

1206 Spooner Avenue

MEADOWBROOK, NEW JERSEY · BUILT 1907 · THE PLAN BELOW IS THE OFFICIAL ONE, TO SCALE

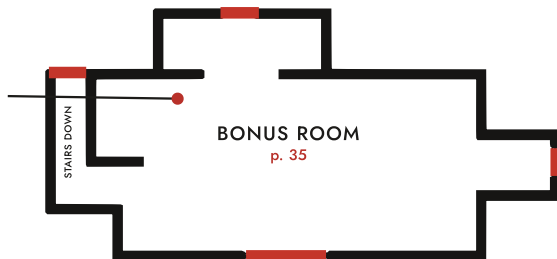
- ▶ Small house, high ceilings, 2,100 sq ft. Single gable window in front; porches front and back; two-car garage; ivy up the north face. Hardwood floors except the garage and bonus room.
- ▶ Walking in is like dropping 30 fathoms under water: suddenly dark, cold, pressure-filled. Isari's belongings fill it still; her family paid for a heavy cleaning but has yet to collect them.
- ▶ **A relevant skill such as Art (Architecture) or Craft (Carpentry), 40%+:** much modified; the master bedroom and garage were likely added later (60%+: in the 1940s). A close look inside: renovated in the 1970s, and fire damage in the back bedrooms carefully repaired (Peter Diaz, after the 1977 fire).
- ▶ **In red:** every window, and the mirrors built into the master suite's walls. Each is Isabelle's eye and door (p. 22).

UPSTAIRS · OVER THE GARAGE

Upstairs: Bonus Room · p. 35

- ▶ Over the garage, up the stairs by the kitchen. Sloped ceiling, window benches, a **rocking chair**.

DIED HERE Andrea Falcone, suffocated, 2014 · **FOUND HERE** Janine Aiken, in the gas, 1988 (died in hospital)



Bedroom 4 · p. 31

- ▶ Plain, empty; **carpet torn up**, tack strips bare.
- ▶ Shares the **bathroom** (it has a mirror) with Bedroom 3.



Den · p. 28

- ▶ **Grand fireplace.** Isari's furniture, a **couch**, cups of rancid coffee.

BACK PORCH

Bedroom 3 · p. 30

- ▶ Plain, empty; a ratty **lime-green rug**; one naked bulb.
- ▶ Shares the bathroom with Bedroom 4.



BATHROOM
p. 30

Bedroom 2 · p. 29

- ▶ Once Anton Turé's room. Wallpaper **half stripped**: cartoon ships beneath, congealed paint, tarps.

DIED HERE Peter Diaz, hanged, 1985



BEDROOM 2
p. 29

DEN
p. 28

FOYER
p. 24

FRONT PORCH

Porch & Foyer · p. 24

- ▶ Stone porch, iron bars, three steps; one lamp over the **red door**. Foyer closet with a **full-length mirror**.

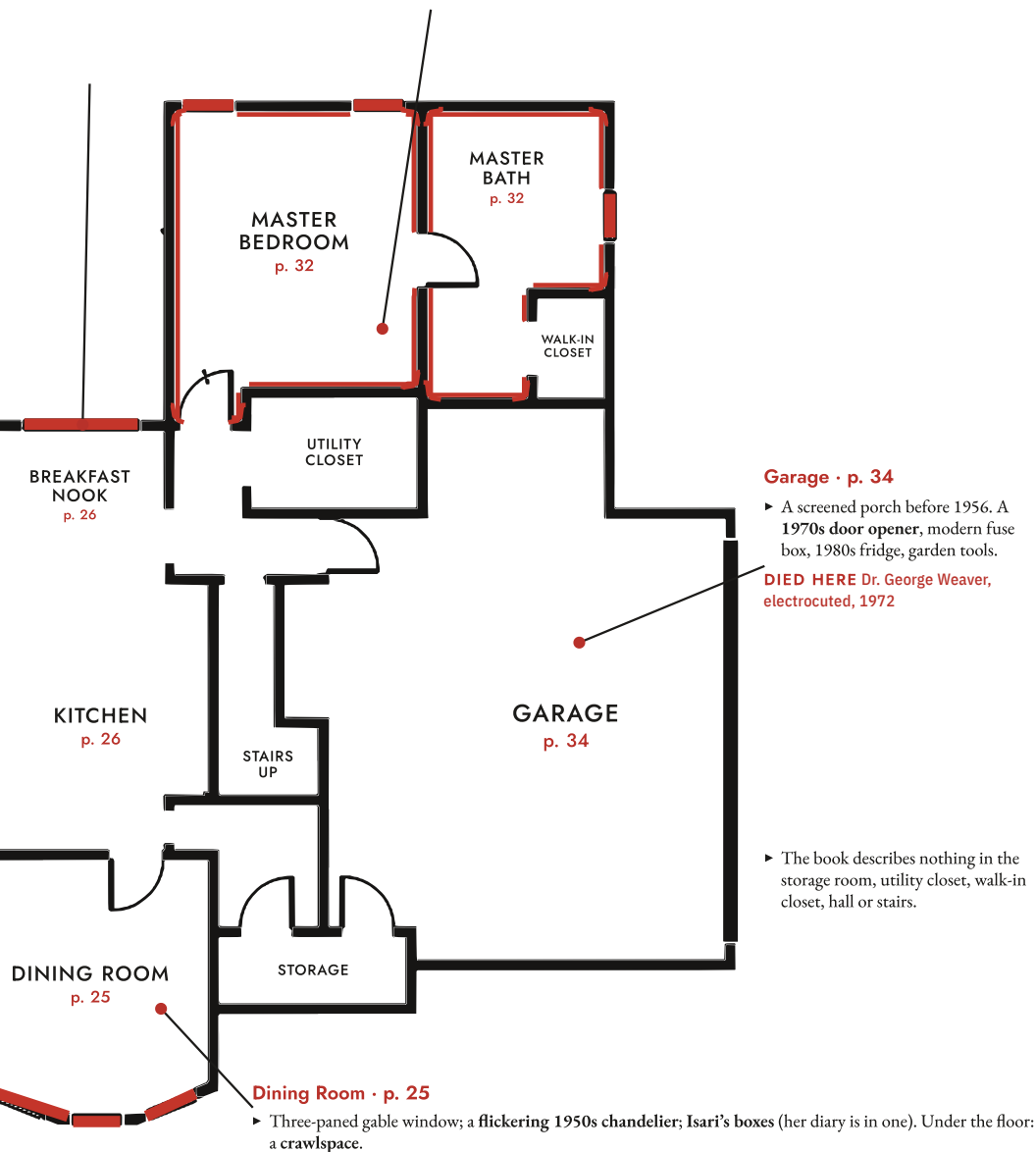
Kitchen & Nook · p. 26

- ▶ Cutting-edge in 1956; an ancient **gas stove**, four burners. Old-egg smell; cabinets rifled.
- ▶ The **nook windows** reflect the kitchen.

Master Bedroom & Bath · p. 32

- ▶ **Mirrors built into every wall** of the suite. In the bedroom, perception and attacks –20%; POW 16+ sickens in minutes.
- ▶ Blood again; a **stain tracks across the ceiling** to the tape outline.

DIED HERE Margaret Crease 1960 · Yamilla Isari 2016 · Arthur Donnelley 2017 · **IN THE MASTER BATHROOM** Anton Turé 1966 (drowned in the toilet) · John Tyler 1994 (lungs full of water; tub dry)



What's Really Going On

THE TRUTH BEHIND 1206 SPOONER AVENUE

1905 **Isabelle Nacht**, 18, marries **Michael Wheeler**, 30, a dashing stonemason grown rich cutting gravestones, then gargoyles, marble and monuments. Within months an illness with no name takes her legs, then racks her with convulsions.

1907 Michael builds 1206 Spooner Avenue and brings his invalid wife there to die.

1910 A slab of marble at the County Seat worksite kills Michael. Isabelle lives on, rich, wanting nothing but peace.

1926 **Adele DiVettelo**, “**the Crone**,” an Italian seamstress fired from the sanitarium for witchcraft, shunned and barely getting by, is hired to re-sew the drapes. Using Isabelle’s illness as leverage, she gains **complete control** of her. Locals think her past 100; she is far older. In summer 1800, at 18, she wrote her name in the black book of **L’Uomo Nero**, **the Dark Man**, and promised him blood and souls; she practiced her art fifty years in the Old Country before coming to America. She takes Isabelle’s pain and binds it, Isabelle’s dark half, **behind every mirror in the house**. Isabelle walks again.

1926–55 The Crone’s “family,” Italian men with thick accents, move in. Pets vanish. In 1937 **Matthew Harrigan** beats Antonio DiVettelo, her “son,” and dies of a rash that burns and bleeds. The town learns to look away; the household withdraws, and the Depression and the war keep Meadowbrook busy.

1940 The Crone **consecrates the land to Ni-Ar-Lath-Otep**, the Dark Man’s secret name, and has a room built for her rites. Every new moon for fifteen years, blood in a bronze bowl.

12 JUL 1955 The Dark Man comes and opens his book to Isabelle. She repents and **will not sign**. The next day the Crone is gone.

1956 Ill again, now from old age, Isabelle wastes away for a year under a hired nurse. She dies at 69 and wakes **behind the glass**, where her pain was put.

THE HOUSE NOW

- ▶ Isabelle lives in the reflections, hunting the living for their warmth and life, feeding on their misery to forget her own. She will never have her fill. **Eighteen** people have died here.
- ▶ Some she keeps: **George and Margaret Crease, Michael Dougherty, Anton Turé, Janine Aiken, Louis Tycroft, Arthur Donnelley**. They replay their last moments, or lure the living. Only Isabelle is a true entity; the rest are her puppets.
- ▶ **Ending it**: fire only stalls her (p. 36). An **Elder Sign** smashed into the master mirrors (p. 36) or the **Dismissal** from Isabelle’s diary, paid with a human life (p. 37), ends it.

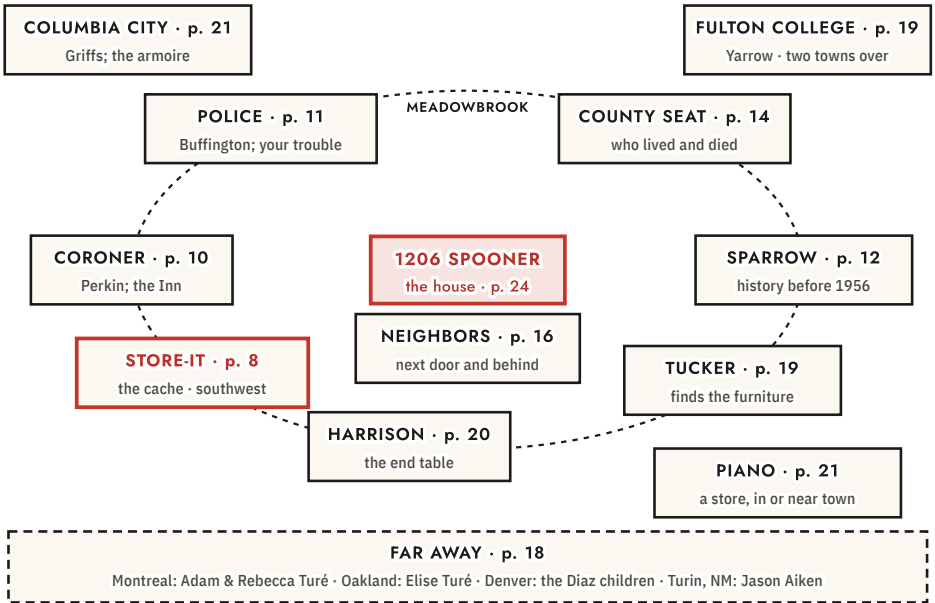
FACES IN THE HOUSE

- ▶ **Isabelle Wheeler**, in the glass: Master (Mrs. Wheeler, The Razor); the phone in Bedroom 3 asks for her.
- ▶ **A dead blue boy**, Anton Turé (named in the foyer and kitchen): Foyer, Kitchen, Bedrooms 2 and 3, Master.
- ▶ **A portly man with a shotgun**, George Crease: Kitchen (The Gunman).
- ▶ **A man in boxer shorts**, Dr. George Weaver: Garage.
- ▶ **Janine Aiken**, and her husband’s voice: Bonus Room.
- ▶ **An old woman**, often speaking Italian: Kitchen, Bedrooms 3 and 4, Garage, Bonus Room.
- ▶ **The Crone and the Dark Man**, a flash: Dining Room (The Ritual).
- ▶ **The dead on the phone**: Donnelley, Crease, Anton, dead Agents (p. 22).

Running Operation IAGO

LATE 2017 · MEADOWBROOK, NEW JERSEY

1. **The briefing** (p. 6): two orders, a storage unit, two specialists, an old phone.
2. **The trails**, in any order. Every location, with its page, by distance from the house:



3. **The house reaches out.** Once they've been inside, it calls them back, alone (p. 22).
4. **The end** comes late, after many terrors: burn it, break it, or bargain in blood (p. 36).

HANDLING IT

- **Footwork pays.** Play interviews out. Uncomfortable questions (“Has this piano ever played... uh... on its own?”) get interesting reactions. Gossips notice.
- **Snooping unofficially** in coroner, police or county files risks **Drawing Attention** (p. 11).

- **Stuck?** Control rings the old phone with a sideways nudge (p. 7).
- **In horror, pacing is everything.** Surprise and fear of the unknown are the centerpiece. Start small; save the best for last.

READING THIS BOOK

- **Bold** marks what Agents can find, touch or learn. Red sub-bullets go one step deeper.
- **NIGHT OR ALONE** marks when a manifestation can happen; **SAN 0/1** is its SAN loss.

The Briefing

A SECURE ROOM IN A RANDOM GOVERNMENT OFFICE BUILDING

Control

The team's Delta Green contact or case officer. Has been given very little to convey.

OPERATION IAGO: ORDERS

- ▶ Determine the cause of **FBI Special Agent Arthur Donnelley's** recent death. He was a veteran Delta Green agent.
- ▶ Determine whether the house at **1206 Spooner Avenue**, Meadowbrook, New Jersey, is an ongoing threat to the public.
- ▶ Then inform Control and **ask for further instructions.**

DONNELLEY'S DEATH

- ▶ Two weeks ago Donnelley went to the house without telling his contacts or following protocol. **Nobody knows why.**
- ▶ His ex-wife reported him missing to the **Trenton FBI office**, where he worked.
 - ▶ Next day: two Trenton agents check his apartment. He'd left his **cellphone** behind.
 - ▶ Day after: his carrier shows many **unexplained visits** to 1206 Spooner.
 - ▶ Day after that: they find him in the **master bedroom**, throat cut cleanly, as if with a straight razor. Blood drenched the walls; "like someone set off a **bomb full of blood.**"



- ▶ Meadowbrook police called the county coroner, who **half-heartedly ruled suicide.** No weapon was found.
- ▶ Worse: he died exactly as **Yamilla Isari**, the house's last owner, had the year before.
- ▶ Delta Green people inside the FBI worked around the clock to end the inquiry there. The story: Donnelley already had a reputation among his peers, backed by his ex-wife, as depressive, obsessive and often overwhelmed; his browser history shows a fixation on the house, unrelated to any case. He went there, broke, and killed himself.
- ▶ The *Meadowbrook Sparrow* ran "**Another Spooner Suicide**"; it made the rounds online for a day. His Trenton supervisor regrets Donnelley never talked about his distress; his friends at the Bureau wish they could have done more.

KEEP IT QUIET

- ▶ Things have calmed. Nobody wants the mystery deeper: the FBI fears embarrassment, the police a haunted-house circus, the neighbors their property values. Tread lightly and it's forgotten.
- ▶ **Extreme caution.** The house is suspected of **influencing people's behavior.** Control has no details. Given Donnelley, take it seriously.

WHAT MEADOWBROOK KNOWS

- ▶ Spooner Avenue cuts a quiet diagonal across suburban Meadowbrook. 1206 is small, built 1907, added to in the 1940s; nobody notices it past the ivy.
- ▶ The neighbors aren't fooled. Retirees, mostly lifers, with long memories. The deaths are a water-cooler topic across town.
- ▶ Rumors began with the **Crease murder-suicide** in 1960. As bodies piled up, rumor became fact: **the house is evil**. More died after them: an uncanny chain of suicides, accidents and murder.
- ▶ It always sells again. Since the Creases died, no break between inhabitants has lasted more than a month. It has a **pull**: Dr. George Weaver bought it on a whim and died nine days later.
- ▶ No local goes to the open houses. The realtors tour its daylight halls with **unaccountable enthusiasm**.
- ▶ On Spooner Avenue people hurry past, especially at night. They know the house is alive.

ASSETS

- ▶ Two nearby specialists can help with research. **Tell them as little as possible.**
 - ▶ **Emil Yarrow**, parapsychologist, Fulton College, two towns over (p. 19).
 - ▶ **Elizabeth Tucker**, antiques dealer, Meadowbrook (p. 19).
- ▶ A **Green Box**: a storage unit from past operations. **Meadowbrook Store-It**, 819 Dewlark Lane, Unit 2230 (p. 8).

THE PHONE

- ▶ Control hands over a **battered, early-generation cellphone** for limited use. It calls internationally and sends no caller metadata.
- ▶ Preprogrammed: numbers and addresses for **Yarrow, Tucker and Meadowbrook Store-It**.
- ▶ If the Agents reach out through their usual channels, Control may call back on it.
- ▶ Every call is **allusive and vague**. Nothing incriminating, nothing about Delta Green or the unnatural, ever said aloud.

MAKE IT OFFICIAL

- ▶ Control can arrange assignments or ad-hoc deputizations for an **official inquiry into Donnelley's death**. The Agent arranging it rolls **Bureaucracy** or **Law**.
 - ▶ Success: full FBI backing; easy cooperation. Nobody is surprised to see feds looking into a dead fed.
 - ▶ The price: if things go wrong, **they** may face an official investigation.
- ▶ Unofficial Agents prying into closed files risk **Drawing Attention** (p. 11).

WHEN THEY STALL

- ▶ Use the phone to move things along; it's a source of mystery and hints.
- ▶ Late in the game, if they're at an impasse, Control offers a **tangential prod**, never the answer:
 - ▶ the **old furniture** that was in the house;
 - ▶ the **occupants before 1956**;
 - ▶ the name "**Ni-Ar-Lath-Otep**."
- ▶ Control doesn't know why Donnelley went in alone. That's part of what the Agents are finding out.

Meadowbrook Store-It

819 DEWLARK LANE · SOUTHWEST OF THE HOUSE · THE GREEN BOX

- ▶ A small lot of about **50 large storage sheds** behind a four-meter fence topped with razor wire.
- ▶ A **two-room trailer** at the gate is the office. One employee on duty in business hours, playing on a phone.
- ▶ **Unit 2230** slipped through Delta Green's cracks: **nine months unpaid**. In three more, its contents become the owner's.

The Clerk on Duty

One of three full-timers. Sets up accounts, splits up underpaid ones, chases debts; mostly plays on the phone.

- ▶ Unit 2230 is leased to **Felix Greene**. Address and phone haven't worked in years, if they ever did.
- ▶ Balance plus renewal: **\$1,200** (an Unusual expense). Whoever wants in pays it.

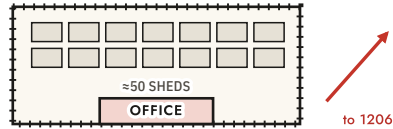
Brian Miglia

Owner. He smells money in that shed.

- ▶ The unit's last visitor was **Special Agent Donnelley**, who killed himself days later. Miglia thinks whatever drove him to it may still be inside.
- ▶ Nobody has visited since. **The police never knew** Donnelley was tied to it; his name isn't even on the lease.
- ▶ **Wants:** money. Failing that, to be the local hero who uncovered a crime.

GETTING INTO 2230

- ▶ **Badges and the fee:** Miglia backs down. Unfettered access.
- ▶ **Badges, no fee:** he suggests contacting the Agents' superiors, and is more than willing to do it himself.
- ▶ **The fee as civilians:** he stalls, hoping they lose interest.



- ▶ **If they look agitated**, that confirms something valuable is in there. He gets rash: he and his **three workers** break in one evening and find **Anton Turé's coffin**. Police. The Green Box blooms into a public-relations nightmare for the FBI. Careless Agents end up on the **national news** giving a sound bite about the coffin.

INSIDE UNIT 2230

- ▶ An **antique table**: nothing to do with the house.
- ▶ A sofa bed; two plastic-wrapped twin mattresses.
- ▶ Three empty **biohazard containers**; two bags of **quicklime**; two new **shovels**; four pairs of work gloves; a **hat-lamp**.
- ▶ Fourteen empty quart-size metal **gasoline containers** with pour spouts; two empty gallon plastic gas cans.
- ▶ Three newly cut **keys** taped into cardboard: **keys to 1206 Spooner**.
- ▶ Two new **Mossberg shotguns**, serial numbers ground off; **400 rounds** of 12-gauge buckshot.
- ▶ **Fake IDs** for Donnelley, including a Meadowbrook **gas inspector** and an **assistant county coroner**.
- ▶ A Nikon Reflex camera and a Nikon F36 telephoto lens.
- ▶ The remains of **24 burned photographs**. Several show traces of 1206 Spooner; nothing else can be made out.
- ▶ A crumbling **four-foot wooden coffin**, covered in recent dirt.
 - ▶ Inside: the remains of **Anton Turé**, rotted almost to nothing. A small metal plaque on the hasp: "**ANTON TURÉ, 1957–1966.**"
[SAN 0/1D4]
 - ▶ He's so decomposed there is no smell at all.
- ▶ **Donnelley's notes**: torn notebook pages (p. 9).

DONNELLEY'S NOTES

- ▶ The **first pages** are the most coherent. The house had consumed him for years.
 - ▶ A local boy, he grew up on stories of the house. He never thought it truly haunted until **Amanda Braintree's death** a few years back.
 - ▶ He toured it posing as a buyer and caught himself **wanting to buy it**. He shook it off like a cold, sent word up to Delta Green, and waited. It seems **Delta Green never replied**.
- ▶ They pick up, haphazard, when **Yamilla Isari** appears.
 - ▶ He tried to talk her out of buying. He saw the same unnatural fervor in her eyes that had once toyed with him. She wouldn't listen, and he couldn't bring himself to do worse.
 - ▶ When she **isolated herself** in the house, he stepped up surveillance.
- ▶ The **last pages** are bizarre statements written like math equations, in no order: a man defusing a bomb.

- ▶ **Psychotherapy 30% or HUMINT 60%**, or a roll of either: he was very nearly **psychotic** when he wrote some of them.
- ▶ One page, in his hand (the book's handout, transcribed line by line):

Turé = not dead? / roaming the house? / only at night? / Grave

shovel, gloves, headlamp, cash?

Burn it? Crease tried: didn't work. Others.

Talk to survivors. Canadian mental health laws?

Music from dining room. Laughter/noise upstairs

Someone else in house + Isari not returning calls

Falcone death? Coroner?

Wheeler furniture/books/papers? Estate?

*Talked to **it** tonight. Knew my name.*

Knows I'm watching it.

Still no movement. Open house next wk.

Buy it? Burn it?

The Coroner

COUNTY CORONER'S OFFICE · WEEKENDS, THE BAR AT
THE MEADOWBROOK INN

CORONER'S
OFFICE

MEADOWBROOK
INN · the bar

Dr. Perkin: office on weekdays, the Inn on weekends

Dr. Elmer Perkin

55, a doctor and lifelong local. Coroner for every death in the house since John Tyler; knows its history back to the Creases.

- ▶ Talkative. Gets a little drunk at the **Meadowbrook Inn** on weekends and spills gruesome details of local deaths.
- ▶ **A beer or two (or four)** there and he opens right up.
- ▶ **Approached officially** he's careful, warier, less forthcoming: **Persuade** –20% or a request from **Chief Buffington** (p. 11).
- ▶ **Copies of the death certificates** take persuading and badges (**Persuade** –20%), or the chief's request.

WHAT PERKIN SAYS

- ▶ **John Tyler**: a strange little outsider, supermarket night manager, in town since 1989. Found **12 JUL 1994** in the **master bathroom**, lungs full of water. House locked, no struggle. The **tub dry as bone**, the plug in the drain. Ruled an accident for want of anything better.

- ▶ **Louis Tycroft** did his estate planning in 1993. Twice in the chest? Never even read of it. “Besides, **the first wound was damn instantly fatal.**”
- ▶ **Isari and Donnelley**: “damn strange.”
 - ▶ The cuts were **identical**, absolutely the same. **No hesitation marks**; very unusual, especially on a woman.
 - ▶ Near-identical **spray patterns** (Isari was smaller, so less blood).
 - ▶ He figures Donnelley found a photo of Isari's scene and **recreated it** obsessively.
- ▶ **The mirror**: in the scene photos of both deaths, the blood on the wall mirror behind the victim stops in a blank patch, as if something blocked the spray. **Shaped like a person.**
- ▶ **No weapon** either time. No sign anyone else was ever there. He ruled both suicides and moved on.

Police Station

MEADOWBROOK POLICE DEPARTMENT

POLICE STATION

● Chief Buffington

Chief Michael Buffington

42, first year in office, not from Meadowbrook. No-nonsense, by the book; good and bad, no gray.

- ▶ Cooperates gladly with law enforcement that seems sanctioned; no grudge against feds.
- ▶ Agents without sanction are private citizens. He **arrests them** the moment he catches them doing wrong.
- ▶ Knows the house only from the deaths reported over the years, and Donnelley.
- ▶ **Secret:** a firm believer in the paranormal. Won't raise it, never in front of strangers. His one time in the house he got the "**bad feeling**."
 - ▶ Approach him on it, convince him they believe too: an **invaluable assistant**, maybe a Delta Green Friendly.
- ▶ His request makes Perkin hand over records (p. 10).
- ▶ If no Agent falls to the house, he can be its **obsessed accomplice** (p. 23).

STR 12 CON 10 DEX 12 INT 12 POW 14 CHA 11 · HP 11 WP 14 SAN 70 BP 56

Skills Alertness 50, Bureaucracy 41, Computer Science 44, Criminology 52, Dodge 31, Drive 50, Firearms 61, Spanish 12, HUMINT 50, Law 33, Melee Weapons 50, Persuade 50, Search 50, Unarmed Combat 50

Attacks .40 pistol 61% (1D10, range 15 m) · Baton 50% (1D6) · Taser 60% (stun) · Unarmed 50% (1D4–1)

Armor reinforced Kevlar vest, 4

DRAWING ATTENTION

- ▶ Unofficial Agents poking at **sensitive files** (coroner, police, closed county records) make **one Luck roll**, modified:
 - ▶ Caught side-stepping rules for files: **–20%**
 - ▶ Caught illegally searching or breaking in: **–40%**
 - ▶ Berated or threatened locals: **–20%**
 - ▶ Brandished weapons at locals: **–40%**
- ▶ **Fail:** Buffington questions them. A convincing explanation and a fitting skill roll, likely **Bureaucracy, Law or Persuade**.
- ▶ **Fail again:** a figure of authority from an Agent's day job calls to question them. That Agent must talk their way out with a fitting skill roll at **–20%**.
- ▶ **Fail again:** FBI agents with no Delta Green ties detain and question them. Sticky if they carry contraband or are supposed to be elsewhere: an inquiry, lost badges, suspension, or worse.
- ▶ Asking around town about the house rather than Donnelley also draws him in, if they kick up enough dust.

The Sparrow

THE MEADOWBROOK SPARROW'S FILE MORGUE · A CENTURY ON MICROFICHE

- ▶ Back issues for over a hundred years on microfiche; never all **digitized**. Indexed by subject, **incompletely**.
- ▶ For each item below, the players must first **say what they're searching for**. Then either:
 - ▶ the **librarian's help**: CHA or Persuade, or flash an **FBI badge** (works, but far more interesting and likely to draw attention); or
 - ▶ a **History** test.
- ▶ Without the right questions and help, or many History tests, they get **incomplete** information.
- ▶ The current files hold the recent piece on Donnelley, "**Another Spooner Suicide**" (p. 6).

The Librarian

Can help search the microfiche.

BEFORE 1956, ELSEWHERE

- ▶ The old history is **scattered all over town** and takes the most work:
 - ▶ **antique shops**, for Isabelle's furniture (p. 20);
 - ▶ **households**: the oldest neighbors remember (p. 16);
 - ▶ the county's **pre-1940 boxes** (p. 14).

THE CLIPPINGS

MAY 1905

SEARCH: THE WHEELERS, THE MARRIAGE
Meadowbrook Celebrates Wheeler–Nacht Wedding
Michael Wheeler, 30, a "self-made man," a dashing stonemason grown rich on government and church contracts (gargoyles, marble, tiles, monuments), weds Isabelle Nacht, 18, of a wealthy landowning family. Darlings of the town. In a grainy photo she looks slim and proper.

NOVEMBER 1905

SEARCH: ISABELLE, ILLNESS
Young Mrs. Wheeler Stricken
An unknown ailment leaves her bedridden with "convulsions," unable to walk.

MAY 1907

SEARCH: THE HOUSE, 1206 SPOONER
Wheeler Builds on Spooner Avenue
A small house for himself and his invalid wife, whose palsy has defeated the out-of-state doctors he keeps hiring.

OCTOBER 1910

SEARCH: MICHAEL WHEELER'S DEATH
Stonemason Killed at County Seat
A falling slab of marble strikes him on the head during construction. Survived by his wife. No children.

MAY 1926

SEARCH: THE NURSE, THE SANITARIUM, WITCHCRAFT
Sanitarium Dismisses Nurse
Adele DiVettelo, fired from Meadowbrook Sanitarium for "improper behavior." Patients and coworkers accuse her of **witchcraft**; several say she slaughtered a cat and drank its blood. A physician calls her a woman of low morals, a heathen. No photograph.

JUNE 1926

SEARCH: ISABELLE, RECOVERY

Mrs. Wheeler's Astonishing Recovery

Her long affliction seemingly gone, she appears in public for the first time in 20 years, at several society functions. Follow-ups note her good health, then she slowly drops off the society pages.

NOVEMBER 1937

SEARCH: DIVETTELO, HARRIGAN, AN ASSAULT

Local Youths "Accosted" on Street

Matthew Harrigan, son of a wealthy politician, and friends report being accosted by **Antonio DiVettelo**, an Italian immigrant living at 1206 Spooner. Battered but not badly hurt, he loosed "a stream of foul and incomprehensible Italian curses at the lads" as police led him off. Read between the lines: **he was the one attacked**. A follow-up: held briefly, released to **Isabelle Wheeler**, who paid his bond. Surely kin to her nurse of eleven years, Adele DiVettelo.

DECEMBER 1937

SEARCH: HARRIGAN'S DEATH

Harrigan Boy Dies of Wasting Illness

Unidentified. Rashes became what looked like **burn marks**, which festered and bled out. Several of his friends caught it too, and recovered.

AUG 1940 – AUG 1955

SEARCH: ANIMALS, PETS, DISAPPEARANCES

More Pets Missing Downtown

Years of items on cats, dogs and pets vanishing around central Meadowbrook. Coyotes, disease, sadists: no cause ever sticks. **They stop after August 1955.**

AUGUST 1956

SEARCH: ISABELLE'S DEATH

Isabelle Wheeler, 69

An invalid most of her life since 1905. Lived with a single caretaker nurse. Her longtime housemates, former nurse Adele DiVettelo and an unknown number of relations, **moved out in 1955**, reasons unknown. Left what remained of her fortune to a local hospital.

The County Seat

A TWO-STORY MARBLE BUILDING A FEW BLOCKS FROM THE HOUSE

- ▶ Michael Wheeler was killed by falling marble during its construction, in 1910. Now a sleepy place of parking tickets, zoning and building permits. The state’s money goes to a new library; nobody minds it falling apart.
- ▶ On file **from 1940 on**: purchases, sales, zoning, death certificates.
- ▶ **The records room**: water-stained boxes, photo sheets and 28 huge pre-war filing cabinets. Papers aren’t filed here so much as abandoned.

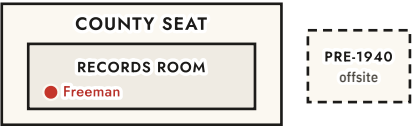
Anthony Freeman

Clerk. Twenty-something college dropout; affable; waiting all day for a question besides where the bathroom is.

- ▶ Knows nothing of the house’s history.
- ▶ A **Starbucks mocha** gets the Agents into the records room in work hours.
- ▶ On a particularly boring day, taken into their confidence, he **might help dig** (no –20% on name searches).
- ▶ **Pre-1940 records** went to offsite storage in 1966: “not possible.” A plausible reason and **Persuade** (perhaps +20% for a sweetener like an expensive gift) moves him. It takes real luck or persistence. With them the Agents can research **Isabelle and Michael Wheeler** and the house’s construction. The scenario gives no findings there beyond the Sparrow’s (p. 12).

THE CHRONOLOGY

- ▶ **12–15 hours** with a research skill such as **Bureaucracy or History at 40%+** traces the ownership back to 1940: who lived and died there, and when. It reads like a hit list.
- ▶ Once they know what to look for, they may find other houses that seem to suffer the same ill fortune (fire after fire, death upon death). That’s just what records look like broken into chunks.



	YEAR	RESIDENTS	CAUSE	VICTIMS
2	Up to 1956	Michael and Isabelle Wheeler	Natural causes	1 dead
3	1956 to 1960	George and Margaret Crease	Murder/suicide	2 dead
4	1960 to 1963	Michael Dougherty	Accident	1 dead
5	1963 to 1966	Adam and Rebecca Turé and family	Accident	1 dead
6	1967 to 1971	Jonathan Reese	Suicide	1 dead
7	1972	Doctor George Weaver	Accident	1 dead
8	1972 to 1977	Thomas and Imogen Greeley and family	Fire	2 dead
9	1978 to 1985	Peter Diaz	Suicide	1 dead
10	1985	Gareth Gedjos	Accident	1 dead
11	1986 to 1988	Jason and Janine Aiken	Gas leak	1 dead
12	1989 to 1994	John Tyler	Accident	1 dead
13	1995 to 2000	Louis Tycroft	Suicide	1 dead
14	2001 to 2007	Amanda Braintree and family	Suicide	1 dead
15	2008 to 2014	Andrea Falcone	Accident	1 dead
16	2015 to 2016	Yamilla Isari	Suicide	1 dead
17	2017	Special Agent Arthur Donnelley	Suicide	1 dead

DIGGING INTO ONE NAME

- ▶ Pick a name, roll a research skill (likely **Bureaucracy or History**) at –20% (Freeman removes the penalty). A few hours each; **once per name**.
- ▶ Only the names below give more. Every other death stays mundane however deep they dig. The **Whealers** have no surviving records on site: see the Sparrow (p. 12), or the offsite boxes.

George & Margaret Crease, 1956–60

- Locals. Modernized the place: water heater, refrigerator, **gas range**, new wiring.
- By 1957 friends saw a change. Margaret turned **rude and pushy**. George seemed **frightened**, went out only for work, then took to church at all hours.
- 1957: Margaret spent a fortune **restoring the master bedroom's wall mirrors**. Trade magazines photographed the house.
- **12 OCT 1960**: George bought a double-barrel shotgun and 20 shells, drove home, and shot Margaret, then himself. She died **in front of the master bedroom mirror**, most of her head in the broken glass. He'd set the house on fire first; a neighbor put it out.
- The town was devastated; it swung between pretending it never happened and covering up the facts.

The Turés, 1963–66

- From Montreal, with Elise and Anton; seemingly fine until 1965, when Rebecca was hospitalized six weeks for **"mental exhaustion,"** given electroshock. She came home and kept house again, but Elise, 8, turned violent at school, sent home for swearing.
- **12 JAN 1966**: Rebecca found Anton, 9, **drowned in the master bedroom toilet**. The bathroom was locked from inside. Rebecca never left the hospital again; Adam took the family away for good (p. 18).

Dr. George Weaver, 1972

- Well-liked local doctor and lifelong bachelor, upwardly mobile, from a small house on Valley Road, one street over; took over Dr. Stanley Donnigan's practice in 1965.
- Went to the open house after **Jonathan Reese's suicide** and bought it. Neighbors warned him; he laughed.
- Moved in **3 JUN**; died **12 JUN 1972**, electrocuted in the **garage**. The clocks stopped at **2:30 a.m.** when the circuit blew. His car was in the shop. Nobody knows why he was out there.

Peter Diaz, 1978–85

- Baker and skilled carpenter from a nearby town. Bought it to rebuild and rent; spent three years repairing the **1977 fire** damage, to good press.

Peter Diaz, 1978–85 continued

- 1982: left his wife and two children and moved in. It looked like a divorce; really he left to **work on the house**. Seldom seen; spent a huge sum. Expanded the garage; restored the master bedroom's mirrors with **period glass**.
- 1985: **hanged himself in Bedroom 2**, a note pinned to his chest: **"Finished now."**

Jason & Janine Aiken, 1986–88

- Moved from across Meadowbrook in 1986, hoping to start a family. Instead a year of electrical, plumbing and gas faults ate their savings. By late 1988 they thought the major problems fixed, and Janine began painting.
- Jason came home one late afternoon to a house **full of gas**, Janine unconscious upstairs, **all four burners on full, unlit**. The fire chief called it "miraculous" nothing blew. She woke briefly at Meadowbrook hospital that evening, then died. He left town the following month.

Louis Tycroft, 1995–2000

- Local lawyer, freshly divorced from Emily after 15 years. Fell out with his partners and closed the practice to **work on the house**.
- A week before: paperboy **John Elliott** called the police. Tycroft had answered the door angrily, with a **pistol**, saying **voices kept him up at night**. He was calm and coherent with police; his paperwork for the pistol was in order. The whole town heard.
- **12 SEP 2000**: shot himself **twice in the chest**.

Yamilla Isari, 2014–16

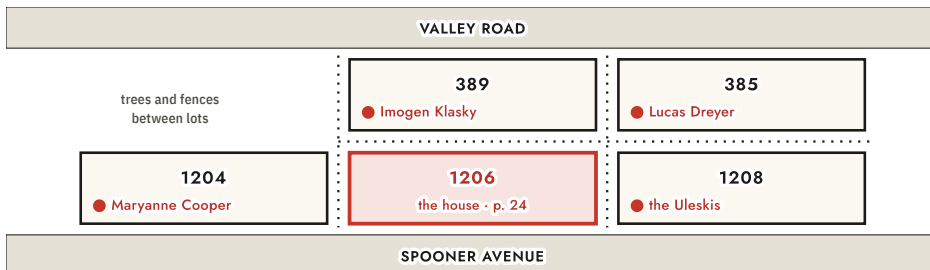
- A recent transplant from the United Arab Emirates, of a wealthy family. Saw the house on a break from the state university and obsessed over it for a year, offering owner **Andrea Falcone** outrageous cash.
- 2014: Falcone **suffocated upstairs**. Isari bought it, moved in right after graduation, spent two frantic months decorating from **local antique shops**, became a local figure, then a **recluse**.
- Found **14 NOV 2016**, throat cut as with a straight razor, dead a few days.

Arthur Donnelley, 2017

- Little on file; locals and the **realty office** knew him. The Sparrow notes he once wanted to buy, and how common suicide is among police.

Spooner Avenue

THE NEIGHBORS · SPOONER AVENUE AND VALLEY ROAD



- ▶ Small houses on large lots; trees and privacy fences. Hard to see one house from another. **The locals spy anyway.**
- ▶ Mostly retirees over 65 who've lived here all their lives. They know 1206 as **the Wheeler house**. Only the oldest remember Isabelle and her “foreign” nurse.

GETTING THEM TO TALK

- ▶ They know the recent deaths and don't want to discuss them. A few admit the “unfortunate accidents.”
- ▶ Nobody tells strangers it's supernatural. It shows in **shudders and significant glances**; then they excuse themselves and **shut the door**.
- ▶ **Badges and pressure**, or a **Persuade** roll, gets one more clue.

- ▶ They share it **quietly and quickly**, as if saying it could poison their lives. Some **cross themselves** or clutch a **St. Christopher medal** or crucifix.
- ▶ **Never all from one source**. Spread the clues across doors.
- ▶ Questions travel. Persistent footwork gets noticed by the town's gossips.

Marianne Cooper

66 · 1204 Spooner, next door, since 1965

- ▶ Knows the recent deaths, and little more.
- ▶ Clue: the house has **always had a dark cloud** over it.

Alfred & Juliet Uleski

83 and 81 · 1208 Spooner, next door, since 1955

- ▶ Moved in the year the Crone left. Limited knowledge of Isabelle.
- ▶ Clue: they watched **Isabelle fall apart** in her last year, 1956, alone but for a hired nurse.

Lucas Dreyer

90 · 385 Valley Road, behind 1208, for 70 years

- ▶ Extensive knowledge of **Isabelle and the Crone**.
 - ▶ The old woman came to **re-sew the drapes** and never left Isabelle's side.
 - ▶ **Strange people** lived there: odd foreign men with thick Italian accents, gathered in with Isabelle's blessing.
 - ▶ Animals turned up dead; dogs and cats went missing.
 - ▶ In **1955 the Crone simply vanished**, overnight.

Imogen Klasky

92 · 389 Valley Road, directly behind 1206, for 80 years

- ▶ The oldest memory on the street: **Michael and Isabelle Wheeler**, the Crone, **Antonio DiVettelo**, Matthew Harrigan.
 - ▶ The Wheelers were the darlings of the town, then a shadow fell. Michael was killed by marble at the County Seat.
 - ▶ In **1926** Isabelle, bedridden for twenty years, suddenly **walked**. The talk of the town; then talk turned to the Crone.

Imogen Klasky continued

- ▶ Antonio was the Crone's "son." In 1937 young **Harrigan** struck him in the street and died two weeks later, rashes turned to bleeding burns. Every boy in that scuffle caught it; only Harrigan died. After that, people **steered clear** of the Wheeler house.

Emily Tycroft

50 · Louis Tycroft's ex-wife · comfortably retired paralegal

- ▶ Inherited a lofty sum from him. Quiet, conscientious, well regarded.
- ▶ Certain of one thing: **1206 is evil**. Nothing but trouble followed Louis there. She went in twice; both times it felt "**uncomfortable**," though she saw nothing.
- ▶ **The letter**: three weeks after his death, a misaddressed envelope reached her, caught by a postman who knew her. **Louis's handwriting**. It details his crumbling mind and reads like an explanation of the suicide: gibberish about a "**woman in the house**."
 - ▶ She never showed the police.
 - ▶ She may show **especially courteous** Agents who believe the house may be genuinely haunted.

The Lucky Few

SURVIVORS OF THE HOUSE, FAR FROM
MEADOWBROOK



- ▶ A trail of broken families, some abroad or behind limited contact. **Only persistent Agents get every clue.**

MONTREAL, QUEBEC

Adam Turé

82 · retired electrical engineer · native Montrealer

- ▶ Lived in the house 1963–66; lost his son there, and his wife to the hospital after.
- ▶ A **bitter, volatile, stubborn** old man; lapses into **French** when angry.
- ▶ Refuses to discuss such **“nonsense”** as a haunted house. Otherwise cooperative, especially with law enforcement.
- ▶ Spends his days caring for Rebecca and **shields her** from any outside contact.

Rebecca Turé

81 · long-term patient, Douglas Hospital Research Centre

- ▶ **Access:** family, guests of family, or with her **case supervisor’s** permission.
- ▶ **Completely insane.** Speaks, often in French, of **“the woman in the house who wants to kill my boy”** and **“the man with the rifle.”**
- ▶ The house worked on her fragile mind: a year of visions, ending with **George Crease erasing his head with a shotgun in the kitchen.** Committed, home, and it began again.
- ▶ After Anton drowned: near-catatonic for eight years. Adam placed her at Douglas, a state-funded facility, in 1966. Her doctors call it schizophrenia with aspects of dementia; treatment may make her life tolerable, but they don’t believe she will ever leave for good.

OAKLAND, CALIFORNIA

Elise Turé

60 · contract attorney · naturalized American

- ▶ Cut herself off from her parents; doesn’t like to speak of them; no interest in reconnecting.

Elise Turé continued

- ▶ Very **“spiritual,”** deeply believes in the supernatural, she says **because of that house.**
- ▶ Remembers vividly, and won’t call it a child’s imagination:
 - ▶ waking at night to see an **old woman behind the mirrors** in her parents’ bedroom;
 - ▶ a **piano playing at night** in the living room, though they owned no piano;
 - ▶ her mother’s breakdown after seeing a **stranger shoot himself in the kitchen;** his remains instantly vanished.
- ▶ Certain the force that haunts Spooner Avenue **killed Anton.**

DENVER, COLORADO

Lucien & Maria Diaz

45 and 43 · Peter Diaz’s children · married, with families

- ▶ Back where their father’s family came from. Very close; don’t generally speak of his suicide.
- ▶ They cooperate with law enforcement. **Lucien takes the brunt** of questioning to keep Maria from harm.
- ▶ They were 13 and 11 that year, and remember it clearly.
- ▶ **Lucien:** his father’s **“descent,”** the growing obsession, abandoning wife and kids. He lost his mind somewhere between 1981 and 1984.
- ▶ **Maria:** in 1983 she rode her bike to the house and knocked. A woman’s voice said **“Come in.”** No one was in the house.
- ▶ **Both:** early 1985, a **“special”** talk. Dad made them promise **never to enter 1206:** “not safe.” They thought he meant the construction. Now they’re not sure.

TURIN, NEW MEXICO

Jason Aiken

56 · runs a gas station · remarried in 1996 to Sophie, a local artist who sells clay pottery to tourists

- ▶ Amiable, down to earth, no-nonsense. Has come to grips with Janine's death and talks about it openly. Knows little. Nothing odd ever happened there, until that day.
- ▶ **His hallucination:** finding Janine in the gas-filled house, he saw **bloody handprints everywhere:** doorknobs, banisters, the stove. Gone once the gas cleared. Fire officials said such things aren't unusual.
- ▶ Not evasive, not suspicious. To him it was an **accident**, and nothing shown or said will change his mind.
- ▶ The house knows his voice (p. 35).

The Specialists

DELTA GREEN FRIENDLIES · TELL THEM AS LITTLE AS POSSIBLE

Emil Yarrow

Parapsychologist · associate professor of abnormal psychology, Fulton College, two towns over

- ▶ A **dire, overweight** man. Serious, authoritative, professional; no time for levity.
- ▶ Became a Friendly six years ago: an occult force killing people in an **old hotel** in a nearby state; he dug up something useful. Believes Delta Green is a legal, if secret, part of the government.
- ▶ **Really an amateur.** He has seen supernatural events, but pretends to far more insight than he has; knows nothing of Cthulhu or the prehuman Earth. Straight-faced about **"demonic possession"** and **"long-term emotional energy,"** and his encyclopedic grasp of hauntings sounds like authority. **Nothing he knows helps here.**
- ▶ He tries to help and does **everything wrong**, putting everyone in mortal danger: go at **night** ("the spirits are more able to communicate in the dark"), go **alone** ("on a one-to-one basis").

Emil Yarrow continued

- ▶ When it hits the fan he **flees** or falls under the house's influence.
- ▶ **Possessed:** he isolates and terrorizes the Agents one by one. He finds a **wood axe** (even if a careful search found none) and attacks from surprise, +20% to hit.
 - ▶ **Discovered:** he goes on a rampage. Permanent +20% to attacks and CON tests; fights on at 0 HP until he **fails a CON test**, rolled at the end of each turn.

STR 13 CON 8 DEX 10 INT 15 POW 10 CHA 8 · HP 11 WP 10 SAN 47 BP 37

Skills Bureaucracy 22, Science (Chemistry) 32, Computer Science 51, Drive 35, Law 46, Occult 31, Search 30, HUMINT 40, Persuade 49

Attacks Unarmed 40% (1D4-1) · Wood axe 30% (1D8)

Elizabeth Tucker

Antiques dealer · Meadowbrook · www.antiquetracker.com

- ▶ Not what "antiques dealer" suggests: **young, attractive**, a booming online business finding lost heirlooms and stolen antiques, and odd **under-the-waterline deals**. Extensive contacts; she knows her furniture.
- ▶ Became a Friendly three years ago, tracking an **amulet stolen from an Asian exhibit in Philadelphia**, and saw odd things at its destruction. Believes Delta Green is legal, if secret. About Delta Green and the unnatural she is **somewhat gullible**.
- ▶ **Her value:** she finds Isabelle's furniture in days with a few calls (p. 20).
- ▶ **Otherwise she's a target.** Let the house influence her, trap her, or work her over the phone to draw the others in. Use her to **ratchet up the tension**.

STR 9 CON 9 DEX 13 INT 14 POW 12 CHA 13 · HP 9 WP 12 SAN 60 BP 48

Skills Accounting 52, Art (Antiques) 69, Art (Architecture) 50, Art (Design) 49, Bureaucracy 37, Computer Science 30, Drive 41, French 22, Italian 51, History 34, Persuade 46, Search 41

Attacks Unarmed 40% (1D4-1)

Isabelle's Furniture

SCATTERED BY THE 1956 ESTATE SALE · THREE PIECES
STILL CLOSE



Harrison



Griffs

FINDING IT

- ▶ **Elizabeth Tucker** (p. 19) finds all three in days, with a few phone calls.
- ▶ **Without her:** History 50% or Bureaucracy 70% (or a History roll, or Bureaucracy –20%) finds the **end table**; then a History roll (or Bureaucracy –20%) for the **piano**, another for the **armoire**. Each search: a few days of calls and old files. The armoire can take **months**.

The End Table

Home of Emily Harrison, 77, a widow on the far side of Meadowbrook

- ▶ Her family bought it at Isabelle's 1956 estate sale.
- ▶ Her **church group** runs a heavy pool of gossip about the Spooner house. Word that Agents are asking **spreads around town fast**.

The End Table continued

- ▶ A successful roll with a fitting skill, such as **Craft (Carpenter)** or **Art (Antiques)**: southern Italian, with odd Asiatic influences.
 - ▶ Enamel edges of interweaving geometrics: really **stylized people dancing**, led by a **dark man**, bigger than the rest, with **no face**, a horn in its place. Harrison never noticed.
- ▶ A **triskelion** (triple spiral) on the top. Look closely: the three slats are misaligned. **They move, and open**. Nobody has done so since 1956. Inside, lashed down with rotting leather:
 - ▶ **The knife.** Small, sharp, bronze. Used to sacrifice animals to consecrate the house. Needed for both rituals (p. 37).
 - ▶ **The bowl.** Bronze, triskelion-marked, clotted with what looks like dirt. Forensics: ancient dried **animal blood**. Needed for both rituals.
 - ▶ **The book:** Isabelle Wheeler's diary (opposite).

ISABELLE WHEELER'S DIARY

- ▶ In English. Study: days. **Unnatural +2%**. **SAN 1D6**.
- ▶ Cramped recollections, 1927–1955: the **pact with the Crone**, the **consecration to L'Uomo Nero**, the Dark Man's appearance on **12 JUL 1955** (p. 4).
- ▶ Describes in great detail the ritual to **conjure or banish the Dark Man: Convochi L'Uomo Nero** and its **Dismissal** (p. 37).

The Piano*A Baldwin upright, in a store*

- ▶ Isabelle bought it in 1930; it stood in today's dining room. Sold at the 1956 estate sale, resold in 1970, and in **stores** ever since.
- ▶ Physically unremarkable.
- ▶ Whenever music is heard at 1206 Spooner, the **mirror on the piano's backstop** shows the ghostly form of **Isabelle playing it**. The keys don't move. **SAN 0/1**

The Piano continued

- ▶ **Destroy the piano** and every music manifestation in the house **ends forever**.

The Armoire*Home of Jessica Griffs, a banker in nearby Columbia City*

- ▶ 1940, American modern; oak stained deep brown; a **mirrored front**. Physically unremarkable.
- ▶ Anyone with **POW 15+** who climbs in and **shuts the door** plainly hears the incantation of **Convochi L'Uomo Nero**, as if it were happening in the room outside. Nobody else hears it. **SAN 0/1**
- ▶ Stay inside and it concludes:
 - ▶ A booming male voice: "*Chi chiama il mio nome?*" ("Who calls my name?")
 - ▶ A **terrified woman** protests, in English.
 - ▶ The man: "*Scriverete il vostro nome nel libro nero.*" ("You shall write your name in the black book.")
 - ▶ Her **blood-curdling scream**. **SAN 0/104** The vision ends.

Running the House

IT HUNGERS · IT WATCHES · IT CALLS

- ▶ Isabelle Wheeler controls the house. It wants **self-preservation** and **power**: a battery for misery, death and sorrow, bent on the people inside.
- ▶ Fear is stronger in those **alone** than in groups, so it targets the lone Agent and goes to great lengths to **separate and isolate** them.
- ▶ **It is intelligent**. It plans, manipulates, twists perceptions. It **hears and understands everything said inside**. Anyone within is always under its eye.
- ▶ **Sensitive Agents** (POW 16+, or who have successfully worked an unnatural ritual before, or Art or Psychotherapy 50%+) **feel watched** every time they enter.

REFLECTIONS

- ▶ Anything in the house with a **reflective surface** is Isabelle's door into the physical world. Bigger and brighter means a bigger, stronger Isabelle: an arm, a head, any part of her she pushes through.
- ▶ Mostly she uses them to **spy and distract**. Mirrors, windows, pools of water or blood, gleaming candlesticks, an Agent's **glasses**: she sees from all at once.

MIMICRY AND INVITATION

- ▶ Once the Agents have been inside, the house works to get them back, **preferably alone**: calls to hotel rooms and cellphones, **texts, emails**, with believable reasons.
- ▶ It **mimics the voices** of Agents who have visited.
- ▶ It **can't spoof** a caller's number or address; it claims a **temporary number for security**.

- ▶ Only careful communications security exposes it: **code words**, say, or questioning a message closely enough to catch a lie.
- ▶ **Once exposed**, it toys with them. It calls back often and lets them talk to **the dead**: Donnelley, George Crease, Anton Turé, Agents who died inside. SAN 1/104
- ▶ It loves to ring **during other manifestations**, to distract, confuse and surprise.

MANIFESTATIONS

- ▶ Each room lists events by the **current WP of the Agent who enters**: 15+, 12–14, 11 or lower.
- ▶ You decide **if and when**. Don't drop them all at once. Start small, build to the dramatic, **save the best for last**.
- ▶ They may think they've beaten it, only to learn much later they must come back and do it right. Leave horrors they haven't met.

WHEN AN ENTRY DOESN'T SAY

- ▶ **Who it is**: no one the Agents know, its face hidden or indistinct. When the book means a particular ghost, the entry names them or says who would recognize them.
- ▶ **How long**: as the entry says. If it gives no ending, moments: it ends when anyone reacts (speaks to it, reaches for it, steps closer, turns on a light).
- ▶ **Who notices**: whoever the entry names (one Agent, the Agents present, the whole house). If it doesn't say, the Agent who set it off. Every witness rolls the SAN loss.
- ▶ **What's left**: nothing, unless the entry says so.

THE BATTERY: HOUSE POW

- Consecrated to the Dark Man, the ground **gains POW from the terror of the living**. Once that power let the god manifest; now it keeps Isabelle alive in the glass.

- It stores up to **25 POW**. Track it here.

1	2	3	4	5	6	7	8	9	10	11	12	13
14	15	16	17	18	19	20	21	22	23	24	25	

Consumption: it gains

Anyone inside **loses any SAN** **+1**

Anyone inside goes **temporarily insane**, hits their **breaking point**, or has an **acute episode** **+3**

Anyone inside **dies** or goes **permanently insane** **+6**

- A victim who dies inside with **POW 11 or less** rolls a **POW test**. Failed: their spirit stays forever, Isabelle's to command, a **lure** wearing their face.

Obsession

- Target: a visitor with **WP 11 or less**. Costs **half the target's WP** in house POW. **Opposed POW test**.
- **House wins**: the visitor is **infatuated**. Seems normal; will do anything to defend the house, cold-blooded murder included; believes it's all their own free will.
- **Visitor fumbles**: total sway, the same as possession.

Obsession continued

- Brief the obsessed player **privately**. They're your accomplice now: help the house isolate the others and cut them off.

Possession

- Any one person inside. Costs **POW equal to the target's WP**. **Opposed POW test**.

- **House wins**: it controls them for **1D20 minutes**. **House loses**: a wave of nausea.

SAN 0/1

- The possessed **can't leave the house**. It uses all their knowledge and skills to attack or, better, terrorize. It kills the ones it finds threatening and feeds on the rest. If it must, it makes them **attempt suicide**.
- Seeing a teammate possessed: **SAN 1/1D4**
- The possessed remembers nothing; the time is simply **missing**. **SAN 1/1D4**
- Learning what they did costs SAN from helplessness: **SAN 0/1** for mild cruelties, up to **SAN 1/1D6** for the worst torture or murder.

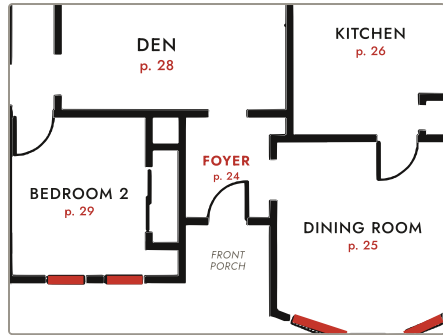
Using It

- **Sparingly**. Not every Agent, not every chance. Watch the table: when the players think they're in control, or start to panic, **obsess or possess one of them**. One more nudge toward disaster.
- If no Agent falls, give the role to **Tucker, Yarrow** or **Chief Buffington**.
- The **master bedroom** fascinates the obsessed and possessed; they keep drifting back (p. 32).

Porch & Foyer

WHERE EVERY VISIT BEGINS

- ▶ **Stone porch**, three steps up, enclosed by iron bars. A single lamp over the **red door**.
- ▶ A small foyer opening on the dining room and the den.
- ▶ A **closet** whose door holds a **full-length mirror** facing the foyer.



- ▶ **MUSIC NIGHT OR ALONE · WP 12 OR HIGHER** From inside the door, a piano: soft, moody, classical. Any musical Art skill, or a particular interest in music: Beethoven’s “**Moonlight Sonata.**” The door opens; the music stops. There is no piano or stereo in the house. (SAN 0/1)

WP 15 OR HIGHER

- ▶ **THE MIRROR** A careful look or **Alertness**: small, wet **handprints of a child** on the closet mirror. (SAN 0/1)

WP 12 TO 14

- ▶ **THE OUTSIDE WALL** Behind a bush by the front door, on the siding, in blood: “**Hell is Me.**” Tests say it’s dog blood. (SAN 0/1)
- ▶ **COME IN!** They knock. From deeper in the house, maybe upstairs, a woman’s voice shouts clearly: “**Come in!**” No one is in the house. (SAN 1/1D4)

WP 11 OR LOWER

- ▶ **MUSIC, STILL PLAYING NIGHT OR ALONE** The door opens and the sonata **doesn’t stop**. In the dining room it seems to come from **under the floor**. There is no basement. (SAN 1/1D4)
- ▶ **IN THE MIRROR ALONE** In the foyer mirror, a **little boy** stands in the dining room behind them, pale blue, obviously dead. (SAN 1/1D4), or (SAN 1/1D6) if they’ve seen **Anton Turé’s** photo. Turn: gone. Stay still: he walks to the mirror, lays his hands on it, vanishes. **Wet handprints** linger.

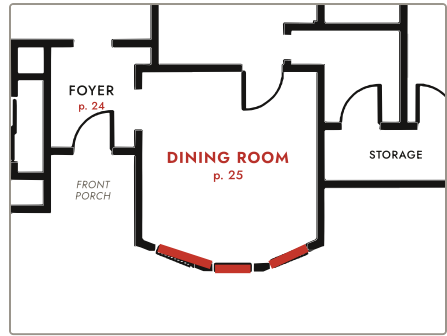
WP 11 OR LOWER continued

- ▶ **THE VOICES** A man and a woman **arguing furiously** inside the foyer closet. The man says something about a “**thousand-faced moon**”; the woman protests. Open it: no one. (SAN 1/1D4)
- ▶ **IN THE CLOSET** Opened, the closet is a **huge rats’ nest** of things from all over the house: rotting orange-juice cartons, ripped magazines, shredded clothes. The foyer stinks, but only once it’s open. (SAN 0/1)

Dining Room

ONCE ISABELLE'S MUSIC ROOM

- ▶ A three-paned **gable window** onto shrubbery and the front yard. Doorways to foyer and kitchen.
- ▶ A gaudy **1950s chandelier** seems to have wiring problems; it flickers from time to time.
- ▶ Full of **Yamilla Isari's boxes**, unclaimed for months while the house slid back onto the market. Going through them all takes **hours**.
- ▶ Isabelle's **Baldwin upright** stood here (p. 21).



ISARI'S DIARY

- ▶ In one of the boxes. A small faux-leather journal, 57 cramped pages, **in Arabic**. Study: an hour.
- ▶ Visions of a **dead little boy** (Anton Turé); recurring dreams of an **old woman**; two terrifying dreams of a **different woman trapped behind the glass** in the master bedroom.
- ▶ Near the end she slept in the **den** and avoided the master bedroom.
- ▶ The last entry: *"I understand now why I came here. I'm home."*

WP 15 OR HIGHER

- ▶ **WHIMPERS NIGHT OR ALONE** Muffled whimpers of an animal somewhere in the boxes. The sound comes and goes. Persist and it turns human: a **little girl crying**. At last, a box filled with gore; in a pile of rotting meat, a **cat skull**, freshly stripped. (SAN 1/1D4)

WP 12 TO 14

- ▶ **SHEET MUSIC NIGHT OR ALONE** Searching the boxes: yellowed, ancient sheet music for the **"Moonlight Sonata."** (SAN 0/1)

WP 12 TO 14 continued

- ▶ **UNDER THE FLOOR** Pry up the floorboards (chasing the music, maybe): beneath them, patchy older **birch**, the original 1907 floor. Remove that too: a **crawlspace** that can't be found any other way; one Agent fits at a time. A **graveyard of animals**: ancient bones of dogs, cats and pets stacked across the foundation. Search carefully: **at least three-quarters of a human skeleton**.

(SAN 1/1D4)

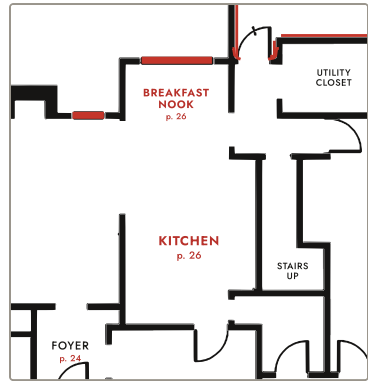
WP 11 OR LOWER

- ▶ **THE RITUAL THE 12TH OF THE MONTH, OR ANY NIGHT FROM SUNDOWN TO MIDNIGHT** A split-second flash: **the Crone**, naked, bowing in supplication mid-room to a **huge naked man with pitch-black skin**, face lost in shadow. Then crippling nausea; incapacitated up to an hour. (SAN 1/1D4)
- ▶ **UNDER THE FLOOR NIGHT** In the crawlspace, **Luck**. Fail: the light dies and **the hole above is gone**. Absolute dark; something **clatters among the bones** (SAN 0/1), then guttural, animal sounds (SAN 1/1D4). Fail both: **1D6** damage, from the stalker or the jutting bones. Play cat and mouse: the edge, the way out, trapped again. After what feels like hours it all snaps back: light on, hole open. **No monster**. Above, they were gone an instant.

Kitchen

AND THE BREAKFAST NOOK

- ▶ Cutting-edge in 1956; now **peeling** stick-on tile, cracked yellow **Formica**, an ancient **stove** with **four gas burners**.
- ▶ A subtle smell of **old eggs**. Recently rifled: cabinets half open, a half-filled garbage bag of **rotting food** on the floor.
- ▶ The **breakfast nook windows** reflect the kitchen.



WP 15 OR HIGHER

- ▶ **THE PRESENCE** **NIGHT OR ALONE** A strange power gathers, as if trying to communicate; it thins when the Agent moves. They **sweat**. Leave: nothing more, and the sense of a near miss. **[-1 SAN]** Stay: a tug on the hand. **Anton Turé's corpse** holds it, blank sockets, puffed blue face: "*Where is my daddy?*" as if underwater. Gone. **[SAN 1/1D6]**

WP 15 OR HIGHER continued

- ▶ **THE GUNMAN** **NIGHT OR ALONE** In the nook windows, a man standing **behind them**. Turn: a portly man in 1950s clothes swinging a new **double-barreled shotgun** to his own face. Saying anything takes **HUMINT**; if they manage it he shouts "*Leave me alone!*" Then he erases his head from the neck up. **[SAN 1/1D6]**, or **[SAN 1/1D8]** if they've seen **George Crease's** photo.
- ▶ **CLEANING ALONE** The Agent wakes from a stupor **doing the dishes**. From the master bedroom a man calls: "*Come and see the mirrors!*" **[SAN 0/1]**

WP 12 TO 14

- ▶ **CLICK** **NIGHT OR ALONE** Four subtle **clicks**. **Alertness** finds them, or in minutes they smell it: **all four burners on full**, pilots out. Turning them off, the hand comes away **sticky with blood**. SAN 0/1
- ▶ **THE CABINETS** Scratching and hissing from a central cabinet (**Alertness** finds which), like a trapped animal. Opened before? It's closed now. Open it: the **foulest stench** imaginable. Everyone: **POW** test or flee the house vomiting for **1D20 minutes**, with a glimpse of something **black and moving**. Inside: old salt, sugar, wheat, oats. Nothing rancid. SAN 0/1
- ▶ **GAS** The whole house suddenly **reeks of gas**, to the point of choking. No burner is on. Stay and it fades. Flee and **every door is locked** as if from outside; breaking one takes **combined STR 25**. The harder they fight, the worse the smothering, until a door gives and they realize **it was all in their minds**. SAN 0/1

WP 11 OR LOWER

- ▶ **RAZOR** A metallic clatter on the counter: a **1909 Milton straight razor**, in perfect condition, as if made yesterday, but for the fresh blood. Test it: **Donnelley's and Isari's**. Police won't believe it was missed in the search; suspicion falls on whoever hands it in. **It's a trap**: if an Agent carries it **alone into the master bedroom**, the house tries to possess them and make them **cut their own throat** (**1D20+2** damage). Once the cut is made, the razor vanishes into the house and can't be found.
- ▶ **SINGING** **NIGHT** An old woman, barely audible, **singing in Italian**. SAN 0/1D4 It records. Online: an 18th-century folk song, "*Un modo scuro ho viaggiato*," "A Dark Way I Have Traveled." Anyone who hears it, even recorded, dreams three nights of an **ancient crone rushing their bed with a hooked knife**.
- ▶ **THE CAT** A **cat in agony** fills the house for hours. It seems to come from the kitchen; it's never found. SAN 0/1 Stand quiet between howls: an old woman **soothing it in Italian**, and a knife on a **whetstone**.

SAN 0/1

Den

THE CENTERPIECE OF THE HOUSE

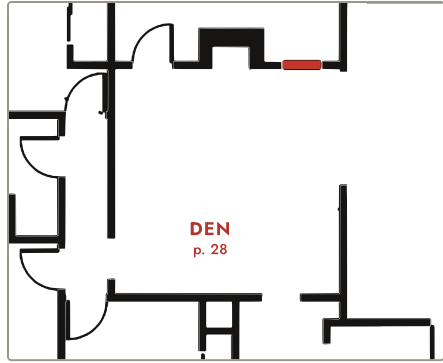
- ▶ A large room around the **grand fireplace**.
- ▶ Exits to the foyer, the back porch, the breakfast nook, and a hall to three bedrooms.
- ▶ Most of **Isari's furniture**, including a **couch**.
- ▶ Old **foam cups of rancid coffee**, left by the coroner and police.
- ▶ Isari slept here at the end, avoiding the master bedroom.

WP 15 OR HIGHER

- ▶ **THE LIGHTS** **NIGHT OR ALONE** The lights flicker on and off. **Alertness:** the **shadow of a woman in a long gown** on the wall. No one else is in the room. **[SAN 0/1]**
- ▶ **THE CHIMNEY** Look up it and a **flapping monstrosity** bursts out. Anyone who fails **Alertness** panics and draws; anyone with a gun already out rolls **Luck** or fires. It's a dirty, bewildered **pigeon**. Later, even if released outside, it lies **ritually killed** in the center of the den: wings, head and legs pulled off, laid side by side. **[SAN 1/1D4]**

WP 12 TO 14

- ▶ **THE FIREPLACE** **NIGHT OR ALONE** The fire **lights itself**. A woman's **laughter** from the master bedroom. **[SAN 0/1]**
- ▶ **THE CLEAVER** **NIGHT OR ALONE** The steady strike of a **cleaver on wood**, nobody swinging it. **[SAN 0/1]** It tracks to the **hearth**. Watch: each invisible strike gouges the wood. **[SAN 1/1D4]** A hand in the way takes **1D6** and likely loses fingers. Twelve strikes, then it stops.



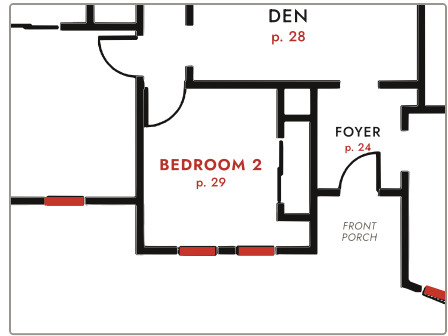
WP 11 OR LOWER

- ▶ **COFFEE BREAK** Before they know it, as if steered, the Agent picks up a cup of **rancid coffee** and slowly drinks every drop, savoring it. Anyone watching: **[SAN 0/1]**. Then the drinker **vomits and retches for 1D10 minutes**; **maggots** writhe in the pool. **[SAN 1/1D4]**
- ▶ **GUNSHOT** One huge **gunshot** shakes the house; anyone who knows guns hears a shotgun. Cordite and gunpowder, then **burning hair and blood**. No source. **[SAN 0/1D4]**
- ▶ **THE COUCH** The couch creaks and slowly **sags under a heavy weight**. Nothing is on it. As they move and talk, the weight shifts, as if **turning to listen**. Anyone who grabs or shoots at it is swept aside as if by a giant hand and takes **1D6+2 damage**. **[SAN 1/1D4]**, or **[SAN 1/1D6]** if it strikes an Agent.

Bedroom 2

ANTON'S ROOM

- ▶ A child's room, caught **mid-redecoration** when the house was... vacated.
- ▶ Half the wallpaper stripped, showing an earlier pattern: **blue sea and cartoon ships**.
- ▶ No furniture. A **stepladder**, buckets of congealed paint, **tarps**.
- ▶ Long ago it was **Anton Turé's**. Peter Diaz **hanged himself** here in 1985.



WP 15 OR HIGHER

- ▶ **AS IT WAS** First time in, the Agent sees it as **it was**: a little boy's room, early 1960s. It fades like a double image. (SAN 0/1)
- ▶ **AT PLAY** Sitting quietly: an intermittent clatter of metal on wood. A **vintage toy car** rolls across the floor, pushed by nothing. (SAN 0/1)
- ▶ **THE WALL** The wallpaper seems to shift. Anyone staring at it grows disoriented as the **ships move** and the little cartoon men along the halfway line **dance**. A **jack-in-the-box** slowly winding snaps them out of it, no source. When it stops: **plain brown paint**, no wallpaper at all. (SAN 0/1)

WP 12 TO 14

- ▶ **GLIDER** A 1950s **balsa-wood glider** floats down from head height and lands at their feet. It wasn't there before. It fell from a spot where it must have hung in midair. (SAN 0/1)
- ▶ **ENDLESS SLEEP** **ALONE** An urge to **curl up in the corner under the tarps**. Safe there, comforted. A song comes to mind and they hum it: "**Endless Sleep**" by Jody Reynolds. When anyone walks in, the feeling turns alien. They can't explain it. (SAN 0/1D4)

WP 12 TO 14 continued

- ▶ **THE CLOSET** Something **shakes the closet door** from inside. Its track comes loose; a small **bolt rolls** across the floor toward them. Peer in: **two red eyes** in the dark behind the broken door. Open it: only a damp patch. (SAN 0/1)

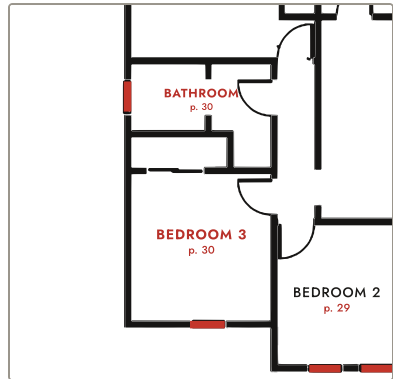
WP 11 OR LOWER

- ▶ **COMFORT** **ALONE** Something **small and cold** snuggles close, clutching. Hold still and it **sobs**, a small child's voice. Move and it's gone. (SAN 0/1D4)
- ▶ **HANDS** Wet **handprints of a small child** on the tarps. As they watch, the prints track along the wall to the door. When they reach it, it **slams**. (SAN 0/1)
- ▶ **SCRUTINY** **NIGHT OR ALONE** An intense sense of being watched, growing the longer they stay. The source must be **behind the open door**. Pull it back: nothing. Push it to the wall again: a **blue-skinned boy** stands in the doorway, face in shadow. He gurgles: "*What are you doing in my room?*" Gone like a photographic trick. (SAN 0/1D4)

Bedroom 3

THE LIME-GREEN RUG

- ▶ Small, plain and empty; an old, ratty **lime-green rug**.
- ▶ Off the hallway; shares a **bathroom** with Bedroom 4.
- ▶ One **naked light bulb**.



WP 15 OR HIGHER

- ▶ **A GLIMPSE** The vague form of a **small child** rushes past the open door toward the den. However fast they follow, no one. SAN 0/1
- ▶ **THE PHONE** An **old telephone rings**: a rotary phone hidden **under the rug**, its wire connected to nothing. Answer it: a sweet, slightly senile woman politely asks, one by one, for **each family that has lived here**, and last for **Isabelle Wheeler**. Whatever they say: *"She's there, I'll wait."* Her voice climbs octaves into a garble of voices and dies in an electric shriek. SAN 0/1
- ▶ **THE PLEDGE** A woman in a **white nightgown**, features lost in gray, appears mid-room, raises her arms, and shouts, fading in and out like a bad radio: *"In darkness I strike my name from the book of life, and write it in the black book of the Dark Man."* The bulb **explodes** in sparks. SAN 0/1D4

WP 12 TO 14

- ▶ **THE CHANT** An old woman's voice **whispers Italian** to one Agent, from the empty air, uncomfortably long. Anyone who has read Isabelle's diary knows it: **Convochi L'Uomo Nero**. SAN 0/1

WP 12 TO 14 continued

- ▶ **THE BATH** A noise draws them to the shared bathroom: a **drawn bath**, the water sloshing as if something struggles. It's clear and empty. Look closely: something invisible, **the shape of a small child**, displaces it. It goes still until someone touches the water. SAN 0/1D4
- ▶ **LET'S PLAY** In the closet corner sits a **little girl in pigtails**. She looks up; her eyes are **silver, like a wolf's**. She smiles: *"Let's play."* Reach into the dark: **bitten, 1D6**, the wound like a dog's. She's gone. SAN 0/1D4

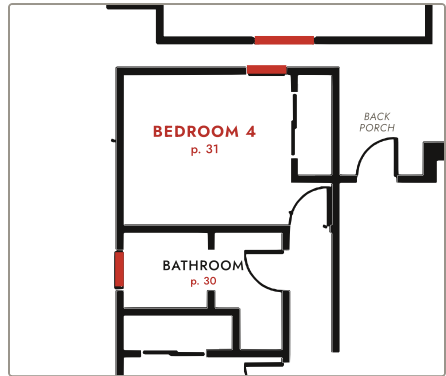
WP 11 OR LOWER

- ▶ **A CHILD** The rug is **drenched** and stinks of rot. Anyone with any **Forensics** skill knows the stench: a corpse left in standing water. No body. SAN 0/1 Then the **shape of a small child rises** under the rug, as if lifted from below, writhes for 30 silent seconds, and sinks away. Only floorboards beneath. SAN 0/1
- ▶ **A SACRIFICE** Something the size of a **large cat** moves under the rug and slides toward them. Shoot or stomp it: it bursts in a **gout of blood**. Pull the rug back: only the blood. SAN 0/1

Bedroom 4

AND THE SHARED BATHROOM

- ▶ Small, plain and empty. The **carpet is torn up**; bare wood tack strips that once held it.
- ▶ Off the hallway; shares the **bathroom** with Bedroom 3. The bathroom has a **mirror**.



WP 15 OR HIGHER

- ▶ **THE STENCH** First time in, everyone is hit with **nausea**, each smelling something different: vomit, feces, burning hair. It lasts while they stay and vanishes when they leave. It never comes back. [SAN 0/1]
- ▶ **NO LIGHT** The light won't work, though the breaker shows power. Take off the **switch plate**: the gap in the wall **bleeds**. [SAN 0/1D4] The blood fades out, as if in time-lapse. Then the light works.
- ▶ **NOT ALONE** Standing quietly: the faint sounds of **someone invisible** moving stealthily around them. [SAN 0/1] Grab for it: **Luck**. Success: they hold an invisible force that struggles wildly. Hang on and it tears free, **1D4** in long, animal scratches.

WP 12 TO 14

- ▶ **LISTENING** From the bathroom, a squeak: a **finger drawn across the mirror**. No one there. Run hot water: as the steam rises, **I AM LISTENING** appears on the glass. [SAN 0/1D4]
- ▶ **THE OLD WOMAN** An **old woman hobbles in**, ignores every word, shrugs off hands, **swearing softly in Italian**. Restrain her: she spits, swears, stares them down, then smiles as if she's figured something out, and vanishes. Let her go: she walks to the center of the room, looks up at the ceiling, and vanishes. [SAN 0/1D4]

WP 12 TO 14 continued

- ▶ **THE SHAPE** An inhuman figure under a **white sheet** rushes at them, smashes into an Agent, forces past and floats into the den. **DEX** to grab the sheet: it goes limp. [SAN 0/1D4]

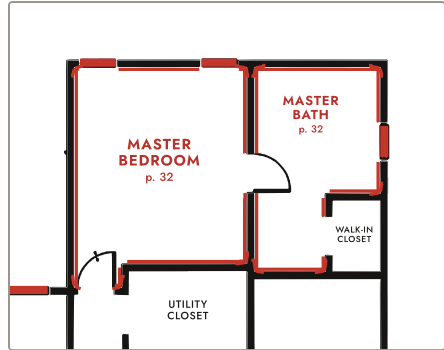
WP 11 OR LOWER

- ▶ **THE HAND** The half-open closet door slowly slides shut, pulled from inside by a **pale white hand**. The closet is empty. [SAN 0/1D4]
- ▶ **BODIES ALONE** The room is **filled with corpses**: dozens, blue-white and rotting, stacked like cordwood nearly four feet high. The smell is crippling; even veterans are overwhelmed. [SAN 1/1D6] Leave and come back: gone, smell and all.
- ▶ **THE FACE NIGHT** A **ghost-white face** leaps up at the window and stares in, contorted with fear: a man, **dried blood** on his head. Gone into the night. No sign of anyone outside. [SAN 0/1D4]

Master Bedroom

AND BATH · THE HEART OF THE HOUSE

- ▶ **Mirrors are built into every wall of the suite**, bedroom and bath: odd, all-encompassing, more suited to the 1970s. Isabelle Wheeler had them installed in 1926, at great expense; no one knows why. Etchings on each mirror's seams give the year it went in.
- ▶ Entering the bedroom is like **sinking underwater**: thousands of reflections, disorienting and ugly. In here, **perception rolls and attacks** are –20%.
- ▶ **POW 16+**: nearly intolerable; **nausea** after a few minutes.
- ▶ Agents the house has **obsessed or possessed** find the room fascinating and keep drifting back to it.
- ▶ **Blood again** since the cleaning. A single **tracking stain** runs from the wall opposite the door, **across the ceiling**, down to the **tape outline** where Donnelley lay.



DIED HERE Margaret Crease 1960 · Yamilla Isari 2016 · Arthur Donnelley 2017 · in the master bathroom: Anton Turé 1966 (drowned in the toilet), John Tyler 1994 (lungs full of water; the tub bone dry)

WP 15 OR HIGHER

- ▶ **THE FEATHER** The Agent is fascinated by a small **goose feather** whirling in the reflections at floor level by the far wall. There is no feather in the room. SAN 0/1

WP 15 OR HIGHER continued

- ▶ **THE WOMAN NIGHT** In the mirrors a **woman enters**, walks to a window, sits in a chair that isn't there, and **combs her hair** with an invisible brush, humming. Her face never shows. Any disturbance: gone. SAN 0/104
- ▶ **THE PENNY** An Agent kicks a loose **penny**. It bounces to the mirror, meets its reflection, and **rolls through**, stopping in the room beyond the glass. Now there is no real penny. SAN 0/104

WP 12 TO 14

- ▶ **THE BATH** In the master bath a **bath starts running**; a woman **sings in French**. A moment later: bath drawn, faucet off, silence, no one in it. Reach in: the **cold, still body of a little child**, unseen. SAN 0/104 Drain it: the water empties around a child's invisible shape. SAN 0/104 Then nothing.
- ▶ **MRS. WHEELER** In the bathroom mirror, Isabelle appears, considers the Agent and **walks out the door**. She was never physically there. SAN 0/1
- ▶ **THE BOY ALONE** A **dead boy stands up out of the bath**, real, blue and puffy, and walks slowly to the Agent, face down. He looks up and opens his mouth: **rancid water and grubs** spill out. He clutches the Agent and vanishes. SAN 0/104

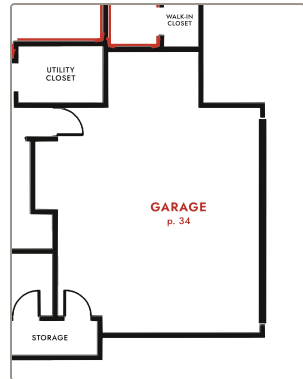
WP 11 OR LOWER

- ▶ **THE RAZOR ALONE** Isabelle stands on the far side of the mirror; she has no counterpart in the real room. SAN 0/104 A bitter old woman's smile. She **unfolds a straight razor** and swipes: **Alertness or Dodge**, whichever is lower, or take **1D8+2**. Her razor is real: it floats in the room where she holds it in the mirror. The only ways to avoid another attack: **flee the room** or **destroy the razor** (grabbing it or knocking it from the air takes a roll at **-20%**). If anyone else enters, she and the razor vanish.
- ▶ **HANDS** A **little boy** beyond the mirror, no real counterpart, crying, reaching, talking very faintly. Approach and **countless bone-white hands** erupt from the glass. SAN 0/106 **Dodge or DEX**, or be dragged in (below).
- ▶ **IN THE MIRROR ALONE** Something unseen **pulls the Agent into the mirror**. SAN 0/106 Like falling sideways into an **arctic lake**. Every turn: a **CON** test or 1 damage from the cold. At 0 HP the house has **consumed** them. Once per turn they may try to swim out: **STR or Swim**, at **-20%**. Success: they spill back into the world, slimed head to toe, with all HP lost in the mirror restored.

Garage

WHERE DR. WEAVER DIED

- ▶ Two-car garage and storage. A **screened-in porch** before 1956; the most modern part of the house.
- ▶ A **1970s garage-door opener**, a monster relic; a modern fuse box; a **1980s refrigerator**; abandoned garden tools on the wall.
- ▶ The only recently poured foundation. Traces of the old porch show where it meets the house.
- ▶ **George Weaver** was electrocuted here at **2:30 a.m.**, 1972.



WP 15 OR HIGHER

- ▶ **THE REFRIGERATOR** The light is off. Across the room the **fridge door opens**; a **half-visible person** blocks its light, looks up at them, and shuts it. Lights on: no one. [SAN 0/1]
- ▶ **WHISTLING** Before they go in: someone **whistling**. Listen without entering: a fall, a quiet curse, the sound of **current through a circuit**. Every light in the house dims for a few seconds, then the fuses trip. No one inside. [SAN 0/1]
- ▶ **COOKING** A strong smell of **cooking**, like a barbecue. Then **burning hair**. The quick ones piece it together: this is where Weaver died. [SAN 0/1]

WP 12 TO 14

- ▶ **BREAKERS** The house's other electrical problems (flickering lights, randomly tripped breakers) trace back to the **opener unit**, a monster relic of the 1970s. Every morning at **2:30 a.m.** a short **resets all the breakers**: the minute Weaver died.
- ▶ **THE MOMENT** A figure in the middle of the garage, lit by **huge arcs of energy** in a high, buzzing whine. It convulses twice and falls. Gone before they reach it. [SAN 0/1]

WP 12 TO 14 continued

- ▶ **THE MAN** A middle-aged man in **boxer shorts and a T-shirt**, shocked that the door is opening, and then gone. [SAN 0/1] Anyone who has seen **Weaver's** picture knows him at once. [SAN 0/1D4]

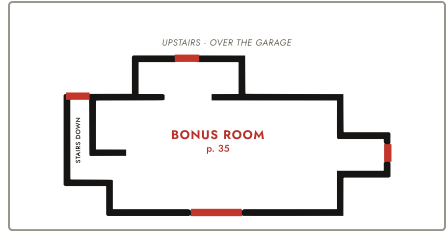
WP 11 OR LOWER

- ▶ **FLUTTERING NIGHT** A commotion, like someone moving a tarp. Inside: a shadowy **pigeon** flapping in the rafters by the opener. Reach for it: **Luck**. Fail: they grab a **live wire**, **1D20+2**. There was no bird; this is **how the house took Weaver**. Success: they see the setup. [SAN 0/1D4]
- ▶ **REALIZATION** Something invisible brushes past. A wave of **absolute, suicidal despair**; for a split second, dying in the house seems attractive. It fades as fast as it came. [SAN 0/1D4]
- ▶ **THE WATCHER** An **ancient, toothless old woman** floats mid-garage as if reclining in a chair, wearing a wry smile. Perfectly still; only her **glittering eyes** follow them as they circle. Touch her and she's gone. [SAN 0/1D4]

Bonus Room

UPSTAIRS, OVER THE GARAGE

- ▶ A small sitting room with recessed **window benches**. Scattered small boxes, an old **rocking chair**, house-repair supplies.
- ▶ Claustrophobic: the **ceiling slopes** hard; anyone taller than an average man bumps their head.
- ▶ Smells of **paint** and something subtler, almost **spice**.
- ▶ **Janine Aiken** was found unconscious up here in the gas, 1988. **Andrea Falcone** suffocated up here in 2014.



WP 15 OR HIGHER

- ▶ **ROCKING CHAIR** The **chair is rocking** as they come in, and slowly stops as they approach. Then someone plainly **crosses the room** to the exit and walks loudly **down the stairs**. No one. [SAN 0/1]
- ▶ **THE BODY** At the top of the stairs: a **body** on the floor. Turn it over: the Agent's **own dead face**, glazed eyes staring back. It vanishes. [SAN 0/1D4]
- ▶ **GAS** A strong smell of **gas**. A woman **laughing** downstairs; someone **frantically messing with things** in the kitchen. Seconds later, as panic builds, it stops. [SAN 0/1]

WP 12 TO 14

- ▶ **JASON** Downstairs the **front door slams** (anyone watching it sees nothing). Heavy footsteps rush up the stairs, no source, and a scream: **"JAN!"** Anyone who has spoken to **Jason Aiken** knows the voice. Then nothing. [SAN 1/1D4]
- ▶ **JANINE** Turning, the Agent glimpses a rosy-red-faced **Janine Aiken** standing somberly in the corner, eyes in shadow. The closer they come, the more she fades; by the time they reach her, she's gone. [SAN 0/1]

WP 12 TO 14 continued

- ▶ **HOME** An old woman's voice announces: *"You're home now. Home."* [SAN 0/1]

WP 11 OR LOWER

- ▶ **REST** An old woman **mumbles a repetitive chant**, in Italian it seems, then in English: *"My dear, my dear. Rest now."* No source. [SAN 0/1]
- ▶ **BREATH** The room fills with the sound of someone **struggling for breath**. No source. It stops, raggedly, after three excruciating minutes. [SAN 0/1D4], or [SAN 1/1D4] for listening to all of it.
- ▶ **HUMMING** Now and then a woman **hums** up here. A fitting **Art** skill at 20%+ knows it: the **"Moonlight Sonata."** [SAN 0/1]

Overcoming the House

THE CLIMAX · LATE, AFTER MANY TERRORS

- ▶ The house has outlived many attempts to destroy it, Donnelley's most recently. It prefers to weaken and control its victims over **months or years**; a stubborn interloper it sometimes simply kills, by **possession and suicide**.
- ▶ The Agents must work together to survive it and find a way to **neutralize it forever**. Discovering the answers, and realizing they are the only ones, should come after many terrors.
- ▶ At an impasse? Control's sideways prod (p. 7).

BURNING IT DOWN

- ▶ **George Crease** tried first. The house, sated on his and Margaret's misery, had POW to spare: it **possessed a neighbor** who rushed over at the screaming and had him **douse the fire**. Other fires were put out by other outside forces.
- ▶ Even ashes don't end it. The **land itself is consecrated**; razing the house doesn't touch that. In time the plot reaches out and grabs someone, who **builds it again** from the foundation up, and the darkness continues.
- ▶ **If they burn it**: months later they learn a dazed new owner is building an **identical house** on the spot, floor-to-ceiling mirrors in the master bedroom and all. Every Agent who abandoned the fight: SAN 1/104 Once it stands again, the deaths resume.

- ▶ Conventional destruction is a **stall** at best. Lifting the curse takes occult means. There are **only two**, and neither is good.

THE ELDER SIGN

- ▶ Nothing in the house or its history suggests it. Only Agents **who already know** the Elder Sign can try it. It is a **potent weapon** here.
- ▶ Bring one into the house **at night** and **all hell breaks loose**: manifestation after manifestation, possession after possession attempt.
- ▶ **Smash the master bedroom mirrors** with it: the feeling of occupation fades and is gone. A mundane house remains.
- ▶ The Elder Sign **crumbles to dust**. The consecration is broken. Each Agent who pulls it off: **+1D6 SAN**.

THE DISMISSAL

- ▶ The ritual in Isabelle's diary (p. 21) that **dismisses the Dark Man** from the land, at the price of a **human sacrifice** (p. 37).

WRAPPING IT UP

- ▶ The operation ends only when the Agents **lift the consecration**, or **give up**.

Calling the Dark Man

CONVOCHI L'UOMO NERO · NI-AR-LATH-OTEP

- ▶ A **human sacrifice** is never taken lightly. It should make an Agent ask **which side they are on**.
- ▶ Whoever they choose, play the victim as **sympathetically as you can**.
- ▶ No way back, for something that **may not work**. It should weigh on them forever.

DISMISSING THE DARK MAN

- ▶ **Simple ritual.** Study: hours, [SAN 1D6]. Activation: an hour. Learnable without the larger Convochi rite.
- ▶ Performed **on the consecrated ground**, with the **bronze bowl and knife** from the end table, or identical ones.
- ▶ **The sacrifice:** [SAN 1/1D10] for everyone present. Being adapted to violence doesn't help. **The killer fails automatically.**
- ▶ **The cost:** the operators spend **10 WP and 3 permanent POW** between them. The lead operator must **fail a SAN test** to activate it; passing it costs one more permanent POW. (With the Handler's Guide, use its ritual activation rules instead.)

He Always Comes

- ▶ Just when they are sure they've killed someone for nothing, **every light fades out** but the dimmest of flames. From the shadows of a corner, perhaps by the fireplace, a shape **rises and unfolds**: a man with **matte-black skin**. Only his chin shows; his eyes are lost in darkness like a cloak.

He Always Comes *continued*

- ▶ In their own language: "*Who calls me?*" [SAN 1/1D8]
- ▶ No one can do anything but **struggle on, stop and flee**, or **stop and worship**. The temporarily insane sink into a helpless fugue, staring in awe.
- ▶ Keep chanting, from memory and the diary's pages, and he **commands them to stop**, threatening dire consequences.

If They Finish

- ▶ He **laughs mockingly** and vanishes. The house is purged of his influence and **every haunting**. Each Agent: +1D8 SAN.

If They Didn't Pay

- ▶ Ritual and sacrifice done, but the WP and POW costs not paid: he becomes something worse, an **immense, roiling, bloody, tentacled shape**, the vast hunger of the alien life beyond humanity. It shrieks and is gone. [SAN 1D10/1D100] The dismissal **fails**. Isabelle remains.

CONVOCHI L'UOMO NERO

- ▶ The Crone's rite; its pages also hold the dismissal. **Elaborate ritual.** Study: weeks, [SAN 1D10]. Activation: **years**.
- ▶ **200 HP of animals** sacrificed every year, over many years, on **new-moon nights**, with the bowl and knife. At least **two supplicants** ready to give their lives if he comes. Sometimes he doesn't.

The House at a Glance

EVERY MANIFESTATION IN ONE LINE · THE ENTERING AGENT’S CURRENT WP PICKS THE BAND

Porch & Foyer p. 24

- 12+

MUSIC **NIGHT OR ALONE** The “Moonlight Sonata” behind the front door; stops when it opens.

0/1
- 15+

THE MIRROR A careful look or Alertness: a child’s wet handprints on the closet mirror.

0/1
- 12–14

THE OUTSIDE WALL “Hell is Me” in dog’s blood behind a bush.

0/1
- 12–14

COME IN! They knock; a woman shouts “Come in!” from the empty house.

1/1D4
- 11–

MUSIC, STILL PLAYING **NIGHT OR ALONE** The sonata plays on inside, from under the dining-room floor.

1/1D4
- 11–

IN THE MIRROR **ALONE** In the foyer mirror, a dead blue boy behind them. 1/1D6 if they know Anton’s face.

1/1D4
- 11–

THE VOICES A man and woman argue in the empty closet.

1/1D4
- 11–

IN THE CLOSET The closet is a rats’ nest of rotting junk.

0/1

Dining Room p. 25

- 15+

WHIMPERS **NIGHT OR ALONE** Crying in the boxes; one holds gore and a fresh cat skull.

1/1D4
- 12–14

SHEET MUSIC **NIGHT OR ALONE** Old “Moonlight Sonata” sheet music in the boxes.

0/1
- 12–14

UNDER THE FLOOR A crawlspace of pet bones and most of a human skeleton.

1/1D4
- 11–

THE RITUAL **THE 12TH, OR SUNDOWN–MIDNIGHT** A flash of the Crone bowing to a huge black man; nausea.

1/1D4
- 11–

UNDER THE FLOOR **NIGHT** In the crawlspace, fail Luck: the light dies and the way out vanishes.

0/1, 1/1D4

Kitchen & Nook p. 26

- 15+

THE PRESENCE **NIGHT OR ALONE** Leave: lose 1 SAN. Stay: Anton’s corpse takes their hand.

1/1D6
- 15+

THE GUNMAN **NIGHT OR ALONE** Reflected, a 1950s man shoots his own head off. 1/1D8 if they know Crease.

1/1D6
- 15+

CLEANING **ALONE** They come to washing dishes; “Come and see the mirrors!”

0/1
- 12–14

CLICK **NIGHT OR ALONE** All four burners on, unlit; hands come away bloody.

0/1
- 12–14

THE CABINETS A cabinet’s stench drives them out vomiting (POW).

0/1
- 12–14

GAS Phantom gas. Stay: it fades. Flee: every door locked (STR 25 between them).

0/1
- 11–

RAZOR A bloody straight razor appears: a trap (p. 46).

0/1
- 11–

SINGING **NIGHT** An old woman sings in Italian; nightmares follow.

0/1D4
- 11–

THE CAT A cat screams for hours; listen between howls: Italian soothing (0/1 more).

0/1

Den

p. 28

- 15+ THE LIGHTS** **NIGHT OR** 0/1
ALONE Flickering lights; a woman's shadow on the wall (Alertness).
- 15+ THE CHIMNEY** A pigeon bursts out; later found ritually torn apart. 1/1D4
- 12-14 THE FIREPLACE** **NIGHT OR ALONE** The fire lights itself; laughter from the master bedroom. 0/1
- 12-14 THE CLEAVER** **NIGHT OR** 0/1
ALONE Chopping at the hearth. Watching the gouges 1/1D4; a hand there takes 1D6.
- 11- COFFEE BREAK** An Agent drinks the rancid coffee (watchers 0/1), then vomits maggots. 1/1D4
- 11- GUNSHOT** A huge shotgun blast from nowhere. 0/1D4
- 11- THE COUCH** An unseen weight on the couch watches; grab or shoot it and take 1D6+2 (SAN 1/1D6 if it strikes). 1/1D4

Bedroom 2

p. 29

- 15+ AS IT WAS** First time in: for a second, a 1960s boy's room. 0/1
- 15+ AT PLAY** A toy car rolls by itself. 0/1
- 15+ THE WALL** The wallpaper moves; then it's plain brown paint. 0/1
- 12-14 GLIDER** A balsa glider floats down from nowhere. 0/1
- 12-14 ENDLESS SLEEP** **ALONE** Curled under the tarps, humming; the SAN roll when someone walks in. 0/1D4
- 12-14 THE CLOSET** The closet shakes; red eyes; only damp inside. 0/1
- 11- COMFORT** **ALONE** Something small and cold snuggles close, sobbing. 0/1D4
- 11- HANDS** Wet child's handprints cross to the door; it slams. 0/1
- 11- SCRUTINY** **NIGHT OR ALONE** A blue boy: "What are you doing in my room?" 0/1D4

Bedroom 3

p. 30

- 15+ A GLIMPSE** A small child dashes past the door. 0/1
- 15+ THE PHONE** A dead phone under the rug rings; a voice asks for Isabelle. 0/1
- 15+ THE PLEDGE** A woman pledges her name to the Dark Man. 0/1D4
- 12-14 THE CHANT** An old woman whispers the Convochi chant to one Agent. 0/1
- 12-14 THE BATH** A drawn bath sloshes around an invisible child. 0/1D4
- 12-14 LET'S PLAY** A silver-eyed girl in the closet; reach in and be bitten (1D6). 0/1D4
- 11- A CHILD** Corpse-water soaks the rug; a child's shape rises. 0/1, 0/1
- 11- A SACRIFICE** A lump slides under the rug; shot or stomped, it bursts in blood. 0/1

Bedroom 4 & Bath

p. 31

- 15+ **THE STENCH** First time in: nausea, (0/1)
a different smell for each.
- 15+ **NO LIGHT** The light won't work; (0/1D4)
behind the switch, blood.
- 15+ **NOT ALONE** Someone invisible (0/1)
creeps around them.
- 12-14 **LISTENING** Steam on the bath (0/1D4)
mirror shows I AM
LISTENING.
- 12-14 **THE OLD WOMAN** An old (0/1D4)
woman hobbles in, swearing in
Italian.
- 12-14 **THE SHAPE** A sheeted figure (0/1D4)
barrels through them.
- 11- **THE HAND** A pale hand pulls the (0/1D4)
closet door shut.
- 11- **BODIES ALONE** The room is (1/1D6)
stacked with rotting corpses.
- 11- **THE FACE NIGHT** A bloodied (0/1D4)
man's face at the window.

Master Bedroom & Bath

p. 32

- 15+ **THE FEATHER** A feather whirls in (0/1)
the reflections only.
- 15+ **THE WOMAN NIGHT** In the (0/1D4)
mirrors, a woman combs her
hair.
- 15+ **THE PENNY** A kicked penny rolls (0/1D4)
into the mirror.
- 12-14 **THE BATH** A drawn bath. Reach (0/1D4)
in: a cold, unseen child. Drain it:
another 0/1D4.
- 12-14 **MRS. WHEELER** Isabelle in the (0/1)
bath mirror looks them over.
- 12-14 **THE BOY ALONE** A drowned boy (0/1D4)
climbs out of the bath.
- 11- **THE RAZOR ALONE** Isabelle slashes (0/1D4)
from the mirror (p. 46).
- 11- **HANDS** Go near the crying boy (0/1D6)
in the mirror: hands seize them
(Dodge or DEX).
- 11- **IN THE MIRROR ALONE** Pulled (0/1D6)
into the mirror (p. 47).

Garage p. 34

- 15+ **THE REFRIGERATOR** A half-seen figure at the open fridge. 0/1
- 15+ **WHISTLING** Whistling, a fall, a surge; the fuses trip. 0/1
- 15+ **COOKING** Barbecue, then burning hair. 0/1
- 12–14 **BREAKERS** At 2:30 a.m. every breaker resets. 0/1
- 12–14 **THE MOMENT** A figure convulses in arcs of current. 0/1
- 12–14 **THE MAN** A startled man in boxer shorts. Know Weaver’s face: 0/1D4 more. 0/1
- 11– **FLUTTERING** **NIGHT** A phantom pigeon in the rafters: a trap (p. 46). 0/1D4
- 11– **REALIZATION** A wave of suicidal despair. 0/1D4
- 11– **THE WATCHER** A toothless old woman floats, watching. 0/1D4

Bonus Room p. 35

- 15+ **ROCKING CHAIR** The chair rocks; unseen steps go downstairs. 0/1
- 15+ **THE BODY** A body with the Agent’s own dead face. 0/1D4
- 15+ **GAS** Gas; laughter and fumbling downstairs. 0/1
- 12–14 **JASON** Feet pound up the stairs: “JAN!” 1/1D4
- 12–14 **JANINE** Janine Aiken stands in the corner. 0/1
- 12–14 **HOME** “You’re home now. Home.” 0/1
- 11– **REST** “My dear, my dear. Rest now.” 0/1
- 11– **BREATH** Three minutes of gasping; 1/1D4 to listen to all of it. 0/1D4
- 11– **HUMMING** A woman hums the sonata. 0/1

What They Can Learn, and Where

EACH DISCOVERY AND THE LEADS TOWARD IT · SOME GIVE ONLY PART · IF THEY MISS ONE, STEER THEM TO ANOTHER

Eighteen dead in the house: suicides, accidents, murder	
the County Seat chronology	14
the Sparrow's "Another Spooner Suicide"	6
any neighbor	16
Perkin, for the deaths since 1994	10

Isabelle Wheeler fell ill in 1905, and walked again in 1926	
the Sparrow: the 1905 and 1926 clippings	12–13
Imogen Klasky	17
neighbors' rumors	16
Isabelle's diary: the pact	21

The Crone, Adele DiVettelo: a nurse fired for witchcraft who moved in with Isabelle	
the Sparrow: May 1926, Aug 1956	12–13
Lucas Dreyer	17
Imogen Klasky	17
neighbors' rumors	16
Isabelle's diary	21

Strange foreign men in the house; Antonio DiVettelo and the Harrigan boy's burning death, 1937	
the Sparrow: Nov and Dec 1937	13
Imogen Klasky	17
Lucas Dreyer: the strange men	17

Pets vanished around town from 1940 until August 1955	
the Sparrow	13
Lucas Dreyer	17
the bones under the dining-room floor	25

In 1955 the Crone vanished; Isabelle died in 1956, with only a hired nurse	
the Sparrow: Aug 1956	13
Lucas Dreyer: the vanishing	17
the Uleskis: her decline	16
neighbors' rumors	16
Isabelle's diary, up to 1955	21

A woman behind the mirrors	
Elise Turé	18
Isari's diary	25
a hint: Rebecca Turé's "woman in the house"	18
a hint: Tycroft's letter, "woman in the house"	17
a hint: Perkin's person-shaped gap in the blood	10

Piano music in a house with no piano	
Elise Turé	18
Donnelley's notes: "Music from dining room"	9
Isabelle's Baldwin piano, now in a store	21

Anton Turé drowned in the locked master bathroom, and still haunts it

the County Seat: the Turés	15
his coffin in Unit 2230	8
Donnelley's notes: "Turé = not dead?"	9
Elise, Adam and Rebecca Turé	18

George Crease killed his wife and himself in 1960, and still does

the County Seat: the Creases	15
Rebecca Turé's vision in the kitchen	18
Elise's memory of her mother's breakdown	18

Dr. Weaver died in the garage at 2:30 a.m.

the County Seat: Weaver	15
the garage's breakers	34

The house calls people in, and speaks

Maria Diaz: "Come in"	18
Tycroft's "voices" and the paperboy's call	15
Donnelley's notes: "Knew my name"	9

Donnelley's own investigation: why he went, what he dug up

his notes and kit in Unit 2230	8
Perkin's theory (unconfirmed): he copied the Isari scene	10
the County Seat and the realty office	15

Isabelle's furniture survives, and leads to the diary

Donnelley's notes: "Wheeler furniture/books/papers? Estate?"	9
Elizabeth Tucker, in days	19
searching the records themselves	20
Control's nudge	7

The Dark Man, his secret name, and the rituals

Isabelle's diary: the story, the name, both rituals	21
the armoire: the 1955 summoning, heard (POW 15+)	21
Bedroom 3's Chant, once they've read the diary	30
Control's nudge: the name	7

Fire only stalls it; the dismissal or an Elder Sign ends it

Donnelley's notes: "Crease tried: didn't work"	9
the County Seat: Crease's fire, put out	15
the dismissal, from Isabelle's diary	37
an Elder Sign, only if they already know one	36

Who's Who

EVERYONE THE AGENTS CAN MEET, AND WHERE

PERSON	WHO	WHERE	P.
Control	DG contact	Briefing; the old phone	6
Brian Miglia	Store-It owner	819 Dewlark Lane	8
The clerk	Store-It	Trailer office	8
Anthony Freeman	County clerk	County Seat	14
Dr. Elmer Perkin	Coroner	Office; Meadowbrook Inn	10
Chief Michael Buffington	Police chief	Police station	11
The librarian	Sparrow archive	File morgue	12
Maryanne Cooper	Neighbor, 66	1204 Spooner	16
Alfred & Juliet Uleski	Neighbors, 83, 81	1208 Spooner	16
Lucas Dreyer	Neighbor, 90	385 Valley Road	17
Imogen Klasky	Neighbor, 92	389 Valley Road	17
Emily Tycroft	Louis's ex-wife	Meadowbrook	17
Adam & Rebecca Turé	Anton's parents	Montreal	18
Elise Turé	Anton's sister	Oakland	18
Lucien & Maria Diaz	Peter's children	Denver	18
Jason Aiken	Janine's widower	Turin, New Mexico	19
Emily Harrison	Has the end table	Far side of Meadowbrook	20
Jessica Griffs	Has the armoire	Columbia City	21
Emil Yarrow	Parapsychologist	Fulton College	19
Elizabeth Tucker	Antiques dealer	Meadowbrook	19

Places

EVERY LOCATION, AND WHERE IT IS IN THIS BOOK

Meadowbrook Store-It , 819 Dewlark Lane, southwest of the house	8
The County Seat , a few blocks from the house	14
The coroner : his office; weekends, the Meadowbrook Inn	10
Police station , Meadowbrook	11
The <i>Sparrow</i> file morgue , microfiche	12
Spooner Avenue and Valley Road , the neighbors	16
Far away : Montreal, Oakland, Denver, Turin NM	18
Isabelle's furniture : Harrison's home, a store, Columbia City	20
Fulton College , two towns over (Yarrow)	19
1206 Spooner Avenue	24

QUICK NUMBERS

- ▶ **House POW**: up to 25. It gains +1 each time anyone inside loses SAN, +3 for a temporary insanity, breaking point or acute episode, +6 for a death or permanent insanity (p. 23).
- ▶ **Obsession**: only a visitor with WP 11 or less; costs the house half their WP; opposed POW.
- ▶ **Possession**: costs the house their WP; opposed POW; lasts 1D20 minutes.
- ▶ **Master bedroom**: perception rolls and attacks –20%; POW 16+ sickens in minutes (p. 32).
- ▶ **Rewards**: breaking the house with an Elder Sign, +1D6 SAN (p. 36); completing the dismissal, +1D8 SAN (p. 37).

What Can Hurt Them

EVERY SOURCE OF DAMAGE IN THE HOUSE, AND WHAT TAKES AN AGENT OUT OF ACTION

Razor KITCHEN · WP 11 OR LOWER **1D20+2**

An Agent who carries the bloody razor **alone into the master bedroom**: the house tries to possess them, and if it wins they cut their own throat, just as Isari and Donnelley did. Once the cut is made, the razor vanishes.

Fluttering GARAGE · WP 11 OR LOWER · NIGHT **1D20+2**

Reaching for the shadowy pigeon in the rafters, an Agent who **fails Luck** grabs a live wire instead. This is how the house killed Weaver.

The Razor MASTER BEDROOM · WP 11 OR LOWER · ALONE **1D8+2**

Isabelle swipes from beyond the mirror; her razor **floats in the real room**. Alertness or Dodge, whichever is lower, or take the damage. The only ways to avoid another attack: flee the room or destroy the razor (grabbing it or knocking it from the air takes a roll at -20%). If anyone else comes in, she and the razor vanish.

The Couch DEN · WP 11 OR LOWER **1D6+2**

Anyone who **grabs or shoots at** the invisible weight on the couch is swept aside, as if by a giant hand, and takes the damage.

The Cleaver DEN · WP 12 TO 14 · NIGHT OR ALONE **1D6**

A hand put on the hearth where the invisible cleaver is striking. Probably loses fingers.

Let's Play BEDROOM 3 · WP 12 TO 14 **1D6**

Reaching into the closet's dark toward the silver-eyed girl: bitten, a wound like a dog's.

Under the Floor DINING ROOM CRAWLSPACE · WP 11 OR LOWER · NIGHT **1D6**

Trapped in the dark, an Agent who **fails both SAN rolls** is hurt, by whatever stalks them or by the bones they crawl over.

Not Alone BEDROOM 4 · WP 15 OR HIGHER**1D4**

An Agent who grabs the invisible mover (**Luck**) and holds on: it tears free in long, animal scratches.

In the Mirror MASTER BEDROOM · WP 11 OR LOWER**1 HP**

Pulled into the mirror (alone, or failing Dodge or DEX against **Hands**): a **CON test every turn** or 1 HP from the cold; at 0 HP the house has consumed them.

Once per turn, STR or Swim at -20% swims them out, slimed, with all HP lost inside restored. The cold costs 1 HP per failed CON test.

Possession ANYWHERE INSIDE**weapon**

A possessed Agent attacks or terrorizes the others, and if it must, the house makes them attempt suicide (p. 23).

Emil Yarrow, possessed INSIDE THE HOUSE**1D8**

He finds a wood axe and attacks from surprise at 50%; once found out, he rampages (p. 19).

The Chimney DEN · WP 15 OR HIGHER**weapon**

An Agent who already has a gun out and **fails Luck** fires it by accident at the burst of wings.

OUT OF ACTION

- ▶ **Coffee Break** **DEN** vomiting and retching for 1D10 minutes.
- ▶ **The Cabinets** **KITCHEN** everyone present makes a POW test or flees the house, vomiting for 1D20 minutes.
- ▶ **The Ritual** **DINING ROOM** crippling nausea; incapacitated for up to an hour.
- ▶ **Gas** **KITCHEN** stay and the smell fades; try to flee and every door is locked as if from outside, until a combined STR of 25 breaks one down.
- ▶ **The master bedroom** **POW 16 OR HIGHER** nausea after a few minutes in the room.
- ▶ **Possession** **ANYWHERE INSIDE** controlled for 1D20 minutes, unable to leave the house, and remembering none of it. A failed attempt: only a wave of nausea and 0/1 SAN.
- ▶ **Singing** **KITCHEN** hearing the song, even recorded, brings three nights of nightmares of a crone rushing the bed with a hooked knife.

PLACES, LIKE PEOPLE, SOMETIMES GO WRONG.

They turn off the path and head into the shadows, becoming something other than normal. Black places filled with blank rooms, closed doors, and empty hallways lined with dust.

In these places your voice catches in your throat, the air seems to hum, and bad things happen. People get hurt. Objects vanish. Misery flows like the water from the loose faucet in the bathroom. Hate hangs in the air like old paint. It smells of time and circumstance, and something just a little beyond the world.

It smells like surrender.

The house at 1206 Spooner Avenue is a place gone wrong. In the last 50 years, 18 people have died there, and you can feel it. You walk in and it's like dropping 30 fathoms under water. It's suddenly dark and cold and pressure-filled.

Doors in 1206 Spooner Avenue stay shut, and no one ever hears a child's laughter at night. In the hours that stretch like taffy after two, no one ever hears music from a darkened room. No one sees a woman walking behind the glass of the bathroom mirrors.

Still, pretenses remain. You shut your eyes and pretend the world is ordered, like a puzzle whose pieces are square and plain. You pretend a lot of things. You pretend you are pretending.

Until, in the dark, the hand falls on your shoulder.

MUSIC FROM A DARKENED ROOM

An unofficial Handler's helper for *Music From a Darkened Room*, a scenario by Dennis Detwiller for *Delta Green: The Role-Playing Game* (Arc Dream Publishing, 2017). Delta Green is a trademark of the Delta Green Partnership; this book is not affiliated with or endorsed by them. Cover art: the first edition of Beethoven's *Sonata quasi una fantasia*, Op. 27 No. 2 (Vienna, 1802), Bibliothèque nationale de France, public domain.

YEAR	RESIDENTS
Up to 1956	Michael and Isabelle Wheeler
1956 to 1960	George and Margaret Crease
1960 to 1963	Michael Dougherty
1963 to 1966	Adam and Rebecca Turé and family
1967 to 1971	Jonathan Reese
1972	Doctor George Weaver
1972 to 1977	Thomas and Imogen Greeley and family
1978 to 1985	Peter Diaz
1985	Gareth Gedjos
1986 to 1988	Jason and Janine Aiken
1989 to 1994	John Tyler
1995 to 2000	Louis Tycroft
2001 to 2007	Amanda Braintree and family
2008 to 2014	Andrea Falcone
2015 to 2016	Yamilla Isari
2017	Special Agent Anna