

ARKHAM HORROR[®]

THE ROLEPLAYING GAME

FREE RPG DAY SPECIAL



ADVENTURE
—COMETS OF KINGSPORT—



COMETS OF KINGSPORT

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EDGE



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GAME MASTER GUIDE

Greetings, game master, and welcome to the world of *Arkham Horror*. The pages you now hold are more than mere ink and paper—what awaits you within is an offer of mystery and a promise of adventure. You will act as a guide as these clever and bold investigators slowly uncover what horror lurks below the surface of the mundane on a deceptively quant journey to the mist-shrouded town of Kingsport, Massachusetts.

What is Arkham Horror?

Comets of Kingsport takes place in the United States at the height of the 1920s. Often called the Roaring Twenties, this era is known for the rise of jazz music, consumer culture, and Prohibition, which made the manufacturing, sale, and transportation of alcohol illegal. The US at the time was a hotbed of rapid social change and a place of intense cultural conflict between those who were challenging gender and social class expectations and those who saw those challenges as a war on “traditional” values and morality.

Arkham Horror: The Roleplaying Game combines these highlights of the 1920s with elements of the supernatural. Scheming cults, cosmic horrors, and Ancient Ones whose awakenings threaten the very fabric of reality mix with tommy-gun-wielding mobsters running bootlegging rings and conspiratorial secret societies to create a setting ripe for mystery, investigation, and adventure. The investigators must stretch their

curiosity, courage, and mental fortitude to the limit as they work to uncover the plots of beings who seek to unleash unfathomable terror not only upon the world.

PULP HEROISM

Arkham Horror is a setting that encourages the investigators to work together and pool their resources to track down leads; find clues; solve puzzles; and fight, trick, or flee from fearsome enemies ranging from fanatic cultists to eldritch abominations. Real danger lurks around every corner, whether in the form of a disgruntled mobster and their tommy gun or of creatures so unnatural that their mere presence makes one question what is real and brings investigators to the brink of delirium. Whether to include character death as part of the game is up to you and the rest of your group, but keep in mind that high stakes can mean big narrative moments and exciting scenes.

RULES OF PLAY

Comets of Kingsport uses the *Dynamic Pool System (DPS)*, a deceptively simple but strategically deep framework of rules that guides players and the game master through their investigations.

Downloadable maps for Scene 2A, Scene 4B, and scene 5B can be found at edge-studio.net

The Set-Up

Comets of Kingsport, originally designed for GenCon 2024, is designed to be played in a single game session. The adventure requires 1 game master (you!) to facilitate the game, and 3–6 players who take on the role of **investigators**.

What's Really Going On

In the mist-shrouded seaside town of Kingsport, Massachusetts, a local teacher named **Cecil Blackburn** (pronounced SEH-SILL) uncovered a supernatural relic and has since slowly succumbed to the corrupting influence of its creator.

The relic, a star-shaped amulet with seven points, was created by an immensely powerful entity known as an Ancient One. This Ancient One is a dead god that has been known by countless names—but in this time, in this place, it is called **Asterias, The Star of the Dark**.

Cecil, obsessed with using the amulet's powers to find what lies beyond the human world and becoming renowned in the scientific community for his profound discoveries, began experimenting with the amulet's capabilities. Guided by twisted visions from Asterias, he learned how to use the relic's powers to create copies—**comets**—of living people.

After committing awful crimes against innocent people, Cecil snapped out of his fervor and became wracked with guilt. Unable to face the reality of his actions, he fled to a place—a world—that Asterias and the comets cannot go—the **Geysers of Rima**. His creations remain in Kingsport and those he abducted trapped and running out of time. The **tidepool portal** Cecil opened up in the Kingsport Caverns in order to flee is also now producing

strange flora and fauna, including monstrous, noxious eel-like beasts which threaten to spread out into the ocean.

In order to stop the comets and close the portal, the investigators must use their skills to find Cecil and the amulet before the chaos that he unleashed spirals out of control and claims more lives.

Asterias, The Ravening Deep

Asterias is an Ancient One that was vanquished long ago by the Deep Ones. When fully formed, Asterias resembles a massive, grotesque starfish equipped with a terrifying maw that seeks to consume all it can reach—a devourer of worlds. It is capable of reforming from even the smallest piece of itself—one chunk of the creature's flesh is all that's needed to slowly resurrect it in its entirety. Though its body was destroyed, Asterias' consciousness and hunger remains, manipulating and influencing sentient beings to further the dead god's desires.

THE POWERS OF THE AMULET

The amulet that Cecil discovered grants the wearer several benefits including the ability to heal from even the gravest of injuries, including lost limbs, by submerging oneself in saltwater. The wearer no longer needs to eat or drink and can toil for days without tiring or needing sleep. By cutting off a piece of flesh, like a finger, and submerging it in a bath of saltwater, the wearer can grow a copy (a **comet**) of themselves (or a comet of whoever they forced to wear the amulet at the time the flesh was severed). Whoever controls the amulet is able to exert control over the comets.

THE CHILDREN OF ASTERIAS

In some species of starfish, when a limb is severed from the main body it creates a comet, which can grow into a copy of the original starfish (asexual reproduction). The comets made with Asterias' power are mostly exact replicas of people and retain their knowledge and memories to a supernatural extent. These comets have precise and exact recollection of everything its host has ever consciously or subconsciously known, but only up to the point of their creation. Comets are consumed by the desire to bring their dead god back to life and will obey the orders of the wearer of one of Asterias' amulets in that pursuit.

If a comet is made from another comet, the copy of the copy is likely to possess more obvious inhuman features like patches of fish scales pock-marked on their flesh, fingers or toes replaced with crab claws or tentacles, or other aquatic elements that mark them more clearly as beings not of this world. These copies-of-copies also tend to be less autonomous, requiring more direction from their less mutated counterparts or the wearer of the amulet.

The Gist of the Investigation

Adventures made for *Arkham Horror: The Roleplaying Game* are broken down into scenes, which are either **narrative** or **structured**, and generally represent a single location or a period of time. Scenes are often broken down into **subscenes** (like Scene 1A, Scene 1B, etc), giving players additional opportunities to refill their **dice pools**. A character's dice pool represents the state of their physical and mental health and their stamina (or ability to perform **actions**).

Narrative scenes are typically more free-form and involve investigating, gathering information, and talking to **non-player characters** (NPCs). Structured scenes represent intense moments where every second matters, such as a combat encounter with a vicious monster. Scenes, dice pools, actions, and other aspects of how the game works are explained in the rules section at the end of this adventure.

Scene Breakdown

Here, we break down the scenes of the adventure and note whether the scene (or subscene) is narrative or structured. In some cases, a subscene might start as narrative, but through the actions of the investigators may turn into a structured scene. If a scene suddenly shifts from narrative to structured (usually in the case of a fight breaking out) the dice pools of the investigators refill at the start of the **investigator's turn**.

◆ Scene One: Hall School

- * **Scene 1A [Narrative]**: The introductory scene where players have the chance to take on the role of their characters. They gather at the Hall School and have a brief encounter with the school's part-time secretary, **Pearl Ringley**.

- * The investigators then have an opportunity to speak with the Hall School's Headmaster, **Nelson Miles**.

◆ Scene Two: Blackburn's Secret

- * **Scene 2A [Structured]**: At Cecil's office the investigators encounter **Blackburn's comet** and he doesn't seem too happy about their intrusion.

Blackburn's Comets

The first comet that Cecil made was a copy of himself, which he hid in his office at Hall School. As Asterias' influence pushed him further and further away from his humanity, he began abducting people from Kingsport and making comets of them, too. Some of his victims did not survive the process, but **others have been hidden away in an abandoned house** on the edge of the town. Some of Cecil's creations have taken over the lives of the originals and are trying to blend in while they await Cecil's orders, but many—including the comets the old mariner **Ralph**—instead wander aimlessly in the Kingsport Caverns waiting for direction. The comets of **Lottie Dvorkin** guard the tidepool portal that leads to the Other World that Cecil has fled to.

Cecil's first and only comet of himself continued to teach classes at Hall School until recently. Angered at the absence of the amulet and the lack of progress in resurrecting Asterias, Blackburn's Comet has now stopped showing up to classes and avoids "his" wife, Roxie Blackburn. This is what causes the headmaster of the school, Nelson Miles, to request a meeting with Harvey Walters and the rest of the investigators to ask for help.

- * **Scene 2B [Narrative]**: After killing or incapacitating Blackburn's comet, the investigators have a moment to take stock, heal, and decide their next steps.

◆ Scene Three: Continuing the Investigation

- * **Scene 3A [Narrative]**: Checking on **Roxie Blackburn** and investigating Cecil's home office.
- * **Scene 3B [Narrative]**: Checking on **Lottie Dvorkin** and investigating the unsettling scene at her home.
- * **Scene 3C [Narrative]**: Visiting **Iyannough** at St. Erasmus' Home for Mariners and learning about the old mariner Ralph and the noxious eel-like creatures infesting the Kingsport Caverns.

◆ Scene Four: Kingsport Caverns

- * **Scene 4A [Narrative]**: After their investigation, the group comes to the conclusion that the only way to push forward is to investigate the Kingsport Caverns and track down Cecil.
- * **Scene 4B [Structured]**: The caverns are filled with noxious, supernatural eels and mutated comets. They find a **tidepool portal** that transports them to an **Other World**.

◆ Scene Five: Geysers of Rima

- * **Scene 5A [Narrative]**: After going through the tidepool, the investigators find themselves in the **Geysers of Rima** and meet the local sentients—the **Neph**, a lobster-like race of people who banished Asterias from their world long ago.
- * **Scene 5B [Narrative or Structured]**: The investigators find the trapped Blackburn on a small peninsula overlooking a boiling black sea. Through wits or force, the group can attempt to get the amulet from Blackburn and finally end this.

◆ Scene Six: The Aftermath [Narrative]

- * A short optional scene (can also simply be summarized by the game master) to outline the results of the investigator's efforts.

Scene One: Meeting at Hall School

Before this scene begins, have each of your players select one of the premade investigators and read the backstory section of their character sheet.

- ❖ If Harvey Walters is not selected, Mandy Thompson (or Amanda Sharpe, if Mandy was also not chosen) is instead the leader of the group from Miskatonic University. If Harvey, Amanda, and Mandy were all not selected, Daisy Walker is instead traveling to visit Headmaster Miles and consult with the Hall School regarding the state of their library.
- ❖ If Stella Clark is not selected, she is instead missing (and has been abducted, with a comet of her roaming around in the Kingsport Caverns).
- ❖ If Silas Marsh is not selected, Stella Clark instead knows Iyannough, a young sailor, and has been asked for her help at St. Erasmus' Home for Mariners. If Stella was also not selected, Roxie Blackburn asks the group to check on Iyannough, as he seemed distraught at his last eye exam (Roxie is an optometrist).

The adventure begins with the investigators gathering outside of Hall School. Read or paraphrase the following aloud:

Snow lightly drifts in small, wind-swept flurries and the warmth of the sun is being swallowed by thick cloud-cover. You have all gathered together outside of the Hall School in Kingsport, Massachusetts to meet with the headmaster, Nelson Miles. Those of you from Miskatonic University are here to work on an honors project for the anthropology department, while Silas and Stella have been invited to join the group to both provide their insight about the town and to seek help from their friends.

This is a brief opportunity for the players to introduce their characters to the rest of the group. Once everyone has had a turn, move on to Scene 1A.

Scene 1A Narrative: Meeting Pearl Ringley

This is the start of a new scene, so each player refills their dice pool up to its maximum (six dice, because none of them have been physically hurt). Then, read or paraphrase the following aloud:

Just as the cold of the winter weather is about to become too much, a short woman in her forties wearing big, golden glasses with circular lenses whips open the entrance doors and exclaims, "Goodness, my goodness! What are you doing, come in, come in! It is biting out here, brrr, heavens, you certainly should have come in!" She ushers you into the welcoming warmth of the school's lobby and quickly shuts out the cold behind you, gripping her blue sweater tightly around her. "I'm Miss Pearl, I work part time as the school's secretary. You're here to meet with Headmaster Miles, isn't that right? He's in a meeting at the moment, but he should be out very shortly. Tea?"

PEARL RINGLEY, SCHOOL SECRETARY

Pearl prides herself on being welcoming, warm, and excellent at getting things done in a prompt and precise manner. She works part-time at the Hall School to keep herself busy and save rainy-day money. She has a husband and five sons, all of which work on the docks or are fishermen.

She seems like she is always fretting about something, whether it is a task yet to be done or the welfare of the students attending Hall School. With her friendly and motherly demeanor, Pearl is a favorite among the students at Hall. She has a helpful nature and treats everyone she meets fairly unless they prove themselves to be "brash" or "vulgar." Her love of tea is rivaled only by her love of gossip.

WHAT PEARL RINGLEY KNOWS

- ❖ Some of the students have come to Pearl lately with complaints about Cecil Blackburn's classes. According to them, Cecil's teaching style has gone from overly enthusiastic monologues about biology and bird migration patterns to a dull, lifeless recitation of facts. When Pearl shares this information, an investigator may perform a **complex action** using **Wits**. If they succeed, they can tell that Pearl has something she wants to say, but is holding back.
- ❖ If they choose to, an investigator who notices this may perform a **complex action** using **Presence** to coax the information out of Pearl. If the player describes a particularly convincing way they try to do this, or they pull Pearl aside away from the rest of the group, they may perform the action with **advantage**.
- ❖ If they succeed, she admits that she suspects Cecil's behavior might be due to an affair, which she suspects he might be having with Lottie Dvorkin, a woman who runs the local group of Girl Scouts of America.
- ❖ Regardless of the investigator's success in coaxing this information out of Pearl, before the end of the scene she confides in either Amanda, Daisy, or Stella that she's worried about Lottie Dvorkin, who has canceled troupe meetings the last two weeks and didn't show up this morning to give a presentation on the girls' efforts. **Pearl is a bit worried about this, and requests that the investigators pop over to check in on her** since the police aren't able to do a wellness check until that afternoon. She gives them Lottie's address, which is five houses down from Roxie and Cecil Blackburn's home.

The Headmaster Arrives

Once the group has talked to Pearl as much as they want to, Headmaster Miles arrives. Read or paraphrase the following aloud:

Headmaster Miles turns a corner and opens his arms to greet you, "Ah, hullo! I am so pleased to see you all. Let's head to my office to have a chat, shall we? I see you've already met our lovely secretary, Miss Pearl."

Miles is an avuncular, rotund gnome of a man, with a thick white beard and half-moon spectacles. An unlit pipe remains in his mouth except when he takes it out and gestures with the stem while speaking; clearly an affectation rather than a vice.

After a short walk you enter a well-lit room with wide windows overlooking the town. Behind the neat rows of buildings that make up the heart of the city, you can see the looming mass of the Kingsport Head glowing in the morning sun. Miles gestures to a circle of chairs and a small sofa in one corner of the spacious room. "Please, please! Make yourselves comfortable."

Miles welcomes the whole group into the room but directs most of his attention to Mandy and Harvey since they are the senior academics.

WHAT THE HEADMASTER KNOWS

- ❖ Miles explains that he'd be happy to help the group from Miskatonic University with their anthropology study and is more than willing to connect the group with various members of Kingsport as well as offer full access to Hall School's exemplary library. But there is a catch—Miles has a problem and wants the investigators to help him with it first.
- ❖ He explains that he has been having a problem with one of his teachers, Cecil Blackburn. Cecil has taught biology at the Hall School for the last decade, and Miles has always seen him as a dependable right hand.
- ❖ Recently, however, Cecil has been acting...off. His wife, Roxie, has complained about him being out at all hours, and he's now missed several classes. And the lessons he does attend have been making the students uneasy. Miles overheard one student say that Blackburn seemed "lifeless."
- ❖ Last week Miles caught Blackburn in the school library after hours. The professor had broken into the rare book cabinet (normally kept locked, with Miles having the only key) and was pouring over books on myths and legends of the New England coast. When Miles confronted him, Cecil threw the book away, calling it "worthless," and stormed out.
- ❖ The last few weeks Cecil had been receiving packages at all hours to the school, but Miles hadn't pressed him about it. Then, a few days ago, a huge wooden crate was delivered to the school for Cecil. He had the delivery men bring it into his office, and when Miles asked him what it was, Cecil slammed the door in his face.

When Miles finishes explaining the issue, read or paraphrase the following aloud:

The Headmaster sighs. "I... don't know what Cecil is up to." He hesitates for a moment, then continues on. "He won't talk to me, and it's having an adverse effect on the students. I was hoping that perhaps some respected academic outsiders like yourselves might have better luck. It's the only other thing I can try before I take more drastic measures as the Headmaster, but I would really prefer to avoid that. Cecil might be a teacher, but he's also a friend. Would you help me? He's in his office right now; he should be in class, but... Could you please try to talk some sense into him?"

An investigator may perform a **complex action** using **Intuition** to gauge Miles' sincerity. If they succeed, they get the impression that Miles is genuinely worried about Cecil. Before the investigators leave the office, they can ask some additional questions or gather additional information. Here are some possibilities.

- ❖ **Do you have any suspicions as to what is going on?** Miles does have suspicions but is hesitant to voice them. If an investigator performs a successful complex action using **Presence**, however, he reveals that he suspects Cecil might be doing drugs. He doesn't have any proof, but it's all he can come up with to explain the strange deliveries and bizarre behavior.
- ❖ **What kinds of books are in your rare book cabinet?** Upon asking, Miles lists several titles including *Myths of the Mistbound Shores*, *Legends in Blue*, *La Inmersión Maldita*, and *The Diary of Varner Hezdog*. If an investigator performs a successful complex action using **Lore**, they recognize those books as rare tomes that deal with pre-historical societies, strange happenings, and sea monsters scattered along the New England coast.
- ❖ **Have you noticed anything else?** For the last week Cecil has been wearing dark tinted glasses at all times, even indoors and at night. Maybe to hide bloodshot eyes?

Once the investigators have satisfied their curiosity, Miles stands and begins to lead them to Cecil's office.

Scene Two: Blackburn's Secret

At the start of this scene, as the investigators follow Headmaster Miles to Blackburn's office, their dice pools refill. Read or paraphrase the following aloud:

Blackburn's office is tucked away in the corner of the third floor of the school in an administrative area. All of the students (and most of the teachers) are currently in class on the lower floors, so the hallways are quiet except for the occasional creak of the hardwood boards beneath your feet. The headmaster turns to you, his dark eyes searching you anxiously for a moment before he takes a deep breath, "Please say you'll keep any unpleasantness that could disturb the students to a minimum? I'm worried about Cecil, but the students..."

The headmaster gives one of the investigators the key to the office (Harvey, Mandy, Daisy, or Amanda). He then retreats back upstairs to his office, leaving the investigators to their task. The door to Blackburn's office is shut, locked, and the blinds to the door's window are drawn. Instead, Blackburn's comet is soaking in a large steel tub full of salt water.

If the investigators try to talk to "Blackburn" from outside the door or knock (instead of just entering unannounced), read or paraphrase the following aloud:

You hear a surprised grunt and the sound of sloshing water as the angry, hoarse voice of a man yells, "Go away! No office hours!"

Any further attempts to be civil garner similar results.

Scene 2A | Structured: Blackburn's Anger

As soon as the investigators open the door, a new subscene starts and their dice pools refresh. This is a structured scene. If the group just walked in without speaking to Blackburn or knocking, the investigators take the first turn. Otherwise, **Blackburn's Comet** takes the first turn. As they enter the room, read or paraphrase the following aloud:

The room is dimly lit, with morning light filtering in through the window shades. In the center of the office is a large steel bathtub, with Blackburn soaking within.

He springs up as you enter, wearing only a pair of pants. You immediately notice how his rib cage seems somewhat lopsided, as if one side has a few too many ribs and the other too few. But then you see his face, and more importantly, his eyes. One seems to have no sclera; the iris fills the entire eyeball. The other has no iris at all, just a glaring black dot in the center of bloodshot white.

Blackburn sees you staring at his face. With a howl of rage he leaps up, snatching a straight razor sitting on a side table as he does.

The comet realizes it has been discovered, and its first instinct is to kill the investigators to preserve its secret. It charges the investigators, slashing at the closest one with the straight razor. It has no sense of self-preservation, so it will spend all its dice to attack in a rage.

Once the comet has been killed or incapacitated, proceed to **Scene 2B**.

Scene 2B | Narrative: Taking Stock

Once the fight is over, the investigators have a chance to take stock of the situation and treat their wounds. Their dice pools refill. If the fight was loud or long (and especially if anyone used

a gun), Pearl and Headmaster Miles come running to the room. Assuming the investigators want a chance to investigate the scene themselves, they'll have to explain the situation to the two of them.

HANDLING PEARL AND THE HEADMASTER

If a gun was discharged or any other loud noises happened during the altercation with the comet, the headmaster and Pearl show up to the office quickly and are concerned. If either of them sees the comet's body, then they will force their way into the office and quickly shut the door to speak with the investigators. Alternatively, the investigators could also preemptively obscure the body and convince the two that everything is fine by performing a successful complex action using **Presence**.

If they see the body, they are definitely shocked and Pearl is disgusted by the mutated Blackburn. Above all else, though, the headmaster and Pearl are determined to maintain the image of Hall School, even if that means covering up a murder as an unfortunate disappearance or accident. Though they are both disturbed by the body's appearance, neither of them is equipped to even begin to handle investigating such a bizarre and horrifying revelation. Both of them want the body (or the unconscious comet) dealt with, discreetly, and the matter looked into by the investigators.

Pearl reiterates that she is very worried about Lottie Dvorkin, especially now, and the headmaster asks the group to go speak with Cecil's wife, Roxie, and tell her that Cecil has been called away on an urgent matter in Arkham regarding a student and would be away for a few days (in an attempt to offer a flimsy cover-up to excuse Cecil's current state).

INSPECTING THE BODY

The investigators may want to inspect the body of the comet. This requires a successful complex action using **Knowledge**. Success confirms that there is something very wrong with the body.

- ◆ The eyes are wrong, missing an iris on one side and the other side bulging in an uncomfortably bulbous way.

CECIL BLACKBURN'S COMET



KNACKS

Major NPC: This NPC may strain themselves once to restore their dice pool limit to their dice pool maximum. If this NPC is wounded after they have strained themselves once, they are immediately killed or knocked unconscious at the GM's discretion.

Child of Asterias: At the start of this NPC's turn, it heals 2 damage. At the start of a new scene, this NPC heals one injury it is suffering from (chosen by the GM).

Frightening: The first time another character sees this NPC, they may perform a complex action using **Resolve** at the start of their next turn. If they choose not to or fail, they suffer 2 horror.

Wild Slashing: When this NPC performs an attack with its straight razor, for each result of 6, one enemy this NPC is engaged with other than the original target suffers 1 damage).

WEAKNESSES

Unregulated Acidity: If this NPC is doused in or consumes vinegar, it permanently loses its Child of Asterias knack.

EQUIPMENT

Straight Razor: Skill (Melee Combat), Damage 2, Injury Rating 3, Range Engaged; If the attack rolls one or more results of 1, it breaks and is no longer usable as a weapon).

Powerful Strike: Skill (Athletics), Damage 3, Injury Rating 4, Range Engaged; If the attack generates at least three successes, the target is thrown back 5 feet and knocked prone.

- ◆ There are two fewer ribs on the left side of the chest, and two more on the right side. The body seems to have grown this way.
- ◆ Both arms are covered in rough patches of what appears to be something like barnacles, and the remnants of an attempt to scrape them off can be found on the floor near the tub.
- ◆ The left foot is missing its pinky toe.
- ◆ If the action produces one or more additional successes (or if a second investigator also performs the same action successfully), they notice that although Blackburn's ring finger has the divot and pale circle that indicates he wears a wedding ring, there is no ring present. (This is because the *real* Cecil Blackburn still has his wedding ring, and although the comet may look like him, it couldn't duplicate a ring).

SEARCHING THE OFFICE

The investigators may also want to search the office. They can do so by performing a complex action using **Wits**. If they succeed, they find two bags of rock salt (the water in the tub is indeed extremely salty), the comet's glasses, and a stack of books on the desk. The books are a mix of aquatic biology textbooks and history books about pre-European civilizations along the New England coast.

Additionally, there is a letter half-finished in a typewriter on Blackburn's desk. The letter is addressed to the Harvard Library and reads: "I am writing to request the loan of any books you have concerning the subjects *Asteroidea*, *Astera*, or *Asterias*, with the exclusion of books on marine biology—"

If the action produces one or more additional successes (or if a second investigator also performs the same action successfully), they find a crumpled piece of notepad paper wedged under the desk. The paper seems to be a messily written list with initials with numbers next to them.

"C.B.-1, S.C.-1, R.M.-4, L.D.-2, S.G.-1, J.F.-1"

Though they may put it together later, these are the initials for the victims that Cecil made comets out of. R.M. and L.D. are the initials for Ralph "Mariner" and Lottie Dvorkin, and C.B. are Cecil's initials. The other initials are random citizens of Kingsport, all of which are trapped in an abandoned house in the town (which the investigators can learn when they confront the real Blackburn). The numbers represent the number of comets that Cecil made of that person.

If Stella Clark wasn't chosen as an investigator, then S.C. stands for her name, and the investigators will encounter her comet in the Kingsport Caverns in a later scene. They can also rescue her from the abandoned house after their confrontation with Cecil.

Scene Three: Continuing the Investigation

Once the investigators have had a chance to investigate Blackburn's office, they have several avenues to continue the investigation. Depending on whether the group wants to split their efforts or work together, you can run this as a single scene or as several scenes. At the end of this scene or scenes, the investigators should have enough clues to point towards the caves beneath Kingsport Head.

Also, don't be afraid to remind Harvey (if he's being played) that he has a car (listed on his character sheet).

The Leads

The investigators have several avenues to investigate from this point on.

- ◆ The Headmaster suggests that the investigators go and speak to Blackburn's wife, or at least check on her well-being given that this thing in the office has taken over Blackburn's life and the Headmaster fears for Roxie Blackburn's safety.
- ◆ Pearl has asked the group to check in on Lottie Dvorkin, or the group may decide to do so after she mentioned her suspicions of an affair.
- ◆ If Silas Marsh is being played, he has the lead to speak with his friend Iyannough down at St. Erasmus's Home for Mariners.
- ◆ If the investigators incapacitated Blackburn's comet instead of killing it, they can attempt to interrogate the creature. This would start a new scene. See **Interrogating the Comet** on page 12 for details on what the comet knows and is willing to share.

Scene 1A Narrative: Roxie Blackburn

One avenue of investigation is speaking to Cecil's wife, and Stella's friend, Roxie. Stella knows that Roxie has been on edge lately due to her husband's increasingly strange behaviors.

Roxie graduated from a small college with a master's in optometry and works at the Congregational Hospital in Central Hill near her and her husband's home. When the investigator's arrive, read or paraphrase the following aloud:

The Blackburn's Tudor-style house stands invitingly in a quiet corner of Central Hill, flanked by other similarly well-maintained homes. You spot a car parked in a small driveway to the side of the building, it seems Roxie is in. When you knock on the door, it takes only a moment for a woman with curly black hair and a tired, but warm, smile to answer you. "Oh, hello, I wasn't expecting visitors, can I help you?"

If Stella is present, Roxie notices her and her smile brightens and she reaches to embrace her tightly. If Stella is present, the group is invited in right away. If she isn't, then the group will have to explain why they are there and perform a complex action using **Presence** to convince her of their intentions (or to successfully lie about their intentions, depending on what they tell her). If they succeed, she invites them in. If they fail, she refuses to let them inside until she calls Headmaster Miles to confirm their story.

Once the investigators are inside, they are free to ask Roxie any questions they have. While Roxie is worried about her husband, she's also hesitant to say anything that may damage his reputation around Kingsport. The investigators can convince her to speak about Cecil if they perform a successful complex

action using **Presence** (if they want to persuade her that this is best for her and Cecil) or **Resolve** (if they want to explain that Cecil may have gotten into trouble, and their best option is to cooperate). If Stella is part of the group, either action is performed with advantage.

WHAT ROXIE KNOWS

Roxie has indeed been worried about Cecil. She knows he's been distracted and moody ever since the two of them took a drive up the coast a month ago. On their trip, they stopped at a small curio shop along the road. Roxie was looking at old eyeglass frames, and when she was ready to leave, she saw Cecil had purchased an amulet on a thin chain. He showed it to her, saying that something about it struck its fancy, and it might make a good conversation piece for their home.

The amulet was a circular disk made of stone, roughly the size of a silver dollar. It was carved with a seven-pointed star with a circle in the center. The stone seemed to be worn smooth as if by water or waves, but was otherwise not very remarkable.

After they returned home, however, Cecil started acting strangely. Roxie would occasionally notice him wearing the amulet, and when he wasn't, she never saw it around the house. He also spent more and more time in his office in the back of their house, or out late with vague and unconvincing explanations as to where he had been.

Cecil tried to keep the office locked while he was at work or out. However, given his forgetful tendencies, he left it open one evening and Roxie poked around in it. She found several notebooks full of scribbled notes. Although she doesn't remember what they said, she tells the investigators that they left her feeling cold and worried for some reason.

Then a week ago, Cecil vanished for a day. Roxie was about to call the police when he returned. However, now he was wearing dark tinted glasses all through the house and slept in the guest room. He hardly spoke to her and was out for even longer periods each day.

If the investigators ask about Lottie Dvorkin, Roxie knows her vaguely as a nice woman who works with some of Cecil's students in some sort of club or some such. However, she hasn't seen her around their house.

If the investigators want to know what was in Cecil's notes, they may perform a complex action using **Presence** or **Resolve** to convince Roxie to let them visit her house and investigate her husband's office. If Stella is part of the group, however, Roxie agrees to let them look around without any convincing.

BLACKBURN'S STUDY

When the investigators enter Cecil's study, read aloud or paraphrase the following:

Cecil's study looks like an academic's office if it was hit by a hurricane. Piles and stacks of books lean drunkenly in every corner, or sit open and discarded on the desk and adjoining end table. Balled-up scraps of paper litter the floor like snowdrifts, and on the desk are several stacked journals.

If the investigators want to read the journals, they quickly find they are a bunch of half-coherent ravings. Trying to comprehend what Blackburn is saying in them requires a complex action using **Intuition**. If they succeed, they learn the contents of **The Legend of the Neph**; how Cecil found the amulet and began to have dreams of a god destroyed by its enemies. How the amulet seemed to make him stronger and well-rested, and

how he didn't seem to need to eat if he took a swim in the ocean each day. Finally, how he had dreams of creating a copy of himself by chopping off his finger while wearing the amulet, then throwing the finger into a bath of salt water. When he did it his finger grew back, and the next day a copy of himself (with "strange, haunting eyes") was born.

Cecil's diary doesn't explicitly say that he did this to others, but he does wonder whether it would work. He also notes that the victim would have to be wearing the amulet and be alive for this to work, and then spends an uncomfortable amount of time arguing with himself on paper about what to do with the victim afterwards (the options being "kill" or "imprison").

THE LEGEND OF THE NEPH

Beneath the journals, investigators find a stack of parchment covered in ancient Greek. This is the legend of the Geysers of Rima that Cecil found. To translate the legend, an investigator must perform a complex action using **Lore**. Harvey, Amanda, and Mandy may do so with advantage.

If they succeed, they can translate enough to get the gist of the legend. They learn of a strange race of "not men" called the Neph, whose world was nearly consumed by a terrible, powerful being called Asterias. The Neph used an ancient ritual unique to their culture in a last-ditch effort to banish Asterias from their world, and they managed to succeed. Now the Neph live in the remnants of their once bountiful home along with a fraction of the species that once inhabited the vast ocean-like landscape.

The last portion of the legend contains a rite of creating a portal to the Neph's world. Most importantly, the rite must be performed in a place of immense power where "a fountain is fed by the ferocious tides." Then at the apex of a tide, the portal would open. If the investigators generate an additional success on their action, they also learn that the spawn of Asterias cannot pass through this portal.

Scene 3B | Narrative: Lottie Dvorkin

The next option for the investigation is to track down Lottie Dvorkin. The investigators can get her home address; a small brownstone on the edge of Central Hill.

If the investigators visit her house, they find the curtains drawn and no signs of life. Both of Dvorkin's comets are currently at the Kingsport Caverns. If the investigators want to gain access to her home they must perform a successful action using **Agility** (to pick the lock on the front door) or **Athletics** (to break in through the front or back door). Alternatively, the back garden door is unlocked.

When the investigators make their way inside, read or paraphrase the following aloud:

Once inside you are greeted by signs of a struggle. Shattered mirrors, broken dishes, and ripped up and crushed furniture litters the entire house. The home has a main floor, an upper floor, and a door that seems like it leads to a basement.

The following clues can be found throughout the house depending on what floor is searched.

MAIN FLOOR

On the main floor, the signs of the struggle are the most pronounced. An investigator may perform a complex action using **Wits** to follow the likely path of destruction. If they succeed,

Winchester Model 20

Sometimes you need a little extra firepower.

60 feet. 3 damage. Two hands. If you score three or more successes, you inflict an injury.

The target of an attack made by this weapon cannot use reactions to dodge. .410 bore ammo (this weapon must be reloaded after every use).

they determine the struggle ended with someone (based on scuff marks on the floor from shoes and small splatters of blood) being dragged to the basement door.

Additionally, any investigator who performs a successful action to search the main floor notices that a shotgun is hung above the mantle of the fireplace in the living room.

- ◆ An additional success (or another investigator also succeeding on an action to search the main floor) uncovers a box of shotgun bullets hidden in an ornamental box on a bookshelf nearby.

An investigator may perform a complex action using **Wits** to search the dining room. If they succeed they find a sheet of paper tucked between two books on a shelf in the foyer. The sheet of paper is labeled “Places of Power in/near Kingsport.” It lists several locations, but only one is circled; the Kingsport Caverns.

In the pantry off of the kitchen, an investigator can attempt a successful complex action using **Wits** to look around the area. If they succeed, they find a message scratched painfully into the wooden floor, half-hidden under a bag of flour. The scratches are deep and stained with blood, as if someone broke their nails to etch the words into the boards. “Not me. Help.”

BASEMENT

In the basement, an investigator may perform a complex action using **Wits** to search around the dirt-floored room. If they succeed, they notice a stray shoe tossed in the corner by several heavy bags of rocksalt. Beneath the bags is the body of a woman fitting the description of Lottie Dvorkin.

Investigators may perform a complex action using **Knowledge** to examine the body. If they succeed, they identify clear signs of defensive wounds on the woman’s arms and legs. She also has a large head wound, likely what killed her. They also notice that she is missing three fingers on her left hand: the index, ring and pinky. She seems like she’s been dead for at least a few days, but the drying properties of the rocksalt and the lack of humidity have kept the body from decomposing too rapidly.

UPPER FLOOR

On the upper floor there are two bedrooms and a bathroom. The bedrooms seem mostly undisturbed. In the bathroom, however, a gruesome sight awaits. Read or paraphrase the following aloud:

In the bathroom is a large clawfoot tub half-filled with sludge-like bloody salt water, the stench of which is potent. Nearby the tub is a hammer, chisel, and several kitchen knives that are encrusted with dried,

brownish-red stains. Empty and half-empty bags of salt litter the floor, and the scattered granules crunch under your feet with every movement.

The bathroom is where Blackburn and his comets chopped off one of Dvorkin’s fingers to make her first comet. Later, this comet would convince Blackburn to let it make more copies of itself.

An investigator may perform a complex action using **Wits** to search the bathroom more thoroughly. If they succeed, they find an index finger (Lottie’s) underneath the bathtub. This finger was intended to be used to make another comet, but for one reason or another, perhaps because of a struggle with Lottie, the finger was lost and forgotten.

Scene 3C InNarrative: Iyannough

The third potential lead is speaking to Iyannough, a young Wampanoag who has lived in Kingsport since he was 16. He splits his time between small-boat fishing and helping Nancy Orne at St. Erasmus’s Home for Mariners.

It’s important to note that only Silas Marsh knows about Iyannough, and the young man isn’t likely to talk to strangers. So if Silas isn’t in the group, there is no way to learn about this lead.

If the investigators want to speak to Iyan (his preferred nickname), the fisher is spending the day down at the Kingsport docks patching nets. Anyone on the docks can point him out to the investigators, and when they find him read aloud or paraphrase the following:

You see a man in his mid-twenties with warm brown skin and black hair pulled back into a braid bent over a pile of fishing nets. He is carefully repairing breaks line by line but looks up as you approach. He gives you a once-over, then locks eyes on Silas before his face spreads into a warm smile. “Silas, you made the journey. And...you brought friends.”

Iyan warmly greets Silas, but seems wary of the rest of the group. Silas can perform a complex action using **Presence** to reassure Iyannough that the rest of the group is trustworthy. If Silas generates more than a single success, Iyan is much more open to sharing information.

If Silas only generates a single success, Iyan will speak, but is more guarded. Any further actions used to speak with Iyan for the rest of the scene are performed with disadvantage (unless Iyannough is alone with Silas, in which case Iyan will speak freely).

If Silas fails, Iyan will need a lot more convincing to speak in the presence of people that are strangers to him. This can be done with a successful complex action using another skill (not) that the investigators come up with. If they can’t come up with a way to convince him, he will tell them that he cannot speak now and must leave. He will still speak if Silas follows him alone, but not if any other investigators are present.

WHAT IYAN KNOWS

Iyan explains that he spends some of his time volunteering at Saint Erasmus’s Home for Mariners, helping Nancy Orne care for some of the older sailors. One sailor, a man named Ralph, suffered from moderate dementia and had roused Orne’s concern. Apparently, one night he vanished from his bed, and could

not be found. He returned to Saint Erasmus' the next morning, but wouldn't say where he had been. In addition, now he walked with a limp.

Orne asked Iyan to keep an eye on Ralph. Over the next week, Iyan began to suspect that Ralph was much more mentally acute than he was pretending to be. It was subtle, but Iyan felt like Ralph was acting like someone pretending to have dementia, not someone who actually suffered from the disease.

One night two weeks ago, Iyan had a hunch. He pretended to leave Saint Erasmus' for the night, but then snuck back inside. He hid inside an office where he could watch the ward where Ralph slept. Sure enough, around 11 PM Ralph left his bed and with a quick and purposeful stride headed out of the building. Iyan followed him out of town and to the Kingsport Caverns. He didn't have a light source, but that didn't seem to stop Ralph from heading inside.

Iyan waited for several hours until Ralph emerged, then followed the old sailor back to Saint Erasmus'. Over the next week, Ralph made three more nocturnal trips to the caves that Iyan noticed. Then a week ago, he vanished. Nancy Orne assumed he had wandered off and fallen into the ocean, but Iyan wasn't so sure.

THE NOT-EEL

Iyannough has one more thing to share with Silas before the investigators head out, and he shares this information freely without the need for a complex action if he is alone with Silas or any investigator has performed a success complex action to socialize with Iyan in this scene. Iyannough only shares this information at the end of the scene, and it is possible that previous failed skill actions will lock the investigators out of receiving this information.

Iyannough, on one of his excursions to follow Ralph, found the body of a sea-creature that he had never seen before and has kept stored in a locked chest in a small tub for the last two days. Read or paraphrase the following aloud:

"This thing, this creature, that I found. It is like an eel, but not. It has too many mouths, and even for an eel, it has too many teeth that vary in size so much that it cannot possibly be natural. I thought it was a birth defect, but something about this creature chills my bones and unsettles my stomach. Here, you must look for yourself."

Inside the chest is a horrifying not-eel. It is nearly five-and-a-half feet from head to tail and the slit-like mouths that patchwork its upper body are in various states of open and closed. Its eyes have a milky, dead sheen to them and its spine is covered in sharp, boney ridges that almost look like fingers. The thing's skin

looks slick like that of a normal eel, apart from the protruding veins that bulge out at weird places.

Iyan runs a hand across the top of his head, "It is wrong, something that should not be. I cut it open and it had no blood, but a gas came out. Under it, on its belly, are little fins that unfurl to disturbing lengths, like the wings of a bat. It is almost as if God took a creature of the sea and gave it the features of the air. It is wrong."

The creature is one of several that have made their way through the portal that Blackburn created but did not shut in the Kingsport Caverns. An investigator can perform a complex action using **Wits** to inspect the creature. If successful, they determine that the creature does seem capable of water and, horrifyingly, air travel.

Alternative Scene: Interrogating the Comet

If the investigators manage to incapacitate Blackburn's comet instead of killing it outright, they may want to interrogate it at some point. This could happen in the office, though the Headmaster will object to them staying there if there was a loud commotion (like the sound of a gun going off). They can tie up the comet and stuff it in Harvey's trunk (if he's being played). There is a boat-house at St. Erasmus' Home for Mariners, otherwise they might use Lottie Dvorkin's abandoned home or any number of other locations that the investigators can come up with.

WHAT BLACKBURN'S COMET KNOWS

The comet does not react to pain, but can be manipulated with words using **Presence**, **Wits**, or **Intuition**. The following are pieces of information that the group can glean from the comet, per successful check (or additional success):

- ◆ This is the only comet Blackburn made of himself.
- ◆ Blackburn is weak (from the comet's perspective), and this comet does not understand why its god, Asterias, chose Blackburn to be one of its servants. Blackburn is unworthy and pathetic.
- ◆ Blackburn ran away to a place that the comets cannot follow, deep in the caverns beneath Kingsport Head. Now the comets are left waiting, unable to pursue the desires of their master without the amulet that Blackburn possesses.
- ◆ Many more comets were made, dozens, maybe, but the comet does not know the exact number. If the comet had possession of the amulet, there would be hundreds by now.
- ◆ Asterias is hungry, and it is all of its children's duty to bring the dead god back to life and feed it until it is gorged on this world and all others.

Scene Four: The Kingsport Caverns

After their investigation in the town, the next step in their investigation is to head to the Kingsport Caverns and search for whatever Blackburn, Dvorkin, and Ralph were doing down there.

Scene 4A INarrative: Approaching the Caverns

The portal is deep into the caverns in a tidepool. The path to get there is dotted with bioluminescent growths. A successful complex action using **Wits** tells an investigator that these growths

seem to be pieces of coral, somehow thriving on the cave walls and ceilings.

On their way into the deeper reaches of the caverns, which they must enter before high tide at 8 PM, they may encounter several “generic” comets (mostly copies of Ralph the mariner) that attack them on sight.

The investigators can avoid a fight if more than half of the group performs a successful complex action using **Agility**. There are two comets for every two investigators, rounded down (so if there are 3 or 5 investigators, there are 2 or 3 comets, respectively). Even if they avoid the fight, they catch a glimpse of one of the comets. Read or paraphrase the following aloud:

You catch sight of one of the duplicates' faces and are horrified. Half of the creature's face has been covered in barnacles, and an unnaturally long, disgusting body of one of them stretches out and begins nibbling on the duplicate's ear, snatching a piece of flesh before squelching back into its protective hole.

Upon seeing this, each investigator must perform a reaction using **Resolve**. If they fail, they suffer 2 horror damage. The investigators can find the tidepool they're looking for by following the increasingly prevalent outcroppings of bioluminescent growths.

Scene 4B IStructured: The Tidepool

Either after they fight the generic comets or after they sneak past them, the investigators discover a large cavern where the tide pool portal is. Read or paraphrase the following aloud:

Deep into the caves, you find an archway leading into another cavern that is wreathed in glowing coral. Inside, you see two more of the duplicate creatures wading through the waters, both dressed in the same type of clothes you saw in Lottie Dvorkin's house. Glowing clusters of eggs are bunched together on the dry parts of the space, and you see fast, sleek shapes moving around in the water. A glowing pool swirls at the opposite end of the cave to you, and you are sure that that must be the portal you read about in Blackburn's ravings.

Important aspects of this final cavern fight to remember:

- ❖ The Not-Eels are capable of expelling gas to float for short durations, and can move very quickly. Use this to surprise investigators and create unexpected tension.

- ❖ The Not-Eels are driven by instinct to protect their egg clutches, and will only attack if investigators attack first or are within four squares of an egg clutch. Once a Not-Eel is attacked, however, it will fight to the death.
- ❖ The two Lottie Dvorkin comets are intelligent, and will use terrain for cover from incoming attacks. They also seem to not be recognized as a threat by the Not-Eels, and won't be attacked even if they are close to the eggs. The caveat here is that if one of the comets is touching an egg of clutch, the Not-Eels will become hostile to them. An investigator can therefore push a comet into an egg clutch or toss an egg at them to set the Not-Eels on them.
- ❖ Wading through deep water reduces movement for the comets or investigators by 5 feet.
- ❖ The eggs of the Not-Eels are similar to smoke-bombs, and throwing one creates a two-by-two cloud of gas in an area. Any investigator or comet in that area must perform a reaction using **Athletics** to withstand the gas. If they fail, they receive 1 damage that cannot be negated with armor. The gas dissipates at the start of the investigator's turn.

THE TIDAL POOL PORTAL

After the fight, the investigators may perform a complex action using **Lore** to inspect the glowing tidepool at the other end of the cave. If they succeed, they are certain this is the correct place to be and simply need to wait for the rising tide to flood the cave further before they can enter the portal to the Geysers of Rima.

Read aloud or paraphrase the following:

As you stare into the calm pool, the waves crashing outside finally reach their height. Water rushes along cracks and grooves in the rock, sloshing around your feet and pouring into the pool before you. As the boiling froth of bubbles fills the previously passive waters, you see the pool... "flicker" somehow.

You look into the depths, and to your shock you realize you're no longer looking at the pool's rocky bottom. Instead you see rocky shores outlining a vast yellow-gray void, as if you're at the bottom of the pool looking up.

The investigators only have a few minutes while the portal remains open. If they jump into the pool during this time they vanish from this reality and are transported to the Geysers of Rima.

Scene Five: Geysers of Rima

The investigators enter the tidepool at the end of the previous scene, and are greeted with something truly strange on the other side.

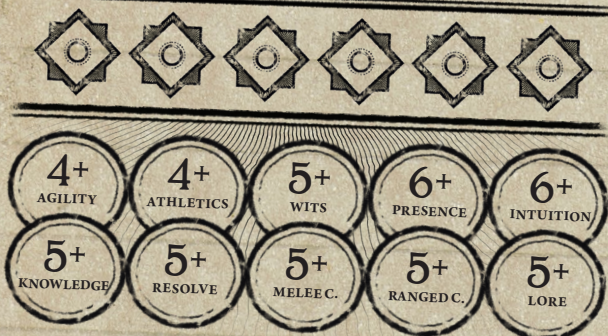
Scene 5A: Land of the Neph

As the investigators enter the tidal pool, read or paraphrase the following aloud:

You erupt from the tidal pool, coughing and sputtering. As soon as you look up at the gray void of the sky, you know you are no longer on Earth, but have been transported to an Other World. After a moment you catch your breath and take in the bizarre scene before you.

Massive structures, seemingly natural, spiral up in rocky cones across the landscape. The largest must be

GENERIC COMET



KNACKS

Minor NPC: When this NPC is wounded, it is immediately killed or knocked unconscious at the GM's discretion.

Child of Asterias: At the start of this NPC's turn, it heals 1 damage. At the start of a new scene, this NPC heals one injury it is suffering from (chosen by the GM).

Clone: When this NPC performs a complex action relating to the profession of the character they were created from, they add 1 the dice results.

WEAKNESSES

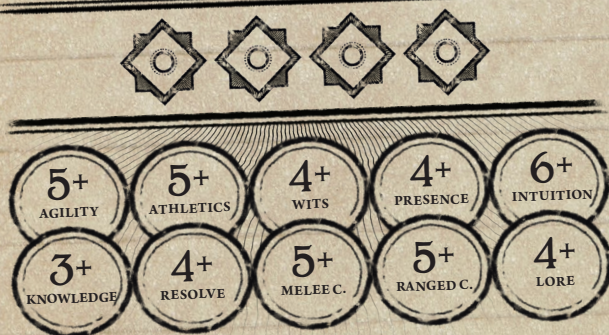
Unregulated Acidity: If this NPC is doused in or consumes vinegar, it permanently loses its Child of Asterias knack and suffers 1d3 damage.

EQUIPMENT

.32 ACP Pistol: Skill (Ranged Combat), Damage 2, Injury Rating 4, Range 30 feet; Ammunition 2.

Powerful Strike: Skill (Athletics), Damage 3, Injury Rating 4, Range Engaged; If the attack generates at least three successes, the target is thrown back 5 feet and knocked prone.

LOTTIE DVORKIN



KNACKS

Minor NPC: When this NPC is wounded, it is immediately killed or knocked unconscious at the GM's discretion.

Child of Asterias: At the start of this NPC's turn, it heals 2 damage. At the start of a new scene, this NPC heals one injury it is suffering from (chosen by the GM).

Dodgy: Once per turn, when this NPC performs a reaction to avoid a ranged attack, they may reroll the results.

WEAKNESSES

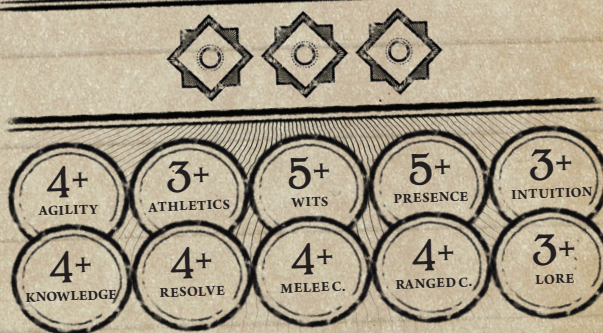
Unregulated Acidity: If this NPC is doused in or consumes vinegar, it permanently loses its Child of Asterias knack.

EQUIPMENT

.32 ACP Pistol: Skill (Ranged Combat), Damage 2, Injury Rating 4, Range 30 feet; Ammunition 2.

Powerful Strike: Skill (Athletics), Damage 2, Injury Rating 4, Range Engaged; If the attack generates at least three successes, the target is thrown back 5 feet and knocked prone.

NOT-EEL



KNACKS

Minor NPC: When this NPC is wounded or would suffer an injury, it is immediately killed.

Gaseous Flight: At the start of the game master's turn, this NPC may move up to 20 feet in any direction, either by water or air or a mixture of both. Additionally, when this NPC performs a reaction to dodge an attack, it may add 1 bonus die to the roll once per turn.

Explosive Death: When this NPC dies, it immediately explodes in a cloud of gaseous smoke. Any investigator within a 10 foot radius of the death must perform a complex action using Agility. If they cannot or fail, they suffer 1 damage. The smoke dissipates at the start of the next game master turn.

EQUIPMENT

Mouths that Bite: Engaged. 1 damage. Deals 1 additional damage for each success beyond the first.

nearly twenty feet tall, and the smallest around five feet. Skittering, wet things crawl upon the surfaces of these stalagmite-like protrusions. The holes of geysers dot the ground, occasionally erupting in massive shoots of boiling water and misting the area in a fine, sticky sheen. Clusters of bioluminescent coral of all different colors and shapes cast unsettling shadows across the ground.

Up ahead, you see a distant figure you think might be a person walking behind one of the stalagmite-cones.

The figure might be Blackburn, so going after it makes the most sense for the investigators to do. The shape was much too far to shout after, but if any of the group decides to try, they find that their voices seem to be dampened and sound becomes muffled further than 10 or so feet away.

To navigate to the place where they saw the figure (which is actually one of the Neph, a race of lobster-like people) the group will have to carefully pick their way through the terrain and the spewing geysers that dot the area. As they do, one of the nearby geysers begins to bubble with scalding water and each investigator must perform a successful complex action using **Agility** or **Athletics** to avoid the blast. If an investigator fails, they suffer 2 physical damage and are badly burned.

ENCOUNTERING THE NEPH

As the investigators move forward, read or paraphrase the following aloud:

Three vicious Not-Eels dart out from behind a cluster of eggs as you round the corner, and you tense up for a fight. Before you can draw your weapon or cast your spells, however, a massive spear made of bone and chitin hurls through the air and pierces through two of the Not-Eels, their limp bodies flailing with the impact. The third Not-Eel hisses out of several of its mouths, the sound echoing in your mind. One of the lobster-people stands several yards away, watching you. It's clear that the creature just saved you, but now it simply stands there, staring with the black orbs of its eyes.

Communicating with Neph requires an investigator to perform a complex action using **Presence** to try to share information with them. If successful, the Neph manage to communicate that another of the investigator's kind was violent towards the village, so has been taken away. The Neph are willing to show the investigators where Blackburn is, and ask for them to take him back to wherever the investigators came from.

Scene Six: The Aftermath

Once back on Earth, the investigators find themselves washed up on the shore of Kingsport and not in the caverns. Returning to the caverns later reveals foam-piles with clothes that were once comets, the Not-Eels and their eggs seem to be gone along with the alien coral, and the tidal pool portal has collapsed in on itself and is gone.

The body of Blackburn's first comet, along with several other people across Kingsport, have also dissolved into goopy, sticky sea-foam. The threat to Kingsport, and the world, seems to be

Scene 5B: Blackburn's Dilemma

Either the Neph take the investigators to the small peninsula where Blackburn is being kept or the group finds Blackburn there on their own. The only access to the peninsula is guarded by two absolutely massive Neph wielding chitin bone-spears. Read or paraphrase the following aloud:

As you approach the peninsula, two massive Neph guards stand wielding chitin bone-spears at the only access point. The Neph that led you here makes a series of chittering noises and articulates its eyes and claws. The guards lower their spears and seem to relax slightly.

Once on the peninsula, the investigators can either try to talk to Blackburn and convince him to give up the amulet and leave willingly, or they can fight him. At this point, Blackburn is extremely conflicted over his actions and is overwhelmed by guilt and shame over what he has done, but is also fighting the influence of the amulet that demands he continue in his mission to resurrect Asterias. Read or paraphrase the following aloud:

Blackburn sits with his back to a conical stalagmite and looks out dazedly at the boiling, black sea that surrounds you. He tilts his head slightly as you approach and you see him clutch at something on his chest. His voice is hoarse and strained as he says, "Don't bother telling me what I've done is wrong, I know it. My soul is damned no matter what I do here today."

Let the investigators decide how they want to approach convincing Blackburn to give up the amulet if that's the route they are choosing to take. An investigator can attempt a complex action using **Presence** or **Intuition** to convince him, but two successes are required for it to work. Alternatively, if half of the investigators or more succeed at a complex action using **Presence** then Blackburn is convinced to give them the amulet, but his guilt overwhelms him and he attempts to hurl himself into the scalding black sea. An investigator may attempt a complex action using **Athletics** or **Agility** to catch Blackburn and save his life.

Once the PCs get the amulet and destroy it, or if Blackburn casts himself into the sea (which destroys the amulet) all of the comets made with it are killed and reduced to a goopy pile of sea foam.

The group may offer the amulet to the Neph or take it with them, rather than attempt to destroy it.

gone, for now. The group also hears that several people who were abducted and kept in an abandoned house have been found.

If the group managed to bring Blackburn back they could either try to turn him into the authorities, though explaining what exactly Blackburn is guilty of might be difficult, or take him to his wife. Roxie assures the investigators that she is more than capable of dealing with her husband, and will work with Headmaster Miles to untangle the mess that Blackburn has made.

THE RULES

— (The Dice Pool

The dice pool is simple: each investigator has a pool that can hold up to six 6-sided dice. These dice are placed on the investigator's portfolio for tracking purposes. The size of the dice pool represents the character's current health (to a maximum of 6). It also limits how much effort they can put into taking actions during a narrative scene or during a single round of a structured scene.

When an investigator takes damage, they reduce the total number of dice allowed in their dice pool (called the **dice pool limit**). This affects how many dice they can use each narrative scene (or each turn in a structured scene) to take actions. Investigators can heal themselves to restore their dice pool limit to its original maximum (called the dice pool maximum). This is explained more later.

During a narrative scene or a turn in a structured scene, a player can spend dice from their dice pool to have their investigator perform actions. Once a player spends a die, they must set it aside until the pool refills. Dice pools refill to their current dice pool limit at the beginning of a game session, at the start of a new scene, or at the start of the investigators' turn during a structured scene.

Narrative Scenes and Dice

If the investigators run out of dice during a narrative scene, but still have tasks they want to accomplish, a new narrative scene begins. The GM determines approximately how long the scene took the group (most commonly 15 minutes to an hour).

If an investigator runs out of dice during a narrative scene, but other characters still have dice, the investigator can still communicate and plan with the group, but their character is busy with the tasks they chose to do and must wait for a new narrative scene to perform additional actions. This ensures each character has an equal chance to act during this time.

Additional Dice

Some knacks, abilities, and pieces of equipment allow characters to add additional dice to the hand of dice they are about to roll during certain actions. Any additional dice are in addition to the dice chosen for the action from the character's dice pool, and after the dice are rolled, the additional dice are lost (they do not increase the character's dice pool limit: they are used only for that action's roll and then removed). This allows characters to potentially roll more dice than are in their dice pool before it refills.

Visibility of Dice Pools

Dice pools are visible to all players, including the game master. This rule applies to *every* dice pool—including those of characters controlled by the game master, whether they are the investigators' allies or enemies. Being able to see how many dice a character has in their pool is important for passing and reactions, which are covered later in this adventure.

SKILLS AND ACTIONS

Each of the investigators, as well as each of the characters controlled by the game master (also called **nonplayer characters**, or **NPCs**), has a set of skills. **Skills** represent a character's ability to succeed at certain types of tasks or interactions. Each skill has a value between 2+ and 6+, with 2+ being the best and 6+ being the worst.

If a character wants to do something, they are going to spend dice from their pool to perform an **action**. Generally, this involves taking some of the dice remaining in their pool and adding them to their hand of dice (a technical term that refers to the dice that have been taken from the pool and are about to be rolled). Then they roll those dice and check the results.

They remove that number of dice from the pool and roll them. Usually, if at least one die rolls a number that is **equal to or greater than** the value of the character's relevant skill (relevancy is determined by the game master), the character successfully performs the action they attempted. For instance, if Rita Young has an **Agility** value of 4+, she needs at least one die to roll a 4, 5, or 6 for her to succeed at an **Agility**-related action.

The skills are explained here:

- ◆ **Agility:** How agile, flexible, and physically maneuverable a character is.
- ◆ **Athletics:** How physically strong a character is and their general endurance.
- ◆ **Intuition:** How well a character can sense others' motivations or intentions, or how well they can judge a situation to be safe or dangerous. Also, how well the character can survive in a wilderness setting.
- ◆ **Knowledge:** How well a character can recall facts, tap into general knowledge, or research a topic.
- ◆ **Lore:** This skill encompasses all the otherworldly and occult abilities present in the *Arkham Horror* setting. It also includes knowledge of occult and supernatural matters.
- ◆ **Melee Combat:** How well a character can fight in close quarters, such as in hand-to-hand combat, when grappling an opponent, or when fighting with a melee weapon like a knife or baseball bat.
- ◆ **Presence:** How socially adept a character is; how well they can persuade, deceive, or intimidate others.
- ◆ **Ranged Combat:** How well a character perform with ranged weapons like guns or thrown objects.
- ◆ **Resolve:** How well a character can keep calm under pressure, resist mental strain, stand your ground, or overcome trauma.
- ◆ **Wits:** How clever and mentally quick a character is. It also covers how observant a character is; it's used to search locations and spot lies.

Advantage and Disadvantage

Advantage and disadvantage are simple ways to represent characters aiding one another, circumstances working out in their favor, problems with their environment, or circumstances that may cause problems.

When an action is performed with **advantage**, the player adds one additional die to the pool before rolling. After rolling, they must remove one die with the lowest dice result from the pool.

When an action is performed with **disadvantage**, the player adds one additional die to the pool before rolling. After rolling, they must remove one die with the highest dice result from the pool.

A complex action may be performed with both advantage and disadvantage.

Rerolls

Some investigator and NPC capabilities (such as certain knacks, spells, and abilities listed on an investigator portfolio or NPC profile card), as well as some pieces of equipment and items, allow or require a player to reroll one or more dice when they perform an action. The results of the dice roll are determined after any rerolls have been performed. This includes any capabilities that may trigger due to specific dice results.

SIMPLE ACTIONS

An action that is unlikely to fail, like opening an unlocked door or walking into another room when no enemies are around, is called a **simple action**, and it doesn't require rolling any dice. Instead, the player explains what their investigator is doing. If the scene is a structured scene, they spend one die from their pool, which lets their investigator succeed at the task automatically. If the scene is a narrative scene, the investigator succeeds automatically without spending any dice.

During a narrative scene, simple actions don't require the investigator to spend any dice at all, so movement, opening doors, and the like don't limit their ability to conduct research or travel a reasonable distance given the amount of time available to them.

Basic Simple Actions

Examples of simple actions include the following:

- ◆ **Aid:** On the investigator's turn, an investigator or ally may spend one die to give another character advantage on their next complex action.
- ◆ **Move up to 10 feet** (about 3 meters) in any direction. Movement can be split up to perform other simple actions (such as moving 5 feet, opening a door, then using the remaining 5 feet of movement).
- ◆ **Stand up or lie down.**
- ◆ **Open or close something**, like a door.
- ◆ **Grab a nearby object**, pull it out of a container, or put it away.
- ◆ **Operate a simple mechanism**, like pulling a lever or pushing a button.
- ◆ **Refuel or reload an item** when not under pressure.

COMPLEX ACTIONS

An attempted action that has a reasonable chance of failing is called a **complex action**. Examples include performing an attack, trying to climb a fence, or attempting to track down information. To have an investigator attempt a complex action, their player describes what the investigator is trying to do. Then, the game master determines which skill is most relevant to the action, and the player performs a complex action using that skill.

To perform a complex action, a character chooses any number of dice from the dice remaining in their pool and adds them to their hand of dice. They then modify their hand of dice due

to any knacks, abilities, or other rules (one common example is advantage, which adds an additional die to their hand of dice). Then they roll all the dice in their hand.

Once the dice have been rolled, the character rerolls any results if a rule requires them to do so, and any dice that must be removed are removed (for example, advantage requires the lowest die result to be removed after rolling). Then any abilities that trigger off of specific dice results are triggered, and finally, any modifiers to the dice results are applied.

Once all this is done, the character compares the results to their skill. If any of the results are equal to or greater than their skill value, the action succeeds.

During a narrative scene or during each turn of a structured scene, a unique action may only be attempted once. For example, a character may only attempt to climb a wall once, but if they add a new narrative element (such as moving a crate near the wall to make it easier) or attempt the action in a new way, they may try again.

Reactions

Reactions are a third type of action. Like all actions, a character spends dice from their pool to perform them. Like complex action, they roll the dice and compare the results to their skill level to see if the reaction succeeds or fails.

Unlike other actions, however, reactions are performed in response to another character's action (or in reaction to something in the environment). Also, reactions may only be performed with a single die from the character's dice pool, and a character can only perform one reaction in response to a single action.

The most common reaction is to dodge an attack or resist a spell.

- ◆ **Dodge/Block/Resist:** A character may perform a reaction to dodge a ranged attack, block a melee attack, or resist a magic attack targeting them. This uses the **Agility** skill to dodge a ranged attack, **Melee Combat** to block a melee attack, or **Resolve** to resist a magic attack. On a success, the character takes no damage and avoids all other effects of the attack.

Additional Rules

In addition to the basic rules, the following rules expand the game.

STRUCTURED SCENES

Structured scenes are times where the stakes may be high—such as in combat—and play benefits from a higher degree of organization. A few more rules are relevant to structured scenes:

- ◆ Rounds and Turns
- ◆ Attacks and Damage
- ◆ Ranges
- ◆ Injuries

Moving While Engaged

To move while engaged with an enemy, you must perform the Disengage action (see **Basic Complex Actions**).

Reactions

Reactions may be performed during the other side's turn. So investigators can perform reactions during the game master's turn, and adversaries can perform reactions during the investigators' turn.

ROUNDS AND TURNS

A structured scene is divided into rounds. Each **round** consists of a single investigators' turn and a single game master's turn. Investigators and any of their NPC allies present in the scene (see **Allies**) take actions during the investigators' turn, and enemy or neutral NPCs take actions during the game master's turn. Which turn occurs first in the scene depends on whichever group instigated the encounter. If the investigators decide to attack a group of ghouls, for example, they would take the first turn. If, on the other hand, the investigators are surprised by a group of ghouls bursting out of a barn, the ghouls (and by default, the GM) take the first turn.

INVESTIGATORS' TURN

During the investigators' turn, the following steps occur. In addition, if any neutral or enemy NPCs have leftover dice from passing, the game master may use their dice to let those NPCs take reactions during the investigators' turn (see **Passing** and **Reactions**, respectively).

Step 1: Refill Dice Pools

At the start of the investigators' turn, the dice pool of each investigator refills to its current dice pool limit (which is usually six, unless they've taken damage). The dice pools of NPCs allied with the investigators also refill.

Step 2: Take Actions

The investigators' goal during their turn is to work together in the most effective way they can. Each player controls their investigator and gets to decide how they want to spend their dice to take simple and complex actions.

The investigators and their allies can act in any order and can split up their actions however they want. When an investigator acts, their player describes what the investigator is trying to do and, if appropriate, performs a complex action by rolling dice using the most relevant skill to determine whether the action succeeds. When an ally acts, the game master has that ally perform the most logical and helpful action that benefits first the ally, then the investigators. The game master is responsible for determining the best course of action for that ally based on the ally's understanding of the situation and personal motivations.

The investigators can take as much time as they want to decide what to do, but if the game master or a player feels the discussion is taking too long, they can say the phrase "I've got a bad feeling..." to indicate in a lighthearted way that it's time to make a decision and keep the game moving.

Note: If two or more players want to act at the same time and can't agree on which investigator should go first, the game master decides instead.

Step 3: End Turn

The turn ends when each investigator and NPC ally has used all their dice or has chosen to keep some leftover dice by passing. After the investigators' turn ends, the game master's turn begins.

PASSING

To pass, a player or the game master opts to avoid spending all of a character's dice on their turn, instead keeping one or more dice in their pool to use for reactions. Reactions are a type of action a character can take when it is not their turn (see **Reactions**). When a character passes, they cannot spend any more dice during their current turn (so if an investigator passes, they cannot spend any more dice during the current investigators' turn, but they can spend dice on reactions during the game master's turn).

ALLIES

Allies are NPCs—characters controlled by the game master—who are friendly with the investigators. They work with the investigators and act on the investigators' turn.

GAME MASTER'S TURN

The game master's turn is very similar to the investigators' turn, comprising the following steps. In addition, if an investigator or an NPC allied with the investigators has leftover dice from passing, the player or game master controlling that character may use their dice to let them take reactions during the game master's turn (see **Passing** and **Reactions**, respectively).

Step 1: Refill Dice Pools

At the start of the game master's turn, the dice pools of NPCs who are enemies of the investigators or who are neutral toward them refill to their current dice pool limit. (The dice pools of the investigators' NPC allies refill during the investigators' turn.)

Step 2: Take Actions

All NPCs except investigator allies act on the game master's turn in any order the game master wants. Usually, each of these NPCs does everything they want to do before the next NPC acts (so each either spends all their dice or uses some dice and saves the rest for reactions by passing).

Step 3: End Turn

The game master's turn ends when all NPCs except investigator allies have either spent all their dice or have chosen to pass.

SECOND AND FOLLOWING ROUNDS

After the investigators and the game master have each taken their turn, the round ends and a new round begins, starting with the side that took the first turn in the previous round. Rounds continue until combat ends—such as if one side is defeated or flees—or until the scene comes to its logical conclusion.

ATTACKS AND DAMAGE

To attack a target, a character performs a complex action using one of the following skills:

- ◆ Use **Melee Combat** to make a standard (nonmagic) melee attack against a target within 5 feet. If two characters are within 5 feet of one another, they are considered to be **engaged** with each other.
- ◆ Use **Ranged Combat** to make a standard (nonmagic) ranged attack against a target more 5 feet away. Ranged attacks require a ranged weapon or an object that can be thrown. These weapons usually have a maximum range at which they can be used, listed in their item profile.
- ◆ Use **Lore** to make a magic attack using a magical knack or capability.

If the attacking character succeeds, they deal damage. Each weapon that can be used in the game lists the damage it deals on its item card or in its item profile. Most weapons deal 1 or 2 damage.

Some targets have armor. **Armor** can reduce the amount of damage that gets through to affect the character it protects. When a character deals damage, make the following calculation:

$$\text{weapon's damage value} - \text{target's armor value}$$

The target reduces their dice pool limit by the result of the calculation, and if they reduce it below the number of dice they currently have in their pool, they must discard dice until the number equals the new limit.

The target's dice pool limit stays reduced until the target is healed, such as through use of the Heal Wounds action (see **Complex Actions**). This means characters who have taken damage can take fewer or less-powerful actions than normal, because they have fewer dice to spend during each turn or narrative scene.

STRAIN YOURSELF

At the start of the investigators' turn, before dice pools are refilled, each investigator and ally may **strain themselves** to heal all damage (increasing their dice pool limit back up to maximum). If they do, at the end of their current turn (or after they have performed one complex action in a narrative scene) they suffer an injury (see **Injuries**).

RANGES

Ranges are always listed in a given knack or ability profile in increments of 5 feet. Each square on a map is 5 feet by 5 feet. Movement diagonally or orthogonally from one adjacent square to another costs the same amount of movement (5 feet), though characters cannot move through hard corners like buildings diagonally.

INJURIES

When a character becomes injured, their player makes an **injury roll** by rolling a d6, and the game master consults the **Injury Results** table to determine the result. The character suffers the injury listed in the appropriate row.

If the character already has any injuries when they gain a new one, then for each preexisting injury, the player adds +1 to the d6 roll before they consult the **Injury Results** table.

To heal from an injury, a character can wait a week for the injury to heal (although some injuries, specifically Severely Injured, Loss of a Sense, or Comatose take two weeks to heal). Alternatively, a character can perform a complex action using Knowledge to heal an injury that they or another person are suffering from. Note that some injuries may require multiple successes to heal, as detailed in their description. An injury can only be healed during a narrative scene. A character can suffer multiples of the same injury; the effects do not compound, but each instance of the injury must be healed before the effects go away.

HORROR AND HORROR DICE

Certain situations, knacks, spells, and abilities deal **horror**. When a character suffers horror, their player increases their horror die limit by that amount, to a maximum amount no greater than their dice pool maximum.

When a character refills their dice pool, they first add **horror dice** equal to their horror die limit. Then the refill the remainder of the pool with regular dice. If a character's horror die limit is equal to or higher than their dice pool limit (as may happen if the character has taken damage), their entire pool may be filled with horror dice.

Horror dice function the same way as regular dice in a character's dice pool, with two exceptions.

First, a character may never reroll a horror die that has rolled a result of 1. Second, when any character performs an action using one or more horror dice, and at least one horror die rolls

a 1, the character suffers a **trauma**. The more 1s rolled, the greater the trauma's severity is. To determine the results of the trauma, roll a d6 and add +1 to the result for each 1 rolled on a horror die during the complex action (normally this generates a result between 2 and 7, but if a character rolled multiple 1s on horror dice, the result may be higher). Then apply that result to the **Trauma Results** table.

Keep in mind that some trauma results may increase the severity of future rolls on the table. So the more trauma the character suffers from, the greater the impact of future traumas.

TAKING DAMAGE WHILE SUFFERING FROM HORROR

If a character has horror dice in their dice pool when they take damage that reduces their dice pool limit, they must remove standard dice first before removing horror dice.

HEALING HORROR

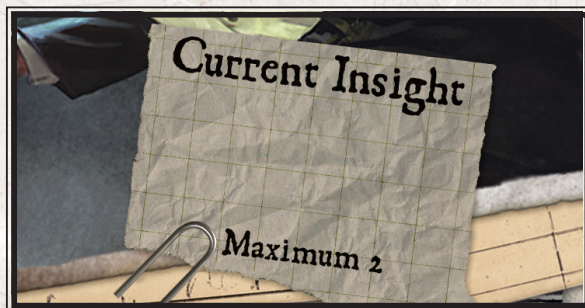
A character's horror dice limit may be reduced by means of one of the following:

- ◆ The Heal Horror action (see **Basic Complex Actions**).
- ◆ Certain capabilities (such as certain knacks, spells, or abilities on an investigator portfolio or NPC profile card).

Note that even if a character reduces their horror dice limit, this doesn't remove any existing horror dice from their pool. It simply means they add fewer horror dice to their pool during the next scene.

HEALING TRAUMAS

Unlike injuries, traumas cannot be "healed." However, the effects of traumas go away over time.



INSIGHT

At the beginning of each game session, investigators gain insight up to their insight maximum (listed on their investigator portfolio). During the game, they can spend insight in the following ways.

- ◆ After performing a successful complex action, they can spend 1 insight to add one additional success to the results.
- ◆ Before performing a complex action or reaction, they can spend 1 insight to perform the action with advantage.
- ◆ They may spend 1 or more insight to introduce a narrative element into an ongoing scene. Examples include a character finding a scalpel in an intense situation to defend themselves with, or the introduction of a preexisting relationship with an NPC (all narrative elements are subject to the game master's approval).
- ◆ Insight can also be spent to avoid effects of certain traumas, where listed.

Stella Clark

THE LETTER CARRIER

SKILLS

4+	AGILITY	KNOWLEDGE	5+
5+	ATHLETICS	RESOLVE	4+
4+	WITS	MELEE COMBAT	5+
5+	PRESENCE	RANGED COMBAT	4+
3+	INTUITION	LORE	6+



KNACKS

Helpful. Once per scene, your character may select one ally in the current scene and perform a simple action while describing how their action will help their ally. If your character does this, all complex actions or reactions that ally performs until the beginning of the next investigators' turn (or for the next five minutes in a narrative scene) are performed with advantage.

Clever. Once per scene, when your character performs a complex action using **Presence** or **Wits**, they may reroll one die.

Not Done Yet. Once per session, your character may perform a complex action using **Resolve**. If they succeed, their dice pool limit is restored to its maximum. If they generate at least two successes, they may also heal one injury they are suffering from.

SPELLS

EQUIPMENT

Punch/Kick. Engaged. 1 damage.

Pocketknife. Engaged. 1 damage. If you generate 4 or more successes while attacking with this weapon, you inflict an injury.

Remington Model 95 Derringer Pistol. 10 feet. 2 damage. After making two attacks, this weapon must be reloaded.



Thick Wool Clothing (Armor). Reduce the damage taken from attacks using **Melee Combat** by 1, to a minimum of 1.

Other Equipment: Letter bag; 6 dollars; sentimental wristwatch, 10 extra bullets for your Remington pistol; a small notepad and pencil.

Investigator Quick Reference

SIMPLE ACTIONS

Simple actions are hard to fail. They usually cost only one die to perform.

Examples of simple actions:

- ◆ **Aid:** You may spend 1 die to give another adjacent character **advantage** on the next complex action they perform. The target may only benefit from advantage once per action, and must be able to spend at least 1 die to perform the check in order to receive advantage.
- ◆ Move (spend 1 die to move up to 10 feet).
- ◆ Stand up or lie down.
- ◆ Open or close something, like a door.
- ◆ Pull out or grab an object, or put an object away.
- ◆ Operate a simple mechanism, like pulling a lever or pushing a button.

COMPLEX ACTIONS

Complex actions require skill to perform. They cost one or more dice to attempt.

Examples of complex actions:

- ◆ **Disengage:** If in melee with an enemy, perform a complex action with **Melee Combat**. If successful, may move up to 10 feet away from any engaged enemies.
- ◆ **Heal Horror:** Perform a complex action using **Resolve** (if healing self) or **Presence** (if healing someone else). If successful, reduce horror die limit by 1. This takes several hours. Narrative scenes only.
- ◆ **Heal Wounds:** Perform a complex action using **Knowledge** targeting yourself or an adjacent character. Each success increases the target's dice limit

by 1, up to their dice pool maximum. Narrative scenes only.

- ◆ **Reload under Pressure:** While under pressure, perform a complex action using **Agility**. Reload weapon if successful. When not under pressure, reload as a simple action by spending 1 die.

DURING THE INVESTIGATORS' TURN

- ◆ All investigators act together.
- ◆ When you act, you describe what your character wants to do.
- ◆ You spend dice from your pool to perform simple or complex actions.
- ◆ **Strain Yourself:** At the start of the investigators' turn, before dice pools are refilled, you may heal all damage (bringing your dice pool limit back up to maximum). If you do, you suffer an injury at the end of the turn..

DURING THE GAME MASTER'S TURN

- ◆ When it is the game master's turn, you can use reactions.
- ◆ Reactions cost 1 die.

REACTIONS

Reactions are used on the game master's turn. Most reactions come from knacks or capabilities your investigator has. The one other primary reaction is:

- ◆ **Dodge/Block/Resist:** To dodge a ranged attack, block a melee attack, or resist a magic attack, roll a single die using **Agility** (dodge), **Melee Combat** (block), or **Resolve** (Magic). If you succeed, you negate all damage and effects of the attack.

NOTES

INSIGHT

You gain insight up to your maximum at the start of every game session. You can spend insight in the following ways.

- ◆ After performing a successful complex action, you can spend 1 insight to add 1 additional success to the results.
- ◆ Before performing a reaction or complex action, you can spend 1 insight to perform it with advantage.
- ◆ Spend 1 or more insight to introduce a narrative element into an ongoing scene. Examples include finding a scalpel in an intense situation to defend yourself with or introducing a preexisting relationship with an NPC (all narrative elements are subject to the game master's approval).
- ◆ Insight can also be spent to avoid effects of certain traumas, where listed.

Your Story So Far...

Stella is a mail carrier and is familiar with most of the residents of Kingsport. She is friends with Amanda Sharpe, and agreed to meet with her and her group to help them with their anthropological study of the area. Stella's family friend, Roxie Blackburn, reached out to her to ask for help—her husband is acting strangely, and she needs some advice and support.

Silas Marsh

THE SAILOR

SKILLS

4+	AGILITY	KNOWLEDGE	6+
4+	ATHLETICS	RESOLVE	5+
5+	WITS	MELEE COMBAT	3+
5+	PRESENCE	RANGED COMBAT	5+
4+	INTUITION	LORE	6+



KNACKS

Come and Get Me. Your character may perform a complex action using **Presence** to target all **Minor NPC** enemies within 30 feet or one **Monstrous NPC** enemy within 30 feet. On a success, affected targets must spend at least one die moving closer to your character and at least one die attacking them during their next turn.

Skilled Shot. When your character performs a complex action to attack a target with a ranged weapon and they generate at least three successes, the target cannot use a reaction to avoid the attack.

Dead Lift. Once per scene, your character may perform an attack using **Athletics** to pick up an engaged character and throw them up to 10 feet in any direction. When they land, they are knocked prone, suffer 1 damage, and suffer one injury (and they may suffer worse effects depending on where they've landed). Any characters they land atop suffer the same effects. If you generate at least three successes, the target cannot use a reaction to avoid this attack.

SPELLS

EQUIPMENT

Punch/Kick. Engaged. 1 damage.

Harpoon. Within 5 feet [Melee] or up to 20 feet [Ranged]. 2 damage. If you generate 3 or more successes while attacking with this weapon, you inflict an injury. This weapon does 1 additional damage for each injury the target is suffering from.

Sailor's Coat (Armor). Reduce the damage taken from attacks using **Melee Combat** by 1, to a minimum of 1.

Other Equipment: Fisherman's satchel; 5 dollars; binoculars; compass; a small spool of fishing line;

Investigator Quick Reference

SIMPLE ACTIONS

Simple actions are hard to fail. They usually cost only one die to perform.

Examples of simple actions:

- ◆ **Aid:** You may spend 1 die to give another adjacent character **advantage** on the next complex action they perform. The target may only benefit from advantage once per action, and must be able to spend at least 1 die to perform the check in order to receive advantage.
- ◆ Move (spend 1 die to move up to 10 feet).
- ◆ Stand up or lie down.
- ◆ Open or close something, like a door.
- ◆ Pull out or grab an object, or put an object away.
- ◆ Operate a simple mechanism, like pulling a lever or pushing a button.

COMPLEX ACTIONS

Complex actions require skill to perform. They cost one or more dice to attempt.

Examples of complex actions:

- ◆ **Disengage:** If in melee with an enemy, perform a complex action with **Melee Combat**. If successful, may move up to 10 feet away from any engaged enemies.
- ◆ **Heal Horror:** Perform a complex action using **Resolve** (if healing self) or **Presence** (if healing someone else). If successful, reduce horror die limit by 1. This takes several hours. Narrative scenes only.
- ◆ **Heal Wounds:** Perform a complex action using **Knowledge** targeting yourself or an adjacent character. Each success increases the target's dice limit

by 1, up to their dice pool maximum. Narrative scenes only.

- ◆ **Reload under Pressure:** While under pressure, perform a complex action using **Agility**. Reload weapon if successful. When not under pressure, reload as a simple action by spending 1 die.

DURING THE INVESTIGATORS' TURN

- ◆ All investigators act together.
- ◆ When you act, you describe what your character wants to do.
- ◆ You spend dice from your pool to perform simple or complex actions.
- ◆ **Strain Yourself:** At the start of the investigators' turn, before dice pools are refilled, you may heal all damage (bringing your dice pool limit back up to maximum). If you do, you suffer an injury at the end of the turn..

DURING THE GAME MASTER'S TURN

- ◆ When it is the game master's turn, you can use reactions.
- ◆ Reactions cost 1 die.

REACTIONS

Reactions are used on the game master's turn. Most reactions come from knacks or capabilities your investigator has. The one other primary reaction is:

- ◆ **Dodge/Block/Resist:** To dodge a ranged attack, block a melee attack, or resist a magic attack, roll a single die using **Agility** (dodge), **Melee Combat** (block), or **Resolve** (Magic). If you succeed, you negate all damage and effects of the attack.

NOTES

Your Story So Far...

Silas is a sailor who has seen his fair share of strangeness in his life. Though not a resident of Kingsport, he does have a few friends who live there, including Stella Clark and Iyannough, a young man who works down on the docks. Silas is in town because he received a strange letter from Iyannough and he's worried about the lad. He's met up with Stella and Mandy at the Hall School and is tagging along to their meeting with the Headmaster. Once the meeting is done, he can catch up with his friends, and then go look into Iyannough.

INSIGHT

You gain insight up to your maximum at the start of every game session. You can spend insight in the following ways.

- ◆ After performing a successful complex action, you can spend 1 insight to add 1 additional success to the results.
- ◆ Before performing a reaction or complex action, you can spend 1 insight to perform it with advantage.
- ◆ Spend 1 or more insight to introduce a narrative element into an ongoing scene. Examples include finding a scalpel in an intense situation to defend yourself with or introducing a preexisting relationship with an NPC (all narrative elements are subject to the game master's approval).
- ◆ Insight can also be spent to avoid effects of certain traumas, where listed.

Amanda Sharpe

THE STUDENT

SKILLS

6+	AGILITY	KNOWLEDGE	4+
5+	ATHLETICS	RESOLVE	4+
3+	WITS	MELEE COMBAT	4+
5+	PRESENCE	RANGED COMBAT	5+
5+	INTUITION	LORE	4+



KNACKS

Determination. When your character suffers an injury due to straining themselves, they roll 1d3 on **Table 2-1: Injuries** instead of 1d6.

Healer. When your character performs a successful action to heal someone using mundane (nonsupernatural) means, if they generate at least three successes, the target heals one additional damage and one injury they are suffering from.

The Pen is Mightier... When performing a complex action to make an attack with a tool related to this character's background as an improvised weapon (such as a beaker, book, or shovel), add 1 to the result of each die rolled.

EQUIPMENT

Punch/Kick. Engaged. 1 damage.

Swiss Army Knife. Engaged. 2 damage. If you generate 3 or more successes while attacking with this weapon, you inflict an injury.

Copy of An Incomplete History of Kingsport, Massachusetts by Leland Copperman. Engaged. 2 damage. If an attack with this weapon generates two or more results of 1, it breaks and can no longer be used as a weapon.

When you perform a complex action using **Wits**, **Presence**, or **Knowledge** that would benefit from historical knowledge of Kingsport, add one additional success to your roll.

Other Equipment. 7 dollars and 50 cents; a sturdy bookbag; a bulky flashlight; a notebook and pen.

SPELLS

Investigator Quick Reference

SIMPLE ACTIONS

Simple actions are hard to fail. They usually cost only one die to perform.

Examples of simple actions:

- ◆ **Aid:** You may spend 1 die to give another adjacent character **advantage** on the next complex action they perform. The target may only benefit from advantage once per action, and must be able to spend at least 1 die to perform the check in order to receive advantage.
- ◆ Move (spend 1 die to move up to 10 feet).
- ◆ Stand up or lie down.
- ◆ Open or close something, like a door.
- ◆ Pull out or grab an object, or put an object away.
- ◆ Operate a simple mechanism, like pulling a lever or pushing a button.

COMPLEX ACTIONS

Complex actions require skill to perform. They cost one or more dice to attempt.

Examples of complex actions:

- ◆ **Disengage:** If in melee with an enemy, perform a complex action with **Melee Combat**. If successful, may move up to 10 feet away from any engaged enemies.
- ◆ **Heal Horror:** Perform a complex action using **Resolve** (if healing self) or **Presence** (if healing someone else). If successful, reduce horror die limit by 1. This takes several hours. Narrative scenes only.
- ◆ **Heal Wounds:** Perform a complex action using **Knowledge** targeting yourself or an adjacent character. Each success increases the target's dice limit

by 1, up to their dice pool maximum. Narrative scenes only.

- ◆ **Reload under Pressure:** While under pressure, perform a complex action using **Agility**. Reload weapon if successful. When not under pressure, reload as a simple action by spending 1 die.

DURING THE INVESTIGATORS' TURN

- ◆ All investigators act together.
- ◆ When you act, you describe what your character wants to do.
- ◆ You spend dice from your pool to perform simple or complex actions.
- ◆ **Strain Yourself:** At the start of the investigators' turn, before dice pools are refilled, you may heal all damage (bringing your dice pool limit back up to maximum). If you do, you suffer an injury at the end of the turn..

DURING THE GAME MASTER'S TURN

- ◆ When it is the game master's turn, you can use reactions.
- ◆ Reactions cost 1 die.

REACTIONS

Reactions are used on the game master's turn. Most reactions come from knacks or capabilities your investigator has. The one other primary reaction is:

- ◆ **Dodge/Block/Resist:** To dodge a ranged attack, block a melee attack, or resist a magic attack, roll a single die using **Agility** (dodge), **Melee Combat** (block), or **Resolve** (Magic). If you succeed, you negate all damage and effects of the attack.

NOTES

Your Story So Far...

A student at Arkham's Miskatonic University, Amanda is assisting Harvey Walters and Mandy Thompson in their anthropological survey of Kingsport. She is friends with Stella Clark. Amanda has already met with Stella and asked her to come along to their visit to the Hall School, since Stella knows just about everyone in town.

INSIGHT

You gain insight up to your maximum at the start of every game session. You can spend insight in the following ways.

- ◆ After performing a successful complex action, you can spend 1 insight to add 1 additional success to the results.
- ◆ Before performing a reaction or complex action, you can spend 1 insight to perform it with advantage.
- ◆ Spend 1 or more insight to introduce a narrative element into an ongoing scene. Examples include finding a scalpel in an intense situation to defend yourself with or introducing a preexisting relationship with an NPC (all narrative elements are subject to the game master's approval).
- ◆ Insight can also be spent to avoid effects of certain traumas, where listed.

Daisy Walker

THE LIBRARIAN

SKILLS

4+	AGILITY	KNOWLEDGE	4+
6+	ATHLETICS	RESOLVE	5+
4+	WITS	MELEE COMBAT	6+
5+	PRESENCE	RANGED COMBAT	5+
4+	INTUITION	LORE	3+



KNACKS

Driven by Horrors Seen. Once per turn, before your character performs a complex action, if their horror dice limit is less than six, they may choose to suffer 1 horror. If your character does so, they may add three dice to the roll.

SPELLS

Shrivelling. Your character may perform a complex action using **Lore** to cast this spell. If they succeed, one character within 50 feet suffers 2 damage. At the start of the target's next turn, the target may choose to perform a complex action using **Lore** or **Athletics**. If they fail (or cannot perform the action), they suffer 3 damage and an injury, adding 2 to the injury result.

If your character rolls one or more results of 1, they suffer 1 horror for each result of 1 they rolled.

Mists of R'yleh. Your character may perform a complex action using **Lore**. If they succeed, your character or one ally within 30 feet turns ghostly and insubstantial, unable to attack, interact with physical objects, be attacked, or be seen (except as a drifting wisp of faintly glowing mist). The target may move through any object or wall that has space for air to flow through. The spell lasts until the end of the investigators' next turn.

EQUIPMENT

Punch/Kick. Engaged. 1 damage.

First Aid Kit. When the user performs a successful complex action to heal damage, they increase the number of successes by one. If the wielder rolls one or more results of 1 while using this kit, mark one of the use circles. When all circles are marked, enough supplies have been used that the kit is useless; however, it can be replenished by purchasing \$1.00's worth of supplies.



The Dark Beyond Oblivion book written by Unknown. You must have this book to cast your spells. Additionally, once per turn when you perform a complex action using **Lore**, you may reroll up to one die.

Other Equipment. 6 dollars.

Investigator Quick Reference

SIMPLE ACTIONS

Simple actions are hard to fail. They usually cost only one die to perform.

Examples of simple actions:

- ◆ **Aid:** You may spend 1 die to give another adjacent character **advantage** on the next complex action they perform. The target may only benefit from advantage once per action, and must be able to spend at least 1 die to perform the check in order to receive advantage.
- ◆ Move (spend 1 die to move up to 10 feet).
- ◆ Stand up or lie down.
- ◆ Open or close something, like a door.
- ◆ Pull out or grab an object, or put an object away.
- ◆ Operate a simple mechanism, like pulling a lever or pushing a button.

COMPLEX ACTIONS

Complex actions require skill to perform. They cost one or more dice to attempt.

Examples of complex actions:

- ◆ **Disengage:** If in melee with an enemy, perform a complex action with **Melee Combat**. If successful, may move up to 10 feet away from any engaged enemies.
- ◆ **Heal Horror:** Perform a complex action using **Resolve** (if healing self) or **Presence** (if healing someone else). If successful, reduce horror die limit by 1. This takes several hours. Narrative scenes only.
- ◆ **Heal Wounds:** Perform a complex action using **Knowledge** targeting yourself or an adjacent character. Each success increases the target's dice limit

by 1, up to their dice pool maximum. Narrative scenes only.

- ◆ **Reload under Pressure:** While under pressure, perform a complex action using **Agility**. Reload weapon if successful. When not under pressure, reload as a simple action by spending 1 die.

DURING THE INVESTIGATORS' TURN

- ◆ All investigators act together.
- ◆ When you act, you describe what your character wants to do.
- ◆ You spend dice from your pool to perform simple or complex actions.
- ◆ **Strain Yourself:** At the start of the investigators' turn, before dice pools are refilled, you may heal all damage (bringing your dice pool limit back up to maximum). If you do, you suffer an injury at the end of the turn..

DURING THE GAME MASTER'S TURN

- ◆ When it is the game master's turn, you can use reactions.
- ◆ Reactions cost 1 die.

REACTIONS

Reactions are used on the game master's turn. Most reactions come from knacks or capabilities your investigator has. The one other primary reaction is:

- ◆ **Dodge/Block/Resist:** To dodge a ranged attack, block a melee attack, or resist a magic attack, roll a single die using **Agility** (dodge), **Melee Combat** (block), or **Resolve** (Magic). If you succeed, you negate all damage and effects of the attack.

NOTES

INSIGHT

You gain insight up to your maximum at the start of every game session. You can spend insight in the following ways.

- ◆ After performing a successful complex action, you can spend 1 insight to add 1 additional success to the results.
- ◆ Before performing a reaction or complex action, you can spend 1 insight to perform it with advantage.
- ◆ Spend 1 or more insight to introduce a narrative element into an ongoing scene. Examples include finding a scalpel in an intense situation to defend yourself with or introducing a preexisting relationship with an NPC (all narrative elements are subject to the game master's approval).
- ◆ Insight can also be spent to avoid effects of certain traumas, where listed.

Your Story So Far...

Daisy is a librarian at Arkham's Miskatonic University and a friend of Harvey Walters. She has agreed to tag along with Professor Walters and Amanda Sharpe on their trip to Kingsport for an anthropological study. Daisy hasn't had the chance to go to Kingsport before, and is looking forward to taking a look at Headmaster Nelson Miles' book collection.

Mandy Thompson

THE RESEARCHER

SKILLS

5+	AGILITY	KNOWLEDGE	3+
5+	ATHLETICS	RESOLVE	5+
4+	WITS	MELEE COMBAT	5+
6+	PRESENCE	RANGED COMBAT	4+
4+	INTUITION	LORE	4+



KNACKS

Thinking Ahead. During a structured scene, after your character performs a complex action using **Knowledge**, if they rolled any results of 6, they may immediately perform a simple action without spending a die.

Empathetic. Once per scene when your character performs a complex action using **Intuition** or **Presence**, they may reroll one die.

Dodgy. Once per turn, when your character performs a reaction to avoid a ranged attack, they may reroll the result.

SPELLS

EQUIPMENT

Punch/Kick. Engaged. 1 damage.

Colt 1903 Pocket Hammerless .32 ACP Pistol. 30 feet. 2 damage. If an attack with this weapon generates four or more successes, you inflict an injury. If an attack with this weapon generates one or more results of one, fill in one of the two ammo circles. If both circles are filled, this weapon must be reloaded.

Colt 1903 Pocket
Hammerless .32 ACP Pistol



Smart Blazer and Skirt (Armor). When performing a reaction to avoid a ranged attack, you may reroll your result once.

Other Equipment. Over-the-shoulder bag; notebook; pencil; magnifying glass; 8 dollars; folding camera with one roll of film; 6 additional bullets for your Colt pistol.



Investigator Quick Reference

SIMPLE ACTIONS

Simple actions are hard to fail. They usually cost only one die to perform.

Examples of simple actions:

- ◆ **Aid:** You may spend 1 die to give another adjacent character **advantage** on the next complex action they perform. The target may only benefit from advantage once per action, and must be able to spend at least 1 die to perform the check in order to receive advantage.
- ◆ Move (spend 1 die to move up to 10 feet).
- ◆ Stand up or lie down.
- ◆ Open or close something, like a door.
- ◆ Pull out or grab an object, or put an object away.
- ◆ Operate a simple mechanism, like pulling a lever or pushing a button.

COMPLEX ACTIONS

Complex actions require skill to perform. They cost one or more dice to attempt.

Examples of complex actions:

- ◆ **Disengage:** If in melee with an enemy, perform a complex action with **Melee Combat**. If successful, may move up to 10 feet away from any engaged enemies.
- ◆ **Heal Horror:** Perform a complex action using **Resolve** (if healing self) or **Presence** (if healing someone else). If successful, reduce horror die limit by 1. This takes several hours. Narrative scenes only.
- ◆ **Heal Wounds:** Perform a complex action using **Knowledge** targeting yourself or an adjacent character. Each success increases the target's dice limit

by 1, up to their dice pool maximum. Narrative scenes only.

- ◆ **Reload under Pressure:** While under pressure, perform a complex action using **Agility**. Reload weapon if successful. When not under pressure, reload as a simple action by spending 1 die.

DURING THE INVESTIGATORS' TURN

- ◆ All investigators act together.
- ◆ When you act, you describe what your character wants to do.
- ◆ You spend dice from your pool to perform simple or complex actions.
- ◆ **Strain Yourself:** At the start of the investigators' turn, before dice pools are refilled, you may heal all damage (bringing your dice pool limit back up to maximum). If you do, you suffer an injury at the end of the turn..

DURING THE GAME MASTER'S TURN

- ◆ When it is the game master's turn, you can use reactions.
- ◆ Reactions cost 1 die.

REACTIONS

Reactions are used on the game master's turn. Most reactions come from knacks or capabilities your investigator has. The one other primary reaction is:

- ◆ **Dodge/Block/Resist:** To dodge a ranged attack, block a melee attack, or resist a magic attack, roll a single die using **Agility** (dodge), **Melee Combat** (block), or **Resolve** (Magic). If you succeed, you negate all damage and effects of the attack.

NOTES

Your Story So Far...

Mandy is a researcher at Arkham's Miskatonic University and is assisting Harvey Walters in his anthropological study in Kingsport. Mandy is also professional acquaintances with Cecil Blackburn (who is an ornithologist, an expert in birds). She has been trying to organize a meeting with Cecil for the study but hasn't heard anything back. She hopes to catch up with him at the Hall School after she and Harvey meet Headmaster Miles.

INSIGHT

You gain insight up to your maximum at the start of every game session. You can spend insight in the following ways.

- ◆ After performing a successful complex action, you can spend 1 insight to add 1 additional success to the results.
- ◆ Before performing a reaction or complex action, you can spend 1 insight to perform it with advantage.
- ◆ Spend 1 or more insight to introduce a narrative element into an ongoing scene. Examples include finding a scalpel in an intense situation to defend yourself with or introducing a preexisting relationship with an NPC (all narrative elements are subject to the game master's approval).
- ◆ Insight can also be spent to avoid effects of certain traumas, where listed.

Harvey Walters

THE PROFESSOR

SKILLS

6+	AGILITY	KNOWLEDGE	3+
6+	ATHLETICS	RESOLVE	3+
4+	WITS	MELEE COMBAT	6+
3+	PRESENCE	RANGED COMBAT	3+
4+	INTUITION	LORE	5+



KNACKS

Close Call. Faith. Once per session, after your character is dealt an injury, you may choose whether your character suffers or avoids it. If your character avoids it, they instead suffer 2 horror.

Wise. Once per scene when your character performs a complex action using **Knowledge** or **Resolve**, they may reroll one die.

Skilled Shot. When your character performs a complex action to attack a target with a ranged weapon and they generate at least three successes, the target cannot use a reaction to avoid the attack.

SPELLS

EQUIPMENT

Punch/Kick. Engaged. 1 damage.

.32 ACP Pistol. 30 feet. 2 damage. If an attack with this weapon generates four or more successes, you inflict an injury. If an attack with this weapon generates one or more results of one, fill in one of the two ammo circles. If both circles are filled, this weapon must be reloaded.



Harvey's Lucky Coin. Once per session, the wielder may perform a simple action to recover one insight.

Traditions and Folklore of Eastern United States Coastal Ports 2nd edition textbook written by E.L. Finsch. When you perform a complex action using **Lore** or **Knowledge** regarding East coast folklore or another appropriate topic, add one additional success to your roll.

Exceptional Principles of Pedagogy 2nd edition written by M. Kelper and G. Krenshaw. Once per scene when you perform a complex action using **Presence**, **Wits**, or **Intuition** to interact with one or more people, you may reroll any number of dice once.

Other Equipment. 1925 Studebaker automobile; Road Atlas (contains separate maps of the road networks of all forty-eight US states); 12 dollars; 10 extra bullets for your pistol.

Investigator Quick Reference

SIMPLE ACTIONS

Simple actions are hard to fail. They usually cost only one die to perform.

Examples of simple actions:

- ◆ **Aid:** You may spend 1 die to give another adjacent character **advantage** on the next complex action they perform. The target may only benefit from advantage once per action, and must be able to spend at least 1 die to perform the check in order to receive advantage.
- ◆ Move (spend 1 die to move up to 10 feet).
- ◆ Stand up or lie down.
- ◆ Open or close something, like a door.
- ◆ Pull out or grab an object, or put an object away.
- ◆ Operate a simple mechanism, like pulling a lever or pushing a button.

COMPLEX ACTIONS

Complex actions require skill to perform. They cost one or more dice to attempt.

Examples of complex actions:

- ◆ **Disengage:** If in melee with an enemy, perform a complex action with **Melee Combat**. If successful, may move up to 10 feet away from any engaged enemies.
- ◆ **Heal Horror:** Perform a complex action using **Resolve** (if healing self) or **Presence** (if healing someone else). If successful, reduce horror die limit by 1. This takes several hours. Narrative scenes only.
- ◆ **Heal Wounds:** Perform a complex action using **Knowledge** targeting yourself or an adjacent character. Each success increases the target's dice limit

by 1, up to their dice pool maximum. Narrative scenes only.

- ◆ **Reload under Pressure:** While under pressure, perform a complex action using **Agility**. Reload weapon if successful. When not under pressure, reload as a simple action by spending 1 die.

DURING THE INVESTIGATORS' TURN

- ◆ All investigators act together.
- ◆ When you act, you describe what your character wants to do.
- ◆ You spend dice from your pool to perform simple or complex actions.
- ◆ **Strain Yourself:** At the start of the investigators' turn, before dice pools are refilled, you may heal all damage (bringing your dice pool limit back up to maximum). If you do, you suffer an injury at the end of the turn..

DURING THE GAME MASTER'S TURN

- ◆ When it is the game master's turn, you can use reactions.
- ◆ Reactions cost 1 die.

REACTIONS

Reactions are used on the game master's turn. Most reactions come from knacks or capabilities your investigator has. The one other primary reaction is:

- ◆ **Dodge/Block/Resist:** To dodge a ranged attack, block a melee attack, or resist a magic attack, roll a single die using **Agility** (dodge), **Melee Combat** (block), or **Resolve** (Magic). If you succeed, you negate all damage and effects of the attack.

NOTES

Your Story So Far...

A professor of anthropology at Arkham's Miskatonic University, Harvey had planned on visiting Kingsport for some time now to conduct an anthropological study on the small mist-shrouded town. He is friends with Headmaster Nelson Miles who oversees the Hall School in the South Shore district of Kingsport. Headmaster Miles has reached out to Harvey and asked him to stop by the school to discuss a delicate matter.

INSIGHT

You gain insight up to your maximum at the start of every game session. You can spend insight in the following ways.

- ◆ After performing a successful complex action, you can spend 1 insight to add 1 additional success to the results.
- ◆ Before performing a reaction or complex action, you can spend 1 insight to perform it with advantage.
- ◆ Spend 1 or more insight to introduce a narrative element into an ongoing scene. Examples include finding a scalpel in an intense situation to defend yourself with or introducing a preexisting relationship with an NPC (all narrative elements are subject to the game master's approval).
- ◆ Insight can also be spent to avoid effects of certain traumas, where listed.

INJURY TABLE

ROLL 1D6 (ADD 1 FOR EACH EXISTING INJURY)	RESULT
1-2	Heavy Blow: You are knocked prone. During your next turn, you must spend one die from your dice pool to clear your head enough to think straight before you perform any other actions.
3	Slowed: Your injury is slowing you down, is slowing pain when you move. When you perform an action to move, you move at half your normal speed (rounded down).
4	Nasty Cut: You are bleeding badly. You cannot increase your dice pool limit through time, normal healing, or by straining yourself until this injury is healed.
5	Concussed: You take a powerful blow to the head. Until this injury is healed, you suffer a -1 penalty on all dice rolled when performing all complex actions using Wits , Intuition , Knowledge , or Lore .
6	Injured Arm: Until this injury is healed, any simple actions that would be performed using this limb are now complex actions, and you suffer a -1 penalty on all dice rolled when performing any actions that were already complex actions that use Athletics , Agility , Ranged Combat , and Melee Combat .
7	Injured Leg: Until this injury is healed, any simple actions that would be performed using this limb are now complex actions (including moving), and you suffer a -1 penalty on all dice rolled when performing any complex actions using Athletics , Agility , and Melee Combat .
8-9	Severely Injured: Your injuries are so severe that you can barely function. Until this injury is healed, suffer a -2 penalty on all dice rolled when performing any complex actions. This injury requires 2 successes to heal.
10	Dire: Your dice pool limit is reduced to 0, and your dice pool limit may not be increased until this injury is healed. This injury requires 3 successes to heal. If you do not receive medical treatment within the next hour, you die.
11+	Dead: You are dead.

TRAUMA TABLE

ROLL 1D6 (ADD 1 FOR EACH RESULT OF 1 ROLLED ON A HORROR DIE FOR THIS CHECK)	RESULT
1-2	Subtle Strangeness: You see something out of the corner of your eye. If you look, nothing is there. Or perhaps catch a whiff of a strange smell. This could be pleasant, repellant, or some odd combination (blood and cinnamon, or lavender and spoiled milk). There is no further effect , but you'd better be on your guard...
3-4	Shocked: You are so struck by something you see, smell, hear, or otherwise sense, that it leaves you taken aback for a brief moment. You must discard one of your dice from your pool if possible. If you have no dice in your pool to discard, you must add 1 to the results of any further rolls on this table for the remainder of this session.
5-7	Stunned: The horrors you have been exposed to leave you unable to react or respond. You must discard all of your dice from your pool if possible. If you have no dice in your pool to discard, you must add 1 to the results of any further rolls on this table for the remainder of this session.
8-10	Mind Undone: Your will is overpowered by the horrors around you. You must add 1 to the results of any further rolls on this table for the remainder of this session.
11+	Lost Forever: Something terrible and utterly final has happened to you. You have come to realize that you came from the sea, and to the sea you must return. You attempt to find the nearest body of water and swim out to meet your destiny. You are lost forever.

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