
DARK AQUARIUS

BY LINDEN DUNHAM

INTRODUCTION

DARK AQUARIUS is a CALL OF CTHULHU 5e scenario (utilising the DELTA GREEN setting) for PISCES investigators set in the UK during the long hot summer of 1976. The murder of a London art dealer leads the investigators to that hotspot of mythos activity, the Severn Valley. There they find themselves delving into a much older killing that connects to their case. With much of the evidence pointing towards Brichester Lake a confrontation with the Great Old One Glaaki may well be on the cards.

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THE CASE

Thomas Cartwright was an artist of the post war period who specialised in bizarre and macabre subjects. His early work found little favour, but he achieved some recognition shortly before his death, and his work as a whole has since undergone a positive reappraisal. Originally resident in London he moved to Gloucestershire in 1960, purchasing a house by Brichester Lake. Seeking inspiration, Cartwright was attracted to the area by the strange atmosphere that pervaded the lake and surrounding woodland.

Soon after moving into the house Cartwright came under psychic attack from Glaaki, the Great Old One that resides in the lake. He was also subject to nocturnal harassment from Glaaki's undead servitors. Despite the threatening circumstances in which he

found himself Cartwright continued to paint and produced two of his most powerful works both of which depict, or allude to, Glaaki. The last painting, "The Thing in the Lake" has occult power. In November 1960 Glaaki and its servitors launched a direct assault against Cartwright's house seeking to drag him down to the lake to be "converted", and to gain custody of the painting. Cartwright and a visiting friend, Alan Kearney, fought off the assailants, but Cartwright himself was killed in the struggle. Alan Kearney took the painting away and kept it hidden in the loft of his house. Kearney believed the painting to be potentially dangerous but was fearful of destroying it in case it released some hidden evil lurking within the canvas.

Kearney has recently died, and the painting has resurfaced at an auction in London. Glaaki has become aware of this and is eager to have the artwork returned to the Severn Valley. One of the more presentable servitors is sent to London to obtain the painting, by any means necessary.

TIMELINE

The following is intended as a guide for the Keeper to place the events of the scenario in context:

- » **August 1960:** Thomas Cartwright moves to No 3 Brichester Terrace, Brichester Lake, Gloucestershire.
- » **November 1960:** Cartwright is murdered at his home by "burglars" (in reality the Great Old One Glaaki and its servants).
- » **1968:** PISCES razes the Gloucestershire village of Goatswood to the ground.
- » **1971-75:** England and Wales experience the lowest rainfall of any five-year period since the 1850s.
- » **1974:** PISCES raids bookstore "American Books Bought and Sold" in Lower Brichester, Gloucestershire.

1976

- » **Friday 6th August:** The Drought Act comes into force introducing a hosepipe ban, as well as containing emergency powers to ration water for both domestic and industrial consumption.
- » **Friday 13th August:** Art dealer Nigel Clifford buys Cartwright's painting "The Thing in the Lake" at auction.
- » **Saturday 14th August:** Clifford is murdered at his shop in Kensington by a cultist of Glaaki who steals the painting. Initially the killing is investigated by the "local factory" - Kensington Police Station CID.
- » **Sunday 15th August:** PISCES is notified of Clifford's death.
- » **Monday 16th August:** PISCES assigns the investigators to the Clifford case.

A KILLING IN KENSINGTON

The investigators are summonsed to PISCES headquarters at Southbank, London. In later years the building is destined to become the public headquarters of PISCES front company Severn Aerospace and will be extensively renovated and remodelled. For now though it is a brutalist monstrosity, architecturally a poor relation of the newly built National Theatre nearby. Inside the heat is stifling, the building's modern design not extending to the installation of air conditioning.

After signing in the investigators are conducted through an endless warren of beige carpeted corridors before being ushered into a windowless briefing room where a desk officer named Fisher awaits them. Fisher is late middle aged, of wiry build with vulpine facial features. He is dressed in a heavy brown coloured suit yet appears unperturbed by the heat.

Once the investigators are seated Fisher briefs them on their assignment:

Unscrupulous art dealer Nigel Clifford has been found dead at his shop in Kensington. He was stabbed to death Saturday evening around 5.30 pm. A painting he recently acquired at auction has been stolen. The

likely assailant was seen leaving the shop around this time, clutching a bundle of cloth, mostly likely the painting, which was cut from its frame.

PISCES are interested for two reasons:

- a) Clifford was a person of interest to Service. Last year he was engaged by some expatriate Russian clients to obtain a set of icons with occult significance. These enquiries came to PISCES' attention and Clifford was dissuaded from looking any further. The Service opened a file on him, marking him out for periodic surveillance. Fisher won't mention what happened to Clifford's Russian clients and if asked claims to be ignorant of their fate. Investigators tempted to follow the matter up will need to spend a few hours in PISCES' registry and succeed in a Library roll to discover the following: The Russians were members of The Skoptsi, an extreme Christian sect that practises mutilation of sexual organs. PISCES apprehended the Skoptsi members and dispatched them to Magonia. Investigators who persist in enquiring after the Russians or who fail their Library roll are hauled back to the briefing room and told by Fisher in no uncertain terms to concentrate on the matter at hand. Further enquiries could be prejudicial to investigators' career prospects.
- b) The stolen artwork is by Thomas Cartwright and may have occult significance. Fisher shows the investigators a catalogue from Christaby's auction house which contains a photographic reproduction of "The Thing in the Lake", see **The Paintings** below (there is no risk of SAN loss from seeing the reproduction). He explains that Cartwright's art invariably featured outré subject matter. Cartwright himself was murdered in 1960 at his Severn Valley home in circumstances never fully explained, and which PISCES itself didn't investigate at the time. Fisher believes this was a mistake and that the Service was too ready to accept the local police's explanation that Cartwright was killed during a burglary at his home. In recent years the Severn Valley has proved to be a locus of dangerous occult activity requiring the Service's intervention on several occasions.

The investigators are to establish whether Clifford's murder has any occult aspect to it. If so, they are to apprehend or otherwise deal with the perpetrator. Ideally, they should also recover the stolen painting, or destroy it if it proves to be dangerous.

Fisher will answer any questions the investigators have to the best of his ability, but he is limited to what facts are on the official record. He will share his personal theory that the Clifford and Cartwright killings are somehow linked, but suggests that the investigators start by looking into Clifford's murder first.

KEEPER'S INFORMATION

Clifford was murdered by Andrew Horton, a cultist of Glaaki. Horton was the estate agent who sold number 3 Brichester Terrace to Thomas Cartwright in 1960. He was inducted into Glaaki's cult shortly afterwards. Horton is one of the few Glaakeen that can bear daylight and still looks relatively human. He is used by the Great Old One to carry out tasks requiring interaction with normal human society.

Horton made an unsuccessful bid to purchase the painting at the auction held last Friday. He lost out to the better financed Nigel Clifford, but then approached Clifford in his shop on Saturday evening on the pretence that he was interested in buying the artwork. Once inside the shop Horton stabbed Clifford to death, took the painting, bundled it into his car, then sped off westwards along the M4 towards the Severn Valley. The painting now rests in the vaults of the Glaakeen near Brichester Lake.

THOMAS CARTWRIGHT

Reproductions of Cartwright's work can be found in books on modern art. His penultimate painting "Relentless Plague" is widely featured (see "**The Paintings**" below). The actual painting can be viewed at the campus gallery of the University of West London in Hammersmith. The curator explains that the university/gallery acquired the painting from Cartwright's estate "for a song really", his predecessor

secretary of the Eton Ramblers, the cricket club for Old Etonians, from 1919 to 1955, and President of the club from 1955 until his death in 1976. He was also President of The Cricketer for many years.

THOMAS CARTWRIGHT (1935-1960): London based artist specialising in macabre and fantastic subjects. Not greatly popular in his lifetime due to his "extremely startling morbid technique." Murdered in November 1960 shortly after moving to Gloucestershire to seek inspiration in one of the remoter regions of the county. The more liberal climate of the mid-1960s saw a reappraisal of Cartwright's work with his paintings becoming increasingly sought after. It seems likely that his reputation will continue to grow with the passage of time.

Cartwright is rumoured to have completed two paintings just before his death but this has never been confirmed. One painting "Relentless Plague" certainly exists and is in the ownership of the University of West London. The other, if extant, may be in private hands.

THOMAS CARTWRIGHT (1671-1748): of Aynho Park, Northamptonshire was an English landowner and Tory politician, who sat in the English and British House of Commons between 1695 and 1748. As the longest serving Member he eventually became Father of the House.

Handout #1 - Encyclopaedia of British Artists

was of the view that "Cartwright was going to be the next Francis Bacon, albeit posthumously". Although that might have been optimistic the curator still thinks the painting was a shrewd acquisition given Cartwright's growing reputation. The curator says the work has attracted a steady stream of complaints over the years: "Some people find it just a bit too morbid."

The curator is aware of the "The Thing in the Lake" being auctioned. While the university would be interested in acquiring the painting it currently doesn't have the funds to do so. There are also concerns over the painting's provenance: "One of Cartwright's friends kept it all these years. How did

he get it, eh?" Even if could afford to buy the artwork, the university has no desire to be dragged into a row over ownership with the Cartwright estate's lawyers.

There is plenty of information about Cartwright in the public domain and Investigators looking for biographical information can find the following entry in an encyclopaedia of British artists (Handout #1):

Copies of local newspaper reports relating to Cartwright's murder and the subsequent police investigation are also relatively easy to obtain, from the British Library, the offices of the Brichester Herald and possibly PISCES' own "Chronicle" (see also handouts #2 and #3):

HANDOUT #1: ENCYCLOPAEDIA OF BRITISH ARTISTS

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HANDOUT #2: FROM BRICHESTER HERALD 14/11/1960

Cartwright Murder Suspect Released: Brichester police today confirmed that they had released Alan Kearney. Mr Kearney (25) of Hoddesdon, Herts, had been assisting the police with their enquiries into the murder of the avant-garde artist Mr Thomas Cartwright.

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A police spokesman said that, "Several aspects of Mr Kearney's account of Mr Cartwright's death remain unconfirmed but we have ruled him out as a suspect in this matter." The police investigation remains ongoing but an arrest was not thought to be imminent.

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Mr Cartwright had recently moved to Gloucestershire from London.

HANDOUT #3: FROM BRICHESTER HERALD 18/11/1960

Police Seek Friend of Murdered Artist: Brichester police made an appeal for anyone who knew of the whereabouts of a Mr Joseph Bulger of North London to contact them as a matter of urgency. Mr Bulger, known as Joe, was last seen around four p.m. on 16th October when he left the house of his friend Mr

Thomas Cartwright. Police believe he intended to walk from Mr Cartwright's Lakeside Terrace home to Brichester railway station and then catch the train back to London.

Mr Cartwright died on 16th November after confronting intruders outside his house. A police spokesman told the Herald that, "a connection between the disappearance of Mr Bulger and the murder of Mr Cartwright cannot be ruled out. We believe Mr Bulger may have vital information about the death of Mr Cartwright, we need to interview him as a matter of urgency. I would urge him to come forward so we can eliminate him from our enquires, or if anyone knows of his whereabouts they can telephone CID

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There is also more recent news of Cartwright, or rather the sale of his work:

Lost Works by Brichester Artist to be Auctioned

A painting by Brichester artist Thomas Cartwright lost for over a decade has recently been unearthed. Entitled "The Thing in the Lake" the painting is a fantastical representation of the landscape around Cartwright's Lakeside Terrace home.

The painting had been in the ownership of Mr Cartwright's friend Alan Kearney who died earlier this year and is to be disposed by auction at Christaby's auction house in London on Friday 13th August.

"The work is unusual, and won't be to everyone's taste," said senior auctioneer Robert Christaby. "Cartwright was known for his macabre subjects. Nonetheless he has acquired a sizeable following since his death, and we're very excited to be offering what we believe to be his final work for auction."

Thomas Cartwright was murdered in 1960 shortly after moving to Gloucestershire from London. The murder remains unsolved.

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DEATH OF A SALESMAN

The investigators are to liaise with the senior investigating officer, Detective Inspector Len Mitchell from Kensington Police Station in Earls Court Road. He can give the investigators access to witnesses, the crime scene, post-mortem report, and the like, but will frequently pester them with questions about their involvement in the case.

POST-MORTEM REPORT

Clifford's time of death is stated to be late afternoon Saturday. He was stabbed through the heart with a weapon resembling an oversized needle about quarter of an inch in diameter. Examination of the wound indicates that the needle was hollow with an aperture in the point, more like a nozzle than a needle perhaps?

Flakes of metal from the murder weapon were removed from the fatal wound. It has not been possible to identify the metal but it exhibits an unusual cellular structure closer to living tissue than inorganic material.

Skin fragments were found under Clifford's fingernails, almost certainly clawed from his attacker as the art dealer fought for his life. The skin appears aged and is to all intents and purposes dead i.e. it appears to have come from a corpse.

CRIME SCENE

Clifford's premises was located halfway along Holland Street, a narrow road lying to the west of Hyde Park and north of Kensington High Street, to which it runs parallel. It is primarily composed of Georgian Townhouses, some with their ground floors converted into shops. Number 4 Holland Street has previously come to PISCES' attention as the site of the Equinox occult book shop and publishing house established by Led Zeppelin guitarist Jimmy Page.

PISCES regards the shop as only worthy of occasional surveillance, and it has no mythos significance (at least not in this scenario). Investigators inspired to try and divine a connection between their case and Page's esoteric leanings are destined to be disappointed.

THE SHOP

Clifford's Contemporary is a ground floor shop with two floors of living space above it. It has already been examined by the police, but DI Mitchell won't raise any objection to the investigators paying a visit, accompanied by himself of course.

The shop exterior is cordoned off, and there is a uniformed police constable guarding the door. Inside the shop various objets d'art lie scattered and smashed on the floor and there is a large bloodstain on the floor and wall. The killer has stepped in the blood and has left footprints all over the floor. Mitchell will mention that the sole pattern indicates the killer wore brogues of a fairly common type. Also smaller circular spots of blood alongside the footprints indicate he walked with a stick. The frame that contained the picture has been thrown in one corner.

Investigators viewing the scene and who succeed in an Idea roll realise that much of the shop's disordered state isn't solely due to the desperate struggle between Clifford and his assailant. The killer conducted a violent search of the premises, cutting the painting from its frame once he'd found it. The shop till was left undisturbed and no effort was made to enter the upstairs residential flat.

CLIFFORD'S FLAT

The upstairs accommodation is on two floors and comprises a kitchen, sitting, room, bathroom and two bedrooms. One of the bedrooms has been converted into an office. This room contains evidence of Clifford's business activities both legal and non-legal:

- » A desk and filing cabinet hold financial records. Anyone spending 1D6 hours looking through papers and succeeding in an Accounting roll discovers that Clifford was declaring considerably less tax than he should.
- » The desk also contains a receipt from

Christaby's auction house for the Cartwright painting.

- » There is a desk diary in which Clifford recorded appointments. The auction at Christaby's on 13th August 1976 is recorded, and on the following day, "George, 4.30pm".
- » A wall safe holds £500 in cash.

The room also contains a medium sized painting (in protective wrapping) of a ballerina, purportedly by French artist Edgar Degas. There is no evidence as to its provenance though, and an investigator who succeeds in an Art roll recognises it as a fake. The painting has been created by George Franks, a prolific art forger and business associate of Clifford's. He is the George referred to in Clifford's desk diary. Annabel Tinson, Clifford's assistant, knows him and will readily volunteer his name and address if the investigators ask (see **Witnesses** below).

WITNESSES

DI Mitchell has taken statements from Annabel Tinson who worked for Clifford, and Henry Green a local pub landlord. Again, he will not object if the investigators want to re-interview them. He hasn't as yet interviewed George Franks but has ordered him to be picked up.

ANNABEL TINSON

A pleasant, attractive woman in her mid-twenties, well-spoken, with a university degree in art. Employed by Clifford to add a veneer of respectability to his business. She is largely ignorant of her employer's illegal dealings but suspects that he was up to no good. He had some kind of business arrangement with George Franks who she knows is involved in forging art - "he's quite notorious." Clifford let her leave the shop early on the day of this death, just before he met with Franks at 4.30pm. Annabel thinks that he didn't want to risk her seeing what he and Franks were up to. She doesn't think Franks is the violent type, but concedes that he is the most obvious suspect in her employer's murder.

Annabel also tells the investigators that Clifford was very pleased to have acquired the Cartwright painting. He thought it was likely to appreciate in value: "Ugly is in. Just look at those kids down the

Kings Road". She confesses to not liking it very much but says that Cartwright's work often has a polarising effect. Some people regard him as a visionary talent while others are dismayed by his morbid choice of subject matter. Strange creatures in strange landscapes were a consistent theme in his pictures and in that sense "The Thing in the Lake" is fairly typical.

HENRY GREEN

Landlord of the Elephant and Castle pub located a hundred yards away from the shop, on the other side of the street. Green was getting ready to open the pub at around 5.25pm when he saw a man come out of Clifford's shop clutching a bundle of cloth under one arm. Green initially thought the man was drunk as he moved with a slow, unsteady gait but then noticed he walked with a stick. Green describes the man as unhealthy looking, sallow skinned and gaunt, almost as if he'd been starved. Despite the hot weather he was wearing a three-quarter length black raincoat. The man lumbered his way up the street to a "knackered looking" blue Ford Zephyr parked at the kerb, got in, and drove away. Green recalls the car as being a Zephyr Mk II (a vehicle that ceased production in 1962) but didn't get the number plate.

GEORGE FRANKS

Flush with money from selling the fake Degas Franks has been on a spree in the West End. He returns to his mews house/studio in South Kensington just after 3.00pm on Monday. DI Mitchell has a detective constable posted outside the house and he will radio his superior with news of Franks' arrival.

At this point DI Mitchell will resist any attempt by the investigators to usurp control of the case. He insists that he should attend the mews house with them. If the investigators demur he points out that as intelligence officers they have no powers of arrest so will be unable to legally detain Franks if it becomes necessary.

Franks has gone to bed to sleep off his hangover when the investigators visit. He will answer the door only after it sustains a serious battering from those outside. If Mitchell and the investigators go in hard from the beginning, smashing the door down

entering with weapons drawn, he ineptly tries to escape via his bedroom balcony and can easily be wrestled back inside and subdued. He won't offer any serious violence. When questioned he is truculent at first, but can easily be browbeaten with the threat of arrest and prison. Investigators who take the time to search the room Franks has converted into a home studio find plenty of evidence of his career in art fraud: Various substances used for weathering, forged provenance documents, and another fake Degas, half completed this time, sits on an easel under a dust sheet.

Franks appears shocked when told of Clifford's death. He denies having anything to do with the murder. He admits that Clifford commissioned him to produce a painting "in the style of Degas" but denies any wrongdoing - "what he did with the picture after he bought it is down to him." When questioned about the day of the murder he describes visiting Clifford's shop on Saturday evening, handing the painting over and being paid. He and Clifford had a scotch to seal the deal and the art dealer showed him his latest acquisition, "painting of some bloody great hedgehog looking thing. Ugly as sin but he reckoned it'd be a good investment. Said he already had a possible buyer lined up".

Walking down Holland Street afterwards to his car he encountered a man making "a pig's ear" of parking a Ford Zephyr behind his vehicle. Concerned that his car was going to be struck Franks remonstrated with the driver but shrank away in horror when the man got out of the car.

"He looked like a corpse, and he stank like one as well. He had a walking stick which I thought he was fixing to lay about him with."

Franks retreated into his own car and locked himself in. The man hobbled up Holland Street in the direction of Clifford Contemporary. Franks took a note of the Zephyr's registration, "Just in case he'd bent my motor, I thought I'd get my brief to write to him" then went home, ascertained his car was undamaged, then took a taxi "up west".

After rummaging around in the pockets of his coat Franks will produce the piece of paper with the Zephyr's registration written on it. A PNC check reveals that the car belongs to a Mr Andrew Horton of

Flat 7A, Bold Street, Brichester, Gloucestershire.

CHRISTABY'S AUCTIONEERS

A reputable and long-standing auction house located in a fine colonnaded building in Mayfair.

Investigators who visit will be shown into the office of "Young Mr Christaby", an ascetic looking man in his late forties. If anyone enquires about his sobriquet, he explains that he took over the family firm from his father who is now in his early eighties and semi-retired. Young Mr Christaby, whose first name is Robert, has a business-like demeanour, somewhat lacking in humour, but gives a full and frank account of the sale of Cartwright's painting and will answer any questions as best he can.

He confirms that Christaby's auctioned the "The Thing in the Lake" on behalf of a Mrs Helen Kearney of Hoddesdon, Hertfordshire. She had inherited the painting on the death of her husband Alan, at the start of the year. Alan Kearney had been a good friend of Thomas Cartwright and seems to have acquired the painting just before, or just after, the artist's death.

Mrs Kearney contacted Christaby's with a view to having the painting valued and sold. The auction house had some concerns about the painting's provenance i.e. there was no formal record of Kearney's acquisition and it was considered possible that he might have been stolen from Cartwright. Christabys decided to proceed with the sale after taking legal advice and obtaining appropriate insurance. Young Mr Christaby took a personal interest in the case, visiting the sale room during the auction of the paintings. He doesn't think much of Cartwright's art but admits to a certain professional curiosity as the painting was the artist's last work and was "lost" for nearly fifteen years: "I suppose I just wanted to see how much it'd sell for. Such an ugly thing. Who would want it?"

Christaby recalls that bidding was initially brisk but eventually settled into a two-horse race between Clifford and an ill looking man in a black raincoat. Clifford outbid his rival for the painting and after the auction the man in the raincoat left the sale room.

"I saw him later talking to Clifford in the lobby. It was

clear he still wanted to buy the paintings. Clifford said he'd think about it – I think they may have arranged to meet later. I certainly saw Clifford hand over his business card."

Christaby recalls some that the rival bidder was cadaverous in appearance, over dressed for the warm weather, spoke in a hissing voice and "I'm afraid to say, rather smelled of drains."

ALAN KEARNEY

Alan Kearney died six months ago. He is survived by his wife Helen who can easily be located using the relevant phone book. If the investigators contact her, they find that she is in her early forties, and now lives alone in Hoddesden, Essex, a short distance from London.

Mrs Kearney can tell the investigators that her husband acquired "The Thing in the Lake" after Cartwright's death and kept the painting in a secure box in the loft. Kearney felt that it shouldn't be on public display, and he was determined that it should remain out of sight.

He never spoke about Cartwright's murder but would sometimes have nightmares about it in which he would relive the incident, crying out in his sleep for Cartwright to follow him and take cover upstairs as the intruders broke in through the front door. Kearney would drink heavily in the days following such nightmares.

Mrs Kearney explains that she sold the painting after her husband's death because she didn't want to keep it and didn't share her late husband's aversion to it being in someone else's hands and/or on public display. She thought it might be worth something and the money would come in useful. Mrs Kearney blames the trauma of Cartwright's murder for her husband's early death from cirrhosis of the liver brought about by his drinking.

BRICHESTER

It should eventually become clear to the investigators, that to solve the Clifford case. they will have to pursue their prime suspect back to Gloucestershire.

Regardless of how they travel westward from London, they pass through a sun blasted landscape of brown grass, dried up rivers, and blighted crops.

Although the investigators have an address for their prime suspect, they may wish to undertake some local enquiries first.

GLOUCESTERSHIRE CONSTABULARY

The Brichester CID confirm that the Cartwright case is still officially listed as open. If the investigators ask to speak with someone about it, they are referred to Detective Chief Inspector Rogers, who is head of CID in the town.

The meeting with Rogers takes place in his office at Brichester Central Police Station. Rogers maintains the official line that Cartwright was killed tackling burglars at his Lakeside Terrace home. Cartwright used a hatchet to defend himself, driving the intruders of the house, but made the mistake of following them outside where one of them stabbed him. His friend Alan Kearney, who was also at the house at the time of the attack, was briefly held as a suspect but was released after making a statement. Rogers downplays any suggestion of supernatural involvement in Cartwright's death. There is nothing more to the case than it being the tragic result of Cartwright becoming involved in a violent confrontation with persons unknown, "probably gypsos, plenty of them in the county, always has been".

With so much time having gone by Rogers doesn't hold out much hope of ever finding the killers. If the investigators mention the name Joe Bulger, Rogers admits that he has never been ruled out as a suspect, although nobody has seen hide nor hair of him since he disappeared in October 1960. His disappearance, and any connection to Cartwright's death, remain a mystery. The police launched appeals for information on the first anniversary of the murder and periodically thereafter but only succeeded in attracting "the usual nutters."

Investigators who succeed in a Psychology roll (or

Know roll at half the usual chance) realise that Rogers isn't being entirely candid about the Cartwright case. The DCI has his own reasons for discouraging the investigators from looking into anything connected with the Lake.

THE CARTWRIGHT MURDER FILE

The police reports relating to Cartwright's death provide the official version. Cartwright was killed by being stabbed in the chest. The reports are perhaps more significant in what they omit rather than what they do say. Although Alan Kearney's witness statement clearly states that Cartwright killed one of his attackers there is no mention of the assailant's identity or even whether his body was recovered. There is of course no mention of Glaaki in any of the paperwork.

It is plain that Kearney's story was treated with scepticism by the police, but in the absence of any evidence against him, he was released without charge. The remaining suspects are Cartwright's mysteriously vanished friend Joe Bulger, or unspecified "itinerants".

The pathologist's report states that Cartwright's cause of death was being stabbed through the heart by a weapon resembling a large needle. The details are similar to those in the Clifford case.

The murder weapon was recovered was sent to Brichester University for further analysis, and there is a copy of a report jointly authored by professors from the departments of Physics, Biology and Chemistry. They determined it was of an unknown metal that until recently had been composed of living cells. They use the analogy of a branch that has been snapped off the main trunk of the tree. The report notes that the spike has been severed at its base, by a sharp blade wielded with considerable force, probably an axe or a hatchet. The report doesn't speculate what the spike might originally have been attached to, nor why there is a narrow bore channel running its entire length.

BRICHESTER UNIVERSITY

If the investigators want to view the spike used to kill Cartwright and/or discuss the professors' report they will need to contact the university. PSCES policy is to

recruit Brichester students, in preference to Oxbridge, and to this end the service maintains cordial relations with several senior members of university staff who act as talent spotters. As long as the investigators are polite when they make their approach there will be no difficulty in making an appointment with one of the authors of the report.

The investigators are met by a Professor Percy Morgan, head of the Physics department. He was one of the university staff who examined the spike back in 1960. Morgan is also a recruiter for PISCES and will provide the investigators with what help he can.

Morgan shows the investigators the spine used to kill Cartwright. In contrast to the rather guarded tone of the original university report he is willing to speculate about the origins of the spine. He believes it was attached to a living entity analogous to a hedgehog, porcupine or even a cactus plant. The interior channel is meant to ingest, or discharge, fluid of some sort although to what end he can't be sure, possibly the spine is used to inject a toxin.

After Cartwright's death the staff who worked on the report petitioned the Town Council to fill the lake in, but nothing was ever done. Morgan's view is that the Council didn't fancy a legal battle with the owner whom he refers to "as a slum lord cum estate agent from Bold Street". Morgan says the police weren't of any great help either, seemingly just wanting to brush the whole thing under the carpet. He also expresses some surprise that PISCES haven't looked into the matter sooner, claiming to have mentioned it several times to officers of the service.

FLAT 7A BOLD STREET

Horton's flat is one of three on the first floor above a row of shops fronting onto Bold Street, a minor thoroughfare running east-west through northern Brichester. A dilapidated Estate Agent's office sits immediately beneath number 7A. A hoarding with peeling paint advertises the name "Horton's". The office is flanked by a chip shop and a barber. There is parking in front of the shops, with residents' parking to the rear accessed by a service road. Horton keeps his Zephyr parked here. Entry to the flats is via stairs at the back of the building.

POST OFFICE & BARBER'S SHOP

These are both legitimate businesses. The frontages are in considerably better shape than their middle neighbours. Both proprietors dislike Horton, finding him uncomfortable, if not nauseating, to deal with. However, as their landlord, he charges them a low rental, which persuades them to remain in situ, for now. Both men complain about the state of Horton's office bringing the shops down and being bad for business, not to mention the state of the man himself. They are under the impression he suffered a stroke over a decade ago. The barber says, "Awful young for it mind, but that's when he started letting things go to wrack and ruin."

Neither proprietor can ever recall Horton's agency being visited by a customer in the last ten years.

ESTATE AGENT'S OFFICE

A grimy window holds a dozen faded photo-advertisement cards for properties to rent, mostly run-down looking terrace houses in Lower Brichester. A larger card is headed by a photograph of a row of six houses set in front of woodland. Numbers one to six Lakeside Terrace are listed as available to rent and interested parties are invited to enquire within.

The office interior is dingy and smells of damp. Its furnishings are ten or more years out of date; a couple of heavy wooden desks with matching chairs and a battered metal filing cabinet crowd the room. A small kitchen and toilet at the back of the office both appear not to have been used in some time.

The cabinet holds business records. Examination of these indicates that Horton was turning over a reasonable number of sales and rentals until the early 1960s after which business began to drop off. Horton owns some properties in his own right: The row of shops and flats on Berkeley Road, Lakeside Terrace, and twelve houses in Lower Brichester. He seems to be able to make do on the relatively meagre income he receives from the shop lets, and the very intermittent residential rents.

HORTON'S FLAT

As with the office below, the flat is furnished with dated furniture. The smell of damp is again in

evidence. The interior generally appears dirty and neglected. The kitchen cupboards contain tinned food which appears to have been there for some years, the labels have faded and some of the cans exhibit traces of rust. The refrigerator is empty and is switched off at the wall. The only item likely to be of interest to the investigators is a page torn from an edition of The Brichester Herald dated 30th July 1976 and thrown into a wastepaper basket in the front room. One story has been roughly circled in red biro, hard enough to tear through the paper (see Handout #4).

The two adjoining flats are empty. Hortons' business tenants have no desire to live next door to their landlord. Horton values his privacy anyway, for obvious reasons.

There is no sign of the painting.

CONFRONTING HORTON

If the investigators visit during business hours Horton will be in his office, otherwise he will be in his flat. If approached he will strive to put on a normal front, answering the investigator's questions but denying any knowledge of Clifford's murder and claiming the identification of his car must be a mistake. If it becomes clear the investigators won't be dissuaded from their questions or try to apprehend Horton, he will draw his spike from its sheath and attack. He will attempt to escape from the investigators, making a break for his car so that he can drive to Lakeside Terrace and take refuge with his master.

BRICHESTER LAKE

At some point the investigators will have to visit Brichester Lake. This is potentially very dangerous and prudent investigators will undertake some research before setting off.

LIBRARY INFORMATION

The following information can be obtained by a cursory reading of local history books, obtainable from Brichester library or a book shop:

Brichester Lake lies some miles north of Brichester town. Local legend claims that it was formed by a meteor impact

in the 1600s. Surrounded by dense woodland the lake certainly presents a foreboding aspect and it has long been shunned by the inhabitants of the surrounding area.

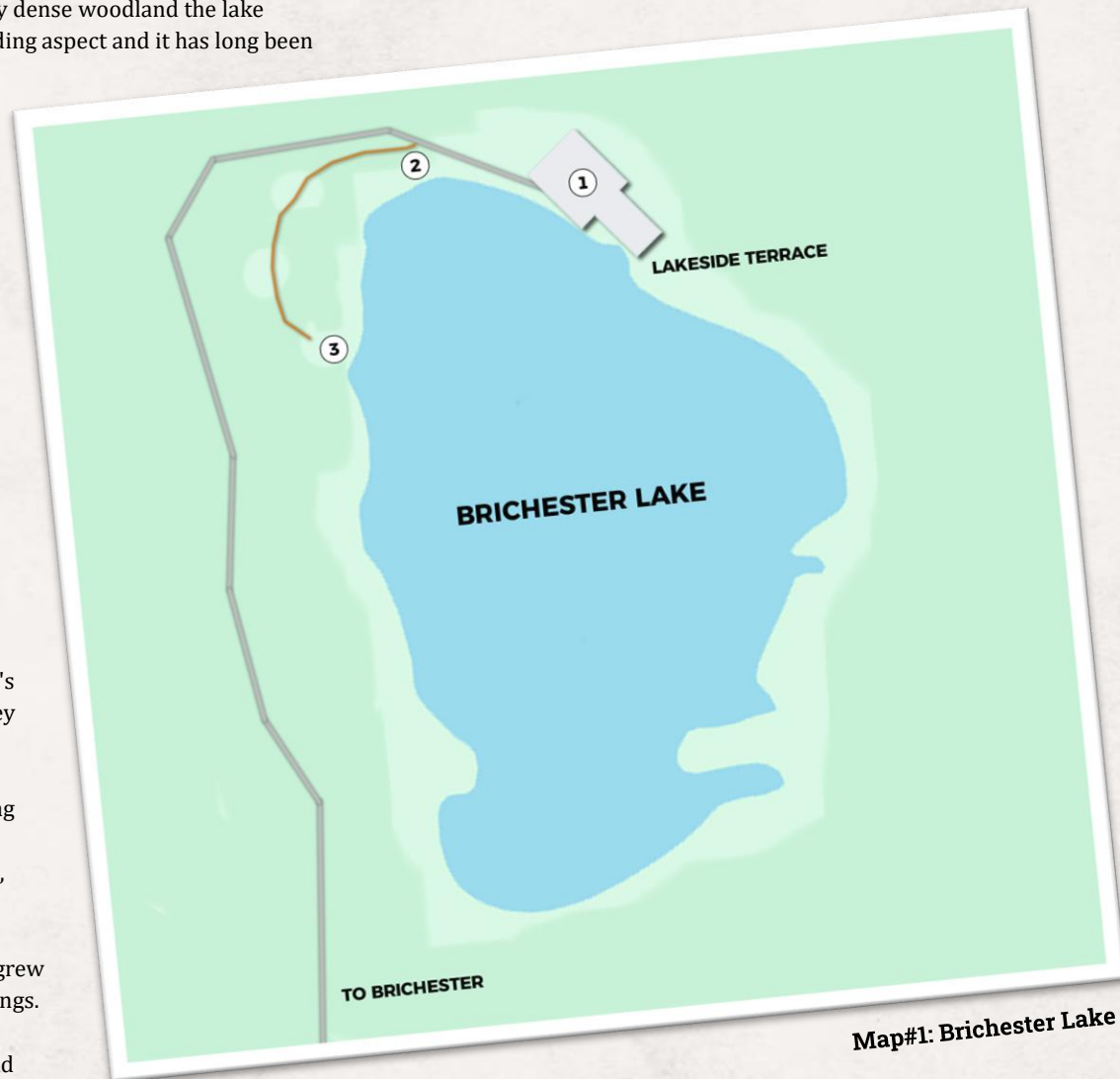
Nonetheless attempts have been made to settle this secluded pocket of countryside. Lakeside Terrace at the southern end of the lake was originally a hamlet founded in 1790 by around half-a-dozen religious dissenters led by one Thomas Lee. Wishing to set up their own community of like-minded believers Lee's group erected six houses on the shore of Brichester Lake. The exact nature of the sect's beliefs are unknown but they appear to have been proto-Baptist in nature, with admission to the group being granted after immersion in the lake water. In any event, the faith did not prove appealing to others and the lakeside community never grew beyond the initial six dwellings. The houses were vacated sometime between 1860 and 1870. It seems possible that the sect, or more likely, their descendants, gave up their lonely struggle to create a viable community and returned to normal life in Brichester or elsewhere.

During World War II the lake and environs were appropriated by the Ministry of War. There were plans for the area to be used as a training ground for US troops, but these were dropped when nearby Woodchester Lake was chosen instead.

In 1959 the houses, lake, and surrounding land were purchased from the Ministry of Defence (the Ministry of War's peacetime successor) and are now in private hands.

OFFICIAL INFORMATION

Brichester Town Council's rating department can confirm that the Lakeside Terrace is owned in its entirety by Andrew Horton, and has been since 1958,



with a brief

interval in the autumn of 1960 when No 3 Lakeside Terrace was owned by Thomas Cartwright.

The property is not registered with the Land Registry.

THE LAKE

The lake lies ten miles north of Brichester. It can be reached by turning off the main Brichester Road on to a minor road that twists and turns through the landscape before finally reaching Lakeside Terrace. The lake is surrounded by densely wooded hills. Trees and grass grow up to the edge of the dark water. Little direct sunlight seems to reach the lake or the terrace. (See Map#1: Brichester Lake).

Despite the heatwave and accompanying drought the water level in the lake remains high, and the

surrounding air is cool. After weeks of being baked by the relentless sun the investigators may feel a certain amount of relief as they explore the lakeside, as if they've happened on a cool oasis offering blessed relief from the heat. Such feelings are likely to be short lived...

1. LAKESIDE TERRACE

Situated at the north end of the lake, reached by the minor road which circles around the western shoreline. There are six houses in a single row fronting onto a cobbled street. They are half timbered with dark brick infill, uncharacteristic of the Severn Valley where light-coloured Cotswold stone buildings predominate. The houses date from the 1790s but have been altered several times since then: The infill and bow windows at the front are the most obvious additions. All are in poor condition, although number 3 is in marginally better shape than the others having been modernised in 1960. All the houses feature a kitchen, living room with fireplace, two bedrooms, bathroom, and a cellar (see **Map#2: Terrace House**).

If Andrew Horton evaded the investigators at Bold Street he will be residing at No 3, his ancient Ford Zephyr parked on the cobbled area outside. There is an archway in the cellar of No 2 beyond which steps lead down to the tunnels inhabited by Glaaki's servitors.

2. FOOTPATH

A footpath leads away from the terrace into the woods by the lakeshore. It is not as overgrown as might be expected given that the lake is supposed to have few, if any, visitors. At roughly seventy-five-yard intervals along the path are three small clearings. At the centre of each clearing is a rectangular piece of faintly glowing blue stone, seven feet long by two feet wide and three feet high. On close inspection the top of the stone is found to be inscribed with lettering but most of it is too worn to



Map#2: Terrace House

be legible. The name "Thomas Lee" can be made out on the stone located nearest to Lakeside Terrace. Investigators succeeding in Spot Hidden or English Language rolls manage to decipher a few other fragments of writing on this and the other stones, cryptic references to "he that waits beneath the water", "the fifth dimensional gulf", "the reversed angles of Tagh-Clatur" and "Glaaki shall thrust open the crystal trap door and rise from the depths."

A narrow groove runs around each of the stones two inches from the top suggesting that the inscribed

sections are in fact lids on some kind of containers, possibly even sarcophagi. A successful roll against STR: 12 on the resistance table is needed to lift the lid, together with a Sneak roll. Failure of the latter means an investigator has managed to remove the lid but also made enough noise to alert the servitors in the tunnels blow.

Beneath the lid is a narrow chamber and a steep flight of stone steps leading down into the depths. A faint blue light can be seen shining below. Descending the steps brings the investigators into one of the chambers inhabited by the servitors of Glaaki (see **The Tunnels** below).

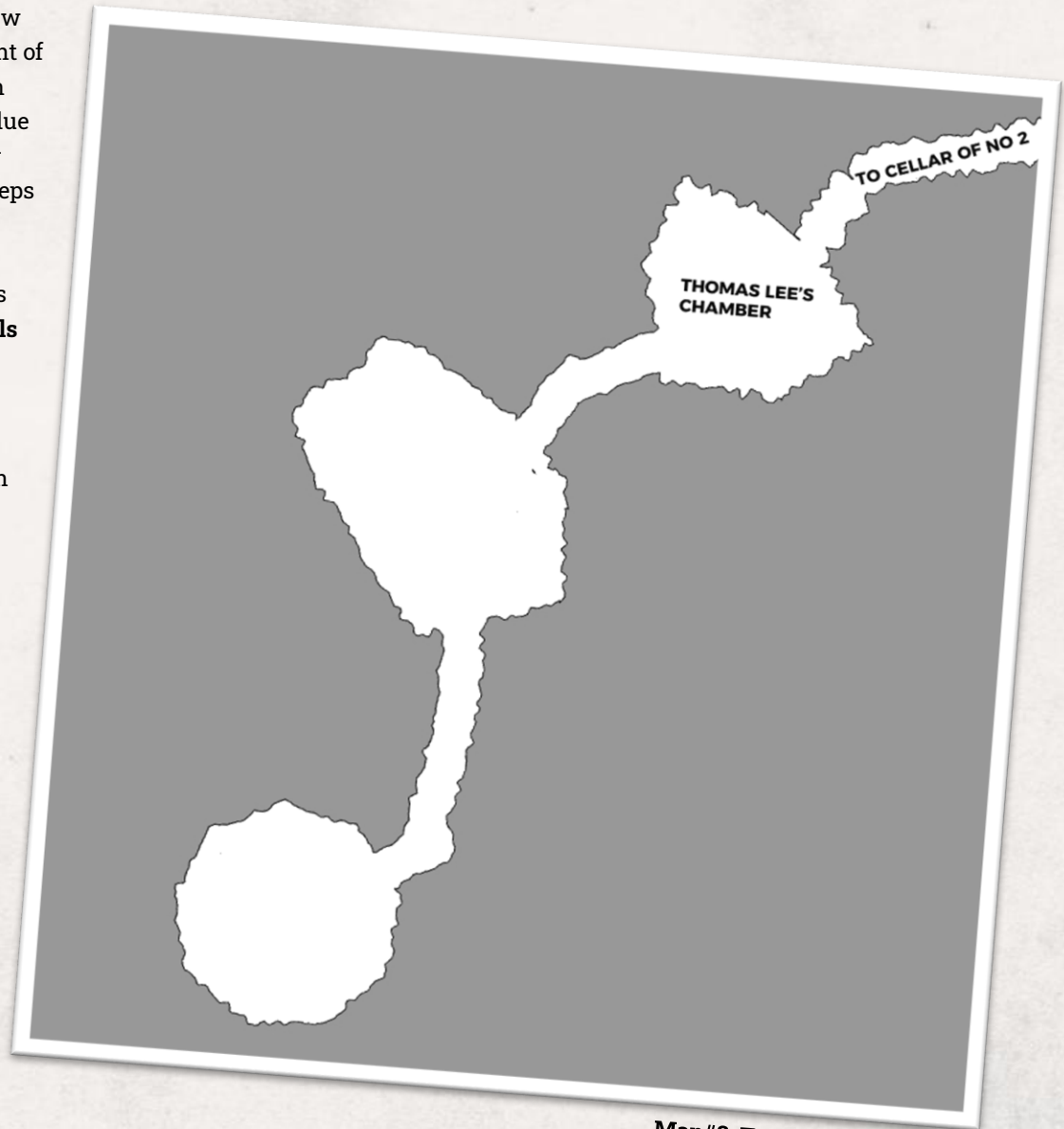
3. LAKE SHORE

The third clearing is open on one side to the lake. This is where servitors bring initiates to be inducted into the cult. The initiate is presented (not always willingly) to Glaaki which then drives one of its spines into the initiate's chest.

Alert investigators notice that the ground immediately abutting the lake is worn down and trampled in a similar fashion to a cattle wade. Rather than hoof prints the creature responsible has left numerous deep prints shaped like an inverted pyramid.

A Spot Hidden roll reveals a long thin metal spine lying in the bushes. This is a leftover from a cult induction. It is similar to the spine held by Brichester University, but is longer, having not been broken off mid-ritual.

Investigators who spend more than five minutes in the clearing here should make a Luck roll. Those who fail get a momentary vision of Glaaki's world beneath the lake's surface: The dark water turns translucent, giving a glimpse down into the depths. On the lake bed stands a ruined alien city, its strangely angled buildings draped in pond weed, the streets strewn



Map#3: Tunnels & Chambers

with the corpses of inhuman creatures resembling both insects and plants (possibly Mi-Go, at Keeper's discretion). In the centre of this tableau something half hidden, but palpably huge, glares balefully up at the surface from beneath a crystalline

door.

This inadvertent sight of Glaaki's domain requires a SAN roll (1/1D6).

THE TUNNELS

A series of passageways and chambers exist on the northwest side the lake (see **Map#3: Tunnels & Chambers**). They are lit by a mysterious blue glow that seems to seep out of the earth. The passageways are high enough for a person to stand upright in but are narrow. Groups of investigators exploring the tunnels will be forced to walk single file. The tunnel floor is wet, the earth saturated by its proximity to the lake.

Each of the chambers contains four stone biers. Glaaki's servitors rest on these when they are inactive. If the investigators are careless about noise the servitors will assemble and prepare a reception for them. Their preferred tactic is to try and ambush the investigators as they enter one of the chambers.

There are currently six servitors inhabiting the tunnel complex, including Thomas Lee, the original cult leader, and Joe Bulger, Cartwright, and Kearney's friend, missing since 1960.

The chamber nearest to the houses is Thomas Lee's. The old cult leader resides here alone. The stolen painting hangs on a wall above Thomas Lee's bier. The chamber also contains a portable wooden bookcase with 11 handwritten volumes of the Revelations of Glaaki in loose leaf notebook format. This is the original version as written by members of the Glaaki cult. One of the volumes has a slit in the inner cover containing a photograph and a folded-up piece of canvas. The photograph is of Glaaki, emerging from the lake. The canvas is a painting of The Great Old One surrounded by monstrous demonic creatures and marked "Thomas Lee Pinxit". The photo and painting together require a SAN roll (0/1SAN) to view. These media are earlier failed attempts by the Glaaki cult to create an item with the same uncanny effect as "The Thing in the Lake". Neither Lee nor any of his cultists had sufficient artistic talent to channel Glaaki's dream sendings into the creation of a working magical item.

EVENTS AT THE LAKE

If the investigators visit during the daytime, they find Lakeside Terrace an eerie and disquieting place. They will be left alone though unless they become too proactive. If they enter the tunnels or interfere with the stones in the clearings the servitors will probably be alerted and may attack. Keepers may rule that the woodland surrounding the lake is dense enough to protect the servitors from sunlight and they can pursue investigators as far as the treeline. They may also use the archway in the cellar of number 2 Lakeside Terrace to enter the houses.

At night Glaaki and the servitors are much more active. During the hours of darkness the investigators hear noises from the south-west shore of the lake, splashing, movement in the woods and possibly even voices. They may see pale figures moving around by the water's edge. There is the definite impression that they are being watched. If they are spending the night at the lake, perhaps camped out in No 3 Lakeside Terrace then Glaaki will use its dream pull to try and entice them down to the lake.

An unsuccessful Magic Point roll by Glaaki means the target successfully resists the pull, but experiences one of the following dreams:

- » The investigator is on a narrow, wooded path. They come to a clearing containing Thomas Lee's tomb which glows with a bright blue light. As the investigator inspects the lid is pushed open and a clawed yellow hand emerges...
- » The investigator stands before an archway. He walks through it down a flight of stone stairs into an earth tunnel that extends to the right and left. Whichever direction the investigator takes they find themselves in an earthen tunnel supported by brick arches at irregular intervals and lit with a faint bluish light. The tunnel widens into a chamber containing a raised wooden pallet on which lies an emaciated figure. As the investigator approaches it sits up...
- » The investigator is standing at the shore of the lake. It is night. There is a dull throbbing noise, and the water begins to bubble as if something huge is rising from the depths. As the investigator turns to run their path is blocked by two servitors who grab them and drag them

towards the water's edge where the investigators only have time to see a mass of thin metal spikes surrounding a huge gaping mouth before they feel a sharp agonising pain in their chest...

Each dream requires a SAN roll (0/1D3 SAN)

If Glaaki makes a successful MP roll then the investigator is pulled to the lake and the events of dream 3. above occur, but in the real world. The investigator may be saved by their comrades who if asleep should make Listen rolls to hear them walking out of the house, seemingly in a trance. Investigators who are awake (perhaps because of the oppressive heat) won't need to make Listen rolls.

If the dream pull is unsuccessful then the servitors make a clandestine attempt to immobilise the investigator's vehicle by slashing the tyres and cutting the ignition leads (investigators need to make a Listen, or possibly Spot Hidden, roll to notice) and then lay siege to the houses before breaking in and dragging them down to the lake (to be offered to Glaaki, the Dark Aquarius of Annabel Tinson's imagination made flesh). The Great Old One's approach is heralded by a dull metallic throbbing noise as it rises to the surface and lurches up the cobbled slipway to the houses. Even heavily armed investigators would be advised to try and flee at this point, if the sight of the Great Old One hasn't already driven them mad of course.

If the Keeper wants to be especially cruel then cult leader Thomas Lee calls on his allies the Tomb Herd at nearby Temphill who use their time/space bending ability to return fleeing investigators to the lakeside.

AFTERMATH

If the investigators solve Clifford's murder and recover the painting, they receive 1D10 SAN. Surviving an encounter with Glaaki is worth another 1D10 SAN.

Subsequently, PISCES will proceed with caution against Glaaki. Although the service's Shan infiltrators despise the Glaaki cult they aren't yet in a position to initiate decisive action against the hated heretics. Only in 1987 will they have accrued

sufficient power within the service to initiate the draining of Brichester Lake (followed a year later by a Shan puppet being appointed to the post of "R"). In the intervening years PISCES will adopt a policy of containment towards Glaaki similar to that practiced by DCI Rogers. Cult activity in Brichester or elsewhere will be investigated but there will be no attempt made to beard the Great Old One in its lair.

Potential follow up cases for the investigators could involve searching Horton's other properties for traces of the mythos, such as artefacts or books. The properties may be occupied by the few Glaaki cultists he has recruited over the years – unwelcome tenants indeed.

APPENDICES

THE PAINTINGS

Both works were created by Cartwright under the psychic influence of Glaaki. The Thing in the Lake is imbued with both the Great Old One's supernatural power and Cartwright's artistic talent functioning as a magic item that boosts the Great Old One's dream pull. In game terms, it grants the Great Old One an additional 10 Magic Points when using the pull.

RELENTLESS PLAGUE

The bloated corpse of a drowned man lying at the edge of a lake. Behind the body is a row of black stone houses under a night sky. The ground on either side of the houses is thickly forested. It is the immediate predecessor of "The Thing in the Lake" and thus Cartwright's penultimate work. Viewing the painting for the first time requires a SAN roll (0/1 SAN).

THE THING IN THE LAKE

A strange creature, something like a cross between a

sea sponge, rises out of a lake. Three eyes, raised on stalks above a gaping maw seem to stare at the viewer with unconcealed malevolence. Apart from a black pavement bordering the lake the surrounding landscape is a featureless barren plain. As with its predecessor those viewing the original painting for the first time must make a SAN roll (0/1D3 SAN).

REVELATIONS OF GLAAKI

The original twelve-volume manuscript was written by 19th century cultists. Its disjointed style makes for a difficult read. This version of the Revelations has near legendary status in occult circles and is highly sought after.

Sanity Loss: 1D8/2D8

Cthulhu Mythos: +17%

Spell Multiplier: x4

Read Time: 12 weeks

Spells: Contact Byatis, Contact Glaaki, Enchant Item*, Contact Beings From the Gulf of S'g'luo, Contact Eihort, Balk Brood, Contact Y'gononac

ACKNOWLEDGMENTS

- » **The Inhabitant of the Lake** and **Among the Pictures are These:** from **Cold Print** by Ramsey Campbell. The latter is a series of descriptions by the author of drawings he made during the early 1960s. They could be used as ready models for Cartwright's other work if the investigators take an interest in his art.
- » **Delta Green Countdown** by Dennis Detwiler, Adam Scott Glancy, John Tynes et al (PISCES background and statistics for the Revelations of Glaaki).
- » **PISCES: Her Majesty's Watchmen** by Adam Crossingham from **Black Seal #2** (further PISCES background).

- » I also have to acknowledge the influence of **Rembrandt Doesn't Live Here Anymore**, a masterly episode of classic British TV crime comedy-drama **Minder** written by David Humphries and directed by Tom Clegg. Also **Black Aquarius**, Radio 4's entertaining survey of 1970s pop-occultism presented by Matthew Sweet, still available to listen at: <https://www.bbc.co.uk/programmes/b05qvr63>
- » At the time this adventure is set the University of West London is entirely fictional. No connection or similarity is intended with the real-world institution of that name founded in April 2011.

The Drought

- » <https://www.countryfile.com/countryfile/great-drought-of-1976-what-happened-and-what-was-the-impact-on-britain/>
- » <http://www.bbc.co.uk/newsbeat/article/40358961/what-the-drought-of-1976-looked-like-as-this-years-heatwave-continues>

Playtesters

- » Jason Cooke, James Edwards, Luke Harris, Jessica Rickardsson, Ben Stott, and the Herefordshire Boardgamers Community.

slug and a

*Referred to in the Revelations as Idol of Power. It enchants

a representation of Glaaki so when kept in proximity to the lake it boosts the Great Old One's dream pull as described in **The Paintings** above.

A suitable skill of at least 80% is required to make a functioning "idol" e.g. a carving or painting would require appropriate Art skills, while a camera image would require Photography.

NON-PLAYER CHARACTERS

ANDREW HORTON ESTATE AGENT/LANDLORD & ERRAND BOY OF GLAAKI

STR: 13 **DEX:** 06 **INT:** 15 (**Idea** 75)
CON: 20 **APP:** 05 **POW:** 12
SIZ: 15 **EDU:** 15 (**Know** 75)

Luck: 60 **SAN:** 00
Dam Bonus: +1D4 **Hit Points:** 18
Sanity Loss: None

Attacks: Grapple 20% (damage: special), Spine/Cane 40% (damage: 1D6+DB)

Skills: Accounting 50%, Credit Rating 30%, Drive Auto 50%, Fast Talk 40%, Hide 50%, Listen 40%, Psychology 30%, Persuade 40%, Spot Hidden 50%

Description: Horton is tall and thin and is starting to exhibit the emaciation that afflicts all Glakeen with the passage of time. He often wears a long raincoat to conceal the unnatural proportions of his body, which allows him to pass as human. Nonetheless those he encounters find him an alarming presence with his flaking fallow skin, deep sunken eyes, and whispering voice. Horton has learned to be ready for trouble in his dealings with ordinary humanity. He has armed himself with the spine Glaaki used to initiate him, which he carries concealed inside a walking stick (in a similar fashion to an old-fashioned sword cane). This is the weapon he used to kill Nigel Clifford.

Horton's induction into the Glaaki cult came in Autumn 1960, not long after he sold No 3 Brichester Terrace to Thomas Cartwright. While inspecting the other properties to draw up a list of corrective works he was surprised after dark by the Glakeen and

dragged down to the lake.

Cooper repurchased number 3 Lakeside Terrace from Cartwright's estate and advertised all six houses for rent but failed to attract any tenants. Few people were willing to consider living near the lake after Cartwright's death. Cooper carried on with his normal life as an estate agent/property owner while also making efforts to recruit more cultists into the worship of Glaaki. Neither endeavour met with much success. The transformed Cartwright presented far too grotesque a prospect for most people to feel comfortable doing business with him. They were even less interested in listening to his proselyting for some bizarre baptismal cult that promised immortality courtesy of a lake dwelling alien that fell to Earth hundreds of years ago.

Nonetheless Horton's immunity to the Green Decay made him a useful servant to Glaaki. The Great Old One employed him on errands that his older servants were unable to perform. Cartwright's residence in Brichester and contact with normal human society also allowed Glaaki to remain au courant with the world beyond the lake. It was through Cartwright that Glaaki learned about the upcoming auction of Cartwright's painting. Cartwright was also the natural choice to send to London to retrieve the picture.

MARK FISHER PISCES DESK JOCKEY

STR: 09 **DEX:** 10 **INT:** 16 (**Idea** 80)
CON: 10 **APP:** 11 **POW:** 13
SIZ: 12 **EDU:** 17 (**Know** 85)

Luck: 65 **SAN:** 60
Dam Bonus: Nil **Hit Points:** 11

Description: Fisher is in his early fifties. His greying hair matching the colour of his suit. He invariably dresses formally and has a dry manner when speaking. He is seemingly devoid of any sense of humour. Investigators will probably see him as a career bureaucrat, and they will be right. Nonetheless Fisher is a dedicated and diligent PISCES officer who believes in the service's mission and its contribution to protecting the United Kingdom. Although unlikely to be someone the investigators warm to, Fisher will provide them with what assistance he can. He will

always insist on going through the correct channels, and any manifestly unreasonable or extravagant requests will be refused. Fisher can be useful for clearing any bureaucratic roadblocks in the investigators' way. Conversely, he won't be of much help if the investigators suggest he comes along as backup on their trip to Gloucestershire.

Skills: Accounting 50%, Cthulhu Mythos 5% Fast Talk 30%, History 40%, Law 60%, Library Use 70%, Occult 30%, Persuade, 60%, Psychology 60%

DI LEN MITCHELL CURIOUS LONDON COPPER

STR: 14 **DEX:** 12 **INT:** 14 (**Idea** 70)
CON: 11 **APP:** 12 **POW:** 13
SIZ: 14 **EDU:** 14 (**Know** 70)

Luck: 65 **SAN:** 65
Dam Bonus: +1D4 **Hit Points:** 13

Attacks: Club (Police Truncheon) 70%, Fist Punch 60%, Handgun (when issued) 50%

Skills: Bargain 40%, Fast Talk 40%, Law 40%, Persuade 55%, Psychology 40%, Sneak 50%, Spot Hidden 60%

Description: Mitchell is in his mid-30s. He was formerly a sergeant in the Flying Squad but moved to divisional policing for his promotion to Detective Inspector, and to rescue his failing marriage. Working more regular hours at the "local factory" has improved his home situation, but he misses the action and excitement of the Flying Squad.

In common with many Metropolitan Police officers, Mitchell is distrustful of the intelligence services and isn't particularly pleased to be working with them. He is curious as to why his case has attracted the attention of "the funnies" though, and his curiosity will eventually overcome his initial wariness. The prospect of action e.g. raiding George Franks' flat will perk him up no end.

ANNABEL TINSON ARTS GRADUATE/ASSISTANT AT CLIFFORD'S CONTEMPORARY

STR: 10 **DEX:** 11 **INT:** 12 (**Idea** 60)
CON: 12 **APP:** 14 **POW:** 11
SIZ: 12 **EDU:** 16 (**Know** 80)

Luck: 55 **SAN:** 55

Dam Bonus: Nil **Hit Points:** 12

Attacks: Shotgun 40%

Skills: Accounting 40%, Art (Drawing) 35%, Art (Painting) 35%, Bargain 40%, History 50%, Occult 30%, Photography 40%, Ride 40%, Psychology 30%, Spot Hidden 50%

Description: When first encountered Annabel may appear to be a stereotypical "Sloane Ranger", a type of person first identified in an issue of Harpers and Queen magazine the previous year. Although she conforms to the Sloane template in regard to family background, enjoyment of country life, and dress (she is rarely seen without a Hermes scarf) Annabel possesses none of the philistinism often attributed to the group. She is knowledgeable about art and culture. Her time at university also brought her into contact with the hippy/student sub-culture which left her imbued with new age style beliefs, primarily based on astrology.

Annabel is conscious that the idealism of the 1960s has given way to something much bleaker, and she describes the current decade as The Age of the Dark Aquarius – a time of Manichean struggle between good and evil. The creature depicted in the stolen painting personifies the Dark Aquarius, a corrupted and evil negative image of the zodiac sign: Instead of watering the Earth and bestowing life and nourishment, the Dark Aquarius leaches all the water from the land, leaving it dry and barren. Annabel points to the current drought as proof of the Dark Aquarius's existence, and its malevolence.

Annabel will readily accept an occult motive for her employer's murder if the investigators hint at it. She will try to assist by advancing her own theories about Clifford's death, but as these are based on her idiosyncratic interpretation of the zodiac they may be of limited usefulness.

GEORGE FRANKS ART FORGER

STR: 16 **DEX:** 17 **INT:** 14 (**Idea** 70)
CON: 14 **APP:** 11 **POW:** 13
SIZ: 16 **EDU:** 14 (**Know** 70)

Luck: 65 **SAN:** 65

Dam Bonus: +1D4 **Hit Points:** 15

Skills: Accounting 30%, Art (Painting) 70%, Bargain 70%, Dodge 40%, Fast Talk 60%, Hide 40%, Persuade 60%, Psychology 30%, Sneak 40%, Spot Hidden 60%

Description: Franks is a big man with a lived-in face who looks more like a heavyweight boxer than an artist. For all of Franks' size and strength, he usually shies away from violence. The last thing he wants to do is risk damaging his hands in a brawl and then not be able to work. Franks is a skilled if not particularly inspired painter. His own work lacks originality, but he can produce excellent copies or fakes of other artists' works. He has several dubious contacts in the art world who are willing to pay him handsomely for paintings "in the style of..."

Forgery has provided Franks with a far more lucrative career than pursuing a path as a legitimate artist. He loves the money his work brings but he is an inveterate spendthrift with most of his income going on drinking, gambling, and other dissolute living. When encountered Franks will affect a knowing man of the world demeanour – part raffish bohemian, part chirpy cockney geezer.

BILL ROGERS HARD CASE LOCAL COPPER

STR: 11 **DEX:** 11 **INT:** 14 (**Idea** 70)
CON: 14 **APP:** 10 **POW:** 12
SIZ: 14 **EDU:** 15 (**Know** 75)

Luck: 60 **SAN:** 50
Dam Bonus: +1D4 **Hit Points:** 14

Attacks: Club (Police Truncheon) 60%, Fist Punch 70%, Handgun (when issued) 40%

Skills: Cthulhu Mythos 4%, Dodge 60%, Drive Auto 60% Fast Talk 60%, Law 45%, Persuade 50%, Psychology 40%, Spot Hidden 65%

Description: Although slightly paunchy and starting to show the effects of middle age James Rogers is still a physically imposing man. He isn't above intimidating confessions out of suspects. He operates in his own private moral universe where the ends justify the means. As a Detective Constable, he was involved in both the Joe Bulger and Thomas Cartwright cases. A Brichester native, and experienced policeman, he has encountered the mythos a few times in his career. He is aware that the

SERVITORS OF GLAAKI

	1*	2**	3	4	5	6
STR	10	9	11	8	13	7
CON	18	22	20	18	28	24
SIZ	10	11	12	9	16	9
INT	17	13	15	13	8	9
POW	15	10	10	13	10	6
DEX	3	4	2	2	3	4
HP	14	17	16	14	22	18
DB	Nil	Nil	Nil	Nil	+1D4	-1D4

*Thomas Lee – original cult leader, **Joe Bulger – immune to the Green Decay. He was tortured prior to his induction into the cult and his body is covered in scars.

Severn Valley is some sort of occult nexus and believes that the supernatural powers in the region are best left alone. Investigating them too closely risks provoking them into catastrophic action. Rogers thinks it best that the events of 1960 should be forgotten, and that whatever lives in the lake be allowed to lie undisturbed. Like many residents of the Seven Valley he has an insular attitude toward outsiders and resents those who come to the region dabbling in things they don't understand. He has a particular dislike of big shots from London telling him how to do things on his patch.

SERVITORS OF GLAAKI

There are six of these undead horrors residing in the chambers on the northwest side of the lake. Joe Bulger is the only one not subject to the Green Decay and may be seen in daylight. The others will only be active when underground, or at night.

Move: 5

Weapons: Grapple 20%, Sickle 40% damage 1D6+1+db

Armour: None

Spells: All Know Contact Glaaki. Thomas Lee also knows Contact Tomb Herd, Dominate, Flesh Ward, and Voorish Sign.