

ARKHAM HORROR[®]

THE CARD GAME

Campaign Guide

The Symphony of Erich Zann

Call of the Void

"But despite all I have done it remains an humiliating fact that I cannot find the house, the street, or even the locality, where, during the last months of my impoverished life as a student of metaphysics at the university, I heard the music of Erich Zann."

-H.P. Lovecraft, *The Music of Erich Zann*

Investigators must discover *The Symphony of Erich Zann* and uncover the mystery behind the disappearance of the titular violinist. When your contact at the Auseil Theatre is nowhere to be found and strange music plays from deep within, will you be able to save the orchestra? Or will you also succumb to the music? This custom scenario can be played as a standalone scenario, or inserted into a campaign as a side-story.



Expansion Symbol

The cards in this expansion can be identified by this symbol before each card's collector number.



Game Modes

The Symphony of Erich Zann can be played in one of two ways: as a standalone scenario or as a side-story inserted into any campaign.

Standalone Mode

When played as a standalone scenario, follow the steps for Standalone Mode on page 19 of the Rules Reference. This booklet is the campaign guide for *The Symphony of Erich Zann*. Refer to the section below for additional setup instructions.

When played as a standalone scenario, construct the chaos bag with the following tokens:

Ⓢ **Easy:** +1, 0, 0, -1, -1, -2, -2, -3, ♠, ♠, ♠, ♠, ♠, ♠, ♠, ♠.

Ⓢ **Standard:** +1, 0, -1, -1, -2, -3, -3, -4, ♠, ♠, ♠, ♠, ♠, ♠, ♠, ♠.

Ⓢ **Hard:** 0, -1, -2, -3, -4, -4, -5, -6, ♠, ♠, ♠, ♠, ♠, ♠, ♠, ♠.

Ⓢ **Expert:** 0, -1, -2, -3, -4, -5, -6, -8, ♠, ♠, ♠, ♠, ♠, ♠, ♠, ♠.

Side-story (Campaign Mode)

A side-story is a scenario that may be played between any two scenarios of an Arkham Horror: The Card Game campaign. Playing a side-story costs each investigator in the campaign a certain amount of experience. Weaknesses, trauma, experience, and rewards granted by playing a side-story stay with the investigators for the remainder of the campaign. Each sidestory may only be played once per campaign unless explicitly stated otherwise.

When this scenario is played as a side-story during a campaign, play it as if you are setting up the next scenario in the campaign, with the same chaos bag, weaknesses, trauma, and story assets previously earned.

Playing The Symphony of Erich Zann side-story costs each non-Performer investigator 2 experience.

Isabel La Fratta, The Pianist

Isabel La Fratta is an investigator that comes with this scenario and can be played in any campaign or scenario. This scenario is not specifically designed for her, and you will not lose out on any story if you do not play with her. However, the scenario does have a few modifications to accommodate her. If an investigator is playing Isabel La Fratta, they must read the following:

It has been quite some time since you last returned to the Auseil Theatre. It was always a joy to play for the orchestral group under Monsieur Gaudin. Recently you've been troubled by a recurring dream in which you are playing an impossible sheet written by a certain "Erich Zann", playing until your fingers erode to the bones. When Auguste sends you a letter describing the very same person, you are compelled to investigate.

Music Treacheries

Some encounter cards in this scenario have the **Music** trait and must be placed next to the agenda deck as part of its revelation effect. If placing a **Music** treachery next to the agenda would exceed the maximum amount *written on the agenda*, discard the *earliest* **Music** treachery that was put into play. As such, the amount of **Music** treacheries next to the agenda deck will never exceed the maximum.

Note: If there is no maximum written on the agenda, **Music** treacheries cannot be discarded by the above effect.

The Symphony of Erich Zann

Sunday, March 12nd, 1922. Paris, France.

Dearest friend,

I heard you've come to Paris and I am quite troubled you did not reach out to meet with me. It has been too long since our last supper. Alas, I am afraid I must ask you to visit the théâtre once more, this time not for our pleasantries. A week ago, I visited a new viol player in our theatre, a German fellow named Erich Zann. He became increasingly absent during the theatre's gatherings. The note which he finally handed me was an appeal for tolerance and forgiveness. Zann said that he was old, lonely, and afflicted with strange fears and nervous disorders connected with his music. Although he seemed genuine in intent, I could sense a horrible fear behind his eyes, and a chilling cold emanating from his window, as if someone—something were listening to us from outside. That was a few days before his disappearance. It may be selfish and irrational, but I now fear for the safety of the remainder of the orchestra. Come by the Auseil Theatre as soon as you have time, I will brief you on the details after our overdue greetings.

-Votre vieil ami, Auguste Gaudin

Proceed to **Setup**.



Setup

- ☞ Gather all cards from *The Symphony of Erich Zann* encounter set. This set is indicated by this icon:



- ☞ Set the following encounter cards aside, out of play: Ears of the Void, Heard by Something and Young Nightingale.
- ☞ Set the following cards aside, out of play: Auguste Gaudin (Maestro of Symphonies), Yin's Drumsticks, Page's Violin, La Fratta's Piano Key, Walker's Trumpet, all copies of the Stuck in your Head weakness, and The Piano story asset.
- ☞ Set the following **Musician** enemies aside, out of play: Arnold Walker, Isabel La Fratta, Nicole Page, Song Yin.
- ☞ Set the Beyond the Curtain story card aside, out of play.
- ☞ Set each copy of the Backstage Room location aside, out of play, along with the Stage Hall location.
- ☞ Put the Entrance Hall, Main Lobby, Gallery and Auditorium locations into play. Each investigator begins play at the Entrance Hall.
- ☞ Each **Performer** investigator begins play with a copy of the set aside Stuck in Your Head treachery in their hand. This card is added to their deck and does not count toward their deck size.
- ☞ Shuffle the remainder of the encounter cards to build the encounter deck.

Suggested Location Placement



DO NOT READ until the end of the scenario

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

Investigator Defeat: *You are consumed in savage and impenetrable darkness, with chaos and pandemonium before you and the daemon madness of that night-baying orchestra behind you. About to lose grasp within the paradoxical sounds and unknowable shapes at the edge of your mind, you stagger backwards in the darkness to find your footing but flail away at nothing for what seems like eternity. Before you know it, you find yourself out in front of the theatre, the rain drowning your ears and beating you awake.*

- ☞ Each investigator who was defeated and does not already have a copy of the Stuck in Your Head weakness in their deck must add 1 copy of it to his or her deck. This card does not count toward that investigator's deck size.
- ☞ Each investigator who was defeated suffers 1 mental trauma for having listened from within the void.
- ☞ If an investigator with Auguste Gaudin (Maestro of Symphonies), Yin's Drumsticks, Page's Violin, La Fratta's Piano Key or Walker's Trumpet was defeated, that card must be removed from that investigator's deck.

If no resolution was reached (each investigator resigned or was defeated): Proceed to Resolution 1

Resolution 1: *Racing mindlessly out into the narrow, steep, and ancient street of steps and tottering houses; clattering down steps and over cobbles to the lower streets and the putrid canyon-walled river; panting across the great dark bridge to the broader, healthier streets and boulevards we know; all these are terrible impressions that linger with you. And you recall that there was no wind, and that the moon was out, and that all the lights of the city twinkled. Despite your most careful searches and investigations, you have never since been able to find the Auseil Theatre and neither the Rue d'Auseil. No one you've asked has ever seen the Rue d'Auseil or even heard about the orchestra. But you are not wholly sorry; either for this or for the loss in undreamable abysses of the closely written sheets which alone could have explained the music of Erich Zann.*

- ☞ Each investigator who was not defeated may remove the Stuck in Your Head weakness from their deck.
- ☞ In your Campaign Log, record that *all is quiet at Rue d'Auseil... for now.*
- ☞ Each investigator earns experience equal to the Victory X value of each card in the victory display.
- ☞ If you "saved all the musicians", each investigator may either heal 1 mental trauma, or earn 1 additional experience.

Design Notes

Now where do we begin? I thought it would be fun to write this retrospective, and perhaps some people may find it informative or interesting to read, so here it is. I always thought *The Music of Erich Zann* was the Lovecraft's best story. It was simple, unnerving and didn't have a clear answer as to what truly occurred or of the true nature of the threat. I knew I wanted to adapt the short story because of how unconventional it is to most of the game.

The first step was to figure out how to make *music* itself a threat to the investigators. I knew that I wanted the music to flow and the actions of the investigators be limited by what the music that is playing – in a way, the music would force the investigators to dance along with it. It took quite some time to tinker with, and went through various forms such as a separate encounter deck of face-up music treacheries of which you would shuffle every turn to determine the new music at the top, but at the end, with my philosophy of 'simpler is usually better', I decided to just add the music in as treacheries in the encounter deck.

During that time, the story was slowly coming together. I knew that I wanted to make a "Midnight Masks" or "The Last King" style scenario, where you would walk around and meet different and interesting people. It was only fitting for everyone you meet to be a musician – and voila, a cursed orchestra playing Erich Zann's music. The musicians would then be mechanically tied to each type of music – their parley function combos with their music, to add a kind of rhythm to the meat of the scenario.

One last thing I thought would be fun to say. The only reason the Young Nightingale exists is because I miscounted the cards in the scenario, so there was missing a single encounter card at the end and it had to be in alphabetic order because reasons. Hence where the name of "Young Nightingale" came from. Along with that, I wanted music treacheries to gain surge to up the intensity near the end of the scenario, because the music treacheries aren't very threatening when they just push out the others. The Nightingale itself basically just acts as a "surge" for music treacheries, but incorporated in an enemy to make it feel much scarier.

Anyway, I think you heard enough of this random rambling. Hope you enjoyed the scenario! I know I got a lot of feedback that there's almost too many things to keep track of and it's something that I've kept in mind for my future scenarios. I can't wait to finish up the next one. It's going to be *out of this world*.

– Axolotl

Credits

Design: Axolotl

Special thanks to: bluehg (Pat), Jaxtraxi, Kos, bigstupidgrin, Qulz, Tikatoy, flatresponse, Christopher U, and Vinn Quest for the wonderful feedback. Hope I didn't forget anyone!

Thanks to everyone who tried out the scenario!

This scenario would not have been possible without the amazing design framework created by Matt Newman, Nate French and everyone involved in Arkham Horror: The Card Game at FFG.

This scenario is an unofficial fan creation and in no way endorsed by Fantasy Flight Games. All rights to artwork belong to the relevant artists.