

# LIVE EVIL



A modern-day Call of Cthulhu® scenario by

**DAVE S. MOORE**

# LIVE EVIL

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# Introduction

Live Evil is a modern day CALL OF CTHULHU Convention scenario suitable for four to six players of age 15 and above. It is partially inspired by the Cross my Heart, Hope to Die scenario in Chaosium's recent "Goatswood and less pleasant places" supplement (although I had written half of the scenario before becoming aware of this particular supplement). The author suggests that, as with most Call of Cthulhu scenarios, a lower age limit of 15 years old for players.

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'Live Evil' is part of the "Evil" Trilogy of scenarios that constituted the CoC Wilbur Whatley Memorial Trophy at Gencon 2002. Overall, the trilogy was co-written by Jennifer Waddington and myself, and three of the PC backgrounds are courtesy of Jennifer. The other two modules of the "Evil" Trilogy are "Random Evil" and "Perite Malum" (Latin for "Fuck Off Evil").

# For the Keeper

In the wilder and more desolate regions of the UK, untouched by three thousand years of “civilization”, many legacies of the elder days remain. Perhaps the most infernal and dreaded legacy is the worship of the Great Old Ones.

One such centre of activity is the remote village of Llangorse in Wales, situated beside a large lake (named Llangorse Lake) which feeds down into the Severn River. Llangorse is home to an ancient cult worshipping Eihort, the Lord of the Labyrinth. The cult is based in tunnels under Llangorse Lake, where Eihort has been known to occasionally manifest itself.

This cult however would have remained hidden in shadows if it wasn't for the insatiable appetite of today's Mass Media. On the 28<sup>th</sup> of October, a Camera Crew from the Sci-Fi Channel arrived in the village, to film a documentary on haunted places at a supposedly haunted manor house in the village. The villagers, fearing accidental discovery of their secret, in the early evening of the 31<sup>st</sup> October, stormed the house where the Camera Crew were filming and kidnapped the Camera Crew, intending to sacrifice them to Eihort at midnight.

However, one of the Camera Crew got a garbled plea for help off to offices of the Sci-Fi Channel in London. Although the contents of the call weren't clear, a senior manager in the Sci-Fi Channel, sensing a potential story, sent another Camera Crew to Llangorse to investigate. The players play the part of the members of this second crew in this scenario.

The members of the original crew were:

**Emma McFarland**, 28, Makeup and Wardrobe.

**John Andrews**, 34, Sound Engineer and Special Effects.

**Chris Chavez**, 40, Cameraman.

**Jenny Butler**, 22, Production Assistant.

**Anthony Adimeju**, 37, Editor and Crew Leader.

Will the Investigators find and rescue the Camera Crew before they are sacrificed to the Shambler Below?

# Act One: The Manor House

Act One begins at 10.30pm on the night of 31st October 2002. In it, the Investigators explore Maiden Manor and find out that although the Camera Crew were there, they are no longer. To begin, the Keeper should read or paraphrase the following to the Investigators:

*Night blankets the tiny village of Llangorse as you finally arrive, tired from your long journey from London. As you drive down the tiny and twisting main street, patches of fog creep across the light from your headlamps, no doubt sweeping in from the nearby lake. Its pale curtain enshrouds the village, giving it a ghostly death like quality, an impression not helped by the lack of activity. Indeed, as you make your way towards Maiden Manor, the only activity seems to be a few stragglers making their way to and from the village pub, which is lit by seemingly the only streetlight in the village.*

*As you reach the other end of the village, you can see the large, dark silhouette of what can only Maiden Manor itself looming up ahead. There is no sign of life – there are no lights on, and Camera Team's 4x4 is nowhere to be seen. Leaving the road, and pulling into the driveway, your headlamps illuminate the Tudor facade of the manor house. The darkness in the windows confirms your earlier impression of complete inactivity.*

*Your 4x4 comes to rest by the cement steps leading up to the grand oaken front door. When you switch the engine off you realise that the encroaching fog has muffled all sound, leaving only the deathly quiet of the Welsh countryside. An impression not helped by the subdued light from the rising moon cresting distant hills.*

As the Investigators arrive, the fog thickens to a consistency resembling pea soup. With the aid of the wan moonlight (the moon is three-quarters full), Investigators can only see about 20 yards in front of them without difficulty. Seeing further requires a successful **Spot Hidden Roll**, and reveals only the barest details.

## Outside the Manor House

Once they get out of their transport, a successful **Listen Roll** reveals nothing but

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some distant barking of dogs somewhere in the village. Everywhere is deathly quiet.

The house itself is in complete darkness. Attempts to communicate with the Camera Crew's mobile phones result in a "*it has not been possible to connect this call – please try again*" message. A successful **Knowledge Roll** allows the Investigator to recall that this message is normally given when there is not enough network coverage to produce a reliable signal - a quick check of the Investigator's mobiles reveals hardly any signal at all – at most only one bar out of four. Further calls to the mobiles of the Camera Crew go unanswered during the rest of the scenario.

If the Investigators check the front and the front gardens of the house they find nothing askew. There is a large modern double garage block attached onto the house, but this is empty and contains nothing of note. Both the front door and back doors are unlocked.

Around the back is a large lawn and formal gardens. Although they cannot see to the far end of the gardens due to the thick fog, a successful **Spot Hidden Roll** reveals a thick black mass resting upon the back lawn (this is also visible from the house, looking through the back windows), on the edge of visibility.

Should the Investigators investigate, they find the remains of an extremely large bonfire, the ashes piled some four feet high. It is cold, and there is no indication of when it was lit. Carrying out a detailed search of the ashes (a very messy and arduous task in the low levels of light) reveals a few small and misshapen bones (a successful **Biology Roll** reveals these to be of a dog) amongst a lot of household rubbish. Buried deeply within the ashes is remains of a roll of cine-film, burnt beyond all possible repair, and the remains of a couple of books, again burnt beyond all possible recognition. These require a successful **Spot Hidden Roll** to find.

Apart from the bonfire, the back gardens and lawns are immaculate, as they are kept in good condition by a local man in the part-time employ of CADW, the Welsh Historic Monuments Executive Agency.

**Player Handout 1**, which is a map of the grounds of the Manor can be handed to the Investigators if they explore the grounds of the manor house. The Keeper has a counterpart to this, **Keeper's Handout 1**.

## Inside the Manor House

Both the front door and back door, which are made out of stout oak, are locked. They can both be kicked in (the locks are **STR 10**) or alternatively a successful **Locksmith Roll** will unlock them.

Inside the manor, ceilings are high and beamed, and the walls are either wood paneling or patterned wallpaper. Modern electrics and plumbing have been installed. All doors are original and made from stout oak (and are not locked) and all windows are 17<sup>th</sup> century leaded-glass. The room descriptions are keyed to the maps contained in **Keeper's Handouts 2** and **3**.

All power to the house is currently off. Switching on the main trip in the fuse box in the Kitchen will reactivate the power. If this is done, no lights will come on as they have all been switched off. Power will only be restored to the ground floor.

As soon the Investigators enter the Manor, the Keeper should alert them to the fact that it is cold inside – indeed, considerably colder than outside (although not supernaturally cold). The Investigators can see their breath steaming and if they do not take precautions against the cold, it will gradually affect them if they spend longer than thirty minutes in the house (Keeper's Discretion as to the exact effects).

**Keeper's Note: Although the Manor House is not actually overtly haunted, the Keeper should add his or her own touches to make it appear as if it \*might\* be haunted, e.g. sudden drafts, strange creaking noises and so on.**

### Ground Floor

#### **Main Hall**

This is a large hall with a high (15') beamed ceiling. The floor is polished and lacquered wood and the walls are wood paneling. The walls are decorated with tapestries and paintings showing scenes from every-day life in the 17th century (if examined these are all genuine). There are various mahogany cabinets, dressers and drawers scattered about the periphery of the room - these are genuine 17th century and contain various items of clothing and textiles. In the middle of the room is a large plain rug approximately 12' across. The windows are stained glass (containing various heraldic symbols) and a large curved wooden banister and staircase leads up to the first floor. In the middle of the ceiling is an extremely

expensive looking and impressive crystal chandelier. Various doors lead off to other parts of the ground floor.

A careful search of the room via a success **Spot Hidden Roll** reveals some fragments of glass and broken and twisted shards of plastic under the rug in the centre of the room. A successful **Videography Roll** indicates that this some of the crushed-up remains of a high-spec video camera, normally used in the TV Industry. The Investigators can recall that the Production Team was equipped with cameras of this type.

### **Study/Library**

Three walls of this room are filled from floor to ceiling with bookshelves containing thousands of old books. The other wall is dominated by a large granite fireplace. There are some ashes within the fireplace but these are completely cold. On top of the mantelpiece is a large shield which bears a heraldic coat-of-arms (**Player Handout 2**).

The books themselves are mainly 18<sup>th</sup> and 19<sup>th</sup> century original folios – a **Library Use Roll** indicates that they are worth a fortune. There are hundreds of them, mostly originals of obscure 18<sup>th</sup> and 19<sup>th</sup> century novelists. The genres range from Romantic Fiction to Natural History. There are no Mythos or other horrific tomes here at present.

However, in the top corner of one of the bookshelves is an empty shelf (**Spot Hidden Roll**) to notice. Close investigation of this shelf reveals dust, arranged in such a pattern as if books that were here were recently removed.

### **Kitchen**

This is a old-style kitchen – with a large wood-fired stove and large Belfast-style porcelain sinks. A successful **Spot Hidden Roll** indicates that it has been recently cleaned from top-to-bottom.

The fuse box is here, in a cupboard near the sink, and resetting the trip will turn power on to the house (Ground Floor only). All light switches and electrical fittings in the house have been switched off however, and the Investigators will have to switch them on manually.

### **Pantry**



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This room is empty (essentially it is a large walk-in cupboard with lots of shelves), and is not illuminated by any artificial light source. It is even colder in here (a successful **Knowledge Roll** reveals it to be unnaturally cold) than in the rest of the house.

### **Lounge**

This room is decorated in a similar fashion to the Study (wooden paneling etc), but there are several old sagging couches and sofas scattered about the room. Illumination is provided by a bare light-bulb in the wooden ceiling – which looks and is modern. Mounted on the wall opposite the window, and looking rather out of place is a shiny silver crucifix approximately 12" high.

As soon as the Investigators enter this room for the first time, the Keeper should pick the most psychically-sensitive one, and this Investigator will have a vision concerning the Crucifix (**Investigator's Handout 3**), which will cost the Investigator concerned **0/1D3 Sanity Points**.

**Keeper's Note: The Crucifix is actually enchanted and can be used to hit Eihort, causing 1D4 + db points of damage. The vision from the Crucifix is actually only a "recorded memory" of the previous location the Crucifix was in before it was brought to the house, and is a red-herring. The Camera Team noticed this effect as well, but was unable to record anything.**

## First Floor

### **Hallway**

The staircase leads to a W-shaped first-floor landing. The ceilings on this floor are quite low, and the walls are also wooden-paneled. The floors are covered with lush, luxurious carpets.

### **Bedrooms 1-6**

These spartan rooms contain a mixture of single and double beds, along with 18<sup>th</sup> century cabinets/chests of drawers and wardrobes. All storage is completely empty.

### **Games Room**

This room contains nothing but a rotting and decrepit billiard table, which is currently covered with a sheet. Removing the sheet reveals a curious stain on the rotting green baize. The stain is about twelve inches long, ovular, and appears to be

made of a sticky-white substance, much like goo.

Mounted on the wall is a rack containing six billiard cues, and a bag containing a couple of billiard balls. Three of the cues are completely rotted and useless, the other three can be used as weapons (due to their light construction, they only inflict **1D3 + db** points of damage, and splinter and break on a fumble), as can the billiard balls (thrown, they inflict **1D2** points of damage).

If the Investigators examine the walls and floors in this room closely (or make a successful **Spot Hidden Roll**), they notice an end of a bit of coaxial cable sticking out from beneath the carpet. If they pull this up, or roll back the carpet, a 6' length of co-axial cable is revealed. It has been torn off at both ends, and the copper core is torn. It is a common brand, and is modern. It also happens to be the same brand commonly used by technicians working for the Sci-Fi Channel.

### **Bathroom**

The bathroom is an old-style bathroom, with wall-mounted cistern and a large tin bath. Close examination reveals it to have been used recently. Indeed, with a successful **Spot Hidden Roll** the Investigators can discover some curly hair trapped beneath the lowered toilet seat. The origins of this hair is left to the discretion of the Keeper (and the imagination of the Investigators).

### **The Study**

An empty room containing two large leather sofas, a couple of large, but dead, pot plants (palms), a couple of standard lamps, and lots of empty bookshelves. There is a small fireplace built into the wall next to the window opposite the door, and this contains cold ashes. There is also evidence of there being items burnt recently, in the form of the remains of several sheaves of thin paper. A successful luck roll can recover just enough unburnt material for the contents of the paper to be recognised – various chapters from a King James (Authorised) Bible. Only three verses can be made out, all on separate pages (**Investigator's Handout 4**).

### **The Master Bedroom**

This room is decorated in luxurious silks and tapestries. There is a large, opulent four-poster bed in the middle of the room, draped in white silks. There are also several tallboy wardrobes – which are empty.

A successful **Spot Hidden Roll** or a search under the bed recovers a damaged

video cassette (it appears to have been stamped on but a successful **Videography Roll** can enable it to be repaired sufficiently to be played). The Investigators can play it in one of their cameras or in a VCR, but there is audio only, the only visual is static. A transcript is given in **Investigator's Handout 5**.

The two windows in this room look out over the lake and over the village. The most prominent building (and the most illuminated through the thick fog is the Village Pub).

## Leaving the Manor House

Leaving the Manor House, the Investigators come across an unusual sight – the village drunk, Daffyd Jones relieving himself in front of them.

*Ten yards in front of you, silhouetted by the pale moonlight is a fog-veiled figure. Some six foot high, and wearing a long black coat, it appears to be standing with its back to you, ignoring or unaware of your presence.*

The Keeper should call for **Listen Rolls** from all Investigators present. Those Investigators who are successful detect the noise of a thin trickle of water nearby – a further successful **Spot Hidden Roll** reveals a puddle of water forming at the feet of the mysterious figure.

If he is not interrupted, Jones will finish doing what he is doing before turning around, and being surprised by the sight of the Investigators. If Jones is interrupted in the middle of what he is doing, urine will fly everywhere (each Investigator nearby needs to make a **Dexterity x 5 Roll** to avoid be splashed in urine). In this case he will also definitely be surprised.

*Staring right at you is a masculine careworn grimy face. Two glistening blue eyes stare out from beneath a full beard and moustache. The eyes appear unfocused and initially uncomprehending, and you realise that this is due to the pungent stench of alcohol which wafts around your nose.*

*"Who...who are you?" he stutters, in a thick Welsh accent, before shrugging his shoulders in protest.*

*“Leave me alone! I don’t want anything to do with whatever it is you want!”*

Jones is holding a half-empty bottle of cheap vodka and stinks of it. His clothing is shoddy and threadbare. He is unsteady on his feet (i.e. roaring drunk), and will attempt to escape (rather slowly and unsteadily) from the Investigators and avoid answering any questions. He will attempt to wander off in the direction of the pub.

The Investigators can persuade him (via a successful **Persuade Roll**) or bribe him to talk to them, as soon as he realises that they are not villagers. He will cough frequently, mumble and take frequent swigs from the bottle but will, with some coaching, reveal the following information:

- His name is Daffyd James Jones and he is a native of Llangorse (he lives in the village).
- He is 53 years old, and he is currently “between jobs”. He will not say what his previous jobs were.
- There was indeed a camera team in the Village for the last couple of says – he doesn’t know where are currently, perhaps the Investigators could ask their whereabouts at the pub?

On a successful **Persuade Roll**, or on finding out that the Investigators are from a TV Company, he will impart the following information:

- He thinks the manor house is haunted by a poltergeist – that is what the Camera Crew were after.
- He has strange nightmares about the lake – that is what drove him to drink. He thinks there is a ghostly black dog which haunts the crannogs out in the middle of the lake (a successful **Occult Roll** indicates that crannogs are artificial islands built for either living or ritual purposes).

Jones will mumble further for a moment, before wandering off into the night. If pestered further, he tells the Investigators to “go to the pub, and ask your questions there”.

## Act Two: The Village

In Act Two the Investigators explore the village, finding out that a special Ceremony is going to take place shortly, and that the Camera Crew have something to do with it. Note that nothing happens in this section until the Investigators reach the pub – additionally the village remains fog-bound until the procession leaves for the Ceremony.

The village itself is made up of several dozen private residences, Maiden Manor, a Pub (The Merry Maiden), a shop and a church. Most of the private residences are darkened, with no activity, as their inhabitants are enjoying themselves in the Pub.

### The Church

At one end of the village is a small church, draped in darkness. It is a typical small country Anglican Church, dedicated to St. Leonard, belonging to the diocese of Cardiff. From the outside it is obvious that it was built in two phases - the lower parts of the building are constructed from large stone blocks, whereas the upper part and the roof (sloped and with a pointed spire with a cross on top) appear more modern. The exterior walls, lintels and window frames are ornately carved with various nature motifs. Predominate amongst them are many carvings of a face enshrouded in foliage (**Investigator's Handout 6**) - a successful **Occult Roll** indicates that this is the Green Man (Information on which can be found in **Investigator's Handout 8**).

A small bronze plaque beside the heavy wooden front door tells the visitor/supplicant that the church was first built by the Anglo-Norman baron Nicholas de Mandeville in 1167, and that it was restored by William Scott in 1814.

The door is locked (the lock can be picked or the door can be battered down (**STR 18**)). Inside is a one story building with a high roof, inside are toilets, a small crèche room, a couple of back offices and the relatively small main hall. The hall is furnished basically, with spartan wooden pews and a small pulpit at the front. However, behind the pulpit, draped on the wall, is a unusual banner, some 6' wide and 8' high, and made out of white silk (**Investigator's Handout 9**). The Investigators cannot identify this symbol. There is no one inside the church.

## The Village Shop

Occupying the ground floor of a house in the middle of the village, the Village Shop (branded **Spar**) is a small and poky place. At night it is boarded up, with metal grills over the windows. Looking in, the Investigators can see that inside is a mini-supermarket, with several aisles of food, several cabinets of frozen and chilled food, and walls lined with various sundries and non-perishable foodstuffs. The Investigators can break in if they so choose (the Grills are **STR 25**, the door can be bashed in (**STR 15**) or the lock can be picked), although doing so may attract the attention of a couple of wandering (drunken) villagers (the chance is equal to the lowest **Luck** skill of any of the Investigators). The till in the shop contains approximately **£35** in small notes and loose change. There is a locked cabinet (**STR 10**) which contains several powerful torches of the “Maglite” variety, as well as a flare gun (with 6 cartridges) and several combat knives (which inflict **1D6 + db** points of damage).

**Keeper’s Note: The Maglite torches are powerful enough to inflict damage upon Eihort’s Brood, and the Flare gun can be used to damage Eihort itself at the end of the scenario.**

## The Pub

Once the Investigators near the Pub, the Keeper should read or paraphrase the following (this sets in chain a sequence of events that will get them to focus on the Ceremony):

*The fog lifts somewhat as you start to make your way towards the centre of the village. From up ahead comes a shrill whistle, blasting through the fog, followed by a roar. Ghostly lights appear up ahead, dulled and softened by the pale foggy curtain still hanging in the air.*

*Then suddenly, as if by some supernatural hand, the fog clears. A group of people holding bottles and pint glasses are standing outside the pub, surrounding a large grey shire horse, draped in a saddle covered with garlands of flowers. The horse seems unbothered by the drinking and dancing of the villagers. Indeed, you can hear their cheers and songs, most of which are ineligible due to seeming intoxication. One lonely street light, mounted on the wall of the pub, illuminates the*

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*scene, casting a gentle orange glow on the whole area.*

*The horse is guarded by four large and burly villagers, who stand outwards, staring into the night and not partaking in the general festivities which surround them. One of them is holding the bit and bridle of the horse.*

Should the Investigators approach, and attempt to attract the attention of the revelers, most of them will cheerfully and drunkenly tell the Investigators to “talk to Pritchard inside the pub”.

The four large gentlemen, about 30, and dressed in black and green capes (they appear plain in this light), will ignore the Investigators but if asked about the horse, will only say in a gruff voice that “it is a symbolic sacrifice to the spirits of the dead, to prepare for the forthcoming Winter” (a successful **Occult Roll** indicates that tonight is also Samhain, the Celtic Festival of the Dead, and that it is to this that they are seemingly referring to). They will prevent the Investigators from getting too close to the horse, although a successful **Spot Hidden Roll** indicates that there is something weird about the eyes (the pupils are enlarged), and a further successful **Biology Roll** or **Medicine Roll** indicates that the horse appears to be drugged with tranquilizers).

The Village Pub is called the **Merry Maidens** and is a Tudor Free House. It is situated in the middle of the village. What happens next depends on whether or not the Investigators enter the Pub.

### Going into the Pub

If they enter, the Keeper should paraphrase or read out the following:

*As you enter the pub you seem to step back into time to the 17<sup>th</sup> century. The ceiling is low, dominated by large wooden beams. The atmosphere is smoky, barely allowing you to see the long low bar on the other side of the room. This smoke is produced by a dozen tables worth of villagers, talking amongst themselves whilst sipping their drinks. Some of them are wearing costumes of garlands of flowers and long capes. Some of them look up briefly at you before returning their attention to their drinks and the conversations they were having. You seem to catch parts of muttered conversations with the subject being yourselves. In any case, the only concession to the modern era is a fruit machine standing lonely in one corner,*

*multi-coloured lights flashing away, seemingly ignored by the rest of the pub.*

If the Investigators ask for Pritchard, they will be admonished and told they are after “Constable Pritchard of the South Wales Police”, and they will be pointed to a large gentleman sitting in the corner, deep in conversation with another villager. Constable Pritchard is a youngish man with blond hair, and is currently off-duty, and is wearing farming clothes. If approached he will ask the Investigators to sit down cheerfully (at this point, the man who he was talking to, a thin man with sallow features will get up and leave without saying a word).

Constable Idris Pritchard will impart the following information:

- The Camera Crew were in the village, but left this morning to go film somewhere outside of the village. They are due back sometime this evening when they will be filming the Ceremony “on the mountain”.
- He knows nothing about any mysterious events in the village or what happened to the Camera Crew, thank you very much.
- The Ceremony is a time-honored village tradition, stretching back hundreds of years. Every Halloween, a straw man is burnt “on the mountain” as a respectful nod to “our Celtic ancestors”. According to Waddington, it is a “site to be believed”. The horse is not going to be sacrificed in reality but only symbolically.
- Jones is the village drunkard and his stories are “bull”, although he does keep the village shop in business.
- Jones used to be an archaeologist but his wife left him (she moved in with Jones’s brother) a few years back and he went down hill from there.

If asked what time the Ceremony will take place, he will say that it is just about to start, and he will ask if they wish to accompany him to witness it. If they decline, he will give them directions (telling them to “go out the village, past the manor house, and go straight on up the hill until the top, and you can’t miss it”).

If the Investigators attempt to talk to any other villagers, they appear too drunk to have any meaningful conversation. Oddly enough, a successful **Luck/2 Roll** or a successful **Spot Hidden Roll** indicates that all of the people in the pub are under thirty years of age.

Two minutes later, Constable Pritchard will announce that he has got to go, for the Ceremony will start soon. He will gather up a bulging rucksack from beneath the



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table and leave. The pub will soon empty, and the landlord (a florid, rotund fellow with short brown hair) will ask them to leave.

Outside, a gaggle of villagers, some of which are wielding flaming torches, are milling about outside. Constable Pritchard produces a whistle and blows on it shrilly, and the villagers form up into a drunken approximation of a military procession with the horse at the front. Out of nowhere appears Jones, manhandled by two villagers, and he is lifted up onto the horse. The Investigators can see that he is very drunk. The whole convoy (some 60 villagers) will stagger off out the village and up the hill (slowly) on foot, chanting and singly various (what appear to be Welsh folk songs). Their destination is the ritual site on top of Givenny Hill. The Keeper should make the Investigators aware at this point at the fog has lifted, leaving a crisp, clear Autumn night with the stars shining brightly above, and a pale moon shining wanly.

### Not going into the Pub

Should the Investigators not go into the pub, just as they are about to leave the vicinity, they witness the events in the previous section from a different perspective:

*A shrill blast from a whistle, which comes from inside the pub announces a torrent of villagers pouring out the pub door. Most appear smashed. Some are dressed in capes and garlands. They drunkenly mill about the cart for a moment before one of them, who appears to be soberer than most, sounds a similar blast on a shiny whistle.*

*At this, the villagers (there are now about 60 of them) form a drunken approximation of a military parade, with the horse at the front. From nowhere, two villagers appear, dragging Jones the drunk and manhandle him onto the horse, upon which he sits very unsteadily. Flaming torches are passed out, and some of the villagers start singing what appears to be a Welsh folk song in a rather boisterous fashion. The horse starts moving off slowly, and slowly the whole procession moves off, staggering out of the village, leaving a deserted village.*

*It is now that you notice that the fog has completely cleared, leaving a crisp, clear autumn night, with the stars shining brightly above you, and a pale moon drenching the night in dull and listless tones.*

## Act Three: The Ceremony

What happens in Act Three depends on the exact time the Investigators arrive at the Ceremony Site – whether they arrive before the Villagers, alongside the Villagers, or after the Villagers.

### Before the Villagers

A gently winding road leads up Givenny Hill for approximately half-a-mile at a fairly steep angle. As the Investigators arrive at the top, the Keeper should ask for **Constitution x 3 Rolls** from all Investigators. Failure means that that Investigator starts feeling somewhat tired. Immediately afterwards, the Keeper should read or paraphrase the following:

*The top of the hill is deserted and in darkness. From here you can see the countryside for miles around. Nestled immediately at the foot of the hill is the village of Llangorse, a few sparse lights the only sign of its presence. Coming up the hill you can see the torches in the winding column of villages. To the west, Llangorse Lake stretches out into the darkness, the weak moonlight reflecting off the surface and giving it a curious grey tint – it appears like a thin sheet of grey silk stretched between the hills. The lake itself is interrupted by several small heavily wooded islands rising out of the water like blackened pimples.*

*The hilltop itself is bare, and covered in short grass. However, in the centre is a disturbing sight. If you thought the wicker statue in the village was impressive, then it pales into insignificance to the gigantic wicker behemoth standing at the very highest point of the hill. Some thirty feet tall, its feet surrounded by piles of what is obviously firewood and kindling, it reinforces how insignificant and puny man is. It rises up into the darkness, seemingly built by the hands of giants and not mortal men...*

Arranged in front of the wicker statue is a large flat stone. Careful inspection of it with an artificial light source reveals that it is covered in a dark sticky substance (a successful **Knowledge Roll** reveals this is blood of some sort).

If the Investigators examine the wicker statue carefully, it is revealed to be hollow, and there is a hinged door in the back (some 6' up, and some 3' square). If the

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Investigators can get up to access this door, they can open it..

*As you open the door, there is sudden movement. Something large and heavy falls out, silently. Barely dodging out of its way, it falls to the ground, with a thud and lies there unmoving.*

If the Investigators use some sort of artificial light source, to illuminate the object, the Keeper should read or paraphrase the following:

*Horror dawns on you and your heart is chilled as you recognise what it is that fell. It is Emma McFarland, or at least it was Emma McFarland. Her face is twisted up in a grimace of pain. That she is dead there is no doubt, especially when the torchlight plays over the bloodied clothing and reveals the large gashes and rents in her side, where it looks as if her internal organs exploded out of her!*

Anyone witnessing the body in this state takes an immediate loss of **1D2/1D4 Sanity Points**. A successful **Medicine Roll** indicates that she died of massive internal injuries.

Searching the hill reveals nothing further of interest, although the Keeper should ask the Investigators to make some **Rolls** and announce that they get the feeling that they are being watched from somewhere. If the Investigators try to ascertain who or what is watching them, they will fail.

After a couple of moments, the first of the villagers arrive on the hilltop, and the Investigators witness the following ceremony (they can safely witness it from the other side of the hill):

*The convoy of villages gradually arrive on the hilltop, led by the horse and cart. Leading the horse is a masked figure in black robes and cowed face. The villagers arrange themselves in a semi-circle around the wicker statue, their drunkenness miraculously gone. The air grows thick with expectation.*

*The robed figure stops before the statue and brings the horse to a halt. He raises his arms, turns towards the assembled crowd and speaks in a loud but low masculine voice:*

*“Brethren”, he says, “tonight marks the final triumph. We have gathered here every*

*year for decades, and our fathers before that, and our forefathers before that. We have fought the infidels and their foreign idols, and we have triumphed!”*

*His voice grows louder. “But brothers and sisters – we have a new threat. You all know of whom we speak, and the Lord of the Labyrinth is not pleased. Therefore another sacrifice is required. Behold!”*

*He reaches up and pulls down Jones from the horse. Strong hands from behind seize him and several burly villagers wearing capes and garlands bring him forward and hold him in front of the speaker.*

*The masked figure speaks again. “Ah brother Daffyd...for too long you have refused to join us, instead seeking comfort in the solace of the bottle. But no longer. My gift to you is revealed.”*

*There is a strange retching noise, as the masked figure bends over double and stumbles. You are horrified as even in the weak moonlight you can see glistening arcs of a steaming black liquid emerge from his body, There is a curious gurgling noise, and he collapses. There is a piercing scream as his cloak ruffles, as if there was a wind, and several white crab-like creatures emerge from beneath it.*

*They swarm over the prone form for a moment, and then leap towards Jones, still held first. They clamber up his body and he emits a scream as they literally burrow their way into his face, their tiny repulsive white limbs forcing apart his mouth. He collapses to his knees for a moment, then gradually stands up.*

*You hear a completely different voice than the one you heard before from Jones. Strong and commanding, this one does not suffer the burden of years of alcohol abuse.*

*“The time is at hand! The Shambler below demands obedience. Time for the ceremony to begin!” he says with a flourish.*

*With that signal, there is what seems like an orgasmic moan from all the assembled villagers and the ones holding torches rush forward and throw them onto the piles of wood at the base of the statue. They catch light and the wicker statue goes up almost immediately – sending a torrent of flames into the night sky.*

*As if in response, the sky itself seems to catch fire. Several large shooting stars suddenly pass overhead, and head over the lake. Stunningly, a series of motes of light rise from an island in the middle of the lake and rise up into the night sky. Somehow, they meet the shooting stars and there is an almighty flash and a loud bang.*

*With that, Jones turns. His eyes glow devilishly red, and they seem to stare straight at you. His voice penetrates to the bottom of your soul, and you hear his voice inside your heads... "And now my friends, your time is near. Come, join your comrades in the bliss of the company of the Lord of the Labyrinth! They will meet him later tonight – why won't you do so as well?"*

Witnessing the ceremony costs Investigators **1D3/1D6 Sanity Points**. At Jones's signal, the villagers will start running towards the Investigators. Some of them are armed with clubs and sticks, others with knives. The villagers will attempt to beat and hack the Investigators into unconsciousness when they will be the next victims!

The Keeper should let the Investigators escape, but only after a nerve-biting and close chase.

### With the Villagers

A gently winding road leads up Givenny Hill for approximately half-a-mile at a fairly steep angle. The villagers make surprisingly good time up the hill, and the Investigators see that they are sobering up. As they reach the top of the hill, the Keeper should paraphrase or read the following:

*The top of the hill is deserted and in darkness. From here you can see the countryside for miles around. Nestled immediately at the foot of the hill is the village of Llangorse, a few sparse lights the only sign of its presence. Coming up the hill you can see the torches in the winding column of villages. To the west, Llangorse Lake stretches out into the darkness, the weak moonlight reflecting off the surface and giving it a curious grey tint – it appears like a thin sheet of grey silk stretched between the hills. The lake itself is interrupted by several small heavily wooded islands rising out of the water like blackened pimples.*

*The hilltop itself is bare, and covered in short grass. However, in the centre is a disturbing sight. If you thought the wicker statue in the village was impressive, then it pales into insignificance to the gigantic wicker behemoth standing at the very highest point of the hill. Some thirty feet tall, its feet surrounded by piles of what is obviously firewood and kindling, it reinforces how insignificant and puny man is. It rises up into the darkness, seemingly built by the hands of giants and not mortal men...*

At this point, the Villagers spread out and form a circle around the statue. There is no sign of the Camera Crew. If asked about this, Pritchard will shrug and start putting on some black robes that he produces from a rucksack. The Keeper should then read or paraphrase the following:

*Pritchard, now masked and robed strides forwards, turns and addresses the crowd. His voice is surprising low.*

*"Brethren", he says, "tonight marks the final triumph. We have gathered here every year for decades, and our fathers before that, and our forefathers before that. We have fought the infidels and their foreign idols, and we have triumphed!"*

*His voice grows louder. "But brothers and sisters – we have a new threat. You all know of whom we speak, and the Lord of the Labyrinth is not pleased. Therefore another sacrifice is required. Behold!"*

*He reaches up and pulls down Jones from the horse. Strong hands from behind seize him and several burly villagers wearing capes and garlands bring him forward and hold him in front of the speaker.*

*Pritchard speaks again. "Ah brother Daffyd...for too long you have refused to join us, instead seeking comfort in the solace of the bottle. But no longer. My gift to you is revealed."*

*There is a strange retching noise, as Pritchard bends over double and stumbles. You are horrified as even in the weak moonlight you can see glistening arcs of a steaming black liquid emerge from his body, There is a curious gurgling noise, and he collapses. There is a piercing scream as his cloak ruffles, as if there was a wind, and several white crab-like creatures emerge from beneath it.*

*They swarm over the prone form for a moment, and then leap towards Jones, still held first. They clamber up his body and he emits a scream as they literally burrow their way into his face, their tiny repulsive white limbs forcing apart his mouth. He collapses to his knees for a moment, then gradually stands up.*

*You hear a completely different voice than the one you heard before from Jones. Strong and commanding, this one does not suffer the burden of years of alcohol abuse.*

*“The time is at hand! The Shambler below demands obedience. Time for the ceremony to begin!” he says with a flourish.*

*With that signal, there is what seems like an orgasmic moan from all the assembled villagers and the ones holding torches rush forward and throw them onto the piles of wood at the base of the statue. They catch light and the wicker statue goes up almost immediately – sending a torrent of flames into the night sky.*

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The Keeper should let the Investigators escape, but only after a nerve-biting and close chase.

## After the Villagers

If the Investigators arrive after the Villagers, they then witness the Ceremony in full swing:

*From the top of the hill you can see the countryside for miles around. Nestled immediately at the foot of the hill is the village of Llangorse, a few sparse lights the only sign of its presence. Coming up the hill you can see the torches in the winding column of villages. To the west, Llangorse Lake stretches out into the darkness, the weak moonlight reflecting off the surface and giving it a curious grey tint – it appears like a thin sheet of grey silk stretched between the hills. The lake itself is interrupted by several small heavily wooded islands rising out of the water like blackened pimples.*

*The hilltop itself is bare, and covered in short grass. However, in the centre is a disturbing sight. If you thought the wicker statue in the village was impressive, then it pales into insignificance to the gigantic wicker behemoth standing at the very highest point of the hill. Some thirty feet tall, its feet surrounded by piles of what is obviously firewood and kindling, it reinforces how insignificant and puny man is. It rises up into the darkness, seemingly built by the hands of giants and not mortal men...*

*Reinforcing this impression is the ring of villagers standing around the figure (some wielding torches). In the centre, standing by the horse, is a masked figure. It appears to be addressing the assembled throng.*

*“Brethren”, he says, “tonight marks the final triumph. We have gathered here every year for decades, and our fathers before that, and our forefathers before that. We have fought the infidels and their foreign idols, and we have triumphed!”*

*His voice grows louder. “But brothers and sisters – we have a new threat. You all know of whom we speak, and the Lord of the Labyrinth is not pleased. Therefore another sacrifice is required. Behold!”*

*He reaches up and pulls down Jones from the horse. Strong hands from behind seize him and several burly villagers wearing capes and garlands bring him forward and hold him in front of the speaker.*



*The masked figure speaks again. "Ah brother Daffyd...for too long you have refused to join us, instead seeking comfort in the solace of the bottle. But no longer. My gift to you is revealed."*

*There is a strange retching noise, as the masked figure bends over double and stumbles. You are horrified as even in the weak moonlight you can see glistening arcs of a steaming black liquid emerge from his body, There is a curious gurgling noise, and he collapses. There is a piercing scream as his clock ruffles, as if there was a wind, and several white crab-like creatures emerge from beneath it.*

*They swarm over the prone form for a moment, and then leap towards Jones, still held first. They clamber up his body and he emits a scream as they literally burrow their way into his face, their tiny repulsive white limbs forcing apart his mouth. He collapses to his knees for a moment, then gradually stands up.*

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*With that signal, there is what seems like an orgasmic moan from all the assembled villagers and the ones holding torches rush forward and throw them onto the piles of wood at the base of the statue. They catch light and the wicker statue goes up almost immediately – sending a torrent of flames into the night sky.*

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*With that, Jones turns. His eyes glow devilishly red, and they seem to stare straight at you. His voice penetrates to the bottom of your soul, and you hear his voice inside your heads... "And now my friends, your time is near. Come, join your comrades in the bliss of the company of the Lord of the Labyrinth! They will meet him later tonight – why won't you do so as well?"*

Witnessing the ceremony costs Investigators **1D3/1D6 Sanity Points**. At Jones's signal, the villagers will start running towards the Investigators. Some of them are armed with clubs and sticks, others with knives. The villagers will attempt to beat and hack the Investigators into unconsciousness when they will be the next victims!

The Keeper should let the Investigators escape, but only after a nerve-biting and close chase.

### Other Possibilities

What happens if the Investigators try to interrupt the ceremony? In this circumstance, the villagers will form lines between Pritchard/Jones and the Investigators and will physically attempt to prevent any Investigator from getting near the centre of the ceremony, their friendliness and general drunken demeanour suddenly gone. If they actually stop Jones from being infected, then the Keeper should replace his appearance at the end of the scenario with Pritchard or another villager.

If the Investigators somehow manage to spirit Jones away unharmed, then the Keeper should let them, as a reward for their inventiveness and bravery. However, Jones is in a bad state, so drunk that he is almost comatose, and in shock, thus a few moments of lugging about a near-comatose drunk should make them reconsider. Jones will not recover during the rest of the Scenario.

**Keeper's Note: What happens if the players at this point decide to bug out and basically run away and leave the village? Enterprising keepers can think of many reasons to ensure that the players don't get away scot-free. During playtesting, this situation happened, and thick fog, complete with ghostly apparitions descended (a la John Carpenter's superlative "The Fog"). Additionally, the deserted Welsh countryside was thick with cultists and brood of Eihort, and Eihort's Labyrinth instead lay underneath a spooky stone circle that the characters had reached when their cars mysteriously cut out (cue weird flashing "Close Encounters of the Third Kind" lights in the sky). In short, the Keeper is encouraged to adapt the scenario to the actions of the players, and not to try and railroad them into certain courses of action. There are enough seeds, scenes and ideas**

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**contained within this scenario to make the players go wibble no matter how the Keeper does it.**

# Act Four: The Labyrinth

Act Four is where the Investigators find out what happened to the Camera Crew, and try and rescue the remaining members from Eihort's Labyrinth on an island in Llangorse Lake.

## The Survivor

The Investigators encounter another member of the Camera Crew just after successfully escaping from the Villagers on top of Givenny Hill. How they encounter him depends on the mode of transport they are employing to escape. If they are escaping by foot, the Keeper should read or paraphrase the following:

*As you hurriedly make your way down off the hill, running for what seems like dear life, you are given another shock whenever someone jumps out in front of you, appearing from seemingly nowhere. Shock turns to initial delight as your torches play upon the face of John Andrews, one of the missing members of the Camera Crew.*

*His eyes are wide with terror and he is breathing very hard as he struggles to get some words out. When they do come out, they come out in a quick torrent of pleas...*

If the Investigators are escaping by vehicle, the Keeper should read or paraphrase the following:

*As you hurriedly make your way down off the hill, leaving the insane villagers behind, you are given the shock of your life as someone jumps out in front of your 4x4, madly waving. You slam on the brakes as the light from the headlamps reveals the terrified face of John Andrews, one of the missing members of the Camera Crew.*

*His eyes are wide with terror and he is breathing very hard as he runs up to the side window and hammers on it. Quickly, you wind the window down. You can see that he is breathing very hard, and he is struggling to get some words out. When*

*they do come out, they come out in a quick torrent of pleas...*

In both cases, he will continue on as follows:

*Please...go and find the others....the villagers took us out to the lake...I don't know if they are still alive... I managed to escape...Please! Hurry up and find them...there are caverns beneath the lake...*

Andrews has no recollection of how he escaped from the lake and no recollection of anything other than “caverns beneath the lake”. He remembers seeing Chris Chavez Tony Adimeju and Jenny Butler, but not Emma McFarland. He will react very badly to any news of the death of Emma McFarland.

Andrews will come down somewhat after a couple of minutes, and is able to impart the following information:

- The Crew arrived in the village three days ago, after having permission from the owners of Maiden Manor, CADW a.k.a “Welsh Historic Monuments” (a sister organisation to English Heritage) .
- They found no evidence of paranormal activity, so Chris Chavez decided to make some up.
- The Villagers were rather unfriendly – indeed, the whole village is rather spooky. Any villagers they did speak to consistently mentioned some sort of “Ceremony”.
- They were filming at 6pm this evening, wrapping up their shoot when a mob of villagers suddenly surrounded and stormed the manor house. They were led by the local policeman, a Constable Pritchard. What happened after that he can't remember, apart from some odd flashes of random memories – a journey over the lake by boat, some caverns beneath the lake, and some memories of spiders crawling over him...

After revealing this however, the Investigators will get a nasty shock. The Keeper should read or paraphrase the following:

*Suddenly, Andrews' eyes open wide, and his face suddenly takes on a look of utter horror. he bends over double, holding his stomach. He gasps in pain, and blood starts to trickle down his face, pouring out of his eyes and ears.*

*He collapses, squirming. His high-pitched screams grate your ears, boring into your skull, and then you can see them. Large bumps swell on his skin around his face and hands as if out of nowhere. As if this wasn't an appalling sight on its own, worst of all, they appear to be moving!*

*Blood starts pouring from his mouth, as his lips start moving. You are unable to comprehend what he is saying, with his words lost in a mixture of burbling and grunting noises.*

*With a final gasp of pain, Andrews' eyes turn completely white, and great rents open up in his skin. Blood pours from the open wounds, crimson arcs splattering his whole body and the area around it.*

*Yet if this site does not fill you with horror and revulsion, what happens next does. His whole body convulses, and crawling out of his wounds are a dozen small, translucent, crab-like creatures, which swarm over his now ragged and quivering form...*

Witnessing this sight costs the Investigators concerned **1D3/1D6 Sanity Points** each. The "crabs" (actually Brood of Eihort) will swarm around the remains of Andrews (who is by now quite dead). There are a dozen of them, and they will attempt to launch themselves at any nearby Investigators.

If the Investigators are inside a car at the time this could turn out to be rather dangerous, both in terms of the confined space, and the danger from whoever is driving being distracted (a successful **Driving Roll** could bring the 4x4 successfully to a halt, but apart from this, Investigators cannot attempt any other activity whilst attempting to remove Brood) .

The goal of the Brood is to implant themselves inside the Investigators. They will swarm up towards the mouths of the investigators. An Investigator can (unless he is distracted), swat them off two or three times per round, and this requires a successful **Dexterity x 5 Roll** as the Brood are quite nimble. At the end of each round, any Brood on an Investigator can make a successful **Dexterity x 3 Roll** to enter that Investigator's mouth.

Benevolent Keepers may wish to aid the Investigators if they are inside the vehicle by having one of them accidentally knocking on the interior lights of the 4x4. In

this circumstance, the Brood will scuttle away and attempt to hide from the light, as it does damage to them (**1** point of damage per round for non-concentrated light (this includes daylight as well) and **1D3** points of damage per round for concentrated light such as torchlight).

The Brood themselves are quite fragile, and can be squashed easily (even inflicting **3** points of damage is enough to kill them), although Investigators doing with their hands should receive a loss of **0/1D2 Sanity Points** the first time they do this as it is extremely unpleasant. When they die, the Brood decompose quickly to a lump of white goo. The Brood can also gnaw and bite for **1** point of damage per round.

If a Brood successfully enters an Investigator's mouth, then a successful **Constitution x 4 Roll** is required to spit or vomit it back out. If this is failed, then the Brood splits down the throat and into the stomach. Investigators afflicted as such lose an immediate **1D6** points of Sanity, and must make a **Power x 5 Roll** or be affected by the Brood (treat the infected Investigator as having made Eihort's Bargain).

**Keeper's Note: There are three immediate symptoms of being infected by Brood:**

- **Complete denial of Infection, or even the possibility of Infection. This denial is so vehement that it borders on the violent.**
- **The development of a strong phobia of bright light.**
- **A powerful subconscious pull towards Llangorse Lake. Infected Investigators are aware of this but cannot offer any explanation as to why they should feel this way.**

**Apart from this there are no other effects of Brood Infestation at this time. Keepers should take infected Investigators aside during play and explain to them the symptoms.**

Once an Investigator is infected, the only ways to remove a Brood (apart from Surgery) is to either force the Investigator into unconsciousness (for every round that the Investigator is unconscious, then there is a **10%** chance that the Brood will flee the body) or to expose the infected Investigator to intense UV light (in which case the Brood will attempt to flee the body immediately).

**Keeper's Note: It is recommended that the Keeper ensures that at least one Investigator is infected by Brood.**

## The Lake

After this excitement, the Investigators will want to find their way to the lake so they can rescue their companions. Once they reach the shore, the Keeper should read or paraphrase the following:

*You reach the shores of Llangorse Lake. The water is inky black, and laps gently upon the shore. Out in the middle of the lake, some half-a-mile offshore, loom a heavily wooded island. On it are some motes of light, which appear to be moving slowly through the trees.*

The water in the lake quickly reaches some 10' deep, and is very cold, therefore swimming out to the lake is out of the question (if an Investigator tries to swim, then successful **Swim Rolls** and **Constitution x 5 Rolls** are required every round to prevent the Investigator from getting into trouble). The only means of getting to the island is by several small boats, which lie abandoned on the shore in the village. These boats (rather old looking with paint peeling off but fundamentally sound) have oars, and Investigators (three to each boat) can row out to the island. It will take approximately half-an-hour to row out to the island.

**Keeper's Note: this is an excellent opportunity to scare the Investigators – rowing over a dark, deserted and still lake in the middle of the night is an experience the Investigators should not forget quickly. The Keeper should play on the fears of the Investigators (for example, having curious splashing and gurgling noises coming from the water, or strange and weird screams coming over the lake). One such example is given below:**

*The waters of the lake are cold and black. As you slowly make your way over them, you can't help feeling curious about what lies beneath the waters...there could be anything. Moments later, you shudder at the thought as something long and thin passes beneath the boat, momentarily scraping the keel. What it was, you definitely do not want to know.*

Once the Investigators get close to the island, they can see that the island itself is



approximately 100 yards in diameter and is heavily wooded. As the Investigators arrive at the island the motes of light disappear. There is no beach as such – climbing up via tree roots from the boat requires a successful **Dexterity x 5 Roll**, or else the Investigator concerned will fall into the water (and must make a **Constitution x 5** check to avoid catching a cold from the icy water). The water is not deep here (3') and any Investigator in the water can easily clamber up onto the island.

Once on the island, the weak moonlight illuminates a path through the now bare branches and trunks of the trees (mainly Alder and Willow). This path is some 3' wide and the ground is carpeted in leaves. All around the Investigators is heavy undergrowth. Any Investigator examining this undergrowth carefully will discover that it is full of crawling spiders! (small, normal types, but the woods are infested by them).

Any infected Investigators at this point hear a whispering in their heads – a curious distorted voice, telling the investigators what seems like random gibberish. Also, infected Investigators come down with a bad case of indigestion at this point.

After about thirty yards of path, the Investigators come to the entrance to Eihort's Labyrinth:

*The path comes to an end in a small clearing. In front of you is a mound. Embedded in the mound is a circular wooden door, which looks ancient. Embedded on the door is a strange symbol or glyph.*

The Glyph is the same design as in the church (an additional handout, **Investigator's Handout 9** is provided). An **Occult Roll** is unable to identify the design of this glyph. Should the Investigators step forward, the door silently opens on its own accord, revealing a series of steps leading down into darkness and Eihort's Labyrinth.

## Eihort's Labyrinth

**Keeper's Handout 4** is a map of Eihort's Labyrinth. Whilst the Investigators are in the Labyrinth, the Keeper should rolls on the Random Event/Encounter Table (**Keeper's Handout 5**) at regular intervals. The Keeper should additionally roll for those Investigators that are infected on the Brood Event Table (**Keeper's Handout 6**).

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The steps descend for about 50' and then open up into a small cavern, carved from rock. The walls are dank and slimy. There is no natural illumination. There is one exit leading from this small cavern, which leads into a long and twisty tunnel some 300 yards long. The Keeper should roll on the Encounter/Event tables or pick suitable entries from the Encounter/Event tables at least a couple of times when the Investigators are in the Tunnels.

Halfway along the Tunnel the Keeper should ask for **Listen Rolls** from all Investigators. Success reveals faint screams and pleas for help coming from further down the tunnels.

Fifty yards from the Sacrificial Chamber, successful **Spot Hidden Rolls** reveal a faint light source up ahead. This is coming from the Sacrificial Chamber itself. As soon as the Investigators reach the Sacrificial Chamber, the Keeper should read or paraphrase the following:

*The tunnel opens up into a large round vaulted-ceiling cavern, which is dimly lit by flaming torches ensconced in the walls. But what grabs your attention is in the centre of the room. The floor is dominated by a carving similar to the one on the door, but only much, much larger. It appears to be slightly-glowing as well, with a faint luminescent unearthly pale blue glow. Around the walls are smaller tunnels which lead off in all directions.*

*Rising up from the carving are eleven wooden poles some 6" in diameter and 6' high. Mounted on each are two cross-bars. You are shocked to see that three of the poles are occupied – there are three persons tied to each pole. All three are blindfolded. Small moans and whimpers escape from the lips of two of them – from the third torrents of dried blood hang down, and you can see that its body is shredded and torn.*

*With a gasp you recognise the cadaver. It is Chris Chavez, the cameraman from the missing Camera Crew. With horror mounting and panic rising, you realise that the other two are Jenny Butler and Tony Adimeju!*

Chavez is dead, and Butler and Adimeju are in severe shock (a successful **Medicine Roll** or **First Aid Roll** deduces that they are near-catatonic). The only signs that

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they are alive are the low moans coming from both. A successful **Listen Roll** deduces that most of the moans are gibberish, but mixed in amongst them are words and phrases like “The Shambler Below”, “The Lord of the Labyrinth” and “Great Eihort”.

Some thirty seconds after the Investigators enter the cavern, or at a suitable time when they are engrossed with Butler and Adimeju, the Keeper should ask for **Listen Rolls** from each Investigator. Success means that they hear footsteps from a side tunnel. After a moment, these footsteps turn into something more concrete:

*From behind you, you hear a commanding voice speak, first in a low tone and then getting higher and higher and angrier and angrier.*

*“That’s far enough. The Lord of the Labyrinth demands that you submit to his rule immediately!”*

*Turning around, you see Daffyd Jones standing. He is covered with small white spider-grubs which are literally crawling over him. His eyes are blood red. The grubs burrow into his cheeks and into his eyeballs and coming out his mouth, seemingly causing him no harm.*

*“I said submit!” he near screams at you. “The moment is at hand. Great Eihort cometh! He demands servants for his eternal reign of triumph!”*

*As if scripted, at that very moment, from the tunnels on the other side of the cavern you hear an ominous sound. Like millions of chittering locusts, it is getting closer and closer.*

**Keeper’s Note: If the Investigators managed to stop Jones from becoming infected, then the Keeper should replace the appearance of Jones with someone else from the village.**

It costs an Investigator a loss of **1/1D2 Sanity Points** to see Jones in this fashion. If the Investigators make to flee, he and his Brood will attempt to block off their escape route. After a further 10 or 20 seconds, the Keeper should ask for **CON x 2 Rolls** from Infected Investigators. Failure means the Investigators concerned fall to the ground squirming from sudden pain in their stomachs and are unable to act. The Keeper should then read or paraphrase the following:

*There is a loud buzzing noise as literally thousands of fleshy white spider-grubs swarm into the cavern. But what grabs your attention is behind them. Swarming out of one particular tunnel is an oily, corpulent mass. It gets larger and larger, until you can see a massive grey mass some 15' high, sitting on many stubby legs, with many black lidless eyes forming and disappearing, but all staring at you with malevolent intent. Its skin is patchy and leprous, and over it swarms thousands more of the disgusting white spider-grubs.*

*From the side there is whimpering as out of the corner of your eyes you can see Jones prostrating himself in front of the behemoth, seemingly bowing and scraping for all that his miserable life is worth.*

This is Eihort himself, and Sanity loss for seeing him is **1D6/1D20 Sanity Points**. He will attack mainly through his agents, the Brood (of which there are thousands) and Jones, but can use some of his considerable mental powers.

Note that while any infected Investigator is in line-of-sight to Eihort, they must make a **POW x 5 Roll** every round or be unable to do anything but prostrate themselves in front of the Shambler below, worshipping it intently and fervently.

The Brood will attempt to infect any uninfected Investigators by swarming, but the Brood here are quite larvae-like and quite slow, and Investigators are able to outrun them with ease, even carrying Butler and Adimeju. Those Investigators that are already infected and doing nothing but prostrating themselves in front of Eihort will be targeted by swarms of brood who will try to join their companions inside of the Investigators. Investigators must make **POW x 3 Rolls** in the presence of Eihort or let the further Brood infect them. Brood can infect someone at the rate of **1D10** per round in these circumstances. Once **5D20** brood have entered an Investigator, that Investigator loses **ALL** remaining Sanity as the Brood take over his body and he becomes a total and fanatical worshipper of Eihort, even to the point of turning against their companions.

Alternatively, the Investigators may attempt to fight back. The Brood retain their vulnerability to strong light, and Eihort is even more sensitive. An intense spotlight or searchlight (but not a torch such as a Maglite) trained on Eihort causes it **1D6+1** points of damage per round (but a successful **DEX x 5 Roll** must be made each round to aim it properly), and a Flare let go in the cavern will cause it **1D8** points of

damage as well as vaporizing **1D100** Brood and sending countless others scampering back momentarily to the protection of their “mother”. A Flare shot into the soft flesh of Eihort will cause it **1D10** points of damage. If Eihort reaches 0 Hit Points, it will retreat back into its lair, where it will retreat down the well. The Brood will accompany it, as will any Infected Investigator (**POW x 5 Roll** to resist this compulsion). This means the almost certain death of the Investigator concerned.

## After the Labyrinth

There are several ways out of the Labyrinth. Either the Investigators can go back the way they came or they can take the side tunnels. Both lead under the lake for a mile or so and bring the Investigators out on dry land. One brings them out on the opposite side of Llangorse Lake to the Village, and another brings them out near the grounds of Maiden Manor. Their 4x4 is still parked where they left it.

If they come out in the Village of course they will have to content with a fanatical village-full of Eihort worshippers. Investigators that are infected but manage to escape the Labyrinth feel a strong compulsion to return to the Labyrinth (**POW x 5 Roll** to resist) and may need to be physically restrained by uninfected Investigators.

If these infected Investigators leave the village and put at least 5 miles between themselves and the Labyrinth, they have severe coughing and choking fits as the Brood inside seek to escape and return to the Labyrinth. This will not kill the Investigators concerned although they will suffer **1D6** points of damage.

## Ending

The scenario ends when the Investigators escape the village and put at least 5 miles between themselves and the village. They receive a phone call at this point from a senior executive of the Sci-Fi Channel, angrily demanding an update on the situation.

Should they call the Police in, the Police arrive at the village, and find the village mysteriously deserted, with no trace of the inhabitants. Of the Crannog in the middle of the lake, there is no trace!

Any film or tape that the Investigators captured during the scenario will be confiscated shortly afterwards by two black-suited gentlemen from the “Ministry of

## Live Evil – by Dave Moore

Defense” who will visit the Investigators and not provide a reason for the confiscation other than “On grounds of National Security”.

If Jones is still alive, then he is mysteriously carted off and sectioned “in a secure location” under the Mental Health Act 1983.

# Handouts

Following are the handouts for *Live Evil*. They are split into two sections – Investigator and Keeper Handouts.

## **Scenario Housekeeping:**

1. Investigator's Briefing (one for each Investigator).
2. NPC Stats

## **Investigator Handouts:**

1. Map of the Grounds of Maiden Manor.
2. Coat of Arms in Maiden Manor.
3. The Vision in the Lounge.
4. Remains of the Bible from the Fireplace.
5. Audio Transcript from the Video Cassette found in the Master Bedroom.
6. The symbol carved on the Church.
7. Information on the Green Man.
8. The Church Altar.
9. The Glyph on the Door

## **Keeper Handouts:**

1. Map of the Grounds of Maiden Manor.
2. Map of the Ground Floor of Maiden Manor.
3. Map of the First Floor of Maiden Manor.
4. Map of Eihort's Lair.
5. Eihort's Labyrinth Event/Encounter Table.
6. Infected Investigator Event/Encounter Table.

# Investigator's Briefing

Tonight was going to be just another Halloween, when you received that phone call...

It's not often you talk to "Plonker", as the head of the Documentary section is unaffectionately called. The last time you remember, was over the Tower of London debacle last year, which resulted in the budget for new programs being severely curtailed for six months, until his temper soothed.

This time however, he was surprisingly even-tempered. You could even detect a hint of concern in his voice. You were so gob-smacked at this that you forgot to take the piss out of him.

But after he explained why he had called, the idea of jokes faded from your mind. Chris Chavez and his lot in the Bristol Office were in trouble. The Plonker had received a frenzied phone call from Chavez early this evening – apparently him and his team have got into some sort of trouble at a shoot at some poncey little village in Wales called Llangors-somethingorother. Something to do with strange lights and strange noises – the Plonker didn't elaborate. But he did tell you to get off your scrawny little arse and get down there pronto and find out what's going on. Along with the rest of your team and some AV equipment.

Oh and you got the impression that you better get some good footage or else...

You know the five members of Chavez's team are:

**Emma McFarland**, 28, Makeup and Wardrobe.

**John Andrews**, 34, Sound Engineer and Special Effects.

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# NPC Stats

## **Daffyd Jones, Village Drunk (before Infestation) \***

STR 10      CON 12      SIZ 14      INT 17      POW 08

DEX 07      APP 06      EDU 15      SAN 19      HP 13

Damage Bonus:      +0

Weapons:      Fist/Punch 60%, Damage 1D3 + db

                    Kick 40%, Damage 1D6 + db

                    Broken Bottle 30%, Damage 1D6 + 1 +db

Armour:      None

Spells:      None

Skills:      Sneak 40%, Mumble Drunkenly 60%, Drink 80%

\*After infestation, Daffyd has the same stats as Pritchard

## **Idris Pritchard, Cult Leader**

STR 12      CON 14      SIZ 13      INT 15      POW 16

DEX 15      APP 13      EDU 10      SAN 0      HP 13

Damage Bonus:      +1D4

Weapons:      Fist/Punch 70%, Damage 1D3 + db

                    Kick 50%, Damage 1D6 + db

                    Police Truncheon, Damage 1D8 + db

Armour:      None

Spells:      Balk Brood (core rulebook p. 192),

                    Cloud Memory (core rulebook p. 197)

                    Contact Deity/Eihort (see below)

Skills:      Climb 50%, Sneak 40%, Persuade 60%, Jump 60%

## **Spell: Contact Deity/Eihort**

This spell resembles other Contact Deity Spells except that Eihort's Bargainers sacrifice 1 magic point instead of 1 POW when casting this spell. The god automatically appears in dream form if the caster is distant and in person if within a few hundred yards. New Bargainers lose 1 POW as compensation to Eihort for receiving this spell.

For the purposes of this scenario, Pritchard/Jones will contact Eihort as soon as the Investigators reach the cavern under the island where their fellow Sci-Fi people are being held.

### **Typical Village Cultist**

STR 12      CON 13      SIZ 13      INT 10      POW 10

DEX 14      APP 13      EDU 10      SAN 0      HP 12

Damage Bonus:      +1D4

Weapons:              Fist/Punch 60%, Damage 1D3 + db  
                            Kick 30%, Damage 1D6 + db

Armour:              None

Spells:              Contact Deity/Eihort (see above)

Skills:              Climb 40%, Sneak 30%, Persuade 40%, Jump 50%

### **Brood of Eihort, Ghastly Minions**

SIZ:    Tiny

HP:    1D2

Weapons: Gnaw 100%, Damage 1D2 – 1

Sanity Loss: 1/1D2 to see a Brood of Eihort for the first time.

### **Eihort, Great Old One, God of the Labyrinth, The Shambler Below**

STR 44      CON 80      SIZ 50      INT 25      POW 30

DEX 12      MOV 8/1 surface/burrow      HP 65

Damage Bonus:      +5D6

Weapons:              Bite 70%, 5D3 +paralytic poison (POT 15)  
                            Crush 85%, 5D6 to all in a ten-foot radius  
                            Mental Attack (see below)

Armour:              None, but all physical attacks to minimum damage and it regenerates 3 hit points per round.

Spells:              Cloud Memory (core rulebook p. 197)  
                            All Contact Deity spells (core rulebook p. 195)  
                            Create Gate (core rulebook p. 201)

Sanity Loss:              1D6/1D20 Sanity Points to see Eihort

Special:              The Bargain of Eihort (core rulebook p. 166)

Mental Powers:      Illusions: By spending five magic points and successfully matching magic points against magic points upon the resistance table, Eihort can manipulate the sensory centers of the brain, thus creating any sensation possible in a human for five minutes. The sensations appear real enough to the victim to endure hitpoint loss and sanity loss if applicable. Eihort can manipulate up to six minds at a time, at a cost of five magic points per mind. The illusion can be noticed with a successful

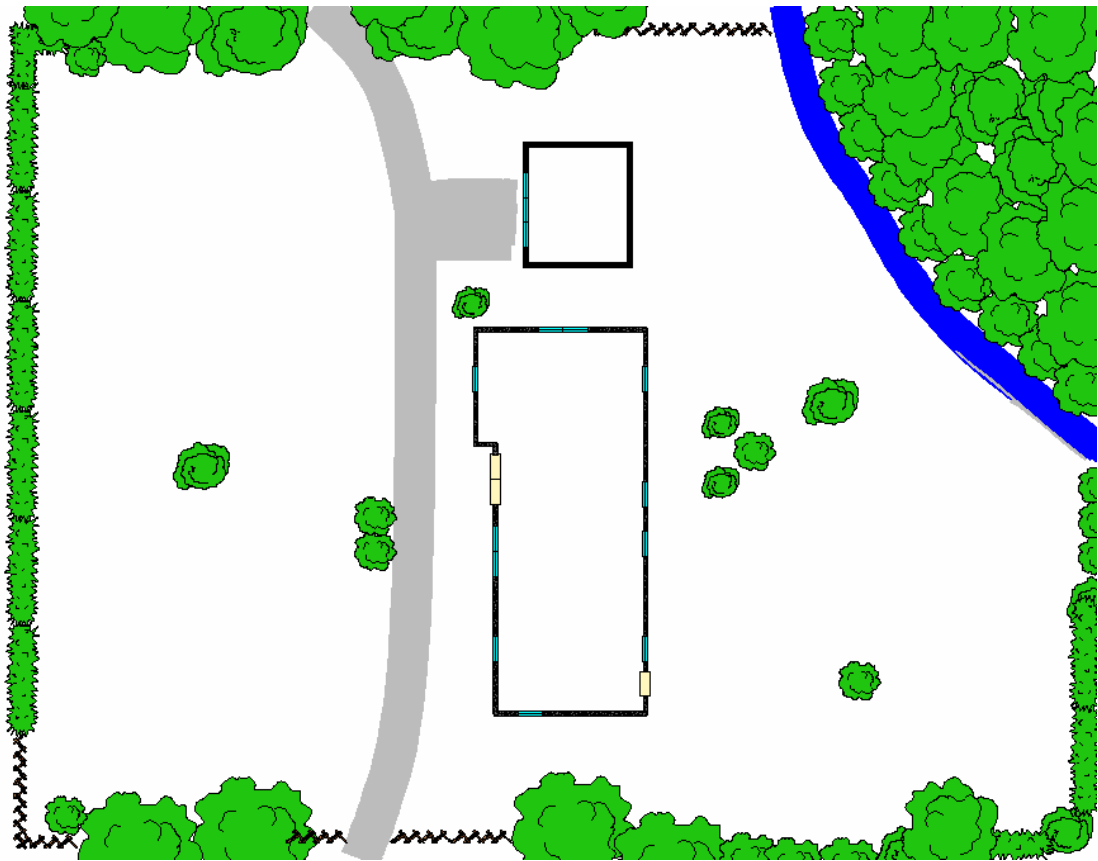
Idea roll, and it can be broken with a successful Persuade or Psychology Roll.

Pain and Loathing: By spending eight magic points and successfully matching magic points against magic points upon the resistance table, Eihort can manipulate nerve endings in the human body, thus creating any type of pain and agony possible in a human for five minutes. The sensation, although mental, are real enough to the victim to endure hitpoint loss. Eihort can manipulate up to five minds at a time, at a cost of eight magic points per mind. The illusion can be noticed with a successful Idea roll, and it can be broken with a successful Persuade or Psychology Roll.

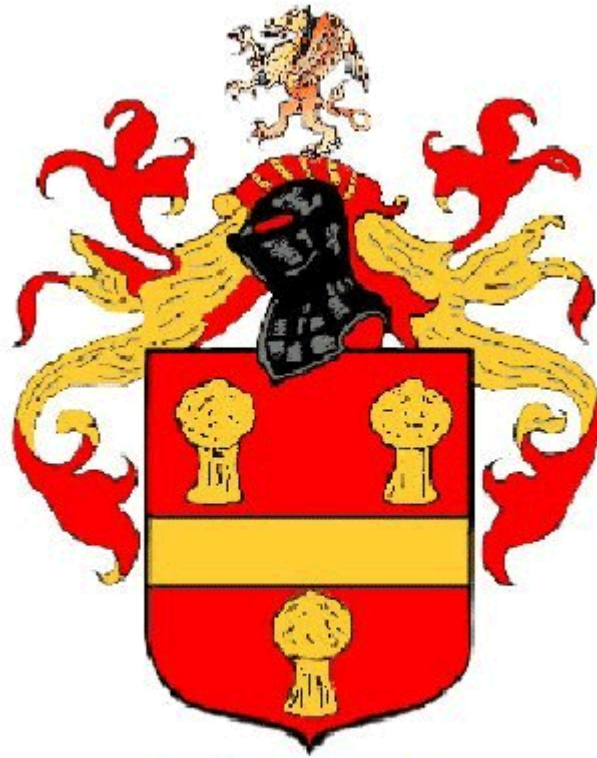
Darkest Fears: By spending ten magic points and successfully matching magic points against magic points upon the resistance table, Eihort can reach into the minds of humans and magnify specific fears of the target. If Eihort succeeds, the target suffers  $1D4 + 3$  points of Sanity Loss, plus fears and phobias as appropriate. The fears can be mollified with a successful Persuade or Psychology Roll, but the Sanity Loss remains.



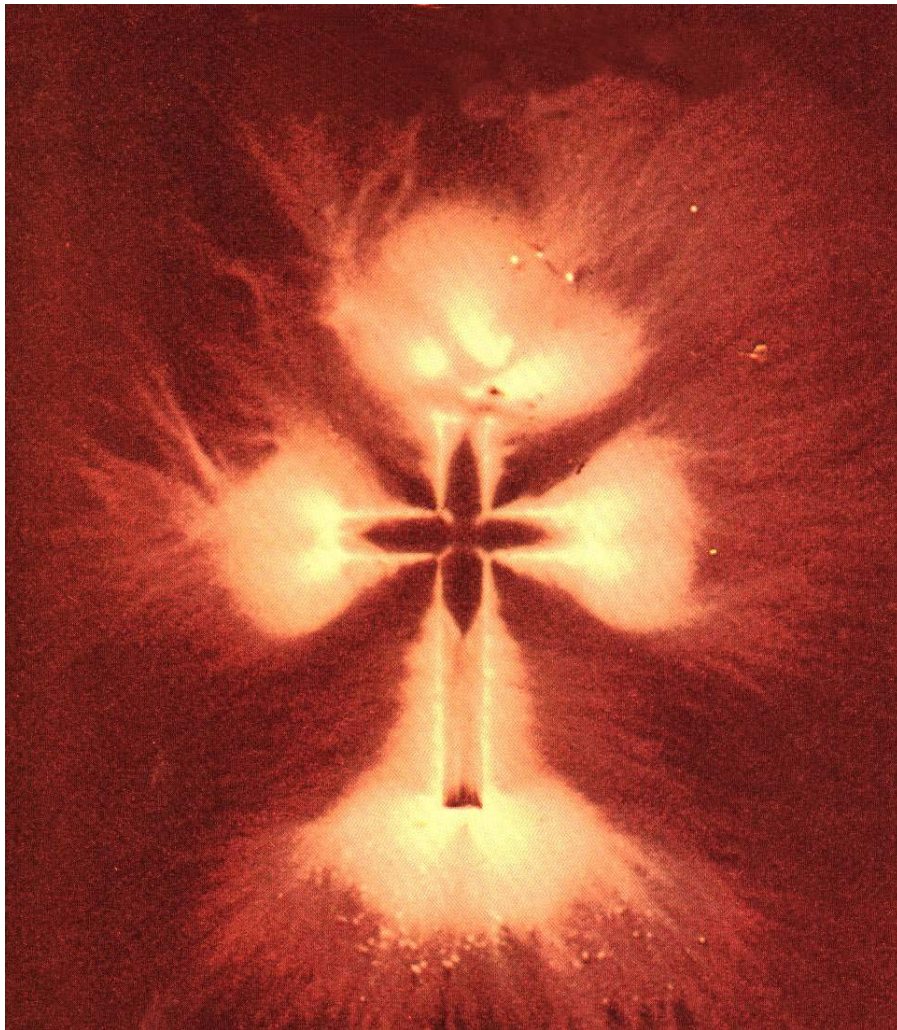
Investigator's Handout 1 – The Grounds of Maiden Manor



*Investigator's Handout 2 – The Coat of Arms in Maiden Manor*



*Investigator's Handout 3 – The Vision in the Lounge*



The room darkens suddenly. The crucifix on the wall glows with a bright light and then bursts into flames. They flare for a moment and then subside, as quickly as they started. The darkness flees and the rest of the room returns to normal. And the crucifix? Hanging on the wall, unburnt and seemingly untouched...

*Investigator's Handout 4 – Remains of the Bible in the Fireplace*

**Daniel 7:9:**

I beheld till the thrones were cast down, and the Ancient of days did sit, whose garment [was] white as snow, and the hair of his head like the pure wool: his throne [was like] the fiery flame, [and] his wheels [as] burning fire.

**Job 16:18:**

O earth, cover not thou my blood, and let my cry have no place

**Revelations 18:2:**

And he cried mightily with a strong voice, saying, Babylon the great is fallen, is fallen, and is become the habitation of devils, and the hold of every foul spirit, and a cage of every unclean and hateful bird.

*Investigator's Handout 5 - Audio Transcript of Video Cassette found in the Master Bedroom*

*Female Voice 1: When should we start filming?*

*Male Voice 1: As soon as Chris starts the ritual. Ready?*

*Male Voice 2: One moment. The circle is complete*

*<brief pause>*

*Male Voice 2: Completed. The candles are now in place. You can proceed, Jennie.*

*Female Voice 1: Ready. Lights? <pause> Okay. Camera okay. Action!*

*<clicking noise>*

*Female Voice 2: < sotto voce > I have a bad feeling about this. Something isn't right.*

*Male Voice 1: Quiet Emma. It is vitally important that nothing disturbs Chris.*

*<pause>*

*<low chanting starts - inaudible and blurred but is a male voice>*

*<long silence followed by a dull thump>*

*Female Voice 1: Is it me or is it getting cold in here?*

*Male Voice 1: Yes it is, isn't it?*

*Female Voice 1: Do you think...*

*<interrupted by a exclamation>*

*Female Voice 3: Shit! Look out there... what are those lights?*

*Male Voice 1: Hold on a moment, this tape is coming to an end. I'll need to change tapes.*

*Female Voice 2: <almost shouting> No Dammit! Look at all those lights outside!*

*Male Voice 1: Crap...you're right. What are they?*

*<muffled bang>*

*Several Voices in Unison: What the hell was that!*

*<sounds of running feet getting closer>*

*<another loud bang>*

*Unidentified Female Voice: Oh shit! What are those things?*

*<sound of footsteps followed by a dull thud>*

*<silence>*

*Unidentified Female Voice <in distress>: They're all over me!*

*<intense burst of staccato screams>*

*<long silence followed by a curious gurgling noise>*

*Investigator's Handout 6 – The Carving on the Church*



## *Investigator's Handout 7 – Information on the Green Man*

Who is the Green Man? The answer to this riddle is certainly not straightforward.... Some theologians like Rabanus Maurus (8th Century) said they represented the sins of the flesh-lustful and wicked men doomed to eternal damnation. This seems to be a long way from the meaning they must have held for those who used them on the memorials to their dear departed six centuries previously: In fact, they continued to be used as tomb carvings long after the church masons stopped using them inside their buildings.

This link with death has led some to describe the Green Man as the symbol of the natural cycle of mortal life- birth, life, death, decay. To Christians it is this cycle that the soul can overcome, with Faith. To some others the cycle continues - from decay back to the soil, to food from the soil, back into life- a symbol of the continuous regeneration of life and the interdependence of all things.

Another direction we can take when looking for the meaning behind the Green Man is to study the character known in England as 'Jack-in-the- Green'. This was a figure who joined the May-Day revels in the 19th Century, becoming particularly associated with the chimney sweeps who along with many other trades, used this national holiday as an opportunity to boost their lean income with a little begging. In return, they provided some entertainment of rowdy variety. This involved them dressing up in gaudy tinsels and ribbons, with blackened faces "like Morris dancers" and performing a rough and ready dance around a Jack-in-the-Green to the music of shovels, sticks, drums, and whistles. The Jack was a man inside a conical framework of wicker covered with leaves. A stall gap was left in this, through which the occupant could peer- very like some of the Green Man figures in the churches. The Jack had to be built by the sweeps. If any rival group of tradesmen appeared with one, a bloody fight often ensued. There were many complaints of the rowdy and drunken behaviour on May Day, which may have been one factor in its eventual decline.

At the turn of the century, however, he was rescued from these unseemly and common clutches to become the leading figure in many May Pageants organised by middle-class revivalists. Their pageants looked back to a distant 'merrie England' wholesome and pure, where everyone knew their place and was happy with their lot. Many "folk" activities were taken up with interest at this time, and many were in fact saved from decline. One such was the Morris dance.

One of the few pieces of documentary evidence we have of the existence of the Jack-in-the-Green outside these 19th Century sweeps' revels links him firmly with the Morris. An account of Sir Humphrey Gilbert's third voyage to North America in 1583 includes a description of the entertainments taken across the ocean for the solace of our people and allurements of the Savages". It goes on to describe the cavortings of the Morris dancers, hobby horse, and jack o' greens, which apparently went down well with the audiences.

Whatever he was before he met the sweeps, and wherever he came from, he ended up as a symbol of the May- the traditional beginning of the Spring. This symbol of regeneration as part of the life cycle again bring us back to the ideas behind the Green Man in church-carvings. While we cannot prove a direct historical connection between the carvings and the pageant-figure, it is apparent that they are connected. That the Jack-in-the-Green is more directly associated with the celebration of the life force is argued in Sir James Frazer's massive work, *The Golden Bough*. He described the Jack as our own version of the typical leaf-clad mummer found throughout Europe. Though in England his history and meaning are unknown (no-one ever asked the sweeps!) similar figures in other parts were certainly explained by their celebrants as being representations of the spirit or god of the yearly renewal of life.

*Investigator's Handout 8 – The Symbol in the Church*

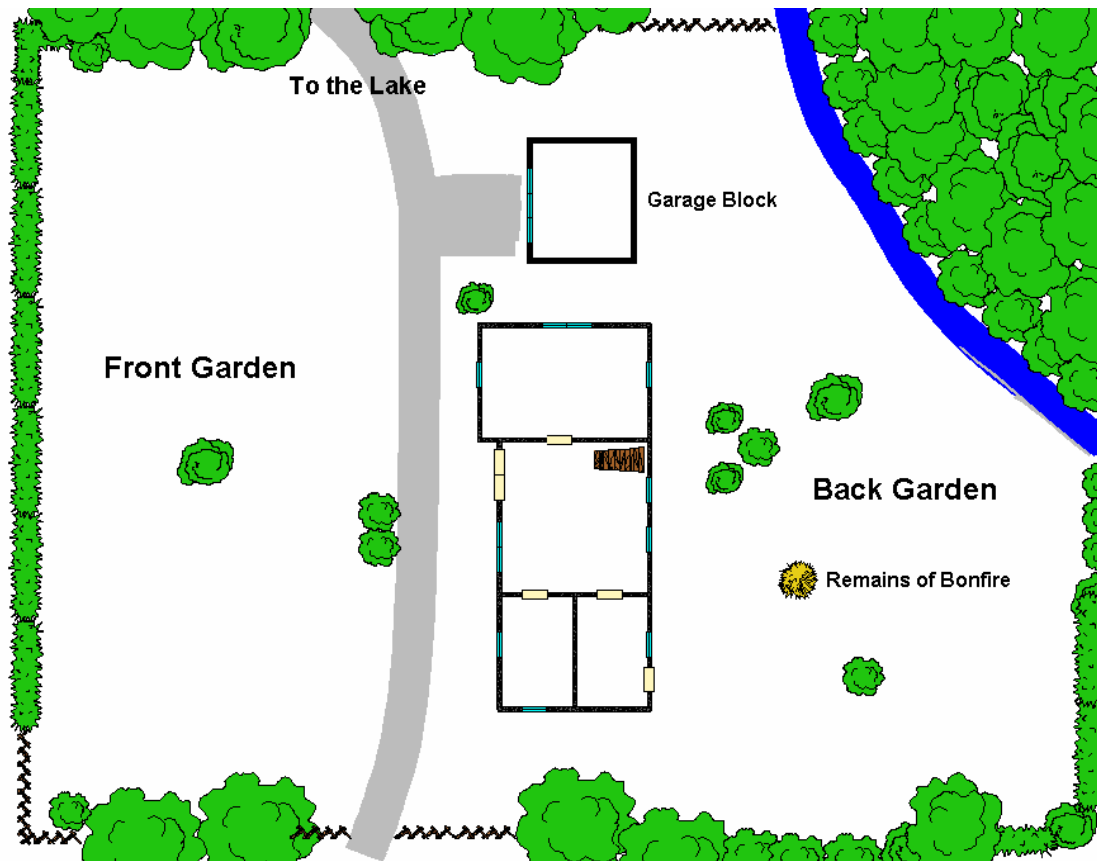




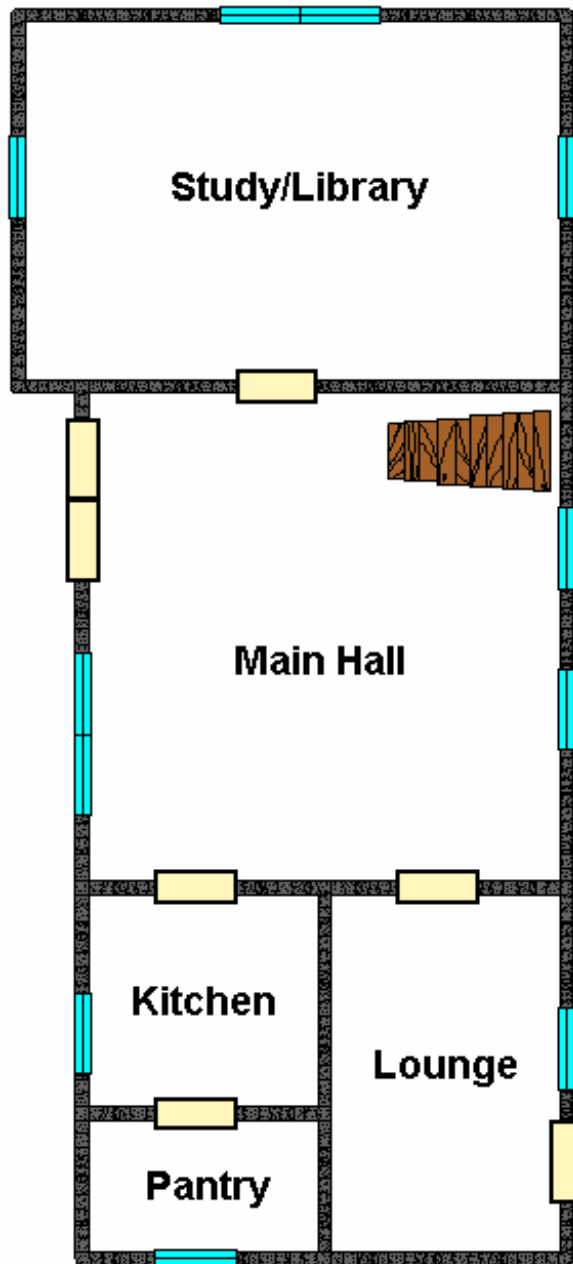
*Investigator's Handout 9 – The Glyph on the Door.*



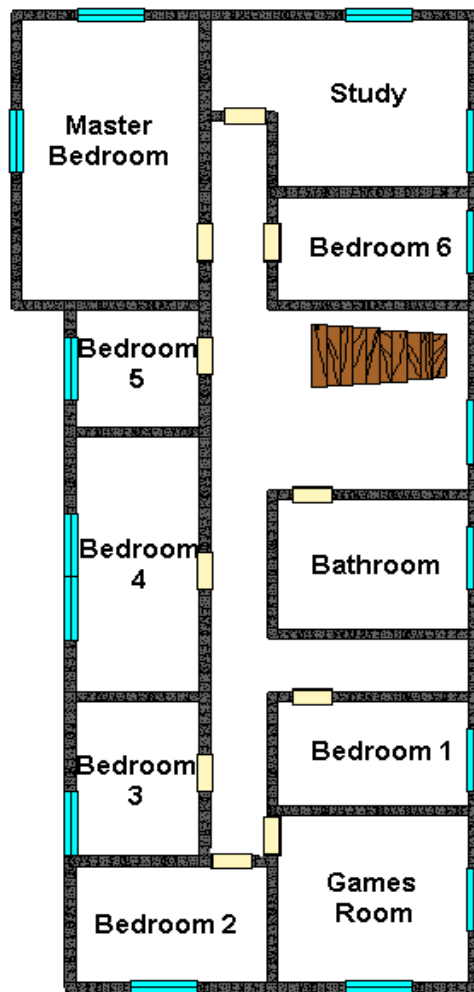
*Keeper's Handout 1 - The Grounds of Maiden Manor*



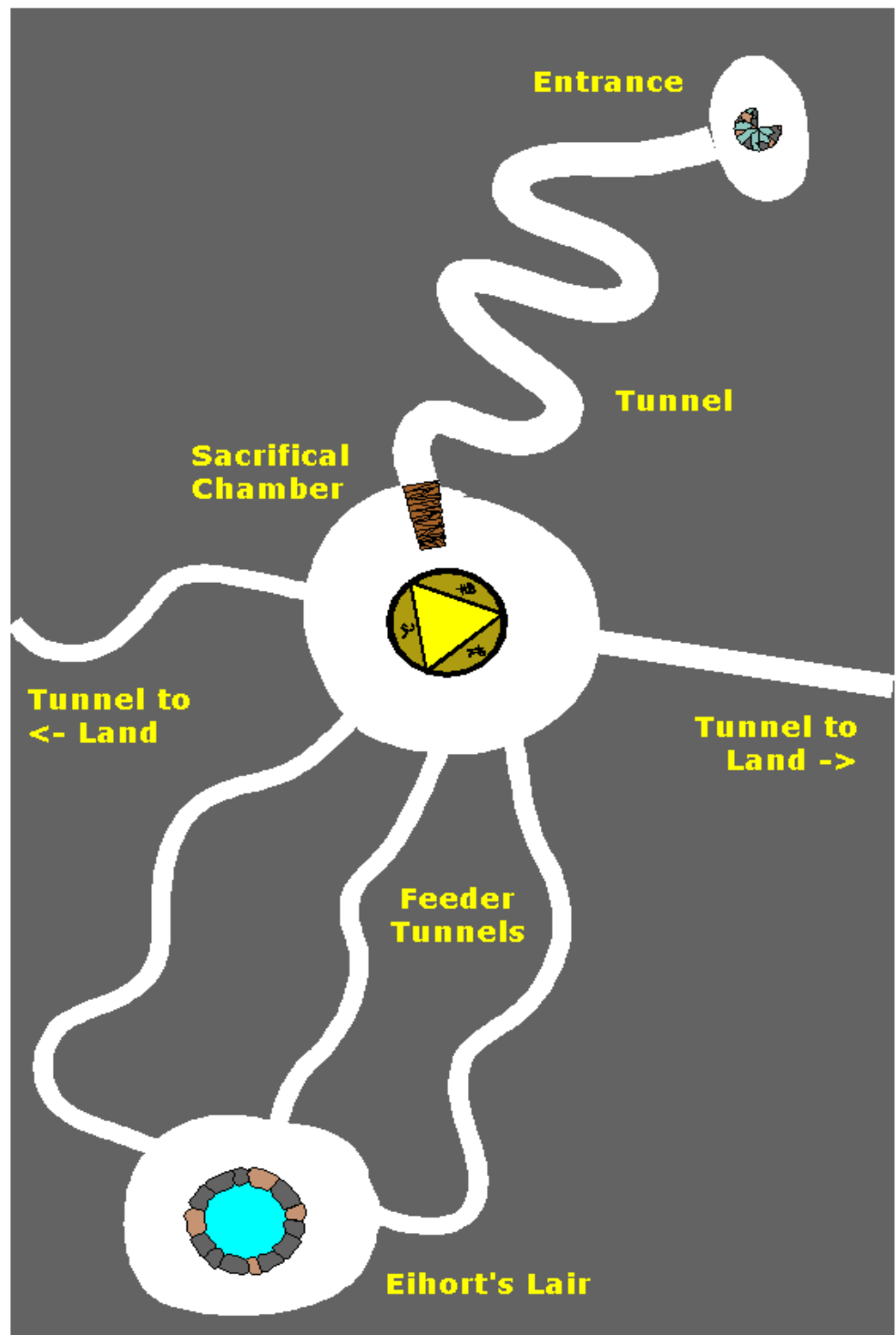
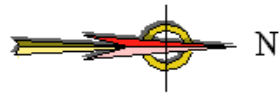
*Keeper's Handout 2 - Ground Floor of Maiden Manor*



*Keeper's Handout 3 - First Floor of Maiden Manor*



Keeper's Handout 4 – Map of Eihort's Lair



*Keeper's Handouts 5 & 6 – Event/Encounter Tables*

**Standard Labyrinth Event/Encounter Table**

<b>D100</b>	<b>Event or Encounter</b>
01-10	A human skeleton with a cracked skull.
11-15	The tunnels open into a small cavern. The floor is covered with bones arranged in seemingly random paths. Steeping on or off the bones has no consequences.
16-20	An earth tremor. Small rocks and pebbles fall from the ceiling – Investigators require <b>Dodge Rolls</b> to avoid <b>1D3</b> points of damage.
21-25	An Icy Underground Lake or Stream. Keepers can choose how wide and how deep, and what denizens (if any) inhabit the Lake or Stream.
26-35	The sound of distant screaming is heard far off.
36-40	A tower of cracked and bleached human skulls.
41-45	A decaying human corpse, with signs of Brood infestation (i.e. large rents and gashes in the torso, etc).
46-65	The walls and ceilings are crawling with Brood (who will not attack).
66-80	Some Brood drop down from the ceiling and attempt to infect the Investigators.
81-85	Bad Air – temporarily reduces CON, DEX and STR by <b>1D6</b> for <b>1D10</b> minutes.
86-95	Some Brood scamper underfoot (they will not attack)
96-100	A human body, decaying and still crawling with Brood (who will not attack)

### Infected Investigator Event/Encounter Table

<b>D100</b>	<b>Event or Encounter</b>
01-10	The Investigator suffers from a bad case of Indigestion
11-20	Faint sounds of unintelligible whispering are heard by the Investigator.
21-65	Nothing
66-70	The Investigator sees the walls pulsate if alive. Suffers a loss of <b>1D3 Sanity Points</b> .
71-75	The Investigator hears loud heartbeats coming from thin air.
81-90	Some Brood drop down from the ceiling. The Investigator must make a <b>POW x 3</b> roll or allow the Brood to enter his body (suffering an additional loss of <b>1D2 Sanity Points</b> ).
91-100	The Investigator has a great longing for somewhere further down the tunnels.

**Keeper's Note:** These are of course, only for starters. Keepers should aim for an "Aliens/Evil Dead"-type of atmosphere, and ramp up the paranoia and overt evilness to unbearable levels.