor single-handed, which isn't a problem for her given its relatively small size, and has done so for the last five years.

Trent owns the helicopter and makes most of her money with it over the summer months when tourists pay for rides up and down the coast. She has been informed by Channel 8 that Peers can fly it himself, so the characters won't require her services as a pilot. She is a little worried about entrusting her most expensive asset to strangers for the first time. Consequently, she makes it very clear to the characters in a calm, polite, but firm manner that if anything happens to her helicopter that they will be held responsible.

As an added layer of paranoid precaution, Trent informs the characters that if they think about trying to steal the helicopter, she has a tracking system installed that can let her know where it is at all times. Furthermore, if they try to tamper with the tracker, assuming they find it, it will alert the security company immediately and the authorities will be called to recover the stolen helicopter. This could prove to be an effective way of calling for help on the island, should all other methods fail them.

If the characters wish to interview Trent, she will be a little surprised, but quickly warm to the idea of being on television. *"Finally getting my fifteen minutes of fame,"* she comments with a warm smile. She can tell them about her experiences in Carloway (although she only moved her five years ago from Oban, so wasn't around at the time of the house being built on the island), that she runs trips up and down the coast for tourists (by boat and helicopter). She has done a few trips out to Eilean Mòr over the years, commenting about its stark appearance, the weather often being bad, and that most people go over to the island with an interest in the lighthouse keeper mystery. Even with all the talk of ghosts, Viking longboats, etc. she's never seen anything and remains a firm skeptic. As it gives her some income though, she's not complaining.

If asked about people hiring boats to make their own way over to Eilean Mòr on occasion, Trent will mention that

Brady goes over there regularly. While Trent has never been inside the Glaas house, she has seen the gardens and assumes that because they are well kept, it is Brady that is looking after them (especially as she is the gardener for the hotel, in addition to her general duties). Furthermore, she also comments that even if she wanted to go inside, she can't, due to all the doors and windows being bricked up.

When the characters are ready to depart for Eilean Mòr, they just need to let her know, at which point she will help them stow their equipment and see them off from the jetty.

If for some reason the characters wish to approach by sea, then they can hire a fishing boat of adequate size from Trent that they can use to safely dock at the island.

Should the characters for any reason need to get in touch with the mainland, a satellite phone is at their disposal in the helicopter (or boat). Mobile phone reception on the island is non-existent. Radio transmissions can be distorted, so the satellite phone is their best option.

In either case, upon their departure, Trent comments that she will expect to see them back in a few days, and wishes them luck with their filming. *"Good luck with the ghost hunt! Hope you catch the spooks on camera!"*

ACT 2: EILEAN MÒR

ARRIVAL

Scene Type: Transition
Lead-In: Carloway
Lead-Outs: The Lighthouse, The Chapel, The Glaas House

The Eurocopter EC135 can carry seven passengers, in addition to one pilot. At an average cruising speed of 158 mph, it takes approximately 10-15 minutes to reach Eilean Mòr. With a range of 395 miles, the twenty-nine mile journey from Carloway is not long enough to cause any concern, and allows for plenty of time in the air to capture some footage of the island.

Peers can rig up a camera to the front of the helicopter, allowing him to take aerial shots while also piloting. He can get some great footage of dolphins jumping in and out of the water a short way from the islands as well as some stunning images around the Flannan Isles, circling the different islands as waves crash against the cliffs.

Approximately seven miles from Eilean Mòr, Everett suddenly feels a cold chill run down his spine and the gentle touch of his wife's hand on his shoulder - the first such feeling he has had since her death, as her ghost is not normally capable of physical contact. In the fraction of a second following this realization, she tightens her grip in terror and is then swiftly pulled away. Her piercing scream rings in Everett's ears as she calls his name. This is enough to pull Everett back into his seat, and the other characters will be able to notice the movement, as if he was pulled by an unseen force. Everett makes a 3-point **Stability** test at this point.

In addition to keeping the Living Darkness held in the Glaas house, the ward prevents any ghosts or other ephemeral entities from entering the wider area around the islands. If the helicopter was to turn around, Jane would be able to reconnect to Everett and inform him that it felt like she had hit a brick wall and was torn away from him. She remains outside the area of effect as long as the ward continues to be active. Even though the ward may weaken later, it is still powerful enough to prevent Jane's ghost from reaching the island.

Being separated from his spirit guide doesn't mean that Everett's psychic power ceases to work - but it does mean that Everett doesn't have Jane to protect him from the influence of Glaas's ghost should he try to make contact with it there. Furthermore, after entering the area of effect, the normal whispers of the dead that Everett constantly hears cease completely. Even above the din of the helicopter rotor-blades, he is distinctly aware of the psychic-silence that has fallen over the area.

If Peers just circles Eilean Mòr to obtain some aerial shots of the house and the lighthouse then the GM should provide the characters with the "**Map (Eilean Mòr)**" and "**House Grounds**" handouts in Appendix 3. If they do not fly further afield, they will not spot Irvine's boat (a motor yacht, complete with deep-sea fishing rods fixed at the rear) as she has dropped anchor a little way off the western shore of Roaireim, two miles to the west of Eilean Mòr. The island completely obscures her presence from any vantage point on or around Eilean Mòr. Irvine will only come closer later (aided by night-vision goggles and



radar if after sunset) at a point after she believes the characters have most likely weakened the ward.

The helipad is a short walk from the lighthouse at the summit of Eilean Mòr, on the north side of the island. Given the high winds, the characters should secure the helicopter to the helipad as soon as possible, lashing it down with strong lines.

When they land, the GM should describe the feeling of being on the island. The wind cutting through them like cold knives. The smell of wet salt that seems to permeate the air itself. The wild, coarse grass crunching underfoot. The cry of seagulls overhead and out of sight along the cliff-faces. The constant crashing of the waves against the rocks all around them. The grey, almost completely cloud-filled sky above. Outside is never quiet with the wind and the sea. This is a wild, untamed place, very far from the world they know.

Where the characters go from here is completely up to them. They may wish to visit the lighthouse first and set up camp there. Alternatively, they could explore the island, visit the chapel, or go directly to the Glaas house that stands down the slope at the southern end of the

island. In any case, as soon as they have landed, Everett feels distinctly uneasy. Although there is complete silence in the spirit world, he is certain that something is there, and it knows that they have arrived on Eilean Mòr.

THE LIGHTHOUSE

Scene Type: Core
Lead-In: Arrival
Lead-Outs: The Chapel, The Glaas House

A stone wall surrounds the lighthouse grounds. The elevated former-railway runs through an opening in the south-western face which leads into a small courtyard. Grass has grown through many of the gaps between the flagstones covering the floor here.

The impressions of the tracks in the concrete run into a narrow alleyway between the side of the lighthouse building and a raised level running around three sides of the structure inside the perimeter wall. A door at the end of the alleyway leads into the old lighthouse keepers' quarters and the stairway into the lighthouse tower. The door has been recently forced open with a crowbar (by Irvine).

Upon initial investigation, there doesn't appear to be anything obviously missing or broken in the lighthouse. However, a 1-point **Science [Physics]** spend confirms that the light at the top of the tower has been sabotaged. The line to the acetylene gas supply has been cut, and the ignition mechanism in the lamp has been broken. Furthermore, the turning platform that spins the beam of light around in a full circle has also been jammed, so that the light is pointed directly away from the Glaas house. Repairing the damage takes 1D3 hours and a **Mechanics [Mechanical Repair]** test (Difficulty 6) using equipment in tool store (wherein the characters can find crowbars and extra fuel supplies for the lighthouse's backup generator, although this could also be used later in the Glaas house).

Nothing else in the lighthouse has been touched. Whoever broke in did so within the last few hours, the characters can determine. Furthermore, their sole intention was to make sure that the light would not shine on the Glaas house.

Should either of the psychics attempt to use their gifts at the lighthouse as part of their recording for the show, they get the following results:

- Everett cannot make contact with any ghosts of the lighthouse keepers, but does pick up an echo of what happened in the building a long time ago. He hears the sound of a storm blowing outside, then the sound of a man (Donald McArthur) running around the building, gasping for breath as if gripped by sheer terror. Whispers in an unknown, alien tongue begin to grow at the extremity of his hearing, and then McArthur screams before running out into the night. When Everett opens his eyes, all he can see around him is an illimitable void that seems to be staring back at him, into his very soul (Prompting a 2-point **Stability** test). After blinking a couple of times, his sight returns to normal.
- Stephanie opens her mind and finds herself sitting in front of a blank piece of paper for a few minutes. Without even realizing her hand has moved, when she looks back at the paper, she finds the words "Storm ended, sea calm. God is over all" written in a neat copperplate script in the centre of the page (the last entry in the lighthouse log), but with a line crossed through it. Underneath, in a much roughly scrawl is written "This is a place forgotten by God during the creation of the world" (from Ducat's journal). As Stephanie looks down at the page, drops of blood begin to fall and splash onto the words as she has a nosebleed.

Otherwise, the team can film around the site without interference or incident. There is no other supernatural activity taking place here, as that is all concentrated in the house.

THE CHAPEL

Scene Type: Core
Lead-In: Arrival, The Lighthouse
Lead-Outs: The Glaas House

The chapel dedicated to St Flannan stands a short way from the lighthouse. It was referred to by the former lighthouse keepers as the "dog kennel" because of its size (about that of a medium sized tent). Comprised of stone slabs laid on top of each other, the roof leans precariously in on itself and the ruin looks it might collapse at any moment.

There is just one very low entrance, which requires the characters to crawl through to get inside. It is gloomy within, but not totally dark. The entrance and other gaps in the stonework allow a reasonable amount of light to get inside. Shielded from the biting wind outside, the chapel

feels slightly warmer, and definitely peaceful. Otherwise, apart from the other stone slabs that form the uneven floor, the chapel is featureless.

Should the psychics try to use their powers inside the chapel, they fail to connect with anything in the spirit realm. The place has a complete calmness within. Even non-psychics can feel the aura of calm in this place. If any character has lost any **Stability** on the island, they regain 1 **Stability** upon entering the chapel for the first time. This only applies to a character's first visit.

Through a combination of being built from the same type of stone that previously sealed the entrance to the shaft, and the only structure on the island to be comprised predominantly of right angles (making it the antithesis of the round lighthouse and the round Glaas house) its geometry blocks the influence of the Living Darkness. Should the ward be weakened, the characters might think to retreat here to try and deal with the entity (see "**Confrontation**", page 43).

THE GLAAS HOUSE

Scene Type: Core
Lead-In: Arrival, The Lighthouse, The Chapel
Lead-Outs: Confrontation

APPROACHING THE HOUSE

The Glaas house is a pale grey (almost silver) cylindrical structure, capped with a domed roof. On the centre of the roof stands the wind turbine (a vertical axis helical turbine, five metres high by three metres wide) that is constantly rotating in the ever-present breeze. The characters can easily notice that the doors and windows have all been bricked up. Within the low wall surrounding the house, the neatly kept shrubbery forms the pattern of the Flower of Life (see "**House Grounds**" handout in Appendix 3).

From a distance, the characters can make a **Sense Trouble** test (Difficulty 3) to notice a figure stood in the gardens on the western side of the house. This is the ghost of Nathan Glaas, watching the characters. Viewed unaided from a distance, it appears simply as the dark but unmistakable outline of a person stood there. If the characters decide to use the zoom function on any of their cameras, or if they have brought binoculars with them, the image takes a second to come into focus. When it does, the object of their worst fear confronts them (as the ghost activates its **Phantasmagoria** power, see page 56).



Each of the characters sees the following when they look. The GM should refer to the character's backgrounds as provided in Appendix 4 to put these descriptions into context.

Melanie sees a figure dressed in a black suit, with its back turned to her. It slowly turns in her direction, whereupon she sees that it has no eyes or nose, just a mouth set in the middle of the pale skin where its face should be. The mouth opens unnaturally wide, lined with hundreds of small, shark-like teeth, and thousands of spiders begin to emerge from it. As they begin to crawl over its pale skin, the figure begins to twitch and writhe, while eight legs, as those of a giant spider, erupt from its sides. It rears itself up on these legs and scuttles out of sight around the side of the house.

Everett sees something very similar to Melanie. However, because the object of his fear is snakes, it is hundreds of small snakes that erupt from the figure's mouth. Finally, one enormous snake at least two feet wide, bursts through the mouth and the figure slumps

Keeping the Authorities at Bay

Automated lighthouses have a metal plaque that identifies them and provides contact details to inform the mainland if there is a problem with the facility. There is normally this kind of plaque on the wall of the Eilean Mòr lighthouse, headed with the Seal of the Commissioners of Northern Lighthouses (1786), bearing the motto "In Salutem Omnium". Beneath, the text reads:

Flannan Islands Lighthouse A4028

This Aid to Navigation is provided for the safety of all mariners. Interference with this light and building will put lives at risk. To report any defects please contact [phone number, email, website]

Calling in the authorities to repair the lighthouse, while a sensible thing to do, does not fit the tone or style of this scenario. The characters are intended to resolve the situation on the island themselves. As such, the plaque has been removed by Irvine and is on her motor yacht. If the characters go searching for any contact details for the mainland, they are missing, and they may find the marks on the outer wall left by Irvine removing the plaque.

If the characters do manage to come up with a logical way or reason for having these contact details, they can message the mainland will be advised that a team is being sent immediately to repair the problem. This message is passed to a team of technicians based on the Isle of Lewis (as the Eilean Mòr lighthouse is monitored from the Butt of Lewis, the most northern point of the Isle of Lewis, where another lighthouse operates) to investigate and repair. The technicians based on the Isle of Lewis have been bribed by Irvine to deliver a report that says everything was fine on the island and that the call was evidently a prank, without ever having to go to the island. Thus, if the characters call again, they will be ignored and the line disconnected.

to the ground. The snake slithers away around the corner of the building, dragging the remains of the carcass with it like a skin it has failed to entirely shed.

Victoria sees a ten year old boy, dressed in drenched sports clothes dating back twenty years standing in the garden. It is Oliver Chase. He stares directly at her with hate-filled, bloodshot eyes. He raises a hand to point

accusingly at her and begins to scream, although no noise comes from his mouth, just a gush of murky river water that runs down his front. He then turns and runs out of sight around the side of the building.

Peers sees a young lady in her late twenties, wearing safari clothes that are stained with blood pouring from her throat, which has been ripped open as if by a savage animal. It is Claudia Wilson. She smiles almost seductively at him, motioning with one hand, beckoning him forward before pulling her index finger across her open throat in a slow cutting motion. As she does so, thick, black blood pours from her wide, open smile. She glides around the corner of the building and moves out of sight.

John sees his wife, Ellen, stood in her wedding dress which is stained with dirt and billowing in the wind. She holds a large photograph of John and Melanie together in his office. Floods of black tears run down her rage-filled face. She snarls, her teeth and lips covered in blood, as she tears the photo in two and storms around the side of the building, out of sight.

Stephanie sees the figure is dressed in a black suit with its back to her, like Melanie and Everett, and evidently masculine. However, as it turns, its short black hair begins to lengthen and become more like Stephanie's own. The face, at first appearing blank and made of dead, pale flesh, transforms to that of Stephanie as it turns fully towards her. The masculine body likewise changes proportion to match hers. The figure smiles coldly and laughs as it walks away out of sight. For a moment, when Stephanie pulls away from the camera, she can't see her own body. It is as though she is now a ghost, with her body having been stolen by whatever she saw through the camera. She returns to her senses a couple of seconds later.

In each case, as per the **Phantasmagoria** power, this prompts a 7-point **Stability** test for the characters being confronted by their worst fear.

Should the characters decide to look back over the recording of the event, they see the ghost of Nathan Glaas in its true form. The image is heavily corrupted by static, but a 1-point **Photography** spend improves the image to reveal the stern face of Glaas looking back at them.

THE GARDEN & ENTERING THE HOUSE

The low wall around the grounds of the house forms the outer ring of the Flower of Life pattern. The diameter of the

circle is approximately one hundred and fifty metres, with the house in the centre. Gravel paths that follow the same outline as the shrubbery patches run from three gates in the wall to the three exterior doors of the house. Each door has been bricked up and regularly maintained by Brady when she takes care of the gardens. The same goes for all twelve windows (one for each room on the ground and upper floors), although the upper windows have not been maintained as regularly. The ground floor windows are very tall and thin whereas those on the upper floor are of regular proportion. The shrubbery shows obvious signs of regular maintenance.

The fact that the doors and windows are bricked up may be a surprise to the characters, especially as they were handed the keys to the house by Audrey (who got them from Glenn Rose as spares made from the original locks installed on the house). Should they try and call her via the satellite phone in the helicopter, she will claim not to know of the house being bricked up, but will give them authorization to break down the brickwork and enter to conduct their filming.

A crowbar can be found amongst the tools in the lighthouse and be used to break down the brickwork. It is most likely that the characters will enter via the Lobby, but the following occurs regardless of which entrance they choose. After finding the key that opens the door, it requires some effort to unlock. The door is stiff from not being opened in seven years. As it opens, the darkness inside is broken as the lights in the ceiling are activated by motion sensors on the walls.

The characters will most likely be recording what happens as they go inside. When the first psychic enters (most likely Everett as a co-presenter), they are overwhelmed by an intense wave of anger. This is followed a second later by the ghost striking them with **Telekinesis** (2 damage dice). The GM should spend enough **Aberrance** to automatically reach the psychic's Hit Threshold and do the 2 dice of damage (i.e. 4 **Aberrance** to succeed against a Hit Threshold of 3 and 6 **Aberrance** to succeed against a Hit Threshold of 4). Consequently, the psychic is thrown back four metres through the air, back through the door and into the garden. This happens only once, and only for the first psychic to enter the house. A 4-point **Stability** test is required for all those that witness the incident.

If this is caught on camera, a 1-point **Photography** spend can enhance the image to show a cone-line distortion of air rushing forward from a point in the middle of the

room towards the psychic as they enter. The faintest outline of a hand can be seen at the point of origin.

THE LOBBY

Each of the rooms in the Glaas house has a pair of constellations of the zodiac painted in the ceiling, depicting the circling of the heavens over the course of the year as the viewer makes their way from one room to the next. This is symbolic of the circle the earth takes around the sun, and thus binding the rooms together with a common bond as part of the ward. On the ceiling of the Lobby are the constellations of Aries and Taurus. The stars are marked by ceiling lights, with gold lines joining them, making the configurations more recognizable.

The walls in each room are similarly painted. A deep blue for the night sky above gradually fades down the walls until it becomes pure white for the last three metres above the floor. Positioned around the walls in each rooms at this point of transition, are motion sensors that activate the ceiling lights as soon as the slightest movement occurs. The lights then remain on for an hour after the last movement occurs in the room.

The floor of the Lobby is comprised of a huge mosaic depicting the Flower of Life. On the far wall, a staircase ascends around the wall to the Inner Room. It rises towards the right and eventually comes full-circle, coming through a hole in the wall to the Library on the left and then up through a hole in the ceiling to the upper floor. Otherwise, the room is completely empty.

The doorway to the left (to the Library) is open. The doorway to the right (to the Storage Room) is closed. The doorway into the Inner Room has been bricked up (with Nathan Glaas's body embedded in it) and then plastered and painted over. A 1-point **Architecture** spend can indicate to the characters that given the position of the staircase in relation to the main entrance, there should logically have been a door on the inner wall, at the base of the staircase. [**Core Clue**]

THE LIBRARY

The ceiling in this room depicts the constellations of Gemini and Cancer. A balcony runs around the outer wall of the room, dividing it in half, accessible by a pair of spiral staircases at either end. Floor-to-ceiling

bookcases cover every available part of the outer wall-space, with the window running down the middle. Ladders on sliding rails allow access to the higher shelves on both levels. However, all of the shelves are empty.

A dozen wooden crates (all of which are unopened) contain reference books (encyclopedias, annals of history, etc.) that would have been unpacked and put in place at a later date. Other, similar crates are also to be found in the Storage Room.

Tables and reading desks are dotted around the room, although a clear walkway is left between the two doors (to the Lobby and the Ballroom), which are both open.

THE BALLROOM

The ceiling in this room depicts the constellations of Leo and Virgo. An empty bar curves around the wall between the door to the Cinema (open) and the door to the garden (locked and bricked up on the outside). A DJ booth is set up on the wall mid-way between the door to the Library (open) and the door to the garden.

Seven large speakers providing a surround-sound system would have been positioned equidistantly around the room. Only four of the speakers were installed. The other three speakers remain in their boxes, with wires dangling from sockets beside their intended wall mounts.

An immaculately polished circular dance floor, raised slightly from the main floor, is completely clear. A large glitter-ball hangs from the centre of the ceiling above. It is not spinning normally, although the controls for this are in the DJ booth.

THE CINEMA

The ceiling in this room depicts the constellations of Libra and Scorpio. A low stage projects from the southern wall of the house, with a projector screen that can roll down from the ceiling. The projector unit hangs from the ceiling at the north end of the room, with controls on the wall, under the staircase that passes by above.

Rows of opulent seating have only been partially assembled, pushed to the side of the room, leaving the middle of the room clear for the ritual circle the Order used to perform the warding ritual. The circle contains a septagram, with an incense burner at each point.

A 1-point **Occult Studies [Occult]** spend reveals there are several meanings behind the symbology of the seven-point star. In Christianity, it is tied to the seven days of creation as well as being a ward against evil, given that it is a representation of the perfection or God. In neopaganism, the Elven or Fairy star is a source of sacred, magical power. In alchemy, the symbol is representative of the seven planets that were known to the ancient alchemists. Given the context of the wider sacred geometry present in the area, the most likely purpose for it being present is that of a ward against evil.

Six piles of clothes are positioned neatly between the burners (the seventh would have been for Raleigh, but he reclaimed these). There is a mixture of male and female garments, belonging to the six members of the Order that died. A couple of spare robes (all of which are decorated with zodiac symbology) are draped over one of the chairs to the side of the room. In front of the stage, seven bowls are held up on large metal tripods. Bottles of fragrant oils and towels are nearby which were used to symbolically cleanse the ritualists.

The door to the Ballroom is open, and the door to the Workshop is closed (unlocked).

THE WORKSHOP

The ceiling in this room depicts the constellations of Sagittarius and Capricorn. This room may eventually have been intended to be used as a function room, but for the initial decoration of the house and installing various fittings, this became the Workshop.

Equipment that would have been used by builders, carpenters and decorators finishing up the work on the interior of the house is stored here. Some of it was used to complete the work in the Library, the Ballroom and the Cinema, so it looks like it was in active use before the house was bricked up.

A 1-point **Investigative Procedure [Evidence Collection]** spend reveals a stack of four wooden cases marked "Dynamite" tucked into the corner of the room, near the door to the Storage Room. The top three boxes are empty, each having once contained twelve blasting sticks similar to those used to break apart rocks in quarries. Six sticks were used to break apart each of the boulders into small pieces in the Inner Room, drilling holes into them (with a heavy-duty drill also to be found in the Workshop) and then placing the sticks deep into the rock to achieve the

Close Proximity to the Rift

As detailed in the background, Raleigh discovered that being in close proximity to the rift has odd effects on technology. While the ward is in place and the Faraday Cage is active, some of these effects are dulled. Mobile and satellite phone reception is non-existent in the building. After the ward is weakened and the Inner Room is opened, compasses begin to spin uncontrollably, batteries start to lose their charge, photographs and film recordings pick up nothing but static, etc. These effects intensify after sunset.

desired effect. The last of the four boxes contains six sticks that were not used. A spindle of wire and a detonator are also found nearby.

All the doors leading out of the room are closed, leading to the Cinema (unlocked), the garden (locked and bricked up on the outside) and the Storage Room (unlocked).

THE STORAGE ROOM

The ceiling in this room depicts the constellations of Aquarius and Pisces. Where the Workshop was being used as a room where furniture and fittings were assembled, the Storage Room is where everything that would have eventually been moved into the house was placed upon its arrival.

The room is full of wooden crates, with no more than one stacked on top of another, spread out in a vague order across the floor. The crates contain a wide variety of goods – furniture, more books for the Library (one of which is open and contains an enviable collection of occult texts from the Order libraries, one of which is in the open plan seating area upstairs), cooking utensils, bedding, everything that would be conceivably found in a normal house.

Anyone searching the room will notice two crates in particular near the door to the Workshop. One is open and completely empty, whereas the other identical crate is still sealed. The second crate contains a portable generator, although there is no fuel to be found in the room (as it was used to power the generator that came in the other crate, which is in the Inner Room).

A short distance from these two crates, another crate marked “Fragile” has been left open and contains a lot of packing material. A packing slip inside confirms that the crate contained seven tungsten halogen lamps, such as those commonly used to light up stages in theatre productions. These lamps were intended to illuminate the chamber below the house when the Order broke through to it, only to find that two were sufficient. Those two lamps remain in the chamber below, and the other five overlook the shaft in the Inner Room.

UPSTAIRS SEATING AREA

The stairs lead to the upper floor through a hole in the ceiling directly above the bricked up door to the Inner Room, at the foot of the staircase. An area that would have eventually become an open seating area occupies the floor-space above the Inner Room. A padlocked hatch in the ceiling on the opposite side of the seating area leads to the roof, with a fold-down ladder attached. A couple of sofas have been brought upstairs that are covered by white dust sheets. They have both been pushed to one side to leave the centre of the space clear. This is where Glaas died, his wrists slit and bleeding over the blueprints of the house. The bloodstained blueprints are still there, with the words “*I hope this is enough*” scrawled in blood across the top. The blueprints also show the position of the door to the Inner Room.

[Core Clue]

Examining the area to determine the amount of blood in the long-dried pool reveals that someone definitely bled to death here. Furthermore, a partial shoe imprint, as well as drag marks through the pool’s edge can be seen, indicating that someone other than the victim was present and removed the body. Blood droplets from the body being carried away have been cleaned away, but the stain in the centre of the room has been left otherwise untouched. Examining the scene prompts a 3-point **Stability** test.

Next to the blueprints, within arm’s reach of the bloodstain, is a book on ritual magic that Raleigh used during the sacrifice of Glaas to bind him into the ward. It has no name printed on the cover, just a “V” on the spine and “Volume 5” on the title page. A number of sections have been bookmarked. They detail the rituals performed by the Order to create the ward around the house, and the sacrifice that Raleigh performed using Glaas to strengthen the ward.

VOLUME 5

Appearance

Volume 5 was originally shipped with the books in the Storage Room from the Order libraries. It is a collection of rituals handed down through the years from one member of the Order to the next. It has thick leather covers, decorated with the six-around-one symbol inside a larger circle, with the Roman Numeral V in the fifth outer circle. It is hand bound, implying not many copies exist.

Contents

Volume 5 is part of a wider collection of occult tomes in the Library of the Hermetic Order of the Seventh Circle. What rituals the other volumes contain, and also how many volumes are in the set, are secrets known only by a select few with access to such rare and dangerous knowledge at the very pinnacle of the Sixth Circle of the Order.

Volume 5 contains rituals that use sacred geometry to control the fundamental structure of the world. The vast majority of the book contains information and procedures that would require days of study and knowledge of **Science [Physics]** and **Occult Studies [Occult]** (at least 1 point in each) to comprehend. The rituals themselves also take several hours to perform, under very precise and controlled conditions. The sections bookmarked by Raleigh have extensive notes that will allow the characters to understand what they need to do, should they choose to perform the rituals detailed below.

Ritual: Spatial Ward

This ritual details the ward cast on the Glaas house that was designed to protect the outside world in the event of forces from the Outer Black breaking through the rift. In effect, it creates a magical containment chamber, crafted using principles of sacred geometry.

The essential component of the ritual is the structure upon which it is cast. The pattern that ultimately powers the barrier in the Glaas house is the Metatron's Cube, which is extrapolated from the pattern of the Flower of Life, formed by the garden and the walls of the house. If this component is flawed, then the ritual itself is likely to fail. The ritual is performed inside or on top of the structure, involving repeated cycles of chanting

and movements in patterns harmonious to the sacred geometry used in the construction of the structure. It takes thirty minutes to cast, per level of Strength the caster wishes the ward to be.

The Strength of the ward varies depending on how much of their self the caster invests into the ritual. Strength ranges from 1 to 10. 1 represents the bare minimum level of containment, up to 10 being a barrier that can hold back most creatures of the Outer Black. With the structure complete, the caster decides what level of Strength they wish the ward to be. This number is then multiplied by two, forming a temporary **Aberrance** pool that represents the flexible nature of the Membrane fighting back against such an area of stasis being created. The caster then pits their **Stability** against the temporary **Aberrance** pool in a contest. Once the caster wins, for each level of Strength the caster wishes the ward to have, they spend 5 **Stability** (thus a Strength 10 ward costs 50 **Stability**). This cost can be divided amongst any number of participants that know the ritual already. Likewise, the participants can cooperate on performing the ritual from the outset (*Fear Itself*, page 38).

Once the ritual is complete, and the **Stability** cost has been paid, the GM assesses how effective the ward is compared to how the caster wishes it to be. If the design of the warded structure is flawed, the GM reduces the ward's Strength by 1-3 points (depending on the degree of the flaw). Likewise, if the construction of the warded structure is flawed in any way, the GM reduces the ward's Strength by a further 1-3 points. This is why the structure itself is paramount to the success of the ward.

The final Strength of the ward is multiplied by two. Creatures with an **Aberrance** rating equal to or less than this number cannot cross the ward. Once a creature with sufficient **Aberrance** has passed through the ward, it is broken completely.

Ritual: Ritual Sacrifice (Strengthening the Ward)

If a caster wants to reinforce a ward a human sacrifice is their only option. However, this has associated problems – the potential impact upon the casters **Stability**, covering up the act of committing murder, disposal of the body, etc.

The ritual itself takes five minutes to perform per current Strength of the ward being reinforced (thus reinforcing a Strength 10 ward takes fifty minutes to perform). It involves the cleansing of the sacrifice in a prepared bath, repeated cycles of chanting, and cutting sacred geometry



Volume 5 in *Trail of Cthulhu*

Volume 5 is part of a wider set of Mythos tomes collectively called The Lines of Saaamaaa that detail the complex Saaamaaa Ritual (*Trail of Cthulhu*, page 124) and other associated rituals. Volume 8 (the last book in the collection – hence the eight circles on the front cover) is incomplete, due to the eighth line of the Saaamaaa Ritual being unknown on Earth.

Reading any one volume of The Lines of Saamaaa provides +1 to your **Cthulhu Mythos** ability. A second +1 is provided from reading the remaining seven volumes.

Spell: The Pentacle of the Planes (The Ward)

Volume 5 focuses on the ritual needed to create the fifth line of the Saaamaaa Ritual (the Pentacle of the Planes), and other associated rituals that create magical barriers. The design of the house is derived from patterns used in the construction of the Pentacle of the Planes. The modifications allow the duration of the spell to be extended. However, the strength of the barrier it creates is severely weakened as a result.

The strongest barrier exists over the same length of time as detailed in the Saaamaaa Ritual (*Trail of Cthulhu*, page 124). The extended barrier is created in the same fashion, with the costs of **Stability** and **Health**, but the difficulty of the initial **Stability** tests are increased by 1. Thus the standard difficulty is 7 (6 with **Physics**, 5 with a **Physics** spend).

The Glaas house is forty-nine metres (seven squared) across, equating to a little under one hundred and sixty-one feet. As the cost is paid for every thirty-one feet (or part thereof) that the pentacle covers, multiplied by five (the number of the line of the Saaamaaa Ritual) the cost for the normal ritual is 60 **Stability** (2x6x5) or 120 **Health** (4x6x5). Only a group of ritualists (such as those of the Order that initially established the barrier) can share this cost and remain sane.

When extending the duration, the entity trapped within has a chance of breaking out. Given that the entities normally held in the pentacle are gods, it is inevitable that they will have the power to break through eventually. A weakened pentacle has little-to-no effectiveness when trying to contain the major deities of the Mythos (e.g. Yog-Sothoth), but lesser gods (e.g. Daoloth) may be held by it for a time. This is left to the discretion of the Keeper to decide what is and what is not held within the parameters of their story.

Every 1d6 hours, the entity has the chance to break free by rolling one dice. After the first 1d6 hours, the Difficulty Number is 6. There is no modification to the roll. After the second 1d6 hours, the Difficulty Number reduces to 5. After the third, it reduces to 4, and so on until it reaches 1, whereupon the entity automatically escapes.

Spell: Ritual Sacrifice (Strengthening the Ward)

The line created by the Saaamaaa Ritual (above) can be strengthened by ritual sacrifice. For every human willingly sacrificed to become part of the barrier, the interval between rolls that the entity can make to try and break free (as above) increases to 1d6 years instead of hours. Unwilling sacrifices would extend the interval to 1d6 days. A willing victim is a potent source of power to draw upon.

The ritual itself takes an hour to perform, involving the cleansing of the sacrifice in a prepared bath, and repeated cycles of chanting, and the preparation of the sacrificial blade. At the culmination of the ritual, the caster stabs the blade into the heart of the sacrifice if they are unwilling. If they are willing, the sacrifice may perform the act themselves in any way they wish (e.g. slitting the throat or wrists).

Stability Test Difficulty: Equal to the number of the line in question, plus 3 (reduced to a plus 2 with **Occult**, plus 1 with an **Occult** spend).

Opposition: Strengthening any one line of the Ritual is a contest against the Inertia of space-time. This **Inertia pool** is equal to the number of the line (given the line is already in place at the time of casting). Strengthening the fifth line is thus a contest against an **Inertia** of 5. The caster must use their **Stability** pool in the contest, but takes damage to **Health**.

Cost: 4 **Stability** (or 8 **Health**) if the sacrifice was someone the caster did not know, or did not like. 6 **Stability** (or 12 **Health**) if the caster knew the sacrifice. 8 **Stability** (or 16 **Health**) if the caster loved the sacrifice.

Time: The sacrifice's life-force is bound into the line, manifesting as a ghost that haunts the location, and remains there until either the trapped entity breaks free, or the ghost of the sacrifice is exorcised/destroyed.

patterns into the victim's flesh equivalent to those used in the design of the structure the ward has been cast on. At the culmination of the ritual, the caster stabs the blade into the centre of one such pattern, cut into the flesh above the heart of the victim. If the victim is willing, they may perform the act themselves in any way they wish (e.g. slitting the throat or wrists to complete the final line of pattern).

The caster then makes a **Stability** test to channel the life-force of the sacrifice into the ward to reinforce it, as well as to cope with the psychological trauma of having performed the act. This a 4-point test if the sacrifice was someone the caster didn't know, a 6-point check if the caster knew the sacrifice, or an 8-point test if the caster loved the sacrifice. If the ritual is successful, the Strength of the ward is increased by half the victim's **Stability** rating. If the caster fails the **Stability** test, the sacrifice still dies, but the ritual is a failure - the ward is not strengthened.

In Raleigh's case, he and the other members of the Order created a Strength 10 ward and realized that the Living Darkness was too powerful for it to contain (holding it back with light before it could break out of the house, which would have destroyed the ward completely) given it has 25 **Aberrance** (Strength 10 only being enough to hold back entities with 20 **Aberrance** or less). Glaas had 10 **Stability**, so his sacrifice added 5 to the original Strength of the ward, making it 15 (meaning it could contain entities of 30 **Aberrance** or less).

OTHER UPSTAIRS ROOMS

In general, the other rooms on the upper floor are not important locations compared to those already listed, but are detailed briefly below in case the characters perform a complete inspection of every room.

The room above the Lobby would have been the **Lounge**. The staircase leads down from the edge of the room, where it borders the open seating area. More covered seating has been positioned here, as well as a large, flat-screen television (still in its box), and a set of four desktop computers (also still boxed). Otherwise, it is sparsely furnished, with little other than the television and computers to distinguish it from the seating area.

Above the Library is a room that would have been for **food storage**. Large cupboards and shelves run around half the room, with a series of large refrigerators and

freezers on the other half. No food was brought over to the island, but if the stores were fully stocked, they could support residents for a significant period of time.

The next room, above the Ballroom, is the **Kitchen**. Fitted with a row of electric hobs and ovens, microwaves, sinks and dishwashers on one side, it is evidently designed to cope for multiple cooks using the facilities at the same time. A large semi-circular work-bench occupies the centre of the space where boxes of cooking equipment and utensils are still boxed. On the other side of room, opposite the cooking area, a row of other appliances are found, including dishwashers, washing machines and tumble driers. A boxed off section contains a large boiler, water tanks connected fed by rainwater collection and a pump to pull up seawater through the rock to the base of the cliff, a desalination device, and the power batteries fed by the wind turbine on the roof. The equipment still functions, as does the water system.

Above the Cinema is the room that would have been the **Dining Room**. Seven large circular tables are configured in the same six-around-one formation that the rooms are based on. Seven chairs are positioned around each of the tables. Glass cabinets stand around the walls of the rooms, but they are empty. Stacked beside them are unopened boxes of glasses, plates and other crockery that would have otherwise been on display.

The next room, above the Workshop, is the **Bedroom** area. The area is divided into seven segments, forming individual rooms. All seven doors lead off a circular area approximately four metres across above the centre of the Workshop below. Each room is seven metres long, and a little over six metres wide at its widest end (at the edge of the circle) and just under one and a half metres wide at its narrowest end (by the door at the centre of the area), and in each case would have been furnished to the standard of an expensive hotel. Some contain bed frames for king-size beds, other beds remain downstairs. Each room has an en suite bathroom, with showers and lavatories installed.

The last room is another area divided into seven segments, and is a series of **Bathrooms**, mainly for guests, above the Storage Room. These are expanded versions of the en suite bathrooms provided in the bedrooms, although these also contain bathtubs in addition to shower cubicles. A lot of the installations have been completed, but in two of the rooms, a lot

of the equipment remains boxed up and otherwise untouched.

THE ROOF

Should the characters break the padlock and head up onto the roof through the access hatch, they will find there is little of interest up there. A few vents to allow air to flow into the top of the house poke through the slightly domed roof, and the ever-turning wind turbine stands on the flat summit at the centre of the roof. The turbine is in good working order, needing very little maintenance.

THE GHOST

In the course of investigating the rooms of the Glaas house, and discovering evidence of what happened there, the ghost of Nathan Glaas will try to drive the characters away. If the characters are killed in the process, all the better - the ghost wants them dealt with, by any means possible. In order to conserve **Aberrance**, the ghost should be used sparingly (less is more when using ghosts in stories - too much of a presence and their impact is diminished).

Rather than present the GM with a definitive list of when and where to use the ghost, we present this section in more of a toolbox approach. The GM should feel free to be inventive with the use of the restless spirit, injecting it into a scene where dramatically appropriate.

Below, we present a few suggestions as to when the ghost should logically be used, and examples of what it can do in other encounters. The ghost could be deployed when:

- The characters approach the bricked up door into the Inner Room, with the intent of breaking through (and thus destroying the ghost's Tie). This would be an all-out attack to protect itself.
- The characters ascend the staircase for the first time to the upper floor. It could attack from the ground floor, or from further up the staircase, etc. trying to push the characters off from a great height using its **Telekinesis**. (If hit, to avoid subsequently falling, the GM could allow characters an **Athletics** test at Difficulty 4 to avoid falling to the ground, which would otherwise inflict a further two dice of damage).

- The characters open the hatch to the roof and look around either on their own, or as a pair. In which case, the ghost could attempt to push them off the roof, or scare them off with shock from **Phantasmagoria**. (The same **Athletics** roll could be used as outlined above, but given the greater height the characters would be falling from, it would inflict three dice of damage if they fell to the ground).
- The characters split up to cover more ground, and one or two are left in the garden. At which point, the GM could torment the characters with **Phantasmagoria**, appearing as their worst fear in an attempt to scare them away.

In general (with the exception of defending its Tie) the ghost should ideally make surgical strikes, thus conserving its **Aberrance** and allowing it to replenish back up to full (or as close as possible) between encounters.

CONTACTING THE DEAD FROM WITHIN THE HOUSE

If either of the psychics tries to use their gifts outside the house, they feel that there is something present, but otherwise make no contact. Stephanie simply draws a large circle, over and over again, without forming any words on the page.

Attempting to use their powers in the house, while the ward is still active, has a Difficulty of 4. Everett does not have to pay any extra points for using his **Medium** skill, but Stephanie has to pay 3 extra points for her **Messenger** skill (as per *Fear Itself*, page 26, when using the skill without urging from beyond). The Difficulty Number drops to 2 when attempting to make contact in the **Upstairs Seating Area**, given it is where Glaas died.

Everett, without the help of his spirit guide, cannot control who answers his call to communicate, even if he tried to call out to Glaas directly. Within seconds of opening his mind to the spirit world, he senses the presence of the Living Darkness in the Inner Room. The house shakes slightly as the entity smashes at the ward from within, the source of the vibration evident. Slowly, the cacophony of alien voices that Jesse Hewitt described begins to build in Everett's mind.

Stephanie, when she uses her automatic writing skill begins by tapping into Glaas as she writes "I hope this is enough", over and over in a large circle. Then, her pen

stops and moves to the centre of the circle. She begins to trace out a series of angular symbols in an unknown language, scrawling them over each other until all that can be seen on the page is a growing patch of ink, filling the circle of words written in English. As with Everett, at this point, the cacophony of alien voices begins.

In the case of both psychics, the voices in their mind grow with such a fierce intensity that they begin to bleed from the corners of their eyes, ears and nose (causing 1 dice of damage, no modifier). They may attempt to break contact by making a successful **Psychic** skill test (Difficulty 6). Success pushes the influence from their mind and they return to normal. Should they fail, then the ghost of Glaas strikes at the psychic in question with its telekinesis (damage inflicted as per normal) which severs the connection to the Living Darkness. For Everett, this manifests as being thrown across the room into the far wall, away from the Inner Room. For Stephanie, this manifests as her writing hand being pulled into the air and then stabbing down with the pen through her other hand. The ghost then retreats. The whole experience triggers a 6-point **Stability** test for the affected psychic.

If the psychics attempt to use their powers once the ward has been weakened, they will be putting themselves in mortal danger. Their powers automatically succeed (no roll required). Confronted with the full psychic force of the Living Darkness, no amount of physical damage will be able to detach them from its influence. At this point, refer to "**Psychic Contact with the Living Darkness**" on page 43.

ATTEMPTING TO LEAVE

The characters may decide to leave, believing that the supernatural activity in the Glaas house is too much for them to handle. Upon returning to the helicopter (or boat, depending on how they travelled to the island), they find the satellite phone smashed if they left it there, along with the normal radio equipment.

Furthermore, the engine has been irreparably damaged. Fuel lines have been cut and the fuel tanks drained. In the case of the helicopter, it has spilled all over the helipad and the smell of aviation fuel carries on the wind. In the case of the boat, the engine compartment is flooded with fuel from the broken tanks.

If the characters employed anyone to bring the helicopter or boat to the island (e.g. Katrina Trent) their bodies are

found at the controls with their throats slit. This, and the sabotage, is committed by Irvine. She brings her boat in closer to the island after giving the characters enough time to arrive and then destroys their chance of getting off the island. This leaves the characters stranded on the island. However, if they put a stop to Irvine's plans, then they can use her yacht to finally return to the mainland.

If any of the characters chose to stay behind with the helicopter or boat, the GM may wish to bring the characters together somehow to avoid a direct confrontation. Otherwise, if the GM prefers, Irvine can still attempt to sabotage their transportation and attempt to kill those who are present.

ENTERING THE INNER ROOM

Tools to break into the Inner Room can be found in the Workshop (sledgehammers, chisels, etc.). If the characters chose to go over-the-top, they could use some of the remaining dynamite to try and blast through the doorway with a **Mechanics [Mechanical Repair]** test (Difficulty 6 if breaking through the doorway, Difficulty 8 at any other point). Failure causes cosmetic damage to the wall rather than breaking through. Trying to blast through any other part of the wall into the Inner Room is ineffective as the walls are reinforced and too strong.

As soon as the characters begin to break through, the Ghost immediately appears (if able) and begins an all-out attack on those present as it tries to defend its only Tie. The characters trying to break through the doorway make an **Athletics** test (Difficulty 4) each round to see if they make contact with the body of Nathan Glaas hidden there. With a failure, they hit the normal brickwork blocking the doorway. With a success, they smash through the plasterwork and straight into the body, destroying it as a Tie. Glaas's ghost disappears with an ear-piercing scream of pain and terror.

Glaas's body, dressed in the same black suit, white shirt and black tie as the ghost is seen in, is withered and decayed, positioned in the wall in a parody-like pose of the Vitruvian Man. The wrists have been slit in an unmistakably self-inflicted fashion with the Flower of Life carved into his chest and the pattern extending down his arms. As the characters remove the body, the psychics automatically sense something

Effects on Stability

Encounters with the ghost, and being subjected to its attacks, should erode the characters' stability. As such, 4-point **Stability** tests are in order when the ghost confronts the characters. However, too many of these rolls may become disruptive. The GM has final say on how often they wish to make the characters make these rolls, but we suggest that once a character has succeeded in one such roll, they do not have to make any more in subsequent encounters. However, if they are successfully attacked later, this might knock their mental courage and force them to make more rolls later (and subsequently stop again after they succeed once more).

of tremendous power stirring somewhere immediately below them. The feeling only lasts a couple of seconds. Both are convinced that the ghostly presence in the Glaas house has gone. What they felt when the body was removed is *something* else.

The Inner Room is lined with reinforced concrete blocks. There has been no attempt to furnish or decorate it. There are no electrical outlets, and no built in lights or motion sensors in the walls. In the centre of the roof, a single star image has been carved into the concrete, representing Polaris, the North Star. Around the edges of the room are the piled remains of the large boulders that were blown apart with the rest of the dynamite. A 1-point **Science** spend can confirm that the boulders were made of the same dark breccia of gabbros and dolerites that the rest of the island is formed of. They were almost certainly carved from part of the island itself millennia ago, given their comparative size is too coincidental for them to be naturally formed.

In the centre of the room is the opening to the shaft leading down the chamber below. Standing around the shaft are five electric lights that are connected up to a long-dead generator. A collection of empty fuel cans are discarded near the generator. The other two of the set of seven are in the chamber below. A rope ladder is connected to pitons that have been struck into rock at the edge of the shaft entrance.

The light coming through the now open doorway is enough to make the Living Darkness retreat. As such, it retreats temporarily back into the Outer Black, through the rift. The characters do not see it as they enter.

THE CHAMBER

The two-meter-wide shaft descends through seven metres of rock before it reaches the roof of the chamber below. The chamber itself is roughly the size of the rooms in the Glaas house above, although oval rather than circular. The GM can provide the "**Chamber**" handout from Appendix 3 to help illustrate the scene.

The shaft emerges a third of the way along the chamber. A further third along the chamber is the well that capped the rift. Along both walls are cave paintings. The paintings on one side of the chamber depict scenes of the night sky (a new moon, stars, etc.) and patches of pitch darkness. On the other side, the pictures depict fire, the sun, and light. Groups of stick figures, representing ancient man, are drawn on the light wall, while twisted, inhuman, monstrous figures are depicted on the dark wall. Seven alcoves are carved into each side of the chamber, each one containing a pile of seven skulls in the same configuration as the boulders were that originally blocked the shaft.

In addition to the seven ancient corpses (six around the well, and one on the lid of the well that has been moved to one side) are the six robes of the members of the Order that were killed by the Living Darkness, filled with their dusty remains. The lid and the edge of the well are marked in a series of ancient, unknown glyphs that are impossible to decipher.

An altar stands between the shaft to the surface and the well. It is a stone block, approximately two feet wide, four feet high, and eight feet long (its dimensions breaking down to 1x2x4, with the sum of the lengths being seven). The top of the altar is perfectly smooth, although stained heavily at both ends, corresponding to where sacrifices were ritually slaughtered. The only decoration on the sides of the altar are a set of fourteen channels (one on each end, and then three at each end of the longer sides, making two groups of seven around each end) along which the blood from the sacrifices flowed. Alcoves are found at the base of each channel into which blood would have collected. A 1-point **History** or **Humanities [Archaeology]** spend confirms the site dates back to the mid-Upper Paleolithic era (circa 20,000 BCE).

The two lights (set up at each end of the chamber), are little more than twisted metal and broken glass, after having been attacked by the Living Darkness in the seconds after it emerged through the well. It was strong enough to destroy two lights in close proximity, but the



other five overlooking the shaft were too much for it to fight against. The severed power line lies on the floor nearby that lead down the shaft from the generator in the Inner Room.

THE RIFT

With the cap still off the well, the rift remains open to the Outer Black. The well is a circular shaft, descending deeper into the bedrock. At the extreme range of a normal flashlight, the edges of the shaft begin to open out, as if emerging into an even larger cavern below. No light source can pick out a floor or walls, as there is none – just the illimitable void of the Outer Black that stretches outwards towards infinity.

Keeping the Police at Bay

Upon discovering the large bloodstain over the blueprints, and more likely when the body of Glaas is revealed in the bricked up doorway, the characters might decide to call the police. As with the sidebar “**Keeping the Authorities at Bay**”, while this is a sensible thing to do, it does not fit the tone or style of this scenario. Thus, we recommend that by the time such evidence is found, the sabotage to the helicopter/boat as outlined above has taken place, potentially destroying their way to communicate with the outside world (either directly, or by radio/phone).

If the characters chose to take the satellite phone with them when they leave the helicopter/boat, or they have taken one with them already (a **Preparedness** test, Difficulty 6, if previously unstated), then using it to call the police won’t help them much. They are redirected to the authorities on the Isle of Lewis, as the closest police force, but Irvine has already informed them of the chance there could be a prank call coming in to them detailing some odd behavior taking place on the island. She has convinced the authorities that this is an attempt to disrupt a showing of the house to a potential buyer, which a malicious third party is attempting to block. As such, the characters will be met with a hostile reception from the police, informing them to stop wasting police time, and not to call again. Any subsequent attempt to call has the phone number recognized and the line cut without connecting.

Descending down the well into the Outer Black is extremely dangerous. If any of the characters do decide to do this, one hundred metres of rope can be found in the Store room, along with pitons to secure into the rock floor of the chamber. Once they climb down beyond the point where the shaft opens out, they find themselves hanging in the limitless abyss. The stone walls of the shaft eventually fade into nothingness in the distance, and all that surrounds them is oppressive darkness that seems to burrow its way into their very soul.

By crossing over the threshold into subjective reality, characters (as inhabitants of objective reality) run the risk of being fundamentally changed. The characters make a **Stability** test (Difficulty 8). Success means that the characters are unsettled by the oppressive nature of the environment, but otherwise maintain their sanity and their perception of themselves. However,

the Living Darkness is not far away and may decide to attack at the GM's discretion. In which case, an **Athletics** test (Difficulty 4) may be required to keep hold of the rope. Should they fail, the characters could find themselves falling into the Outer Black with no hope of rescue.

Failure of the **Stability** test represents the influence of the Outer Black warping their perception, which in turn warps their physical being, as both are intrinsically linked in subjective reality. The characters then suffer four dice of damage to both their **Stability** and **Health**. This manifests as their bodies beginning to distort, almost like water, stretching and bending at unnatural angles as they attempt to move. The more they move, the quicker the transformation occurs.

A second **Stability** test (the same as above, with the same costs for failure) is required as the characters retreat back to the chamber. Any characters that lose enough **Health** or **Stability** in the Outer Black to have gone insane or die become one with the darkness, fading away with a chilling scream that echoes into the void.

Should any characters survive being warped by the Outer Black, they are left a twisted wreck. Limbs may be bent in unnatural places, or turned around completely. Flesh appears to have melted and then reformed in grotesque fashions. Body parts may be in completely different locations. Witnesses to this must make a 4-point **Stability** test (an 8-point test for the victim themselves). As such, victims normally go mad from the realization of what has happened to them. If they do manage to remain sane, the characters will soon find that the changes to their anatomy are not conducive with objective reality. They lose one dice of **Health** (which cannot be replenished) every hour. Eventually, their bodies will be unable to take the strain and they will die.

THE LIVING DARKNESS APPEARS

At a point that is dramatically appropriate, the Living Darkness appears, chasing the characters back as far as the Inner Room. This prompts a 5-point **Stability** test. It is possible that the characters may decide not to venture down to the chamber. If this is the case and they have opened the door to the Inner Room, then the psychics feel a malevolent presence quickly approaching. The entity bursts out of the shaft from the chamber below and merges with the shadows, which become a jet, swirling black. It will not venture into



the light through the doorway to the Lobby during the day.

Should any character venture into the Inner Room at this point, the Living Darkness may use **Telekinesis** to force the characters into the shadows, whereupon it then uses its Energy Absorption to attempt to kill the character.

Throughout the rest of the day, the power in the house is slowly drained away. The lights flicker with increasing frequency as sunset approaches. As soon as night falls, it will emerge and destroy the lights in the ceiling, then move from room to room doing the same until the house is in complete darkness. With the lights being almost out by the time sunset has come, emerging into the dim, flickering light and destroying the bulbs in the ceiling of each room does not inflict any damage on the Living Darkness.

Once it is free to move around the Glaas house, the **Confrontation** scene begins (see below).

PSYCHIC CONTACT WITH THE LIVING DARKNESS

Should the psychics attempt to make contact with the Living Darkness for whatever reason (maybe wanting to find out what it is, or as part of a foolhardy attempt to try and control it) they are immediately opening themselves up to be possessed.

When the psychic opens their mind to the influence of the Living Darkness, they have a short moment of insight. The psychic can spend points of their psychic ability to ask the GM an equal number of questions about the entity. Thus, they can learn its nature, its powers, and its weaknesses. The GM should refer to the description of the Living Darkness on page 12 and is encouraged to give as detailed a response as possible to the characters in this situation. Once their questioning has finished (which takes place in just one round of game time, occurring at the speed of thought), the Living Darkness begins to use its **Consume Soul** power (page 13). However, as contact has already been made, it does not need to spend the initial 5 points of **Aberrance** before forcing the psychic to make their **Stability** test (Base Difficulty 6).

If the Living Darkness wins the contest and begins to consume the psychic's soul, they may scream out to other characters nearby to kill them (which would destroy the Living Darkness). If the psychic is not killed within the following 1d6 rounds it takes to consume their soul, then the Living Darkness is simply ejected should the host body be destroyed later.

CONFRONTATION

Scene Type: Confrontational / Action Climax
Lead-In: The Glaas House
Lead-Outs: Coda

FINDING A HOST

The Living Darkness wants to escape the island to spread death and terror on the mainland. To do that, it needs a host. One of the characters will fulfill that requirement. The others will feed its desire for terror before they die.

Exactly which character the Living Darkness chooses to possess is down the GM. This decision may be made for them if a psychic attempts to make contact (see above) and fails the contest to avoid having their soul consumed. Otherwise, the GM might wish to consider

a few options - such as targeting the character with the lowest current **Stability** (being the most likely to possess) or highest combat abilities (being the one most likely to kill others once possessed).

Once a character has been possessed, the GM should take the player aside and inform them of what has happened. The player now plays the Living Darkness, as it takes on the mannerisms of the host (having consumed their memories, etc.). It is now their task to eliminate the remaining characters and make it back to the mainland.

How the player proceeds with this is completely down to them, but the GM may present them with a couple of options to consider.

- The possessed character could immediately enter into combat with all those present in an attempt to kill them as quickly as possible.
- For a more subtle approach, they could attempt to pass themselves off as the original character, stating that they have defeated the entity in psychic combat and that it has now retreated into the darkness. The possessed character could then try to convince the others to get them back to the mainland to receive medical attention. On the way back, they could then attack the other characters and dispose of their bodies into the ocean.
- In a variation of the above option, the possessed character could try to convince the others that they have fought off the entity, but that it is still at large in the House, although weakened and vulnerable. If they split up, they can cover more ground and try to find it and confront it before it can recover. Once they are divided, the possessed character can try to attack them one-by-one.

Should the player prefer not to proceed with this, the GM should control the Living Darkness for the remainder of this period.

If the host is killed, then the Living Darkness will attempt to consume the soul of the character that dealt the killing blow. If it successfully does possess them, the process begins again, with the player being taken to one side and briefed as to what they need to do.

The Chapel

Another option available to the characters (should one of them be possessed) is to get the Living Darkness into the Chapel near the Lighthouse. As previously stated, its design blocks the influence of the Living Darkness. If the entity currently possesses a character that enters the Chapel, it is immediately forced out. The body then collapses, a lifeless corpse after the soul has been consumed, and cannot be re-possessed by the Living Darkness.

If this occurs in daylight, the Living Darkness takes 6 **Health** Damage on the first round inside the Chapel from the sunlight pouring through the gaps in the stonework. On the second round, it is ejected from the Chapel and then takes 8 **Health** Damage each round from being exposed to direct sunlight (the sky being slightly overcast).

DEFEATING THE LIVING DARKNESS

There are a few options available to the characters at this point to resolve the situation. Broadly speaking, these options can be grouped into the following categories:

- Destroying the Living Darkness by exposing it to intense light
- Strengthening the ward to contain the Living Darkness in the Inner Room once again
- Attempting to close the rift to the Outer Black

Intense Light

Exposing the entity to intense light once the ward has been weakened is not easy. The characters are able to create small light sources easily enough (creating a burning torch out of wood, cloth and oil/petrol - all of which can be found in the workshop - Intensity 1 or 2), or **Preparedness** roll (Difficulty 3) might mean they have brought glow sticks with them (Intensity 1). These can then be used in Scuffling attacks against the Living Darkness, putting the characters in close contact with the entity and thus exposing them to great risk in the process.

The first weapons the characters might think to use are the five lights connected to the generator in the Inner Room. There are a couple of obstacles the characters need

to overcome. Firstly, all the fuel previously in the house was used to fuel the generator when Raleigh performed his ritual seven years ago. The only remaining fuel on the island (as all fuel by this point in the helicopter/boat will have been destroyed by Irvine) is in the Lighthouse stores for its emergency generator.

Secondly, the Living Darkness occupies the Inner Room as well. It will attempt to use **Telekinesis** to push characters into the shadows and then use **Energy Absorption** to destroy the characters before they can fill up the generator.

The only other light source on the island that is powerful enough to do significant damage to the Living Darkness is the Lighthouse. However, it has been sabotaged by Irvine and needs to be repaired (see "**The Lighthouse**", page 28). Once it is operable, using the Lighthouse beam as a weapon requires a degree of co-ordination between the characters.

The most effective option is for the characters to lure the Living Darkness out of the Inner Room by turning out the lights in the Lobby, while the door to the outside is closed. As there is no light switch in any room (given they are all activated by motion sensor), the only way to turn the lights off is to kill the power to the whole building, which can be done via a master switch on the power battery in the kitchen upstairs. Once the lights are out, the entity rushes out into the Lobby, and then the doors can be thrown open to let the beam from the Lighthouse rush in and do the full force of its damage (Intensity 8) without the need for a roll.

If the characters decide to just shine the Lighthouse beam through the open front door and through the doorway to the Inner Room, this requires a **Shooting [Firearms]** test against the Living Darkness' Hit Threshold of 5 (as it is already keeping to the shadows and thus out of direct line of sight from the Lighthouse). If they successfully hit it, it still does 8 **Health** damage.

Another option that might occur to the characters is to turn the lights out in the house and then wait for the Living Darkness to come out and then turn the lights back on again. This only works once (the Living Darkness isn't foolish enough to fall for the same trick twice) and automatically inflicts 4 **Health** damage (lights in the house are Intensity 4).

After being attacked with the Lighthouse, the Living Darkness will be significantly weakened. As such, it will retreat to the pitch black of the chamber below. Here,

normal flashlights (which are normally Intensity 2, but they are downgraded to Intensity 1 as the power is drained from them and they begin to flicker) can be used in **Shooting [Firearms]** tests against its Hit Threshold to finally destroy it. Immediately before combat begins, each character with a flashlight rolls 1d6 to determine how many rounds the flashlight will remain useable before the power is drained completely. Rather than just retreating into the Outer Black through the rift, the Living Darkness will attempt to destroy those who have attacked it.

Strengthening the Ward

This option is partly a race against time, and also a challenge to find who would be willing to sacrifice themselves in the attempt to strengthen the ward again (effectively taking Glaas's place). When Glaas's ghost was destroyed by breaking through into the Inner Room, the ward's Strength was reduced back to 10. It needs to be increased to Strength 13 (minimum) to contain the Living Darkness.

The characters have access to everything they need to perform the "**Ritual Sacrifice**" ritual in Volume 5 (see page 36). Learning the ritual requires one reading of the passage and Raleigh's accompanying notes, only taking a matter of minutes. Knowing what to do is easy. Doing it is harder.

Once the ritual has been successfully performed and the body has been bricked up in the doorway to the Inner Room (which may require fighting off the Living Darkness with lights at the GMs discretion to avoid it killing the characters in the process), the sacrificed character appears as a ghost in the house. This allows the characters to make any peace as necessary between them, to confirm what they are going to do moving forward, and to make final farewells. The ghost taking over from Glaas is also bound within the house and cannot leave the grounds. After this parting scene, the ghost fades away to continue its duty unseen. The player of the sacrificed character should be free to portray the ghost in this scene.

Closing the Rift

This is perhaps the hardest option, as the characters don't have a definitive set of instructions allowing them to perform the ritual (unlike the **Strengthening of the Ward**, as presented in **Volume 5**). Furthermore, the characters must first force the Living Darkness back into the Outer Black using intense light. If the characters wish to proceed down this route, the Living Darkness can retreat to the



Outer Black once it has taken 7 or more **Health Damage** rather than stand and fight in the Chamber.

A 1-point **Occult Studies [Occult]** spend grants the characters enough information to allow them to proceed. Alternatively, if the psychics wish to gain an insight into the nature of what happened here by using their powers once the Living Darkness has retreated, the GM should feel free to give them a vision or message outlining what it is that they need to do.

- The ancient Stone Age sorcerers that came to the chamber were only capable of placing a seal on the rift rather than closing it completely (otherwise, Raleigh would not have been able to open it seven years ago).
- Seven skeletons were found by Raleigh on and around the well, in addition to the piles of seven skulls in each of the alcoves around the chamber. If only seven sacrifices/deaths were needed to make the seal, then what is the function of the

remains in the alcoves? If these piles were remains of the ritual being performed multiple times, it is a little odd that it would have been done so fifteen times in total and placed in carved alcoves separated exactly into two groups of seven. One side of the chamber depicts representations of the sun, fire and light, and the other represents darkness, the new moon and the stars. These offerings help to contain the edge of the rift itself so that it doesn't spread further when it is open, by reinforcing the concept of the difference of light (objective reality) and darkness (the Outer Black, subjective reality). To place the seal over the remainder of the rift, seven sacrifices are needed.

- Six members of the Order died in the chamber seven years ago when the seal was broken by Raleigh. If one more sacrifice is performed on the altar and the body is used to cap the lid of the well, it could (theoretically) be used to bring together the remaining death energy to rebuild the seal.

The characters have to decide amongst themselves who they will sacrifice, and who will perform the act. Placing the sacrifice upon the altar, the caster then only needs to inflict a killing blow (slitting their throat or stabbing them in the heart, etc.). This prompts a **Stability** test, with the same costs as those outlined for the sacrifice in **Volume 5** (see page 36). As the sacrifice lies dying, all electric equipment in the chamber begins to go haywire. Lights shine brightly in increasing intensity before they cut out completely. Some bulbs may even explode in a shower of sparks, but not all. The characters may begin to panic, fearing they are about to be enveloped by darkness, but soon realize that another light-source casts aside the shadows. The skulls in the alcoves around the chamber begin to pulse with a deep red light that illuminates the whole area.

After the sacrifice finally dies, their blood flowing down the channels cut into the end of the altar, the caster must place the body on the lid of the well and put it back in place. Lifting the lid alone is a difficult task, requiring an **Athletics** test (Difficulty 6). If assisted by one or more characters, there is no test required.

The characters trying to force the lid back onto the well enter into a Contest with the fabric of reality as they try to seal the Membrane. The caster pits their **Stability** against an **Aberrance** pool of 10, representing the force of the Outer Black trying to keep the rift open. Other characters can cooperate, spending their own **Stability** to add to caster's roll as per the normal cooperation rules. This

mind-over-matter battle manifests as the lid seeming to be pushed up by an invisible force.

As soon as the lid shuts, or the caster goes irrevocably insane (whichever happens first, as the caster cannot back out once the attempt to seal the rift has begun) the light from the skulls goes out completely and after a few seconds of ominous darkness, electrical equipment returns to normal and light returns.

IRVINE

The extent of Irvine's involvement in the final confrontation with the Living Darkness is left to the GMs discretion. In any case, it is not recommended that she appears before the ward has been weakened. When she arrives, she is armed with a hunting knife, a small calibre handgun and a backpack containing the equipment she needs to perform the rituals to harness the power of the Outer Black (e.g. robes, incense to burn, chalk, diagrams of sacred geometry patterns, etc.). In general, she has no problem with killing anyone that gets in her way. She stands on the brink of ultimate power and won't let anyone stop her now.

If the characters are resolving everything in a neat and orderly fashion, the GM might wish to throw Irvine at them to disrupt their progress. Her intervention may disrupt the characters performing or preparing for either ritual. If the characters gain the upper hand in the situation, Irvine might find herself being sacrificed. Her blinkered determination leads her to believe that if she stops the characters from reinforcing the ward, the Living Darkness will, in its gratitude, simply overlook her as it tries to escape the house, leaving her to control the rift.

If the GM wishes to resolve one problem at a time, Irvine can arrive just after the Living Darkness has been defeated and attempt to weaken the ward or unseal the rift. In the former case, the ghost of the sacrificed character (under control of the original player) can help in the other characters attempting to stop her.

Should the characters have destroyed the Living Darkness with intense light, Irvine will thank them for their efforts before trying to move toward the chamber below. In this instance, it is possible that the characters may simply try to retreat (stealing her yacht while she descends the shaft). Left alone to perform her ritual to try and control the power of the Outer Black, she demolishes the pyramids of skulls in the chamber to allow the rift to widen. Her subsequent attempt to draw energy through the rift generates more

power than she can handle. The island begins to shake as it is sucked into the Outer Black. The characters must make a **Fleeing** test (Difficulty 6) to get to the yacht and sail away before they too are pulled into the void. After they are far enough away, the rift expands to the point where it collides with the Chapel and then implodes. It is then gone forever, along with half of Eilean Mòr, the lighthouse on the edge of a new cliff-face.

If Irvine is the only one left alive at the end of a confrontation with the characters, and the wards have not been reinforced, the curtain falls on the scenario with the Living Darkness possessing Irvine and heading back to her yacht tied up at the west dock, destined for the mainland.

CODA

Scene Type: Closing
Lead-In: Confrontation

The closing scene is a chance for the characters to tie up any loose ends and wrap up their own stories. They will most likely return to the mainland on Irvine's yacht, but they could call for help using her radio, or a functioning satellite phone when the final confrontation is over. They could also tamper with the tracker unit on the helicopter to raise the alarm. If all forms of communication are down, the Lighthouse board can finally send a maintenance team to the island the next morning to repair the damage when it comes to their attention no-one has been sent out there as yet.

While the GM should let this scene play out in any direction the characters take it, they should also consider the following points and potentially prompt the characters to address them too.

- What do the characters do in the house following the final confrontation? Do they dispose of any evidence? Do they try and block the shaft to the chamber below (the remaining dynamite is enough to collapse and block the shaft)?
- What do the characters do regarding the film footage they have recorded on the island? Do they broadcast the whole story to the public on Channel 8?
- Do they inform the authorities of what happened on the island? Would anyone believe them? Do

they have any proof to substantiate any claims or accusations?

- If any of the characters died on the island, how do they react to this?
- If they attempt to keep the whole incident secret, how do the characters deal with Channel 8 wanting a show? Likewise, what about the authorities if anyone is missing (including Irvine)?
- How do they deal with Audrey wanting to sell the house, knowing what's inside?
- What do they do about Raleigh and his new identity?
- Do the characters stay with the show or move on to other things? If they side with Raleigh, wanting to keep watch over the house, do they join the Order and help him, or do they go their own way?

The last question in particular opens the possibility for further stories should the characters join the Order. The psychics may well be drawn to the idea of guarding a place that is "spiritually" quiet, where they can lead otherwise peaceful lives while making sure that the Living Darkness does not escape from the house. Others may be tempted to walk a path similar to Irvine, seeking a route to power, or they may endeavour to stop others that would follow in her footsteps. Either path may well lead to other scenarios, in time.

ALTERNATE SCENES

DISCOVERING AND UNMASKING

ADAM DE BRATE

Scene Type: Alternate
Lead-Ins: Preliminary Investigation, Stornoway, Carloway
Lead-Outs: Confronting Irvine in London, Confronting Raleigh, Confronting Carlisle



There are a few moments in the scenario where the characters could potentially learn about or unmask Adam de Brate as being Patrick Raleigh. Shortly after this revelation, the characters will most likely discover what took place in the House and the focus of the scenario switches to them trying to actively stop Irvine.

The points at which the characters could learn about Adam de Brate are:

- If the characters investigation the legal technicalities surrounding the lease of the land upon which the house was built.
- The brief encounter with him at the whisky distillery.
- Learning about his permanent residency at the Great Northwestern, which he purchased shortly

after Raleigh and the others were declared missing, seven years ago.

The main points where Raleigh could be unmasked are:

- Confronting him at the whisky distillery or the golf course in Stornoway.
- Breaking into his room at the Great Northwestern Hotel and finding his journal.

Once they are aware of the bigger picture (as outlined in “**Confronting Raleigh**” on page 50), the GM should communicate to the players through Raleigh that by unmasking him they have proven that his plan of containment will no longer work. If they can find him, others will. Irvine already has to be stopped, but they must resolve the issue to ensure others do not simply follow in her footsteps later. The characters have to destroy the Living Darkness, or at least force it down the well before they seal the rift forever. In confronting the entity and sealing the rift, the GM can use the scenes as detailed in Act Two.

There are also some options available to the characters before reaching the island, should they wish to confront Irvine or Carlisle. These are in part determined by how much they know at the time and are presented below.

CONFRONTING IRVINE IN LONDON

Scene Type: Alternate
Lead-In: Preliminary Research
Lead-Out: Stornoway

If the characters uncover the fact that Adam de Brate was trying to acquire the lease for the land on the island via “Irvine & Ross Solicitors” then they may try to contact the firm to discuss the issue further.

Malcolm Ross is out of the country at the moment and non-contactable, but if the characters act on this on the first day of their research, then Valerie Irvine is still in London. To determine this, if “The Legal Issues” is the first or second thread of research that the characters have followed, it occurs on the first day. If it is the third item or more down their list, then it occurs on the second day, by which time Irvine has left London, travelling to the Isle of Lewis to prepare before the characters arrive.

If Irvine has already left, the characters will be told that she is also unavailable, having just gone on holiday herself. A 1-point **Reassurance** spend will get the receptionist to confirm that Irvine mentioned she was going to Scotland to do a bit of deep-sea fishing. She cannot be reached, having left her work phone in the office (a known sign of her not wanting to be disturbed). The receptionist does not have her personal number.

If Irvine is still in London, she will agree to meet the characters for afternoon tea, served at 4pm at the Ritz in Mayfair. She has chosen this illustrious location hoping that if the characters have uncovered something that could become a problem, they will not try to cause a scene there. If they do, then the hotel security will remove the characters, giving Irvine the chance to escape.

At the meeting, Irvine will claim truthfully that she has had no involvement with Adam de Brate's attempt to acquire the lease from the Scottish Government - this was handled completely by Malcolm Ross. Ross is out of the country (a business trip to New York) and cannot be contacted until his return next week. The meeting (with a client from London that has business interests in New York) was scheduled to take place in a month's time, but Irvine pulled some strings to bring it forward and get Ross as far away as possible while her plan comes into effect. He left, believing that his absence for only a week wouldn't be of any detriment to the acquisition of the lease by Adam de Brate (the application for which will formally begin upon his return).

Irvine will claim not to know much about Adam de Brate other than she believes he is a wealthy former businessman that worked in finance in London that now wishes to live out the rest of his days in quiet solitude away from the madness of the metropolis. A 1-point **Bullshit Detector [Assess Honesty]** spend means the characters are unsure of whether or not Irvine is telling the truth or not. However, a 2-point spend confirms that she is a very convincing liar and definitely knows more about him. If confronted about this, she will simply state that what she has said is all that she is prepared (and able) to say on the subject. If they continue to push then she will end the meeting and leave.

If the characters try to attempt using Interpersonal skills to get her to talk (**Interrogation, Intimidation, Reassurance**, etc.), Irvine can spend points of **Intimidation** to cancel the effect of their spend, effectively entering into a bidding war. This applies whether it is one or more characters that attempt such

An Invitation

One option the GM might find interesting to pursue at this point is if the characters start to enquire about the nature of the ritual, or Irvine's motivations (especially if they confirm she is still holding some details back) is to get her to open up completely and offer the characters a chance to share in that power. They could share unimaginable power, but it may involve sacrifice. If a cost needs to be paid, they can engineer it that the other characters pay that cost - potentially with their lives. Irvine will provide the character(s) with her private satellite phone number to contact her when the way is clear to claim the power within.

Whether this is another lie, or a genuine offer on Irvine's part (willing to get some rather than none of the power, as her plan is in danger of collapsing) is up to the GM. This arrangement can make for an interesting dynamic amongst the characters when they get to the house, or in setting up a deception to entrap Irvine later.

spends. Once they have chosen a particular skill to use, they cannot elect to spend any other skill in the attempt to convince her. If their method of choice does not work, they won't get a chance to change to a different approach before Irvine ends the meeting.

When using the pre-generated characters for *The Seventh Circle*, none of the individual characters have a relevant **Interpersonal** skill above 2. Thus, if they are going to attempt this approach, they will need to work as a group to erode Irvine's **Intimidation** skill. If one character goes on their own to the meeting, they won't be able to get her to talk.

If Irvine cancels all their spends, then she makes it very clear that she will not talk about the subject, and that she has the full force of the law on her side, which she has no problem in bringing to bare on the characters if needed. She then terminates the meeting and leaves with a face like thunder. If the characters push the issue from here, hotel security will intervene to calm the disturbance and separate the characters from Irvine, giving her the opportunity to vanish without trace.

Should the characters spend more **Interpersonal** points than Irvine can counter, she reluctantly opens up a little. She reveals that Adam de Brate is a very

special client that both Ross and Irvine know via a society that all three of them are involved with. He is a very quiet individual who wishes to keep his identity hidden – Adam de Brate is a pseudonym. If the characters make the leap and enquire about the society potentially being the Hermetic Order of the Seventh Circle, Irvine will be surprised that they know about it, and confirm that this is the society in question. If they go further and make the leap that it is Raleigh that is hiding behind the pseudonym, she will confirm this is also the case.

The conversation from here will most likely develop into trying to find out why the law firm has been protecting Raleigh. Irvine will state that it is Ross who has been helping Raleigh maintain his cover following an accident that took place on the island. All those who were reported missing (with the exception of Raleigh) actually died in the house as the result of a ritual gone terribly wrong. The house is built on a site of power. They were attempting to use this power to perform true magic, but something went wrong. While she claims not to know all the details, exactly, Raleigh was aged dramatically in the process and no longer looks like his former self. If they had tried to explain this to the authorities, no-one would have believed them, so they covered it up.

Audrey Glaas has been trying to sell the house, and came up with the idea of using the TV show to generate some publicity. Raleigh intends to buy the house under the guise of Adam de Brate once he has acquired the lease on the land again, and thus the Order can make sure that the whole incident remains under wraps. Audrey knows nothing of the truth, but the law firm has had to go ahead with her requests otherwise it could raise her suspicion and invite unwanted attention. Irvine finishes her fabrication by stating that she doesn't expect the team to find anything at the site, and that it is safe to head in there now. However, the team should be careful, just in case Raleigh has hired anyone to stop them from snooping around the house.

Elements of her story are fact, whereas others are definite lies. It requires another 2-point **Bullshit Detector [Assess Honesty]** spend to confirm that she is being untruthful, but only about some of what she has said. Her skill as a liar makes it almost impossible to determine which parts are truth and which are lies.

Any further confrontation about what she is holding back or lying about will be met with the response that the Order does not publicize its secrets, and they will remain secret.

CONFRONTING RALEIGH

Scene Type: Alternate
Lead-Ins: Stornoway, Carloway
Lead-Outs: Carloway, Confronting Carlisle

Raleigh can be confronted at the whisky distillery or the golf course in Stornoway where he is playing in the tournament. Walking into the golf club with cameras and a confident attitude will get the staff to reveal where he is pretty quickly. Brady will attempt to stop the characters before they can enter into conversation with him where possible. If the characters engineer a distraction, or simply overwhelm her with numbers (she can't hold back six determined people by herself), they should be able to get to talk with Raleigh.

From the outset, Raleigh insists he is Adam de Brate, and acts like a tired old man. Even if the characters confront him with direct accusations of being Raleigh, he will laugh them off or insist that they are mistaken, pointing out the blatant age difference.

If the characters make their intentions clear (that they are going to visit the house on Eilean Mòr) then he will change his tactic. He insists that they cannot go there because it is private property. If the characters are confronting him after finding his journal, and they have learned of Irvine's connection to the Order, then Raleigh cannot ignore the fact that the house is in danger. He will explain everything to the characters and attempt to convince them that what he did (fabricating the accident and keeping a watch on the house) was for the good of all mankind. This should include his discovery of the Living Darkness being repelled or damaged by intense light.

At some point, Irvine's name should be mentioned in the conversation. Raleigh's eyes go wide with panic as he realizes she is behind why the characters have been sent here. He suffers a cardiac arrest at this point and collapses, needing immediate medical attention. As Brady runs away to call an ambulance from the Western Isles Hospital (which is only a short distance from the golf course), Raleigh breathlessly begs the characters to help him. He tells them that Irvine is dangerous. Containing the entity in the house is not an option any more, as she will try and release it. If not her, someone else will surely follow now the secret is out.

Raleigh begs the characters to complete what he should have done years ago: destroy the entity and seal the rift. He tells them that the details of how to seal the rift are in Volume 5. If questioned about its location, he breathlessly states "in the house". They will have to search for it, thus bringing them into confrontation with the ghost (following the scenes of Act Two as they explore). His last statement on the matter should be "use her... use Irvine if you have to" (meaning use her as the sacrifice). Raleigh then passes out before he can elaborate on his theories of what Irvine might be planning.

An ambulance arrives a few minutes later and takes Raleigh away to the hospital. He remains there with Brady for the remainder of the scenario, unconscious for the most part. To learn what Irvine has in store for the characters, they will need to confront Carlisle if they have not already been brought into her confidence (see "An Invitation" above).

CONFRONTING CARLISLE

Scene Type: Alternate
Lead-Ins: Carloway, Confronting Raleigh, The Glaas House
Lead-Outs: Confronting Irvine on Eilean Mòr

Carlisle may come under suspicion via a number of routes:

- The discovery of Raleigh's journal indicates he has been hiding in the hotel under the guise of Adam de Brate.
- Discovering that the entrances to the Glaas house are bricked up and that Brady (one of Carlisle's employees) goes over to the island to maintain the gardens may well prompt questioning.
- The finger of suspicion points to Carlisle even more following a conversation with Raleigh. Carlisle arranged for Raleigh to attend the golf tournament when he knew the film crew was coming to the hotel before going on to Eilean Mòr.

With a relevant 2-point **Interpersonal** spend, the characters can get him to open up, explaining his resentment of the situation he finds himself in and that Irvine has presented him with a way to escape. He does

not know the exact details of Irvine's plans, but he suspects that the characters are to be used in a fashion akin to herding sheep across a supernatural minefield. By entering the house, they will clear the way for Irvine to follow soon after and succeed where Raleigh failed. As such, she must be near the island when the characters arrive.

Carlisle feels some guilt about sending them into this situation, but he is ultimately thinking of himself getting his life back. Besides that, the characters are professionals and might not come to any harm at all – in which case, everyone's a winner.

CONFRONTING IRVINE ON EILEAN MÒR

Scene Type: Alternate
Lead-Ins: Carloway, Confronting Carlisle
Lead-Outs: Coda, The Glaas House

There are a couple of ways that the characters could confront Irvine on the island without first having released the Living Darkness. In fact, it is possible for them to confront Irvine and stop her without entering the house at all. However, they will need to enter the house later to defeat the Living Darkness.

If they know that she is somewhere close by, they could fly around the Flannan Isles in their helicopter to locate her, providing some forewarning of which direction she will approach from.

In the event that one or more of the characters have accepted an invitation from Irvine and want to use this against her, they can call her satellite phone and convince her that they have dispatched the rest of the team and that the way is clear with a relevant 1-point **Interpersonal** spend. Upon her arrival, the characters can confront her in any way they wish to. In general, Irvine will react with intense anger when she finds she has been deceived, lashing out in a fit of rage at those who stand between her and her prize.

Irvine knows that if she lets the characters take her back to the mainland, the authorities will discover her sabotage of the lighthouse and she will be prosecuted accordingly. If she obtains the power of the Outer

Black, such things will not be of any concern to her. As such, the characters will have become an obstacle rather than an expendable resource, which is how she viewed them. She will act to remove them by any means possible.

Another way is to force her hand by doing nothing, or fabricating entry to the house. In this instance, she will arrive as planned after giving the characters time to explore the island. This should happen under the cover of darkness, requiring the team to use night vision cameras to detect her arrival (which is regarded as a standard part of their ghost hunting equipment).

If the characters have left the house bricked up, ambushing her trying to break in is a simple affair. If the characters have left the house open and not positioned themselves inside to stop her, then Irvine will proceed to break through the doorway into the Inner Room and release the Living Darkness. The entity promptly consumes her soul and will then attempt to use her body to return to the mainland unless the characters stop it.

FOREWARNED CONFRONTATION

Scene Type: Alternate
Lead-Ins: The Glaas House
Lead-Outs: Coda

Having been forewarned about the Living Darkness, the characters might arm themselves with a variety light-making equipment to use against it. The GM should be careful about how much equipment they allow the characters to obtain, as too much preparation can severely diminish the tension of the final encounter.

Spot lights and other such high-intensity lights should be unavailable on the Isle of Lewis in the short time the characters have available to them. The lights at the house provide this role in any case, although inherently with the complication of already being used in the Inner Room and the Chamber below, etc. It would be anticlimactic to simply set up lights covering the entrance to the Inner Room and almost effortlessly force the Living Darkness back into the well.

More accessible and effective tools available to the characters from stores at the harbor in Stornoway or from Trent in Carloway are flares and flare guns. These are

technically undirected sources of light (projecting light in all directions), but they can do more damage when they are successfully shot or thrown at the Living Darkness. Flares if lit at distance from the Living Darkness are treated as Intensity 3. If they are successfully thrown or shot at the Living Darkness (against a Hit Threshold of 5), treat them as Intensity 4. Flares burn (and thus emit light every round) for 1D3 rounds.

The characters can use **Preparedness** (Difficulty 6) to possess either flares or a flare gun once they are already on Eilean Mòr.

SEALING THE RIFT

Scene Type: Alternate
Lead-Ins: Confrontation
Lead-Outs: Coda

As hinted at in "Confronting Raleigh", if the characters capture Irvine and prevent her from obtaining her goal, they can use her as the sacrifice to seal the rift. In this case, this case, they follow the instructions as detailed in Volume 5. However, they are then faced with a tough decision. They are effectively committing murder.

If they go ahead with the act, perhaps rationalizing it as for the greater good (which should not reduce the potential **Stability** loss inherent with the act), they will have to consider what they do with the body (if anything). They could collapse the entrance to the chamber, to prevent the crime scene from being found. In such an event, no-one is coming away with their hands clean of the situation. The characters will all be accomplices to murder.

APPENDIX 1

RUNNING THIS ADVENTURE WITH *TRAIL OF CTHULHU*

To run *The Seventh Circle* as a *Trail of Cthulhu* adventure, there are two key adaptations to be made: the nature of the Mythos entity trapped in the house, and the transition in setting to the 1930s.

THE MYTHOS ENTITY AS DAOLOTH

There are several Mythos Gods that could be substituted for the entity. The first is Daoloth, the Render of the Veils, a God that is summoned in complete darkness due to the very sight of it driving sorcerers insane. It is the geometric representation of the source code of the universe (much like the Flower of Life is believed to be) and expands at an alarming rate, incorporating anything that perceives it, unless it is contained by a magical barrier (such as the Pentacle of Planes).

Daoloth does not return back to the dimension from whence it came until it has received blood from each of those who summoned it. Raleigh escaped (drained instead by performing the ritual that sealed it away rather than by contact with the God) and thus Daoloth has remained imprisoned for years within the house, waiting for its tithe to be completed. Once it is free from the Inner Room, it will feed on all those that remain in the house, continuing to expand, and wait until darkness falls. Then, it can journey across the waters to the Isle of Lewis to find Raleigh and take the blood it desires before disappearing.

Once Daoloth has been satisfied, Irvine believes she knows the correct manner to cast a Pentacle of Planes inside the house and will try to summon it back there to learn the secrets of the universe. In this instance, Raleigh was initially sent by Irvine to find a place on earth suited to summon the entity, a place where the veil separating earth from the higher dimensions was already thin (represented by the well).

THE MYTHOS ENTITY AS NYARLATHOTEP

The second God is Nyarlathotep, in the form of the Haunter of the Dark, the black-winged titanic blur with a three-lobed burning eye. The Haunter of the Dark cannot withstand light, so remains trapped in the darkness, much like the bane of the Living Darkness in the *Fear Itself* version of *The Seventh Circle*. The God was summoned by exposing a power artifact, the Shining Trapezohedron, to light and then covering it again in darkness. The artifact granted the user the ability to see far away worlds and distant parts of the universe.

While the assumption is that there is only one Shining Trapezohedron, theoretically there could be others, or at least other artifacts that function in a similar way, and that it is one such artifact that was secured in the darkness of the well (rather than it being a hole in reality). In this instance, the sorcerers of the Order were not powerful enough to control the Haunter of the Dark once it was summoned, and perished in the process, with only Raleigh surviving long enough to seal it away.

In the darkness, the artifact (like the Shining Trapezohedron) has been gathering power steadily over the last seven years. The Haunter of the Dark waits in the shadows, ready to unleash its wrath upon those (or any that it thinks) imprisoned it in the house. Irvine believes she has the magical power to command it and learn the gifts it can teach her.

In this version of the scenario, Raleigh would have been initially sent by Irvine to find evidence of any artifacts that matched the description of the Shining Trapezohedron and its power. The house was built as a safeguard in case the summoning went disastrously wrong, which it did.

THE MYTHOS ENTITY AS MORDIGGIAN

The third God is Mordiggian, the Charnel God, which appears as an enormous worm-like mass of death, darkness and corruption. It absorbs all heat and light in its vicinity. A God intrinsically connected with death, a sorcerer might attempt to summon Mordiggian in an effort to grant it a sacrifice sufficient enough that they might be able to cheat death entirely and become immortal.

Again, this God matches several of the characteristics described for the Living Darkness in the *Fear Itself* version. In this instance, Raleigh would have been sent by Irvine to find a location of ancient ritual significance, ideally connected with human sacrifice that could be used to summon this ancient God. Having been able to scan through the rocky surface of the island to the chamber below, or maybe even having lowered a small camera through a gap in the rocks covering the shaft, he saw the evidence of the ritual sacrifice he was looking for and begun work to contain the site.

Once again, the house is built as a means to contain the God if anything went wrong in the summoning. Things could have gone wrong when the nature of the sorcerer's demands outweighed the degree of the sacrifice they were prepared to offer Mordiggian, so it attempted to consume them all before being trapped. Once Mordiggian has quenched its thirst for death at the site (by killing a number of, if not all, the Investigators) it will have the power to shatter the ward holding it to this location and it will disappear into the night.

Irvine believes that she has a sacrifice of sufficient magnitude to persuade Mordiggian to make her immortal. That sacrifice is the Investigators.

1930S VS. MODERN DAY

The Seventh Circle is primarily designed to be set in the modern day, but with some tweaks, it can be translated into the 1930s.

The legal issues presented the background (with Raleigh and Glaas being declared death in absentia) were present in the 1930s, so the structure of those events leading up to the Investigators entering the picture remain in place. However, the premise for Investigator groups needs to be addressed if running the scenario with brand-new Investigators.

The premise of the TV show does not work in the 1930s. The sidebar "**Integration into an Ongoing Campaign**" on page 11 presents a couple of options that could work for any time period. Likewise, the group should be tailored according to the nature of the request that Audrey Glaas puts to them that sends them to the island in the first place.

At this time, the only way to travel to Eilean Mòr would be by boat, so there is no helipad, etc. Likewise, the railway would still be in place on the island at this time from the

dock because it would not yet have been turned into a roadway. More importantly, the lighthouse would still be manned in the 1930s. This presents the Keeper with a couple of options. The first is that the lighthouse keepers in the scenario are also members of the Order, placed there by Irvine to make sure that the Investigators do as they are meant to, adding another layer of threat to their time on the island. The second is that the lighthouse keepers have been "taken care of" by Irvine, so that they are no longer in a position to interfere with events taking place on the island. This could mean they are found murdered at some point, or that they simply go missing in a fashion much like the lighthouse keepers in 1900.

Technological aspects of the house that would not have been present or feasibly realistic in the 1930s (such as the wind turbine on the roof; the Faraday Cage built into the walls of the structure; the cinema, etc.) are simply removed and/or become features more common to the time (a generator with a large store of fuel that has been regularly maintained by Raleigh; normal, reinforced exterior walls of the building; a large room with a stage, possibly a function room, etc.).

APPENDIX 2: GHOSTS

Death, the undiscovered country, from whose bourn no traveler returns...

- Hamlet, Act 3, Scene 1

Hamlet was wrong. There are those that travel into the undiscovered country and return to the land of the living... Or rather, *something* returns. Tales of their kind are well known to us. They are ghosts, the spirits of the dead. Exactly *what* a ghost is has been the subject of debate for as long as mankind has known of their existence, as evidenced by the wide diversity of cultural beliefs regarding ghosts around the world.

In the world of *Fear Itself*, when a person dies, they can inadvertently create a ghost. This is usually as the result of an intense burst of emotion in the last seconds of a person's life and can come from such sources as the desire for revenge on a victim's killer, or the desire to not let go of a loved one, for example.

Death, as standard, is an intense release of power and the presence of significant emotional energy heightens it to a dangerous level – enough to weaken the Membrane in the area to allow the influence of the subjective realm (the Outer Black) into the world, but only for a second. The incursion of the Outer Black captures the moment like photographic film. This “image” is the ghost. It is an echo of the soul caught forever at the moment of its death, made real by an alien force.

GAME STATISTICS

Abilities: Aberrance 15, Health (varies, see “Ties” below)

Hit Threshold: 0 (Special, see “Insubstantial Touch” below)

Alertness Modifier: +3 (as quiet at the grave)

Stealth Modifier: +3 (extra-sensory perception)

Armor: None

GHOST TRAITS

Aberrance: Ghosts use the **Aberrance** skill to fuel all powers. Ghosts automatically replenish 5 points of



Aberrance between individual encounters with characters in a haunted locale. Furthermore, their **Aberrance** pool replenishes in full at the next sunset. Ghosts never spend their last point of **Aberrance** unless they have no other choice, as it means they demanifest (see “Dealing with Ghosts” below).

Ties: One of the theories about ghosts is that they are the lingering spirits of those who died with work unfinished, unsettled scores, etc. In short, they have a reason for remaining in the world. These are the “Ties” that bind the ghost to the realm of the living and are formed by the last thoughts to pass through the mind of the deceased (creating the outpouring of emotion that in turn creates the ghost).

Ties may be conceptual (such as wanting to get revenge on an adversary) or physical (such as the wedding ring of the wife a husband swore to protect, even after death).

Once a ghost has no Ties keeping it in the material world, the unquiet soul is lost forever. Each point of **Health** the ghost has represents a remaining Tie.

Location: All ghosts haunt a particular area. This may be the site of their death, or it might be an area of particular significance to them in life. Usually, it is a place connected to a Tie the ghost has (their family home if the Tie relates to a member of the family, etc.) but the location itself does not need to be a Tie. The ghost cannot leave the area that it haunts without the use of **Possession** (see below) – they cannot leave the haunted house, stray from the stretch of highway they prowl, wander outside of the deserted fairground, etc.

As word spreads about the location being haunted, fuelled by every sighting of the apparition, the area becomes increasingly sinister in nature. Temperatures may fluctuate unusually resulting in the cold spot phenomena associated with the presence of ghosts. Shadows seem to lengthen before the viewer. The area seems *tainted*. The reason for this is that the more an area becomes known to be haunted and thus feared, and the longer a ghostly entity resides there, the Membrane there becomes weaker, allowing more of the influence of the Outer Black to seep through into the world. This is what allows ghosts to replenish their **Aberrance** pools so quickly in haunted sites.

GHOST POWERS

Insubstantial Touch: Ghosts often appear as insubstantial, illusionary-like figures. This power allows the ghost to walk through solid objects, such as doors or walls, making them almost impossible to evade. Furthermore, they can become visible or invisible at will (although it costs 1 **Aberrance** each time they move from one state to the other). Furthermore, when a ghost comes into contact with a living being, an intense wave of cold overcomes the target as the ghost drains away their **Health**, replenishing its own **Aberrance** at a rate of one-for-one.

This can happen as the result of the living trying to attack the ghost in close combat. When the living attack ghosts, they automatically hit but the attacker suffers 1d6 **Health** damage as they pass through the ghost (which regains the same amount of **Aberrance**). Ghosts have a Hit Threshold of 0 – they want to be attacked in this fashion, as they can feed from it. The living should soon realize that normal attacks are futile against ghosts. All forms

of physical attack pass straight through the insubstantial ghost, without harming it.

If the ghost wishes to initiate contact in order to drain the living target of its **Health**, it must first make an attack roll using its **Aberrance** skill against the target's Hit Threshold. If successful, it inflicts 1d6 **Health** damage and replenishes the same amount of **Aberrance**. As few targets will stand still and let themselves be drained, characters can move out of direct contact with the ghost with a couple of steps, thus forcing the ghost to initiate a new contact on following rounds. If the target is immobile, once the ghost has made contact, it simply inflicts 1d6 **Health** damage automatically each round after the first, replenishing more **Aberrance** at the same time.

Rumors of magical rituals that can create barriers to keep out the restless dead, or that ghosts may not walk on hallowed ground may be true, but we leave that in the hand of the GM to decide according to their story.

Phantasmagoria: Being creatures born of emotion, ghosts have a fundamental connection to the emotions of those around them. Specifically, they can feel fear in the hearts of the living. Drawing upon this fear, the ghost can spend 1 point of **Aberrance** to manipulate the perception of a target to make them believe the ghost takes on the appearance of that which they most fear. This form can be anything – a person, an animal, etc.

The ghost can act according to the nature of the form that it takes; even adopting the personality of a particular person from the target's memory. However, this form is only seen by the affected character. There is no limit on the number of people that the ghost can target with the power at any one time, although it has to pay the **Aberrance** cost for each character affected. In each case, the target sees the embodiment of their own fear, so three people being affected by a ghost at the same time may see three very different things in front of them. Any unaffected character sees the ghost in its true form.

The psychological trauma of being confronted with one's innermost fear made manifest is enough to prompt a 7-point **Stability** test. While the ghost can maintain the illusionary form for the remainder of the encounter, it cannot inflict the effects of another **Stability** test from **Phantasmagoria** in the same encounter. The ghost may drop the illusion, allowing the target to perceive it as it really is, at any time.

While the ghost does not gain anything directly from eroding a character's **Stability** in this fashion, **Phantasmagoria** can be deployed as an effective defense tactic during an exorcism or banishment (see below) by driving opponents insane.

Possession: A ghost may leave the confines of the area that it haunts by possessing the body of a living person. Psychics (e.g. Mediums and Messengers) are usually more susceptible to this form of attack, as they put themselves in direct contact with such entities in the course of using their powers. The rules for possession in those instances are outlined in *Fear Itself* under the relevant skills in "**Psychic Powers**", p.22-28.

Possession is a terrifying prospect for any character to face, as they are effectively held prisoner in their own body, unable to control anything they do while the ghost is in control. Attempting to possess a character requires the ghost to spend 5 points of **Aberrance** and then forces the character make a **Stability** test (Difficulty 4 - Difficulty 6 if the target is a psychic). The ghost can elect to spend further points of **Aberrance** to increase the Difficulty Number on a one-of-one basis (up to a maximum Difficulty of 8).

A ghost can only attempt to possess each target once per encounter. Given the large amount of **Aberrance** required, it is also a power that ghosts tend to employ sparingly.

Once possessed, the ghost uses the statistics of the possessed character in addition to their own, drawing on either set of abilities as needed. At each subsequent dawn, the character makes a further **Stability** test to see if they can regain control of their body. The same Difficulty Numbers apply as above, and the ghost may spend points of its **Aberrance** to increase the Difficulty Number on a one-of-one basis (up to a maximum Difficulty of 8). This way, it can attempt to hold on for longer periods of time, but at the risk of eventually de-manifesting and returning to its haunting ground (which occurs should the ghost's **Aberrance** pool be reduced to 0).

When the possessing ghost becomes involved in a combat or the body otherwise suffers physical harm, the possessed character has another chance to regain control, using the same mechanics. This opportunity is only granted once per combat or once per instance of physical damage inflicted on their body during an encounter.

Upon regaining control of their body, the character makes a 7-point **Stability** test as the result of being the victim of a horrific supernatural attack. The extent of what the character recalls during their time under the effects of possession, beyond knowing that they were in a desperate battle for control of their body, is up to the GM. This may be anything from fragments of images to a full recollection of every act.

Telekinesis: Given the insubstantial nature of ghosts, they cannot directly physically interact with their environment. To manipulate physical objects, they rely on their power of telekinesis, which can also be used to attack the living.

To interact with a physical item in a mundane manner (to flick a switch, lock a door, push over a vase, etc.) the ghost spends 1 **Aberrance** and succeeds in manipulating the item (unless a character is holding the item or preventing it working as the ghost desires, in which case the character enters into a contest with the ghost, pitting their **Athletics** against the ghost's **Aberrance**).

To perform a telekinesis attack against a target (which can be done over any line-of-sight range), the ghost has several options, depending on how severe they wish the impact to be. A ghost can declare to spend X amount of **Aberrance** before making a ranged telekinetic attack that will do 1 damage dice if they roll succeed against the target's Hit Threshold. In this instance, they get X as a modifier to their roll as normal. If they elect to spend 2X **Aberrance**, the attack still only has X as a modifier on their roll, but if it successfully hits, it does 2 damage dice. If they elect to spend 3X **Aberrance** (the maximum that can be spent via **Telekinesis**), it still has the X modifier to the attack roll, but it inflicts 3 damage dice if it successfully hits.

DEALING WITH GHOSTS

While one cannot attack a ghost in the mundane sense of the word, there are other ways to defeat ghosts. While some methods are only temporary, others offer permanent solutions.

Ties: Destroying all the Ties a ghost has means it can no longer remain the realm of the living (mechanically reducing the ghost to 0 **Health**). Once the last Tie is destroyed, it fades out of existence. Where exactly it goes to from here is a mystery. It may return to the

Outer Black, or another realm as yet unknown. Weather spirits can be called back from this place by the use of psychic powers is at the discretion of the GM.

Aberrance: Reducing a ghost's **Aberrance** pool to 0 results in the ghost de-manifesting. However, it will re-manifest in the area it normally haunts at sunset the following evening. This is only a temporary solution, but can buy characters much needed time to find Ties and destroy them. As such, ghosts are reluctant to spend all their **Aberrance** when fuelling their powers. The only likely exception to this is when they are trying to maintain possession over a character, at which point they will continue for as long as they have **Aberrance** to spend.

Exorcism: There are many variations of exorcism rituals from cultures across the world, which are used to banish a ghost from either possessing a person or place, but they all function the same way. Mechanically, exorcism destroys both the ghost's **Aberrance** and Ties (**Health**), severing all its connections to the realm of the living.

Performing the ritual pits the exorcist's **Stability** against the **Aberrance** of the ghost in a prolonged contest. The winner reduces the opponent's relevant pool in the contest by 1d6 each time they succeed. Once the exorcist has depleted the entirety of the ghost's **Aberrance**, the ghost does not de-manifest as normal – it is bound to the location for the duration of the ritual. Once the ghost's **Aberrance** pool is empty, the exorcist begins to destroy the connection to each Tie that the ghost has (reducing **Health**).

In general, both the exorcist and the ghost cannot perform any other action during the ritual than the contest itself. However, there are a couple of exceptions to this. The exorcist can withdraw from the contest at any point, should the damage to their **Stability** become too much for them. A ghost does not have the option of backing out, as it is bound in place for the duration of the ritual.

If in possession, the ghost may attempt to physically flee the area, but most rituals involve restraining the body (usually lying down upon a bed or altar), making this impossible. However, if the ghost is in its normal corporeal state, when it wins a roll in the contest (and thus inflicting 1d6 **Stability** damage on the exorcist) it has the option of using **Phantasmagoria** on any and all characters present in an effort to damage their **Stability**. Once this power has been used and the effects resolved, the contest continues.

Should the exorcist withdraw at a point where the ghost's **Aberrance** had been reduced to 0, and some (but not all) of its **Health** had been reduced, the ghost immediately de-manifests. It will re-manifest at the area it normally haunts at the next sunset, with both its **Aberrance** and **Health** fully replenished. This is because the exorcism does not destroy the physical Tie, only the connection to it (which can be repaired following the ritual). Only when every last connection is severed (when the ritual is complete) will the ghost be banished to the "other side".

Exorcist rituals can allow cooperation rolls (see *Fear Itself*, page 38), but only up to a maximum number of additional participants equal to the leader's **Occult Studies [Occult]** rating. When other characters cooperate, aiding the leader, and the ghost wins the contested roll, ALL participating characters suffer the 1d6 **Stability** loss inflicted by the ghost.

For a character to know or successfully uncover a valid exorcism ritual requires a 2-point **Occult Studies [Occult]** spend. Depending on the nature of the scenario, these rituals may involve forcing the entity to swear a binding oath to depart this realm and never return, an elaborate ritual that manipulates the permeability of the Membrane in the area causing the ghost to fall into the Outer Black, or commanding the ghost by sheer force of will, or maybe by involving the name of a "higher power".

Many exorcists have been driven insane by trying to banish forces much more powerful than themselves. Likewise, many that have attempted and failed are often the focus of the spirits wrath, should it remain capable of acting, and find themselves meeting a gruesome end as a result. Such rituals are not practiced lightly.

APPENDIX 3: HANDOUTS

EILEAN MÒR

20 miles off the western coast of the Isle of Lewis in the Outer Hebrides of Scotland, the Flannan Isles (also known as the Seven Hunters) is a collection of seven islands, uninhabited since 1971 when the lighthouse on Eilean Mòr (the tallest of the islands) became fully automated.

Apart from tough grasses that grow on the islands, there is little by way of vegetation, and the only animals present are seabirds and rabbits (originally brought to the island by the lighthouse keepers). Crofters from Bernera have transported sheep to graze on the islands due to the grasses being particularly fertile. Whales (Minke and Pilot) and dolphins are commonly spotted around the islands.

The seven islands are Bròna Cleit, Eilean a' Gobha, Eilean Mòr, Eilean Taighe, Roaireim, Soray, Sgeir and Tomain. During the Last Glacial Maximum, circa 19,000-20,000 years ago, the sea level was considerably lower than at the present (by 100m or more) and ice sheets connected the islands (part of a larger landmass then) to the mainland.

There are few structures or signs of human habitation on any of the islands. The ruin of a stone shelter is found on Eilean Taighe. A lighthouse, construction of which finished in 1899, and the ruin of a small medieval chapel stand on Eilean Mòr, dedicated to St. Flannan. In times gone by, the chapel on Eilean Mòr was a site of pilgrimage by the residents of the Isle of Lewis.

For travel by sea, there are two landing points on Eilean Mòr, to the east and west of the island. However, given the regularly heavy seas, landing is often hazardous. The main docking area used to bring supplies to lighthouse keepers that were stationed on the island is at the base of a 45 meter tall cliff face. Cargo was carried by hand up a flight of steps bordered by iron railings before being loaded onto a concrete railway to the lighthouse. The railway was converted into a roadway in the 1960s. A reinforced helipad was built in 1971 when the lighthouse was automated to allow maintenance visits in heavy weather.

The lighthouse is a 23 meter tower that was constructed between 1895 and 1899, situated on the highest point of Eilean Mòr (approximately 88 meters above sea level). It was built following the loss of many ships in the dangerous waters

around the Flannan Isles. The light in the lighthouse is fueled by acetylene gas. It has a range of approximately 20 miles.

In 1900, a year after it went into operation, three lighthouse keepers were stationed on the island: James Ducat (head keeper), Thomas Marshal (first assistant) and Donald McArthur (second assistant). All three had extensive experience as lighthouse keepers and seamen. They worked on a 14-day rotating watch with supplies shipped over to them from the mainland when the weather allowed.

On 14th December 1900, a severe storm hit the west coast of Scotland. On 15th December, the SS Archer sailed past the Flannan Isles and reported that the lighthouse was not in operation. Even though this was quickly reported to the authorities, weather conditions subsequently deteriorated and travel to the islands was not possible again until 26th December. The SS Hesperes landed with Joseph Moore onboard, who was due to begin his shift at the lighthouse. The first thing they found was that the jetty had been extensively damaged by the storms.

In the lighthouse, the fireplace was cold, a chair had been turned over, and a half eaten meal sat on the kitchen table. After having performed an inventory of goods present, it was discovered a toolbox was missing, along with oilskins and boots belonging to Ducat and Marshall. The last entry in the lighthouse logbook was made by Ducat at 9am on 15th December stating "Storm ended, sea calm. God is over all."

A search of the island found no evidence of the missing men, but the jetty on the windward side of the island was also severely damaged. The iron staircase running down the side of the cliff was twisted and broken.

The official investigation that followed postulated that the three men had gone out to inspect or repair the damage to the jetty during a lull in the storms. While there, it was concluded that they had been caught by a large, freak wave and swept away to their deaths. However, this version of events failed to address or attempt to explain the signs of hurried activity and disturbance found in the lighthouse quarters. The truth may never be known.

Over the years, numerous speculative stories have arisen to explain the disappearances. One such story involves the reported sighting of a ghostly Viking longboat off the coast of Eilean Mòr crewed by figures in warriors' clothing with bone-like faces. Rowing amongst them were three men in oilskins. It is said that Eilean Mòr was once a Viking outpost. Some believe that the lighthouse keepers were victims of ancient ghosts that still haunt the waters around the island.

HANDOUT 1 -

THE OTHER SIDE

Channel 8 came into existence five years ago. It began as a small satellite broadcaster that had brought the rights to air repeats of old documentaries (history, lifestyle, nature, etc.). A couple of years later, after viewing figures and advertising revenues increased, Channel 8 had the funds to invest in original shows of its own. "The Other Side" (brainchild of producer John Garrett) was one of the first of these shows and it became an instant hit.

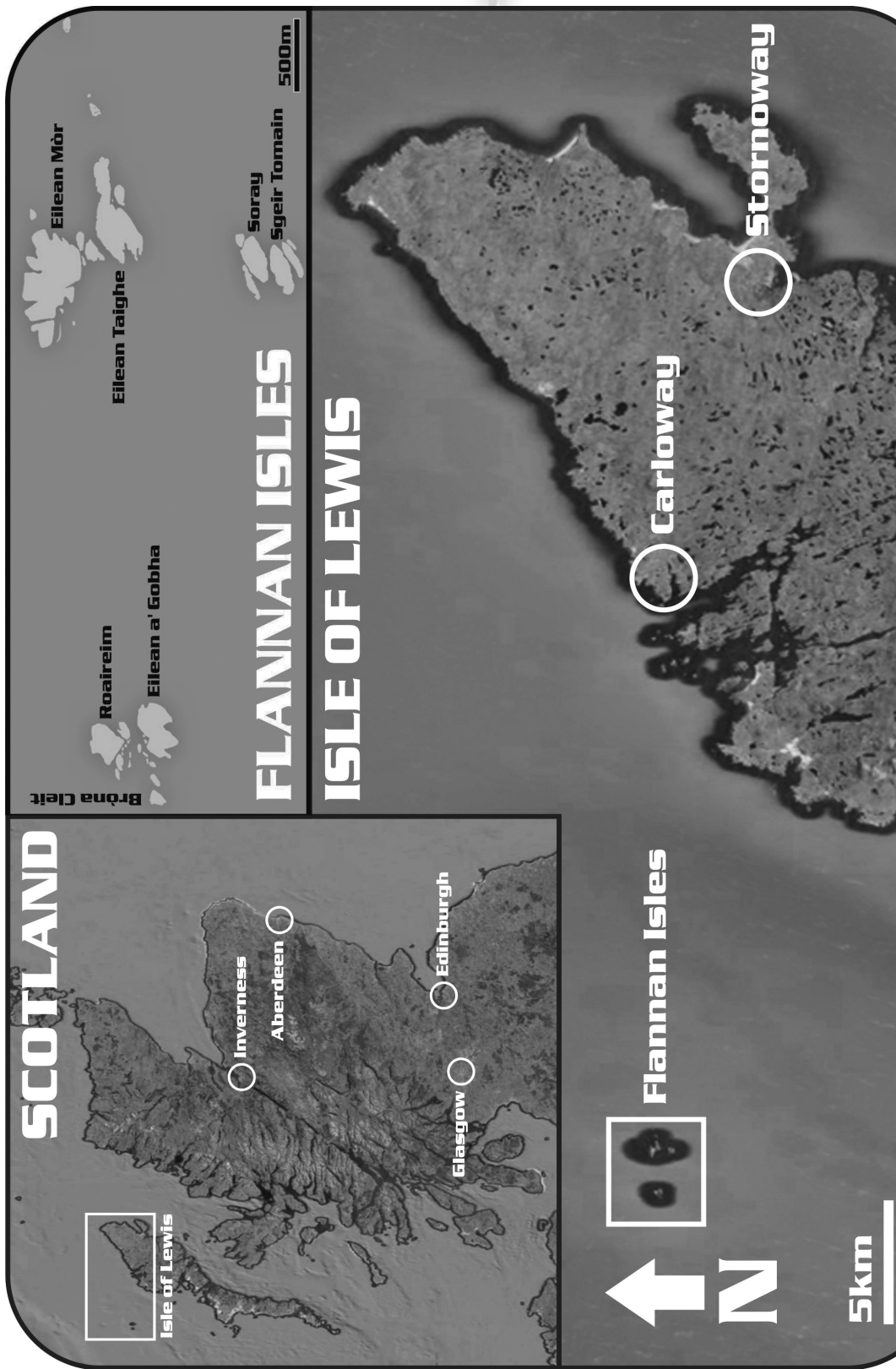
The show's format is far from original, but it has proven to be very popular with audiences. The two presenters, Melanie Taylor (a veteran TV presenter) and psychic Everett Harrison (a new face on TV) travel to reputedly haunted locations in the British Isles and film there with the show's two camera operators (Victoria Brown and Peers Clark). The team spends two days and two nights filming their exploration of the site while hoping to capture some evidence of supernatural phenomena. Garrett and the show's researcher, Stephanie Ward, often accompany the team to these sites, but rarely appear on camera. Ward's research of the local area and its history is often relayed to the viewers via the presenters as they provide commentary during their investigation.

In their investigations, the team attempts to make contact with any ghosts at the site, by calling upon them to appear, or occasionally by holding a séance (led by Everett). While members of the team have experienced sudden drops in temperature, recorded oddly moving shadows, and recorded distorted Electronic Voice Phenomena, they have yet to capture any firm evidence of ghosts on film.

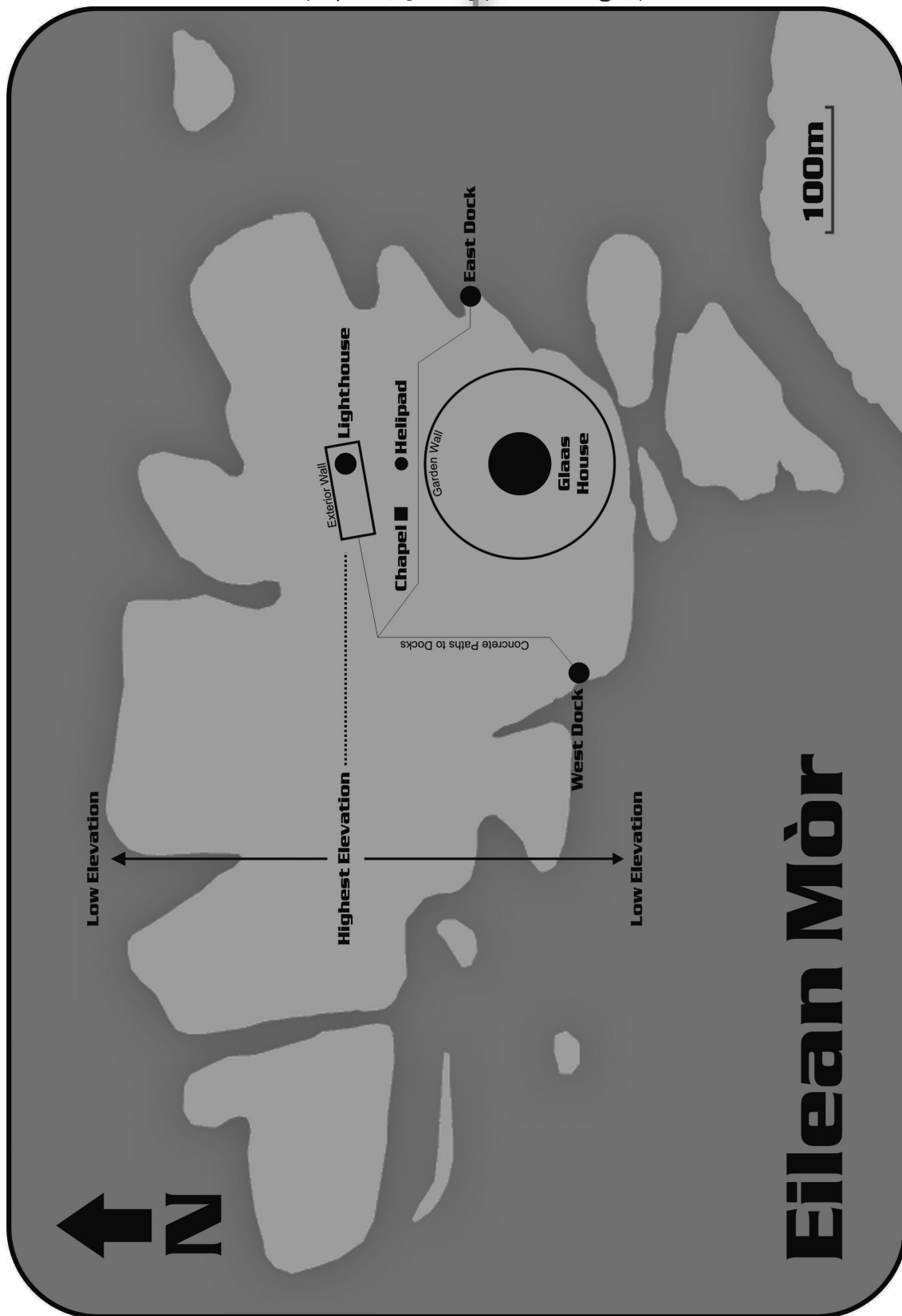
Cynics say that people only watch the show to see Taylor's stunning beauty on the screen, but TV critics have praised the show for its professional, scientific approach to ghost hunting, presenting a slightly glamorized but ultimately very informative show, rather than the sensationalist, over-the-top theatrics of its rivals. Likewise, the professional camerawork of the crew has earned high praise indeed in the shows portrayal of each investigation.

Now, the show is coming to the end of filming its second series. The crew is being called into the Channel 8 offices in North London to receive their briefing about the location of the closing episode.

MAP (ISLE OF LEWIS & THE FLANNAN ISLES)



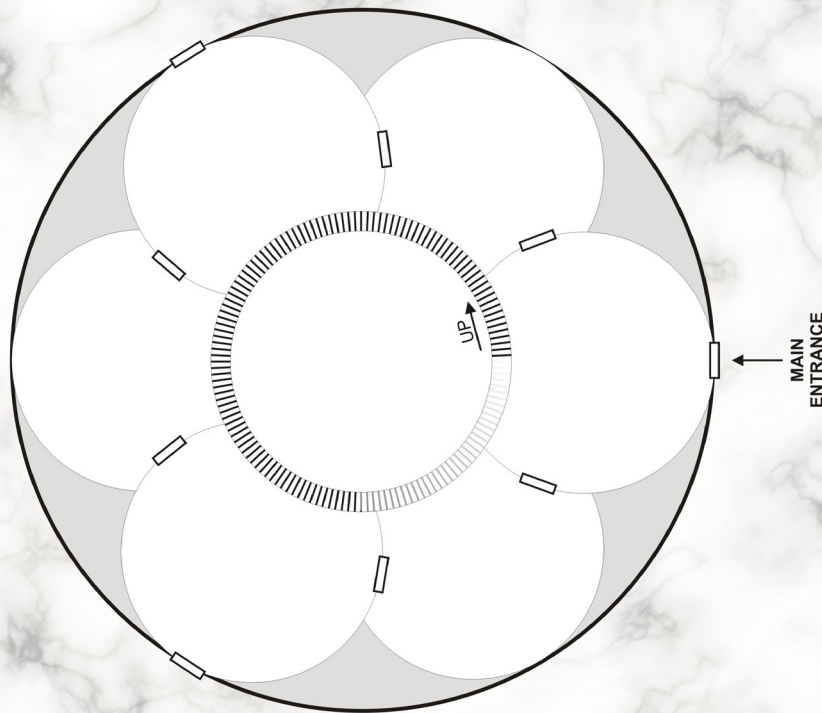
MAP (EILEAN MÒR)



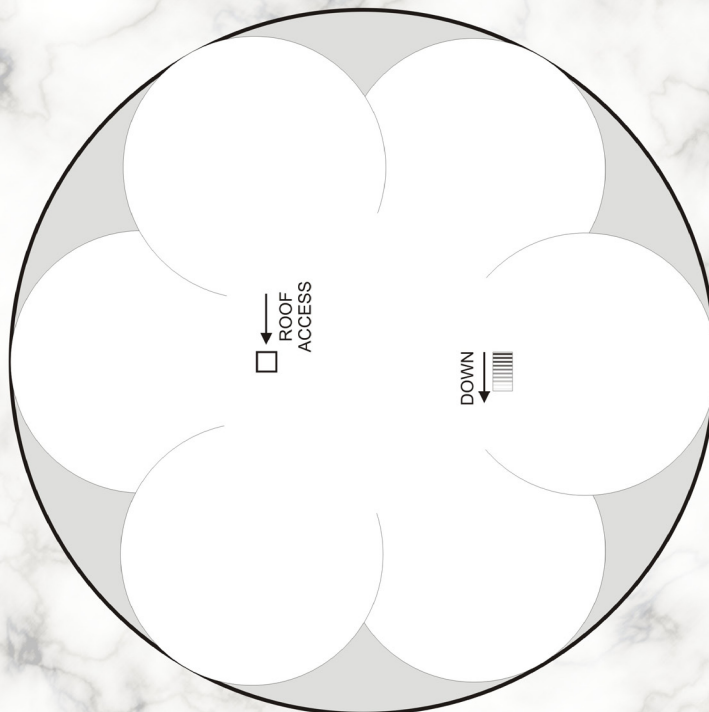
Eilean Mòr

FLOOR LAYOUT (FOR PLAYERS)

Ground Floor

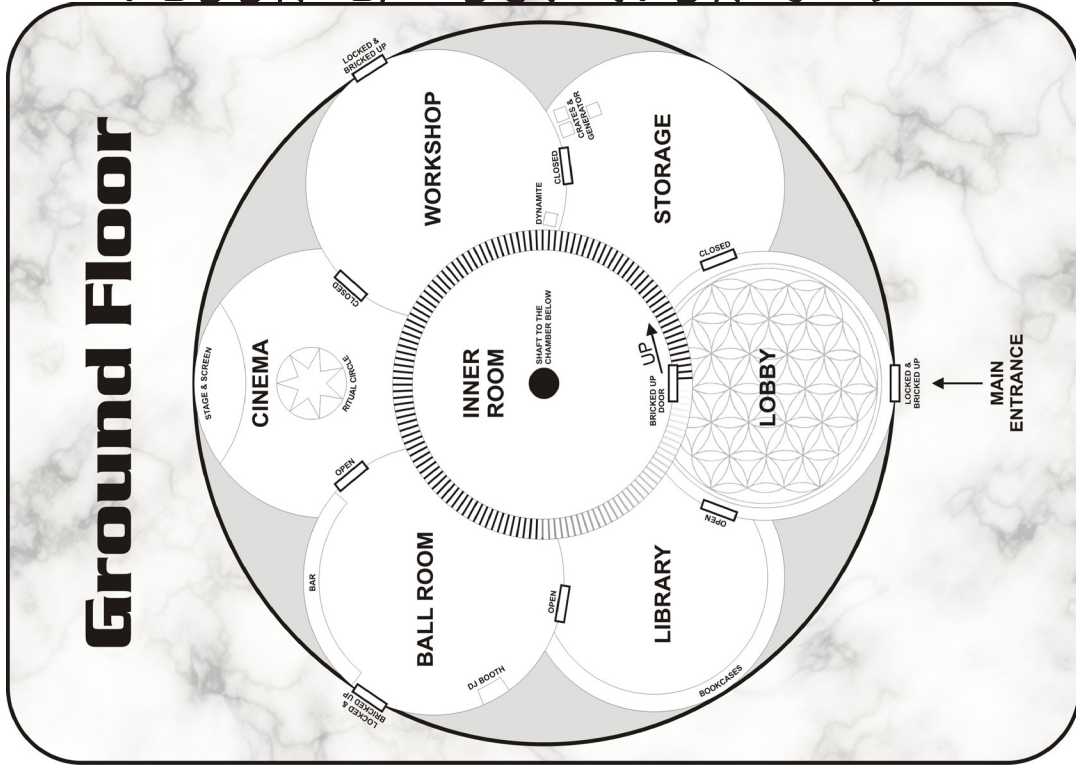


Upper Floor

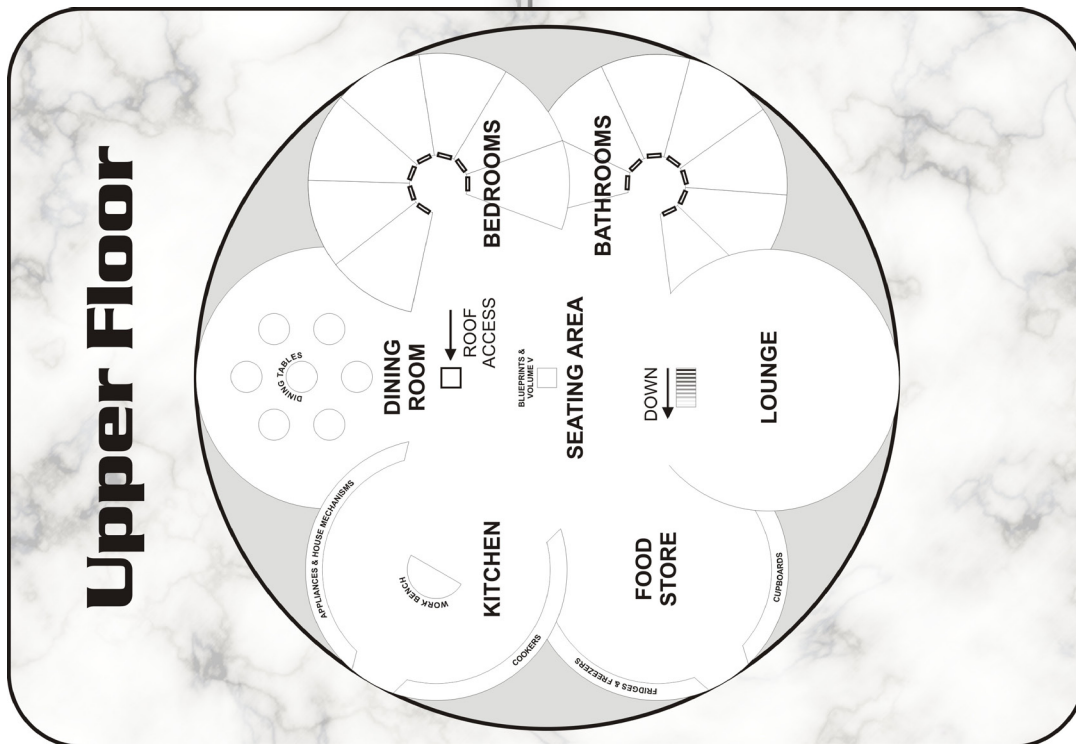


FLOOR LAYOUT (FOR 6M)

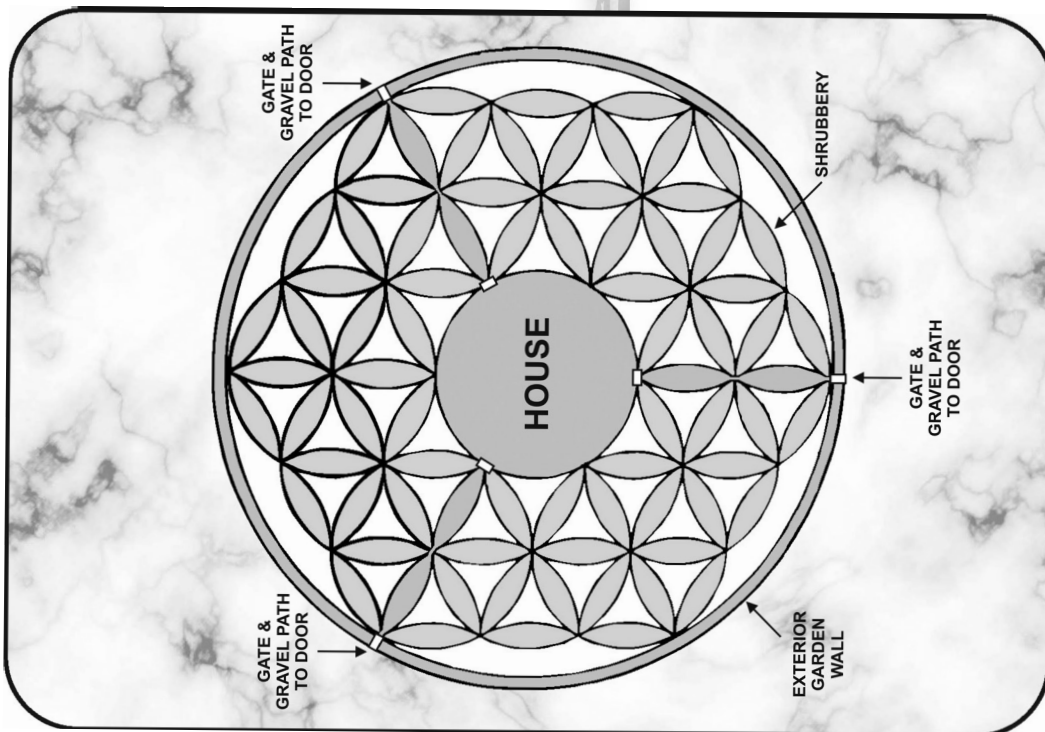
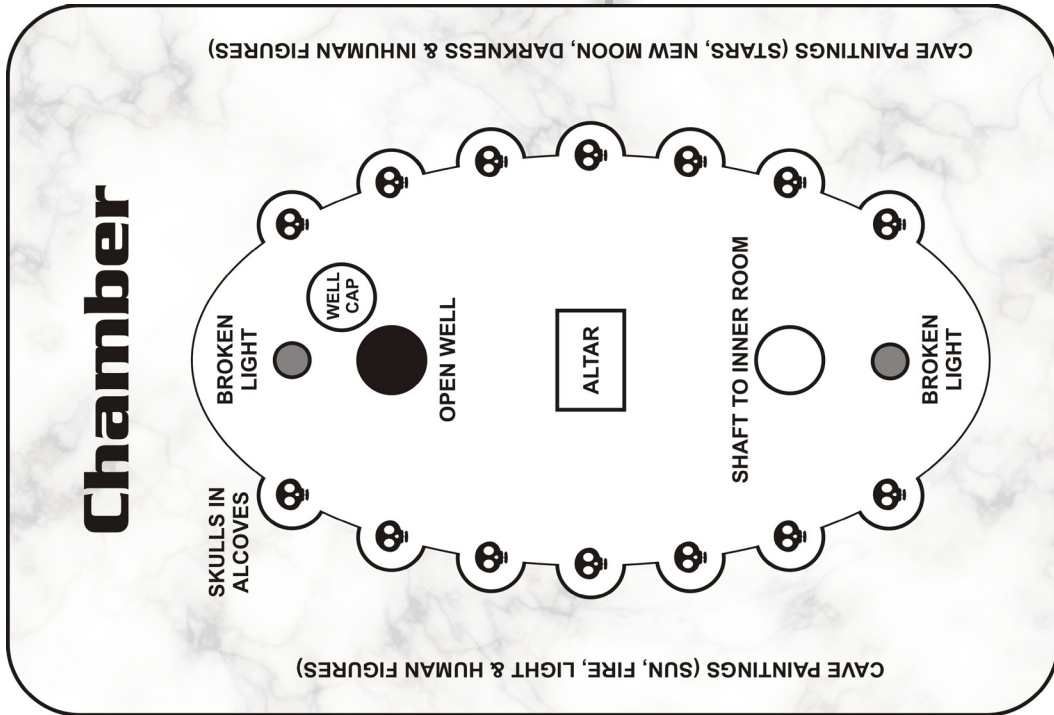
Ground Floor



Upper Floor

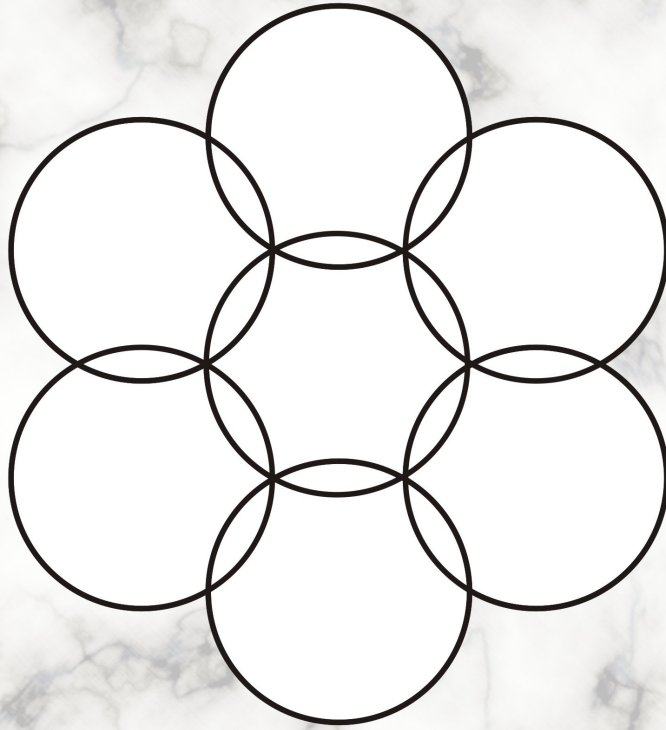


INNER CHAMBER AND HOUSE GROUNDS

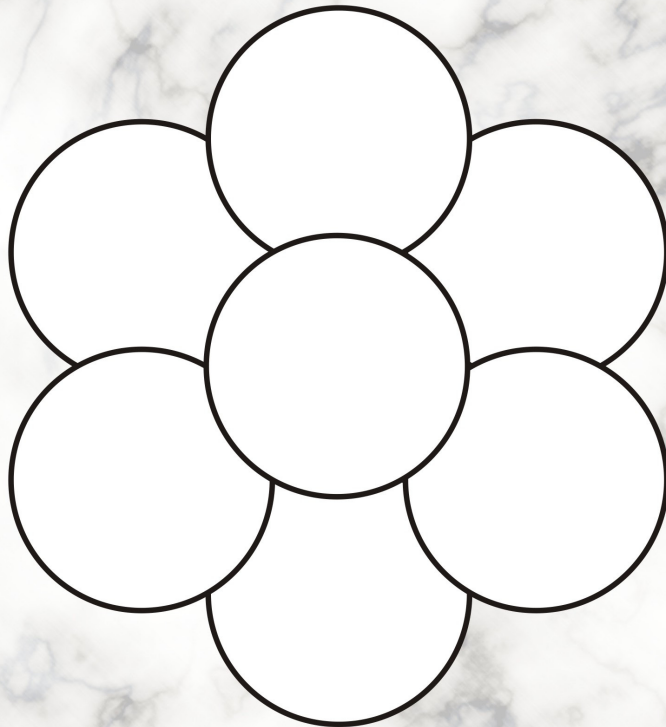


LAYOUT OF THE ROOMS

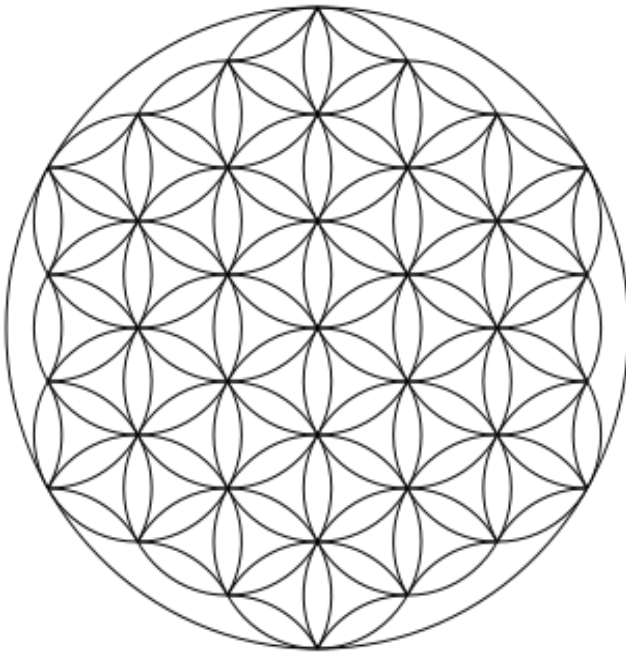
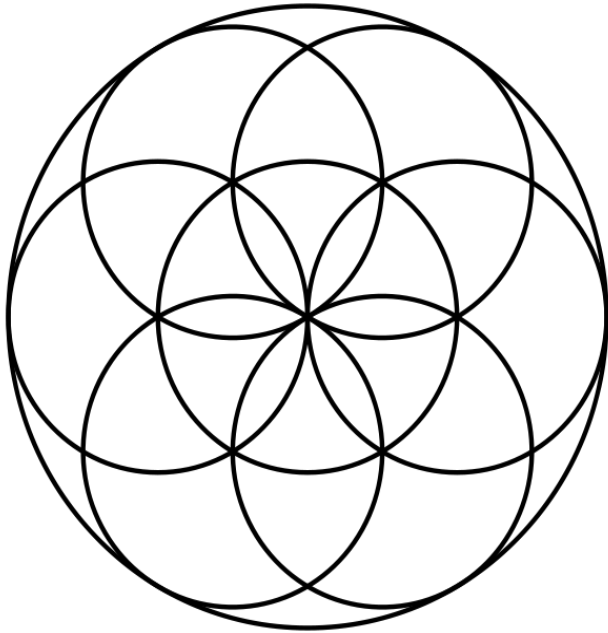
Layout of Rooms



The Egg of Life



SACRED GEOMETRY



THE FLOWER OF LIFE

A symbol of sacred geometry, the pattern is created from many circles overlapping each other, forming Vesica Piscis that resemble petals. From it, other important sacred geometry symbols can be derived: the Kabbalistic Tree of Life; the Seed of Life; the Egg of Life.

The Vesica Piscis, the oval formed by two overlapping circles, was believed by the Pythagoreans to be symbolic of the intersection between the spiritual and material worlds.

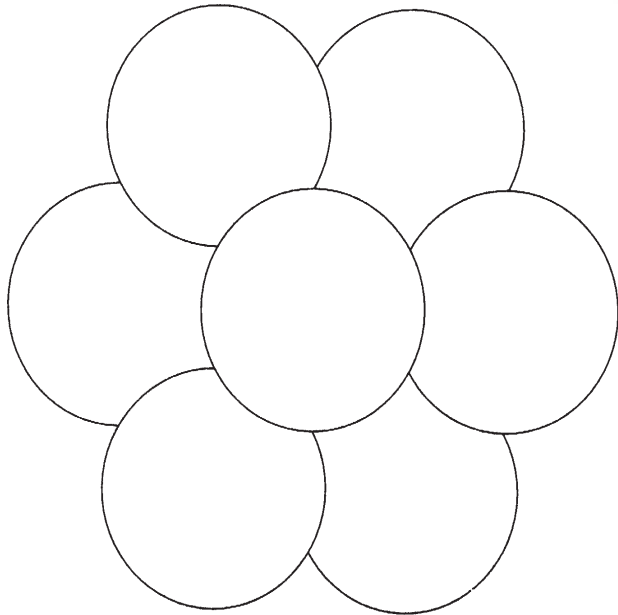
The Flower of Life is a symbol found around the world. Spiritualists study its intricate design believing it to contain the secrets of the fundamental forms of space and time as well as information on all living things. Some believe it is a form of template from which all life is formed.

THE SEED OF LIFE

This symbol is formed from seven overlapping circles in six-fold symmetry. It is replicated many times over in the construction of the Flower of Life. The Seed of Life, like the classic "six around one" pattern (six circles surrounding a seventh circle in the centre), is seen as a depiction of the six days of creation surrounding the seventh day of rest.

With each circle added to the pattern in its construction, more symbols are created, mirroring the creation of the world. A single circle is followed by the creation of the Vesica Piscis, and then the Tripod of Life (also known as the Borromean Rings) representing various trinities (Body, Mind & Spirit - Father, Son & Holy Ghost), and so on.

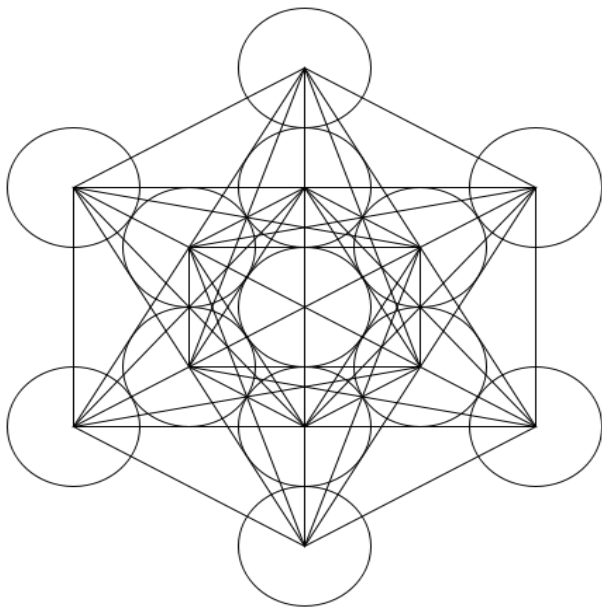
SACRED GEOMETRY



THE EGG OF LIFE

Derived from the Flower of Life, the Egg of Life is also comprised of seven circles, much like the Seed of Life.

Two platonic solids can be derived from the Egg of Life (the cube and tetrahedron), but the most interesting similarity is between its design and the shape of a multi-cellular embryo in the first hours of its existence. This is food for thought, given the belief that the Flower of Life is seen as a template from which all life is formed.



METATRON'S CUBE

The Metatron, according to Christian, Jewish and Islamic scripture, is one of the most powerful angels in Heaven: a scribe charged with recording the history of the human race. The angel was said to be second only to God Himself. The five Platonic solids can be derived from the pattern that is formed from thirteen circles, connected by lines to their centres, with the "six around one" at its heart.

It is said in some Kabbalistic documents that Metatron formed the pattern from his soul. As such, it is seen as a potent symbol that is used for protection, drawing on the angel's power. It is said to be able to keep away demons and other spirits.

Fear Itself

CHARACTER SHEET

PLAYER NAME :

CHARACTER NAME :

Melanie Taylor

CHARACTER CONCEPT :

Co-Presenter / Minor Celebrity

GREATEST FEAR :

Spiders (I am arachnophobic)

SOURCES OF STABILITY :

My career and celebrity status
Relaxing with a good bottle of wine

RISK FACTOR :

Dismissive (I hate being told what to do)

THE WORST THING I EVER DID :

Had a one night stand with John Garret to try and get a better job

WHAT I WANT :

To ascend the corporate ladder and get to choose what work I do

AFFINITY :

Peers Clark

ENMITY :

Victoria Brown

ABILITIES :

ACADEMIC

Architecture	.....
History	.....
Humanities	..1..
Languages	.....
Law	.....
Natural History	.....
Occult Studies	..1..
Research	.....
Social Sciences	.....
Trivia	.....
.....
.....
.....
.....

INTERPERSONAL

Bullshit Detector	..2..
Bureaucracy	.....
Cop Talk	.....
Flattery	.....
Flirting	..1..
Impersonate	.....
Interrogation	..1..
Intimidation	.....
Negotiation	..1..
Reassurance	..1..
Streetwise	.....
.....
.....

TECHNICAL

Computer Science	.....
Investigative Procedure	..1..
Photography	.....
Science	.....
.....
.....

GENERAL

Athletics	..5..
Driving	.....
Filch	..5..
Fleeing	..8..
Health	..10.
Infiltration	.....
Mechanics	.....
Medic	.....
Sense Trouble	..5..
Preparedness	..10.
Scuffling	..5..
Shooting	.....
Shrink	..10.
Stability	..8..
.....
.....

PSYCHIC POWERS

Medium	.....
Messenger	.....
Premonitions	.....
Remote Viewing	.....
Sensitive	.....
Synchronicity	.....



MELANIE TAYLOR

Co-Presenter - Age 33

A veteran presenter, Melanie came to Channel 8 three years ago after working on a long list of daytime and early evening shows on UK TV. Now, she's co-host of "The Other Side" with Everett Harrison. Even though she is already a celebrity, what Melanie really wants is to get what she would call "serious" work in the industry. She's trying everything she can to rise up the network ladder to be in the position to pick and choose what shows she works on. At the moment, she feels like she gets work based primarily on her looks, which has meant she gets much of the same work again and again.

In a drunken one-night stand at the party following the successful completion of the first series, Melanie seduced John Garrett in his office, hoping to convince him to help open a few doors for her in the industry to get her a better role. It was then that she found the show had been renewed, and they needed her. They weren't going to let her go anywhere.

Melanie lost a lot of her self-respect that night, and while she is grateful for the steady work, she is still desperately looking for any way she can get hold of a more serious role. If word of her past behavior gets out though, that might kill her ambitions forever.

EVERETT HARRISON

Your fellow co-presenter was originally a research assistant. Garrett claims Everett really is psychic, but he's not presenter material in your eyes. If you can improve his performance, it could open a few more doors for you in other roles within the industry.

VICTORIA BROWN

A stark skeptic, as soon as her camera stops rolling, she's full of negativity about the situation at hand. You aren't really a believer either, but you find her to be a toxic influence within the team.

PEERS CLARK

Full of life and enthusiasm, he is an innovative camera operator who's travelled the world on wildlife documentaries. His innovative camerawork on the show has pleased the critics. Keeping close to him might allow you to follow him on to better work in the future.

JOHN GARRETT

You hate yourself for that one night which potentially put his marriage and career in danger, and it got you nowhere. However, he might still be able to open doors for you. Shows don't last forever. Think to the future when "The Other Side" comes to an end.

STEPHANIE WARD

A very quiet person, you heard a rumor that she was supposed to have been your co-presenter before a last-minute change to Harrison. She's definitely not presenter material and you wonder how she got in the running for the job at all. However, she's a great researcher.

Fear Itself

CHARACTER SHEET

PLAYER NAME :

CHARACTER NAME : Everett Harrison

CHARACTER CONCEPT : Co-Presenter / Psychic

GREATEST FEAR : Snakes (I am ophidiophobic)

SOURCES OF STABILITY : My love of research
Walking in the countryside

RISK FACTOR :

Curious (when confronted by a mystery, I can't help but investigate)

THE WORST THING I EVER DID :

Casting out God from my life may have damned my immortal soul

WHAT I WANT :

I want my desk job back and to lose my Medium power

ABILITIES :

ACADEMIC

- Architecture ..1..
- History ..1..
- Humanities
- Languages
- Law
- Natural History
- Occult Studies ..1..
- Research ..1..
- Social Sciences ..1..
- Trivia ..1..
-
-
-
-

INTERPERSONAL

- Bullshit Detector
- Bureaucracy ..1..
- Cop Talk
- Flattery ..1..
- Flirting
- Impersonate ..1..
- Interrogation
- Intimidation
- Negotiation
- Reassurance
- Streetwise
-
-

TECHNICAL

- Computer Science
- Investigative Procedure
- Photography
- Science ..1..
-
-

GENERAL

- Athletics ..5..
- Driving
- Filch
- Fleeing ..5..
- Health ..9..
- Infiltration
- Mechanics ..5..
- Medic
- Sense Trouble ..5..
- Preparedness
- Scuffling ..3..
- Shooting ..3..
- Shrink ..10..
- Stability ..7..
-
-

PSYCHIC POWERS

- Medium ..10..
- Messenger
- Premonitions
- Remote Viewing
- Sensitive
- Synchronicity

AFFINITY :

Melanie Taylor

ENMITY :

Peers Clark

EVERETT HARRISON

Co-Presenter - Age 35

Everett has worked as a TV researcher for the last ten years. It was how he came to meet his wife, Jane, when he first moved to London. Jane was killed in a tragic accident four years ago. The cable holding an elevator they were in broke and sent both of them plummeting to the ground. Everett was in hospital for weeks, only narrowly surviving. The incident left him changed - he can hear the voices of the dead.

Everett is now a medium, with the ghost of Jane being his spirit guide in the great beyond. He can hear the murmurs of the dead all around him, all the time. Mostly, these murmurs are just quiet whispers he has nearly learned to cope with. Sometime, unquiet spirits become louder than others at haunted sites. Jane only rarely initiates contact with Everett, although she is always with him. He has to initiate contact with her, actively using his psychic ability. In séances where he tries to contact specific souls, it is Jane that enables the contact, drawing forth the desired spirit. Once present, the spirits can talk through (and even attempt to possess) Everett, although Jane is there to defend him on the other side from such threats. Jane has promised she will never leave her husband, not even in death, and she will not allow any harm to befall him.

Everett had worked for John Garrett on a previous show and had been hired to start work on "The Other Side". When Everett mentioned about hearing voices after the accident, John soon cast him as a co-presenter of the show, calling him "psychic". Everett regrets going to John with his problems, and whereas many believe his power to be a gift he believes it is a curse placed on him by God. Everett renounced his faith in God, believing the Almighty had allowed Jane to die in the accident, and it was soon after that the voices began. Everett wonders if he has damned his immortal soul.

While Everett has achieved success with the critics (despite a lack of being a performer), what he wants (besides to make the voices stop) is his old job back, taking him out of the lime-light. Until then, he does the job he's given, but it doesn't mean he has to like it.

MELANIE TAYLOR

She's a brilliant co-presenter, and carries it off much better than you. However, she wants to move on to bigger and better things. If you help her, maybe she'll help you get your old job back?

VICTORIA BROWN

A firm skeptic, you two would have got on well if it wasn't for your "gift". Instead, she resents you, calling you a charlatan that ruins the otherwise scientific tone of the show. You don't blame her for feeling that way. Her opinion gives you the resolve to look for a way to be rid of your power.

PEERS CLARK

Formerly a wildlife documentary film cameraman, you know he'd rather be elsewhere, doing something more exciting than looking for ghosts in old houses. He's a thrill seeker, but his need for an adrenaline rush could get someone hurt. He should start acting more carefully.

JOHN GARRETT

He's a successful producer, so it leaves you wondering what drove him to put someone like you, with no previous experience, in front of the camera. It's almost as though he knew your power was real before you went to talk to him. How could he know?

STEPHANIE WARD

She has the job you were supposed to have, and it makes you envious. She's an occult expert, and very suited to the role, and she doesn't want to be in front of the camera either. Her knowledge and talent would make her a success though. Maybe you can convince John to get him to switch your role with Stephanie's?

Fear Itself

CHARACTER SHEET

PLAYER NAME :

CHARACTER NAME :

Victoria Brown

CHARACTER CONCEPT :

Camera Operator / Aspiring Journalist

GREATEST FEAR :

That Oliver Chase is waiting for me on the other side

SOURCES OF STABILITY :

My desire to uncover the truth
Relaxing to good music

RISK FACTOR :

Skeptical (as a card-carrying rationalist, monsters can't hurt me because it's all fake!)

THE WORST THING I EVER DID :

Accidentally caused the death of a friend when a child

WHAT I WANT :

To get into TV journalism, away from shows like this!

ABILITIES :

ACADEMIC

Architecture	.....
History	.....
Humanities	.....
Languages (French)	..1..
Law
Natural History
Occult Studies
Research	..1..
Social Sciences
Trivia	..1..
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INTERPERSONAL

Bullshit Detector	..2..
Bureaucracy
Cop Talk
Flattery
Flirting
Impersonate	.....
Interrogation	..1..
Intimidation	.....
Negotiation	.....
Reassurance	.....
Streetwise	.....
.....
.....

TECHNICAL

Computer Science	.....
Investigative Procedure	..1..
Photography	..2..
Science	..1..
.....
.....

GENERAL

Athletics	..5..
Driving	..5..
Filch	.....
Fleeing	..6..
Health	..8..
Infiltration	.....
Mechanics	.....
Medic	..5..
Sense Trouble	..10.
Preparedness	..10.
Scuffling	..3..
Shooting	.....
Shrink	..5..
Stability	..8..
.....
.....

PSYCHIC POWERS

Medium	.....
Messenger	.....
Premonitions	.....
Remote Viewing	.....
Sensitive	.....
Synchronicity	.....

AFFINITY :

Peers Clark

ENMITY :

Everett Harrison

VICTORIA BROWN

Camera Operator - Age 29

Victoria wanted to be a TV journalist and took the role as a junior camera operator hoping it would be a chance to progress to her dream job given time. That was five years ago, and she's still behind the camera rather than in front of it. Despite repeatedly applying for jobs with news networks, she has only found work on documentaries and reality TV shows that have bored her senseless.

Now, Victoria is working on "The Other Side". She doesn't like the material much as she vehemently denies the existence of the supernatural, accurately coming across as a firm skeptic. This stems from when she was a child, she accidentally knocked a boy (Oliver Chase) into a river while playing. Oliver drowned and it was called a tragic accident, without any blame falling on Victoria.

Victoria is terrified that if there is "something" on the other side, then Oliver might be there, waiting to get his revenge. Out of fear, when things become too intense on the show, she debunks the supernatural between shots to reinforce her denial. She hopes that the rest of the team will see sense and that the show will eventually come to a close permanently.

MELANIE TAYLOR

You don't get on well with the co-presenter because your "negative attitude" supposedly taints her work. However, if she ever tries to get you removed from the show, you have an ace up your sleeve. You saw her and John Garret together in his office on the night of the party celebrating the end of the first series. John is married. You don't like blackmail, but you will if it saves you from being fired, which could kill your hopes of ever getting into TV journalism.

EVERETT HARRISON

A former researcher with no presenting talent, he only got the job because he calls himself a psychic. He's a blatant charlatan who promotes this whole farce. You resent him, even though part of you thinks he is maybe a decent guy at heart.

PEERS CLARK

He takes pleasure in his work, having seen the world as a wildlife documentary cameraman. He's a thrill-seeker and wants to move on to bigger work. Maybe if you get closer to him, he could be your way out and could get you more interesting work before you become a journalist.

JOHN GARRETT

An influential producer, he could be your way out of the show. You've not resorted to blackmailing him because he's a nice guy and gave you a job on the show when no-one else was hiring. You owe him for that and don't want to betray him if you can help it.

STEPHANIE WARD

An occult expert, she's the researcher for the show. She doesn't like the limelight one bit and hates being in front of the camera. It makes you wonder how or why she ended up getting a job in TV if she doesn't like cameras.

Fear Itself

CHARACTER SHEET

PLAYER NAME :

CHARACTER NAME : Peers Clark

CHARACTER CONCEPT : Camera Operator / Globetrotter

GREATEST FEAR : That if Claudia could, she would try to make me take her place

SOURCES OF STABILITY : My competitive nature
Photography in all its forms

RISK FACTOR :

Thrill Seeker (danger is my middle name!)

THE WORST THING I EVER DID :

I survived when my colleague Claudia Wilson died in Africa

WHAT I WANT :

To get back to working on documentaries that will have me travelling the world

ABILITIES :

ACADEMIC

Architecture	..1..
History	.....
Humanities	.....
Languages	.....
Law	.....
Natural History	..1..
Occult Studies	..1..
Research	.....
Social Sciences	.....
Trivia	.....
.....
.....
.....
.....

INTERPERSONAL

Bullshit Detector	.....
Bureaucracy	.....
Cop Talk	..1..
Flattery	.....
Flirting	..1..
Impersonate	.....
Interrogation	.....
Intimidation	.....
Negotiation	..1..
Reassurance	.....
Streetwise	..1..
.....
.....

TECHNICAL

Computer Science	..1..
Investigative Procedure	.....
Photography	..2..
Science	.....
.....
.....

GENERAL

Athletics	..10.
Driving	..5..
Filch	.....
Fleeing	..10.
Health	..9..
Infiltration	..5..
Mechanics	..5..
Medic	.....
Sense Trouble	..5..
Preparedness	.....
Scuffling	..5..
Shooting	..5..
Shrink	.....
Stability	..8..
.....
.....

PSYCHIC POWERS

Medium	.....
Messenger	.....
Premonitions	.....
Remote Viewing	.....
Sensitive	.....
Synchronicity	.....

AFFINITY :

Victoria Brown

ENMITY :

Everett Harrison



PEERS CLARK

Camera Operator - Age 35

Peers traveled the world as a cameraman working on wildlife and natural history documentaries. He has worked with some of the biggest names in the industry and has seen more of the world in the last ten years than many get to see in a lifetime. On top of that, he's been hailed as a genius with his camera - bringing a unique style and energy to whatever he films.

However, times have been tough in the television industry, and with budgets being cut, the shows he loved to work on have now become few and far between. As such, Peers has had to take what work he can, and thus he has ended up working on the show "The Other Side".

The style of camera work that Peers brought to the show is one of the main reasons for its success. However, what Peers really wants is to get back out into the wild again and be filming serious documentaries.

A colleague of his (Claudia Wilson) was killed shooting up-close footage of lions in Africa. Peers was on the same team and it could have easily been him that was torn apart by the lion instead. He and Claudia had been very close friends and he took it very hard. Taking risks and putting his life on the line is becoming the only thing that makes him feel truly alive.

MELANIE TAYLOR

Like yourself, she wants to be working on other projects. She's determined to climb the ladder to bigger and better things, and if you're right behind her, you might be able to slide through an open door at just the right time. Potentially a powerful friend to have on your side.

EVERETT HARRISON

He takes his job too seriously. It's also a mystery how a former researcher with no on-screen experience has ended up being a co-presenter. You suspect it's because of his supposed psychic gift. In return, he thinks your thrill-seeking attitude is dangerous. Resultantly, you two rarely see eye-to-eye.

VICTORIA BROWN

She is a firm skeptic and wants to become a TV journalist. She's stuck in this job and hates it, wishing that she could finally get a break with a news network. Her attitude isn't making her any friends, but you empathize with her position and get on well with her.

JOHN GARRETT

The hard-working producer of the show might be demanding, but he gets results from people, and it has helped make the show what it is. Also, he realizes that you are one of the key talents on the show and neither you nor he will forget that.

STEPHANIE WARD

The quiet researcher for the show appears to have led quite an unexciting life. She doesn't seem to like the risks you take - maybe she's worried you'll get hurt? She just needs someone to show her how to live with a little excitement and she'll see what she's been missing.

Fear Itself

CHARACTER SHEET

PLAYER NAME :

CHARACTER NAME : John Garrett

CHARACTER CONCEPT : Television Producer

GREATEST FEAR : That Ellen discovers what I did with Melanie

SOURCES OF STABILITY : My reputation and success
Enjoying a good whisky

RISK FACTOR :

Vengeful (when someone hurts me or my loved ones, I make them pay!)

THE WORST THING I EVER DID :

Exploiting Everett's psychic talent for the sake of the show

WHAT I WANT :

The success of the show, to ensure my own career remains intact

AFFINITY :

Peers Clark

ENMITY :

Stephanie Ward

ABILITIES :

ACADEMIC

Architecture	.....
History	.....
Humanities	..1..
Languages (French)	..1..
Law	..1..
Natural History
Occult Studies
Research
Social Sciences
Trivia	..1..
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INTERPERSONAL

Bullshit Detector	..1..
Bureaucracy	..1..
Cop Talk
Flattery
Flirting
Impersonate	.....
Interrogation	..1..
Intimidation	..1..
Negotiation	..1..
Reassurance	..1..
Streetwise	.....
.....
.....

TECHNICAL

Computer Science	.....
Investigative Procedure	.....
Photography	.....
Science	.....
.....
.....

GENERAL

Athletics	..5..
Driving	..5..
Filch	.....
Fleeing	..8..
Health	..10..
Infiltration	.....
Mechanics	.....
Medic	.....
Sense Trouble	..5..
Preparedness	..10..
Scuffling	..10..
Shooting	..5..
Shrink
Stability	..8..
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PSYCHIC POWERS

Medium
Messenger
Premonitions
Remote Viewing
Sensitive
Synchronicity	.....

JOHN GARRETT

Producer - Age 42

John has worked in television for fifteen years, developing and producing shows for a number of networks. It's how he met his wife, Ellen, who now works as a film producer. He was hired by Channel 8 when they first started making original material and "The Other Side" was his creation. The show is a ratings winner and there is much discussion taking place at high levels in Channel 8 regarding licensed products and building the show into a key brand franchise.

Even though it is a success now, the show had shaky beginnings. John always wanted the format to include an experienced presenter alongside a genuine psychic. His research led him to Stephanie Ward, an automatic writer that transcribed messages from beyond. Having recently been made redundant, she needed money and accepted the job offer, albeit reluctantly. Stephanie didn't want to be in front of the camera, but she soon pointed John in the direction of Everett Harrison. After an accident in a falling elevator, Everett's wife died and he nearly did himself. Everett had come back changed from the incident, and Stephanie convinced John that Everett's new talent was much better suited to the nature of the program than hers. Then, Everett confided in John that he was hearing the voices of the dead.

It was too good an opportunity to miss. Now, he had two psychics working on the show: one that didn't want to be in front of the camera, and the other that didn't apparently care. He made Everett the co-presenter, and gave Stephanie the researcher position. Everyone won... at least so John thinks. All that matters is the success of the show. It's made his career, but if it ever flops, it could easily break his career too. He won't let anything make that happen.

MELANIE TAYLOR

She was your first choice as co-presenter and she been a huge hit for the show. However, in a drunken one-night stand at the party following the successful completion of the first series, she seduced you in your office, hoping to convince you to open a few doors for her in the industry to get her a better role. You told her rightly that the show had been renewed and that you won't be allowed to sever the contract. She's too much of an asset to let go now. Thankfully word of his hasn't got back to your wife. The scandal could ruin your career if it came to light.

EVERETT HARRISON

A researcher for many years, he came to you for help following the death of his wife, and you exploited him for his new-found talent. Part of you hates doing it, but it was too big an opportunity to pass up.

VICTORIA BROWN

She desperately wants to be a TV journalist and only took the job you offered her because there was nothing else. She's a skeptic and Melanie has complained about her negative influence, but you can't fire her because it would cost too much to replace her with someone new in the current climate.

PEERS CLARK

A thrill-seeker and veteran of wildlife and natural history documentaries, his innovative approach to camera work has given the show its unique style and is a large part of its success. You're glad he's working on the show and if he has plans to head anywhere too, you're not about to let him go either.

STEPHANIE WARD

She has a wonderful gift, but doesn't want to use it. Her extensive occult knowledge makes her a brilliant researcher, and if the time comes you can always threaten to fire her if she doesn't make use of her gift when it's needed. If the show demands it, that's all that matters.

Fear Itself

CHARACTER SHEET

PLAYER NAME :

CHARACTER NAME :

Stephanie Ward

CHARACTER CONCEPT :

Researcher

GREATEST FEAR :

Being possessed by forces from beyond

SOURCES OF STABILITY :

My knowledge and intellect
Researching myths and legends

RISK FACTOR :

Curious (when confronted by a mystery, I can't help but investigate)

THE WORST THING I EVER DID :

Participating in the ritual that left me "changed"

WHAT I WANT :

Stability - I have a well paid job that I love. Keep it that way!

AFFINITY :

Everett Harrison

ENMITY :

John Garrett

ABILITIES :

ACADEMIC

Architecture	.....
History	..1..
Humanities	.....
Languages (Latin)	..1..
Law
Natural History
Occult Studies	..2..
Research	..2..
Social Sciences
Trivia
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INTERPERSONAL

Bullshit Detector
Bureaucracy	..1..
Cop Talk
Flattery
Flirting	..1..
Impersonate	.....
Interrogation	..1..
Intimidation	.....
Negotiation	.....
Reassurance	..1..
Streetwise	.....
.....
.....

TECHNICAL

Computer Science	.....
Investigative Procedure	.....
Photography	.....
Science	.....
.....
.....

GENERAL

Athletics	..5..
Driving	.....
Filch	..5..
Fleeing	..4..
Health	..8..
Infiltration	..5..
Mechanics	.....
Medic	..5..
Sense Trouble	..10.
Preparedness
Scuffling	..3..
Shooting
Shrink
Stability	..8..
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PSYCHIC POWERS

Medium
Messenger
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STEPHANIE WARD

Researcher- Age 34

A few years ago, Stephanie was a research fellow of occult studies at a prominent university in London. Rightly described as an occult expert, she associated herself with many occult groups, participating in numerous ceremonies and practices from séances to ritual magic. One ceremony changed her life, and not for the better.

Stephanie had been invited to participate in a ritual performed by the Hermetic Order of the Seventh Circle, a secretive London-based group that practiced Theurgy and Goëtic rituals in order to broaden their knowledge of the world in search of the divine. She doesn't remember much about what happened, just a few images. Standing in a circle with six other Order members. Chanting in Latin. The lights going out. Floating in an illimitable void... She awoke in hospital with concussion, apparently found outside her apartment. She was also... changed. When she lets go, she has the ability to channel voices that she sometimes hears on the edge of her mind through automatic writing. She's terrified of this "gift".

Upon returning to work, after having unsuccessfully tried to make contact with members of the Order again, Stephanie was informed that the university had to make cuts. They simply couldn't afford to support her role anymore and had to let her go. She tried to obtain another role with other universities, but everyone was in the same position. So, when John Garrett approached her with the offer of steady, full-time employment, she had no choice but to accept. John wanted to make use of her talent, which was being whispered about in the occult community. She didn't want to use it anymore, but was in a corner. Without any better ideas, she picked up her pen and asked for help from beyond. Who else could do this job if not her, she asked. The reply was "Everett Harrison", signed by Jane (Everett's wife). Jane had died in a tragic elevator accident. Everett narrowly survived. Near death experiences left people changed, Stephanie knew that, so she pointed John in his direction. It turned out to be true - he could hear the voices of the dead. Stephanie became the researcher and Everett took up the role in front of the camera. It all worked out fine in the end, so she thought.

MELANIE TAYLOR

The co-presenter is a healthy skeptic, and attractive, which the cynical side of you believes draws in quite a large percentage of the audience. While it keeps you in a job though, you're not complaining.

EVERETT HARRISON

You wondered for a long time why his late wife told you about his power, so you eventually asked her. The message you read terrified you. "I can control his interaction with what lies beyond. Your power can be exploited by much darker forces here. Save yourself. Don't write." You've not used your gift since. You haven't told Everett any of this, but it pains you. He doesn't want the power he has either.

VICTORIA BROWN

She is a firm skeptic, and wants to be a TV journalist rather than being on the show. You get on ok with her, especially as she doesn't know about your ability. Others find her negativity disruptive.

PEERS CLARK

A thrill-seeking cameraman, you don't like that he puts himself (and maybe others) at risk, but you can't deny his work has done a lot of the show. You might like him more if he was more careful.

JOHN GARRETT

He feels like a Sword of Damocles above your head. A successful producer, his career is tied to the success of the show. He hasn't called upon your gift yet, but if the show requires it... you dread to think. You can't run the risk of being fired. You need the money, but if he asks you to use your gift...?