

ARKHAM HORROR[®]

THE CARD GAME



THE FEAST OF HEMLOCK VALE

CAMPAIGN GUIDE

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Campaign Guide

Against Nature

"It was just a colour out of space—a frightful messenger from unformed realms of infinity beyond all Nature as we know it; from realms whose mere existence stuns the brain and numbs us with the black extra-cosmic gulfs it throws open before our frenzied eyes."

— H. P. Lovecraft, "The Colour Out of Space"

The Feast of Hemlock Vale is a campaign for *Arkham Horror: The Card Game* for 1–4 players. *The Feast of Hemlock Vale* contains the following eight scenarios: "Written in Rock," "Hemlock House," "The Silent Heath," "The Lost Sister," "The Thing in the Depths," "The Twisted Hollow," "The Longest Night," and "Fate of the Vale." Only six of the eight scenarios included will be played in any given campaign, along with several extended playable preludes. Each of these scenarios may also be played on its own in Standalone Mode.

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Expansion Icon

The cards in *The Feast of Hemlock Vale* campaign expansion can be identified by this symbol before each card's collector number:



Additional Rules and Clarifications

The Codex

The Feast of Hemlock Vale campaign features a new gameplay concept: The Codex. During this campaign, some card effects may direct players to read a specific codex entry. While playing, keep the Campaign Guide on hand for easy reference.

Certain locations, characters, or enemies in *The Feast of Hemlock Vale* have codex entries, marked with ( X). To read a character or location's codex entry, you must pay all costs on that ability first, then turn to the current scenario or prelude's Codex in this Campaign Guide and resolve all text.

- ☞ Each codex entry cannot be resolved more than once per scenario or prelude unless otherwise stated.
- ☞ When resolving a codex entry, the player who triggered that entry resolves all effects (*resolving a test, dealing damage, paying resources, etc.*). If it is unclear who triggered the codex entry, the lead investigator resolves the entry.
- ☞ If a codex entry instructs players to put a named set-aside resident into play, put that character into play with their story asset side faceup unless otherwise stated.
- ☞ **A resident whose name is crossed out in your Campaign Log cannot enter play during preludes or scenarios.** If a resident's name is crossed out, so are all entries in that resident's Notes.
- ☞ While resolving a codex entry for a specific character, you may only read a single section for which you meet the requirements. If you do not meet the requirements for the first section of a codex entry, skip to the following section. Only refer to that character's Notes and Relationship Level in your Campaign Log unless otherwise stated. (e.g. "In River Hawthorne's Notes, record *River is a dreamboat*" directs players to change the "Notes" section in River's Campaign Log entry.)
- ☞ After resolving a codex entry and making any changes in your Campaign Log, resume play.

Three Days, Three Nights

The Feast of Hemlock Vale campaign gives players just three days in-game to play out its story. This campaign also contains playable preludes in which investigators may interact with the residents of Hemlock Vale, learn the secrets of Hemlock Isle, and make preparations for the next scenario.

Preludes are non-confrontational segments that are set up with locations and a scenario reference, act, and agenda. The end of each prelude provides several choices on which scenario to play next. Depending on the day and time, some scenarios may provide new story options or challenges. Players will not have time to play every scenario or befriend each resident on a single playthrough of this campaign.

- ☞ Players may earn experience when playing preludes and interludes. Record this experience under “Unspent Experience,” but do not spend it until instructed to by the campaign guide.
- ☞ To keep track of the current day/time, you may refer to and update the “Day/Time” section in the Campaign Log.

Residents & Relationship Levels

At times, story text may instruct investigators to increase their Relationship Level with a particular resident. If instructed to do so, check the Campaign Log and find the specified resident’s entry.

- ☞ When referring to a resident’s Relationship Level, the number of checked boxes in their entry is that resident’s Relationship Level.
- ☞ To increase a resident’s Relationship Level, check the leftmost unchecked box in that resident’s entry.
- ☞ To decrease a resident’s Relationship Level, erase the rightmost checked box in that resident’s entry.
- ☞ Unless otherwise stated, you should increase or decrease a resident’s Relationship Level by 1 box at a time.
- ☞ If instructed to set a resident’s Relationship Level to 0, erase all checked boxes in that resident’s entry.
- ☞ **A resident whose name is crossed out in your Campaign Log cannot enter play during preludes or scenarios.**

Location Adjacency in this Campaign

Most scenarios in this campaign are arranged in a set grid pattern. **During these scenarios, each location is connected to each location adjacent to it, in addition to any connection icons.**

- ☞ Adjacent locations share a side (left, right, above, or below). Locations that share only a corner are not considered adjacent.
- ☞ When instructed to put a location into play, place it in an adjacent empty space above, below, or to the left or right of your location.
- ☞ You cannot put a location into play where an existing location already is. When choosing where to put a new location, you must choose a spot unoccupied by a location, if able. If you cannot, no new locations are put into play.
- ☞ Note that during preludes and scenarios that utilize *The Vale* encounter set, locations are only connected via their icons.

New Keywords

Alert

Some enemies in this campaign have the alert keyword. Each time an investigator fails a skill test while attempting to evade an enemy with the alert keyword, after applying all results for that skill test, that enemy performs an attack against the evading investigator. An enemy does not exhaust after performing an alert attack. This attack occurs whether the enemy is engaged with the evading investigator or not.

Day ☀ and Night ☾

During setup during this campaign, players may be instructed to put the Time Marker card into play. To do so, find the Time Marker card in the *The First Day*, *The Second Day*, or *The Final Day* encounter sets that corresponds to the current day and place it next to the agenda deck. This is the current day and time.

Some cards have different effects depending on whether the scenario takes place during the Day or Night. Text following a **(Day ☀)** or **(Night ☾)** keyword is only active if the scenario or prelude being played is during the Day or Night, respectively. Any other ability not preceded by these keywords is active regardless of the time period.

Setup instructions may have specific instructions depending on the current day and time. (e.g. “If it is **Day 2**, put River Hawthorne into play at the Cranberry Bog” *only applies when playing that scenario as a Day 2 scenario and not a Night 2 scenario*).

Elusive

Some enemies in this campaign have the elusive keyword. Elusive enemies represent enemies who want to avoid the investigators for their own survival or to accomplish their own goals.

If a ready enemy with the elusive keyword attacks or is attacked, after that attack resolves, that enemy immediately disengages from all investigators, moves to a connecting location (with no investigators, if able), and exhausts. This effect occurs whether the enemy was engaged with the attacking investigator or not.

Patrol

Some enemies in this campaign have the patrol keyword. During the enemy phase (in framework step 3.2), each ready, unengaged enemy with the patrol keyword moves to a connecting location along the shortest path toward the designated location (as described in parentheses next to the word patrol).

- ☞ If there are multiple locations that qualify as the designated location, the lead investigator may choose which location the enemy moves toward.
- ☞ If an enemy with patrol would be compelled to move to a location via a path that is blocked by a card ability, the enemy does not move.

Campaign Setup

To set up *The Feast of Hemlock Vale* campaign, perform the following steps in order.

1. **Choose investigator(s).**
2. **Each player assembles their investigator deck.**
3. **Choose difficulty level.**
4. **Assemble the campaign chaos bag.** (Note that the starting chaos bag does not include an token.)
 - ◆ **Easy (I want to dance!):**
+1, +1, 0, 0, 0, -1, -1, -1, -2, -2, -3, , , .
 - ◆ **Standard (I want to feast!):**
+1, 0, 0, -1, -1, -1, -2, -2, -3, -3, -4, , , .
 - ◆ **Hard (I want to be transfigured!):**
0, 0, 0, -1, -1, -2, -2, -3, -3, -5, -5, -7, , , .
 - ◆ **Expert (I want the Abyss!):**
0, -1, -1, -2, -2, -3, -3, -4, -5, -5, -6, -6, -8, , , .

You are now ready to begin at the **Prologue**.



Prelude: Welcome to Hemlock Vale!

Intro 1: June 1926

Miskatonic Survey, June 1926. Members Marquez, Musgrave, et alii.

After three separate reviews by Miskatonic University's board and grant committee, we have reached Hemlock Isle. Our driver took us across a natural land-bridge they call the "causeway"—only traversible at low tide—to a small fishing village called Akwan. Bertie showed the locals several sketches and photographs of the alkaline blossom, but the locals would have none of it. Or maybe none of him. Bertie is exceedingly chipper.

The survey consists of myself, my assistant Bertie Musgrave, and some contacts of Dr. Armitage. He insisted they accompany me as part of the terms of the grant. I just hope they don't get in the way. The island is private property and has been off-limits to visitors for some time—until now. The locals are advertising some kind of festival throughout New England, even as far south as Boston and Arkham.

There were no lodgings in Akwan, and according to local rumors, camping on the island is a risky affair. The locals were unresponsive when I pressed further, but I was at least able to procure a map of the island as well as some basic supplies. We were all but resigned to pitching a tent west of Akwan, but then we met a young man named Theo who offered us lodging in a village called 'Hemlock Vale'.

Dr. Rosa Marquez

"But really, I think you're gonna love it here," Theo shouts from the truck window. Dr. Marquez—athletic and well-tanned at 40—closes her survey journal and looks up at the sky. "I don't know anyone who doesn't love Hemlock Isle," Theo continues. "And I don't know why we haven't invited folks sooner! I assume you're here for the Feast."

"Is this feast some sort of local tradition?" Bertie says in a crisp British accent. The breeze stirs the round man's shock of thick hair as he leans forward eagerly.

"This is the first one ever! Everyone in the Vale's pulled out all the stops so everyone feels welcome. We're just so excited to have visitors!" The young man laughs as your truck crests the hilltop. Hemlock Isle stretches away in every direction.

To the south, glistening black lakes dot a tangled marsh all the way to the coast. Up north, whitecapped hills gather around jutting obsidian rocks, resembling an exposed spine. Past a huddle of hills, the dense western forest grows up the rocky hillside, bisected by a wide river. And even further north, past the white hills, is a bleak rocky coastline at the edge of the slatey Atlantic waters.

The road takes you past lush farmland into a village nestled in the hills. Gaudy floral arrangements and brilliant ribbons hang from rooftops and fenceposts. A prismatic rainbow shimmers in a cloudless sky, lending the scene an idyllic air. As the truck rolls to a stop in the crossroads, locals and children in white-gold cloaks and wooden animal masks gather around you, grinning from ear to ear.

"Willkommen!" An imposing woman with steel-gray hair and a white-gold cloak cuts through the crowd. "Welcome to Hemlock Vale. I am Mother Rachel, and these are my people. What brings you here?"

The investigators must decide (choose one):

☞ "We're here on a survey from Miskatonic University." Proceed to **Intro 2**.

☞ "We're here for the Feast." Skip to **Intro 3**.

Intro 2: You introduce yourself and the members of the survey by name, along with your backing from Miskatonic University. Dr. Marquez leans heavily on her cane as she extends one hand to shake.

☞ Add 1 🍀 token to the chaos bag for the remainder of the campaign.

☞ Proceed to **Intro 4**.

Intro 3: The matron smiles benevolently. "And we are overjoyed to have you. Our food and shelter are yours. The Feast is in three days' time; we ask only that you open your heart and mind to experience our way of life."

Dr. Marquez shoots you a sharp look as she leans forward on her cane. "Actually, we're here on a survey from Miskatonic University."

☞ Add 1 🍀 token to the chaos bag for the remainder of the campaign.

☞ Skip to **Intro 4**.

Intro 4: Mother Rachel's friendly mask breaks for just a moment as she registers your response. "Surveyers. I see. You are quite welcome here as well. But mind your place. We have rules. Do not harm anyone in the Vale and we will not harm you. Keep to the village at night, and take care out in the wilderness. Nature is crueller here."

Down the road, a small doe walks alongside a pair of children, almost as if to contradict the matron's words. Before you can ask her more, a gaggle of locals descend on the truck, eager for news from the mainland. After fielding multiple questions about sports outcomes and elections, Dr. Marquez suggests you split up to acquaint yourselves with the locals. "Ask around about the island and meet back here in an hour."

Proceed to **Setup** (page 6).



Hemlock Island

MAINE



- A) VILLAGE OF HEMLOCK VALE
- B) AKWAN HARBOR
- C) AKWAN SETTLEMENT
- D) ATWOOD FARM
- E) WESTERN FOREST
- F) PEARL RIDGE
- G) PEARL ORCHARD
- H) NORTH POINT COVE
- I) NORTH POINT MINE
- J) EASTWICK BOG
- K) HEMLOCK HOUSE
- L) HEMLOCK HARBOR
- M) SOUTH POINT LIGHTHOUSE

Location Placement for Hemlock Vale



Prelude Setup

- Gather all cards from the following encounter sets: *The First Day*, *Day of Rest*, *Residents*, and *The Vale*. These sets are indicated by the following icons:



- Put the **Day One** Time Marker card into play. Praise the sun!
- Put each location from *The Vale* encounter set into play on its (Day ☀) side according to the location map above.
 - Note that during this prelude, locations are only connected via their location connection icons.
 - Each investigator begins play at The Crossroads.
- Set each card from the *Residents* encounter set aside, out of play.
- Place doom on the agenda equal to the number of investigators.
- Keep the Campaign Guide on hand as you play. Codex entries for this prelude are on the next three pages (7, 8, and 9).
- You are now ready to begin.

Playing Preludes in The Feast of Hemlock Vale

- Preludes in this campaign require investigators to set up a map, act and agenda deck and play much like they would a traditional scenario of *Arkham Horror: The Card Game*.
- Hemlock Vale is generally a safe place. During these preludes, there is no encounter deck. This means that the investigators cannot use abilities that interact with the encounter deck in any way. (For example, effects such as those that search the encounter deck, draw cards from the encounter deck, or look at cards in the encounter deck cannot be resolved.)
- Understanding the residents' wants and needs, as well as where they go during the day, is key to building trust with each of them. Your relationship with each resident influences the story and will earn you rewards and experience in later preludes.
- Hemlock Vale is a good place to stock up on supplies. At the end of a prelude, each investigator keeps the following:
 - Cards in hand, up to their opening hand size. (Note that investigators do not take a traditional mulligan for (Day ☀) scenarios.)
 - Resources in play, up to their starting resources.
 - A single asset in their play area that does not normally start in play.
 - All clues they control.
- For more information on Preludes and Relationship Levels, refer to the Additional Rules and Clarifications on page 2 of this Campaign Guide.

Codex: Welcome to Hemlock Vale!

Read the following entries on pages 7–9 only when directed while playing the **Welcome to Hemlock Vale** prelude.

Codex 1: Mother Rachel

"What are the Children of the Stars?" Mother Rachel echoes your question, bemused. Dust swirls in the harsh light through the intricate stained glass. "I suppose if I had to put it simply: We all are. 'Begotten by light,' I often say. Like heavenly bodies, we each have a place in this life, a purpose. There are some whose place is to understand. And others whose place is to watch." The older woman smiles faintly as a line of children file into the chapel to sit cross-legged near the altar. "And now, it is my place to begin storytime."

You may play a **Charm** or **Spell** asset from your hand, ignoring its cost.

Codex 2: Leah Atwood

The red-cheeked older woman introduces herself as Leah Atwood, Mother Rachel's sister. "I'm in charge of everything folks around here put in their bellies. And yes, that means I'm in charge of the Feast. My sister has been very particular about everything she wants prepared in advance." You ask her about any points of interest to survey in Hemlock Isle, and she wipes her brow with a gloved hand.

"You barely need to leave the Vale before you see something odd," she puts one hand on her hip. "I'm planning to go up to Pearl Ridge today. Something up there turned the trees to glass. I'm not sure if that's what you're looking for, but it is definitely unique."

You may play a **Tool** card from your hand, ignoring its cost.

Increase Leah Atwood's Relationship Level.

Codex 3: Simeon Atwood

"Fire in the hole!" shouts a voice, followed by a shower of sparks and firecrackers. A white dog barrels through the smoke toward you, and you are assailed with friendly licks. A chubby freckled young man with a shock of bright red hair follows.

"Ah, marbles. I thought you were Theo. Lay off, Digby!" he tells the dog, then drops to one knee to gather the debris. "Sorry about that. I'm Simeon. My ma's always busy cooking for Auntie Rachel," he scratches a red, raised swirl of hardened skin on his neck. "Auntie Rachel said we'd get 5 lashes if we litter in the Vale." You ask him about any points of interest on the island. "You're not allowed to go to the mines up in Pearl Ridge. I claimed them for my secret society," the young man says.

Search the top 9 cards of your deck for a **Tactic** or **Trick** card and add it to your hand (shuffle your deck).

Increase Simeon Atwood's Relationship Level.

Codex 4: William Hemlock

*Outside the Vale schoolhouse, you greet a man who introduces himself as William Hemlock. "I'd heard we had visitors. I just didn't expect to meet them so soon. And yes, I am the last living heir to the Hemlock Family," he blusters, although you didn't ask. "Or perhaps not the very last, if that gatecrasher River has their way," he snarls. You note the worn copy of *Walden* under his arm, and ask about any local points of interest. "I know it's rather unconventional, but my family's old house has a... peculiar infestation," he seems to chew his own words. "If you could exterminate whatever it is rather than study it, I think we'd all be in your debt."*

Search the top 9 cards of your deck for a **Tome** or **Talent** card and add it to your hand (shuffle your deck).

Increase William Hemlock's Relationship Level.

Codex 5: River Hawthorne

"I'm friends with the Great Profile. You may know him as John Barrymore. We met at a piazza in Rome. Utter serendipity." River bubbles as they chat with Bertie. "Although my last name is Hawthorne, I'll have you know I'm a Hemlock through and through. The last heir to the Hemlock fortune. That is, if sweet William actually listens," they say sourly. Bertie fields several more questions about current goings-on in New York's high society—of which he knows nothing—before asking River about points of interest. "I hear North Point Mines has some fascinating crystals," they answer.

Gain 3 resources.

Increase River Hawthorne's Relationship Level.

Codex 6: Gideon Mizrah

"Ye're no good, Martha Jean," mumbles the old man. He regards you warily until you mention coming from Arkham. "Might've been some thirty years back, I sailed past a queer light beneath the Miskatonic River..." The old sailor's story quickly meanders into five other, less interesting tales, but you listen till the end. When you ask about local points of interest, he replies. "Look out. Ye won't take five steps out of the Vale before something bites ye."

Draw 3 cards.

Increase Gideon Mizrah's Relationship Level.

Codex 7: Judith Park

You approach a compact woman in a handsome hunting jacket who eyes you like a hawk. You introduce yourself and the survey, and she flicks ash from the tip of her cigar. "Name's Judith. Judith Park. I'm the muscle around here. Which mostly means shooting rowdy animals. They look all nice and friendly during the day, but they get weird at night. Some of 'em have started to look a little strange, too. Occasionally, one'll wander into the village and I have to introduce 'em to Ol' Jomo." She brandishes a hunting rifle almost as long as she is tall. Impressed, you ask if she's available for hire. The young woman sizes you up. "Your friend Marquez hired me to escort her to Eastwick Bog today. Be prepared if you come along."

You may play a **Weapon** card from your hand, ignoring its cost.

Increase Judith Park's Relationship Level.

Codex 8: Theo Peters

"Hold on, hold on," Theo says to the worker, pressing a cold cloth to her forehead. After another pained laugh, she passes out. You ask Theo what happened. "It's kind of like heatstroke, except more like uh—you sort of work yourself into a good mood, and then it's, well." He sighs. "I don't really know what it is. Sometimes, people just get sick."

Several locals carry the worker away to a nearby shed. After some banter, you ask Theo about any good areas to survey local wildlife on Hemlock Isle. He smiles broadly. "My sisters and I saw the biggest horseshoe crab on Akwan Shoreline. I don't know if it's still there, but I swear it was the size of a buggy. I have some family business in Akwan if you wanna tag along today."

You may immediately move to any location.

Increase Theo Peters's Relationship Level.

Codex 9: Boarding House

Blossoming garlands hang from every eave of the Boarding House. A succulent smell wafts out of the front door: meat pies and beer brewing. The proprietor introduces herself as Ms. Olmstead and offers you a room. "I keep my eye on happenings around town. If you wanna know what folks get up to in the Vale, I'm happy to help." When you ask about the beer, she waves one hand dismissively. "Don't bother reporting me to the prohibitionists. We keep our own rules on Hemlock Isle," she tells you, then gives a sidelong look to the porch. "That is, unless someone gets their way."

You look in on the porch to see a gorgeous figure with skin the color of umber. They wear a trendy dress with the white-gold Vale cloak tossed casually over their shoulders as they embroider a floral pattern on a round frame. Bertie sheepishly questions them, holding up a few photographs and sketches of the sample that drew you here.

You may either draw 1 card or gain 1 resource.

Search the set-aside *Residents* encounter set for River Hawthorne and put them into play at the Boarding House, asset side faceup.

Codex 10: The Crossroads

Dozens of workers bustle around the base of a large tree in the center of the Crossroads. The many faces of the tree leer down at you with myriad expressions: some laughing, others pinched in grief, or terror. Each expression is grotesquely exaggerated. When you ask one of the nearby carpenters about the tree, they pause to consider their words. "This tree is the effigy. A likeness of—well, maybe it's best to think of it as a heavenly spirit. The same spirit that lives on in each of us."

The foreman tells you they will have to work through the night in anticipation of the rain tomorrow. As you watch them work, one carpenter trips and falls. Theo runs over from his truck and picks her up as she clutches her eyes and laughs hysterically.

You may either draw 1 card or gain 1 resource.

Search the set-aside *Residents* encounter set for Theo Peters and put him into play at The Crossroads, asset side faceup.

Codex 11: Hemlock Chapel

The small chapel atop the Vale's northern hill has a hushed, stately air. Small buds have been grafted in such a way as to suggest the planks themselves are blooming. While you admire the strange phenomenon, two women in white-gold cloaks approach. You ask them more about the chapel and their faith, and they usher you inside. A stylized quilt at the back portrays a warped, many-armed mythological being with numerous eyes and wings. "We built this chapel some twenty years ago, but it didn't see much use until our revival. Mother Rachel has always called us 'Children of the Stars.' I suppose this is one such star."

The two women go silent as Mother Rachel enters the chapel.

You may either draw 1 card or gain 1 resource.

Search the set-aside *Residents* encounter set for Mother Rachel and put her into play at Hemlock Chapel, asset side faceup.

Codex 12: The Old Mill

Dr. Marquez leans precariously on her cane as she takes samples of various wildflowers around the mill. "Take a look at this." The professor holds out a sample that looks like a blend of brilliant violet, trillium, and lupine flowers, spliced at the stem. "It's similar to the strange blossom that prompted the survey. Monopodial with dozens of different expressions. But no evidence of grafting. It grew naturally." You ask how this is possible, and the professor grins. "It isn't. Which is exactly why this survey is going to make my career."

As you leave Dr. Marquez to her sample-collecting, you spot a sturdy, well-built woman in overalls working the field.

You may either draw 1 card or gain 1 resource.

Search the set-aside *Residents* encounter set for Leah Atwood and put her into play at The Old Mill, asset side faceup.

Codex 13: The Atwood House

The old Empire-style manor is handsome at a distance, but looks faded and worn as you approach. An old woman with smoky brown skin and an ashen complexion sits in a wheelchair at the entrance. Her hands shake as she lets out a weak cough. "It's time, Sylvia," an elderly man emerges from the house and starts when he sees you. "Oh, visitors already! You can call me Brother David, and this is Sister Sylvia. I'm Mother Rachel's husband. We're so happy you're here." As he pushes Sylvia inside, you hear rustling branches around the side of the house.

You may either draw 1 card or gain 1 resource.

Search the set-aside *Residents* encounter set for Simeon Atwood and put him into play at The Atwood House, asset side faceup.



Codex 14: Tad's General Store

The rustic general store also doubles as a pharmacy. A balding, middle-aged man with bandaged arms stands behind the counter and introduces himself as Tad. "We're so happy to have visitors in the Vale. I know Mother Rachel is just off her rocker with excitement to see fresh new faces. And it's good for business, too. I'll give you a newcomer discount today if you're buying anything. It goes without saying, but you're all invited to the community meal this evening."

You may spend 1 resource to search your deck for an **Item** card and play it, ignoring its cost. Any investigator who has not resolved this effect may trigger this codex again.

Search the set-aside *Residents* encounter set for Judith Park and put her into play at Tad's General Store, asset side faceup.

Codex 15: Vale Schoolhouse

The bell atop the schoolhouse rings three times as you approach, summoning children in animal masks. A young red-haired girl in a rabbit mask trips and falls on her way in, and you help her up. The thin, severe teacher invites you inside and gestures at the two bookshelves against the back wall: the Vale's meager community library. A stately, middle-aged man with hickory-brown skin and a gray beard peruses the other shelf as you look at the library's offerings: a few battered issues of *Tales from Nevermore*, a survival handbook, and a handwritten stack of old recipes.

"But where's Edie?" one of the children asks the teacher. She replies in a sing-song voice: "Mother Rachel told me that Edie has found her place and that we shouldn't worry about her. Now what do we say?"

"Mother Rachel knows best," the class says in unison.

You may either draw 1 card or gain 1 resource.

Search the set-aside *Residents* encounter set for William Hemlock and put him into play at Vale Schoolhouse, asset side faceup.

Codex 16: The Commons

"Welcome to the Vale!" A young woman with a bob cut greets you as you enter through the double barn doors. "It's been so long since we had visitors. One thing you gotta know about the Vale is that we do most everything in the Commons. I know Sister Leah is planning a community dance tomorrow evening."

"Hey! Gideon. No smoking inside!" the woman barks at an old man in a long blue sailor's coat in the corner. He stands up and hobbles outside, grumbling. You notice the corkboard on the back wall is pinned with children's drawings of plants and birds with extra teeth, eyes, and limbs. The woman breaks your focus. "If you ever wanna call for anyone back on the mainland or, y'know, send a gift to a special someone in the village, I'm your girl. You can call me Martha Jean."

Search the top 9 cards of your deck for an **Ally** card and add it to your hand (shuffle your deck).

Search the set-aside *Residents* encounter set for Gideon Mizrah and put him into play at The Commons, asset side faceup.

DO NOT READ until the end of the prelude

Resolution 1: You meet Dr. Marquez and Bertie back at the Crossroads. After you each share some possible leads for the survey, the professor lays out the map of Hemlock Isle. "I didn't expect the village to be so religious," says Dr. Marquez. Bertie lights up in response. "They almost seem to be living in some transcendentalist ideal. I have no idea what they actually believe, mind you, but they seem friendly enough."

"Friendly's a word for it," Dr. Marquez smiles grimly. "We have a good three days before the island is overrun with tourists. I hate tourists."

"That sounds rather ill-natured given the celebration!" Bertie ventures. Dr. Marquez gives him a withering look. "What I mean is that they'll disrupt the local habitats, so our time is limited. We can split up to cover more ground, or we can stick together. Theo has volunteered to drive us anywhere we need to go, and even said we could take his truck at night—though we aren't to tell Mother Rachel. Given the stories of deadly wildlife, I've hired Judith to accompany me to Eastwick Bog. Either of you are welcome to join. Just be back by sundown."

"I plan to take a walk to the Western Woods," Bertie says. "Alone, if you don't mind. If Ms. Olmstead's descriptions are to be believed, they shall be quite stunning." You consider your options.

 Make preparations for your first survey.

❖ Choose 1 asset in your play area to keep for the next scenario. It must be one that does not normally start in play. Discard each other asset and attachment in your play area, except for those that start each game in play.

❖ Discard down to your opening hand size. Shuffle your discard pile into your deck. (*Your current hand is your opening hand for the next scenario; you will not draw a new opening hand or take a mulligan.*)

❖ Discard down to your starting resources.

 Exploring the Isle is allegedly dangerous. Add 1  token to the chaos bag for the remainder of the campaign.

 When setting up the next scenario, skip steps 1-8 of "Setting Up the Game" on page 27 of the Rules Reference.

The investigators must choose where to survey today! You will have the opportunity to survey multiple areas over the course of the campaign.

 To the north, the abandoned North Point Mine lies empty and overrun with strange wildlife. To brave the dangers of **Written in Rock**, turn to page 10.

 To the south, the old Hemlock House is said to be host to a strange infestation. To investigate **Hemlock House**, turn to page 14.

 The devastated Pearl Ridge up northwest is covered in a persistent layer of white ash. To explore **The Silent Heath**, turn to page 19.

 Northeast is Akwan: a dwindling settlement of Abenaki and mariners on the desolate coastline. To save **The Lost Sister**, turn to page 23.

 Dr. Marquez believes Eastwick Bog to the southeast may be the origin of the sample that drew you here. To discover **The Thing in the Depths**, turn to page 27.

Scenario: Written in Rock

The path to North Point Mine runs through a narrow ravine in the heart of Pearl Ridge. With little to go on, you asked around the Vale for more information about the mine, but all you could gather were several conflicting accounts. People have gone missing in the mines recently, although the mining operation is purportedly shut down. The lichens and moss are supposedly nutritious, but some are lethal? Nobody explained why the mine shut down in the first place, either.

The path ends at the mouth of a yawning cave. Following an old rail track in, you find heaps of abandoned equipment overgrown with bright yellow fungi. The fungus looks far from edible, and emits a putrescent stench. Eventually, the tunnel opens into a massive cavern filled with luminescent mushrooms and towering crystal formations. The ground shifts with a slight tremor, followed by an echoing cry from deeper in the mine. Steeling yourself, you trek deeper into the cave. At the very least, Dr. Marquez will want samples of the strange overgrowth on the rusted equipment.

Proceed to **Setup**.

Scenario Setup

- ☞ Gather all cards from the following encounter sets: *Written in Rock*, *Horrors in the Rock*, *Refractions*, *Chilling Cold*, and *Ghouls*. These sets are indicated by the following icons:



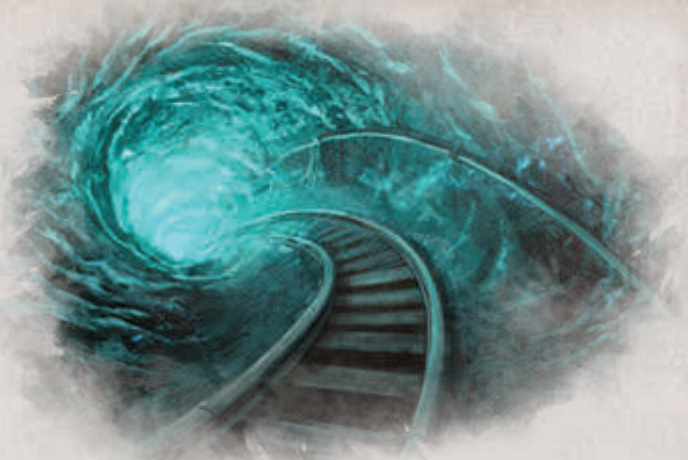
- ☞ In addition, check the Campaign Log for the current day and gather its corresponding encounter set for *The First Day*, *The Second Day*, or *The Final Day*. These sets are indicated by the following icons:



- ☞ Check your Campaign Log for the current day and time. Put the Time Marker card into play on its corresponding (Day ☼) or (Night ☾) side.
- ☞ Gather the 6 **Cave** locations and randomly remove 2 of them from the game. Place the rest as shown in the Location Placement diagram on page 11 (see **Location Adjacency** on page 3).
- ☞ Gather each location from the *Written in Rock* encounter set. Put the Control Station location into play as shown. Set the remaining 15 **Rail** locations aside, out of play.
- ☞ Place 1 resource on each location, as a scrap. (Hint: The scraps collected during Act 1 will help investigators during Act 2).
 - ☞ Investigators begin play at the leftmost location.
- ☞ If it is (Day ☼), gather each story asset from the *Residents* encounter set. This set indicated by the following icon:



- ☞ If it is **Day 1**, place River Hawthorne at the location in column 3.
- ☞ If it is **Day 1** or **Day 2**, set Simeon Atwood aside, out of play.
- ☞ If it is **Day 3**, set Leah Atwood aside, out of play.
- ☞ Remove the rest of the *Residents* encounter set from the game.
- ☞ If it is (Day ☼), remove the Subterranean Beast enemy from the game.
- ☞ Put the scenario reference card into play on its Act 1 side.
- ☞ Set both copies of the Crystal Parasite enemy and each other card from the *Written in Rock* encounter set aside, out of play.
- ☞ Shuffle the remaining encounter cards to build the encounter deck.
- ☞ You are now ready to begin.



Scenario Interlude: The Cave-In

The Cave-In 1: As the rumbling subsides, you look back at the collapsed tunnel. There is no way back. With no other recourse, you follow the old rail line into the darkness. After some time, you come upon a brightly lit shed next to an old mine cart on the nearby tracks.

Check your Campaign Log.

- ☞ If it is (Day ☼), proceed to **The Cave-In 2**.
- ☞ Otherwise, skip to **The Cave-In 3**.

The Cave-In 2: The shed is a former rail control station repurposed as a clubhouse. Hand-drawn maps and charts cover the walls and ceiling; they appear to be a young person's handwriting. If someone was here recently, they may currently be trapped in the mine along with you.

Skip to **The Cave-In 4**.

The Cave-In 3: A sharp trill echoes through the cavern, followed by a noisome clicking. Down a connecting tunnel, a stygian maw nested in writhing appendages advances. Your heart nearly stops as the monstrosity lets out another shrill staccato and charges toward you.

Proceed to **The Cave-In 4**.

The Cave-In 4: With the entrance collapsed, the only way out of the mine is through. You push the mine cart forward with every ounce of your strength and jump in, hoping the rusted tracks hold up.

- ☞ Gather all 15 set-aside **Rail** locations.
 - ☞ Place the Rail Exit and the 7 depicted Rail Tunnel locations as shown in the Location Placement diagram.
 - ☞ Shuffle the remaining **Rail** locations and place 1 in each space marked with a "?" on the Location Placement diagram.
- ☞ Place 1 resource on the scenario reference card, as a switch.
- ☞ Place the set-aside Mine Cart asset at the Control Station and choose which direction it is facing (see **Sliding and Swapping Locations** and **The Mine Cart** on page 11).
 - ☞ Place each investigator mini-card in the Mine Cart.
 - ☞ If either Simeon Atwood or Leah Atwood are set aside, place them at the topmost location in column 2.
 - ☞ Place the set-aside Prismatic Shard asset at the bottom location in column 4.
- ☞ If it is (Night ☾), place the set-aside Subterranean Beast enemy at the Control Station, exhausted.
- ☞ Shuffle the remaining set-aside *Written in Rock* encounter cards and the encounter discard pile into the encounter deck.
- ☞ Resume playing.

The Rail Line and Adjacency in Act 2

Each **Rail** location has 1 or more rail icons printed on it. These rail icons represent the track the Mine Cart moves along.

- When a rail icon on one location faces a rail icon on an adjacent location, the rail icons are **aligned**.
- Adjacent locations with aligned rail icons are connected to each other and form a rail line. Adjacent locations without aligned rail icons are not connected to each other.

Sliding and Swapping Locations

Sliding and swapping locations allow the investigators to create a path to the Rail Exit by aligning the rail line.

To slide a location, choose a location with an empty space adjacent to it. Move that location (and all cards at that location) into that empty space.

To swap 2 locations, simultaneously move each of those locations (and all cards at them) to the space the other one was occupying.

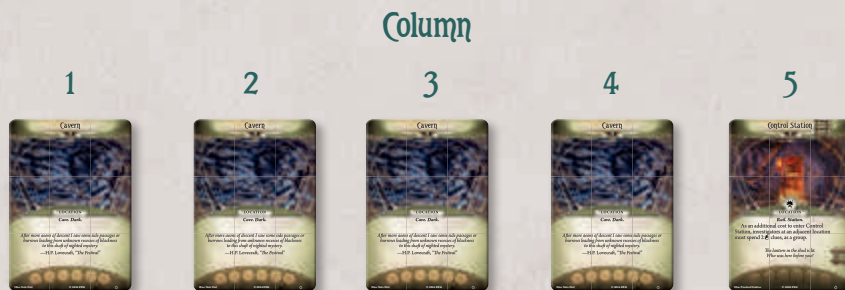
- Locations with story assets cannot be slid or swapped.**

The Mine Cart

Each investigator's mini-card is placed overlapping the Mine Cart.

- An investigator in the Mine Cart is also at its location. Investigators cannot move independently of the Mine Cart. When the Mine Cart moves, each investigator moves with it.
- The Mine Cart story asset has a rail icon on its right side that indicates the direction it is facing. The Mine Cart's rail icon must always face the same direction as one of its location's rail icons.
- When moving the Mine Cart, it can only move along a rail line to a connecting location.
- When the Mine Cart enters a location, the investigators may turn it 90 degrees in either direction to face the same direction as a rail icon on that location.
- The Mine Cart can only move in the direction its rail icon is facing. If the location it moves into does not form a complete rail line (they are not aligned), the Mine Cart moves off the rail line.

Act 1 Location Placement for "Written in Rock"



Act 2 Location Placement for "Written in Rock"

In this example, the Mine Cart is facing the adjacent location next to the Control Station. When it moves via its forced effect, it will move into that location if the rail icons are aligned. If the icons are not aligned, the Mine Cart moves off the tracks and each investigator is defeated!

This is a rail icon. Rail icons connect the rail lines!



Codex: Written in Rock

Read the following entries only when directed while playing the **Written in Rock** scenario.

Codex 2: Leah Atwood

If Leah Atwood is not under the control of an investigator:

You find Leah staring down at a pool of milky, glowing liquid. She brushes tears from her eyes as you approach, and resists when you ask her to leave. "This is where I want to be," she says. You describe the cave-in at the entrance, and the present danger. "None of it matters," she says stonily, but eventually relents. As you lead her to the cart, you turn and see a round, humanoid shape outlined against the incandescent pool. It flits quickly behind a rock.

Choose an investigator to take control of Leah Atwood. An investigator may trigger this codex again.

Otherwise:

Leah breaks her silence to grab the cart's broken lever. "Not left! Right!" The cart wobbles on the tracks, then rights itself. You share a look of relief with the Vale cook as the cart careens forward.

Place 1 resource on the scenario reference card, as a switch.

Codex 3: Simeon Atwood

If Simeon Atwood is not under the control of an investigator:

As the mine cart judders over a rickety bridge, you notice a small figure dangling from the edge of a precipice. Acting on instinct, you lean down the lip of the mine cart and catch the figure by the forearm as you hurtle past. As you pull him into the cart, you recognize him as Simeon, chief mischief-maker of the Vale. He brushes himself off, cheeks white as paper. "I was looking for my stash. All part of the p—" he wheezes, then gives up. "Thanks for saving me. I don't know what I would've done without you."

Choose an investigator to take control of Simeon Atwood. An investigator may trigger this codex again.

Otherwise:

"No, no, don't do it like that." Simeon pulls the lever on the cart. "How are you still alive? I'm surprised you even found me." He hits a switch at the side of the tunnel and grins rakishly. "That's how it's done."

Place 2 resources on the scenario reference card, as switches.

Codex 5: River Hawthorne

"Fancy seeing you here," River stands as you approach. They hold a woven basket filled to the brim with phosphorescent mushrooms and blood-red lichens. "I have quite the discerning palate, let me tell you. Eugénie Brazier herself said that I was the most demanding patron to grace her table. These are exquisite," they inhale from their basket luxuriously, then gesture at the grim tunnel. "The things we do for love." You offer to help them forage; after all, Dr. Marquez will want samples of the unusual growths.

Take control of River Hawthorne. If investigators end the scenario with both River Hawthorne and at least 2  clues under their control, remember that "you helped River."



Codex 6: Dr. Rosa Marquez

If it is Act 1:

"I wonder where Simeon is. Leah seemed so worried last night," Dr. Marquez says distractedly as she holds up a sample of a white and blue crystal. "These formations aren't natural. I'm no geologist, but the formation is... warped. Some of these lack basic symmetry."

Place 1 resource on the scenario reference card, as a scrap. An investigator may trigger this codex again during a different act.

If it is Act 2:

"I'm getting too old for this!" Dr. Marquez bellows as she holds onto her hat. Rotting beams whiz by overhead as the mine cart careens forward. The professor hits a nearby switch with her cane as you zoom through the darkness. Somewhere deeper in the mine, something moves.

Swap 2 adjacent locations.

Standalone Mode

If you are playing in Standalone Mode and do not wish to refer to any other setup or resolutions, you may use the information below when setting up and playing this scenario:

-  Shuffle each Time Marker and draw 1 at random. The Time Marker indicates the current day.
-  Flip a coin to determine whether it is (**Day ☉**) or (**Night ☾**) when choosing the current time.
-  Assemble the chaos bag using the following tokens:
+1, 0, 0, -1, -1, -2, -2, -3, -3, -5, , , , , , .
 - ◆ If it is **Day/Night 2**, add 1  and 1  token to the chaos bag.
 - ◆ If it is **Day 3**, add 2  and 2  tokens to the chaos bag.
-  Place 2 resources on the scenario reference card, as switches.
-  Remove Agenda 1, Act 1, and the Rail Exit location from the game. Begin with Act 2 and Agenda 2 in play, following the setup instructions in **Scenario Interlude: The Cave-In**.
-  For the remainder of this scenario, Agenda 2 gains **"Forced"** – When the round ends: Flip each revealed empty **Rail** location to its unrevealed side. (Discard all tokens.)
-  This scenario is **unwinnable** in Standalone Mode. Your goal is to continue playing for as long as you can. Once each investigator has been defeated, the amount of doom on the agenda will determine how well you performed.

DO NOT READ until the end of the scenario

If no resolution was reached (each investigator was defeated): The last thing you remember before you are knocked unconscious is the cart careening into a canyon of light. Your head pounds as you awaken surrounded by glowing blue fungus and extravagant crystal formations. There is a path up the rock, but it will take hours to trek back even to the beginning of the rail tunnels. You sigh, exhausted, and wade through the underground river.

Check your Campaign Log.

☞ If it is **Night 1** or **Night 2**, cross out Simeon Atwood's name and skip to **Resolution 6**.

☞ If it is **Day 1** or **Day 2**, skip to **Resolution 3**.

☞ If it is **Day 3**, skip to **Resolution 4**.

Resolution 1: Simeon steps out of the mine cart looking dazed. "What a ride!" he shouts, troublingly unfazed. "No matter what, you are definitely going in the Miner's Secret Order of Mischief's Hall of Fame! You're in good company with George Washington Carver and my mom." He nearly trips as the rail line slopes upward, toward the brilliant sky. You help him to his feet and lead him outside, into the clear fresh air.

☞ Update your Campaign Log.

☞ In Simeon Atwood's Notes, record Simeon survived.

☞ Increase Simeon Atwood's Relationship Level by 2. Each investigator earns 2 bonus experience.

☞ Skip to **Resolution 6**.

Resolution 2: Leah grips the side of the cart as you disembark. She bites her lip as she holds back tears, unseeing. As you lead her back up the tunnel, the sound of soft weeping echoes off the stone walls. As you emerge outside into the clean, fresh air, you work up the courage to ask Leah what she saw.

"He's gone. Simeon's gone," she replies.

☞ Update your Campaign Log.

☞ In Leah Atwood's Notes, record Leah saw something in the mine.

☞ Increase Leah Atwood's Relationship Level. Each investigator earns 2 bonus experience.

☞ Skip to **Resolution 6**.

Resolution 3: You could swear you hear Simeon Atwood's voice calling through the empty tunnels as you disembark. Unable to shake the sound, you double back through the tunnels in hopes of finding the young man. You eventually come to a shining abyss filled with crystals. A dark humanoid shape sits hunched over the carcass of a small animal. It skitters into the dark when you call. You shout Simeon's name until your voice is hoarse, then retrace your steps to the exit with an awful lump in your throat.

☞ Update your Campaign Log.

☞ In Simeon Atwood's Notes, record Simeon disappeared.

☞ Cross out Simeon Atwood's name.

☞ Skip to **Resolution 6**.

Resolution 4: You could swear you hear Leah Atwood's voice calling through the empty tunnels as you disembark. Unable to shake the sound, you double back through the tunnels in hopes of finding the Vale cook. You eventually come to a shining abyss filled with crystals. A dark humanoid shape sits hunched over Leah's body at the bottom. It skitters into the dark when you call. You take one last look at Leah's lifeless body, then retrace your steps to the exit with an awful lump in your throat.

☞ Update your Campaign Log.

☞ In Leah Atwood's Notes, record Leah and Simeon were reunited.

☞ Cross out Leah Atwood's name.

☞ Skip to **Resolution 6**.

Resolution 5: You hear a familiar chattering staccato as you disembark, followed by a scent of rot. More howls and shouts echo through the twisted cavern, prompting you to run to the exit. Once you emerge into the clear night air, you turn back and wonder what other terrors are written in rock beneath the island.

☞ In your Campaign Log, record the investigators survived the horrors in the rock.

☞ Proceed to **Resolution 6**.

Resolution 6: "Miskatonic Survey, June 1926. Members Marquez, Musgrave, et alii. We were lucky to escape from North Point Mine with our lives. Extreme instability and seismic tremors. Findings include asymmetrical crystal formations, rodents of unusual size, and an unusually aggressive insect population."

☞ If the Prismatic Shard story asset was under the control of an investigator when the scenario ended, choose an investigator to add it to their deck. It does not count toward their deck size.

☞ Update your Campaign Log.

☞ If "you helped River," increase River Hawthorne's Relationship Level. Each investigator earns 1 bonus experience.

☞ If an investigator controls River Hawthorne and the above is not true: Decrease River Hawthorne's Relationship Level.

☞ Each investigator earns experience equal to the Victory X value of each card in the victory display. **Each investigator may now spend the experience recorded under "Unspent Experience" in your Campaign Log.**

☞ In the "Areas Surveyed" section of your Campaign Log, check off **North Point Mine**.

☞ Check your Campaign Log.

☞ If it is **Day 1**, turn to **Prelude: The First Evening** (page 31).

☞ If it is **Night 1**, turn to **Prelude: Dawn of the Second Day** (page 39).

☞ If it is **Day 2**, turn to **Prelude: The Second Evening** (page 43).

☞ If it is **Night 2**, turn to **Prelude: Dawn of the Final Day** (page 51).

☞ If it is **Day 3**, turn to **Prelude: The Final Evening** (page 55).

Scenario: Hemlock House

Check your Campaign Log.

☞ If it is **Night 1** or **Night 2**, skip to **Intro 4**. Otherwise:

- ☞ If it is **Day 1**, proceed to **Intro 1**.
- ☞ If it is **Day 2**, skip to **Intro 2**.
- ☞ If it is **Day 3**, skip to **Intro 3**.

Intro 1: “Oh, please, it’s not haunted.” Theo smiles nonchalantly as he pulls his truck to a stop in front of the towering, shingle style manor. “Old Gideon says a lot of things about this place. But old Gideon also believes in underwater kingdoms filled with fish people,” he laughs. “I’m sure there’s something to it. Rumor is, there’s some kinda infestation in there. Rats, probably. Maybe even some wild animals taking refuge from the woods. It’s an old house, y’know? Lots of nooks in the walls, places for them to hide. Brother William asked Ms. Park to find and repair ‘em, clear out whatever’s hiding in the walls, but she hasn’t gotten around to it yet. I still got all those supplies in my truck, if you feel like helping out.”

You unload several planks of wood, a box of tools, and a bucket of some foul-smelling chemical mixture from the back of Theo’s truck. As he drives off, you stare up at the crumbling manor. There is something crooked and unsettling in the arrangement of its windows, the slant of its gambrel roofs. The house’s previous grandeur has not set right with the landscape, perhaps by some crack in its foundation—or, if the rumors are right, whatever lives within its walls.

Proceed to **Setup**.

Intro 2: The rear wheels of Theo’s truck spit up mud as it putters toward the cape, where the shingle style manor towers atop a ruinous hill. “There it is,” Theo says, pointing at the silhouette of the manor, barely visible through the torrent of rain beating down on the windshield. “Old Gideon says a lot of things about this place. But old Gideon also believes in underwater kingdoms filled with fish people,” He laughs. “I’m sure there’s something to it. Rumor is, there’s some kinda infestation in there. Rats, probably. Maybe even some wild animals taking refuge from the woods. It’s an old house, y’know? Lots of nooks in the walls, places for them to hide. Gotta be even worse with all this rain.”

Having seen firsthand the kinds of terrors that dwell on Hemlock Isle, you know better than to assume the house’s other inhabitants to be mere rats or raccoons. You ask Theo what Mr. Hemlock wants done to the place, which elicits a brief chuckle. “He asked Ms. Park to repair the place and clear out whatever’s hiding in the walls. They’re both there right now, I think, if you wanna help out or chat with them. Can’t believe he still thinks the place is salvageable, but hey, who am I to judge?”

Theo drops you off in front of the crumbling manor so you don’t have to plod through mud and rain. You shudder as you glance up at its crooked frame. There is something deeply unsettling about the arrangement of its windows and the slant of its gambrel roofs. Whatever grandeur this house may have had in its past life is long gone. It is but a shell of its former self—and you suspect the cause still dwells within its walls.

Proceed to **Setup**.

Intro 3: “Considering what Brother William was prattling on about last night at the dance? Yeah, maybe it is haunted. I dunno.” Theo sighs as his truck pulls to a stop in front of the towering, shingle style manor. Dark clouds loom over its gambrel roofs, its frame crooked and misshapen. Its attic truss is burnt almost to the frame, its outer wall exposed to the elements by extensive fire damage. “Old Gideon says a lot of things about this place. But old Gideon also believes in underwater kingdoms filled with fish people. Still...” Theo sighs, shaking his head. “Maybe there is something to it all. I thought if there was an infestation, it was probably rats, y’know? Maybe even some wild animals taking refuge from the woods. But Brother William looked downright terrified when he came back into town yesterday. Who knows?”

You ask Theo what Mr. Hemlock was doing here—perhaps you can help figure out what’s wrong with the place. “Last I checked, he asked Ms. Park to repair the place and clear out whatever’s hiding in the walls. That was a couple days ago. Ms. Park’s still here, but after yesterday I don’t think Brother William’s gonna be venturing anywhere near this place until it’s cleaned up.”

You point the fire damage out to Theo, who gives a whistle in response. “Yeah, that’s new. I did hear some pretty close thunder during that storm last night. Wouldn’t be surprised if that was from lightning. Lucky the rain must’ve put the fire out.” You wonder if it was in fact fortune that kept the old manor standing, or something else entirely. As if in response to your ruminations, something slithers just out of view from the exposed floor of the attic. You ask Theo if he saw it, but he only shrugs. “Saw what? You don’t plan on heading up there, do you? Be careful. This place was decrepit even before the storm.” He turns the ignition off and gets out of the truck, joining you under the awning of the manor’s front porch. “I’ll come with, ok? I won’t go all the way up there, but just in case something happens, I’ll be here.”

You nod. Having seen firsthand the kinds of terrors that dwell on Hemlock Isle, you know better than to assume the house’s other inhabitants to be mere rats or raccoons. It might be nice having Theo and his truck on hand for a swift exit. Taking in a deep breath, you glance once more at the manor’s crooked frame. There is something deeply unsettling about the arrangement of its windows and the slant of its roofs. Whatever grandeur this house may have had in its past life is long gone. It is but a shell of its former self—and you suspect the cause still dwells within its walls.

Upon entering the house, you immediately climb its inner staircase up to the attic, leaving Theo downstairs. Scarred by fire damage and partially exposed to the wind, the decrepit bedroom bears no trace of whatever creature you saw from below. With each of your steps, the old building groans precariously. You cannot help but wonder if it is in fact the rumbling of an empty stomach...

Proceed to **Setup**.

Intro 4: Theo’s truck slows to a halt as you pull up in front of the towering, shingle style manor. From what you’ve been told, the old Hemlock House is infested with something or other—what exactly is a matter of some debate. Before lending you his truck for the night, Theo made mention of rats in the walls, or potentially wild animals taking refuge from the woods, not to mention the storm brewing on the horizon. But you’re not so sure. After all, you’ve already seen firsthand the kinds of terrors that dwell on Hemlock Isle—you know better than to assume mere rats or raccoons to be the issue.

Approaching the crumbling manor, you find a stockpile of supplies tucked away near its entrance: several planks of wood, a box of tools, and a bucket of some foul-smelling chemical mixture. According to Theo, Mr. Hemlock had asked Judith to try to fix the place up and clear out whatever was infesting its walls. Seems like she hasn’t gotten very far yet. You look up at the house’s crooked frame, set against a backdrop of dark stormclouds. There is something deeply unsettling about the arrangement of its windows and the slant of its gambrel roofs. Whatever grandeur this house may have had in its past life is long gone. It is but a shell of its former self—and you suspect the cause still dwells within its walls.

Proceed to **Setup**.

Scenario Setup

- ☞ Gather all cards from the following encounter sets: *Hemlock House*, *Agents of the Colour*, *Blight*, *Fire!*, *Transfiguration*, *Locked Doors*, and *Rats*. These sets are indicated by the following icons:



- ☞ In addition, check the Campaign Log for the current day and gather its corresponding encounter set for *The First Day*, *The Second Day*, or *The Final Day*. These sets are indicated by the following icons:



- ☞ Check your Campaign Log for the current day and time. Put the Time Marker card into play on its corresponding (**Day** ☉) or (**Night** ☾) side.

- ☞ Set Act 2a: Against the House aside, out of play.
- ☞ If it is **Day/Night 1** or **Day 3**, remove Agenda 2a: The House Stirs (v.II) from the game.
- ☞ Otherwise, remove Agenda 2a: The House Stirs (v.I) from the game.

- ☞ Gather all 13 locations. Set the Shapeless Cellar location and one random copy of the Bedroom location aside, out of play. Put each remaining location into play, **Dormant** side faceup, according to the following rules and Location Placement diagram.

- ☞ Place the Parlor, Foyer, and Dining Room in a row exactly as shown. This is the 1st Floor.
- ☞ Shuffle each remaining location and place six of these locations into play in two rows above the 1st Floor.
- ☞ Put the set-aside Bedroom location into play in the middle column on the 4th Floor.
- ☞ Remove each remaining location from the game.
- ☞ If it is **Day/Night 1** or **Day/Night 2**, each investigator begins play at the Foyer.
- ☞ If it is **Day 3**, each investigator begins play at the Bedroom on the 4th floor.

- ☞ If it is (**Day** ☉), gather each story asset from the *Residents* encounter set. This set is indicated by the following icon:



- ☞ If it is **Day 1**, put Gideon Mizrah into play at the Parlor location. Put the Little Sylvie story asset into play at a Bedroom location on the lowest floor.
- ☞ If it is **Day 1** or **Day 2**, put William Hemlock into play at the Bedroom location on the 4th Floor.
- ☞ If it is **Day 2** or **Day 3**, put Judith Park into play at the Parlor location.
- ☞ If it is **Day 3**, put Theo Peters into play at the Foyer location.
- ☞ Remove the rest of the *Residents* encounter set from the game.

- ☞ Set the double-sided The Predatory House story card aside, out of play. This story card has a different scenario reference card on its other side and will enter play during the scenario.

- ☞ Set all five Fire! treacheries and all copies of the Out of the Walls and Pulled In treacheries aside, out of play.

- ☞ Shuffle the remaining encounter cards to build the encounter deck.

- ☞ You are now ready to begin.

Location Placement for “Hemlock House”

Floor Level

Column

Left

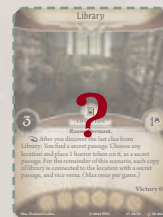
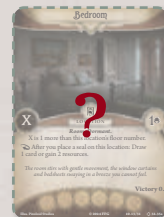
Middle

Right

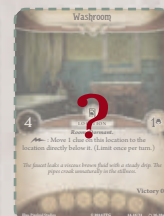
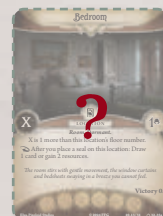
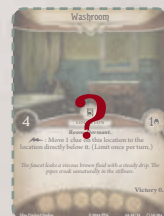
4th Floor



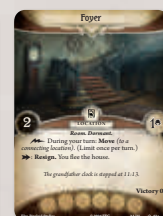
3rd Floor



2nd Floor



1st Floor



Cellar

(The Cellar's floor number is considered to be 0 for the purposes of card effects.)

Reminder: During this scenario, each location is connected to each location adjacent to it, in addition to any connection icons (see **Location Adjacency** on page 3).



Enemy-Locations

This scenario introduces a new cardtype: enemy-location. An enemy-location is both an enemy and a location, and that enemy is considered to be at that location. Investigators may fight, evade, and investigate enemy-locations.



- ☞ Enemy-locations cannot be moved by card effects.
- ☞ When instructed to flip a location to its enemy-location side or vice versa, keep all investigators, enemies, attachments, and tokens on that location.
- ☞ Locations with a seal on them are considered “sealed” and cannot be flipped to their enemy-location side by a predation test.
 - ◆ An unsealed location is a location with no seals on it.
- ☞ When an enemy-location is defeated, add it to the victory display, leaving behind an empty space. Then, simultaneously slide each location that was above it in its column down one floor to fill that empty space. Place each investigator, story asset, and enemy that was at the defeated enemy-location at the newly-moved location.
 - ◆ If there are no locations above the empty space in its column, choose a location adjacent to the empty space and place each investigator, story asset, and enemy in the chosen location.
 - ◆ If the entire middle column is removed, slide the entire left column one step to the right, so that the two remaining columns are adjacent. (They remain the left and right columns, respectively; there is no middle column.)

Standalone Mode

If you are playing in Standalone Mode and do not wish to refer to any other setup or resolutions, you may use the information below when setting up and playing this scenario:

- ☞ Shuffle each Time Marker and draw 1 at random. The Time Marker indicates the current day.
- ☞ Flip a coin to determine whether it is (Day ☉) or (Night ☾) when choosing the current time.
- ☞ Assemble the chaos bag using the following tokens: +1, 0, 0, -1, -1, -2, -2, -3, -3, -5, ☠, ☠, ☠, ☠, ☠, ☠.
 - ◆ If it is Day/Night 2, add 1 ☠ and 1 ☠ token to the chaos bag.
 - ◆ If it is Day/Night 3, add 2 ☠ and 2 ☠ tokens to the chaos bag.

Codex: Hemlock House

Read the following entries on pages 17-18 only when directed while playing the **Hemlock House** scenario.

Codex 4: William Hemlock

If it is Day 1 and an investigator controls the Little Sylvie story asset:

"Wait! That doll—there she is!" William reaches for the doll, tears welling in his eyes. He stares into the doll's dead eyes, his smile gentle, nostalgic. "My mother always loved this one. People said it looked like her." You ask William what he intends to do now that he's recovered it. "Well, it's just a doll, but...it's also a symbol," he explains. "A symbol of my heritage. Where I came from. If I can just get mother to remember... perhaps we can rebuild. Start our legacy anew." He shakes your hand vigorously. "Thank you for finding this. I truly appreciate it."

Take control of William Hemlock. Remember that you "found Little Sylvie." Increase William Hemlock's Relationship Level. Each investigator earns 1 bonus experience.

Otherwise, if it is Day 1:

You ask William if there's anything from his old home you should be watching out for. "This house is filled with old family trinkets and valuables. There's one in particular I'd love to find, an old doll." You had expected perhaps a valuable piece of jewelry or an heirloom, not a doll. William seems to catch on quickly. "I always liked playing with dolls. But my mother loved them even more." He sighs wistfully. "I remember she had a special doll, one she always kept nearby. I wonder...if I show it to her, will she remember? Will she become her old self again...?"

Each investigator gains 1 clue (from the token pool).

For the rest of the scenario, the Little Sylvie story asset gains
➡: Take control of Little Sylvie." The investigator who controls Little Sylvie may trigger this codex again.

If it is Day 2 and both William Hemlock and Judith Park are at the same location:

"Finally," William says as you enter the room where Judith stands, arms crossed. "Where have you been? I hired you because I needed your help, not to stomp around my childhood home brooding." The two square off, tension thick in the air...

Proceed to **Codex Σ: The Argument** (page 18).

Otherwise, if it is Day 2:

William paces back and forth, wincing at every creak of the old house. You ask him if everything is ok, eliciting a deep sigh from the melancholy heir. "Oh, yes, everything is jake. Judith has run off and left me here alone, I can't find my mother's doll anywhere, and my childhood home is crumbling before my very eyes," he says bitterly. "Help me find Judith, won't you? That bearcat is supposed to be protecting me and helping me clean this place up." He follows you close behind, eyes darting from shadow to shadow as the house growsl angrily.

Take control of William Hemlock. You may trigger this codex again if both William Hemlock and Judith Park are at the same location.

Codex 6: Gideon Mizrah

If "you are helping Gideon":

You pull an old, yellowed map from a book and hold it up to Gideon. "Yes!" He exclaims, taking it from your hands and looking it over. "This is exactly what I was looking for. Thankee kindly!"

Increase Gideon Mizrah's Relationship Level. Each investigator earns 1 bonus experience.

Otherwise:

Gideon barely looks up from a musty book as you approach. "I don't suppose ye've ever heard the story of the Delilah?" You tell him no, but you think you're about to. He laughs. "The Delilah was a fishing vessel that mapped this island years ago." He grabs another book as he rambles on about not only the Delilah, but also three other tangential stories. At length, you glean that the old man is looking for a map somewhere in the parlor.

You may cancel the next predation that would take place. Remember "you are helping Gideon." An investigator may trigger this codex again.

Codex 7: Judith Park

If it is Day 2 and both William Hemlock and Judith Park are at the same location:

"There you are," Judith struts to where William stands daydreaming. He snaps out of his reverie as she approaches, finger pointed at his chest. "You said this place had a rat problem, not...not this," she says, gesturing vaguely. The two square off, tension thick in the air...

Proceed to **Codex Σ: The Argument** (page 18).

Otherwise, if it is Day 2:

Judith rolls her eyes as you ask her what she's doing here. "William was here yesterday, but he got creeped out, so he asked me to come with him today to babysit him. Then he ran upstairs to 'ponder his legacy' and 'ruminate upon his forebears' or whatever nonsense." She shakes her head. "Look, between you and me, this place is a wreck. Let's find William, I'll talk to him, and leave this place to rot. You with me?"

Take control of Judith Park. You may trigger this codex again if both William Hemlock and Judith Park are at the same location.

If it is Day 3:

"Rats. 'Rats,' he said!" Judith scoffs. "Rats, my ass..." she trails off into grumbles, then faces you with a stern expression. "This place is a cesspool. There's something in the walls that I swear is following me." Any fear within her seems to have settled into anger. "It's no wonder he didn't want to come back with me today. There's no 'legacy' here. Just a bunch of ugly furniture, and whatever creature has taken up residence." You ask what she thinks should be done. "It's too dangerous to be left alone as it is." She may be right—it would surely upset William, but left as is, this house is a danger to him and the rest of Hemlock Isle.

Take control of Judith Park. Remember that "Judith is remodeling."

Codex 8: Theo Peters

"No no no no no!" You hear Theo's scream long before you see the young man running down the hallway. He barrels into you, nearly knocking you over. "Woah. I thought you were—" he looks over his shoulder. The hallway is dead silent. "You look like you might need some protection. Well, don't worry. I can, uh. Protect you," he puts on a fake swagger as he helps you to your feet.

Take control of Theo Peters.

Codex Σ: The Argument.

The Argument 1: "Look, William, this place is a dump. There's junk everywhere. It's filthy, it's rundown, and whatever is living in the walls, it sure as hell isn't rats," Judith explains.

William scowls. "This 'dump' is my childhood home. My family's enduring legacy."

"If this was my family's legacy, I'd change my name. Someone needs to tear this place down," Judith retorts.

"I am not tearing this house down!" William shouts. "That is absolutely unconscionable!" The two continue arguing, getting more and more heated, until you realize this argument won't resolve itself on its own. You step in, voicing your thoughts...

The investigator resolving this codex must decide (choose one):

 "Judith is right. There's nothing here to salvage."
Proceed to **The Argument 2**.

 "It is William's home. We should respect his wishes."
Skip to **The Argument 3**.

The Argument 2: William's gaze snaps to you, eyes pleading. Maybe he's finally realized the truth. Perhaps he doesn't care. "Alright, then," he almost whispers. "Do as you will. The legacy of the Hemlocks is in tatters, and nobody seems to care. Why should you?" He departs, head hung low.

Remove William Hemlock from the game. Each investigator may draw 1 card. Increase Judith Park's Relationship Level. Each investigator earns 1 bonus experience.

The Argument 3: Judith glares at you. "Really? You too?" She rubs her eyes and swears under her breath. "Fine. Hold the whole festival here for all I care. But don't come asking me for help when the place falls down. Or worse." She gathers her things and makes for the door.

Remove Judith Park from the game. Each investigator may draw 1 card. Increase William Hemlock's Relationship Level. Each investigator earns 1 bonus experience.

Codex Θ: Dr. Rosa Marquez

"I hate all of this," Dr. Marquez inspects a bookshelf. "Earlier, I was in the library and it came alive. There's something almost... reanimating the dead wood. I'd say it was impossible, but nothing feels impossible anymore," she laughs emptily.

Draw 3 cards. Choose an enemy-location in play and deal it 1  damage.

DO NOT READ until the end of the scenario

If no resolution was reached (each investigator resigned or was defeated): An awful clamor resounds through the house as the walls close in, threatening to collapse—to consume you like prey. Terrified, you burst through the front door and flee.

 Skip to **Resolution 2**.

Resolution 1: At long last, the horrors of Hemlock House are behind you. You can only hope the house's "infestation" is gone.

 Proceed to **Resolution 2**.

Resolution 2: "Miskatonic Survey, June 1926. Members Marquez, Musgrave, et alii. Survey of Hemlock House complete. Organism defies comprehension. Colony of octopodial and gastropodial species infested the entire house. Creature(s) appear to have evolved in the house proper. Further observation needed."

 Remove 1  token from the predation bag. Return any remaining  tokens in the predation bag to the chaos bag for the remainder of the campaign.

 If the investigators "found Little Sylvie," an investigator may add the Little Sylvie story asset to their deck. It does not count toward that investigator's deck size.

 Check the victory display and the number of seals in play when the scenario ended:

✦ If there are 8 or more seals in play, each investigator earns 1 bonus experience. If there are 10 or more seals in play, each investigator earns 1 additional experience.

✦ If there are 8 or more enemy-locations in the victory display, each investigator earns 1 bonus experience. If there are 10 or more enemy locations in the victory display, each investigator earns 1 additional experience.

✦ If there are 8 or more enemy-locations in the victory display, Judith Park is under the control of an investigator, and "Judith is remodeling," increase Judith Park's Relationship Level. Each investigator earns 1 bonus experience.

 Each investigator earns experience equal to the Victory X value of each card in the victory display. **Each investigator may now spend the experience recorded under "Unspent Experience" in the Campaign Log.**

 In the "Areas Surveyed" section of your Campaign Log, check off *Hemlock Harbor*.

 Check your Campaign Log.

✦ If it is **Day 1**, turn to **Prelude: The First Evening** (page 31).

✦ If it is **Night 1**, turn to **Prelude: Dawn of the Second Day** (page 39).

✦ If it is **Day 2**, turn to **Prelude: The Second Evening** (page 43).

✦ If it is **Night 2**, turn to **Prelude: Dawn of the Final Day** (page 51).

✦ If it is **Day 3**, turn to **Prelude: The Final Evening** (page 55).

Scenario: The Silent Heath

Check your Campaign Log.

☞ If it is **Night 1** or **Night 2**, skip to **Intro 4**. Otherwise:

☞ If it is **Day 1**, proceed to **Intro 1**.

☞ If it is **Day 2**, skip to **Intro 2**.

☞ If it is **Day 3**, skip to **Intro 3**.

Intro 1: You step out of Theo's truck accompanied by Leah Atwood and look up at Hemlock Isle's highest point. The narrow winding road gives way to the soft, sand-like ash that blankets the heath. The black rocks at the top of the hill look like jagged teeth. A dread silence pervades everything as you walk up the hill with the Vale's cook. "There's a reason folks don't live here anymore. Watch yourself up here. I don't know what lives in the caves, and I don't intend to find out," she says. As if in response, a strong wind blows up clouds of white ash.

Skip to **Intro 5**.

Intro 2: You step out of Theo's truck into the pouring rain, accompanied by Dr. Marquez. The narrow winding road gives way to the soft, sand-like ash that blankets the heath. The black rocks at the top of the hill look like jagged teeth. A dread silence pervades everything as you walk up the hill with the professor, who wears a bright yellow and blue poncho. "If the locals are to be believed, we want to head this way," she points up the hillside to a glimmering orchard. After hiking the steep incline, the professor lets out a gasp.

Rows of crystalline trees shimmer in the light. A crack of lightning from the southern clouds refracts a band of gorgeous, prismatic radiance through hanging apples and knotted glass trunks. Although beautiful, you can't help but feel an anxious pang: the trees are wondrous, but they are long

dead, frozen in time. Dr. Marquez begins chipping away at a young sapling with a hammer and chisel. "Fan out and explore the ruins. Leah warned me to keep clear of the ants, whatever that means. Don't kick any anthills, I guess," she says, already engrossed in her work.

Skip to **Intro 5**.

Intro 3: You step out of Theo's truck and look up at Hemlock Isle's highest point. The narrow winding road gives way to the soft, sand-like ash that blankets the heath. The black rocks at the top of the hill look like jagged teeth. A dread silence pervades everything as you walk up the hill and spot a robed figure standing on a jutting rock, staring down at Hemlock Isle. You recognize the figure as Mother Rachel as you draw closer. She nods as if to acknowledge your presence, then spreads her arms in an exultant pose. The sky overhead shimmers with a band of strange colors.

Skip to **Intro 5**.

Intro 4: You step out of Theo's truck and look up at Hemlock Isle's highest point. The narrow winding road gives way to the soft, sand-like ash that blankets the heath: silvery and bright in the moonlight. The black rocks at the top of the hill look like jagged teeth. You feel strangely calmed by the silence as you walk up the hill, and see brilliant bands of color in the starlight overhead.

Proceed to **Setup**.

Intro 5: You reach the old Pearl Estate and stop yourself from walking into the yawning dark chasm in front of the dilapidated house. A shattered rooftop at the northern end of the estate tells a story of some violent impact: judging by the scattered boards, something shot out of the interior with the force of a cannonball. As you survey the ruins, you wonder what awful catastrophe befell the Pearl family. A skittering black shadow flits at the edge of your vision. When you turn to look, it has gone.

Proceed to **Setup**.



Scenario Setup

- ① Gather all cards from the following encounter sets: *The Silent Heath*, *Agents of the Colour*, *Blight*, *Horrors in the Rock*, *Refractions*, *Transfiguration*, and *Striking Fear*. These sets are indicated by the following icons:



- ② In addition, check the Campaign Log for the current day and gather its corresponding encounter set for *The First Day*, *The Second Day*, or *The Final Day*. These sets are indicated by the following icons:



- ③ Check your Campaign Log for the current day and time. Put the Time Marker card into play on its corresponding (Day ☀) or (Night ☾) side.
- ✦ If it is **Day 1** or **Night 1**, remove Agenda 2a: Desolation (v.II) from the game.
 - ✦ Otherwise, remove Agenda 2a: Desolation (v.I) from the game.
- ④ Put the following locations into play: Crystal Grove, Pearl Estate Ruins, and Ashen Slope. Use the diagram on this page for reference (see **Location Adjacency** on page 3).
- ✦ Each investigator begins play at the Pearl Estate Ruins.
- ⑤ Set each of the following aside, out of play: the Brood Queen enemy, both copies of the Crystal Parasite enemy, and the single-sided Salt Chamber, Larval Tunnel, and Crystal Nursery locations.
- ⑥ Shuffle the 3 Crystal Remains story asset cards facedown (so you do not know which is which) and set them aside, out of play.
- ⑦ Choose 3 locations at random from the *Horrors in the Rock* encounter set and set them aside without looking at their revealed sides. Remove the remaining *Horrors in the Rock* locations from the game.
- ⑧ If it is (Day ☀), gather each story asset from the *Residents* encounter set. This set indicated by the following icon:



- ✦ If it is **Day 1**, place Leah Atwood at the Pearl Estate Ruins location.
 - ✦ If it is **Day 2**, place Dr. Rosa Marquez at the Crystal Grove location.
 - ✦ If it is **Day 3**, place Mother Rachel at the Ashen Slope location.
 - ✦ Remove the rest of the *Residents* encounter set from the game.
- ⑨ Shuffle the remaining encounter cards to build the encounter deck.
- ⑩ You are now ready to begin.

Placing New Locations

When placing new locations, place them adjacent to your location. Note that the starting locations are still connected via their location connection icons (see **Location Adjacency** on page 3).



Standalone Mode

If you are playing in Standalone Mode and do not wish to refer to any other setup or resolutions, you may use the information below when setting up and playing this scenario:

- ① Shuffle each Time Marker and draw 1 at random. The Time Marker indicates the current day.
- ② Flip a coin to determine whether it is (Day ☀) or (Night ☾) when choosing the current time.
- ③ Assemble the chaos bag using the following tokens:
- +1, 0, 0, -1, -1, -2, -2, -3, -3, -5, ☠, ☠, ☠, ☠, ☠, ☠.
 - ✦ If it is **Day/Night 2**, add 1 ☠ and 1 ☠ token to the chaos bag.
 - ✦ If it is **Day/Night 3**, add 2 ☠ and 2 ☠ tokens to the chaos bag.

Placing New Locations in "The Silent Heath"



Codex: The Silent Heath

Read the following entries only when directed while playing **The Silent Heath** scenario.

Codex 1: Mother Rachel

"We do not choose our path. Whether for the simple, the wise, or those fools who think themselves wise, it is the same. The choices are made for us. The best we can do is to accept our place," the matron says, kneeling. She looks past you to the ruined house. "You shall soon know your place. As will the people of the Vale."

Increase Mother Rachel's Relationship Level. Each investigator earns 1 bonus experience.

Codex 2: Leah Atwood

"Used to be this was about the only place on the island where you could get anything to grow. In fact, you couldn't get things to stop growing. The Pearl family had a whole operation: orchards and vineyards, to say nothing of the mining and whaling. Then, twenty years ago, almost to the day, something happened. Can you believe my sister talks about it like it was some kind of miracle?" she scoffs.

In Leah Atwood's Notes, record Leah searched the Pearl Ruins.

Each investigator gains 1 clue (from the token pool).

Codex Θ: Dr. Rosa Marquez

If it is Act 1:

Dr. Marquez holds up a round piece of glass to the light. It is a cross-section of a petrified tree, riven with gossamer patterns. The professor pockets the sample. "The apple orchard wasn't petrified: the structure of the wood itself changed. This cross section is a dozen different trees, each with its own history and rings. All crystallized."

Draw 3 cards. An investigator may trigger this codex again during a different act.

If it is Act 2:

The professor hefts a desiccated mandible the size of her forearm. "These creatures have both termite, wasp, and other features from a number of insects. It's out of my field—Dr. Christopher would lose his mind if he saw this—but I was able to dig up some interesting findings in the tunnels. Look at this."

Choose a location in play. Reveal all cards beneath the chosen location. Discard each treachery revealed and put the rest back in any order.

Codex Ψ: Larval Tunnel

A bilious stench wafts from a tunnel crawling with pillowy white insects. Monstrous larvae stare blindly out of the dark with milky white eyes. The insect colony keeps its young in this tunnel to mature. Judging by the gory and desiccated remains on the floor, the older brood soldiers feed them with a steady supply of local wildlife and anyone foolish enough to venture into their caves.

Gather 1 of the set-aside Crystal Remains cards along with the top 2 cards of the encounter deck. Shuffle them together and place the 3 cards facedown in a stack beneath Larval Tunnel.

Codex Ω: Salt Chamber

A narrow cleft in the side of a tunnel leads into a spacious cavern. Salt formations form delicate, spidery patterns that hang from the ceiling and rise from the floor. The air is sharp with a bitter, alkaline taste, mixed with a repugnant musky scent. Several desiccated corpses—some of them human—litter the floor, overgrown with salt. Perhaps the local creatures use the salt in this chamber as a natural preservative. A pantry, of sorts.

Gather 1 of the set-aside Crystal Remains cards along with the top 2 cards of the encounter deck. Shuffle them together and place the 3 cards facedown in a stack beneath Salt Chamber.

Codex Φ: Crystal Nursery

You enter a massive cavern the size of an amphitheater, filled with milky white crystals. Innumerable insects hang from the walls and bask on the floor in pale, watery light that filters down from a hole in the ceiling. You realize the opening above is the massive chasm in front of the Pearl Estate. A low, subsonic hum permeates the room. You feel as though you have entered a sacred space.

Gather 1 of the set-aside Crystal Remains cards along with the top 2 cards of the encounter deck. Shuffle them together and place the 3 cards facedown in a stack beneath Crystal Nursery.

Codex Σ: Brood Queen

The massive, corpulent form of an insect lurches out of a dark tunnel. The Brood Queen's antennae wave in the dark, emitting unsettling vibrations. In moments, the cave is filled with her brood, each of them glowing with faint blue light.

Spawn the Brood Queen at the location nearest to the most investigators (at a **Cave** location, if able). Remove each **Insect** enemy from the victory display and spawn it at the Brood Queen's location.



DO NOT READ until the end of the scenario

If no resolution was reached (each investigator resigned or was defeated): As you walk down the slope, utterly exhausted, you hear the sound of a hundred beating wings. Pale, translucent insects cover the black rocks atop the hill, whirring incessantly. What are they saying to each other in their own alien language? Do they know about the world beyond the heath? You shudder when you wonder how many more lurk in the caverns below.

- ☞ If there are exactly 3 Crystal Remains in the victory display, proceed to **Resolution 1**.
- ☞ If there are exactly 1 or 2 Crystal Remains in the victory display, skip to **Resolution 2**.
- ☞ Otherwise, skip to **Resolution 4**.

Resolution 1: You lay the three desiccated corpses in the bed of the truck. The buildup of minerals makes them simultaneously heavy and incredibly brittle. The belly of the son is swollen with crystals the size of a basketball, and the mother's skin is leathery with salt. You don't know what warped the bodies of the Pearl Family, but it surely wasn't quick; they must have been horribly deformed when they died. You document the remains and a few samples of the crystal growths. The Pearl family deserved better than this. With a shovel from the back of Theo's truck, you set to digging the three corpses a proper grave.

- ☞ In your Campaign Log, record the investigators laid the Pearl Family to rest.
- ☞ Skip to **Resolution 3**.

Resolution 2: You lay the remains you could recover in the bed of Theo's sky blue truck. The buildup of minerals makes them simultaneously heavy and incredibly brittle. You don't know what warped the bodies of the Pearl Family, but it surely wasn't quick; they must have been horribly deformed when they died. You document the remains and a few samples of the crystal growths, then bury the remains in a shallow grave at the base of Pearl Ridge.

- ☞ In your Campaign Log, record the remains were partially recovered.
- ☞ Proceed to **Resolution 3**.

Resolution 3: Once you have left Pearl Ridge behind, you study Susan Pearl's diary. The account chronicles the rise and fall of Susan Pearl's investments in agriculture and mining on Hemlock Isle in the decade leading up to 1906. The business entries are interspersed with prayers, illustrations of birds, and occasional details on the strange "Warrens" underneath Pearl Ridge. Other entries mention spreading sickness in the orchard workers and the Pearl family, along with repeated hardship in their mining efforts. The last entry, written in a long, erratic scrawl, catches your attention:

I am still not certain if what I experienced was a dream or vision. At midnight, I awoke to the uncanny feeling of being watched, and when I opened my eyes, I saw a pale sphere of watery light in the corner of my room, dancing like something in a faery story. As soon as I laid eyes on it, the thing flew out the window, and I followed it out into the orchard. What I saw is something I can only describe as a miracle: A hundred more faery lights danced in the orchard. As I watched the lights, they grew brighter, and I felt almost as though I was flying. A heady bliss took over my mind, and I felt different, somehow. As if there were another me—five other me's—beating within my chest. And as I looked out at the trees, I saw myself in them, too. In all of this. Strong and thick with knotted skin and branches for arms. I saw myself, my place, in all of creation. And all of my fears—for Ezra, for the mine, for our health—melted away. I knew only joy. Such joy!

I am the eyes. All eyes that see. I am the brilliance.

Susan Pearl. June 22, 1906

- ☞ In your Campaign Log, record Madame Pearl's diary was recovered.

- ☞ Proceed to **Resolution 4**.

Resolution 4: "Miskatonic Survey, June 1926. Members Marquez, Musgrave, et alii. Surveyed Pearl Ridge. Northern hills were devastated in an unknown event. Persistent contamination has led to mineralization and crystallization of organic life. Local caverns overrun by a massive insect colony. Insects exhibited vespid and termitid behaviors and physiology. Further study needed."

- ☞ Each investigator earns experience equal to the Victory X value of each card in the victory display. **Each investigator may now spend the experience recorded under "Unspent Experience" in your Campaign Log.**
- ☞ In the "Areas Surveyed" section of your Campaign Log, check off Pearl Ridge.
- ☞ Check your Campaign Log.
 - ✦ If it is **Day 1**, turn to **Prelude: The First Evening** (page 31).
 - ✦ If it is **Night 1**, turn to **Prelude: Dawn of the Second Day** (page 39).
 - ✦ If it is **Day 2**, turn to **Prelude: The Second Evening** (page 43).
 - ✦ If it is **Night 2**, turn to **Prelude: Dawn of the Final Day** (page 51).
 - ✦ If it is **Day 3**, turn to **Prelude: The Final Evening** (page 55).





Scenario: The Lost Sister

Intro 1: You are sitting in the small kitchen of the Peters family home in Akwan, on the north shore of Hemlock Isle. Cold Atlantic seawater laps at the stilts below the house as Helen Peters sets her steaming mug on the table. “The north shore caverns are a death trap,” she says firmly. “I don’t think you know what you’re getting into.”

You tell her you are well aware of the danger. According to local rumors, some folks have gone missing recently. The most recent disappearance was Helen’s sister, so you paid a visit to the Peters home to offer your help.

Helen looks you over, as if sizing you up, and finally nods. “Alright then. You’re either brave, or you’re stupid. Or you’re both, like my little brother.” She rubs her brow in frustration. “I last saw Lizzie—Elizabeth—taking a walk with our dog Bruce along the coastline. I told her to stay away from those caves, but she never listens. It’s easy to get lost in ‘em and there are things in there that’d haunt your nightmares.” She sets a flashlight on the table. “But that’s where we’re going to start.”

Check your Campaign Log.

☉ If it is **Night 1** or **Night 2**, skip to **Intro 5**. Otherwise:

- ◆ If it is **Day 1**, proceed to **Intro 2**.
- ◆ If it is **Day 2**, skip to **Intro 3**.
- ◆ If it is **Day 3**, skip to **Intro 4**.

Intro 2: You follow Helen outside and onto the creaking boardwalks of Akwan village. Nestled in a small, rocky bay on the island’s northern shore, Akwan has been the home of Abenaki families and former whalers for generations. The steady swell and break of seawater on the stony shore lends the scene an eerie disquiet. Helen grabs a harpoon from a whaler’s shack and leads you to the beach.

A familiar old pickup truck slows to a stop nearby. Theo steps out and greets you with a broad smile. “I’m back! I had to run back to the Vale for something,” he waves. His smile vanishes when he sees Helen.

“I’m surprised you came,” Helen says coolly.

Theo looks crestfallen. “Of course I came, sis. How could I not?”

His sister says nothing as she strides past you both toward the bleak shoreline. A curl of waves crashes against the walk, breaking the apparent drama of the moment. You ask Theo for the reason behind his sister’s chilly response, and he looks distant for a moment.

“Y’know, sometimes people just grow apart. Like two branches. They’ll always be connected, but they—” The extended metaphor is interrupted by Helen, calling you to the mouth of a seaside cave.

Proceed to **Setup**.

Intro 3: As you and Helen make preparations to leave, the sound of rain breaks the silence. Theo steps through the front door, brushing his wet hair out of his face. He locks eyes with Helen. “So she’s still not back,” he says soberly. Theo drips rainwater on the weatherbeaten floor as Helen glowers at him. “I’m surprised you came, little brother. Better late than never, I guess. Get the rope.” She slings a harpoon over her shoulder and walks out into the pouring rain. Theo scrambles for rope and a second flashlight as you ask him what the matter is.

“Our sister is missing. I told Helen she would come back, and now it’s been two days. That’s, uh. That’s what the matter is.”

Proceed to **Setup**.

Intro 4: You follow Helen outside and onto the creaking boardwalks of Akwan village. Nestled in a small, rocky bay on the island’s northern shore, Akwan has been the home of Abenaki families and former whalers for generations. “Hemlock Isle isn’t safe anymore. I thought this could be our home, but I guess it’s just another stop on the way,” Helen says wistfully. The village is all but deserted, save for an old sailor in a navy blue coat. He nearly drops his fishing rod as you approach.

“Gideon! Fishing again?” Helen says with a wry smile.

The old sailor pulls his haul out of the water. “Nae but an ugly cod. An’ this e’en uglier haddock.” The fish strung through the twine have too many fins and spined, barnacle-like growths. “An ye, Helen?” Gideon asks.

Helen tells the old sailor about her missing sister. The old sailor looks concerned. “Little Lizzie’s quite the treasure. I’ll help, if ye’ll have me.”

Proceed to **Setup**.

Intro 5: You follow Helen outside and onto the creaking boardwalks of Akwan village. The night sky is dreary and overcast, but an unsettling glimmer lingers over the southern horizon: a distant, shifting luminescence of blues and greens beyond the treetops. The light forms familiar patterns: A lion’s paw, a spring blossom, a longship, and finally, a vague humanoid outline. You look down to see Helen disappearing into an inky black cave.

Proceed to **Setup**.

Scenario Setup

- ☞ Gather all cards from the following encounter sets: *The Lost Sister*, *Blight*, *Horrors in the Rock*, *Mutations*, and *Myconids*. These sets are indicated by the following icons:



- ☞ In addition, check the Campaign Log for the current day and gather its corresponding encounter set for *The First Day*, *The Second Day*, or *The Final Day*. These sets are indicated by the following icons:



- ☞ Check your Campaign Log for the current day and time. Put the Time Marker card into play on its corresponding (**Day ☼**) or (**Night ☾**) side.
- ☞ Put the Akwan location into play.
 - ☞ Each investigator begins play at Akwan.
- ☞ Construct the “Caverns deck” as follows:
 - ☞ Gather each location from the *The Lost Sister* and *Horrors in the Rock* encounter sets.
 - ☞ Set the Fungal Cave location aside, out of play.
 - ☞ Remove 2 random **Cave** locations from the *Horrors in the Rock* encounter set from the game.
 - ☞ Shuffle each remaining location together to form the Caverns deck. Place this deck near the scenario reference card.
 - ☞ Put the top three cards of the Caverns deck into play, unrevealed, below and to the left and right of Akwan (see **Location Adjacency** on page 3).
- ☞ If it is (**Day ☼**), gather each story asset from the *Residents* encounter set. This set is indicated by the following icon:



- ☞ Put Helen Peters into play under the control of an investigator. She does not take up an ally slot during this scenario.
- ☞ If it is **Day 1** or **Day 2**, put Theo Peters into play under the control of an investigator.
- ☞ If it is **Day 2** or **Day 3**, put Gideon Mizrah into play under the control of an investigator.
- ☞ If it is **Day 3**, put William Hemlock into play at Akwan.
- ☞ Remove each other card from the *Residents* encounter set from the game.
- ☞ If it is (**Night ☾**), gather each story asset from the *Residents* encounter set. This set is indicated by the following icon:



- ☞ Put Helen Peters into play under the control of an investigator. She does not take up an ally slot during this scenario.
- ☞ Remove each other card from the *Residents* encounter set from the game.
- ☞ Set each of the following enemies aside, out of play: Limulus Hybrid, both copies of Crystal Parasite, and both copies of Crustacean Hybrid.
- ☞ Shuffle the remaining encounter cards to build the encounter deck.
- ☞ You are now ready to begin.



Dark Locations

Day and Night effects function differently during *The Lost Sister* scenario. During this scenario, cards at a **Dark** location (including the location itself) only use (**Night ☾**) effects. Cards at all other locations (including the location itself) only use (**Day ☼**) effects. This rule is in effect regardless of whether this scenario is played during the (**Day ☼**) or (**Night ☾**).

- ☞ During the evening, the moonlight is as bright as the sun. Unlike in other scenarios in this campaign, the Time Marker card has no mechanical effect during *The Lost Sister* scenario.

Double-Sided Enemies

The Lost Sister encounter set features 3 double-sided enemies. These enemies have a (**Day ☼**) side and a (**Night ☾**) side and are considered to be the same enemy. If these enemies are at a **Dark** location, flip them to their (**Night ☾**) side. Conversely, if these enemies are at a location without the **Dark** trait, flip them to their (**Day ☼**) side.

Flipping from one side to another is an immediate effect that cannot be interrupted. When a double-sided enemy flips, it keeps all tokens and attachments. (Note that some enemies have **Forced-** effects that activate after they flip to one side or the other.)

Standalone Mode

If you are playing in Standalone Mode and do not wish to refer to any other setup or resolutions, you may use the information below when setting up and playing this scenario:

- ☞ Shuffle each Time Marker and draw 1 at random. The Time Marker indicates the current day.
- ☞ Flip a coin to determine whether it is (**Day ☼**) or (**Night ☾**) when choosing the current time.
- ☞ Assemble the chaos bag using the following tokens: +1, 0, 0, -1, -1, -2, -2, -3, -3, -5, ☠, ☠, 🦇, 🦇, 🦇, 🦇.
 - ☞ If it is **Day/Night 2**, add 1 🦇 and 1 🦇 token to the chaos bag.
 - ☞ If it is **Day/Night 3**, add 2 🦇 and 2 🦇 tokens to the chaos bag.

Codex: The Lost Sister

Read the following entries only when directed while playing **The Lost Sister** scenario.

Codex 4: William Hemlock

William stands on the rocky shoreline looking out at the rolling surf and the distant Maine coastline beyond. "This poisoned isle is all that is left of the Hemlock name. My family's legacy will end with me," he says bitterly. Helen strides forward, her face livid. "This island belongs to no one; your legacy is dead. It was wild long before your family took it from nature, and now the wild will take it back."

William's lip trembles as he stares up at the glimmer. A rainbow band of iridescent colors warps the sky. "All good things are wild and free," he quotes reverently. "Perhaps it's time I accepted that."

Increase William Hemlock's Relationship Level. Each investigator earns 1 bonus experience.

Codex 6: Gideon Mizrah

Gideon leans forward and studies a formation of black sand and rocks. "Tweren't always so strange here. Hemlock Isle's gotten quite queer over the years. But nae I think of it, I s'pose..." The old man trails off, lost in thought. After some time, he stands up shakily. "I lost summat of an old heirloom here. Well I din't lose it sumach as I buried it an' forgot where it were, if ye get." He prattles on about three other unrelated tales before circling back. "I weren't so dull I buried it in the sand. But there were a big black rock looked a mite like a whale. That's where I buried it. If ye'd help me find it, I'd be much obliged."

Remember "Gideon is searching for an heirloom." (Hint: If investigators control at least 2  clues at the end of this scenario, you can help Gideon find what he's looking for!)

Codex Σ: The Lobstrosity

If Theo reconciled with Helen:

A rank, fetid smell of rotten fish and mildew floods the cavern. Theo watches his sisters flee the cave, clearly conflicted, before turning to you, face set. He stands by your side as the monstrous creature lets out a gurgling roar. "I'm pretty sure that thing ate Lizzie's dog," he says, drawing a knife. "This is for Bruce!"

Move 1 damage from Theo Peters to the Limulus Hybrid enemy.

Otherwise:

Theo watches his sisters flee the cave, clearly conflicted. The mossy cave smells of mildew and decay. The young man backs away as the monstrous creature lets out a gurgling roar. "I forgot something in my truck. I'll be right back!" he says as he flees the scene.

Remove Theo Peters from the game.

Codex 8: Theo Peters

If "Theo is arguing with Helen" and both Theo Peters and Helen Peters are at the same location:

Tensions run high as Theo and Helen sling barbs at each other.

Choose an investigator at Theo Peters' location to test  (4).

If this test is successful, continue reading. Otherwise, an investigator may trigger this codex again.

"Say what you will, but the Vale are more family to me than you'll ever be!" Theo shouts. You step in and try to calm the pair. Helen locks eyes with her brother, clearly wounded, and replies. "Please don't say that. Never say that. You and Lizzie are the only home I have. Not here. Not Hemlock Isle. Certainly not Vermont. I just want us to be a family." Her tough exterior breaks as she begins to weep. After a moment, Theo looks at his sister, lip trembling, then wraps his arms around her in a wordless hug.

In Theo Peters' Notes, record *Theo reconciled with Helen.*

Increase Theo Peters' Relationship Level. Each investigator earns 1 bonus experience.

Otherwise:

As you and Theo follow Helen through yet another slimy tunnel, you emerge into a large room the size of an amphitheater. Branching coral and massive crustaceans grip the wet, dark rock around you, and for a moment, the group collectively holds their breath, taking in the unbelievable scene. "Let's keep moving," Helen says gruffly. She quickly outpaces you and Theo, and you take the moment to ask the young man more about his sister's icy demeanor.

"She blames the Vale for... For, well, everything. A year ago, we were barely making ends meet in Akwan. She tried to get me to take up fishing, like my father, and—" he seems to choke on his words. "It's not like I was ever any help. But when I visited the Vale, I felt like I had a place. Somewhere I belonged. Mother Rachel says—"

"Shut up," Helen breaks into the conversation. "It's bad enough Lizzie heard you talking up that loon when you were home. You wanna be her lap dog, go ahead. You wanna turn your back on us, go ahead. But don't spout any of that bullshit around me."

Theo's cheeks flush as his sister prods what is clearly an old wound.

Remember "Theo is arguing with Helen." An investigator may trigger this codex again if both Theo Peters and Helen Peters are at the same location.

Codex Θ: Dr. Rosa Marquez

Dr. Marquez kneels to examine a dismembered crustacean limb overgrown with bright yellow fungus. "There is something deeply wrong here. Whatever is causing these mutations is exerting an influence on the local sea life as well. This carapace isn't just overgrown with fungus." She cracks it open, releasing powdery yellow spores. "It's as if the basic laws of nature have gone insane."

Look at the top card of the Caverns deck. You may either put that location into play adjacent to the nearest **Cave** location or place it on the bottom of the Caverns deck.

DO NOT READ until the end of the scenario

If no resolution was reached (each investigator resigned or was defeated): Your efforts have reached their limit. The unnatural fungus and aggressive wildlife are too much for you to handle. You have no choice but to abandon the search.

☞ Each investigator earns 1 bonus experience for coming face to face with the horrors of the coastal caves.

☞ Skip to **Resolution 4**.

Resolution 1: You return to Akwan with Helen and Lizzie. The younger sister thanks you as she stares back at the caves. Helen takes the frayed dog leash from her. "Bruce was a good dog," she says. The ocean wind blows the youngest Peters' dark brown hair across her round face as Helen wraps an arm around her shoulder. You ask what their plan is now.

"We can't stay here," Helen says, more to Elizabeth than to you. Before her sister can protest, Helen goes on. "Remember the story Nokemes told us? The one about Gluskab turning a man into a tree. Everything on this island is wrong. It's transformed into something deadly. Maybe it's time we pay a visit to Uncle George in Portland."

☞ Check your Campaign Log.

☞ If Theo reconciled with Helen is recorded in 'Theo Peters' Notes, proceed to **Resolution 2**.

☞ Otherwise, skip to **Resolution 3**.

Resolution 2: After returning from his truck, Theo asks his sister why she wandered off. Lizzie brushes tears from her eyes and holds up the torn dog leash. "Bruce wanted to go for one last walk. Like we used to." Theo looks crestfallen as his two sisters look out to sea, past the rolling waves and the silver clouds. Theo hesitates, searching for what to say as his sisters face the crashing surf.

"Come here, Theo," Helen beckons him over. The three siblings stand together, looking out to the sea in silence.

☞ Each investigator earns 2 bonus experience for helping Helen save her sister.

☞ In your campaign log, record *The Peters family was reunited*.

☞ Skip to **Resolution 4**.

Resolution 3: "I'll start making preparations soon and hopefully we'll be off the island in a few more days," Helen tells you. "I suggest you leave soon, as well." You tell her the survey is far from over, and there's still more you have to do. Helen scoffs. "Your funeral," she says, then after a brief silence she looks at you again. "Sorry. I don't know why I said that," she says. "Thank you for your help. Nobody from the Vale would have helped." She looks down the black sanded shore toward Akwan. "Gideon used to fish here often, but not anymore. The Vale took him from us. Now they've taken Theo."

She looks back to you. "I have another favor to ask. Please. Look after Theo. He means well, even if he's a little thick in the head. Make sure he's okay. No matter what he thinks, he's still family."

☞ Each investigator earns 2 bonus experience for helping Helen save her sister.

☞ In your campaign log, record *Elizabeth Peters was saved*.

☞ Proceed to **Resolution 4**.

Resolution 4: "Miskatonic Survey, June 1926. Members Marquez, Musgrave, et alii. Northern shore and coastal caves extremely dangerous. Identified dozens of hitherto undocumented species of bioluminescent fungus. An exceedingly hostile ecosystem with extreme sensitivity to light. Further analysis and observation recommended. Future expeditions should come prepared with appropriate gear and extreme caution. Avoid the Akwan caves, if at all possible."

☞ Update your Campaign Log. If "Gideon is searching for an heirloom" and the investigators possess 2 clues: Increase Gideon Mizrah's Relationship Level. Each investigator earns 1 bonus experience. In Gideon Mizrah's notes, record Gideon found his treasure.

☞ Each investigator earns experience equal to the Victory X value of each card in the victory display. **Each investigator may now spend the experience recorded under "Unspent Experience" in your Campaign Log.**

☞ In the "Areas Surveyed" section of your Campaign Log, check off *Akwan Shoreline*.

☞ Check your Campaign Log.

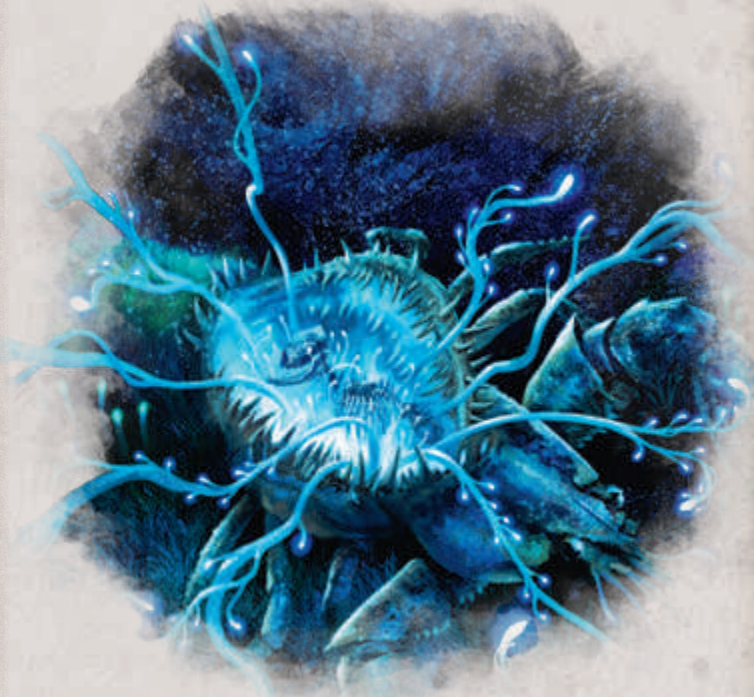
☞ If it is **Day 1**, turn to **Prelude: The First Evening** (page 31).

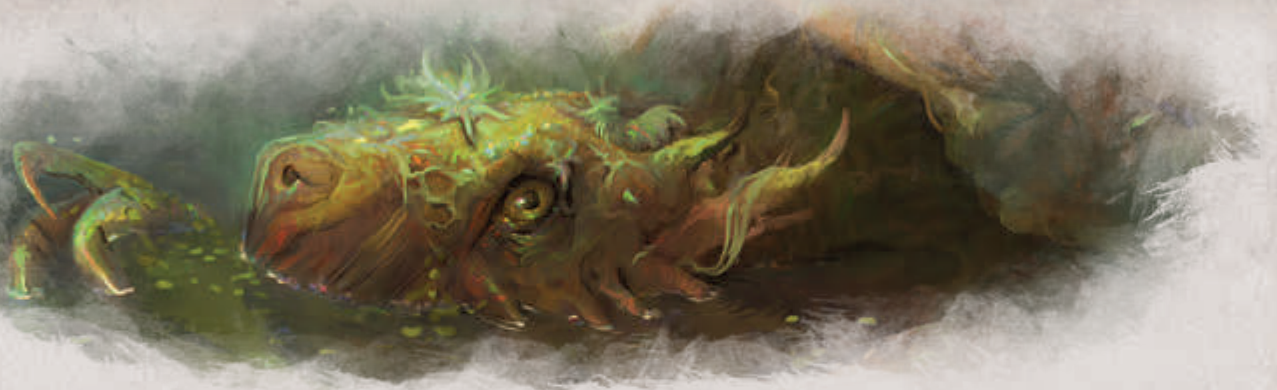
☞ If it is **Night 1**, turn to **Prelude: Dawn of the Second Day** (page 39).

☞ If it is **Day 2**, turn to **Prelude: The Second Evening** (page 43).

☞ If it is **Night 2**, turn to **Prelude: Dawn of the Final Day** (page 51).

☞ If it is **Day 3**, turn to **Prelude: The Final Evening** (page 55).





Scenario: The Thing in the Depths

Check your Campaign Log.

☞ If it is **Night 1** or **Night 2**, skip to **Intro 8**. Otherwise:

- ☞ If it is **Day 1**, proceed to **Intro 1**.
- ☞ If it is **Day 2**, skip to **Intro 4**.
- ☞ If it is **Day 3**, skip to **Intro 7**.

Intro 1: The road to Eastwick Bog branches sharply off from the same road you took in from Akwan. The landscape is incredibly vibrant, almost tropical, with rainbow-patterned tree trunks standing guard at the edge of black mirrored ponds. Dr. Marquez and Judith trade friendly barbs in the truckbed, occasionally swatting away gnats. As the conversation turns sour, you attempt to break the tension by asking Judith for a hunting story.

Check your Campaign Log.

☞ If Judith Park's Relationship Level is 1 or higher, proceed to **Intro 2**.

☞ Otherwise, skip to **Intro 3**.

Intro 2: Judith doesn't miss a beat. "See this scar? I got it in a fight at a speakeasy. Some rich kid cut me with a broken bottle. A friendly scuffle, y'know. His family was from this area, and very rich, I'll add again, and they were so afraid a scandal'd break out that they offered me a job. Not that I woulda ratted on him."

"I don't know what I expected to hear from a bodyguard, but it wasn't that," says Dr. Marquez, possibly annoyed. An acrid breeze, smelling sweetly of death, blows off the bog and ends the conversation. The truck comes to a stop. Judith rolls her eyes, pulls on a pair of old waders, and walks out onto the bog, rifle slung over her shoulder.

"Believe me or don't. I'm just here for the money."

☞ Increase Judith Park's Relationship Level. Each investigator earns 1 bonus experience.

Proceed to **Setup**.

Intro 3: The young woman's steely demeanor relaxes. "Something big lives in Eastwick Bog. An apex predator the size of a killer whale, with razor sharp teeth and too many eyes. Smells like rotten seaweed." You tell her it sounds like she has personal experience with the creature, and she nods. "I owe it. Or it owes me. See this?" She points to the wicked scar on her cheek. "That thing almost took my eye. I plan to settle the score." Dr. Marquez is nonplussed. "I guess you think an academic will buy up any story, but if you expect me to believe—" An acrid breeze, smelling sweetly of death, blows off the bog and stops Judith mid-retort. The truck comes to a stop. Judith pulls a bandana over her nose and mouth, slides into a pair of old waders and walks out onto the bog, rifle slung over her shoulder.

"Maybe if you meet it, you'll think differently."

☞ In Judith Park's Notes, record Judith shared a grudge.

Proceed to **Setup**.

Intro 4: "I really didn't get what everyone else liked about Journey to the Center of the Earth. A hollow earth? It sounds insane," Theo chatters as rain hammers down on the truck cabin. The landscape is incredibly vibrant, almost tropical, with rainbow-patterned tree trunks standing guard at the edge of black mirrored ponds. The truck suddenly hits a patch of deep mud and squelches to a halt. "I think I need some help," Theo says.

The investigators must decide (choose one):

☞ "We can push!" Proceed to **Intro 5**.

☞ "We'll rev the engine." Skip to **Intro 6**.

Intro 5: After some struggle, you coax the truck out of the pothole and point Theo through a mess of other potholes onto a rocky bank. Several bags of supplies fall out of the truckbed. Theo waves dismissively. "I can get those on the way back. I've got some family stuff back in Akwan to take care of." Theo leaves you at the edge of the bog, wreathed in mist in the chill rain.

☞ Each investigator begins the next scenario with 2 fewer resources.

Proceed to **Setup**.

Intro 6: Theo presses his shoulder to the rear of the truck as you rev the gas. The vehicle lurches forward only to bury the front tire in another pothole. Theo jumps into the truck next to you and lets out an exasperated sigh. "I think you'll have to continue on foot from here. It's not that far."

☞ Each investigator begins the next scenario with 1 fewer action.

Proceed to **Setup**.

Intro 7: The road to Eastwick Bog is covered in rough potholes that reflect a brilliant, prismatic sheen in the sky above. Theo stops the truck as the road grows treacherous. "I'm sorry to do this, but this old girl can't make the trip through all that mud," Theo says. You step off the truckbed, say goodbye to Theo, and walk down the muddy road past a close thicket of gaudy, colored trees riven with cracks of light.

Proceed to **Setup**.

Intro 8: The moonlight is as bright as day, illuminating the desolate landscape around the truck like something in a Grimm fairy tale. An acrid breeze blows off the bog, smelling sweetly of death, as you pull to a stop on the shoreline and look up at the moon, veiled in gathering clouds. A single thin tree stands silhouetted against the moon, reaching up like a grasping hand. You hoist your supplies out of the truck and look back. The thin tree has disappeared, leaving a dark ripple in its wake.

Proceed to **Setup**.

Scenario Setup

- ☞ Gather all cards from the following encounter sets: *The Thing in the Depths*, *Blight*, *The Forest*, and *Mutations*. These sets are indicated by the following icons:



- ☞ In addition, check the Campaign Log for the current day and gather its corresponding encounter set for *The First Day*, *The Second Day*, or *The Final Day*. These sets are indicated by the following icons:



- ☞ Check your Campaign Log for the current day and time. Put the Time Marker card into play on its corresponding (Day ☼) or (Night ☾) side.

- ☞ If it is **Day 2** or **Night 2**, place 1 doom on the agenda.
- ☞ If it is **Day 3**, place 2 doom on the agenda.

- ☞ Gather the 10 double-sided locations and shuffle them. Remove one of these locations from the game at random. Put the remaining 9 locations into play in a 3x3 grid with their **Bog** side facing up, as shown in the Location Placement diagram (see *Location Adjacency* on page 3).

- ☞ Each investigator begins play at the “Starting Location.”

Location Placement for “The Thing in the Depths”



- ☞ If it is (Day ☼), gather each story asset from the *Residents* encounter set. This set is indicated by the following icon:



- ☞ If it is **Day 1**, place Judith Park at the North Shore location. Put Dr. Rosa Marquez into play under the control of an investigator. She does not take up an ally slot during this scenario.
- ☞ If it is **Day 2** or **Day 3**, place River Hawthorne at the North Shore location.
- ☞ Remove each other card in the *Residents* encounter set from the game.

- ☞ Set the following cards aside, out of play: the Thing in the Depths enemy, the Chelydran Hybrid enemy, and all five copies of the Grasping Tendril enemy.

- ☞ Shuffle the remaining encounter cards to build the encounter deck.

- ☞ You are now ready to begin.

Sinking Locations

During this scenario, damage tokens are placed on locations, as sinkholes, to represent the sinking of the bog. When a location has three or more sinkholes on it, it will flip via the agenda's forced effect.

- ☞ When instructed to flip a location, discard all damage tokens on that location (*not on investigators or enemies*). Then, flip it, keeping all investigators, enemies, attached treacheries, and clues on that location. Discard all player card attachments from that location.

Standalone Mode

If you are playing in Standalone Mode and do not wish to refer to any other setup or resolutions, you may use the information below when setting up and playing this scenario:

- ☞ Shuffle each Time Marker and draw 1 at random. The Time Marker indicates the current day.
- ☞ Flip a coin to determine whether it is (Day ☼) or (Night ☾) when choosing the current time.
- ☞ Assemble the chaos bag using the following tokens:
+1, 0, 0, -1, -1, -2, -2, -3, -3, -5, ☼, ☼, ☼, ☼, ☼, ☼.
- ☞ If it is **Day/Night 2**, add 1 ☼ and 1 ☼ token to the chaos bag.
- ☞ If it is **Day/Night 3**, add 2 ☼ and 2 ☼ tokens to the chaos bag.

Codex: The Thing in the Depths

Read the following entries only when directed while playing **The Thing in the Depths** scenario.

Codex 5: River Hawthorne

If you do not control River Hawthorne:

"I hate this bog. I assume that everyone who's gone missing from the Vale was sent here, it's so dangerous. Yet still, Mother Rachel told me to come here. I wish I were back in New York," River says, looking out of place in their oversized waders. They press a basket into your arms. "Get me to some cranberries and be quick about it."

Remember that "River 'asked' for help."

Take control of River Hawthorne. You may trigger this codex again at the Cranberry Bog location (see the Location Placement diagram on page 28).

If you control River Hawthorne and are at the Cranberry Bog location (see the Location Placement diagram on page 28):

"Thank you. I probably could have done this on my own, but I appreciate the gesture," River says, gathering a bundle of cranberry flowers. "Who wants cranberry flowers? Mother Rachel. I assume she sends people she doesn't like out here in hopes they'll 'disappear.' I've tried so hard to curry favor with that old badger. Once I've taken this island back from the Atwoods, she'll be first to go."

Increase River Hawthorne's Relationship Level. Each investigator earns 1 bonus experience.

Remove River Hawthorne from the game.

Codex 7: Judith Park

If Judith shared a grudge:

"Get down!" Judith shouts. You duck as the compact woman hoists her rifle, takes aim, and fires where your head just was. A shriek follows, then a loud splash. Judith helps you to your feet with a smirk. "You'd better help me kill that thing in the depths. Today."

Choose a non-Elite enemy in play. Defeat that enemy.

Take control of Judith Park.

Otherwise:

Judith grabs on to a tree branch to steady herself. "This whole bog is sinking. It wasn't always be this bad. Feels like something shifted down in the deep. Something big. I guess we should stick together. Y'know. So I can protect you," she flashes a smile.

Take control of Judith Park.

Codex Θ: Dr. Rosa Marquez

"Take a look at this," Dr. Marquez beckons you to a striped trunk. "It's impossible. Five different species in one. I can't think of a grafting method that could produce something like this." She taps the trunk with her cane, reaches down, and pulls up a thick many-colored bundle of roots that look like angel's hair. "They're sturdy, though. Their roots resemble the mycelia network of a mushroom colony, but are much thicker. Stick to the trees, and you won't sink."

Choose any location in play. If it is a **Bog** location, remove all sinkholes from it. If it is a **Sunken** location, flip it, keeping all tokens and attachments.

DO NOT READ until the end of the scenario

If no resolution was reached (each investigator was defeated): You awaken in a glade near the bog shore with Theo sitting nearby. Before you can say anything, the young man shushes you and points to a break in the trees. Silhouetted against a sliver of light is a magnificent stag. Its long, looping antlers are covered in moss and fungal growths and it glows with a pale incandescence. Theo grins. "Isn't it beautiful? I mean, I'm sure it'd kill us if it saw us. But, well," he waves his hand. "I'm glad I found you. There was something moving down on the shore, but I didn't bother checking. I'm just glad you're okay."

- ☞ Each investigator earns 1 bonus experience as they gain insight into the unique ecosystem of Hemlock Isle.

- ☞ Skip to **Resolution 5**.

Resolution 1: You can tell from the moment your clippers cut the stem that something is wrong. The reptile moans as you lift the glowing gray blossom from its back, then opens its mouth to expose rows of serrated teeth as it snaps at you. Arsenic white fluid spurts from the hollow stem, coating you with a stinking secretion that burns your skin. You nearly drop the blossom as you stumble back, realizing your mistake. The vapors from the fluid make you dizzy and lend the forest an exaggerated fluorescence. The poor reptilian creature flails in pain and sinks, leaving swirls of milky blood on the surface. A sharp pain forces you to drop the alkaloid blossom, and you examine your hand to find a sharp cut on your palm. The shape of the wound suggests the stem had begun to penetrate the flesh. You put the sample in a specimen jar and head for the southern shore.

- ☞ In your campaign log, record the Chelydran Hybrid perished.
- ☞ Each investigator earns 1 bonus experience as they study a part of Eastwick Bog's unique flora and fauna.
- ☞ Skip to **Resolution 5**.

Resolution 2: A gun clicks behind you. "Hold back," Judith says emerging from the undergrowth. She takes aim at the reptilian hybrid. "Keep clear of that thing."

Dr. Marquez steps between Judith and the creature. "With all due respect, that 'thing' is completely harmless." As if to underscore her point, the creature chews a flowering branch.

"Nothing on this island is harmless," Judith retorts. "Everything, even the sweet turtles and the cute deer and the damn rabbits are deadly. I don't know why the villagers aren't more afraid. I can guarantee you this turtle... thing doesn't just munch flowers."

"If you shoot the thing I came here to survey, you will not be paid," Dr. Marquez says coldly. The professor pulls out a notebook and begins sketching the creature. A hush falls over the group as a pair of frogs swim across the pond in front of the creature. In an instant, the chelydran hybrid opens its mouth to expose 4 separate rows of teeth lining the back of its throat, then snaps up both frogs.

Dr. Marquez puts down her sketchbook. "What in the hell—"

- ☞ In your Campaign Log, record the Chelydran Hybrid lived.
- ☞ Each investigator earns 3 bonus experience, as they witness a part of Eastwick Bog's unique flora and fauna.
- ☞ Skip to **Resolution 5**.

Resolution 3: You find the blossoming reptile in a black mirrored pond. Before you can so much as move, a spined tentacle raises the hybrid into the air over a charnel maw. The creature lets out one last pitiful groan as it is dropped into the fanged mouth. Your stomach turns when you hear its shell crack between the abomination's powerful jaws. A low, satisfied rumble follows as the Thing sinks beneath the bog.

- ☞ In your campaign log, record the Chelydran Hybrid was devoured.
- ☞ Each investigator suffers 1 mental trauma.
- ☞ Each investigator earns 1 bonus experience, as they gain insight into the unique ecosystem of Hemlock Isle.
- ☞ Skip to **Resolution 5**.

Resolution 4: The Thing roars in pain as it flails its many limbs. Shockwaves ripple through the soft, wet ground, reducing groves of trees to tinder. You scramble for purchase as two sharp pops punctuate the air. The monstrous creature gurgles as its deflating air bladders struggle to buoy it up. Its last roar is cut short as the Thing sinks below the fetid marsh.

- ☞ In your campaign log, record The Thing in the Depths was defeated.
- ☞ Proceed to **Resolution 5**.

Resolution 5: "Miskatonic Survey, June 1926. Members Marquez, Musgrave, et alii. Area surveyed: Eastwick Bog. Numerous abnormally sized flora, parasitic variety capable of controlling its host. Oppressively abundant ecosystem. Aggressive water life. More jungle than forest. Not your average bog. Will need to return with more funding."

- ☞ Update your Campaign Log.
 - ✦ If "River 'asked' for help" and an investigator controlled River Hawthorne when they were defeated or the scenario ended: Decrease River Hawthorne's Relationship Level.
 - ✦ In Judith Park's Notes, if Judith shared a grudge and the Thing in the Depths enemy is in the victory display: Increase Judith Park's Relationship Level. Each investigator earns 1 bonus experience.
- ☞ Each investigator earns experience equal to the Victory X value of each card in the victory display. **Each investigator may now spend the experience recorded under "Unspent Experience" in your Campaign Log.**
- ☞ In the "Areas Surveyed" section of your Campaign Log, check off Eastwick Bog.
- ☞ Check your Campaign Log.
 - ✦ If it is **Day 1**, turn to **Prelude: The First Evening** (page 31).
 - ✦ If it is **Night 1**, turn to **Prelude: Dawn of the Second Day** (page 39).
 - ✦ If it is **Day 2**, turn to **Prelude: The Second Evening** (page 43).
 - ✦ If it is **Night 2**, turn to **Prelude: Dawn of the Final Day** (page 51).
 - ✦ If it is **Day 3**, turn to **Prelude: The Final Evening** (page 55).

Prelude: The First Evening

As you return to Hemlock Vale, a young red-headed girl in a rabbit mask introduces herself as Rebecca, Mother Rachel's daughter, and leads you by the hand to dinner in the Commons. The long building's large barn doors are open to let out the rich scent of roasted vegetables and savory meat. The people of the Vale sit and eat in lively conversation, each of them in their white-gold cloaks. At the head of the room, Mother Rachel stands up and calls for attention. Rebecca leads you to the now-picked-over dinner spread as the room falls silent.

"Meine lieben Freunde. What a blessing that all of us have come here, on the threshold of infinity. And what a greater blessing still that pilgrims have come here, so full of light and curiosity!" Mother Rachel gestures to Dr. Marquez to her right, and to you. "We have waited for the right moment to open our community. Our community which is truly the 'Sanctuary of Transfiguration' we long dreamed of. For each of us yearns to be remade as we wait to join our light with the light of the cosmos."

The room bursts into applause as Leah Atwood and several locals place trays of honeyed cakes topped with robust red fruit in the center of each table. Your stomach grumbles as you take a bite of shriveled greens. It has a faint bitter taste, and a sharp smell.

☉ One at a time, each investigator must decide individually:

- ✦ Keep eating. In your Campaign Log, record [investigator's name] finished their meal.
- ✦ Don't eat any more.

☉ You may choose where to sit for the community meal. One at a time, each investigator may choose a different codex entry from the following. (If there is only one investigator, you may choose two to resolve instead). After you have read the appropriate number of sections, proceed to **Resolution 1** (page 33).

- ✦ Dr. Marquez, Mother Rachel, and William sit at the head of the room at a large open table. To sit with them, (Δ Θ) (page 31).
- ✦ Judith's face is pinched in frustration as she talks to River. To join them at the outer edge of the commons, (Δ Δ) (page 32).
- ✦ Leah is watching the room as Gideon talks to her. To join them in the center of the commons, (Δ Σ) (page 32).
- ✦ Theo leans against the doorpost looking outside. To join him at the entrance to the commons, (Δ Ω) (page 32).
- ✦ Some children in animal masks eat honeyed cake in the corner. To sit with the Vale's youth, (Δ Γ) (page 33).
- ✦ To sit alone, (Δ Π) (page 33). (If there is only one investigator, this option cannot be the first choice.)



Codex: The First Evening

Read the following entries on pages 31-33 only when directed during **The First Evening** prelude.

Δ Codex Θ: The Hemlock Legacy

The Hemlock Legacy 1: As you seat yourself across from William and Mother Rachel, a thin older woman with bronze skin stares morosely at you. "Mother, please," William vainly attempts to spoonfeed her chowder as her eyes follow you, lips pursed. Mother Rachel and Dr. Marquez sip earthy tea as you seat yourself. "I have been wondering about the history of this place," the professor says to Mother Rachel. She nods to you to speak up.

You must decide what to say (choose one):

- ☉ "Who are the Atwoods?" Proceed to **The Hemlock Legacy 2**.
- ☉ "Who are the Children of the Stars?" Skip to **The Hemlock Legacy 3**.
- ☉ "Who are the Hemlocks?" Skip to **The Hemlock Legacy 4**.

The Hemlock Legacy 2: Mother Rachel beams. "We Atwoods have been here almost as long as the Hemlocks. Our family helped build Hemlock Harbor. We planted half of Pearl Orchard, and we put our lives on the line for Wilbur Hemlock and his doomed whaling enterprise. And when whaling all but died out, we were here to pick up the pieces," Mother Rachel says smugly. You note William's grimace as the matron goes on.

"I suppose we are now the caretakers of the Hemlock family's legacy."

Increase Mother Rachel's Relationship Level. Each investigator earns 1 bonus experience.

The Hemlock Legacy 3: Mother Rachel smiles magnanimously. "We are simply quiet people of good faith. I was born on Hemlock Isle and studied abroad for many years. I attended seances with Sarah Winchester, studied mesmerism in France, and became a member of the Ghost Club in London. Everywhere I studied, I learned more and more of our connectedness. Our many-faceted oneness. And so I brought my learning home, to my family, where it always belonged."

Increase Mother Rachel's Relationship Level. Each investigator earns 1 bonus experience.

The Hemlock Legacy 4: "The Hemlock family is the very lifeblood of Hemlock Isle," William boasts. "In our heyday, Hemlock Harbor was a bustling hub for mariners far and wide. My grandfather Wilbur commanded dozens of whaling vessels. But his pride and joy was the Annabelle Lee." He looks forlornly at his elderly mother. "Naturally, it sank. As did the profits from the whaling industry. My grandfather blamed it all on some kind of curse. He believed in it so strongly that he locked my poor mother in the attic of our family home for weeks at a time."

William squeezes his mother's hand. "I don't think she ever quite recovered."

Increase William Hemlock's Relationship Level. Each investigator earns 1 bonus experience.

In William Hemlock's Notes, record William shared his legacy.

Codex Δ: Best “Friends”

Best “Friends” 1: The table’s mood is decidedly icy as you sit down across from Judith and River. “That’s not what I meant,” Judith glowers at River. “I just said ‘jazz makes my head spin.’” River takes a puff of their clove cigarette and winks at her. “Darling, an evening at The Cotton Club in Harlem will get the rest of you spinning too.”

You must decide (choose one):

 “River, jazz is delightful.” Proceed to **Best “Friends” 2**.

 “Jazz is hell, Judith.” Skip to **Best “Friends” 3**.

Best “Friends” 2: You engage in some playful banter with River as they gush about their favorite jazz heavies in Harlem. After realizing the back-and-forth won’t end anytime soon, Judith walks away in a huff. River smirks. “Once I clean up this trash boat of an island, there’ll be no more rustic feasts. I’ll make it a retreat for artists. Visionaries. And you can bet there’ll be jazz.”

Increase River Hawthorne’s Relationship Level. Each investigator earns 1 bonus experience.

In River Hawthorne’s Notes, record River shared their ambitions.

Best “Friends” 3: “I didn’t ask you for your opinion,” River huffs, then excuses herself. Judith picks at an abnormally large chicken thigh. “Last time I was in a club, I was working. Two folks got in a brawl. A guy got shot. The damn band kept playing the whole time. And yes, it was jazz,” she cocks an eyebrow.

Increase Judith Park’s Relationship Level. Each investigator earns 1 bonus experience.

Codex Σ: Old Blood

Old Blood 1: A lazy fly buzzes around the central table. Leah sits at the edge of her seat, scanning the room, as Gideon idly scrapes the gravy on his plate. They look up as you arrive.

You must decide (choose one):

 “I heard you were a sailor, Gideon.” Proceed to **Old Blood 2**.

 “Leah, tell me about your work.” Skip to **Old Blood 3**.

Old Blood 2: “Aye, I’ve many a tale from my time sailing with Captain Hemlock. William’s gran’ father.” He begins a long story about a shipwreck in the south Atlantic but quickly loses the narrative in an explanation of semaphore communication.

Increase Gideon Mizrah’s Relationship Level. Each investigator earns 1 bonus experience.

In Gideon Mizrah’s Notes, record Gideon told the story of Captain Hemlock.

Old Blood 3: “When am I not working?” Leah sighs. “There are fifty mouths to feed in Hemlock Vale, and Rachel tells me there’ll be hundreds more for the Feast. Assuming we don’t run out of food during the Feast, there’ll be nothing left to eat after. And when I ask Rachel, all she says is ‘Just trust in the plan, Leah.’”

Increase Leah Atwood’s Relationship Level. Each investigator earns 1 bonus experience.

If Leah searched the Pearl Ruins is in Leah Atwood’s Notes, proceed to **Old Blood 4**. Otherwise, stop reading.

Old Blood 4: “So I’ll be out there at the Crossroads tomorrow, rain or shine. My sister has me running back and forth to Tad’s all day, like I’m some kinda workhorse,” the older woman sighs.

In Leah Atwood’s Notes, record Leah shared her frustrations.



Codex Ω: Family Matters

Check your Campaign Log. If *The Peters Family* was reunited:

“Those huge shellfish we saw on the beach reminded me of something in 20,000 Leagues Under the Sea. I wonder if Mr. Verne ever visited Hemlock Isle,” Theo says. “Actually, if he did, I’d know about it. Because I would have definitely asked for his autograph.” You decide not to tell the young man when Mr. Verne died, or the likelihood of him visiting Hemlock Isle. When he sees Helen approach, Theo greets her with a full-on bear hug. “I thought you were leaving!”

Helen replies that she and Lizzie are leaving in the morning, and Theo looks worried. “Not back to Vermont, right?”

Helen smiles patiently. “Uncle George has a boat, Theo. So, no. Not to Vermont. You know Uncle George’s address in Portland. You can always come see us.” She kisses her brother on the cheek and gives him one last hug. Theo rubs his eyes with the back of his sleeve, then walks back into the Commons.

Once he is gone, Helen locks eyes with you. “Let me help the survey. Lizzie’ll be safe in Portland. Maybe together, you and I can convince him to leave.”

Increase Theo Peters’ Relationship Level. Each investigator earns 1 bonus experience.

In your Campaign Log, record Helen Peters joined the survey. Any one investigator may choose to add the Helen Peters story asset to their deck. It does not count toward their deck size.

This card can be found in the *Residents* encounter set, indicated by the following encounter set icon:



Otherwise:

You join Theo at the entrance to the Commons as the sun sets on the idyllic village, dazzlingly bright. “Y’know. Sometimes I like to think the sun is an eye. The eye of the sky. Always watching us. But then I think of where the other eye is,” Theo points to the darkening horizon and the faint moon. “Tricky isn’t it? You never know about that sky.” He narrows his eyes and points up at the moon. “But I’m on to you, moon.” A woman wearing flannel and well-worn hunting gear approaches to break his reverie. “Hey sis, I told you—”

She interrupts, lip curled in a snarl. “You told me, yes. I know you made up your mind. But Lizzie needs to hear it from you—Just come back to Akwan. Is it really so hard?” As the pair argue, you excuse yourself from the conversation. Several minutes later, Theo finds you back inside. “Sorry you had to see that. Family drama.”

Increase Theo Peters’ Relationship Level. Each investigator earns 1 bonus experience.

Codex I: The Rabbit

If Simeon Atwood's name is crossed out:

Rebecca's mask is pulled back to reveal her freckled face as she sips slowly from a bowl of thick meaty soup. Several raised, scar-like growths score her neck and cheeks. "Mama likes you a lot. She says you're very important. Almost as important as Mama." You look across the room to Mother Rachel, warmly smiling at the assembly. "Sometimes, when I don't want anyone to see me, I put my mask on," Rebecca says as she slides the rabbit mask down to hide her long, red scars. Her thick red hair spills out around the mask as she cocks her head to the side.

"Mama said we're watching you all the time."

Each investigator earns 1 bonus experience.

Otherwise:

Rebecca's mask is pulled back to reveal her freckled face as she sips slowly from a bowl of thick meaty soup. Several raised, scar-like growths score her neck and cheeks. As she opens her mouth to speak, Simeon Atwood bursts from beneath the table.

"Welcome to the Miner's Secret Order of Mischief," Simeon pulls out a ruled notebook and begins taking minutes. "Our goal is to rain mayhem on Auntie Rachel's plans. Because she said there would be no fireworks at the Feast. And she thinks there won't be," he says in a conspiratorial voice. "But we're gonna put on the best show this island has ever seen. And you're gonna help me. That is, if you want to become an official member," he nods, as if in agreement to his own crazy plan. "Meet me behind the Old Mill tomorrow morning."

Increase Simeon Atwood's Relationship Level. Each investigator earns 1 bonus experience.

In Simeon Atwood's Notes, record Simeon hatched a plan.

Codex II: Friendly Strangers

You step outside for some fresh air. Near the Commons, several locals sit around a small fire, laughing and drinking coffee. They wear a mix of everyday working clothes—notably, no cloaks—and regard you with careful curiosity until you explain that you're here on a survey. A man with a kind smile and a long scar down his cheek asks, "You're here to study...the wildlife?" You say yes, and he and his friends burst out laughing. "We work on the docks up in Akwan. We're just here to 'study' the free food." You laugh along to their stories of gargantuan shellfish and biggest catches. As they disperse, the man with the long scar presses a smooth, perfect river rock into your palm. "Take it," he says. "It'll protect you."

Search the *Heirlooms* encounter set for the Worry Rock story asset and add it to your deck. It does not count toward your deck size. This set is indicated by the following encounter set icon:



DO NOT READ

until the end of the prelude

Resolution 1: The evening chatter fades as residents trickle out of the Commons. There is an uncharacteristic spring in Dr. Marquez's step as you reconvene outside the Commons. The sunset casts the sky in shades from ochre, to lilac, to violet. The professor cracks a handful of walnuts as you share your impressions of Hemlock Isle.

"This island has the density and special variance of a jungle, but it's far more dangerous than any jungle. I have no clue why someone would start a commune in such a hazardous environment, but I understand it wasn't always so deadly. Something was introduced and fundamentally changed the local ecosystem," Dr. Marquez muses.

You mention the unusually good mood shared by everyone in the village, and the professor nods. "Most everyone looks blissed out of their minds. It's like walking into an opium den. But as far as I can tell, the food isn't laced with anything. Though I didn't try the bread pudding. I've never liked bread, and the last time I had pudding was in Oxford."

The professor's reference to the prestigious university brings Bertie Musgrave to mind, and you ask where he is.

"You haven't seen him? I assumed he went back to the boarding house to rest," she scowls. "Theo offered to lend us his truck for the evening. I thought we could observe some of the local wildlife at night, but I suppose we should find him first."

A heavy breeze stirs the trees and grass around you, smelling of cedar and pine. Dr. Marquez grips her cane. "If you'd rather take the truck and continue the survey, I can look for Bertie on my own."

 Each investigator earns the bonus experience awarded during this prelude. Record each bonus experience earned under "Unspent Experience" in your Campaign Log, **but do not spend any of it until the end of the next scenario.**

 The investigators must decide (choose one):

- ◆ Search for Bertie Musgrave with Dr. Marquez. Proceed to **The Twisted Hollow** on page 34.
- ◆ Gather more information on Hemlock Isle's unique ecosystem at night. Check the "Areas Surveyed" section of your Campaign Log and choose a scenario that has not yet been checked off. **If you do, add 1  token and 1  token to the chaos bag for the remainder of the campaign.**

Scenario: The Twisted Hollow

Intro 1: "I should have known better than to let that little twit go off on his own. I swear on his precious little grave, if I find that boy plucking violets and reciting poetry, I will have him expelled," Dr. Marquez almost spits the words as she leads you to one of the Vale's supply sheds. Searching the village yielded no results: Just a pile of books and Bertie's leather satchel in his room at the boarding house. Nobody seems to have seen him since the morning.

The professor opens the rickety shed and grabs an old barn lantern from an iron hook. "Look for oil," she says gruffly. You mention the locals' warning against going out at night, and the professor raps her cane on an empty oilcan. "All the more reason to find Bertie."

A long shadow falls across you both, and you turn to see Mother Rachel silhouetted against the sunset. "You all left so quickly after dinner. Is there something I can help you find?"

The investigators must decide (choose one):

☞ Tell the truth. Proceed to **Intro 2**.

☞ Lie to her. Skip to **Intro 3**.

Intro 2: As you share the dire situation, the elderly woman nods gravely. "As I said when you arrived in the Vale, we do not venture out at night. However, your friend will likely not survive the night if left alone." She eyes Dr. Marquez's old lantern. "Please, take my lantern. Stay in the light, and you will find the way much safer." She leads you to the edge of the forest as the sun sets. The forest air is unnaturally thick, and you find it hard to breathe, but you follow the matron nonetheless. Eventually, Mother Rachel leads you to a broad, open field and gestures to the tenebrous shadows. "From here, you take your lives into your own hands. The people of the Vale will pray for your safe return."

Hazy lights dance above the meadow's yarrow and asters. Mother Rachel points into the murky abyss. "If all else fails, return to the fireflies."

☞ In your Campaign Log, record Mother Rachel showed the way.

☞ Add 1  token to the chaos bag for the remainder of the campaign.

Proceed to **Setup**.

Intro 3: Mother Rachel nods along to your paper-thin story. "I see. Understand that the Vale is here to help. I wish you the best on your survey." After more polite conversation, the matron leaves you and Dr. Marquez to scour the shed. Finally, you find a chipped mason jar with just a fifth of oil. "We can make it if we portion every bit," the professor says. You follow the dim lantern light into the maw of gnarled trees toward a quiet stream, then further up and further into the dark.

Eventually, you reach a collapsed bridge and overgrown cobblestones in the ruins of an old village. The trees overhead rustle. "Something's there," Dr. Marquez raises her lantern. A pair of beady eyes reflect the light, but quickly vanish in the murk.

"Watch yourself and keep close. There's no telling what's out here."

☞ In your Campaign Log, record the investigators lost the path.

☞ Add 1  token to the chaos bag for the remainder of the campaign.

Proceed to **Setup**.



Scenario Setup

- ② Gather all cards from the following encounter sets: *The First Day*, *The Twisted Hollow*, *The Forest*, and *Myconids*. These sets are indicated by the following icons:



- ② Put the **Night One** Time Marker card into play. Make your own path.
- ② Check your Campaign Log.
 - ✦ If *Mother Rachel showed the way*: Find the Vale Lantern story asset **with** the **Boon** trait and put it into play under the control of an investigator, **Lit** side faceup. Remove the other Vale Lantern from the game. If there is only 1 investigator, the Vale Lantern does not take up a hand slot during this scenario.
 - ✦ If *the investigators lost the path*: Find the Vale Lantern story asset **without** the **Boon** trait and put it into play under the control of an investigator, **Lit** side faceup. Remove the other Vale Lantern from the game. If there is only 1 investigator, the Vale Lantern does not take up a hand slot during this scenario.
- ② Set the Twisted Hollow and Glimmering Meadow locations aside, out of play (both are the revealed side of a Western Woods location). Then, based on the number of investigators in the game, randomly remove the following from the gathered Western Woods locations:
 - ✦ If there are 1 or 2 investigators, remove 2 locations from the game.
 - ✦ If there are 3 or 4 investigators, remove 1 location from the game.
- ② Check your Campaign Log.
 - ✦ If *Mother Rachel showed the way*: Put the Glimmering Meadow location into play. Each investigator begins play at Glimmering Meadow.
 - ✦ If *the investigators lost the path*: Put a random Western Woods location that has not been set aside into play, ignoring any forced effects. Each investigator begins play at that location.
- ② If it is not already in play, shuffle the set-aside Glimmering Meadow location along with each remaining Western Woods location to form the “Woods deck.” Draw the top 4 cards of the Woods deck and put them into play above, below, and to the right and left of the starting location.

- ② Check your Campaign Log and gather each story asset from the *Residents* encounter set. This set is indicated by the following icon:



- ✦ If Theo Peters is at Relationship Level 2 or higher, set him aside, out of play.
- ✦ If Judith Park is at Relationship Level 2 or higher, set her aside, out of play.
- ✦ Put Dr. Rosa Marquez under the control of an investigator. For the remainder of this scenario, she does not take up an ally slot.
- ✦ Set Bertie Musgrave aside, out of play.
- ✦ Remove the rest of the *Residents* encounter set from the game.
- ② Set aside the special agenda: Back to the Vale!
- ② Shuffle the remaining encounter cards to build the encounter deck.
- ② Place 1 resource on the scenario reference card, under “Darkness Level.” For the remainder of the scenario, the number of resources under “Darkness Level” indicates the passage of time.
- ② You are now ready to begin.

Standalone Mode

If you are playing in Standalone Mode and do not wish to refer to any other setup or resolutions, you may use the information below when setting up and playing this scenario:

- ② Assemble the chaos bag using the following tokens:
+1, 0, 0, -1, -1, -2, -2, -3, -3, -5, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2
- ② During setup:
 - ✦ *The investigators lost the path*.
 - ✦ When setting up the Woods deck, remove **only** the Glimmering Meadow location. Do not remove any other locations regardless of player count.
 - ✦ Begin the game at act 2, with the Ursine Hybrid enemy (back of Act 1a) in pursuit.
 - ✦ Ignore the Objective text on Act 2a. There is no escape.
- ② This scenario is **unwinnable** in Standalone Mode. Your goal is to gather as many clues as possible. Once each investigator has been defeated, the current darkness level and your clue total will determine how well you performed.

Darkness Level

Throughout this scenario, the number of resources under “Darkness Level” on the scenario reference card indicate the current stage of night. As time ticks down, resources are added to the current darkness level, and play continues until the investigators reach a certain darkness level, or are defeated. The darker the forest, the deadlier its snares. The current darkness level has no game effect on its own; however, some encounter card effects may change or become stronger depending on the current darkness level.

Location Adjacency in The Twisted Hollow

During this scenario, locations will be arranged in a set pattern, with new locations from the Woods deck emerging adjacent to existing locations, unrevealed side faceup. During this scenario, adjacent locations are connected to one another.

- ☞ If a location ever has no shared edges with another location, slide it vertically or horizontally until it is adjacent to the nearest location.

Pursuit

Some cards in this scenario reference an area called the “pursuit area.” The pursuit area is an out-of-play area next to the act and agenda deck which enemies can enter and leave via card effects. Generally speaking, enemies in play will move to the pursuit area as the night progresses. **Although the pursuit area is out of play, whenever an enemy moves to or from the pursuit area, it keeps all tokens and attachments.**

Enemies in the pursuit area are considered to be “in pursuit.” Enemies that are in pursuit are considered to be out of play, and cannot be affected by player cards or investigator actions. However, enemies that are in pursuit can re-enter play by a variety of card abilities.

(While enemies are in pursuit, ignore all forced effects on those enemies. Doom on enemies in pursuit is out of play and does not count toward the doom threshold.)

Location Placement for Back to the Vale!



(If playing with exactly 1 or 2 investigators, you will have 1 fewer location in the Woods deck. When placing locations, leave this spot empty.)



Codex: The Twisted Hollow

Read the following entries only when directed while playing **The Twisted Hollow** scenario.

Codex 7: Judith Park

"Eat this, you son of a bitch!" A familiar voice comes from out of the darkness. Several shots impact the bear's soft, molting body. The bear looks to its right just as another shot cracks its skull. Screaming in pain, it charges into the undergrowth toward the sound. More shots ring out. After what seems like an eternity, Judith Park emerges from the forest clutching a bleeding arm. You rush to dress the wound, but she waves you off. "I'm fine. Just glad you're alright." Judith smiles cockily. "Mother Rachel said you might need some help. She also paid me a twenty to come out."

Deal 2 damage to Judith Park.

In Judith Park's Notes, record *Judith saved your ass*.

Proceed to  **Codex Σ: The Bear 3** (on this page).

Codex 8: Theo Peters

A barrage of firecrackers fly out of the darkness. "Watch out!" shouts a familiar voice. The bear reels back on its hind legs as more firecrackers follow. Theo emerges from the darkness, grabs your hand, and tears away from the scene. The bear roars somewhere in the dark. "Mother Rachel said you were looking for Billy in the Western Woods," Theo says breathlessly. "And well, I couldn't let you go it alone. So I borrowed some of Simeon's fireworks." You are too relieved to tell him it's "Bertie" and not "Billy."

Deal 2 horror to Theo Peters.

In Theo Peters' Notes, record *Theo distracted the Bear*.

Proceed to  **Codex Σ: The Bear 3** (on this page).

Codex Ω: Bertie Musgrave

"What a predicament," Bertie mutters under his breath. The young man fumbles with his pocketbook and starts sketching. When you tell him this isn't the time or place for a nature study, he nods. "Oh no, I apologise. It's a map. Not a good one, mind you—" his hand shakes as he draws one last line. "I was here before. This is the way," he points through the trees.

Either (choose one): Each investigator gains 1 clue (from the token pool), or ready the Vale Lantern asset.

Codex Θ: Dr. Rosa Marquez

Dr. Marquez leans on her cane as she studies a balsam fir with spiraling branches. Glinting lights in the trees offer faint illumination; looking up, you see shining blue nodes. "I've never seen something so beautiful," the professor says, unable to contain her wonder. A moment later, she looks at you sharply. "Don't you dare tell Bertie I said that, or I'll tell Armitage you died on the survey."

Choose any location in play. You may reveal that location, ignoring its **Forced** effect.

Codex Σ: The Bear

Choose the bravest investigator to read the following:

The Bear 1: *You find a scrap of torn tweed caught on a branch that is unmistakably Bertie's. A wretched, wheezing cough sounds behind you, accompanied by the scent of rot. You turn around. A hulking bear glows like ghost fire in the darkness. A colony of shimmering fungus on the creature's back lights up the murk with an eerie incandescence. The creature roars, then charges.*

Check the set-aside cards.

 If either Judith Park or Theo Peters are set aside, choose one of them to put into play under your control and immediately resolve their codex entry (on this page).

 Otherwise, proceed to **The Bear 2**.

The Bear 2: *Before you can react, the bear swipes at you with razor sharp claws. Its rancid, wheezing breath floods your senses as it presses a gargantuan paw to your chest. Your vision begins to dim as the thing's weight threatens to snap your ribcage.*

You must either (choose one), then continue reading:

 Suffer 1 physical trauma and take 1 direct damage.

 Suffer 1 mental trauma and take 1 direct horror.

Suddenly, a shot rings out, cracking the bear's exposed skull. It whines in pain as two more shots impact its soft, molting body. The thing lets out a pitiful grunt, then melts into the shadows. You hear Mother Rachel's voice from somewhere close: "Run!"

In Mother Rachel's Notes, record *Mother Rachel intervened*.

Proceed to **The Bear 3**.

The Bear 3: *You flee the scene into a copse of dying trees and hold the lantern up, expecting to see the bear's ghoulish blue eyes reflected back in the dark. The forest is deathly quiet as you struggle to get your bearings.*

 Move each unengaged enemy to the pursuit area.

 Spawn the Ursine Hybrid enemy at your location, exhausted, and deal 1 damage to it.

 If it is not under the control of an investigator, choose an investigator to take control of Vale Lantern.

 Set aside each empty **Dark** location to remake the Woods deck. To do this, perform the following:

❖ Shuffle the set-aside Twisted Hollow location with 3 random Western Woods locations together to form the bottom 4 locations of the Woods deck, Western Woods side faceup.

❖ Then, place all of the other Western Woods locations on top in a random order. All of the cards in the Woods deck should be showing only the Western Woods side, so that the investigators do not know which is which.

 Put locations from the top of the Woods deck into play above, below, and to the left and right of the investigators' location.

Continue playing.

DO NOT READ until the end of the scenario

If no resolution was reached (each investigator resigned or was defeated): Long, spindly branches stretch like grasping hands from the thick canopy overhead. You feel light-headed as strange whispers resound from deep in the surrounding dark. Summoning all your strength, you stagger to the edge of a black lake. The waxing moon is perfectly reflected on the surface of the water, distorted by oily, iridescent wisps of a strange color. Across the lake, a figure stands outlined in the mist. You call out to it, and it moves slowly toward you, over the water. As it approaches, all you can see of its face is a wide, rictus grin.

"So help me, please wake up!" Dr. Marquez shakes you awake from the nightmare. Her worry quickly turns to annoyance when you open your eyes. "I'm glad you woke up. I wasn't prepared for the paperwork if we lost you, too." You are in a flowering field at the edge of the woods. When you ask about Bertie, she brushes a stray hair behind her ear and looks up at the waking dawn. "He's gone. I lost him."

☞ In your Campaign Log, record Bertie was lost in the woods.

☞ Skip to **Resolution 3**.

Resolution 1: Long, spindly branches stretch like grasping hands as you emerge from the forest into a meadow glowing with shimmering blue wildflowers. The sight of the brilliant carpet of blue and white nearly takes your breath away after the oppressive darkness. Perhaps it is just your tired mind, but the heather and flowers seem to pulse. "Look," Bertie points with a trembling hand. A dozen luminous stalks rise like floating lamps over the meadow, glimmering in the moonlight. "I feel almost as though we are walking amidst the cosmos. That each of us is a little god." He plucks a glowing bud from its stalk. "And each of these, an even smaller star."

Dr. Marquez slaps the flower out of his hand. "That poetic drivel is what got you lost in the woods. We risked life and limb for you! You'll be lucky if I leave this incident out of the survey report." Bertie hangs his head in shame as the professor lists a litany of woes and misdemeanors. But still, you can't help but note the concern in Dr. Marquez's voice as she excoriates her assistant. As you return to the Vale, the sky stirs with the coming dawn.

☞ In your Campaign Log, record Bertie was rescued.

☞ Skip to **Resolution 3**.

Resolution 2: The canopy of trees presses in, filled with myriad eyes and the noisome beating of insect wings. You emerge into a small moonlit clearing to hear a familiar hacking cough: the bear emerges, snarling, from the darkness behind you. Bertie looks at you with wide, clear eyes. "This is my fault. I'm so sorry I caused you so much trouble. Say a word for me back in the Vale, will you?" Before you can intervene, Bertie snatches the lantern out of your hands and shouts into the darkness: "Come on, you ugly git!"

The bear roars in response. Glowing blue spores scatter in the darkness around it, wreathing the creature in pale blue light. Bertie lets out a brave yell in response and barrels toward it. Realizing the young man's sacrifice, you take advantage of the distraction to slip away and get to safety.

☞ In your Campaign Log, record Bertie was lost in the woods.

☞ Proceed to **Resolution 3**.

Resolution 3: "Miskatonic Survey, June 1926. Members Marquez, Musgrave, et alii. An unplanned foray into the Western Woods, at night. Local flora and fauna have evolved highly specialized behavior patterns after dark, likely dictated by extreme circadian rhythms and aggressive predation. A highly toxic environment. Identified a hitherto unknown symbiosis with a new strain of parasitic fungus. Further observation necessary."

☞ Each investigator earns 1 bonus experience as they gain insight into Hemlock Isle's unique ecosystem.

◆ Each investigator earns 1 additional experience if an investigator resigned with Bertie Musgrave under their control.

☞ Each investigator earns experience equal to the Victory X value of each card in the victory display. **Each investigator may now spend the experience recorded under "Unspent Experience" in your Campaign Log.**

☞ Update your Campaign Log.

◆ If Ursine Hybrid is in the victory display, record the bear was wounded.

◆ In the "Areas Surveyed" section of your Campaign Log, check off Western Woods.

☞ Proceed to **Prelude: Dawn of the Second Day** (page 39).





Prelude: Dawn of the Second Day

You wake up feeling utterly drained. A light rain falls as you walk outside, but even the rain doesn't seem to dampen the Vale's spirits: A ring of children in animal masks sing a lilting melody as they continue decorating.

- ☞ The fatigue from the long night catches up to you. Draw tokens from the chaos bag at random until you have 2 non-symbol tokens. Replace these tokens with a chaos token of a value 1 lower for the remainder of the campaign. (If you cannot replace a token, repeat this process until a total of 2 chaos tokens have been replaced.)
- ☞ Check your Campaign Log. Each investigator who finished their meal must read **The Hemlock Curse**. Each other investigator must read **Gnawing Hunger**.

The Hemlock Curse: Your entire body seems to thrum in time to your heartbeat, then gives way to discomfort, then delicious euphoria, as if you were made of air. The feeling passes. You touch the back of your hand. You can't quite describe it, but you don't feel right. You feel different.

- ☞ Search the *Day of Rain* encounter set for The Hemlock Curse weakness and add it to your deck. It does not count toward your deck size. This set is indicated by the following icon:



- ☞ Proceed to **Prelude Setup**.

Gnawing Hunger: Your stomach grumbles as the smell of fresh eggs and biscuits wafts out of the Boarding House. Your hunger has caught up to you.

- ☞ Suffer 1 physical trauma. Proceed to **Prelude Setup**.

Prelude Setup

- ☞ Gather all cards from the following encounter sets: *The Second Day*, *Day of Rain*, *Residents*, and *The Vale*. These sets are indicated by the following icons:



- ☞ Put the **Day Two** Time Marker card into play. Are you still hungry?
- ☞ Put each location from *The Vale* encounter set into play on its (Day ☞) side according to the map on page 6.
 - ◆ Each investigator begins at the Boarding House.
- ☞ Gather the *Residents* encounter set and check the Campaign Log.
 - ◆ Remove each resident whose name is crossed off from the game.
 - ◆ Put Judith Park into play at The Crossroads, asset side faceup.
 - ◆ Set each remaining card from the *Residents* encounter set aside, out of play.
- ☞ Place doom on the agenda equal to the number of investigators.
- ☞ You are now ready to begin.

Codex: Dawn of the Second Day

Read the following entries on pages 39-42 only when directed while playing the **Dawn of the Second Day** prelude.

Codex 1: Mother Rachel

Mother Rachel 1: Mother Rachel stands at the head of a procession. Her train wave bright colorful ribbons as they sing a lilting song: "The night is long, the woods are dark / The starborn child is clothed in bark / Silent, we wait for summer rain / The cleansing wash to end all pain." The procession halts as Mother Rachel breaks from the group to walk to your side.

Check Mother Rachel's Notes.

- ☞ If Mother Rachel intervened, proceed to **Mother Rachel 2**.
- ☞ Otherwise, skip to **Mother Rachel 3**.

Mother Rachel 2: Mother Rachel's eyes well with tears. "I could feel the hand of death was upon you, and so I followed you into the woods. When the beast appeared, I knew it was my place to help you. Just as it is your place to witness the miracles of Hemlock Isle in all their fearsome, terrifying glory." She presses a small, handmade doll into your hands. "A gift from my daughter," she gestures to a young girl in a rabbit mask in the midst of the procession. Strings of flowering garlands are roped around her hands and ankles.

Increase Mother Rachel's Relationship Level. Each investigator earns 1 bonus experience.

Search the *Heirlooms* encounter set for the Corn Husk Doll story asset and add it to your deck. It does not count toward your deck size. This set is indicated by the following encounter set icon:



Mother Rachel 3: Mother Rachel grips your hands tightly in hers as she looks down at you with a magnanimous smile. "There is so much that you do not yet understand. And yet, I believe you will understand it once the Feast begins." As the matron returns to the procession, a young girl in a rabbit mask peers out from the midst of the crowd. Strings of flowering garlands are roped around her hands and ankles.

Increase Mother Rachel's Relationship Level. Each investigator earns 1 bonus experience.

Draw 1 card. You may play a **Charm** or **Spell** asset from your hand, ignoring its cost.

Codex 3: Simeon Atwood

If Simeon hatched a plan:

"For the Secret Miners!" Simeon tosses a firecracker at your feet, but the rain extinguishes the fuse. "Consider that a warning," he laughs. The young man then opens a bag full of fireworks as he outlines a convoluted plan. "Tomorrow morning, hide these fireworks somewhere in the crossroads, the chapel, the store, and the school. Where people won't find them. Then, on the night of the Feast, we'll meet behind the schoolhouse." When you ask him why he won't place the fireworks himself, he smirks. "I've gotta get more gunpowder from my secret underground lair. But don't worry, I'll be back tomorrow."

In Simeon Atwood's Notes, record *The plan is underway.* (Hint: Tomorrow, you need to hide 1  fireworks around Hemlock Vale.)

Otherwise:

"Scram!" Simeon shouts from a small burrow at the base of the mill. The young man is clearly hiding something, but you have no idea what. A firecracker flies out of the foliage but doesn't go off.

Draw 1 card. Search the top 9 cards of your deck for a **Tactic** or **Trick** card and add it to your hand (shuffle your deck).

Codex 4: William Hemlock

River walks off in a huff after you come to their cousin's defense. William smiles. "Thank you, my friend. I have plenty to reflect on."

In William Hemlock's Notes, record *William took heart.*

Increase William Hemlock's Relationship Level. Decrease River Hawthorne's Relationship Level. Each investigator earns 1 bonus experience.

Search the top 9 cards of your deck for a **Tome** or **Talent** card and add it to your hand (shuffle your deck).

Codex 5: River Hawthorne

"I appreciate your support," River smirks as William storms off. "My idiot cousin entrusted all the family bonds and deeds to the Atwoods. I just need to find where they've hidden them."

In River Hawthorne's Notes, record *The scheme is in motion.*

Increase River Hawthorne's Relationship Level by 2. Decrease William Hemlock's Relationship Level. Each investigator earns 2 bonus experience.

Gain 4 resources.

Codex 6: Gideon Mizrah

Gideon 1: Gideon is seated at a long table. "I heard some talk on the northern shore about a right queer thing. A heap of weeds and shellfish rolling on the north beach. They said it moved on its own." The old man's story soon threatens to spiral into an explanation of whale anatomy.

Check Gideon Mizrah's Notes.

 If Gideon told the story of Captain Hemlock, proceed to **Gideon 2.**

 Otherwise, skip to **Gideon 3.**

Gideon 2: Sensing another of the old sailor's wandering tales, you ask Gideon about the shipwreck he and Captain Hemlock found in the Atlantic. The old man's face lights up at the question, and he gives a grim account detailing how the crew of his ship—the Annabelle Lee—grew gravely ill following their visit to the shipwreck. As he tells the story, you are joined by Dr. Marquez, who listens intently. You can sense an old fear in the grizzled sailor's tone, but don't press it further.

In Gideon Mizrah's Notes, record *Gideon told the tale of the Annabelle Lee.*

Draw 3 cards. Increase Gideon Mizrah's Relationship Level. Each investigator earns 1 bonus experience.

Gideon 3: The conversation instead devolves into a soliloquy about barnacle removal. As Gideon waxes eloquent about a delicious abalone stew he once enjoyed, you politely excuse yourself.

Draw 3 cards. Increase Gideon Mizrah's Relationship Level. Each investigator earns 1 bonus experience.

Codex 7: Judith Park

Judith 1: Judith leans against the side of the Atwood House, polishing her rifle as she observes passers-by. "These sweet little lambs don't even know what I have to go through to keep them safe. And hopefully they never will, Jomo." You realize she is addressing her rifle, and not you. She stops suddenly, as if aware of your presence, and locks eyes with you.

Check Judith Park's Notes.

 If Judith saved your ass, proceed to **Judith 2.**

 Otherwise, draw 1 card. You may play a **Weapon** card from your hand, ignoring its cost.

Judith 2: "You can bet that bear is alive and has your scent," Judith says grimly. "Some of the animals here are incredibly smart. Too smart. I can guarantee that thing's out for blood tonight. Don't go near the woods again."

You must decide (choose one):

 "I can handle myself." Proceed to **Judith 3.**

 "Thanks for saving us." Skip to **Judith 4.**

Judith 3: Judith looks you over, sizing you up. "I figured the survey had to bring someone like you along. Someone who can stay cool under pressure." She puts her hands on her hips. "I might be impressed."

Increase Judith Park's Relationship Level. Each investigator earns 1 bonus experience.

Judith 4: "Thank me? For saving you?" Judith cocks an eyebrow. "You're welcome, I guess. Just doing what I'm paid to do."

Decrease Judith Park's Relationship Level. Each investigator earns 1 bonus experience.





Codex 8: Theo Peters

If Theo distracted the bear:

Theo stands up in the schoolyard, clutching a well-loved copy of *20,000 Leagues Under the Sea*. "Sister Miriam got mad when I asked to buy her book. But I don't want to return it," he says. "I've always wanted to see the ocean floor. As long as I didn't die." As he drives you around the Vale, Theo looks contemplative. "I can't stop thinking about the bear. Now I see why Mother Rachel tells us not to go out at night. Some folks have gone missing in the last few months. Benny. Sister Edie. That one kid whose name I can never remember. We don't talk about the ones who disappear."

You may immediately move to any location.

Increase Theo Peters' Relationship Level. Each investigator earns 1 bonus experience.

Otherwise:

Theo stands up in the schoolyard, clutching a well-loved copy of *20,000 Leagues Under the Sea*. "Sister Miriam got mad when I asked to buy her book. But I don't want to return it," he says. "I've always wanted to go to the ocean floor. As long as I didn't die."

You may immediately move to any location.

Codex 9: Boarding House

Ms. Olmstead is more than happy to answer your questions as she sets plates heaped with succulent fruit and sizzling meats. "Don't forget to come to the dance this evening. Everyone will be there," she smiles. Your mouth waters at the scent of the food, but you also catch the acrid undercurrent.

Choose one of the options below to resolve. Investigators at Boarding House may spend any number of actions, as a group, to choose that many additional options. An investigator may trigger this codex again.

- ☞ "Leah was supposed to prepare the Feast in the Crossroads. If she's there, I know she'd appreciate your help." An investigator at the Boarding House may immediately move to The Crossroads.
- ☞ "Simeon's probably hiding in the field." Search the set-aside *Residents* encounter set for Simeon Atwood and put him into play at The Old Mill, asset side faceup.
- ☞ "Gideon is probably at The Commons like always." Search the set-aside *Residents* encounter set for Gideon Mizrah and put him into play at The Commons, asset side faceup.

Codex 10: The Crossroads

Leah shouts to a cadre of workers to cover the effigy with tarps as rain falls. The dozens of small mirrors ring like chimes as the festival decorations are sheltered from the rain. In a large white tent, Leah looks up as you approach. "Ah, perfect timing. Take these over to Tad's as soon as possible. Much obliged." She nods to a box heaped with worn farming tools.

Draw 1 card. Remember that you are "running an errand."

Codex 11: Hemlock Chapel

The entrance to Hemlock Chapel is choked with parishioners in white-gold cloaks, so you head around back. As you open the door to the rear, you hear hushed conversation. You leave the door cracked and listen. A soft voice speaks: "It'll be done as you've said, Mother. But I was wondering exactly why you needed us to—"

"It is not your place to question, nor to speak, but to obey." Mother Rachel's stern voice cuts like a knife. "Now you must join your brethren, and I must join the procession. Simply do as I asked."

Search the set-aside *Residents* encounter set for Mother Rachel and put her into play at Hemlock Chapel, asset side faceup.

Codex 12: The Old Mill

The Old Mill is eerily silent as you poke around the overgrowth. As thunder rumbles overhead, a long-legged grasshopper flits through the air. You note that the insect has misshapen black wings.

Draw 3 cards.

Codex 13: The Atwood House

You hear William and River arguing. "This is all we have left. We can't turn our back on our past. Our legacy," William insists. River cuts in with a scathing look. "The Hemlock legacy is dead. And I know several buyers in Harlem who would turn this soggy island into a paradise."

You must decide (choose one):

- ☞ "William has a point." (You may only choose this option if William Hemlock's Relationship Level is 2 or higher.) Search the set-aside *Residents* encounter set for William Hemlock and put him into play at The Atwood House, asset side faceup.
- ☞ "River has a point." (You may only choose this option if River Hawthorne's Relationship Level is 2 or higher.) Search the set-aside *Residents* encounter set for River Hawthorne and put them into play at The Atwood House, asset side faceup.
- ☞ Let them fight it out. Continue reading.

As the pair sling incredibly personal insults back and forth, a peal of thunder silences them both. William's brow furrows when he sees you; River turns and grimaces as well. An uneasy silence follows, and you realize you just eavesdropped on a very sensitive conversation.

Decrease both William Hemlock and River Hawthorne's Relationship Levels.

Codex 14: Tad's General Store

If you are "running an errand":

You drop the box of farming tools and implements on the counter with a dull thud. The proprietor smiles as he stows them. "Leah'll appreciate this a lot. Ready for the big feast tomorrow?" He chews on a strip of leathery jerky and spits into a bottle.

Increase Leah Atwood's Relationship Level. Each investigator earns 1 bonus experience.

Otherwise:

"What're you buyin'?" the proprietor laughs. "At least, that's what Tad used to say." When you ask him where Tad is, he goes quiet.

You may spend 3 resources to search your deck for an **Item** asset and play it, ignoring its cost. An investigator may trigger this codex again if they are "running an errand."

Codex 15: Vale Schoolhouse

"It's a library, not a book shop!" An angry, red-haired teacher barks. Theo emerges from the schoolhouse and flashes a goofy smile just as he is tackled by school kids.

Search the set-aside *Residents* encounter set for Theo Peters and put him into play at Vale Schoolhouse, asset side faceup.

Codex 16: The Commons

"Wanna send a gift to a special someone?" Martha Jean beckons to a neat stack of woven gift boxes tied with colorful ribbons. "Anything you wanna send to the mainland will have to wait till tomorrow morning, I'm afraid. The postman got stranded again."

An investigator may search their deck, discard pile, or hand for an **Item** story asset and permanently remove it from their deck. If they do, check the Campaign Log and choose a resident with a Relationship Level of 2 or lower. Increase the chosen resident's Relationship Level. Each investigator earns 1 bonus experience.

Codex 17: The Curse

As you lean on the stack of mirrors, you look down and see your own reflection staring back. Your features are stretched and different somehow: you look gaunt and exhausted. As you stand up, gray, flaking skin sloughs off of your forearm.

If it is not already in your deck, search the set-aside *Day of Rain* encounter set for the Hemlock Curse weakness and add it to your deck. It does not count toward your deck size. Otherwise, during setup for the next scenario, search your deck and discard pile for the Hemlock Curse weakness and add it to your opening hand.

You (and only you) earn 2 bonus experience.

DO NOT READ until the end of the prelude

Resolution 1: Dr. Marquez emerges from upstairs with a stony look on her face. Bertie follows, nursing a bandaged arm. His face is ashen as he recounts his experience: "I was walking at the edge of the woods—I think at midday—when I felt the most delicious, erm." He struggles to put it into words. "An absolute joy. And then I suppose I lost myself. When I came to, it was night and I was quite lost. And now that I've returned, I can't help but reflect on that breathless feeling. 'Emotion recollected in tranquility,' eh?" The professor rolls her eyes but doesn't comment.

 Skip to **Resolution 3**.

Resolution 2: Dr. Marquez slams the screen door as she enters. "Mother Rachel told me she found Bertie wandering around this morning. I saw him recovering at the Atwood House, and he looks just fine. Babbling nonsense and reading some of the local poetry."

 Proceed to **Resolution 3**.

Resolution 3: Dr. Marquez pours herself a strong cup of coffee. "I'm going to take advantage of the cooling rain and head up to Pearl Ridge. Join me if you like," she takes a bite of her eggs and wrinkles her nose. "Is that a metal taste?" She discretely spits the eggs into a handkerchief as Ms. Olmstead emerges from the kitchen with a stack of flapjacks and serves several hungry guests.

 Do not record the Victory X value of each card in the victory display. Each investigator earns the bonus experience awarded during this prelude. Record each bonus experience earned under "Unspent Experience" in your Campaign Log, **but do not spend any of it until the end of the next scenario**.

 Make preparations for your next survey.

- ◆ Choose 1 asset in your play area to keep for the next scenario. It must be one that does not normally start in play. Discard each other asset and attachment in your play area, except for those that start each game in play.
- ◆ Discard down to your opening hand size. Shuffle your discard pile into your deck. (*Your current hand is your opening hand for the next scenario; you will not draw a new opening hand or take a mulligan.*)
- ◆ Discard down to your starting resources.

 When setting up the next scenario, skip steps 1-8 of "Setting Up the Game" on page 27 of the Rules Reference.

Check the "Areas Surveyed" section of your Campaign Log and choose a scenario that has not yet been checked off.

-  To brave the decaying North Point Mine in **Written in Rock**, turn to page 10.
-  To investigate the long-abandoned **Hemlock House**, turn to page 14.
-  To explore the eerily quiet Pearl Ridge in **The Silent Heath**, turn to page 19.
-  To explore the Akwan Shoreline up north in **The Lost Sister**, turn to page 23.
-  To survey Eastwick Bog and risk an encounter with **The Thing in the Depths**, turn to page 27.

Prelude: The Second Evening

The Second Evening 1: *The rain continues through the day. When you arrive at the Commons for dinner, the tables have been pushed to the sides of the room and warm lamps are hung from colorful ribbons. Dozens of new faces peer out from the crowd of cloaked locals: visitors from the mainland. A large sculpture looms in the center of the room, festooned with violet and white blossoms that seem to palpitate in the soft light. The room goes silent as Mother Rachel addresses the assembly. "Friends. Brethren. Each of you is a miracle of time and light. You are the promise of your true self—" The matron stops mid-sentence.*

Check your Campaign Log.

☞ If Simeon survived is recorded in Simeon Atwood's Notes, proceed to **The Second Evening 2**.

☞ Otherwise, skip to **The Second Evening 3**.

The Second Evening 2: *A shadow passes over the matron's face as she sways, looking for a moment as though she might faint. The air in the room swirls thickly. Oily patterns dance in the light as you feel a now-familiar light-headedness. Someone steps forward to help Mother Rachel, but she holds up one hand and steadies herself.*

☞ Skip to **The Second Evening 4**.

The Second Evening 3: *A sturdy figure cuts through the crowd. "Has anyone seen Simeon?" Leah Atwood asks in a trembling voice. She looks at the assembly with wide, searching eyes. "Please. Simeon. Now's not the time for pranks," she addresses her son, but to no response. The air in the room swirls thickly. "Enough," Mother Rachel shoos her sister away. Oily patterns dance in the light as you feel a now-familiar light-headedness.*

☞ Update your Campaign Log.

◆ In Leah Atwood's Notes, record *Leah is searching for Simeon*.

◆ Cross out Simeon Atwood's name.

☞ Proceed to **The Second Evening 4**.

The Second Evening 4: *Mother Rachel regains her composure. "Tonight is the shortest night of the year. And tomorrow is the beginning of eternity. So on this night, let us dance." The assembly bursts into rapturous applause. A ragtag band in the corner starts playing as the dance begins. Several friendly faces beckon you to join.*

You may choose whom you would like to dance with. One at a time, each investigator may choose a different codex entry from the following (if there is only one investigator, you may choose two to resolve instead). If a resident's name is crossed out, you cannot choose their codex. After you have read the appropriate number of sections, proceed to **Resolution 1** (page 45).

☞ Mother Rachel watches the room (A 1).

☞ Next to the dinner spread, Leah looks utterly exhausted (A 2).

☞ Simeon makes bird noises to a gaggle of children (A 3).

☞ William sits in a corner, penning the first lines of what is sure to be an overwrought poem about his family legacy (A 4).

☞ River is tearing it up on the dance floor (A 5).

☞ Gideon sits on a stool near the dancing (A 6).

☞ Standing by the entrance, Judith watches the door (A 7).

☞ Theo bobs his head in rhythm in the crowd (A 8).

☞ Dance by yourself (A 9).

☞ A woman in hunting clothes stands at the edge of the room (A 10).

☞ Dr. Marquez eyes you from across the room (A 11).

Codex: The Second Evening

Read the following entries on pages 43-44 only when directed during **The Second Evening** prelude.

A Codex 1: Mother Rachel

The Vale's matriarch stands apart from the throng, arms crossed. Tears glisten on her cheeks as she watches the room. You approach and ask her to dance. "I'm sorry. I can't," she replies. The strain in her voice is evident, and you ask what the matter is. "We are called to give up many things in this life. I only pray that what we gain is worth the cost."

In Mother Rachel's Notes, record *Mother Rachel shared her doubts*.

A Codex 2: Leah Atwood

If Leah is searching for Simeon:

You find Leah standing by the dinner spread, hands trembling. "Simeon kept talking about a 'Miner Club' lately. I wonder if—" she goes pale. "Sorry, I can't dance right now."

Otherwise:

Leah steps out onto the wooden floor with you and dances along. Although she can't quite keep step with the music, she sweeps you off your feet with surprising ease and spins you around. The others cheer as you take a bow.

In Leah Atwood's Notes, record *Leah shared a dance*.

A Codex 3: Simeon Atwood

If Simeon Atwood is at Relationship Level 3 or higher:

"Get ready for the Texas Tommy!" Simeon waves his hands overhead as the band picks up the tempo. "Not bad, not bad," You feel something cold and slick creep up your leg. He smiles mischievously as you extract the garter snake from around your ankle.

In Simeon Atwood's Notes, record *Simeon shared a dance*.

Otherwise:

"Sorry, but you're kind of boring," Simeon shrugs. "Get ready for the Texas Tommy!" he shouts to his friends.

A Codex 4: William Hemlock

If William Hemlock is at Relationship Level 3 or higher:

"It's been years and I'm out of practice, but why not?" William joins you on the dance floor and leads you in a waltz. After several bumps and awkward gaffes, the dance ends mercifully early. The older Hemlock looks quite pleased as he takes his place back in the corner.

In William Hemlock's Notes, record *William shared a dance*.

Otherwise:

"It's been many years and I'm out of practice," William says, straightening his jacket. "But thank you for asking."

Codex 5: River Hawthorne

If River Hawthorne is at Relationship Level 3 or higher:

"Hop down front, then doodle back!" River calls instructions to the Black Bottom dance to everyone around. While the others struggle to keep step, you lock eyes with River and follow their every move. When it's over, they pat your shoulder. "Not bad, dear. Not bad."

In River Hawthorne's Notes, record River shared a dance.

Otherwise:

"Sorry, but you just can't keep up," River teaches the Black Bottom to the other dancers. Unfortunately, you don't make the cut.

Codex 6: Gideon Mizrah

If Gideon Mizrah is at Relationship Level 3 or higher:

"Aye, but only if we dance the Yankee Doodle," Gideon says with a youthful grin. You go to the band and make the request, and return to find the old sailor swaying in time to the music. "My niece Gavriella loved this song. I hae'n't seen 'er in years though..."

In Gideon Mizrah's Notes, record Gideon shared a dance.

Otherwise:

"Nae, I dare not," Gideon shakes his head. "These old hips ain't what they used to be."

Codex 7: Judith Park

If Judith Park is at Relationship Level 3 or higher:

"I'm supposed to be working, but what the hell?" Judith smiles rakishly as she joins you on the dance floor. The bodyguard is surprisingly good as she leads you in the Charleston and the Fox Trot. "That was more fun than I expected," she says after, cheeks flushed.

In Judith Park's Notes, record Judith shared a dance.

Otherwise:

"Sorry, but I'm working," Judith says. "One time, a wolf just wandered in during community dinner. I can't let that happen again." She rests one hand on the butt of her gun.

Codex 8: Theo Peters

If Theo Peters is at Relationship Level 3 or higher:

"But how can you ask me to dance with you if we're already dancing?" Theo giggles as he shuffles out of time with the music. He nearly slips in a patch of mud, but you catch him just in time. "I think you just saved my life," he gasps.

In Theo Peters' Notes, record Theo shared a dance.

Otherwise:

"Thanks but I—" Theo slips in some mud and careens into a dancing couple, who topple another half dozen revelers. The Commons go quiet for a moment. "I'm okay!" Theo shouts as he scrambles to his feet.

Codex 9: Dancing Alone

You move in time to the music. The dim light casts each face in soft, dark shadows as the sky outside darkens. A palpable presence blankets the room, moving between the dancing figures and slowing your senses. You close your eyes for what feels like just a moment. When you open them, you are lying on the floor. Several dancers stand around you, and someone helps you to your feet.

Each investigator earns 1 bonus experience.

Codex Ω: Helen Peters

Check your Campaign Log. If Helen joined the survey:

"I thought you'd never ask," Helen smiles. You keep step with her as best you can; she is unsurprisingly agile as she leads you in the dance, then lets you guide as the song turns from upbeat to contemplative. As the dance ends, you look out to the crowd to see everyone looking on with the same wide, dopey grin.

In your Campaign Log, record Helen shared a dance.

If the Peters family was reunited:

Helen Peters stands at the entrance to The Commons, looking rather out of place in her rugged attire. Lizzie stands nearby, staring out at the dance floor. When you ask Helen to dance, she smiles wryly and shakes her head. "I just came to thank you. And to ask for something." You ask her what, and she smiles warmly. "Let me help the survey. Lizzie'll be safe in Portland. Maybe you and I can convince my brother to leave."

In your Campaign Log, record Helen Peters joined the survey.

Any one investigator may choose to add the Helen Peters story asset to their deck. It does not count toward their deck size. This card can be found in the Residents encounter set, indicated by the following encounter set icon:



Otherwise:

You approach to find the woman in hunting clothes locked in an argument with Theo. "For the last time, sis, I can't. They need me here," Theo says, flustered. She gives him a pitying look. "What would Mother think?" Theo glowers at her. "Just leave," he says darkly.

In Theo Peters' Notes, record Theo rejected his family.

Codex Θ: Dr. Rosa Marquez

"Meet me outside afterward," Dr. Marquez says, all business. You ask her why and she shakes her head. "This is the last place I'd want to discuss anything. I'm going to gather some supplies before we talk. I recommend you do the same."

Each investigator begins the next scenario with 2 additional resources.

DO NOT READ until the end of the prelude

Resolution 1: Midway into the evening, the dance reaches a lull. While rain patters outside, the dancing revelers move like smoke in the dim commons. Dr. Marquez signals you to join her at the side of the room. "There's something very wrong here," she says in a low voice. "There are maybe a dozen members of the Vale who have disappeared—some even in the last few days. Mother Rachel seems blissfully unconcerned. And then there are these 'wonders' everyone talks about. I'm starting to suspect the 'wondrous' feeling here isn't just hypoxia." You mention your own dizziness and strange euphoria over the past few days.

Check your Campaign Log.

☞ If Madame Pearl's diary was recovered, proceed to **Resolution 2**.

☞ Otherwise, skip to **Resolution 3**.

Resolution 2: The professor hands you Susan Pearl's diary. "Thank you for recovering this, by the way. It's a fascinating read. In the last year of her life, Madame Pearl was wracked by hallucinations and a chronic wasting disease. Whatever it is, it incites rapid mutation before breaking down muscles, organs, and cognitive function. Reading between the lines, I get the impression the entire Pearl family was similarly affected prior to the incident that devastated the ridge."

☞ Any one investigator may choose to add The Pearl Diary story asset to their deck. It does not count toward their deck size. This card can be found in the Heirlooms encounter set, indicated by the following encounter set icon:



☞ Proceed to **Resolution 3**.

Resolution 3: You share your own observations of Hemlock Isle. More than just 'wonders,' the creatures here are either sickly and malnourished, or aggressively vivacious. Dr. Marquez nods along. "Everything is affected. Sickly. Starving. Mutating. And it's all highly localized. There are no reports of these strange phenomena elsewhere. It's only here." She produces a creased map of the island and points to the north hills. "Pearl Ridge hasn't recovered in the past twenty years since it was obliterated."

Marquez holds up two rings of glassy wood from both Eastwick Bog and Pearl Orchard, then draws a ring around Pearl Ridge on her map. "The bitter eggs this morning reminded me of a report after the Tunguska event. A meteorite obliterated miles of Russian countryside, but the effects on the locals were even more devastating. Stores of food were poisoned. Livestock perished. Nearby villages were slowly deserted as families who lived there for generations died of starvation or worse." She draws a larger concentric circle around the first.

"Nobody has said anything about a meteor, but judging by the massive sinkhole in front of the Pearl Estate, something emerged from the rock. My working theory is that the mining operation opened a vein and released whatever poisoned gas or mineral affecting the island."

Dr. Marquez's expression goes grave. "There's something else. Something we shouldn't discuss here. Follow me." As you follow the professor out of the Commons, a stout figure bumps into you.

Check your Campaign Log.

☞ If Bertie was rescued, proceed to **Resolution 4**.

☞ Otherwise, skip to **Resolution 5**.

Resolution 4: "Terribly sorry," Bertie says. "Professor! And you! I assumed you had retired early." His eyes go wide. "Are we conspiring? Surveying? I would love to—" Dr. Marquez cuts him off with a sharp glance. "After last night, Bertie, I think it's best if you stay in your room tonight and rest." The young assistant looks quite wounded, but doesn't object. "Very well then," he mutters.

☞ Skip to **Resolution 6**.

Resolution 5: "Terrible—sorry," Bertie slurs. A dopey smile spreads across his face. "They told me not to worry about you. The people told me. The people. The people in the—" he gestures to the crowd around. "The place. I had an epiphany but I quite forgot it. Mother Rachel has been taking care of me. They told me there will be more dancing later, in the crossroads, and a large bonfire."

"You need to rest. Head back to the boarding house," Marquez insists. You can't be sure if Bertie even heard her as he slips away.

☞ In your Campaign Log, record Bertie had an epiphany.

☞ Proceed to **Resolution 6**.

Resolution 6: "We didn't need to involve him. He's much better in a lab than in the field anyway." Dr. Marquez leads you outside. "Something followed me down from the ridge today. Something big and hungry. I tried to take shelter at the old Atwood Farm, but it was boarded up. Windows and doors. It smelled something awful. I'm not even sure what I heard coming from inside," she says soberly. When you ask her to explain, she shakes her head.

"This place definitely isn't what it seems. I don't know what the Vale folks are hiding in that old farmhouse, but I plan to find out."

☞ Each investigator earns the bonus experience awarded during this prelude. Record each bonus experience earned under "Unspent Experience" in your Campaign Log, **but do not spend any of it until the end of the next scenario**.

☞ The investigators must decide (choose one).

✦ Follow Dr. Marquez's lead out to the Atwood Farm. What is the Vale hiding? Proceed to **The Longest Night** on page 46.

✦ Gather more information on Hemlock Isle's unique ecosystem at night. Check the "Areas Surveyed" section of your Campaign Log and choose a scenario that has not yet been checked off. **If you do, add 1 ♠ token, 1 ♣ token, and 1 ♠ token to the chaos bag for the remainder of the campaign.**

Scenario: The Longest Night

Intro 1: As you approach Atwood Farm, the clouds recede to reveal a blood-red sunset that casts the landscape in hazy shadows. You follow Dr. Marquez past a neglected coop and barn to the back porch of the derelict farmhouse. As the professor jams a crowbar under a boarded window, you notice the revolver in her back pocket. "Just some insurance," she says.

It takes some time to pry the boards off the windows. As you climb in after the professor, your senses sting with the scent of rot and sick. Once your eyes adjust to the murk, you see a harrowing scene. Dirty cots line the walls, and the floor is streaked with refuse. A dozen sickly people lay on cots and sit, slumped against the walls. Their skin is knotted and hard, riddled with sharp spurs and sinewy growths. Several of them have limp flaps of loose flesh that you soon realize are vestigial limbs. Others look up at you with glassy eyes, while others with gray, powdery skin lay, inert, staring up at the ceiling.

"You shouldn't be here," says a voice. A balding man in a tattered Vale cloak steps toward you with a halting gait. Dr. Marquez squints in the dim. "Tad? From the general store?" Before he can answer, you hear voices from the front porch. You and Dr. Marquez dash behind a pile of broken furniture just as the front door clicks and swings open. Mother Rachel enters alongside a half dozen cloaked figures and several more sickly locals.

The matron addresses the room, beaming. "My Star Children. Your time has come at last. You will prepare the way." She leans down and holds a wheelchair-bound woman's hand. "All of you have been made whole. And now you will join your other selves in eternity."

The investigators must decide (choose one):

- ☞ Confront Mother Rachel. Proceed to **Intro 2**.
- ☞ Keep hidden. Skip to **Intro 3**.

Intro 2: You step out from your hiding place with Dr. Marquez. "This is barbaric. These people belong in a hospital!" The professor snarls at the matron.

- ☞ Add 1 🗡 token to the chaos bag for the remainder of the campaign.
 - ☞ Skip to **Intro 4**.
- Intro 3:** You wait in silence as a fetid breeze blows stirs the heavy air. Tad saunters forward to address Mother Rachel. "The witnesses are here," he gestures to your hiding place. In moments, you and the professor are dragged roughly out into the open.
- ☞ Add 1 🗡 token to the chaos bag for the remainder of the campaign.
 - ☞ Proceed to **Intro 4**.

Intro 4: Mother Rachel smiles benevolently. "My children. There are some things we are not meant to see until it is our time to see them. But then, I suppose, it is your place to witness our ascension." She holds her arms out in an exultant pose. "Each of us accepts our place in creation. We have been remade beyond the concerns of conventional medicine. I understand it may seem foolish, even cruel, to an outsider, but each of us is here of our own volition. Even you." The room nods along in agreement.

"You're being deceived! Can't you see?" Dr. Marquez says, furious. "These people are dying!" You search the room, hoping for some support.

Check your Campaign Log for each resident who shared a dance.

- ☞ If 2 or more residents shared a dance, proceed to **Intro 5**.
- ☞ If exactly 1 resident shared a dance, skip to **Intro 6**.
- ☞ Otherwise, skip to **Intro 7**.

Intro 5: Several hooded figures pull back their hoods and stand behind you: they are the friends you danced with just hours ago. Mother Rachel regards you each in turn. "So be it, then. We are the wheat; you the chaff."

- ☞ Add 1 🗡 token to the chaos bag for the remainder of the campaign.
- ☞ Skip to **Intro 8**.

Intro 6: A single figure steps out from behind Mother Rachel and comes to your side. It is the friend you danced with just hours ago. Mother Rachel regards them bitterly. "So be it, then. We are the wheat, and you the chaff."

- ☞ Add 1 🗡 token and 1 🗡 token to the chaos bag for the remainder of the campaign.
- ☞ Skip to **Intro 8**.

Intro 7: Dr. Marquez's plea hangs in the air, unanswered. The captives and the hooded figures remain silent as Mother Rachel regards you with a careworn smile. "Oh, my children. The people of the Vale are family. We each know our place. You may yet learn yours."

- ☞ In your Campaign Log, record The investigators faced the longest night alone.
- ☞ Add 1 🗡 token to the chaos bag for the remainder of the campaign.
- ☞ Proceed to **Intro 8**.

Intro 8: Mother Rachel's eyes are glassy with tears as she addresses the room. "Your sacrifice is not in vain. Tonight, you each will fulfill your place in creation and join us tomorrow for the great ascension." The matron wears a careworn smile as she addresses you. "This is not your sacrifice to make. Please, return to the Vale." Dr. Marquez glowers in response. Mother Rachel's eyes well with tears as she leaves with her procession.

"What did she mean by 'fulfill your place in creation'?" Dr. Marquez asks Tad as he rubs scaly growths from his forearms. The balding man smiles. "Tomorrow, the blood moon heralds our ascension. But tonight, on the shortest night of the year, all the creatures of the forest and fields will help us complete our journey."

"I'm sorry, but that doesn't answer my question," the professor replies.

Tad grins. "We will all be devoured. It is our place to make this sacrifice." As he looks to the horizon, a chorus of mournful howls echoes across the fields.

The professor looks at Tad, horrified. "Like hell you will," she says. You follow her outside. Dark shapes stand outlined on distant hills. The professor is briefly lost in thought, then takes a sharp breath. "I doubt any of them are in their right mind. But maybe if we hold out long enough, we can get them proper care and attention." You look past the farmhouse to the rolling fields. You don't have time to evacuate the captives before sunset. Moreover, you don't have any guarantee they'll follow you. But you have to try.

Together, you and the professor scavenge the collapsing farm for spare parts. You find scraps of wood, barbed wire, and old trapping equipment to fortify your position. If you can outlast the night, some of the captives might be saved. A hideous baying breaks the still air as the sun sets.

The shortest night of the year may yet become the longest.

Proceed to **Setup**.

Scenario Setup

-  Gather all cards from the following encounter sets: *The Second Day*, *The Longest Night*, *Blight*, *Transfiguration*, *Fire!*, *Chilling Cold*, *The Midnight Masks*, and *Striking Fear*. These sets are indicated by the following icons:



When gathering *The Midnight Masks* encounter set, only gather the treachery cards. Do not gather the locations, acts, agendas, or enemies from this set.

- ❶ Put the **Night Two** Time Marker card into play. Don't lose heart.
- ❷ Randomly remove 1 Outer Fields location from the game.
- ❸ Put each remaining location into play as shown in the Location Placement diagram on page 48 (see **Location Adjacency** on page 3).
 - ❖ Put The Captives story asset into play at The Farmhouse.
 - ❖ Each investigator begins play at a location of their choice.
- ❹ To build the Enemy deck, gather the 15 red-backed enemy cards in *The Longest Night* encounter set (see **The Enemy Deck**).
 - ❖ Put the Ursine Hybrid enemy into play at the west Outer Fields location.
 - ❖ Shuffle the remaining enemy cards to build the Enemy deck. Place it next to the agenda deck.
- ❺ Check the Campaign Log. *If the bear was wounded* is recorded, deal 2 🐾 damage to the Ursine Hybrid enemy and exhaust it.
- ❻ Prepare your defenses! Regardless of their starting position, investigators choose, as a group, to place a total of 1 decoy, 1 trap, and 1 🐾 barriers, divided as they want among any number of locations. (See **Barriers**, **Decoys**, and **Traps** to the right.)
 - ❖ Put the “Barriers, Decoys, and Traps” Token Reference Card next to the scenario reference card.
- ❼ Check your Campaign Log.
 - ❖ *If the investigators faced the longest night alone*, each investigator gains 3 clues (*from the token pool*).
 - ❖ Otherwise, each investigator gains 2 clues (*from the token pool*).
- ❽ Check your Campaign Log and gather each story asset from the *Residents* encounter set. This set is indicated by the following icon:



- ❖ Put Dr. Rosa Marquez into play under the control of an investigator. She does not take up an ally slot during this scenario.
 - ❖ Put each resident who *shared a dance* into play under the control of an investigator, divided as evenly as possible.
 - ❖ If *Helen shared a dance*, search each investigator's deck for the Helen Peters story asset and put it into play under the control of an investigator. She does not take up an ally slot for this scenario.
 - ❖ Remove the rest of the *Residents* encounter set from the game.
- 🌀 Set all 5 Fire! treacheries and the Ajax story asset aside, out of play.
- 🌀 Shuffle the remaining encounter cards to build the encounter deck.
- 🌀 You are now ready to begin.

Barriers

Some card abilities allow the investigators to put up barriers around the farm. Barriers block the movement of enemies.

- ② To put up a barrier, place 1 resource token (*from the token pool*) between your location and a connecting location, as a barrier. If a card effect instructs you to place a barrier “at” your location, choose an adjacent location and place the barrier between your location and the chosen location. This barrier is considered to be “at” both locations for the purposes of card effects.
- ② There is no limit to the number of barriers between locations.
- ② When an enemy would move via a keyword (*i.e. hunter or patrol*) and one or more barriers are between its location and the location it is moving to, remove **one** of those barriers, then cancel the effects of the move instead.
- ② Enemies that ignore barriers do not resolve any of the above effects (*including removing the barrier*).

Decoys

Some card abilities set up decoys around the farm to stall enemies.

- ☞ To set up a decoy, place 1 horror token (*from the token pool*) on your location, as a decoy. **Limit 1 decoy per location.**
- ☞ When an enemy enters a location with a decoy, remove the decoy, deal 1 damage to that enemy, disengage it from all investigators, and exhaust it. That enemy cannot ready for the remainder of the round.
- ☞ Enemies that ignore decoys do not resolve any of the above effects (*including removing the decoy*).

Traps

Some card abilities lay traps around the farm for enemies to fall into.

- ☞ To lay a trap, place 1 damage token (*from the token pool*) on your location, as a trap. **Limit 1 trap per location.**
- ☞ When an enemy enters a location with a trap, remove the trap and deal 2 damage to that enemy.
- ☞ Enemies that ignore traps do not resolve any of the above effects (*including removing the trap*).

The Enemy Deck

During the setup of this scenario, a second deck with a different encounter back is constructed: the Enemy deck. This deck is a separate deck made up of only enemies, and represents the relentless horde of frenzied beasts coming for the captives. During the mythos phase, the agenda's forced effect prompts each investigator to draw the top card of the Enemy deck.

The Enemy deck has its own discard pile and is immune to player card effects. Non-weakness enemies in this scenario are discarded to the Enemy discard pile. If the Enemy deck is empty, shuffle the Enemy discard pile back into the Enemy deck.

Standalone Mode

If you are playing in Standalone Mode and do not wish to refer to any other setup or resolutions, you may use the information below when setting up and playing this scenario:

- 🌀 Assemble the chaos bag using the following tokens:
 +1, 0, 0, -1, -1, -2, -2, -3, -3, -5, 🦴, 🦴, 🦴, 🦴, 🎲, 🎲, 🎲, 🎲,
 🎲, 🌟, 🌟, 🌟

- (C) *The investigators faced the longest night alone.*
 (C) *The bear was wounded* is not recorded.

Location Placement for "The Longest Night"

North



West



East



South



Codex: The Longest Night

Read the following entries only when directed while playing **The Longest Night** scenario.

Codex 2: Leah Atwood

A lupine figure with sharp, glistening teeth charges you, laughing like a hyena. Leah steps between you and brings her shovel down on the creature's head. "Don't you dare!" she yells at it.

In Leah Atwood's Notes, record *Leah stood by you.*

Deal 3 damage to the nearest enemy.

Codex 3: Simeon Atwood

"You gotta lure them out and trip 'em!" Simeon cackles, looping a thread of baling wire around a collapsed fence. Just beyond it, he fills a shallow pit with half-eaten bones and gore. "Now we wait," he whispers. His obvious delight in placing lethal traps is troubling, to say the least.

In Simeon Atwood's Notes, record *Simeon stood by you.*

Place 1 decoy at any location.

Codex 4: William Hemlock

"I found this stowed in the cellar." William sets a knapsack filled with tools and scrap metal on the ground. "I hope it helps. I must say, I'm not particularly handy myself." You thank him before rummaging through the bag for supplies.

In William Hemlock's Notes, record *William stood by you.*

Each investigator gains 1 clue (from the token pool).

Codex 5: River Hawthorne

You explain your plan to River after spotting a pair of glowing blue eyes across the yard. "Don't worry, darling. I'm used to having all eyes on me. Thankfully for you, I used to be quite the sprinter." River dashes across the clearing shouting expletives as they draw the creature away.

In River Hawthorne's Notes, record *River stood by you.*

Choose a non-**Elite** enemy. Move that enemy to any location.

Codex 6: Gideon Mizrah

"Keep yer eyes peeled for a strong door or lock," Gideon instructs. "If ye take enough care, I may be able to trap one. Reminds me of the time I nearly died in the jungles of New Guinea. Summat was following me from..." You quickly lose track of the old man's story.

In Gideon Mizrah's Notes, record *Gideon stood by you.*

The next time an investigator would draw a card from the Enemy deck, discard that card instead.



Codex 7: Judith Park

"About time they brought the hunt to us. I was getting tired of hiking all over the island just for a little action," She points her rifle at a pit lined with sharp scrap metal. "I say we wait for 'em to get here and rain hell."

In Judith Park's Notes, record *Judith stood by you.*

Place 1 trap at any location.

Codex 8: Theo Peters

Theo's blue truck barrels down the road toward you with a pack of snarling, ravenous creatures in hot pursuit. "Get in!" Theo shouts as he brakes. You hop into the truckbed as he guns the engine.

In Theo Peters' Notes, record *Theo stood by you.*

You may move 1 barrier, decoy, or trap from your location to any location. Disengage from each enemy engaged with you and move to that location.

Codex Θ: Dr. Rosa Marquez

"This is Cantigny all over again," Dr. Marquez says as she drags several heavy crates to form a barrier. She tells you more about her first and last battle in the Great War, and the death of her partner. "We can't die. Not like this," she says. "We just have to hold out until dawn."

Place 2 barriers at your location.

Codex Ω: Ajax

A braying sound from the barn sets your nerves on edge. You step tentatively toward the barn, expecting to see yet another monstrosity, but instead find a palomino horse standing in a dirty cell. The name Ajax is engraved on a sign next to him. The noble beast lets out an impatient whinny as he tosses his head.

Take control of the Ajax story asset. He does not take up an ally slot for the remainder of this scenario.

DO NOT READ until the end of the scenario

Before resolving any other resolution, if at least 1 investigator was defeated: The defeated investigators read **Investigator Defeat** first.

Investigator Defeat: *The last thing you remember before the nightmarish shapes overwhelm you is a feeling of intense calm. The silver moonlight bathes the farm in stark monochrome as the creatures rip into your flesh. For a moment, you see your place in this world, as Mother Rachel intended. You are merely energy being converted to another form of energy.*

Nothing else seems so perfect.

- ☉ Each defeated investigator is **devoured** (they are killed). If there are no surviving investigators to continue the campaign, the investigators lose the campaign.
- ☉ If another resolution was reached, the remaining investigators proceed to that resolution.
- ☉ If no resolution was reached (each surviving investigator resigned): Skip to **Resolution 3**.

Resolution 1: "Please, listen," Dr. Marquez implores the captives. "Each of you deserves to live a full life. We can help! You can receive care on the mainland." Tad spits in response. "You've robbed us of a great privilege. We were chosen." Dr. Marquez hardly answers before a jagged plank of wood swings out from behind her, striking her on the shoulder. One of the captives holds it overhead, while several others gather round. Tad looks balefully at the professor and growls, "Leave now." Dr. Marquez rises gingerly and walks out of the farmhouse. You follow her. "Idiots. We saved their lives," she scoffs. As you leave, a young girl wearing a rabbit mask peers out from under some debris. You recognize her as Rebecca, Mother Rachel's daughter.

- ☉ If the amount of damage on The Captives story asset is:
 - ◆ 0, each investigator earns 5 bonus experience.
 - ◆ 1 or 2, each investigator earns 4 bonus experience.
 - ◆ 3 or 4, each investigator earns 3 bonus experience.
- ☉ In your Campaign Log, record the captives were saved.
- ☉ Skip to **Resolution 4**.

Resolution 2: Tad stands in the center of the farmhouse, his white-gold Vale cloak stained crimson. Surrounding him, the half-eaten corpses of the slain captives are arranged in a kind of circle. When you approach, the middle-aged man laughs bitterly. "Why was I spared, and so many others taken?" He raises both hands to his face and laughs hysterically. "Why is everything so bright?!" he giggles, clawing at his own eyes. You turn away and join Dr. Marquez outside, hunched over a pile of wreckage. A young girl wearing a rabbit mask scrambles out from underneath the debris. You recognize her as Rebecca, Mother Rachel's daughter.

- ☉ If the amount of damage on The Captives story asset is:
 - ◆ 5 or 6, each investigator earns 3 bonus experience.
 - ◆ 7 or 8, each investigator earns 2 bonus experience.
 - ◆ 9, each investigator earns 1 bonus experience.
- ☉ In your Campaign Log, record many captives were lost.
- ☉ Skip to **Resolution 4**.

Resolution 3: "We can't stay!" Dr. Marquez shouts. Utterly overwhelmed, you dash out of the fray and into the cornfields. Nightmarish shadows charge past you, braying and howling. You think of the captives in the farmhouse, staring their deaths head-on. At the far edge of the field, you find Dr. Marquez holding a young girl wearing a rabbit mask. You recognize her as Rebecca, Mother Rachel's daughter.

- ☉ The guilt from failing to help those in need haunts you forever. Each investigator must search the collection for a random basic **Madness** weakness and add it to their deck.
- ☉ In your Campaign Log, record all the captives were lost.
- ☉ Proceed to **Resolution 4**.

Resolution 4: The morning sun beats down, blindingly bright, as you cut through the fields back to the Vale. Flecks of slick, dark liquid drip from the withered stalks as you push through. Dr. Marquez stops and runs a hand under the brittle leaves. "The fields are painted with blood. But why?" She wipes the blood on a handkerchief and surveys the dripping field. "What kind of monster would do this? Sentencing her followers—her own daughter—to death. It's almost biblical."

Rebecca pulls back her mask and shakes her head. "Mother says it's our way. And she doesn't want me to die. She told me to hide. She said we were playing a game. 'Make yourself very small and hide near the barrels of kerosene. The animals won't smell you there.'"

"But why bring you here at all?" the professor asks.

"Some people didn't want to come to the barn. But when mama told them I would be there too, they said it was okay."

The group falls silent as you pass from one field and back into view of the Vale, veiled in gold under the radiant dawn. Suddenly, Dr. Marquez stops and takes you aside. "We may be able to use this as leverage. Rebecca is living proof of Mother Rachel's hypocrisy, as horrible as that sounds. Everyone on Hemlock Isle will be at the Feast tonight. If we ask Rebecca to tell them what Mother Rachel said to her, we may be able to sway at least some of them to leave. And if that doesn't work, we can high-tail it back to the mainland and get the law involved."

The professor turns to Rebecca. "Can we play a game? Like last night? Your mother told me she wants you to hide until the Feast." The young girl nods. Dr. Marquez lets out a manic giggle: strangely out of character for her usual controlled affect. You can't help but suppress a grin, too, despite the horrors you just witnessed.

- ☉ If the Ajax story asset was under the control of an investigator at the end of this scenario, choose an investigator to add it to their deck for the remainder of the campaign. It does not count toward their deck size.
- ☉ Choose an investigator to add the Dr. Rosa Marquez story asset to their deck for the remainder of the campaign. It does not count toward their deck size.
- ☉ Each investigator earns experience equal to the Victory X value of each card in the victory display. **Each investigator may now spend the experience recorded under "Unspent Experience" in your Campaign Log.**
- ☉ Update your Campaign Log.
 - ◆ Record Dr. Marquez has a plan.
 - ◆ In the "Areas Surveyed" section of your Campaign Log, check off Southern Fields.

☉ Proceed to **Prelude: Dawn of the Final Day** (page 51).

Prelude: Dawn of the Final Day

Check your Campaign Log.

- ☞ If Dr. Marquez has a plan, proceed to **Intro 1**.
- ☞ Otherwise, skip to **Intro 2**.

Intro 1: After a few scant hours of sleep, you emerge from your room to find Dr. Marquez groggily sipping hot black coffee. "You look like death," she says darkly. You tell her she looks the same, and she laughs emptily. "I've had worse. Not much worse. But worse."

Skip to **Intro 3**.

Intro 2: You awaken to the sound of singing outside your window. You head downstairs to find Dr. Marquez groggily sipping black coffee, her expression grim. When you ask about the events of last night, she looks at you wearily. "Whatever happened last night is not going into the report, is all I'll say." Further questions are met with a stony silence.

Proceed to **Intro 3**.

Intro 3: After a quick breakfast, you emerge from the Boarding House into an almost fairy tale atmosphere: locals dancing in circles, singing lilting melodies, and reclining on quilts. Dozens of outsiders in everyday clothes mingle with the locals, laughing. Fully aware of the danger ahead, you make preparations for one last survey.

- ☞ More survey assistance has arrived. Any player whose investigator was **killed** in The Longest Night scenario may select a new investigator and upgrade their new deck to half the earned experience of their previous investigator (rounded up).
- ☞ The fatigue from the long night catches up to you. Draw tokens from the chaos bag at random until you have 2 non-symbol tokens. Replace these tokens with a chaos token of a value 1 lower for the remainder of the campaign. (If you are unable to replace a token, repeat this process until a total of 2 chaos tokens have been replaced.)

Proceed to **Setup**.

Prelude Setup

- ☞ Gather all cards from the following encounter sets: *The Final Day*, *Day of the Feast*, *Agents of the Colour*, *Residents*, and *The Vale*. These sets are indicated by the following icons:



- ☞ Put the **Day Three** Time Marker card into play. Are you hungry yet?
- ☞ Build the act and agenda deck using *All is Full of Love* and *Dawn of the Final Day*. Remove each other act and agenda from the game.
- ☞ Put each location except for *The Crossroads* and *The Old Mill* into play on its (**Day** ☞) side according to the map on page 6.
 - ✦ Use *The Crossroads* and *The Old Mill* locations from the *Day of the Feast* encounter set, (*Morning*) side faceup. Remove the other *The Crossroads* and *The Old Mill* locations from the game.
 - ✦ Each investigator begins play at *The Boarding House*.
- ☞ Gather the *Residents* encounter set and check the Campaign Log.
 - ✦ Remove each resident whose name is crossed off from the game.
 - ✦ Put Mother Rachel and Judith Park into play at *The Crossroads*, asset side faceup.
 - ✦ Set each remaining card from the *Residents* encounter set aside, out of play.
- ☞ Set the *Agents of the Colour* encounter set aside, out of play.
- ☞ Place doom on the agenda equal to the number of investigators.
- ☞ You are now ready to begin.

Codex: Dawn of the Final Day

Read the following entries on pages 51-54 only when directed while playing the **Dawn of the Final Day** prelude.

Codex 1: Mother Rachel

Mother Rachel 1: A crowd of tourists and locals in white-gold cloaks gathers around the effigy in the center of Hemlock Vale. Mother Rachel stands in their midst, regarding each and every one of them with an exultant smile.

Check the Areas Surveyed section of your Campaign Log:

- ☞ If the box next to *Southern Fields* is checked, proceed to **Mother Rachel 2**.
- ☞ Otherwise, you cannot reach the matron. Continue playing.

Mother Rachel 2: Feeling bold, you cut through the crowd. The matron's eyes brim with tears when she sees you. "Oh, my child. I prayed for your safe return." She takes your hand as the crowd disperses. "It was not my place to interfere, although I was wracked with guilt. I am so thankful you are alive."

You must decide (choose one):

- ☞ "Thank you for your prayers." Proceed to **Mother Rachel 3**.
- ☞ "I see you for what you really are." Skip to **Mother Rachel 4**.

Mother Rachel 3: The matron smiles warmly. "I hope you will stand by me at the Feast tonight, as a guest of honor." Before you can reply, you are pulled into the dancing circle around the effigy.

In your Campaign Log, record *The investigators learned their place*.

Increase Mother Rachel's Relationship Level. Each investigator earns 1 bonus experience.

Mother Rachel 4: The matron replies with a cold stare. "And I, too, see you for what you are. I hope you join us for the Feast." Before you can reply, you are pulled into the dancing circle around the effigy.

Decrease Mother Rachel's Relationship Level. Each investigator earns 1 bonus experience.



Codex 2: Leah Atwood

If Simeon Atwood's name is crossed out:

Leah sits on the front porch, head cradled in her hands. She looks up as you approach. "Simeon was always talking about his 'Secret Order of Miners.' And he was—he was always talking about the mines. He said he'd been practicing for something. A 'journey to the center of the earth' or whatever nonsense he's been talking about with that boy Theo."

Increase Leah Atwood's Relationship Level. Each investigator earns 1 bonus experience.

If Simeon Atwood's name is not crossed out:

The front door of the Atwood House slams, and Leah makes a beeline for you. "Simeon told me what you did for him. I can't believe he—" She raises one hand to her head. "I'm just glad you were there to help. Thank you, from the bottom of my heart. If there's anything we can do for you, please, don't hesitate to ask."

Increase Leah Atwood's Relationship Level by 2. Each investigator earns 2 bonus experience.

Codex 4: William Hemlock

William 1: You find William scratching notes in his commonplace book. "I wonder if I should quote Socrates. No, it would be rather gauche..." When you ask him to explain, he shows you a handsome poem written in flowing script:

*I tarry amidst violet blooms
Celebrating the advent of what I assume you presume:
An effulgent fledgling joy.*

Check your Campaign Log:

 If William stood by you, proceed to **William 2**.

 Otherwise, skip to **William 3**.

William 2: William looks grave as you hand back his book. "Last night's events have cast a pall on the Feast. I do not know Mother Rachel's true intentions, but I think it's time the Hemlocks dug in. Perhaps it would be better if River and I stood as one ..."

If William took heart, in William Hemlock's Notes, record William is resolved.

Increase William Hemlock's Relationship Level. Each investigator earns 1 bonus experience.

William 3: "Ah! I've got it," William exclaims. After a minute of furious scribbling, he shares more:

*The brilliance that burns
Turns wholly my heart to the sky.
My vision brims
For our glorious ascension is nigh.*

Increase William Hemlock's Relationship Level. Each investigator earns 1 bonus experience.

Codex 5: River Hawthorne

If River stood by you and the scheme is in motion:

River breaks from the crowd and takes you aside. "I helped you last night, so now I need something in return. During the Feast tonight, I need you to distract my sweet William using any means necessary. If he threatens violence, I expect your help!"

In River Hawthorne's Notes, record River is reclaiming their legacy.

Increase River Hawthorne's Relationship Level. Each investigator earns 1 bonus experience.

Otherwise:

"I'll have you all know that I risked life and limb for all of the cranberry sauce at today's feast," River looks imperiously at their entourage, who listen attentively. "So I expect each and every one of you to not only vote for my sauce in the competition, but also to eat a double helping of it. If I don't get my prize, I'll go straight to Langston and ask him to write a very unflattering poem about each of you."

Gain 3 resources.

Codex 6: Gideon Mizrah

If Gideon stood by you:

Gideon sits at the back of the chapel, hat in his hands. He smiles at your approach. "I weren't much for religion, but I'd ne'er heard a sermon like Mother Rachel's. Nothin' like the New Church Green in Innsmouth. They were always beggin' fer coin. An' the sermons were a mite fishy."

Increase Gideon Mizrah's Relationship Level. Each investigator earns 1 bonus experience.

Otherwise:

Gideon sits at the back of the sanctuary, either praying or asleep. Rather than disturb him, you stop to admire several wooden spiral sculptures.

Draw 3 cards.



Codex 7: Judith Park

Judith 1: *"Something's off," Judith stares up at the sun, one hand on the holster of her gun. Above, a dark patch of sky flits and then descends as a cloud of smoke, dispersing a gaggle of tourists. Judith raises her gun and prepares to fire into the smoke.*

- 🕒 Search the set-aside Agents of the Colour encounter set for 1 copy of the Miasmatic Shadow enemy and spawn it at The Crossroads.
- 🕒 Check your Campaign Log:
 - ❖ If Judith stood by you, and/or The Thing in the Depths was defeated, and/or Judith Park is at Relationship Level 4 or higher, proceed to **Judith 2**.
 - ❖ Otherwise, skip to **Judith 3**.

Judith 2: *You shout at the bodyguard to stop. She lowers her gun as the roiling cloud flickers like a mirage. "With me!" Judith beckons you.*

Take control of Judith Park.

In Judith Park's Notes, record *You backed Judith up*.

Increase Judith Park's Relationship Level. Each investigator earns 1 bonus experience.

Judith 3: *The bodyguard fires blindly into the cloud. Shouts of alarm ring through the Crossroads as tourists dive for cover. The roiling cloud flickers like a mirage. "Son of a—" Judith exclaims, thunderstruck.*

Discard 1 card at random from your hand.

Increase Judith Park's Relationship Level. Each investigator earns 1 bonus experience.

Codex 8: Theo Peters

If Theo stood by you:

"I'll get you that dog mask right away, Mr. Sanders!" Theo shouts. The young man is inundated by requests from locals and tourists alike, but when he sees you, his face lights up. "Stay there! I wanted to talk to you about last night," he takes a break and leads you to a small dark room at the back of the store. "I know the Vale has taken care of me. Mother Rachel's taken care of me. But I... I don't know anymore. What if my sister was right? What does Mother Rachel think she's doing?" He bites his lip. "You're the only one I can talk to about this."

In Theo Peters' Notes, record *Theo is having second thoughts*.

Increase Theo Peters' Relationship Level. Each investigator earns 1 bonus experience.

Otherwise:

"I'll get you that dog mask right away, Mr. Sanders!" Theo shouts. "Do you mind delivering this to the Commons for me?" He hands you a package. "It's for my cousins in Portland."

Remember that "you are delivering a package."

Codex 9: Boarding House

Ms. Olmstead can't stop laughing as you ask her about the festivities and who is at work around the Vale.

Choose one of the options below to resolve. Investigators at Boarding House may spend any number of actions, as a group, to choose that many additional options. An investigator may trigger this codex again.

- 🕒 "I think William had something to do at the Old Mill." Search the set-aside Residents encounter set for William Hemlock and put him into play at The Old Mill, asset side faceup.
- 🕒 "Theo was supposed to manage Tad's Store today." Search the set-aside Residents encounter set for Theo Peters and put him into play at Tad's General Store, asset side faceup.
- 🕒 "I think I saw River vamping with some of their friends here in the study." Search the set-aside Residents encounter set for River Hawthorne and put them into play at Boarding House, asset side faceup.

Codex 10: The Crossroads

Check Simeon Atwood's Notes. If The plan is underway:

The Crossroads thrum with activity. You carefully jam some fireworks in the mortar of a flowering fence.

Test 🕒 or 🕒 (3) to hide the fireworks. If you succeed, mark 1 tally next to "The plan is underway." (Hint: You need to hide 1 🕒 fireworks to help Simeon.) If you fail, an investigator may trigger this codex again.

Otherwise:

The Crossroads thrum with activity. Mother Rachel watches the proceedings as the colorful ribbons are hung from the towering effigy.

You may either draw 1 card or gain 1 resource.

Codex 11: Hemlock Chapel

Check Simeon Atwood's Notes. If The plan is underway:

As a kind of wedding ceremony unfolds in a grove nearby, you attempt to discreetly hide a cluster of fireworks in the chapel eaves.

If he is not already in play, search the set-aside Residents encounter set for Gideon Mizrah and put him into play at Hemlock Chapel, asset side faceup.

Test 🕒 (2) to hide the fireworks. If you succeed, mark 1 tally next to "The plan is underway." (Hint: You need to hide 1 🕒 fireworks to help Simeon.) If you fail, an investigator may trigger this codex again.

Otherwise:

A throng of people stand watching a kind of wedding ceremony in front of the chapel. The couple smile and begin to dance.

Search the set-aside Residents encounter set for Gideon Mizrah and put him into play at Hemlock Chapel, asset side faceup.

Codex 13: The Atwood House

The Atwood House's dour façade sticks out like an ugly sore in the sea of bright flowers and garlands.

Search the set-aside *Residents* encounter set for Leah Atwood and put her into play at The Atwood House, asset side faceup.

Codex 14: Tad's General Store

Check Simeon Atwood's Notes. If *The plan is underway*:

The rooftop of Tad's is the perfect place to stick some fireworks. The morning sun is already burning hot as you climb up.

Test  or  (3) to hide the fireworks. If you succeed, mark 1 tally next to "The plan is underway." (Hint: You need to hide 1  fireworks to help Simeon.) If you fail, an investigator may trigger this codex again.

Otherwise:

The general store is swamped with visitors, buying flower wreaths and bright quilts as workers come and go.

You may spend 5 resources to search your deck for an *Item* card and play it, ignoring its cost. Any other investigator may trigger this codex again.

Codex 15: Vale Schoolhouse

Check Simeon Atwood's Notes. If *The plan is underway*:

The schoolhouse is deserted. You find a large empty barrel behind the outhouse and try to plant the fireworks.

Test  or  (3) to hide the fireworks. If you succeed, mark 1 tally next to "The plan is underway." (Hint: You need to hide 1  fireworks to help Simeon.) If you fail, an investigator may trigger this codex again.

Otherwise:

The schoolhouse is empty today. Several hand-drawn pictures on the wall depict dozens of bright, many-colored creatures.

You may either draw 1 card or gain 1 resource.

Codex 16: The Commons

If "you are delivering a package":

You hand the package across the counter to Martha Jean, who regards you with a long smile. A teacup lies shattered on the floor nearby.

Increase Theo Peters' Relationship Level. Each investigator earns 1 bonus experience.

Regardless:

"Got a gift for a special someone?" Martha Jean slurs, staring. "Why didn't you ask me to dance last night? I would have said yes."

An investigator may remove 1 earned *Item* story asset from their deck, discard pile, or hand. If they do, choose a resident with a Relationship Level of 2 or lower. Increase that resident's Relationship Level. Each investigator earns 1 bonus experience.

DO NOT READ until the end of the prelude

If no resolution was reached (each investigator was defeated):

A ring of villagers wearing animal masks pulls you to your feet. As you stand, you can't help but grin as a soothing bliss washes over you. A woman wearing a deer mask helps you back to the Boarding House to reconvene with the survey.

 Place 1 doom on the lead investigator's investigator card.

 Skip to **Resolution 2**.

Resolution 1: *Dr. Marquez nods along to Bertie's observation. "You're onto something. The bliss is almost a kind of lure. Draw in prey, numb them to pain and drain them of their faculties, then devour what remains." The professor arches an eyebrow. "It would have to be a highly advanced apex predator. Although I'm still suspicious the odd behavior is due to toxic gas."*

 In your Campaign Log, record *Dr. Marquez has a hunch*.

 Proceed to **Resolution 2**.

Resolution 2: *Dr. Marquez looks utterly exhausted as she hefts her pack into the back of Theo's blue truck. "Today's the last day," she says. "Let's make the most of it."*

 Update your Campaign Log. In Simeon Atwood's Notes, if there are at least 1  tallies next to *The plan is underway*: In your Campaign Log (not in Simeon Atwood's Notes), record *The Vale is full of fireworks*.

 Each investigator earns the bonus experience awarded during this prelude. Record each bonus experience earned under "Unspent Experience" in your Campaign Log, **but do not spend any of it until the end of the next scenario**.

 Make preparations for your final survey.

❖ Choose 1 asset in your play area to keep for the next scenario. It must be one that does not normally start in play. Discard each other asset and attachment in your play area, except for those that start each game in play.

❖ Discard down to your opening hand size. Shuffle your discard pile into your deck. (*Your current hand is your opening hand for the next scenario; you will not draw a new opening hand or take a mulligan.*)

❖ Discard down to your starting resources.

 When setting up the next scenario, skip steps 1-8 of "Setting Up the Game" on page 27 of the Rules Reference.

Check the "Areas Surveyed" section of your Campaign Log and choose a scenario that has not yet been checked off.

 To brave the decaying North Point Mine in **Written in Rock**, turn to page 10.

 To investigate the long-abandoned **Hemlock House**, turn to page 14.

 To explore the eerily quiet Pearl Ridge in **The Silent Heath**, turn to page 19.

 To explore the Akwan Shoreline up north in **The Lost Sister**, turn to page 23.

 To survey Eastwick Bog and risk an encounter with **The Thing in the Depths**, turn to page 27.

Prelude: The Final Evening

Intro 1: A flowering procession filled with riotous, gaudy colors files through the village toward the Crossroads. There must be several hundred people here tonight, if not more. You keep pace with Dr. Marquez toward the ghoulis effigy, spinning with reflected lights. Mother Rachel stands at the center of the crowd, holding her arms out like branches before the mirrored tree.

Check your Campaign Log.

☞ If Dr. Marquez has a plan, proceed to **Intro 2**.

☞ Otherwise, skip to **Intro 5**.

Intro 2: The professor strides forward, holding Rebecca's hand. All festivities cease as Mother Rachel turns around. "Everyone listen! Last night, Mother Rachel condemned a house full of sick people to death. I was there. They were not in their right mind." Dr. Marquez entreats the revelers. "But that's not all. There's something living underneath this island. It's sucking the life out of everything around it, and could devastate this entire village. We need to leave the island at once!" Mother Rachel looks at you, wounded. "What do you accuse me of? I gave my daughter as a sacrifice, and she was given back to me."

Check your Campaign Log. The investigators must decide (choose one):

- ☞ "You have done nothing wrong." Proceed to **Intro 3**. (You may only choose this if Mother Rachel's Relationship Level is 3 or higher.)
- ☞ "You have done nothing wrong." (You are lying.) Skip to **Intro 4**. (You may only choose this if Mother Rachel's Relationship Level is 3 or higher.)
- ☞ "You have sentenced this village to death." Skip to **Intro 5**.

Intro 3: Dr. Marquez lets out an audible gasp as you step forward and lay yourself at Mother Rachel's feet. The matron regards you warmly. "You are more than welcome to join us around the table. You may sit at my right hand so that you see what miracle awaits us on this day." She grasps your hands firmly in an iron grip to lead you to the feast. You follow her dutifully.

- ☞ Add 1  token to the chaos bag for the remainder of the campaign.
- ☞ Search each investigator's deck for the Dr. Rosa Marquez story asset and remove it from the game.
- ☞ In your Campaign Log, record the investigators believed.

Proceed to **Setup**.

Intro 4: You give a signal to Dr. Marquez before stepping forward to bow before Mother Rachel. The matron regards you warmly. "You are more than welcome to join us around the table. You may sit at my right hand so that you see what miracle awaits us on this day." She grasps your hands firmly in an iron grip to lead you to the feast. You follow her warily.

- ☞ Add 1  token and 1  token to the chaos bag for the remainder of the campaign.
- ☞ In your Campaign Log, record the investigators lied to Mother Rachel.

Proceed to **Setup**.

Intro 5: The professor strides forward and shouts above the revelry. "The food here is poison! You're all in grave danger: whatever this is, it's changing everything around it. See?" Dr. Marquez tears mask after mask off each reveler, exposing frenzied, grinning faces. The surrounding crowd goes silent. Then, a clapping sounds, along with the sound of laughter. Mother Rachel raises her arms to silence them. "Cast out these slanderers! But let it not keep us from our celebration. The heavens beckon us! Let us feast!"

The last thing you see as you are pushed away from the clamor is the matron's triumphant smile.

- ☞ Add 1  token and 1  token to the chaos bag for the remainder of the campaign.
- ☞ In your Campaign Log, record the investigators interrupted the Feast.

Proceed to **Setup**.

Prelude Setup

- ☞ Gather all cards from the following encounter sets: *The Final Day*, *Day of the Feast*, *Residents*, and *The Vale*. These sets are indicated by the following icons:



- ☞ Put the **Day Three** Time Marker card into play. Are you ready?
- ☞ Build the act and agenda deck using *Around the Table*. It is both the current act and current agenda. Set aside the Lambs to the Slaughter special agenda. Remove each other act and agenda from the game.
- ☞ Put each location except for *The Crossroads* and *The Old Mill* into play on its (**Day** ) side according to the map on page 6.
 - ✦ Use *The Crossroads* and *The Old Mill* locations from the *Day of the Feast* encounter set, (*Evening*) side faceup. Remove the other *The Crossroads* and *The Old Mill* locations from the game.
 - ✦ Put 1 copy of the *Frenzied Reveler* enemy into play at *The Commons*. If there are 3 or 4 investigators in the game, put the other copy of *Frenzied Reveler* into play at *Hemlock Chapel*.
- ☞ Check your Campaign Log.
 - ✦ If *North Point Mine* is not checked off under "Areas Surveyed", cross out Leah Atwood's name.
 - ✦ If the investigators interrupted the feast, each investigator begins play at *The Boarding House*. Otherwise, each investigator begins play at *The Crossroads*.
- ☞ Gather the *Residents* encounter set and check the Campaign Log.
 - ✦ Remove each resident whose name is crossed off from the game.
 - ✦ Put Mother Rachel into play at *The Crossroads*, asset side faceup.
 - ✦ If Bertie had an epiphany, put Bertie Musgrave into play at *The Crossroads*, enemy side faceup.
 - ✦ If the investigators interrupted the Feast, search each investigator's deck and all out-of-play areas for Dr. Marquez and put her into play under the control of an investigator. She does not take up an ally slot for the remainder of this prelude.
 - ✦ Put Leah Atwood into play at *Hemlock Chapel*, asset side faceup. If her Relationship Level is 2 or lower, flip her to her enemy side instead.
 - ✦ Put Simeon Atwood into play at the *Vale Schoolhouse*, asset side faceup. If his Relationship Level is 3 or lower, flip him to his enemy side instead.
 - ✦ Put Gideon Mizrah into play at *The Commons*, asset side faceup. If his Relationship Level is 3 or lower, flip him to his enemy side instead.
 - ✦ Put Judith Park into play at *The Old Mill*, asset side faceup. If her Relationship Level is 2 or lower, flip her to her enemy side instead.
 - ✦ Put Theo Peters into play at *Tad's General Store*, asset side faceup. If his Relationship Level is 2 or lower, flip him to his enemy side instead.
 - ✦ Set each other resident aside, out of play.
- ☞ You are now ready to begin.

Codex: The Final Evening

Read the following entries on pages 56-59 only when directed while playing **The Final Evening** prelude.

📖 Codex 1: Mother Rachel

If the investigators believed:

Mother Rachel stands up as you approach. The succulent spread of roasted meats and grilled vegetables makes your mouth water. Everything is so beautiful. The matron addresses you: "I had a dream last night. A vision. In this dream, I was not myself. I was a reflection. An Other Rachel. A Rachel who has known neither pain nor regret. I was myself as I ought to be: a transfiguration of this tired earthly self. Transformed. Remade in paradise. For paradise is creation as it was always meant to be."

The matron draws a long ceremonial knife. "But there are some who do not yet believe. They must be taught their place. I need you to help each of them understand."

Flip each **Resident** card except Mother Rachel to its enemy side.

Gather each set-aside **Resident** card and put each into play, one at a time, at an empty location, enemy side faceup.

Remove all doom from the current agenda and swap it with the set-aside Lambs to the Slaughter agenda.

If the investigators lied to Mother Rachel:

Mother Rachel stands up as your approach. Flies buzz around the feast: a ghastly display of two-headed creatures and what look like roast chickens with massively swollen organs. The matron addresses the crowd. "I had a dream last night. In it, I was not myself but a reflection. An Other Rachel. A Rachel who has known neither pain nor regret. I was myself as I ought to be. Remade in paradise—"

You interrupt her reverie with a perfectly-timed strike. Mother Rachel staggers back, but then, with an almost unnatural strength, she steadies herself. Her composure broken, she draws a long ceremonial knife and glowers wickedly.

"You will regret that, my little lamb."

Flip Mother Rachel to her enemy side and deal 2 damage to her.

Otherwise:

Mother Rachel stands up from her place at the table. Flies buzz around the feast as the matron draws a long ceremonial knife and buries it in the chest of one of her followers. The rest barely take notice as they shovel food into their hungry mouths. "There can be no miracle without an equal measure of sacrifice," she says, then looks at you, eyes full of pity. "And it is your place to witness the Feast."

Flip Mother Rachel to her enemy side.

📖 Codex 2: Leah Atwood

If Leah saw something in the mines:

Leah 1: Leah is seated on a bench at the back of the chapel. "I helped build this chapel with my sister," Leah says, her eyes glassy—she seems unaffected by the odd bliss that grips the Vale.

You must decide (choose one):

🕒 "What did you see in North Point Mine?" Proceed to **Leah 2**.

🕒 Say nothing. Skip to **Leah 3**.

Leah 2: Leah's hand shakes as she tucks a stray hair behind one ear. "I—I don't know. There was something that looked like Simeon. But it wasn't him. Or maybe it was part—" Her expression hardens. "Of course, you and your survey are just here to record the facts. I don't want this published in your 'research.' Don't ever talk to me again."

Set Leah Atwood's Relationship Level to 0.

Leah 3: Rather than press the Vale cook for any details, you sit on a nearby bench in the stillness. The forest thrums with beating insect wings, now sinister. Leah buries her head in her hands. The sound of singing from a group of revelers drowns out the sound of soft weeping.

Increase Leah Atwood's Relationship Level. Each investigator earns 1 bonus experience.

Take control of Leah Atwood.

Otherwise:

"I helped build this chapel with my sister," Leah smiles warmly. Her eyes are glazed over as she stares into the sunset. "It's all so beautiful. Don't you feel it? We are on the edge of infinity. Waiting to cross over. Maybe Rachel was right..."

Increase Leah Atwood's Relationship Level. Each investigator earns 1 bonus experience.



Codex 3: Simeon Atwood

If The Vale is full of fireworks:

"Welcome to the most important meeting of the Miner's Secret Order of Mischief," Simeon draws you underneath the eaves of the schoolhouse. "Now that the fireworks are all placed, we just have to wait for the right moment to set them off. Aunt Rachel is gonna be so mad!" He grins mischievously. "You've done well for an expendable grunt. Keep it up and I may give you a promotion."

Increase Simeon Atwood's Relationship Level by 2. Each investigator earns 2 bonus experience.

Take control of Simeon Atwood.

Otherwise:

"Prepare for trouble!" Simeon jumps out of the bushes holding what looks to be a lit stick of dynamite. Reacting quickly, you dive for cover as the 'dynamite' bursts into a shower of sparks. Simeon cackles at you as you stand up.

Increase Simeon Atwood's Relationship Level. Each investigator earns 1 bonus experience.

Codex 4: William Hemlock

You keep River at bay as William gathers the documents. His cheeks flush as he holds the documents in his hands, and then he begins to weep. "What have I done? The island is ruined. And it's all that damned Rachel's fault."

"It's not too late," River stands up, snarling. "You can still give me what's mine."

Increase William Hemlock's Relationship Level. Each investigator earns 2 bonus experience.

Take control of William Hemlock.

Set River Hawthorne's Relationship Level to 0.

Search the set-aside *Residents* encounter set for River Hawthorne and put them into play at The Atwood House on their enemy side.

Codex 5: River Hawthorne

You keep William at bay as River snatches up the last of the documents. "That didn't go exactly according to plan," they say. "But that's still check and mate. I'll have these notarized back in New York and you can believe I'll be back. I think we'll drain the bog first," they smirk.

"Like hell you will!" William roars, raising his fists.

Increase River Hawthorne's Relationship Level. Each investigator earns 2 bonus experience.

Take control of River Hawthorne.

Set William Hemlock's Relationship Level to 0.

Search the set-aside *Residents* encounter set for William Hemlock and put him into play at The Atwood House on his enemy side.



Codex 6: Gideon Mizrah

If Gideon told the story of the Annabelle Lee and Gideon found his treasure:

As the revelry unfolds outside, you enter the commons to find Gideon seated at a table across from Dr. Marquez. "We ne'er should have taken anythin' from that wreck. Ne'er shoulda brought it back. My crewmates grew so sick an' died one by one." He blinks away a few tears and produces a small shard of glassy rock. "All of 'em 'cept us who had pieces of the rock. The guilt haunted Captain Hemlock to the end of his days. One day, the cap'n threw his accursed rock down the well in the village center. That were afore all the strange happenin's."

The professor listens intently, saying nothing. Gideon reaches into his old coat and hands her a shining, rainbow shard. "I'm still a bit superstitious," he says bashfully. "So I kep' mine hid down on the shore. I'd rather ye made use of it."

You and Dr. Marquez thank the old sailor, then head outside. She holds the shard up to the light, to refract strange bands of color. "Only the crewmates with the shards were protected from the... the sickness. I wonder if the crystals and these strange phenomena are linked."

In your Campaign Log, record Gideon finished the tale of the Annabelle Lee.

Increase Gideon Mizrah's Relationship Level. Each investigator earns 2 bonus experience.

Take control of Gideon Mizrah.

Otherwise:

Gideon sits at a long table, an untouched plate of food in front of him. He reacts with a start when you seat yourself beside him. "Ah, sorry," he says. "I were miles away. Everything that's happenin' on the island, it makes me think back to our sailors after the wreck of the Annabelle Lee..." he trails off, lost in thought.

Increase Gideon Mizrah's Relationship Level. Each investigator earns 1 bonus experience.

Codex 7: Judith Park

If You backed Judith up:

A small many-limbed shadow leaps out at you as you approach Judith. Before you can react, a gunshot echoes through the air and what looks like a porcupine crossed with a wolverine collapses in a burst of blood. Judith steps forward and looks over the corpse, smoking rifle in hand. "Ol' Jomo saves your ass again," she says as she slings the rifle over her shoulder. "My contract's up after today. Soon as it is, I'm leaving this place." She looks you over. "I hope you do, too."

You may play a **Weapon** card from your hand, ignoring its cost.

Increase Judith Park's Relationship Level. Each investigator earns 2 bonus experience. Take control of Judith Park.

Otherwise:

As you approach, a thorn-covered rodent erupts from the underbrush, lunging at you and latching onto your leg. Judith casually emerges from around the side of the mill. You finally kick the creature free, and there's an echoing gunshot as Judith draws her .45 and shoots the creature dead faster than you can blink.

"This party is getting crazy," she says. "Once it's over, I'm out of here."

Increase Judith Park's Relationship Level. Each investigator earns 1 bonus experience.

Codex 8: Theo Peters

If Theo is having second thoughts and Theo reconciled with Helen:

You find Theo folding his white-gold cloak next to the general store. "I've gotta go back to Akwan. If I hurry, the causeway'll be open. Mother Rachel. She—she—" he holds one hand to his bruised cheek. "I have to help Helen. Gotta find my truck. I think they used it to carry the tables."

Increase Theo Peters' Relationship Level. Each investigator earns 2 bonus experience.

Take control of Theo Peters.

If only Theo is having second thoughts is recorded:

You find Theo folding his white-gold cloak next to the general store, nursing a bruise on his right cheek. When you ask him what happened, he winces. "I just asked Mother Rachel some questions. And she—she—" he stops. "I gotta find my truck. The tide might still be low."

Increase Theo Peters' Relationship Level. Each investigator earns 1 bonus experience.

Take control of Theo Peters.

Otherwise:

You find Theo donning his white-gold cloak behind the general store, grinning from ear to ear. "I never thought things could get any better, but I was wrong!" he exclaims, then pulls out a new copy of *The Lost World* by Doyle. "I saw one of the visitors reading this and they just gave it to me! For free!" The young man won't stop laughing as he scratches a red patch of skin on his neck.

Take control of Theo Peters.



Codex 9: Boarding House

The long table in the Boarding House is covered in greasy bones and gutted fruit skins. An antlered skull—not quite a deer's—rests in the center of the table, garnished with bright wildflowers.

Either draw 3 cards or gain 3 resources.

Codex 10: The Crossroads

"Join the dance!" A giddy reveler grabs your hand to dance around a bonfire. Nearby tables are piled with decaying food, warped meats, and grey, powdery fruit. Revelers pile the food in heaps on their plates and shovel portions into their mouths, seemingly oblivious.

Choose any enemy in play. Disengage the chosen enemy from all investigators, move it to The Crossroads, and exhaust it.

Codex 11: Hemlock Chapel

A couple in bright wedding clothes embrace in front of the chapel as several revelers dance in a circle around them. As you approach, you see they are bound with tight red ribbon at the waist and are giggling incessantly.

Either draw 1 card or gain 1 resource.

Codex 12: The Old Mill

The sails of the mill are completely overgrown with creeping vines and riotous flowers. Something rustles in the undergrowth.

Choose a **Resident** enemy at this location or a connecting location and test any skill (2). If you succeed, automatically evade the chosen enemy.

Codex 13: The Atwood House

If “The Hemlocks are hashing it out”:

The two heirs sit in the grass, winded. “What would Mother think of us?” William sighs. River stares at the stack of papers between them. “I don’t believe she thinks much anymore, dear William,” River says. Before William can retort, they go on. “But you’re right. There’s no use fighting with one another.” River looks as though they might choke as they force out an apology. William magnanimously accepts.

In your Campaign Log, record *The Hemlocks made a truce*.

Increase both William Hemlock’s and River Hawthorne’s Relationship Levels. Each investigator earns 2 bonus experience.

Search the set-aside *Residents* encounter set for either William Hemlock or River Hawthorne and put 1 of them into play under your control.

Otherwise:

You find William and River locked in a struggle in front of the old Atwood House. River holds one side of a bundle of old documents, and William holds the other. “This is our legacy. We must preserve it!” William says through clenched teeth. “Like hell it’s a legacy,” says River. “I could make this island the toast of New England!” The sheaf of documents splits with a sharp rip, scattering papers in the grass. The pair immediately drop to their knees to gather up the mess.

You must decide (choose one):

-  **Side with River.** (You may only choose this option if *River is reclaiming their legacy* is recorded in River Hawthorne’s Notes). Search the set-aside *Residents* encounter set for River Hawthorne and put them into play at The Atwood House on their asset side.
-  **Side with William.** (You may only choose this option if *William is resolved* is recorded in William Hemlock’s Notes). Search the set-aside *Residents* encounter set for William Hemlock and put him into play at The Atwood House on his asset side.
-  **Let them fight it out.** If either *William is resolved* or *River is reclaiming their legacy* is recorded in William Hemlock or River Hawthorne’s Notes, remember “the Hemlocks are hashing it out.” You may trigger this codex again.

Codex 14: Tad’s General Store

You arrive at the general store to find it locked up. A trio of tourists standing out front join a train of revelers headed to the Crossroads. One of them laughs at you drunkenly before tripping and falling. They continue laughing even as you help them up.

Gain 3 resources.

Codex 15: Vale Schoolhouse

The schoolhouse is deadly quiet. A ring of bonfires flicker from the distant Crossroads, and beautiful music fills the evening air. Several children in animal masks silently peer out at you from the shadows.

Choose a **Resident** enemy at this location and test any skill (2). If you succeed, automatically evade the chosen enemy.

Codex 16: The Commons

“I don’t know why you’d wanna send anything anywhere,” Martha Jean leans over the counter. Her eyes are wide, and a thin line of drool trails down her chin. She presses her face to the wooden counter and looks up at you. “Sorry, but I’m about to head to the Feast. Have you seen the postman? I haven’t seen him in days...” The young woman laughs as she scratches a flaking gray patch of skin on her forearms.

You may immediately move to any other location. If you do, you may take an additional action this turn.

Codex Ω: Bertie Musgrave

“Why don’t you believe Mother Rachel?” Bertie huffs. The dancing and revelry continue around, unabated. Everyone seems lost in a separate reverie, oblivious to the young man’s pain. You feel a pang of regret as you hold him. Bertie reaches out toward the effigy, glimmering with many lights. “I can see it coming. Can you feel it? Welling up from the ground underneath...” Bertie’s eyes roll back in his head, a broad smile on his face.

Choose and discard 3 cards from your hand.

In your Campaign Log, record *Bertie perished*.

Codex Θ: Dr. Rosa Marquez

“Has everyone gone mad?” Dr. Marquez stares at the throngs of dancers spinning in circles or speaking to empty air. A cloud of glowing spores rises from the surrounding forest and trees. The professor holds a cloth to her mouth to hold back a sneeze. “Don’t breathe in whatever it is,” she signals.

Choose an investigator at any location to draw 5 cards.



DO NOT READ until the end of the prelude

If no resolution was reached (each investigator resigned or was defeated): You awaken to a crowd of smiling faces and silent animal masks staring at you, swaying in the evening air. You are tied to the effigy by barbed wire. Mother Rachel wipes blood from a long sharp knife and stands before you, smiling warmly. "I'm so glad you're awake."

Check your Campaign Log.

☞ If the investigators believed, skip to **Resolution 2**.

☞ Otherwise, skip to **Resolution 4**.

Resolution 1: Mother Rachel staggers back, clutching her side. "Don't you see our true purpose? We are light coiled in flesh. And the flesh longs to join an even greater light: an infinite and eternal brilliance." The matron casts off her cloak, flecked with blood, to bare her shoulder. Her skin is knotted like bark with glowing nodes and alien patterns. Suddenly, the moon darkens in a total lunar eclipse, casting everything in crimson.

"My children, the hour is at hand," Mother Rachel says rapturously. She raises her arms up to mimic the many-faced effigy. A hush falls over the crowd as each of the revelers mimics her pose in turn.

☞ Skip to **Resolution 4**.

Resolution 2: You stammer an apology, but Mother Rachel holds one hand up to silence you and says dispassionately, "You failed me. But I suppose I was wrong to ask so much of you. All things move toward their end. You were called to witness the final miracle. The heavenly ascendance. And witness it you shall."

☞ Proceed to **Resolution 3**.

Resolution 3: Mother Rachel stands before the effigy in the crossroads, her arms unfurled like branches toward the sky. The ground around her is littered with the bones and the corpses of her followers. The crowd sighs in unison as a rush of euphoria spreads through the room. "It is here!" the matron shouts. The moon darkens in a total lunar eclipse, casting everything in crimson.

The earth around the effigy cracks as it collapses into a sinkhole. Your bliss gives way to nausea and acute pain as your skin sloughs off in patches. As you freefall into a crystalline abyss, you are accompanied by Mother Rachel's voice singing a reverent hymn, accompanied by a rush of joy, of anger and emptiness—sorrow—curiosity—longing—despair.

Your breath stops as you feel yourself transfigured into a hundred other versions of yourself: human and inhuman, alive and dead, young and old. As you stare upward at a roiling, miasmic cloud, you see Mother Rachel transfigured into an effulgent, glassy shape wreathed in mist. This is your place. Your purpose. As your flesh hardens into gray rock, then glassy crystal, you reach up, straining to touch her divine shape.

And then, a cold and quiet emptiness.

☞ Each investigator is **devoured** by the Colour Out of Space.

☞ Or at least, this version of each investigator is devoured. As you ascend, you see other versions of yourself. You may replay this prelude to try for a different outcome. If you do, cross out *The investigators believed* in your campaign guide and restart this prelude (starting at **Intro 1** on page 55). Otherwise, the investigators lose the campaign.

Resolution 4: "That's enough," Dr. Marquez strides past the grinning revelers and strikes Mother Rachel with her cane. She turns to exhort the crowd. "It's not too late! We can still leave!" You shout your support. Mother Rachel lurches to her feet, drunkenly holding the ceremonial knife, and swings weakly at the professor. Marquez pushes her away with a well-timed kick.

The earth around the effigy cracks with prismatic light, then turns blindingly bright as the pillar collapses into crystalline shards. A blinding pillar of light shoots out of the nearby well. All you hear as the crossroads collapse is Mother Rachel's empty laughter.

☞ Each investigator earns experience equal to the Victory X value of each card in the victory display, along with any bonus experience awarded during this prelude. **Each investigator may now spend the experience recorded under "Unspent Experience" in your Campaign Log.**

☞ Proceed to **Fate of the Vale** (page 61).





Scenario: Fate of the Vale

Head spinning, you stand up in an iridescent cavern. Smooth polished walls flicker with cool blue light, reflecting nightmarish images. Twisted stalagmites furl and unfurl into spirals, reaching up toward the ceiling like the stalks of some antediluvian flora. Screams fill the air: the cavern floor is covered in revelers clutching their limbs or heads. Cracks of shining light form on their skin and grow in intensity. Everything in the shining chamber is distorted by a gelid phosphorescence. You feel as though you are breathing heavy smoke in the thick warm air.

Ephemeral forms whorl around an empyrean brilliance at the center of the chamber. Silhouetted in front of the core of pure white light is Mother Rachel, her hair unbound and floating as if in deep water. Your head pounds as you stare into the brilliance, and you look down at the cavern floor. The injured revelers have stopped moving, and have gone gray and powdery. A few are clear as glass, refracting the clear light of the abyss into prismatic arrays. Others stand, petrified, holding their arms out toward the brilliance, each face frozen in a ghoulish smile.

The sound of Mother Rachel's laughter echoes through the chamber as the matron stares into the abyss, holding her arms up overhead. Smoke gathers around her as her body dissolves into gas. Unsure of what is happening, you run up a hill of petrified human forms toward Mother Rachel and the abyss. Bones and dessicated corpses crack underfoot as you clamber to the top. Mother Rachel looks at you, exultant, before her body sublimates into pale fire.

An all-too-familiar euphoria floods your senses as the alien light pulses and bends the chamber around it. You feel an invisible hand on your shoulder; you brush it away. Something feels different. You hold up one hand to see a small, spidery crack of light form on your palm. The fissure lengthens to creep up your wrist, then your arm. The accompanying pain sends you into a dead faint.

You wake up and you see yo urs e lfst an d in ga theed geo fab road chasms ta rin g dOwn yoU sEe y our sel Fin the bod yof abl ack ca Tan dAsaq UeEnaswim Mi nGth Inga CrAwIngchA otIc dA rkNes Sw Hoare youaNdWHYaRe yOuhEre?

Proceed to **Setup**.

Scenario Setup

- ② Gather all cards from the following encounter sets: *The Final Day*, *Fate of the Vale*, *Day of the Feast*, *Agents of the Colour*, *Fire!*, *Horrors in the Rock*, *Refractions*, *Residents*, *Transfiguration*, and *The Vale*. These sets are indicated by the following icons:



- ② Put the **Night Three** Time Marker card into play. You are not alone.
- ② Replace each player's investigator card with a Shattered Self investigator card (see **Shattered Self** on page 63). Remove each other Shattered Self card from the game.
- ② Gather each location from the *Fate of the Vale* encounter set along with each copy of the double-sided Cosmic Emissary enemy.
- ✦ Shuffle the 4 Mirror Nest locations so you do not know which is which and put them into play, unrevealed, along with the Cosmic Emissary enemy according to the diagram on page 63. Each Cosmic Emissary enemy begins play with its **Colour** side faceup.
 - ✦ Note that each Mirror Nest location is connected to the location clockwise and counter-clockwise from it.
 - ✦ Each investigator begins play at a different Mirror Nest location of their choice.
- ② Set the following cards aside, out of play: The Abyss story card, each location from *The Vale* and *Horrors in the Rock* encounter sets, the *Day of the Feast*, *Residents*, and *Fire!* encounter sets, each copy of Act 3a—*Fate of the Vale* (v.I-IV), and both Crystal Parasite enemies.
- ✦ Remove the scenario reference card from *The Vale* encounter set from the game.
- ② After drawing opening hands, create The Abyss (see **The Abyss**).
- ✦ Shuffle each remaining encounter card along with the top 5 cards of each investigator's deck together.
 - ✦ Split the shuffled deck in half and set one half aside. Shuffle each "true" investigator card into one half, and place this half on top of the other half. This is The Abyss.
 - ✦ Place the double-sided The Abyss card on top of The Abyss, story card side faceup.
- ② You are now ready to begin.

The Abyss

The double-sided The Abyss card always covers the top of The Abyss, and is never shuffled in. If 1 or more cards are placed on top of The Abyss, they are placed just beneath The Abyss card, on top of all other cards in The Abyss. If 1 or more cards are shuffled into The Abyss, remove The Abyss card, shuffle the cards into The Abyss, then place The Abyss card back on top.

Whenever an investigator would draw 1 or more cards from the encounter deck (e.g. during the mythos phase, or via a card effect), they instead reveal cards from the bottom of The Abyss until a card with an encounter card back is revealed, and draw that card. Each other revealed card is shuffled and placed back on top of The Abyss (beneath The Abyss card).

- ② Whenever a card is drawn from The Abyss, refer to the double-sided The Abyss story card to determine how to resolve it.
- ② **Player card and weakness effects that look at, search, add cards to, or discard cards from the encounter deck cannot interact with The Abyss and all fail.**
- ② **When an encounter card would be discarded in this scenario, it is always placed on top of The Abyss.**

(Note: Card sleeves may make it easier to spot your cards in The Abyss. This is fine! Do not feel obligated to re-sleeve your cards to play this scenario.)



Scenario Interlude: Fate of the Vale

Fate of the Vale 1: Dr. Marquez stares at the delicate filigree patterns that form and fade in the glassy chamber. "It's devouring us. If we don't do something, it'll destroy this island, and everything on it. But I have an idea," she holds up an iridescent shard and smiles cockily. "Do you trust me?"

- ☞ If the Dr. Marquez story asset is not in play, search each investigator's deck and all out-of-play areas for Dr. Marquez and put her into play under the control of an investigator. She does not take up an ally slot for the remainder of this scenario.
- ☞ Flip The Abyss story card to its location side.
- ☞ Flip each Cosmic Emissary enemy to its **Shattered** side (breaking their formation). Place the Cosmic Emissary (*The Abyss*) enemy at The Abyss location. Place each other Cosmic Emissary enemy the Mirror Nest location it was physically bordering.
- ☞ Put Act 3a—Fate of the Vale (v.I) into play. Remove each other act from the game.
- ☞ Resume playing.

Fate of the Vale 2: With Dr. Marquez's help, you clamber out of the sinkhole to find Hemlock Vale engulfed in blood-red mist. After scouring the village for survivors, you find several friends. "We have to save as many people as we can," Dr. Marquez says. As you begin your search, the shining entity emerges from the sinkhole, refracted like shattered glass.

- ☞ Remove each Mirror Nest and **Cave** location from the game.
- ☞ Put each set-aside **Hemlock Vale** location into play on its (Night) side according to the diagram on page 6.
 - ◆ Move each investigator to The Crossroads.
- ☞ Check your Campaign Log.
 - ◆ If the Peters family was reunited, search all in- and out-of-play areas for Helen Peters and Theo Peters and put each into play under the control of any investigator(s), asset side faceup.
 - ◆ If The Hemlocks made a truce, search all in- and out-of-play areas for River Hawthorne and William Hemlock and put each into play under the control of any investigator(s), asset side faceup.
- ☞ Put Act 3a—Fate of the Vale (v.II) into play. Remove each other act from the game.
- ☞ Search the *Day of the Feast* encounter set for 2 copies of Frenzied Reveler, shuffle them with each set-aside **Resident** card, and place them, enemy side faceup, beneath each location except The Crossroads, distributed as evenly as possible.
- ☞ Flip each Cosmic Emissary enemy to its **Shattered** side (breaking their formation). Place Cosmic Emissary (*The Abyss*) at The Crossroads. Shuffle the remaining Cosmic Emissary enemies and place one of each at The Boarding House, The Commons, and The Atwood House.
- ☞ Resume playing.

Fate of the Vale 3: With Dr. Marquez's help, you clamber out of the sinkhole to find Hemlock Vale engulfed in blood-red mist. If this alien presence is feeding off the people, flora, and fauna of the island, you may still be able to deprive it of a meal. The village is full of fireworks. Perhaps it is enough to set the island ablaze...

- ☞ Put Act 3a—Fate of the Vale (v.III) into play. Remove each other act from the game.
- ☞ Skip to **Fate of the Vale 5**.

Fate of the Vale 4: With Dr. Marquez's help, you clamber out of the sinkhole to find Hemlock Vale engulfed in blood-red mist. The professor presses her hands to her temples as she takes stock. "We need to find my notes. And Bertie, if he's still alive. I—I don't like it, but we have to escape. South Point Lighthouse might just be far enough away. Maybe we'll be safe there."

- ☞ Put Act 3a—Fate of the Vale (v.IV) into play. Remove each other act from the game.
- ☞ Proceed to **Fate of the Vale 5**.

Fate of the Vale 5: Silver light shines through the mist, casting strange shadows. Some of them are figures of frenzied villagers.

- ☞ Remove each Mirror Nest and **Cave** location from the game.
- ☞ Put each set-aside **Hemlock Vale** location into play on its (Night) side according to the diagram on page 6.
 - ◆ Move each investigator to The Crossroads.
- ☞ Check your Campaign Log.
 - ◆ If Bertie perished, remove the set-aside Bertie Musgrave story asset from the game. Otherwise, put him into play at The Boarding House, asset side faceup.
 - ◆ Search the *Day of the Feast* encounter set for 2 copies of Frenzied Reveler, shuffle them with each set-aside **Resident** card, and place them, enemy side faceup, at each empty location except The Crossroads, distributed as evenly as possible. (If there are no empty locations remaining, immediately stop.)
 - ◆ Remove each remaining **Resident** card from the game.
- ☞ Flip each Cosmic Emissary enemy to its **Shattered** side (breaking their formation). Place Cosmic Emissary (*The Abyss*) at The Crossroads. Shuffle the remaining Cosmic Emissary enemies and place one of each at The Boarding House, The Commons, and The Atwood House.
- ☞ Resume playing.



Codex: Fate of the Vale

Read the following entries on pages 65-66 only when directed while playing the **Fate of the Vale** scenario.

Codex 2: Leah Atwood

If it is Act 2:

"What on earth?" Leah gasps in awe and holds one hand up against the light, as if pressing it to a pane of glass. "It's so incredible."

Search all out-of-play areas for an **Item** asset and draw it. An investigator may trigger this codex again during a different act.

If it is Act 3:

"This was our home," Leah weeps. "Rachel, what were you thinking? This is all my fault. I stood by and let this happen."

Each investigator may either draw 2 cards or heal 1 horror.

Codex 3: Simeon Atwood

If it is Act 2:

Simeon looks at the dazzling light with wide eyes. "This is more beautiful than any fireworks," he says, mesmerized.

Automatically evade each Cosmic Emissary enemy in play. An investigator may trigger this codex again during a different act.

If it is Act 3a: Fate of the Vale (v.III):

Simeon jumps on top of a smoldering hay bale, cackling. "This is amazing! Take that, Auntie Rachel!" He lobs a firecracker.

Choose a location and place 3 resources on it, as kindling.

Otherwise:

"Have you seen Digby?" Simeon looks around, seemingly lost.

Each investigator may either draw 1 card or gain 2 resources.

Codex 4: William Hemlock

If it is Act 2:

"I never imagined something so transcendent and terrible could exist." The Hemlock heir stares, transfixed, at the swirling light.

Each investigator gains 1 clue (from the token pool). An investigator may trigger this codex again during a different act.

If it is Act 3a: Fate of the Vale (v.II):

"Get them all to safety!" William shouts, brandishing a table leg.

Draw a **Resident** card underneath any location and put it into play at that location, exhausted, enemy side faceup.

Otherwise:

William jots another purple verse in his pocketbook. "My family's legacy is so like the cup of Socrates. Death lies therein, but so does freedom and release... Oh, and. And... release rhymes with 'feast'..."

Each investigator may draw up to 2 cards.

Codex 5: River Hawthorne

If it is Act 2:

"Oh, my stars—" River stares at the glimmering horror at the center of the chamber. For once, they are at a loss for words.

You may play an **Item** card from your hand, ignoring all costs. An investigator may trigger this codex again during a different act.

If it is Act 3a: Fate of the Vale (v.II):

"Hurry up. You're slower than an evening with my extended family," River herds a local toward you. "Here, take them!"

Draw a **Resident** card underneath any location and put it into play at that location, exhausted, enemy side faceup.

Otherwise:

"Well, this whole thing was a wash." River looks at you glumly. "But I suppose this miserable rock was always a lost cause." Their expression turns mischievous. "At least the Hemlock fortune is where it belongs."

Gain 4 resources.

Codex 6: Gideon Mizrah

If it is Act 2:

The many-colored abyss is reflected in the old sailor's eyes. "T'ain't the first time I seen this," he says soberly, but says nothing more.

Each investigator may take an additional action during their next turn. An investigator may trigger this codex again during a different act.

If it is Act 3a: Fate of the Vale (v.I):

Gideon holds up a glassy shard. "It came from the rock. The one the captain threw down the well. But we weren't rid of it. Ne'er were."

Automatically evade the Cosmic Emissary enemy at your location.

Otherwise:

"If I don' make it out of here, find my niece an' give 'er this. She's all I have left," Gideon says, handing you a salt-stained journal.

Remove 1 doom from the current agenda.

Codex 7: Judith Park

If it is Act 2:

Judith fires at the shining void, then lowers her rifle and stares at the spirals of light and color. "What the hell is this thing?"

Choose an enemy at any location and automatically evade it. An investigator may trigger this codex again during a different act.

If it is Act 3:

"If we make it out of this alive, you're buying me a drink. There's a speakeasy in Boston that makes the best hooch." She locks eyes with you. "And no, I'm not taking no for an answer."

Search your deck, hand, and discard pile for a **Weapon** card and play it, ignoring all costs.

Codex 8: Theo Peters

If it is Act 2:

"It's so beautiful," Theo looks up at the shimmering light and holds one hand out, as if to touch it. "Like at least five sunsets' worth of beautiful. I wish Lizzie could see this." He pauses. "Actually, I'm glad she can't."

You may search The Abyss for a location, put it into play, and immediately move to it. An investigator may trigger this codex again during a different act.

Otherwise:

"My sister was right," Theo says soberly. "She was right about everything. I just hope I get to see her again."

Disengage from each enemy and move to any location.

Codex Θ: Dr. Rosa Marquez

If it is Act 1:

"Marika?" The woman with the dark hair looks at you, dazed. You can't remember your name, but Marika doesn't sound right... does it? "I forgot something, Marika. But I remembered you."

Reveal the bottom 6 cards of The Abyss. You may draw any of them. Place the rest back on top of The Abyss in any order. An investigator may trigger this codex again during a different act.

If it is Act 3a: Fate of the Vale (v.I):

"I understand what it is," Dr. Marquez says. "It's a living being. Some primal species, or something not of this world. It was brought here—perhaps by Captain Hemlock—and burrowed deep underground, where it permeated water, soil, crops. Everything. It is inherently poisonous to everything around it. Sort of a living miasma. A barely sentient numbing sickness. It emerged from Pearl Ridge 20 years ago, but it wasn't ready to... to leave." The professor pulls out a phosphorescent shard. "I think it came from this. One of the original shards that brought it to the island. The being drains its host like a parasite and leaves a crystallized husk behind. Freezes it in time. And then the parasite hatches as a gas from the 'shell,' joining... It."

She sighs. "The grant committee is never going to believe this."

Each investigator gains 1 clue (from the token pool).

Otherwise:

"We never should have come here. This is all my fault." Dr. Marquez says despondently.

Each investigator gains 1 clue (from the token pool). An investigator may trigger this codex again during a different act.

Codex Ω: Bertie Musgrave

"It was rather like a trap, wasn't it?" The young man looks grave at the devastation unfolding throughout the village. "The infectious bliss was a way for this invisible predator to keep its victims docile." He laughs emptily. "I am a scientist. I suppose I should be jotting notes and taking samples. But all I want to do is go somewhere warm and safe."

Take control of Bertie Musgrave. If it is Act 3a: Fate of the Vale (v.IV), remember that "Bertie is fleeing."

DO NOT READ until the end of the scenario

If no resolution was reached (each investigator resigned or was defeated): Your surroundings are swallowed by an unspeakable brilliance. A familiar euphoria grips you as reality itself shatters around you, and you catch a fleeting glimpse of other faces: human, alien, animal. The bliss turns to excruciating pain as your body sublimates into red gas. As you scream, the thousand other faces scream with you in your mind: you realize each of them is another you in other times, other realities. The other faces refract, split in two, and fracture like a broken mirror again, as every version of you is remade into something new. And then, a warmth. A wholeness. There is no you anymore. Only color and light.

At last, you have found your place.

- ☉ In your Campaign Log, record the investigators became the true Feast of Hemlock Vale.
- ☉ The investigators are **devoured** (each investigator is killed).
- ☉ The investigators lose the campaign.

Resolution 1: "Don't forget me." Dr. Marquez climbs up to the cusp of the brilliant void and looks down at you with measured resolve before she flings herself into the corona of light. The smoky human shape within the brilliant ring wavers, then merges into an undimensioned rainbow that shoots upward out of the dying fluorescence. A small shockwave knocks you prone.

In darkness, the massive underground chamber feels like a grave. You clamber to the top of the mound and look up through the sinkhole at a sky full of stars. The silver light spirals weakly off into the distance. Your heart is heavy as you clutch Dr. Marquez's satchel: all that is left of the professor, as far as you know.

"Is anyone down there?" calls a shaky voice. You look up to see the silhouette of one of the Vale residents, wearing a tattered white-gold cloak. They have the look of someone who has awoken from a bad dream. You hesitate, but then call back. After a minute, a thick rope drops down, and you are hauled up to stand in the splintered wreckage of Hemlock Vale. The survivors gather around you. "Please, if you can find it in your heart, forgive us," one says. Another sheds their mask and tattered cloak. Past the edge of the crowd, you think you see a familiar rabbit mask peeking out from the shadows, but when you turn your head to look, it has already vanished.

- ☉ Update your Campaign Log.
 - ✦ Cross out the name of each resident that was not under control of an investigator at the end of the game.
 - ✦ In your Campaign Log, record Dr. Marquez sacrificed herself for the Vale.
- ☉ If Dr. Rosa Marquez is part of an investigator's deck, remove her from that investigator's deck.
- ☉ Each investigator suffers 1 physical trauma and 1 mental trauma as they grieve the loss of Dr. Marquez and recover from the degenerative effects of the Colour.
- ☉ Each investigator earns experience equal to the Victory X value of each card in the victory display. Each investigator earns 5 bonus experience, as they have defeated the Cosmic Emissary and the Colour Out of Space.
- ☉ The investigators win the campaign!
- ☉ Proceed to **Epilogue** (page 68).

Resolution 2: Realizing the professor's intention, you press her satchel back into her arms clamber up the petrified pile of bodies to stand before the blinding abyss. You clutch the prismatic shard in your hand and look back one last time. The professor stares up at you with a look of utter disbelief. She shouts your name as you turn to face the brilliant spiraling maw. Holding the prismatic shard to your chest, you fling yourself into the infinite void.

A feeling of intense euphoria greets you. Folded into the spiraling light are faces: human, animal, alien. You smile, and a thousand mouths smile along with you: each of them a reflection of you in another time, another place, another reality. You feel a warm kinship with these other selves as you sink deeper into the void. The bliss gives way to calm, then to numbness. The other faces refract, split in two, and refract again, as your very being is sundered.

A wordless scream registers in your splintered mind, accompanied by excruciating pain. You feel yourself dissolve, along with the abyss.

And then, oblivion.

- ☞ In your Campaign Log, record the investigators sacrificed themselves for the Vale.
- ☞ The investigators are **devoured** (each investigator is **killed**).
- ☞ The investigators win the campaign, but are annihilated.
- ☞ Proceed to **Epilogue** (page 68).

Resolution 3: You nearly collapse from exhaustion as soon as you enter the derelict lighthouse. Your motley crew of survivors is composed of many dazed locals, mariners from Akwan, and confused tourists. As you dress their wounds, they look at you helplessly. Outside, the sun colors the sky in vivid hues.

You step out into the clean morning light and draw your first easy breath in days. The entirety of Hemlock Isle is buried under white snowy ash, giving it the look of early winter. All that remains of the fecund western woods is the great, knotted hollow of an ancient tree, its tangled branches clawing at the sky.

"We have plenty to tell the board at Miskatonic University," Dr. Marquez sidles up next to you, then lets out a weary sigh. "But I doubt they'll understand what really happened here." You nod, distracted. Across the bay, a brief, gossamer wisp of cloud catches the sunlight. When you blink, it has vanished.

- ☞ Update your Campaign Log.
 - ☞ Cross out the name of each resident that was in the victory display at the end of the game.
 - ☞ Record the Vale was saved.
- ☞ Each investigator suffers 2 physical trauma and 2 mental trauma as they grapple with the profound loss of life and the terror that still lives beneath Hemlock Isle.
- ☞ Each investigator earns experience equal to the Victory X value of each card in the victory display. Each investigator earns 3 bonus experience, as they have saved the people of Hemlock Isle from a terrible fate.
- ☞ The investigators win the campaign!
- ☞ Proceed to **Epilogue** (page 68).

Resolution 4: The lighthouse is wreathed in a murky gray smoke. You and the remaining survivors try to sleep through the night, but you are plagued by nightmares. A burning tree. A falling star. The ghostly outline of Mother Rachel, pointing accusingly at you with a long ceremonial knife.

In the morning, you step out into the gray, featureless landscape. Nothing was spared from the blaze. The island is covered in fine gray ash, broken only by a few bent trees.

"We have plenty to tell the board at Miskatonic University," Dr. Marquez sidles up next to you, then lets out a weary sigh. "But I doubt they'll understand what really happened here." You nod, distracted. Across the bay, a brief, gossamer wisp of cloud catches the sunlight. When you blink, it has vanished.

- ☞ Update your Campaign Log.
 - ☞ Cross out the name of each resident that was not under control of an investigator at the end of the game.
 - ☞ In your Campaign Log, record the Vale burned.
- ☞ Each investigator suffers 2 physical trauma and 2 mental trauma as they grapple with the profound loss of life and the terror that still lives beneath Hemlock Isle.
- ☞ Each investigator earns experience equal to the Victory X value of each card in the victory display. Each investigator earns 3 bonus experience for eradicating the Colour Out of Space...right?
- ☞ The investigators win the campaign?
- ☞ Proceed to **Epilogue** (page 68).

Resolution 5: Dr. Marquez shakes you awake. "You were talking in your sleep. It didn't sound like you, though. It wasn't any language I've ever heard." Your mind is flooded with unfamiliar memories. You, in a smoky speakeasy, speaking in someone else's voice. Skirting the shadows of a street corner as a tabby cat. Drinking in sunlight as a lilac blossom. Weeping into your hands in a chapel.

Rather than share, you follow the professor outside into the painful mid-morning sun. The light itself reminds you of the spiraling abyss deep below the Vale, and makes you queasy. The entirety of Hemlock Isle is buried under white snowy ash, giving it the look of early winter.

"We have plenty to tell the board at Miskatonic University," Dr. Marquez sidles up next to you, then lets out a weary sigh. "But I doubt they'll understand what really happened here." You nod along, your vision swirling. Even when you close your eyes, you can still see the impossible brilliance.

"Are you alright?" Dr. Marquez repeats your name. The more you hear it, the more absurd it sounds. You say it back to her, giggling. The world around you shines with a horrible incandescence.

Try as you might, you can't stop laughing.

- ☞ Update your Campaign Log.
 - ☞ Cross out the name of each resident that was not under control of an investigator at the end of the game.
 - ☞ Record the investigators barely survived the Feast of Hemlock Vale.
- ☞ Each investigator suffers 3 physical trauma and 3 mental trauma as they are haunted by the brilliant, maddening effects of the Colour Out of Space.
- ☞ Each investigator earns experience equal to the Victory X value of each card in the victory display. Each investigator earns 2 bonus experience for surviving the Feast.
- ☞ The investigators win the campaign...but nobody else did.
- ☞ Proceed to **Epilogue** (page 68).

Epilogue

Check your Campaign Log. If there are any surviving investigators remaining, you may read any codex entry in the epilogue for which you meet the requirements.

- 🕒 If Dr. Marquez sacrificed herself for the Vale, proceed to **Epilogue 1**.
- 🕒 If the investigators sacrificed themselves for the Vale, skip to **Epilogue 2**.
- 🕒 Otherwise, skip to **Epilogue 3**.

Epilogue 1: June 1926

To the office of Dr. Henry Armitage,

The survey of Hemlock Isle has concluded without Dr. Marquez. What we found there on that desolate island defies reason. An alien presence dominated the local ecosystem, warping the physical and mental wellbeing of every living thing in its proximity. We witnessed species that have never been documented before, and likely never will be again. The locals coexisted with this presence for decades, seemingly or intentionally unaware of its degenerative effects. Some even worshiped it. We count ourselves lucky to have survived.

Dr. Marquez, unfortunately, was not so lucky. Enclosed with this letter is a comprehensive account detailing her observations of this unique ecosystem. What it does not contain is the story of how—and how bravely—she gave her life. That is a story we wish to share with you in person. We ask, out of respect for her memory, that you not dismiss these records as mere fantasy. Faithfully yours,

The Miskatonic Survey

Epilogue 2: June 1926

To the office of Dr. Henry Armitage,

The survey of Hemlock Isle has concluded at great cost. Over the course of our three day excursion, we witnessed horrors and wonders that defy all reason. A parasitic life form unlike any other fed on the local ecosystem, warping the biology of every living thing around it. I have enclosed a comprehensive account of the phenomena we witnessed, along with samples, notes, and sketches.

Although I was initially wary of your contacts, they provided invaluable support throughout the survey. Ultimately, the strange gaseous entity we discovered took their lives. Without their sacrifice, I would have perished, along with most of Hemlock Isle.

I will explain everything in further detail upon my return.

Dr. Rosa Marquez

Epilogue 3: June 1926

To the office of Dr. Henry Armitage,

The survey of Hemlock Isle has concluded. Over the course of our three day excursion, we witnessed horrors and wonders that defy all reason. A parasitic life form unlike any other fed on the local ecosystem, warping the biology of every living thing around it. I have enclosed a comprehensive account of the phenomena we witnessed, along with samples, notes, and sketches.

Although I was initially wary of your contacts, they proved to be an incredible asset throughout the survey. Without their help, I have no doubt I would have perished, along with many others. I've half a mind to invite them along on my next survey.

I will explain everything in further detail upon my return. Until then, the survey team and I plan to take a long-deserved rest.

Dr. Rosa Marquez

📖 Codex 2 & 3: The Atwoods

If neither Leah Atwood's nor Simeon Atwood's names are crossed out:

Simeon and Leah are bent over studying a tense game of marbles. "Stop cheating," Leah slaps her son's hand. Simeon protests, and the pair look up to you. "Thank you for all your help," the former Vale cook says. "We're headed to Kingsport. I hear it's nice in the winter." Simeon flicks a marble into the ring and looks up at you. "I changed the name of my club. We're the Botanists' Secret Order of Mischief now!"

📖 Codex 4 & 5: The Hemlocks

In your Campaign Log, if *The Hemlocks* made a truce and neither William Hemlock's nor River Hawthorne's names are crossed out:

The two cousins sit on the shoreline, staring out across the causeway toward the mainland. Gulls fly low over the choppy gray waves. "Hemlock Isle would have made an awful getaway. My friends in New York are already whispering about my fall from grace," River says bitterly. William regards his cousin. "I think it's time I returned to society. I'm sure I can set your friends right." River pauses, then smirks as an idea comes to them. "Oh, William. My friends will love you. All you need to do is share one of your poems. I'm sure they'll find it utterly captivating."

📖 Codex 7: Judith Park

If Judith Park is at Relationship Level 5 or higher and her name is not crossed out:

Judith's hunting jacket is splattered with blood and her hair is a mess as she approaches you, rifle slung over her shoulder. She looks down at her jacket when she sees your concern. "Oh, don't worry. You should see the other guy," she winks. You ask if she's still going to Boston, and she shrugs. "Maybe, maybe not. I was gonna ask where you're headed next."

You tell her you're headed to Arkham, and she suppresses a snort of disbelief. "Arkham, huh? The city that's in the news with weird shit every other week? You're really headed back there?" She goes quiet for a moment as if considering something. "You're going to need someone to watch your back," she ventures. You tell her you plan to take a long rest, and she smirks. "I've got a buddy who runs a speakeasy somewhere in Easttown. After everything we've been through, I'd say I owe you a drink."

📖 Codex 8: Theo Peters

If Theo Peters is at Relationship Level 5 or higher and his name is not crossed out:

Theo grins sheepishly as you approach, then wraps you in a bear hug. As he pulls away, you see he is crying. When you ask him why, he looks down. "I really don't know why." He pauses to think, then goes on. "I always wanted a place that... that felt like home again. After mom and pop passed, Helen got—she got tough. And then I started to help out around the Vale, and they didn't care how tough I was. It felt like home. And now that's gone too." He blinks tears from his eyes. "I guess home is what you make it. You should come visit us in Portland some time. I know you'll love it," he smiles.

Achievement List

The following is a list of achievements investigators may strive toward as they play *The Feast of Hemlock Vale* campaign. As the investigators complete each of these achievements, check the box next to them. Try to complete all of them for the ultimate challenge!

- ☐ **Aperitif:** Complete *The Feast of Hemlock Vale* campaign once on any difficulty.
- ☐ **Unshattered:** Achieve every ending in this campaign.
- ☐ **A Strong, Silent Type:** Finish *The Feast of Hemlock Vale* campaign without voluntarily triggering any codex entries.
- ☐ **Colour Outside the Lines:** Skip both *The Twisted Hollow* and *The Longest Night* during a single playthrough.
- ☐ **Life of the Party:** Complete *The Feast of Hemlock Vale* campaign with each resident at Relationship Level 2 or higher.
- ☐ **Dancing Queen:** Share a dance with 4 different residents during *The Second Evening* prelude.
- ☐ **Audrey III:** Complete a scenario engaged with a Poisonblossom having 10 or more overgrowth on it.
- ☐ **Hold on to your Potatoes!:** Complete *Written in Rock* with both a resident and the Prismatic Shard asset under your control.
- ☐ **Dream Home Breakover:** Complete *Hemlock House* with 10 locations in the victory display.
- ☐ **Settling the Score:** Defeat the Thing in the Depths in *The Thing in the Depths*.
- ☐ **"Here, Crabby Crabby!":** Make the Limulus Hybrid flip at least 8 times during *The Lost Sister*.
- ☐ **A Different Kind of Sting Ops:** Complete *The Silent Heath* without spawning the Brood Queen.
- ☐ **Wait, There's No Shrouded Shrine?:** Survive *The Twisted Hollow* in Standalone Mode until you reach at least Darkness Level 10.
- ☐ **Bear Necessities:** Defeat the Ursine Hybrid in *The Longest Night* using only scenario card effects.
- ☐ **Let's Do the Time Warp!:** Complete the Lambs to the Slaughter Resolution in **Prelude: The Final Evening**.
- ☐ **Oblivion Shmoblivion:** Win the *Fate of the Vale* with each Cosmic Emissary enemy in the victory display.
- ☐ **High Dive:** Sacrifice yourself for the Vale in *Fate of the Vale*.
 - Best Friends Forever!:** Reach Relationship Level 6 with the following residents:

☐ Leah Atwood	☐ River Hawthorne
☐ Simeon Atwood	☐ Gideon Mizrah
☐ William Hemlock	
- ☐ **Know Your Place:** Win *The Feast of Hemlock Vale* campaign with Mother Rachel at Relationship Level 3 or higher.
- ☐ **Heart of Steel:** Win *The Feast of Hemlock Vale* campaign with Judith Park at Relationship Level 7.
- ☐ **Holding Out for a Himbo:** Win *The Feast of Hemlock Vale* campaign with Theo Peters at Relationship Level 7.
- ☐ **Captivating Scream:** Win *The Feast of Hemlock Vale* campaign as Patrice Hathaway.
- ☐ **Line in the Sand:** Win *The Feast of Hemlock Vale* campaign with at least three Ultimatums active.
- ☐ **Hemlock Expertise:** Win *The Feast of Hemlock Vale* campaign on Expert difficulty.

Design Notes

"I think I could turn and live with animals. They are so placid and self-contained. They do not lie awake in the dark and weep for their sins."

— *The Wicker Man* (1973)

Congratulations on completing *The Feast of Hemlock Vale* campaign!

The Colour Out of Space is one of my favorite Lovecraft tales. Its combination of horror, wonder, and sense of place and time work to tell a haunting story. In it, a faceless alien terror falls right in front of the Gardner family home and warps nature itself. The story is horror wrapped in wonder.

When setting out to make this campaign, I wanted to channel that same sense of fear and awe I felt when I read Lovecraft's story for the first time. How would the alien Colour influence the world around it? More importantly, what would draw people to live in such a dangerous and harmful environment? From those questions, Hemlock Isle and the Children of the Stars were born.

I also wanted to portray the strong sense of place and time in Lovecraft's original tale. Rather than extend the story over months or years, it made more sense to add a sense of urgency through limited scope. With just three days until a final explosive confrontation, the narrative plays out at a fast pace. This structure also allowed us to play with the contrast between day and night, and how Hemlock Isle changes between the two. The night scenarios should feel nail-biting, while the day scenarios ought to feel more like a proper survey. Allowing players to "kit up" in playable preludes makes the contrast between night and day scenarios all the more distinct.

Each enemy and scenario in this campaign is intended to shed light on Hemlock Isle's unique ecosystem, and the sense that these creatures have more concern than just eating our investigators! The elusive keyword allowed us to simulate this behavior, and also allowed us to create a menacing new attack pattern for predators.

Family—and all the wonderful, complicated things that come with it—is at the heart of this campaign's story. The community of Hemlock Vale is filled with complicated people who may become your friend or your worst enemy. Even Mother Rachel, however misguided, believes she is doing the right thing for those she cares about. And whom do we hurt more than those we love?

The folk horror genre often gawks at its 'folk,' or presents them as dangerous or disturbed. I wanted this campaign to instead ask how the 'folk' of Hemlock Vale are like us. And like any of us, the residents have their own unique quirks, perspectives, and foibles. The Codex was the best tool to portray each character's arc over the course of the campaign. I wanted these interactions to feel both fun and affecting, and most importantly, to weave the narrative elements of the campaign directly into the gameplay. I hope you enjoyed getting to know the residents as much as I did!

Working on this campaign has been an incredible honor. I hope that after playing it, you take time to appreciate those you love and the natural wonders around your home, whatever they may be. I hope you also return to Hemlock Isle to see how it changes from day to day, as well as how the different residents show you some new facet of the story.

If our investigators aren't already craving seconds, I'd say they've earned a well-deserved rest! Once they return to Arkham, however, I have a sneaking suspicion they're in for an offer they can't refuse...

— Josiah "Duke" Harrist

Campaign Log:

Feast of Hemlock Vale

INVESTIGATORS

PLAYER NAME	PLAYER NAME	PLAYER NAME	PLAYER NAME
INVESTIGATOR	INVESTIGATOR	INVESTIGATOR	INVESTIGATOR
UNSPENT EXPERIENCE	UNSPENT EXPERIENCE	UNSPENT EXPERIENCE	UNSPENT EXPERIENCE
TRAUMA (Physical) (Mental)	TRAUMA (Physical) (Mental)	TRAUMA (Physical) (Mental)	TRAUMA (Physical) (Mental)
EARNED STORY ASSETS/WEAKNESSES	EARNED STORY ASSETS/WEAKNESSES	EARNED STORY ASSETS/WEAKNESSES	EARNED STORY ASSETS/WEAKNESSES

Campaign Notes

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AREAS SURVEYED	REF #
NORTH POINT MINE ☐ <i>Written in Rock</i>	p10..
HEMLOCK HARBOR ☐ <i>Hemlock House</i>	p14..
PEARL RIDGE ☐ <i>The Silent Heath</i>	p19
AKWAN SHORELINE ☐ <i>The Lost Sister</i>	p23..
EASTWICK BOG ☐ <i>The Thing in the Depths</i>	p27.....
WESTERN WOODS ☐ <i>The Twisted Hollow</i>	p34.....
SOUTHERN FIELDS ☐ <i>The Longest Night</i>	p46.....

KILLED AND INSANE INVESTIGATORS

CHAOS BAG

DAY / TIME	
1)	
2)	
3)	



Mother Rachel

Notes

Relationship Level

--	--	--	--	--	--	--	--	--	--



Simeon Atwood

Notes

Relationship Level

--	--	--	--	--	--	--	--	--	--



River Hawthorne

Notes

Relationship Level

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Judith Park

Notes

Relationship Level

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Campaign Log also available for download at www.fantasyflightgames.com



Leah Atwood

Notes

Relationship Level

--	--	--	--	--	--	--	--	--	--



William Kemlock

Notes

Relationship Level

--	--	--	--	--	--	--	--	--	--



Gideon Mizrah

Notes

Relationship Level

--	--	--	--	--	--	--	--	--	--

Theo Peters

Notes



Relationship Level

--	--	--	--	--	--	--	--	--	--

Encounter Set Icons

 The First Day	 Day of Rest
 The Second Day	 Day of Rain
 The Final Day	 Day of the Feast
 Agents of the Colour	 Blight
 Fate of the Vale	 Fire!
 Heirlooms	 Hemlock House
 Horrors in the Rock	 Mutations
 Myconids	 Refractions
 Residents	 The Forest
 The Longest Night	 The Lost Sister
 The Silent Heath	 The Thing in the Depths
 The Twisted Hollow	 The Vale
 Transfiguration	 Written in Rock

From the Core Set:

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