

THE DARE

version 0.9

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Dedication

Children will always be afraid of the dark

- H.P. Lovecraft

Introduction

Welcome to THE DARE, a one-nighter, tournament-style scenario. In it, players take on the roles of children who are forced to spend the night in a supposedly haunted house. Roger, the bully who dared them to come, will be there along with them, to make sure they don't chicken out "like a bunch of fraidy-cats."

This being a scenario for The Call of Cthulhu, the house really is haunted, after a fashion, and Roger connives, cajoles, and conspires to keep the other kids in the house long after good sense would cause them to flee. Of course, Roger isn't what he appears to be either - he is, in fact, a reanimated monster used by the house's main "haunter" to lure other children to their deaths.

His mistress is a blind, deathless witch, lurking in a warren of dank earthen tunnels beneath the house. From these lightless chambers, the thing that was once Evelyn Barnaker (among many names) sends out her servants: rats and rat-like things, bats and bat-like things, and her terrible cat familiar Rastis. Roger is a temporary servant created to draw enough victims to her for an important ritual she needs to sustain her deathlessness.

Within her chamber the ancient blind, nightmare grandmother-thing seethes, birthing monstrous rat- and bat-like things, and resting quietly as the creatures of dank and dark scurry over her motionless body. Though she lives and her consciousness never rests, she acts mostly through her verminous servants. Most of all she hungers... for the flesh of children.

The youthful investigators will spend most of the beginning of the scenario exploring the old dark house, meeting lesser servant-creatures and so forth. Roger does what he can to keep the children preoccupied in exploring the house until his mistress can seal up the place with her arcane powers. Thereafter he and her other servants work to split the children up and pick them off one by one or draw them to Evelyn's lightless home beneath the house.

For the investigator-kids, their goal is to survive the night and escape from Evelyn's wicked trap, hopefully finding enough clues and tools along the way so that they can defeat the undying witch once and for all. The odds are not in their favor.

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PG vs. R: Two Scenario Options

"Know your audience" is good advice in many fields, including role-playing games. This is especially true when it comes to horror games, wherein much of the enjoyment of the game comes from provoking an emotional response, primarily fear. In THE DARE, the players take the role of children, and considering our design goal to make this scenario accessible to new players, it is possible that actual children might make up some part of your players.

To that end we have provided, at certain points what we are terming “PG” or “R” options for the scenario. The PG option minimizes harmful violence, gore, and death, focusing more on menace and anxiety rather than grue. The R options tend to be more visceral, with gore and a greater emphasis on injury and fatality. We do not not feel that one version of the scenario is better than the other - *The Haunting* (1963) is an unsettling film, probably more so than many schlocky blood-soaked R-rated B movies. In making these suggestions, we have had to make certain assumptions about what is disturbing to some players. As the Keeper, it is ultimately up to you to recognize what horrors are entertaining your players and what are upsetting them in way they do not wish.

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Setting Note

The Dare is nominally set in the midwestern United State at some point in the 1980s but considering the very narrow setting of the scenario it is easily adjusted to a wide range of eras and locations. There are relatively few specific dates mentioned in the scenario, save for when Evelyn moved to the investigator’s town (1866), but if changing the era of the scenario, consider how this might affect the backstory of the scenario and the amenities and furnishings of the house. Ultimately a little preparation should be all that is needed to relocate the scenario to anywhere in the Western world in the past one-hundred fifty years.

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Running the Dare

[Many of the suggestions herein are were repeated in the text; I am reevaluating how to best convey these tips]

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The Storm

We suggest that the during the course of the scenario, a powerful late-fall thunderstorm blows in. The storm serves three functions - the first is to drive the investigators into the house and keep them there. No one thought to bring a raincoat or umbrella and the storm is supernaturally fierce. The second element the storm adds is that with all the wind, rain, thunder, and lightening, the old Barnaker house will creak, groan, rattle, and even shake, complicating the investigators’ chances to hear odd noises and producing any number of false scares and distractions.

The third function of the storm is one of mood - howling winds and driving rain are practically *de rigueur* in a traditional haunted house. All manner of weird noises, as mentioned above, might be created by the raging storm and a lightning flash works as a wonderful source of temporary illumination that at once reveals and conceals whatever horrors the house might contain. (A fourth possible function would be for its lightning to serve as a *deus ex machina*, igniting the decades dry timber and starting a fire that will reduce the Barnaker house to ashes a la “The Picture In the House” - see “Ending the Scenario” on page XX.)

The Keeper should remember the storm and be sure to include mention of it regularly throughout the scenario, at least until the storm has hit full strength. Start with mentions of ominous dark clouds on the

horizon when the characters first gather outside the house, then once you tire of their exploring the yard, have a rapidly worsening cold drizzle force them into the house. Once inside the house, the needle-like raindrops pound at the shutters, cold air seeping in every crack and gap, making flames flicker and chilling anyone nearby. The whole house is a hellish symphony of popping wood and pounding rain. Sporadically at first, then with increasing frequency, the shuttered windows flash with daylight-like brightness as lightning rips apart the sky and thunder rattles the whole of the house. On the upper floor and in the attic, cold water trickles in from every gap in the roof or around the windows, adding another source of eerie noises.

Though the children will not know it, the storm is a creation of Evelyn's sorcery; an extra means to keep her prey trapped within and drive off any meddlesome passers-by who might have otherwise noticed the lights and movement from within the supposedly long-empty house. It is the worst October storm the town has seen in many years, toppling trees, and knocking out power and phone service to parts of town, and wrecking many house's decorations. The storm will reach its greatest fury once Roger's true nature has been revealed and only break once either Evelyn has been defeated, the investigators escape the house, or they are all her victims.

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Controlling the Pace

This scenario was originally written for convention play and, even with our embellishments, can be run in about four hours. The Keeper should consider the following options to compress the timeline of events and keep things moving along steadily:

- **Begin the scenario as the investigators enter the house.** Use their entrance as a chance for each investigator to introduce him- or herself and read their character's description to the others. If you are worried they missed some useful gear in the shed, offer them their choice of the following items to use as weapons - small knife (1d2), small blunt weapons - hammer, wrenches - (1d3) or large blunt weapons - require 2 hands; shovels, axe-handles (1d6)
- **Use Roger.** Roger's role in the scenario is to, after toying with Evelyn's prey, draw them down to the tunnels beneath the house to be consumed. Roger can easily drive the scenario forward simply by luring one or more of the investigators to a room in the house while the others are dawdling. Likewise, discovering Roger isn't human should be a moment when the scenario shifts into a higher gear. Once the investigators discover that they are trapped in the house, they will likely move towards a final confrontation with Evelyn.
- **Use the vermin.** We have generally kept rat and bat (and bat-thing and rat-thing) attacks to a minimum. If the investigators attempt to hunker down and wait out the night, use an attack of Evelyn's vermin and verminous children to demonstrate that plan is unworkable. This includes Rastis. As the most capable of Evelyn's minions, Rastis can either assist Roger's efforts or serve as a stand-in for him if Roger is killed earlier in the scenario than is typical. Remember that Rastis can cast a few spells and has all of the combat abilities of rat-things, including a penalty to hit and a very high **DODGE** skill.
- **Use Evelyn.** Evelyn, while nearly immobile, is able to reach out to her victims via the house's many mirrors. These visions can be greater than just terrifying images of leering old women or

Evelyn's decaying bulk - she can speak and even cast certain spells through them. *Mesmerize* is the the most likely she would employ, but look at her spell list and consider how she might use **X**.

- **Watch the clock.** If running this scenario in convention play, Roger should ideally be dead or have fled to the basement by around the halfway mark of the scenario. By the three hour mark, the investigators should be entering the tunnels on their way to confront Evelyn.

Likewise, if you wish to expand the scenario to more than one night of play, consider the following options:

- Play out Roger's encounter with the investigators and making his dare. This can be used to establish his personality and define his terms for when the investigators might leave the house. It is never too soon to hate Roger.
- Play out vignettes of the various investigators' preparations to sneak away from their parents and load up on whatever gear they bring with them.
- Allow an investigative phase between Roger's dare and Halloween night wherein some of the information that can be found in the **Large Attic Space** (page XX).
- Describe the approach to the house - the run-down neighborhood, the chill approach of winter in the air, the smell of burning leaves, the towering thunderhead on the horizon - and allow the investigators to role-play their conversation during the approach to the house.

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A Short History of the Barnaker House

Certain houses, like certain persons, manage somehow to proclaim at once their character for evil -
Algernon Blackwood

Evelyn Barnaker (not the name she was born with) was a witch, originally from New England¹, who moved to the investigator's home town in 1866. Her husband had supposedly died during the Civil War and, with his sizeable fortune, she built the house in which this scenario takes place and still bears her name.

It was Evelyn who was responsible for many child disappearances over the next two decades, but she was clever and cautious, and so was never caught. She had, in fact, lured in the boys and girls with her illusionary kindly demeanor and then, just as in the fairy tales, she had devoured them. Afflicted with a horrible, insatiable hunger for the flesh of children by the supernatural pacts she had made to secure her power, it also had a most disturbing side-effect. Frequently after her terrible feasts, Evelyn would give birth to small, horrible, monstrous things - part human and part animal, most often rats and bats, two types of creatures she had long-commanded via magic.

After many years of this cycle of luring, devouring, and birth, Evelyn discovered that while she remained immortal, her body had begun to transform into something inhuman. Similarly, Evelyn found it increasingly difficult to keep up her grandmotherly facade and she came to realize that she couldn't continue to function normally in society. In 1885 she "disappeared" into several secret rooms and then later the tunnels her inhuman offspring had dug below the house. Finding no heirs, the house was sold,

¹ We have linked her to Arkham and its coven, but you may change this if desired.

and a new cycle began - a new owner or renter would move into the house, encounter strange phenomena, suffer numerous mishaps, suffer the loss of a pet (if they had one), and, worst of all, one or more of their children would disappear. Evelyn continued to feed, either on the residence of the house, or on the other children of the town, growing increasingly obese, decreasingly human, and mother to an ever larger brood of “children.”

The final resident of the Barnaker house was the Briggs family, who lived there for a little over a year twenty years before the start of the scenario. The Briggs (father, mother, older brother, and young daughter) suffered under what was by then gossiped about as the house’s “curse.” When the youngest child vanished from her room one night, it was too much for the Briggs, and the house was abandoned, this time for good. Despite the best efforts of realtors and the town, the Barnaker house has stood vacant ever since.

The house’s true resident, Evelyn, has only grown more hungry as the years have passed, sometimes devouring her own children when a human child was not available. Unfortunately for the investigators, the time draws close to when Evelyn must renew her pact with the dark gods that have granted her the strange immortality she possesses. She needs not one sacrifice to feast upon, but several. Evelyn has put a plan into motion to bring more than enough victims to her for the ritual - the investigators.

Beginning the Scenario

Allow the players to select their child-investigators; you can either lay out the character sheets or simply name the various character archetypes and allow them to select. Players may then determine their character’s gender, Halloween costume, and select additional equipment. All players should be given a copy of the scenario introduction and the rules crib-sheet. Please allow your players a few minutes to read over their pages, to allow them to acclimate to their new and unusual characters. Take note of which characters are in play - while we’ve attempted to construct the scenario in a way that no single skill is essential for survival, with small groups you may have one or two gaps in your investigator skill-set. If you are aware of these gaps early, you can easily adjust any problematic parts of the scenario to avoid dead-ends or critical rolls.

And remember, those characters are young children, with all the mannerisms and attitudes of children. The Keeper should encourage the players to really role play their youthful investigators in order to have the most fun with this scenario.

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WEAPONS

One the investigators determine that they in danger (or as soon as character sheets are distributed, depending on the players) it is sensible for them to arm themselves. Consider the list of weapons provided here as examples of what sorts the investigators might use, either by locating them in the house or bringing them with them to the house. Ultimately your goal as the Keeper is to build tension in the players by limiting the number of weapons, not forcing them to go about unarmed. Quick thinking and creative repurposing of tools should be encouraged and rewarded. For the sake of simplicity and speed we have ignored concerns about weapon durability.

WEAPON	DAMAGE	%	RANGE	SHOTS/ROUND	#SHOTS
Baseball Bat**	1d8	25%	NA	1	----
BB Gun*	1d2	10%	10 Yards	1	112
Club/Spear*	1d8+3	25%	STR X 3	1	----
Chain**	1d8	15%	NA	1	----
Firecracker@	1d3-1	Throw%	½ STR in feet	½	----
M-80 (Cherry Bomb)	2d3-1	Throw%	STR in feet	1/2	----
Hammer	1d6+1	25%	NA	1	----
Hedge Shears*	1d6	15%	NA	1	----
Hunting Knife*	1d4+2	25%	NA	1	----
Pocket Knife*	1d3	25%	NA	1	----
Switchblade*	1d4	25%	NA	1	----
Pickaxe***	1d10	20%	NA	1	----
Rock, Thrown	1d4	Throw%	STR in feet	1	----
Screwdriver*	1d3	25%	NA	1	----
Shovel**	1d10	20%	NA	1	----
Slingshot	1d4	10%	20 Yards	1	----

* These weapons can impale

** These weapons require both hands to wield properly

@Firecrackers can be thrown individually or in bundles. Damage is a total of each firecracker in the bundle.

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The Neighborhood

The Barnaker house sits on the edge of town, though still within an easy walk of the investigators' homes. Houses are fairly sparse here and the lots on either side of the Barnaker house are vacant. Streetlights are infrequent and dim. Most of the homes in the area are a little run down, and the Barnaker place is the worst of the lot. People keep to themselves, eying visitors suspiciously from drawn curtains, or ignoring them altogether as someone else's problem.

The Barnaker House

NOTE: The floorplans of the Barnaker house do not indicate the locations of mundane items and furnishings in the house or on the grounds which are not described in the following text. Feel free to furnish the house as you please. Note also that certain creatures' statistics, such as the familiar Rastis and the undead witch Evelyn Barnaker, only appear at the end of the scenario.

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Roger Simmons

Roger is Evelyn's tool for luring her latest batch of victims to their doom. Now a reanimated corpse, Roger retains the vindictive personality he had in life as well as all his memories. His own wishes and

desires however have been utterly replaced by a new, singular purpose - to serve his mistress. Roger is a Judas goat, albeit one that enjoys its work.

Until five days before the start of the scenario, Roger's life was the normal sort of existence one might suspect, his family offering a regular cycle of violence and neglect that so often births bullies. Growing bored with simply terrifying local kids and pilfering lunch money, Roger was looking for fresher cruelties to inflict and was lured into the Barnaker house by Rastis. Unable to catch the cat, Roger then attempted to start a fire - arson being a newly found hobby - only to have it inexplicably go out due to Evelyn casting *Dampen Flame*. Rastis then cast *Mesmerize* on Roger and escorted him to the basement before he could cause any more trouble and to serve as a light meal for Evelyn and her brood. They left behind his skin so that a new "Roger" could be born.

Roger behaves, initially, as he had previously. He is coarse, aggressive, loud, and mean-spirited. He takes nothing seriously and takes every chance he can to offer his ridicule of the investigators. He is a bully and, even before his grisly death, was wholly without empathy. He revels in the fear and discomfort of others. Keepers who feel uncomfortable playing such an unlikeable, antagonistic NPC should consider always prefacing his statements with some version of "Roger says" to help separate the Keeper from this irredeemable jerk.

We offer, at certain locations, suggestions for Roger's actions therein. As in all things, use your best judgement when deciding upon Roger's activities. He is as much the Keeper's tool in moving the investigators along as he is Evelyn's.

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Exterior

General Notes:

The investigators may skip over the exterior of the house and head right inside; in tournament play it may be best to skip the grounds and have the scenario begin with the investigators on the porch as Roger unlocks the front door. The grounds of the house should be used to set the mood and allow the players to get into character; as a reward, they might find some useful equipment to carry into the house. In your descriptions, stress the decay - greater even than one might expect in the autumn - of the place.

Everything is rotten and dead outside the house and an aura of unwelcomeness is palpable. Adults avoid it, even if they dismiss the terrified whispers of local children.

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Roger's Actions

Roger will begrudgingly permit the others to look around the yard, suggesting their delay is proof that they are just as chicken as he said they were. If they spend too long poking around the exterior, Roger's harassment will grow worse until, as the Keeper desires, he insists they go into the house.

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Fence: The grounds around the old Barnaker house are surrounded by a rusted wrought-iron fence, 4 feet high and topped with surprisingly still-sharp points. Safely climbing the fence requires a **GYM CLASS**; a failure costs 1d3-1 points of damage due to a rusty scratch or two; only a critical failure means the fence was not climbed. Dying shrubs line the fence within the yard at many places shielding the yard from view. Fortunately for the investigators there is a locked gate for the driveway (**Hard FIX STUFF** to unlock) and a sidewalk gate with a broken padlock. Rusted “No Trespassing” signs are posted along the fence frequently.

The Yard: The grass in the yard is over two feet high in places, and thoroughly overgrown with weeds and wild bushes, brown and brittle in the October night air. The driveway consists of packed gravel, and has nearly vanished beneath the overgrown lawn, while the sidewalk is composed of broken, irregularly tilting slate which is also being slowly consumed by the overgrowth. There are several sickly trees in the yard, bare of leaves due to the season. None of these are closer than a dozen yards of the house, though climbing one would allow the investigator to observe the exterior (see “Outside Looking In” on page XX); climbing a tree safely requires a **GYM CLASS** roll; a failed roll results in a fall for 1d6 points of damage. Around the back of the house there looks to be a little pond and a battered wooden shed.

A **NATURE** roll will identify several best-to-be-avoided plants thriving in the yard, including stinging nettle, thistles, several thorny vines, and poison ivy. Anyone straying off the sidewalk must make a **LUCK (BONUS DICE?** if NATURE roll was made) roll to avoid taking 1d2-1 points of damage from the growths; a critical failure means the hapless investigator touched poison ivy and takes 1d3 points of damage from blisters and painful itching... unfortunately this exposure is only noticed after the house is entered. (A successful **FIRST AID** roll will alleviate the itching as well as restoring hit points.)

Anyone making an **INT** roll realizes that, despite the house’s reputation as a graveyard for baseballs, kites, and frisbees, there are none to be seen anywhere on the lawn or in the trees.

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The Exterior of the Barnaker House

Investigators taking a good look at the old Barnaker house before going inside can observe the following:

The house is obviously in poor repair. The paint is peeling or wholly absent and while the slate roof is in better shape, loose and missing slates suggest it, too, is suffering the effects of neglect. All of the windows are shuttered to preserve them from the elements and protect them from stone-throwing vandals. The shutters are crudely held in place by boards nailed across them to prevent unwanted entrance. From within the house, through the gaps in the weathered old shutters, can be seen a few dim, possibly flickering lights. Depending on from where the house is observed two entrances can be seen - a door leading off the front porch and a smaller rear door on the back side of the house facing the shed. The latter has been boarded shut.

A **NOTICE STUFF** roll will spot a few bats fluttering into the eaves on one corner of the house, in ever larger numbers as the sky darkens.

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The Shed at the back of the yard is listing badly, its wooden walls rotted, its tar paper roof peeling; inside are numerous rusty tools (hammers, saws, screwdrivers, hedge-trimming shears, a shovel and pick, a 10 foot length of chain, and other assorted items) cluttering the workbenches. Worried (or cautious) investigators might easily pick up a weapon here; see page XX for details.

A **FIX STUFF** roll will spot a few tools in useable shape. Taking these along will allow the bearer a bonus die for any future **FIX STUFF** rolls.

A **NATURE** roll will spot the unmistakable signs of rats in several places in the shed. Curiously there are no signs of any of the other usual animal (save insects; see Roger's Actions below) one would expect in this area - no chipmunks, rabbits, skunks, etc.

Anyone with a **PLAY WITH MATCHES** skill above base who searches the shed will find a rusted tin of kerosene. It can be used to start fires, create ersatz torches, or be used in a single attack. The whole can's contents will burn for 3+1d3 rounds for 1d6 points per round.

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Roger's Actions

PG: Roger cleans his fingers for a few minutes with a nail he pulls out of a board. Growing increasingly bored, Roger finds a jar of metal bits and begins pitching bits and pieces at the few remaining intact window panes, singing a rude song about how someone farted. Only he finds it amusing. When they leave he happily calls them all dummies for wasting their time outside of the house.

R: While his ultimate goal is to get the children to his vile mistress, Roger will not resist if they wish to search the shed before entering the house. After a moment or two (and any skill rolls are made) Roger, who has remained outside, comes around to the door carrying a large paper wasp nest. Before anyone can act he uses both hands to smash it on the threshold. He then uses a screwdriver to poke at the white, bloated larva within, pausing to pop them, slowly, as he waits for them to finish. He happily explains how stupid they are for wasting time looking in the shed. "Only a moron would think I'd've hid the key outside the house." Just before they are finished he finds the queen and after pausing for a moment to make sure he has an audience, he smashes her with with screwdriver's handle. "You jerks ready to quit wastin' my time?" The **SANITY** cost for this little display is 0/1 points.

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The Fish Pond is a stagnant natural pool just behind the house. Its waters are dark and smelly and seem unfathomably deep, though in fact the bottom is no more than three feet from the surface at the deepest part. A mat of dead leaves mixed with warped and sickly lilies cover most of its surface, and frogs croak

and sing with deep, ominous tones. A vine-shrouded trellis looms about 8 feet over the pond, a number of vines trailing into the water below. As they approach the pool a shadowy shape is seen darting from the edge of the water towards the house. There is nothing remarkable in or around the pool save for a small pile of offal on a large flat stone next to the water.

A successful **NOTICE STUFF** roll means that the shadow can be discerned to be a large, mangy cat that disappears around the house.

A **NATURE** or **SCIENCE CLASS** roll can identify the bits of animal carcass on the stone as mostly fish guts. **R Rating** - A successful roll also spots a several inch piece of intestine... too large to be a fish or other nearby wildlife. It was, undoubtedly, carried off from a butcher shop. (This is in fact one of the few scraps of Roger that haven't been eaten.) Maggots writhe inside it and tumble forth if it is picked up.

The Cistern just behind the house is covered by a patch of cracked and crumbling concrete, in the center of which is a 2-foot square rotten wooden cover. Three feet below the cover is the surface of a dark and odorous body of stagnant water of indeterminate depth; the cistern is 12 feet deep, though it is highly unlikely this fact can be determined. Standing on the hatch is very dangerous; each person doing so should make a **LUCK** roll with a failure meaning the boards give way. Unless a **GYM CLASS** roll is made the investigator drops into the water below. Anyone within reach of them may try to grab hold of them with a **Hard GYM CLASS** roll; a fumbled roll means the erstwhile rescuer is dragged into the water as well.

Anyone needing to swim inside the cistern must make a **GYM CLASS** roll. The water is extremely cold; swimmers take 0/1 points of damage every five minutes in the water. A failed roll indicates the investigator has begun to drown - every round in the water requires a successful **CON** roll each round or suffer 1d6 on that round and each round thereafter until they can be rescued. This roll may be Pushed, only once, as they thrash about in the dark water on the edge of panic to stay afloat. A failed Push roll means that the **CON** roll to avoid drowning is made **HARD** and (**R Rated**) the thrashing causes the bloated remains of a dead dog to float to the surface of the black water. An **INT** roll recognizes it as Rex, the beloved pet Scottish terrier of Mrs. Ward, a kindly old woman who lives near the Barnaker House, who has been missing several days. **SANITY** Cost: 1d3-1 to fall into the water; 1d6 to start drowning, +1 for every subsequent round to a maximum of 6 points. Everyone seeing the dog loses 0/1d2 points; those recognizing it as Rex lose 1/1d3 points.

The water is about five feet below the top of the cistern - getting out will require either a rope or chain or the combined efforts of several children. An **INT** roll will recall that there were several chains in the shed if it has been examined (or alternatively that there might be something useful there) otherwise jackets and costumes may be tied together to pull swimmers up to the surface.

The Front Porch creaks with every step, draped in a shroud of dead leaves, overgrown on two sides with sickly, now leafless, shrubs. The place is noteworthy only for the fact that, in the cramped crawlspace beneath it, there is a trap door which opens into a tunnel leading down into the area **Beneath the Basement**. The trap door is under an inch of dirt and debris and cannot be discovered from above.

Anyone crawling under the porch will be attacked by a rat (only a **Hard NOTICE STUFF** roll will spot it before it attacks). Attacking rats will flee if injured.

Ground Floor

General Notes

The interior of the house, like the outside, is decayed and unwelcoming. The rooms, as described below each have their own unique elements the Keeper should highlight in order to build tension and reveal the unnatural secrets of the Barnaker house. There is no electricity in the house (and any small appliances have long been stolen) and the plumbing is non-functional.

Consider the following general elements when describing the place in order to build upon the mood and foreshadow the dangers to come.

Smell

The whole house is rich in offensive smells. There is the stink of rat urine (and in the upper floor, bat guano). There is the mildewy scent of the furniture and carpets. There is the horribly distinct, but not identifiable by the investigators, smell of rotting bodies, large and small. Likewise, there is the odd decayed plant smell emanating from the unnaturally vigorous houseplants that have overgrown certain parts of the house. There is also the acrid stink of the candles Roger has placed around the house. Even the air, stagnant and flecked with dust motes, offends the nose. Mention each of these as the investigators explore, giving the players a sensory element upon which to build their mental image of the place.

Noises

Even a welcoming and friendly old house creaks. The Barnaker house shrieks and cries. Every board is somehow tuned to a dissonant note, creating a hellish symphony as you walk about. Every hinge is rusted and protests against movement with a shrill wail. The wind of the ever-worsening storm rattles shutters and loose clapboards. In the strongest gusts, the whole house can be felt to list slightly.

In addition to these native noises, other sounds can be heard. If, somehow, the investigators are all silent, a **Hard NOTICE STUFF** roll will catch the scuttling of rats in the spaces between the walls. (Roger will not be helpful here; attempts to shush him cause him to stomp about, singing, to annoy the others.)

Should the investigators separate, they can hear each other as they move about... or at least, they assume those sounds are their friends, right? Evelyn will use her rats and bats to attract or distract investigators, as she wishes.

Lighting

Roger has scattered candles throughout the house to provide a low-level of illumination (and as part of Evelyn's Halloween night ritual). Some players may assume this is a convenience for the Keeper to not have to worry too much about illumination. Let them ignore the candles at their peril!

The candles are made of the rendered fat of Evelyn's human victims and as such burn with with a low flame, making occasional wisps of acrid smoke. Anyone examining them will notice that these thick, streaked yellow candles are irregularly shaped and look handmade. A successful **SCIENCE CLASS** roll or a **NATURE** roll will identify the wax as being made from animal fat. A **SPOOKY STUFF** roll will recall that many black magic spells use candles made from the fat of newborn babies; anyone hearing this fact loses 0/1 point of **SANITY**.

Evelyn, using a version of the spell *Candle Communication*, can hear everything said within earshot of the candles. As Keeper you do not need to carefully note what was said near to candles - her verminous servants are listening as well and, if desired, she may watch them through the mirrors - but if the players begin extinguishing the candles intentionally, allow them some tactical advantage during the final encounter.

The Entry Hall is long and narrow, with the stairs to the second floor on one side. Nearly all of the furniture is gone, save for a few iron plant stands holding curiously robust ferns and other ornamental plants. Despite the lack of light and water, the plants are thriving, spilling out of their pots and filling the air with a faint scent of decaying plants. The only other furnishing is a grandfather clock which stands against the **DIRECTION** wall. The mechanism inside has been gutted by vandals. Despite this, while elsewhere in the house, the investigators might hear the thing impossibly ticking and even chiming. Hearing a clock that is known to be inoperable chiming costs 0/1d2 points of **SANITY**.

If someone succeeds on a **BE SNEAKY** roll while entering the house several rats will be spotted scurrying off to **ROOM** and **OTHER ROOM**.

Anyone making a **NATURE** or **SCIENCE CLASS** roll will recognize that someone must be caring for these plants otherwise there is no way they could be thriving within the house. Even with care, the dim lighting would be enough to kill most of them off and would not allow them to grow so luxuriantly. This realization costs 0/1 points of **SANITY**.

<<**BEGIN BOX**>>

Roger's Actions

After the investigators enter the house, Roger will make a show of locking the door from within - the old skeleton key the door uses allows this. He then puts the key back into his pocket and states that nobody can leave until they have proven they're not scaredy-cats, they find the key he hid in the house, or it's dawn, whichever comes first. A **Hard FIX STUFF** roll normally would allow an investigator to open the door from the inside, but Evelyn's spell will hold it fast, even once unlocked.

<<END BOX>>

The **Back Entryway** is empty save for a few coat hooks holding moth eaten rags and a pair of stiff moldy boots.

A **NOTICE STUFF** roll will spot that the back door has been carefully forced open and closed again so that the board has been left intact to conceal that the house has been entered.

Anyone entering via the Back Entryway who makes a **BE SNEAKY** roll will briefly catch sight of one of the house's many rats scurrying off into a hole in the floorboards.

The **Kitchen** has several cupboards and drawers containing a couple of pots, a number of pans, and assorted utensils. There are also a few moldering cans and long-chewed open boxes from at least two decades past. Everyone searching the cupboards must make a **LUCK** roll; if anyone fails they will be surprised by a large rat which makes a single attack before fleeing (if multiple rolls are failed, the rat attacks the person who missed their roll by the greatest amount).

Anyone looking inside the oven will discover a mass of ashes including what seem to be several bones. A **NATURE** roll can confirm it is not from a chicken, a cow, or any normal farm animals. A **Hard SCIENCE CLASS** roll will identify the bone as pieces of the arm bone (an ulna) of a human child; this realization costs 1/1d4 points of Sanity.

There is an old-fashioned telephone attached to the kitchen wall. A **FIX STUFF** roll will be able to repair the phone and restore service. Any attempt to use the phone, however, will be unsuccessful. Calls briefly connect, but, before the investigator can speak, the line disconnects. Evelyn may use the phone to communicate to investigators this way if she desires. Until the investigators are aware that there is definitely something supernatural going on in the house, such contact will be limited to eerie static-masked whispers. **SANITY** cost of contact with Evelyn in this manner costs 0/1 to 1d2/1d6 points, depending on how direct the contact is; strange sounds cost a minimum while a conversation with the witch, who threatens and promises to inflict great suffering on listener, costs the full amount.

Investigators looking for weapons can locate several small knives (1d3 points of damage) in the kitchen; the first one can be located without a roll, but subsequent weapons can only be found with a **NOTICE STUFF** roll. A **Hard** roll will find a larger blade (1d5) atop of cupboard, though its blade is curiously flecked with dried blood and is of recent manufacture; this costs 0/1 points of **SANITY**.

<<BEGIN BOX>>

Roger's Actions

If no one else notices it, Roger will take the larger knife. If he is witness to the discovery of the burnt bone, Roger will insist that it is just a ham bone and will begin singing "Dem Bones"² to annoy the others.
<<END BOX>>

The Dining Room is unremarkable. There is a heavy oval wooden table surrounded by an incomplete set of wobbly wooden chairs, their stuffing long gnawed at by rats. Fragments of a larger shattered mirror hang from a crooked frame on the **DIRECTION** wall. Small broken bits of mirrored glass are littered throughout the room. In one corner is a battered china cabinet, missing a door, with only a few small fragments within testifying to its former use.

The ceiling here has been damaged by a slow leak; **Hard NOTICE STUFF** roll to notice. Investigators in the **ROOM** above who fall through the floor will land on the table which somewhat serves to break their fall. **CHECK FALLING DAMAGE RULES.**

The **Parlor**, where guests were once entertained, is large and roomy, filled with dusty chairs and couches, all spilling their stuffing. Against one wall (**DIRECTION**) is a fireplace with a carved wooden mantel; on the mantel someone has placed a battered knapsack. There are the remains of a small fire in the fireplace, made with bits of a broken chair taken from the dining room. Judging by the soot and lingering smell, there is something blocking the fireplace flue. Around the room can be seen the broken remnants of several paintings, little more than broken frames and tattered canvas.

Inside the knapsack are most of the worldly items of Old Danny, a homeless drifter who, until recently, was a habitual figure about town. The identity of the bag's owner will not be immediately obvious, until his remains are located upstairs. While most of the items within are of no particular use to the investigators (a sewing kit, a few cans of food), the bag contains the following items of interest:

- A pouch of tobacco and rolling paper
- One pocket knife (1d2 points of damage)
- One pint flask of whisky
- A roll of \$1 and \$5 dollar bills (\$104 in total)
- A few pieces of chalk in a match box

If the fireplace is examined, the flue is indeed shut, somewhat tightly. It can be forced open with a successful **STR** check; doing so makes the fireplace safe for use but also, unfortunately, permits the dessicated corpse of a raccoon to fall out of the chimney into the fireplace. Seeing unfortunate mammal costs viewers 0/1d2 points of **SANITY** (1/1d3 if the carcass fell on the investigator).

² "Toe bone connected to the foot bone
Foot bone connected to the heel bone
Heel bone connected to the ankle bone..."

A **NATURE** roll can determine that the fire was set within the past day or two.

Anyone making a **NOTICE STUFF** roll or stating they are searching the room will find an iron fireplace poker, slightly bent, under one of the sofas; it does 1d6 points of damage; Evelyn cannot regenerate from damage caused by iron and Roger, if able, will attempt to get hold of it and dispose of it should the investigator set it down.

The **Living Room** is in better shape than most of the other rooms of the house and contains a sofa and a large set of shelves. On these shelves are dozens of miniatures and statuettes of cats, foxes, birds, deer, and other animals, made of glass and ceramic. On the highest shelf there is a stuffed cat, a large thing with slate grey, glistening fur. This is Rastis who is toying with his mistress's victims. It will do nothing unless disturbed, at which point it will snarl and suddenly attack; the "stuffed" creature suddenly springing to life costs 1/1d4 points of **SANITY** to all who witness it. Once he has drawn blood, he will run off. If badly hurt he retreats to the basement so that Evelyn can tend to his wounds. Should Rastis be ignored, he will be gone the next time the investigators visit the room; this discovery costs 0/1 points of **SANITY**.

Amid the debris on the floor are dozens of broken figurines, all of children and infants. Face down lies a photo of the Briggs family, glass shattered and picture warped from age. Someone (actually something) has carefully scratched out the eyes of everyone in the picture.

<<**BEGIN BOX**>>

Roger's Actions

Roger, as an animated thrall of Evelyn, will work to protect Rastis. Roger will stand back from combat, laughing at the others and mocking their efforts unless someone manages to hit Rastis, at which point he will shout "You losers should let someone who knows what they're doing take care of that thing." Roger will grab at Rastis with his bare hands, missing it narrowly each time (and also putting himself in between Rastis and whoever wounded it) until the familiar can flee. Should Rastis not need his aid, Roger will sit back and continue to laugh for a good minute.

<<**END BOX**>>

<<**BEGIN BOX**>>

Using Rastis

The witch's familiar, Rastis, is one of the most dangerous creatures in the house. While not as physically capable as Roger and lacking Evelyn's repertoire of spells, Rastis has the widest range of options to use against the investigators. Aside from one scripted encounter in the **Living Room**, Rastis may be encountered anywhere within the house and its actions are mostly left to the Keeper. Consider Rastis a more subtle version of Roger - harassing and provoking the players indirectly, prodding them towards their eventual confrontation with Evelyn.

Consider the following guide to Rastis' abilities as a launch-point for your own ideas:

- **Spells** - Rastis knows several spells that can greatly complicate the investigator's actions. *Evil Eye* may be cast surreptitiously on an investigator. *Mesmerize*, especially against a single

investigator, will be used to force them to sabotage their companions' efforts or even head towards the basement. *Drown Mind* might be used to disable a single investigator or protect Roger. *Implant Fear* will be used as a defense against attack to effect an escape; alternatively, it might cast it on a solo investigator after striking up a conversation with them. See "Voice in the Dark" below.

- **Tricks and Traps** - While without hands, Rastis can still play "tricks" on the investigators or lay traps for them. Doors may be shut behind them, potted plants knocked from the second floor to the hall below (*Dodge* to avoid, otherwise take 1d6 points of damage.), nails scattered across a dark floor, etc. The precise nature of Rastis' sabotage is left to the Keeper; these attacks will intensify the longer the investigators remain in the house. Initially they should be plausibly dismissed as bad luck or natural forces, but should eventually be recognized as emanating from some unknown foe, which should be particularly disturbing if Roger is dead or run-off.
- **Theft** - Unwatched gear will be broken or stolen. Flashlights are likely targets, but anything out of sight might be stolen or broken. (Don't overuse this; your goal is to build anxiety, not strip the investigators of every useful piece of gear.)
- **Voice in the Dark** - Rastis can speak as a human, though he does this rarely since he rarely has need to due to his telepathic link to Evelyn. Nevertheless, a well used chat in a darkened room might be useful to really terrify the investigators; while Rastis cannot mimic the other investigators, he can see in near darkness and will be happy to feign being an injured child or a friendly spirit, whatever it takes to draw more victims to his mistress.
- **Cat Scare and Ambush** - Rastis may target particularly weak or vulnerable seeming (unarmed or obviously reluctant to fight back) investigators. It may slip into a room they are about to search, only to spring out of hiding, hissing and yowling as they run off into the darkness. It may also lurk under furniture or on high shelves, lashing out with its wickedly sharp claws for a single attack (50% to hit for 1d2 points of damage) before, again, fleeing into the dark house. Rastis will do this once or twice at most, as any more would draw undue suspicion.

<<END BOX>>

Upper Floor

General Notes

The condition of the house on the top floor is possibly even worse than the ground floor, as leaks in the ceiling have permitted water to leak into the upper floor, resulting in mildew and even more rot. The greatest difference in the environment is the greater strength of at least two putrids scents - the malodorous fumes of the bat guano in the **Attic** and the fresher ghastliness of the corpse of the vagrant in the **Master Bedroom Closet**. The Keeper should mention the respective smells getting worse as the investigators enter any room with access to the attic or an attic space or as they draw nearer to the body. As with the ground floor, the window shutters are closed and boarded shut, permitting limited visibility of the outside world.

<<BEGIN BOX>>

Foreshadowing, literally

If the Keeper wishes to use the bat-thing attack scene in the cupola, the Keeper should hint that something is lurking about outside the house whenever an investigator approaches one of the covered windows; initially **NOTICE STUFF** rolls might be in order, but after a failed roll or two, investigators will catch sight of a dark form passing by the window, though the cause behind this sighting will remain elusive, for now.

<<END BOX>>

A **Landing** partway between the Ground and Upper Floors opens onto a small **Bathroom**. Inside are an old-fashioned claw-footed tub (stained), a medicine cabinet (with cracked mirror), and a toilet (noisome and non-functional).

Anyone who looks in the mirror will spot something pass by the doorway in the reflection but nothing can be found. A second look reveals what appears to be the investigator's grandmother, though in a very frightening fashion (frowning, laughing or smiling evilly), standing behind them in the doorway. The **SANITY** loss for this vision is 0/1; there is no one behind them when they turn around. No one else observes anything unusual beyond the panicked investigator.

<<BEGIN BOX>>

Through a Mirror, Dark Magically

Evelyn, through her magic, is watching the investigators through the mirrors of the house. She may become visible to them in a mirror by spending 1 magic point. Expending 2 Magic Points allows her to cast some spells through the mirrors - *Mesmerize* and *Wrack* MORE?

<<END BOX>>

At the **Top of the Stairs** is a small hallway open to the ground floor on one side. At the end of the hall closest to the stairs is a trap-door to the attic; the sharp ammonia scent of guano is notable to anyone who lingers here. To reach it, the investigator must either stand on the railing of the bannister, drag furniture from another room and climb atop it, or be boosted up by one or more companions whose total STR is equal or greater than their SIZ x 2. Any of these actions requires a **GYM CLASS** roll. A failed roll means a fall for 1d3-1 points of damage. A fumbled roll or failed Push roll could result in a fall down to the steps below, doing 2D4 damage. On a failed Push roll, anyone who falls down the steps may unknowingly lose a small piece of equipment in addition to damage from the fall.

There is a full-length antique mirror here in an elaborate metal frame, and it behaves exactly like the one in the bathroom (see previous entry) with respect to catching a fleeting glimpse of an investigator's evil-visaged grandmother and/or Evelyn.

The **Girl's Bedroom** is very plain, and contains just a broken child's bed frame and a battered and drawerless dresser topped by several more wildly-thriving potted plants (as per the Entryway on page XX). There is a closet door on the **X** wall along with the faint scent of guano.

A **NOTICE STUFF** roll will spot several small notches carved into the doorframe, with faint pencil notations; this was young Donna Briggs' room and the marks were her parent's way of marking her height as she grew. The last marking is for Donna at eleven years old. Investigators who have heard about the Briggs family lose 0/1 points of **SANITY** to have that tale (at least partially) confirmed.

The **Girl's Room Closet** opens off the **Girl's Bedroom**; there is a strong smell of bat waste.. A panel in the ceiling has been removed, allowing access to the very cramped **Small Attic Space**; a **GYM CLASS** roll is needed to climb up and no more than two investigators can fit. The contents of the space have been roughly tossed about, with a set of child-sized wooden chairs, boxes containing children's clothes, toys, children's books, and so on, all in a chaotic heap. Vile splotches of guano dot many of the surfaces.

On the ceiling above are perhaps two or three dozen (mundane) bats, waking up from their slumber. Everyone entering the area must first make a **BE SNEAKY** roll; on a critical failure the disturb the bats causing them to swarm (see below). Any failure results in one or two bats waking and fluttering about; everyone in the space needs to make a **LUCK** roll to avoid have a bat fly too near them necessitating a **SANITY** roll (cost 0/-1) to remain calm and quiet. If that roll is failed, the bats swarm as well. A fall from the Small Space will cause 1d5 points of damage.

A **NOTICE STUFF** roll made in the storage space will discover, hidden behind some of the jumbled boxes, an abandoned game of jacks, in a space that is far too small for anyone but an infant to squeeze; this was caused by some of the bat- or rat-things who retain some vestiges of their human memories playing with the toys they found. This discovery costs 0/1 point of **SANITY**.

In the event of a swarm, everyone, first in the Small Attic Space then in the subsequent round, must make a **SANITY** roll (-1/-1d4). Failure means that the investigator panics and begins thrashing about trying to swat away the bats as they fly out of the attic and into the house. The swarm last 1d4+1 rounds and anyone who panics takes 1d3-1 points of damage from thrashing about. A **Hard NOTICE STUFF** roll will realize that the bats avoid Roger and he barely shows any reaction to their flapping about.

The Sewing Room is located off the hall. Inside are needles, thread, yarn, knitting needles, a dressmaker's dummy, and a rusty foot powered sewing machine. Roger has placed a candle behind the dummy so that it casts a shadow on the wall, visible as the investigators enter. With a failed INT roll, the first person entering the the room momentarily mistakes it for a living person. Their resultant panic drives Roger into peals of laughter. Investigators looking for weapons can find a large pair of scissors here in a drawer; they do 1d3 points of damage.

The **Sewing Room Closet** opens off this room, containing an assortment of women's shoes and a few moth-eaten and decades old dresses on hangers. **R-Rated:** The first investigator to examine the closet find a roughly stitched cloth doll of him- or herself, down to their current outfit. The doll's eyes are a pair of cord stitches forming an X; when examining the doll, the investigator discovers the abdomen is a pocket, from which spills a tumble of red yarn. Finding this ominous figure costs the discoverer 1/1d3 points of **SANITY**. Roger vehemently denies making it, as sewing is for girls. "I guess that means the ghost is gonna gut you first!"

Less noticeable than the closet, is a small door on the other side of the room; a **NOTICE STUFF** roll spots it from the entrance; those who search the room may reroll with a bonus die. Behind this door is a narrow staircase to the **Cupola**. The water damage to the stairs is especially bad here and they creak audibly with every footfall. Every investigator with a **SIZ** of 50 or Higher needs to make a **LUCK** roll; failure means that a step has finally broken. The unfortunate investigator takes 1d3-1 points of damage from splinters and scratches.

The **Cupola**, was once a picturesque room at the top of the house, with windows on four sides, with a pair of stuffed horse-hair chairs and a glass and cast-iron table. It was once an ideal place to read and rest, with a picturesque view of the grounds and the nearby parts of town. Today it is a mildewy, somewhat dark place, permanently darkened by boarded-up windows. The two chairs remain, gutted and moldering; the table rusted and stripped of its ornate glass shelves. Unlike the rest of the house, there are no shutters covering the windows, just some haphazardly placed boards nailed across the windows, allowing for a better view of the outside.

While the bats have generally avoided it, one or two might be roused from the sagging ceiling above. What is more disturbing in what investigators peer out onto the lawn in the spaces between the boards covering the windows. Despite the intensifying storm, odd lights can be seen on the lawn. At first glance they seem to be candles - clearly impossible in this weather - but soon the viewer realizes they are flickering motes of light, somewhere between blue and lavender, floating free and slowly gathering in number around the house. A **SPOOKY STUFF** roll recognizes them as corpse lights, sometimes called Will-o-the-wisps, a form of ghost or spirit which are said to appear near where a body is buried. Anyone using a binocular or the telescope from the boy's bedroom to look more closely at them can see that in addition to the flickering light, each one is enveloped in a thin nimbus of light forming a child's body and that the light is where the heart should be. When observed, the spectres turn their blank, mournful faces towards the viewer. Seeing the lights costs 1d3/1d6+1 points of **SANITY**; those seeing the lights are but a portion of a larger shade of a dead child lose 1d4/2d4+1

<<**BEGIN BOX**>>

An Alternative Encounter

While catching sight of the corpse lights gathering on Evelyn's lawn is disturbing, the Keeper may wish to add a physical danger to the cupola as well, especially if they are concerned the investigators might wish to flee the house rather than discover the source of its dark mysteries or if in need of a little action to rouse your players.

As they attempt to peer through the gaps in the boarded windows there is a horrific shriek and the smallest investigator is suddenly grabbed hold of by a pair of spindly brown-black clawed legs, pulling them, face first, out a newly forced hole in the window. Due to the shriek all of the investigators in the cupola cannot act the first round. The bat-thing attacks until it has carried off an investigator, the investigators flee from the cupola, or it takes more than 4 hit points in damage. Falling from the cupola is fatal (**PG** - Always allow them to grab hold of the edge of the roof and haul themselves back in.)

There is no safe way to descend from the cupola to the ground below. At best one might (with a **Hard GYM CLASS** roll) reach the slippery slate roof (see **the Attic**). Attempts to use a rope or other improved rope substitute will result in a pair of slightly smaller bat-thing attacking (reuse stats; reduce SIZ and HP by 1) followed by as many bats and bat-things are needed to drive the investigators back inside.

The Terrible Bat-Thing

About the size of a vulture or condor, this bat-thing is the largest in Evelyn's brood. With a wingspan of nearly 10', this coal-black creature has a head that is much more bat than human, but with a hairy human torso bearing two vestigial arms and pair of powerful legs ending in clawed feet. It stands about 4' tall, when it lands and, in combat emits an ear-splitting shriek.

STR 20
CON 55
SIZ 10
DEX 90
INT 25
POW 30
HP 7

ATTACKS

Attacks per round: 2

Fighting Attacks: This very large bat-thing can grab with both legs and grapple with its victim.

Carry off (mnvr): If one or both claws grab a victim, they will be dragged skywards (or out a window) if they lose a contest of SIZ versus the creature's STR of 20. If the victim is able to grab hold of something securely anchored, the test is STR vs STR instead.

Shriek: Every other round this monster lets out an eardrum piercing shriek. Those who fail to make an CON roll are incapacitated for 1d2 rounds.

Fighting: 40%, damage 1d3

Dodge: 55%

Armor: None, but attacks against free-flying bat things (not those engaged in a "carry off" attack) are made with a penalty die.

Skills: Be Sneaky 30%, Dodge 55%, Notice Stuff 50%

Sanity Loss: 1/1d4+1

<<END BOX>>

The **Scorched Bedroom** is notable for the heap of furniture on one side of the room, much of which has been damaged in a fire. There is a faint scent of wood smoke in the air. There is a large bed frame, drawer from several dressers, and a smashed wooden desk against the X wall; one larger board has been propped against the wall. Bits of a charred curtain can be seen under the wooden fragments. The whole room reeks of some sort of oil. If the board is moved, “ROGER WAS HE|” can be seen to have been carved into the plaster of the wall. The R is incomplete.

A **PLAYING WITH MATCHES** roll correctly determines that someone was trying to start a fire to burn down the house (judging by the smell using lamp oil poured on the curtain) but someone put out the fire. Oddly, no sign of the extinguisher can be found. (Evelyn used her ability to extinguish flames to stop the blaze set by Roger two weeks ago, just prior to luring him to his death in the basement.) From the look of things, this should have started a major fire. Attempts to relight it will be unsuccessful prior to Evelyn’s defeat, otherwise it will start a fire that will, within an hour or two, set the whole house ablaze.

<<**BEGIN BOX**>>

Roger’s Actions

Roger is, for whatever reason, uncomfortable in this room, perhaps some fragment of his former human self recoiling this reminder of his death. A **BE A PAL** roll will notice his unease; Roger will rebuff any questions about his discomfort with a snorted insult. If asked about the graffiti, Roger will simply admit he did it. As for the fire, he will say “If I burned this old place down, where would I be torturing you losers?”

<<**END BOX**>>

The **Boy’s Bedroom** is similar to the Girl’s Bedroom, bare of all but a few battered remnants of furniture. Stacked against the **DIRECTION** wall are a broken bed frame, a desk missing half of its drawers, and a desk. There is rat nest under the fragments of the bed frame; anyone disturbing it will be attacked by a rat; the creature will make a single attempt to bite before racing to the nearest gap in the wall or floor.

The old desk retains a single, locked drawer. A **FIX STUFF** roll can open it; alternatively doing 4 or more points of damage in the single attack can break it open as well. Inside the drawer is an old pocket watch, a folding knife with a polished horn handle (1d4 points of damage) and a collection of old coins, including many silver ones.

The closet is almost entirely bare, with a scattering of coat hangers on the floor and, rolled against back of the shelf, a small dust-covered telescope which can be used as a small improvised club; 1d3 points of damage if used as a weapon.

The **Master Bedroom** opens off the hall. At the center of the room is the moldering remains of a queen-sized bed, torn and stained. There is no other furniture other than a fine mirror in a brass frame next to the door opposite a closet door. There is little of note in the room aside from the ruined bed. There is a strong, unpleasant smell that pervades the room.

There is a trap door in the ceiling than can be reached in a manner similar to the one at the top of the stairs (page XX).

A **NATURE** roll can identify the smell as a rotting animal of some sort.

<<**BEGIN BOX**>>

Roger's Actions

Roger knows that the corpse of the vagrant is inside the closet and that its discovery will likely inspire panic among the victims... err... children. He will linger around the door of this room, awaiting for when the investigators discover the locked closet door. Once they begin to attempt to force the door, he will slip away. If his departure is noticed, he will offer an excuse ("I'm gonna take a leak" or "I'll look for a crowbar"; whatever will allow him to leave) for his departure. The discovery of the body will trigger Evelyn's sealing of the house (if it hasn't already happened) and Roger needs to collect his knife from the kitchen to help coerce his victims to go to the basement.

<<**END BOX**>>

A **Large Closet** opens off the bedroom, but it has been locked from within. The stink of something dead is unmistakable by the door. The door lock can be picked with a **FIX STUFF** roll, otherwise doing 20 points of damage to the door will cause it to give way.

Inside, crumpled against the back wall, are the remains of the vagrant so recently murdered by Evelyn's minions. The body, clad in a heavy jacket and trousers, has been gnawed by rats; he has lost both his eyes and his lips have been mostly chewed off as well, giving him a horrific sort of smile. A rough cord draped over his shoulders hints that he was strangled. His left hand has been separated from the body and cannot be found. The floor of the closet is still slick with blood. Seeing this mutilated body costs 1d4/2d6 points of **SANITY**. Anyone who makes an **INT** roll recognized him as X, a homeless man known around town for doing the occasional odd job or seen picking through rubbish at the curb. He was harmless, and generally thought to be a little "slow".

Only investigators who made their Sanity roll or who have been calmed with a **BE A PAL** roll may search the body. In his jacket pocket is a fine engraved cigarette lighter; tucked into one of his battered boots is a folding knife; 1d4 points of damage.

A **SCIENCE CLASS** roll can determine he was choked by the cord still around his neck while also suffering severe blood loss from numerous rat bites. The hand was cut off after his death... which is very strange because the door was locked and the missing limb is nowhere to be found.

Anyone making a **NATURE** roll can confirm that rats do not attack healthy adults especially with fatal results. This realization costs an additional point of **SANITY**.

A **SPOOKY STUFF** roll will recall that a magician could create a terrible magic talisman from the hand of a hanged man, especially a felon. Called a “Hand of Glory”, it could be used to lock or unlock all the doors in a house, put the inhabitants into a supernatural slumber, or otherwise give its creator control of a house so long as the candles it holds burns. Recognizing this connection cost 1d2 points of **SANITY**.

The Large Attic Space also opens off the bedroom. Inside are boxes of old documents, blankets, luggage, books, magazines, newspapers, and so on, all dating from twenty years earlier, if not more. If someone searches through all this junk and makes a **NOTICE STUFF** roll (grant a bonus die if they’re looking for books or papers) they will discover a battered scrapbook containing numerous newspaper clippings dating back to the 1860's. A **READING, WRITING, AND ARITHMETIC** roll deduces that most of the clippings deal with cases of missing children in this town. This was compiled by X Briggs before the disappearance of Donna Briggs. Other notable stories include:

- An 1885 article concerning the disappearance of Evelyn Barnaker, the original owner of the house. A wealthy widow, Barnaker had moved to town in 1866 from Massachusetts. She had apparently been a benefactor to the local orphanage and school for “feeble-minded” children. The old woman, who had been acting “out of sorts recently” vanished overnight on February 2. One of her servants, Miss Eliza Fowler, was questioned and released, having been away visiting family. Another servant, Mr. Erastus Bishop, could not be located. Foul play was suspected but never proven. A **SPOOKY STUFF** roll identifies February 2nd as (in addition to being Groundhog’s Day) as Candlemas, among other names, regarded by some as an occult holy day associated with birth (or rebirth)
- Several stories about unusual sighting at the Barnaker house, either while it was occupied or, temporarily, abandoned. Most involved lights in the empty house. No source was ever found.
- Another story reports a renter fleeing the house and being, temporarily at least, being committed to an asylum. They complained of voices being heard in empty rooms, strange infant-like wailing at night, and a feeling of being watched.
- The last few pages have taped notes in pencil. Several include mentions of a John Rawes and wife, of Arkham in the Massachusetts Bay Colony, being charged with witchcraft and jailed but released without trial in 1693 when the Salem trials were ended by Governor Phipps. In one account, no source given, Mrs. Rawes name is given as Ellen (Lynn) Rawes..
- A final loose sheet, torn from another book. Apparently from *Witchcraft and Black Magic* by Rev. Montague Summers, the page discusses various methods for detecting and harming witches. A section discussion a witch’s aversion to iron and silver is underlined in pencil, as is a section on the efficacy of flame.

On one wall is a small (4’) door leading into the attic proper. Anyone listening at the door can hear the squeaking and fluttering of bats from within the attic beyond. A small bat-thing was sleeping in the rafters, along with a few other normal (much smaller) bats. It will be spotted with a **NOTICE STUFF** roll, notable only for its large size; it will attempt to hide if not noticed. If the door to the attic is opened,

the thing will attempt to flee into the interior of that dark space. If attacked or the investigators attempt to capture it, the creature will shriek “Maaaaamaaa! Maamaaaaaa!!!!” **SANITY** loss to realize the creature is not a normal bat is 1/1d4.

<<BEGIN BOX>>

Sympathy for the Devil-Spawn

Evelyn’s rat- and bat-thing children were once human children and, despite (or perhaps because of?) decades of service to the witch, not all of them have long some glimmer of humanity. Should an investigator chose to spare the life of a wounded or captured ‘thing’ and if they can convince the creature that they mean it no harm (a **BE A PAL** roll is one option, but effective role-playing should be rewarded regardless of a skill check), they may be able to befriend one of Evelyn’s unnatural spawn. The trapped bat-thing in this room is one option, otherwise the Keeper may develop their own encounter with a wounded or trapped ‘thing’ and allow the investigators a chance to spare the monstrosity its life.

Neither the rat- nor bat-things have the ability to communicate in detail, but they still understand speech and, unlike the normal rats and bat, are not controlled by Evelyn through a spell and so they retain free will. Perhaps recalling their life before being devoured by Evelyn or perhaps simply despising their grimy and bleak existence, the befriended ‘thing’ will help investigators in their quest to destroy the malevolent mistress of the manse.

It is left to the Keeper exactly what form this aid takes. Here are some likely means of assistance:

- **Rescue** - In the heat of battle, when the investigator is in serious jeopardy, the friendly ‘thing’ will spring to their aid - leaping on Rastis mid-spell, biting Roger’s ankle, recovering a dropped weapon. Such aid should be significant and helpful in the heat of battle but the ‘things’ aid should not be decisive in battle.
- **Guide** - No one knows the house better than the hellish creatures that live there. A friendly ‘thing’ can serve as a guide to the investigators, either to a specific location or to help in locating some essential piece of gear.
- **Advisor** - While mostly speaking in shrieks and grunts, the ‘things’ are partially aware of Evelyn’s vulnerabilities. “Maaamaaa hate fire!” or somesuch.

<END BOX>>

The Attic

The attic consists of one large, fairly open area crisscrossed by wooden beams. The floor is unfinished. Stepping off the 4” wide beams that frame the house requires a **LUCK** roll to avoid having a foot go through the ceiling of a room below. It takes a round to extricate a stuck limb; holes can be cut into the house below, requiring 2 points of damage for every point of **SIZ** of the hole.

The height of the ceiling varies greatly depending on where one stands, running from the floor to 7’ at the highest points. Several smaller areas are enclosed (the **Small** and **Large Attic** spaces as well as the cupola) by roughly plastered walls of roughly the same strength of the floor. The room reeks of the waste

of the hundreds of bats that nest here. Anyone rolling under their **CON** will begin coughing and will do so for 1d4 rounds.

The whole sections of the ceiling is alive with hundreds of small brown bat and, interspersed among them, 1d6 bat-things. The sound of the creatures is inescapable. The space is large enough that the bats will not become agitated unless there is a very bright light (stronger than a flashlight), a fire, or a very loud noise, like shouting or combat. Once disturbed, the bats will swarm as per the Small Attic Space, but the swarming will last 2d6 rounds.

There are several gaps in the roof which the bats use to enter and exit the attic; the largest of these allow something **SIZ 35** or less to move through. Attempting to climb out onto the roof results in an attack of the large bat-thing as per the Cupola. Once out on the rain-slicked slate roof, the investigator will immediately realize how dangerously unsafe this place is. Each round moving on the roof requires a **GYM CLASS** roll to avoid slipping and falling. Allow a second **GYM CLASS** roll to grab onto something if that fails (taking 1 point of damage); a **LUCK** roll will allow a last moment grab onto the edge of the roof as well. Anyone nearby may also grab hold of a stumbling companion with a **Hard GYM CLASS** roll. A fall from the roof is automatically fatal. (**PG** - the second **LUCK** roll is waived and the falling investigator can catch themselves at the last moment.) Climbing from the roof should prove impossible until Evelyn's magical sealing of the house. If necessary have a bat-thing or three (see page XX) attack until they retreat.

<<**BEGIN BOX**>>

Optional Encounter - Ace Arrives

Once the investigators become suspicious of Roger's intentions or even his humanity, it is increasingly likely they will come to blows. If you investigators are reluctant to confront Roger or somehow overlook all of his odd behaviors, consider adding the following scene in which Roger's inhuman nature is made horribly clear. This scene may also be used to short-circuit conflict between the investigators and Roger, ramping up the tension when the scene takes a profoundly dark turn.

There is a pounding at the door. Roger, genuinely surprised, stomps off to the front door (if he had slipped from the Master Bedroom earlier he suddenly reappears coming out of the Parlor. Roger pulls the key out of his shirt and unlocks the door. The door flies inwards, pushing Roger back into the hall. Framed in the open doorway and momentarily illuminated by a flash of lightning is Ace, Roger's terrifying older brother. Soaked to the bone, Ace picks his brother up by the collar, lifting him off the floor and loudly demands to know where he's been this past week. Their mother has been worried sick! He's been asking around for him, only to hear rumors that his brother was hanging out at the old Barnaker house. Roger pleads for this brother's mercy, saying that he did not mean to worry Ace or their mom and he can explain everything if given a moment. The wind suddenly blows the door shut and Ace turns to look at it, dropping Roger, after slapping him hard across the face. Roger, in a terrible fluid motion, draws a switchblade from his pocket, flicks open the blade, then stabs his brother in the gut, violently and with hideous snarl growing across his face. Ace stumbles back, blood flowing freely from his wound, despite Ace's attempt to staunch the bleeding. "Why?" Ace begs his brother, the color draining from his face. Roger, grinning, holds the knife out, pointed towards his brother. "Don't hit me." he replies. Ace,

drops to one knee, then collapses to the floor as the life fades from his eyes. Roger turns and walks towards the kitchen, where, unless interrupted, he opens the once locked door, and descends. Roger is happy to stab anyone who gets in his way. Witnessing Roger's horrific murder of his brother costs 1d4/1d6+4 points of **SANITY**.

Ace has a snub-nosed revolver tucked into the back of his pants; it does 1d10 points of damage but there are only five shells. All of the investigators are at base (X) to fire the pistol, save those who have BB Gun as a skill who may fire the pistol at ½ of their BB Gun skill (unless the base is higher). **R-Rated - Cruel Keepers** should recall the kick of a pistol in the hands of an inexperienced shooter and impose a STR test every time it is fired to avoid having recoil knock the pistol out of the shooter's hands.

<<END BOX>>

The Basement

The basement, like the rest of the house, is unpleasant and unwelcoming. The air stinks of mildew, dirt, and other unpleasant things (rat urine and feces, dead bodies). The walls are rough stone (around the outside perimeter of the house) and rotting wood slats covered with horse-hair mixed mortar (interior walls) while the floor is rough-cut flat stones over dirt, unmortared. The air has a weird quality, as lights are inexplicably dimmer, and shadows are stronger and almost palpable, oozing into the edge of every illuminated place. There are none of Roger's candles here, save for in Evelyn's chamber in the **Beneath the Basement** section. Sounds, like light, are dampened here as well, making it difficult to identify from where sounds might come from. Little sounds - scuttling and scratchings, dripping, creaking of the house above - are nearly constant.

Note that all the basement windows are set high up, meaning the kids will have to either help each other up or stand on boxes, chairs, etc. if they wish to crawl out of them. The windows are narrow (**SIZ** 40 or smaller to fit through). Approaching them, the investigators might catch sight of one of Evelyn's rat-things patrolling the outside.

The Workroom at the bottom of the basement steps is stocked with extra storm windows, boxes of useless plumbing supplies and assorted junk, plus a rusting coal-burning furnace. Some of these bits might be used as an improvised club (1d4 to 1d6 points of damage). Anyone looking through the ashes within the furnace will notice several fragments of bone and burnt cloth roll will turn up a few scraps of blackened clothing and bones; a **SCIENCE CLASS** roll will identify as those of a human child, perhaps more than one, which costs 1/1d3 points of **SANITY**.

There is also a metal grating which requires a combined **STR** of 125 or better to move; below is a dank, dripping earthen-floored area dug out beneath the basement. Near the grating a small, dusty mirror hangs; it too can be used by the witch to spy on the kids as previously described. Entering the room, the investigators will catch sight of several rats scuttling away under the assorted junk. They will only attack if Evelyn wishes to drive the investigators into the tunnel into her chamber.

The Coal Bin is just off the **Work Room**, where a wooden-doored chute opens up next to the driveway outside. The funneled chute only allows **SIZ 30** or smaller thing through. A successful **GYM CLASS** roll is needed to scale the mound of coal and negotiate the chute. Disturbing the coal fills the air with a thick cloud of dust, coal and otherwise, that causes everyone in the Coal Bin and Workroom to cough uncontrollably for 1d6+1 rounds if a **CON** roll is failed.

(On a failed Push, the coal mound may collapse, the climber tumbling into a nest of baby rats that bite at their face, for 1d2 points of damage and a **SANITY** loss of 0/1d3. There is a shovel here, and maybe even a rat or two on a group Luck roll.)

The **Pantry** is located off the **Storage Room**, and in it are shelves of burst jars which once held preserves, jellies, juices, sauces, and so forth. The shelves are either tacky or fuzzy depending on if the investigator finds a patch of dried goo or mold. The place smells horribly of decay, and stains of all kinds mar the shelves, walls and floor.

Anyone entering and looking around will, with a successful **NOTICE STUFF** roll, find an intact jar - one of few - hidden back on a shelf. Inside are several human eyes floating in a clear pinkish liquid. They are undoubtedly human eyes; this discovery costs 1/1d3 points of **SANITY**. Evelyn, ever in need of fresh eyes, had long ago forgotten this jar of them

The "**Study**" is located opposite the **Workroom** behind... The only furnishings are a mildew-rotted sofa, two equally decayed stuffed chairs, and several floor-to-ceiling bookshelves. All the books on the lower shelves have been eaten by rats, or destroyed by the damp. Several volumes on the upper shelves are similarly gnawed or damp-damaged. What part of the library and occult items kept here that Evelyn still needed were carried to the tunnels beneath the house once she began her transformation.

Anyone inspecting the bookshelves will notice that a large rat-thing is sitting atop one large black book, high up on the top shelf, that half-hisses half-grunts when spotted. It will not flee, and will attack if anyone climbs up to retrieve the book. It will not leave the shelf unless attacked with missile weapons, and will defend the book until killed. A successful **GYM CLASS** roll is required to reach said book. Fighting the rat-thing while holding onto the shelves requires a successful **GYM CLASS** roll each round to hold onto the shelves; a failure results in a fall for 1d3 points of damage while a fumble means the whole section of self collapses, causing 1d6+1 to anyone near the shelf and ruining the book.

<<**BEGIN BOX**>>

The Rat-thing Librarian

A particularly large rat-thing, this creature has been instructed by Evelyn to guard her grimoire and has been doing so for several decades, even after she has mostly forgotten it. It wears a pair of tiny glasses, made from wire and glass.

STR 20
CON 55
SIZ 10
DEX 90
INT 25
POW 30
HP 7

<<END BOX>>

The book is very old - a handwritten manuscript on irregularly cut paper, bound in molding black leather. Anyone making an EDU roll can recognize that it must be at least 200 years old. Most of the pages are stuck together, and many flake right out of the binding in large, brittle chunks. A successful **READING, WRITING, & ARITHMETIC** roll will glean the information in Handout #1 from one of the very few readable pages of handwritten text. Investigators may Push the roll if they take extra care, use a magnifying glass, or pull pages out of the book and spread them out on the floor. On a failed Push, the pages might disintegrate or the old bookshelf might suddenly collapse on the reader for 1d4 damage, or the defeated Rat-Thing could suddenly spring to life for one last surprise attack. The **SANITY** cost for reading this fragment is 1/1d3 points.

While there is little left intact in the study, anyone making a **SPOOKY STUFF** roll can definitively say that whoever owned these books and this equipment was interested in black magic, alchemy, demonology, and other very dangerous and scary topics. This is all real, not props or the sort of stuff you can get at any bookstore or library. This recognition costs 0/1 points of **SANITY**.

The **Bedroom** is accessed through an open doorway off the **Study**. A broken bed frame hold a rotted feather mattress, its contents spilling out onto the floor of the odorous chamber. Elsewhere a nightstand, bookshelf, and small dresser have also succumbed to the ravages of decay. There is nothing of any worth to be salvaged from any of these crumbling furnishings.

A low doorway here opens into a cramped closet space. Behind a couple of ratty women's dresses, this area opens into the area beneath the stairs. There are three rat-things nesting in the debris they have collected here; they will avoid fighting and will flee if attacked. Also found here will be a stained but reasonably intact portrait of a salt and pepper haired, striking middle-aged woman who, while smiling benignly at the viewer, still gives the impression of furtive secrecy and perhaps even malice. Behind her can be seen a large library of books while sleeping on her lap is a large black cat. This, of course, is Evelyn Barnaker as she appeared in better days, along with her familiar Rastis. Anyone who has seen Evelyn's true form in the house's mirrors will immediately recognize the similarities between the smiling

woman and the horrific grandmother thing they witnessed; understanding that this woman is the same as the thing menacing them cost 1/1d3 points of **SANITY**.

<<**BEGIN BOX**>>

Fighting Evelyn

The investigators are trapped in the house until they defeat Evelyn or break her spell. Hopefully they will go into that fight prepared - there are some clues in the house that hint at certain weaknesses they might exploit. These weaknesses are spelled out in the notebook that can be found in the attic (see page XX), otherwise a successful **SPOOKY STUFF** roll can recall one of each item below per successful roll, if the investigator is trying to recall her vulnerabilities. (Failed rolls result in an end to speculation; a fumbled roll results in recalling a useless technique of the Keeper's choosing - we suggest saying witches hate carrots.) Here are some methods that will be particularly effective against Evelyn.

- **Silver and Iron** - Evelyn cannot regenerate from injuries caused by silver and iron. She has, for the most part, removed these metals from the house, but she has missed the fireplace poker in the parlor and the coin collection in **the Boy's Bedroom**; the later can be fired at normal damage with a slingshot or be glued to any blunt weapon. Additionally, the silver backing of every mirror in the house is enough of the metal to cause her harm. Fragments of glass can be used in melee weapons - broken glass can be fired with a slingshot while fragile knives can be made from slivers of glass with a successful **FIX STUFF** roll. These break after 1 use (a miss requires a **LUCK** roll to avoid breaking) but cause 1d4 points of damage each.
- **Fire** - Evelyn is very afraid of fire, despite her need to use candles as part of her spell, and, like silver, cannot immediately regenerate from wounds caused by it. She can control flames within the house by use of her spell Dampen Flames, but this requires her focus for one round. Elsewhere in the house, if confronted with flames, the rat- and bat-thing will normally flee, hissing "No! Fire! No!". The undead witch suffers similar terror if threatened with a large torch or the like. See page **XX** for more information on using fire in combat with Evelyn.
- **Connection to Rastis** - Evelyn has a psychic link with her familiar. While he should be able to flee from combat in the house above, should he somehow die defending his mistress, Evelyn will be stunned for 1d3 rounds, unable to act beyond wailing for her beloved servant; she also loses 25 points of POW. Unfortunately, she will be even more dangerous after Rastis is slain, lashing out with fury at whoever killed the creature. At the Keeper's discretion, attacks that kill masses of her rat, bats, rat-things, and bat-things might have a similar effect (but are likely to harm Evelyn anyway).
- **Reflection** - Evelyn is a vain and petty monster that once employed the dark arts to sustain not just her life but her beauty. If she is confronted with the reality that she is now a deathless monstrosity and parody of her former self via a mirror, Evelyn will pause for a moment to study her reflection, shocked to see how much she has decayed. As the realization of her ghastly form dawns upon her, she recoils in horror. She cannot act for 2d3 rounds, unless attacked, during which point she recovers her focus after 1d3 round. Using her vanity against her allows anyone making a **TAUNT** roll against Evelyn to gain a bonus die throughout combat.

<<**END BOX**>>

Beneath the Basement

The area beneath the basement of the Barnaker house was dug out by Evelyn and her inhuman servitors in the years after she abandoned life as a human. They are sized for a human, though most of the tunnels are 5' high, causing adults to stoop. The larger chamber has a significantly higher ceiling. There are two entrances a human can use to access this area - the closed grating in the Workroom and the tunnel connected to the trapdoor hidden beneath the porch. Other, much smaller, routes permit the rat- and bat-things to come and go with ease. Rastis shimmies with ease through the gaps in the grate.

The entrance via the **Workroom** begins with a drop of about ten feet to a muddy floor below. There are small handholds cut into the walls, allowing the investigators to climb up or down with relative ease. From this small chamber a narrow tunnel leads deeper into the earth in one corner.

The entrance via the trapdoor beneath the **porch**, long disused, is a narrow tunnel with a decrepit but intact wooden ladder leading down to a narrow sloping tunnel leading into the earth, with dripping walls and a small trickle of water flowing along one side, punctuated with small puddles of ghastly water.

A succesful **BE SNEAKY** roll will allow the investigators to approach unnoticed, by the scurrying vermin at least.

Both tunnels lead to a large irregular room, roughly **DIMENSIONS**. The walls are packed dirt, perhaps 10 feet high; the roof is irregular and varying in height from 10 to 15 feet. At the center of the room is a heap of bones, perhaps three or four feet high and almost ten feet across. The bones come from animals and humans - almost all children. There is a small pool of standing water along the eastern side of the room. Rats and rat-things can be seen to scurry about and there are bats and bat-things nesting in pockets across the ceiling. On the western side of the room, which cannot be seen immediately from either entrance of the room, is an alcove wherein resides Evelyn.

Each investigator viewing the witch must roll their POW versus the witch's POW of 120. If the kids succeed they see the vile hag in her own form, a bloated distortion of the woman depicted in the portrait under the basement stairs, eyes long rotted away, bloated and glistening like a hellish grub. Investigators failing to resist the witch's influence see their character's grandmother sitting cross-legged on the floor of this alcove. Anyone who fails their POW roll cannot attack Evelyn and will only attack her minions if attacked first until the spell is broken or they succeed in a subsequent POW roll.

Regardless of whether they see Evelyn Barnaker or their grandmother, the woman the kids see is filthy, pale, bloated, and with all sorts of horrible vermin - rats,spiders, worms, snakes, and insects of all types - scuttle, writhe, creep, and crawl across and around her body. The **SANITY** loss is 1d3/1d10 for those kids seeing the witch, and 1d2/1d6+1 for those who see their grandmother under such revolting conditions.

Those who see Evelyn watch her strain for a moment then, with a pop and a small splash, another rat- or bat-thing is birthed by the witch onto the muddy floor. The newborn monstrosity is quickly swarmed by rats and rat-things, who carry the newborn monster into one of the many rat-sized tunnels lining the room.

Witnessing this most unnatural birth costs 1d2/1d6 points of **SANITY**. Reaching for one of the crude niches behind her, Evelyn plucks a fresh eyeball from a dish and pops it into one of her rotted sockets. "Let's have a look at you sweeet children..." she rumbles in a voice several octaves lower than one might expect from your grandmother.

Afterwards, as the terrified children watch, the woman, in whatever form, suddenly lurches off her muddy seat and trundles toward them. Cackling, her voice dripping with malice, she growls "Come to granny, dearie! Let me give you a great big hug!". Evelyn will attempt to scoop up one of the investigators, the closest investigator who is under her spell most likely, and begin to devour him or her. The **SANITY** loss to witness another child being devoured is 1d4/2d6). Once Evelyn attacks, any investigators still under the effect of her grandmother illusion may reroll against her POW of 120 but this time with a bonus die in order to see her as she is really. Affected investigators may continue to roll, with a bonus die, against Evelyn's POW, so long as they or their friends are under attack. Once broken, the illusion cannot be restored.

Evelyn is used to preying on children one-at-a-time and will be surprised when the investigators fight back, especially if they are prepared for the fight. She will retreat to her alcove if injured, and begin casting spells while her minions engage them directly. See the box on page XX for more details about Evelyn's tactics in battle.

Visible in Evelyn's alcove are several niches carved into the wall holding various bits of occult gear, moldering papers, a book, human skulls, etc. Notable among the other occult items is a Hand of Glory, in this case made from the body of X, the murdered vagrant whose remains are in the closet of the **Master Bedroom**. A thick black candle rises from the hand's palm, its flame a cracking and unnatural violet shade. If the flame is extinguished Evelyn's *Seal House* spell is broken. The candle may be snuffed normally; a **Hard GYM CLASS** roll is required to hit it with a thrown object, such as a rock, a clod of earth, an unconscious rat, or the like. The Hand may also be targeted with ranged weapons; NOTE.

In one corner (**Marked with an X**) of the witch's lair, the investigators notice a steady seeping of water which feeds the pool coming from a patch of exposed bricks. Anyone who has seen the cistern outside and makes an INT roll will correctly suspect this is coming from the cistern outside. If the investigators can dislodge some of the bricks, the cistern will drain into this room - the resulting wave will wash away any rats and rat-things in the room. Each point of damage done to the brickwork - attack rolls are still required to land an effective blow - produces a 5% cumulative chance the bricks give way. The Keeper should total the damage each round and roll once per round. **PG - Kindly** Keepers may roll each round after the first blow is struck, allowing for the pressure of the water in the cistern to push loose the damaged bricks, but this should be a last resort.

Rastis is too agile and will scamper up onto the bone heap (or some other convenient dry spot) and the bats and bat-things are unaffected. Everyone else in the room is slowed by **X** for the duration of the combat, as the floor is now covered in 1-2 feet of water. The tunnels to the surface and the rear 1/3 of Evelyn's alcove remain dry, as does the upper portion of the heap of bones. (The hole does not offer escape from the house as the cistern is more than 20 deep and there is no way to reach the hatch without rope as the slimy walls are far too steep to climb.)

<<BEGIN BOX>>

Bringing Down the House

In addition to collapsing the cistern wall, the ceiling itself may be brought down, at least in part. Intentional attacks on the ceiling (assuming it can be reached) produce a cumulative 1% chance of bringing down a section roughly 5 x 5 and a few feet thick, causing 2d6 points of damage to everything in the area (rats and bats may not **DODGE** this effect but all other creatures might). In most cases the investigator causing the damage must make a **GYM CLASS (or DODGE if that is higher)** roll to jump aside before being injured. Explosive damage in the room (from firecrackers or M80s) will require a roll for the ceiling as well. Placed explosives (most likely intended to collapse a tunnel) can, with a successful **PLAY WITH MATCHES** roll, cause a cumulative 5% per point of damage done chance to collapse the ceiling. Impaling weapons can “impale” the ceiling (presumably dislodging structurally important stone or bit of earth); if the Keeper desires, tools like the shovel might be particularly effective, causing a 5 or even 10% chance of collapse per point of damage done. **R-RATED** The investigators can cause a chain reaction if they critically fail a **LUCK** roll during a collapse; at that point a 10 x 10 section falls, causing 3d6 points of damage and necessitating a **Hard GYM CLASS or DODGE** roll to avoid damage. A follow-up **LUCK** roll means the collapse has stopped, otherwise the area remains dangerous each round and anyone passing through takes 1d6 points from falling stones. A second critical failure means the whole ceiling has given way; anyone in the room must make a **Hard GYM CLASS or DODGE** roll each round until they can reach one of the side tunnels or the cistern, otherwise they take 3d6 points of damage.

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The Battle Against Evelyn

It is likely that the fight against Evelyn will be the climax of the scenario. Consider carefully how powerful you make the witch and her noxious allies and scale the fight to how you wish to end the scenario. Our assumption is that an optimal fight is one in which the investigators will be victorious but at some significant cost.

Arrayed against the investigators are the following forces:

Evelyn - While her devour attack is potent, it requires an unmoving victim. Otherwise, the witch will retreat from combat at best she can and allow her minions to neutralize the investigators while she assists using her spells. In combat Evelyn will use *Mesmerize* and *Power Drain*; the later might be cast on her allies, if she is in need of Magic Points. Particularly dangerous investigators may be subject to Evelyn's *Wrack* spell.

Rastis - While not as capable a spell-caster as Evelyn, Rastis is a dangerous opponent with or without magic. Evelyn will direct him, if possible, to neutralize anyone making a ranged attack or who is an especially great threat - a kid with a bundle of fireworks or one taking pot-shots at the Hand of Glory for example. His tactic is not to directly attack his targets directly, but rather to cast a spell - *Implant Fear*, typically - that removes the target from combat. Remember, that if Rastis dies, Evelyn immediately loses 25 points of POW and is stunned for 1d3+1 rounds.

Roger (and other reanimated corpses) - Should he survive, Roger can participate in the final battle, perhaps appearing suddenly out of one of the tunnels to surprise the investigators. He is by far the most dangerous opponent in hand-to-hand combat, though he has no ranged attack. He is armed with a large knife (1d4 points of damage) unless he was able to keep hold of the knife he hid in the kitchen. If the investigators are particularly tough or otherwise bowling over Evelyn's minions, Roger might be joined by his newly reanimated brother Ace (he will unexpectedly rise up from the pool of water on the X side of the room and is swinging a femur (works as a club for 1d6 points of damage. Exceptionally large groups might merit having the reanimated corpse of the vagrant come to Evelyn's aid, in his case stumbling into the room via one of the tunnels and using his fist to bash at the investigators (1d3 points of damage). **R-Rated** - If any of the other investigator-kids have died in the house, they might reappear in the final battle as resurrected Skin Servitors; let their unfortunately players run their character's reanimated, monstrous corpse to keep them entertained.

Rat-things and Bat-things - Of limited use individually in combat, consider having rat- and bat-things harass those investigators who are not otherwise engaged in combat. Have 2 'things' engage each character who is otherwise not under direct attack. Remember that the ceiling is high enough for bat-things to fly about with relative freedom. If the Keeper is employing the optional encounter "Sympathy for the Devil-Spawn" (see page XX), be sure to include an appropriate 'thing' so that it can betray Evelyn at a key moment.

Rats and Bats - These creatures are ubiquitous in Evelyn's chamber but generally confine their actions to swarming out of both tunnels at the start of the battle to deter the investigators from fleeing. Evelyn may dispatch a pack or swarm (respectively) to harass individual investigators or dispatch a mass of them to mob the investigators if Rastis and her other minions are in trouble. As a rough guide, Evelyn has 2 packs of rats and 1 swarm of bats for each investigator. Should combat be prolonged, she may call upon additional rats and bats, at the Keeper's discretion.

<<END BOX>>

Ending the Scenario: Closings Scenes

Depending on the results of the kids' confrontation with Evelyn, the Keeper should select one of the three epilogues below. We've grouped them into three general categories - "Loss", which means all of the investigators were killed by Evelyn or her minions, "Draw", when some or all of the investigators survived by fleeing the house but Evelyn survived, and "Win", when the investigators defeated the witch.³

Consider these text blocks examples; feel free to adapt them to suit your group and to reflect their actions within the house.

Loss

Any investigators who survive until the last moments of conflict with Evelyn, but are wounded or overwhelmed, will see the following after the screen dips to black.

Your eyes slowly open. You are in a dark room, but cracks between boards over a window let in a smidgen of red and purple light. Strangely, this seems quite bright to you. You blink. You are relieved as this light illuminates the faces of your friends [*if more than one kid was left at the end, name each of the near-survivors*]. Huddled close together in this small room, you look around. It is a familiar place, but strange. You see two old chairs. A cast iron table. Are they nailed to the ceiling? No. It seems you are the one who is upside down. The sound of high pitched chirping rises as slowly the perspective shifts to reveal the kids' faces on the heads of bats, ears twitching, mouths squeaking, clustered together and hanging upside down. The camera passes through a crack in the window to the outside, revealing the cupola, and then the whole house. It is winter, at twilight. Snow covers the yard and roof.

You hear footsteps crunching in the snow. The camera tilts down to reveal a trio of kids in heavy winter coats thumping up the steps to the door of the house. You don't recognize any of them...except Roger, whose distinctive voice echoes in your oddly acute ears.

"What are you, scared?"

A dry, cracking woman's laugh fills your ears as the scene fades to black. Roll credits.

Draw

[Describe the following to the least-injured investigator]

You awaken in a hospital bed. After the events of last night, your parents forced you to come to the hospital, as did all the other kids' parents. You overheard them talking quietly with the doctors, muttering about carbon monoxide poisoning, some darkly suggesting drugs were involved. [*Should any of the investigators have perished or gone missing, the worried whispers and sobs of their parents were heard as well.*]

³ If the investigators defeat the witch but all die in the process, then that final battle can serve as the conclusion of the scenario.

Rising from your bed, your legs still unsteady beneath you, you take a walk down the hallway, hoping to see your friends. The hospital is small and their rooms are close by. Your friends are still sleeping, recovering after escape from the depths of the Barnaker house. You pause to sit by the bedside of [*the most badly injured investigator*] and reach out to take their hand. You let yourself cry, just a little. After a moment you get up to clean yourself up in the bathroom.

There is a knock at the door - a nurse is here to take you back from your room. You need your rest, she insists. She opens the bathroom door and you see your friend in bed in the bathroom mirror... but it is not your friend. Laying in bed is the terrible witch-monster, grinning at you. "You belong to me, dearie!" she spits at you. Even as you scream - and oh, do you scream - you can hear her cruel, cracking laugh.

Fade to black. Roll credits.

Win

The surviving investigators gather on the playground at school. This is their first chance to talk after the events in the Barnaker house. Some may be bandaged or wearing a cast. Sure, your parents found out and made you talk to the police but it sounds like they are blaming the fire at the old house on Roger... not that they've found any sign of him. All of you are emotionally scared, even if you are physically unharmed. (Should any of the investigators have perished, the survivors take a moment to remember their fallen comrade.) Soon your thoughts turn from mourning to elation as you celebrate your victory over the dreadful witch. Being children, you are all laughing and playing together, a new set of friends forged in terrors you have all survived. Slowly the camera pulls away, our heroes shrinking, lost among all the other children playing in the unexpectedly bright day, a glorious last burst of warm weather before the chill of winter arrives.

Then the camera pauses and slowly pans to reveal the matted grey fur of Rastis, who has been watching you from afar. The cat turns to look at the viewers, his good eye revealed to be all too human... The creature suddenly hisses and runs out of sight. The previously happy music takes on a dark and ominous turn. A faint, cruel laugh can be heard as the screen fades to black and the credits roll.

Creature and Character Statistics

Roger Simmons - vindictive bully and undead thing

Special Powers:

Boneless - Roger is little more than a skin-sack filled with vermin. As such, he takes ½ damage from blunt weapons and Impale results only do normal damage.

STR	50
CON	75
SIZ	45
INT	50
POW	25
DEX	45
EDU	30
APP	40
SAN	0
HP	12
MP	5
Damage Bonus	None
Build	0
Move	8

ATTACKS

Attacks per round 1

Fighting 55%, damage 1d3

Small Club 45%, damage 1d6

Large Knife 35%, damage 1d6+1

Dodge 50%

Armor: None; Skin Servitors like Roger take ½ damage from blunt weapon and only suffer normal damage on impales.

Skills: Be Sneaky 65%, Cthulhu Mythos 10%, Dodge 50% Gym Class 55%, Notice Stuff 35%, Taunt 20%

Sanity Loss: 1d3/1d6 when the investigators find out what Roger actually is. An additional 1d4/1d8 may be lost if Roger is killed some way that reduces his hit points below zero as hundreds of spiders, worms, and other loathsome things burst from the hollow shell that was his skin.

Roger was once human but is now just a shell of his former self, literally. Murdered by the witch Evelyn Barnaker and her minions, Roger has been raised up as a Skin Servitor, his empty skin filled with crawling and writhing vermin that somehow masquerades as a person.

To all appearances Roger is a normal kid. Once he gets in the house with his intended victims, he may unconsciously drop his guard somewhat: His skin may twitch and sag, or bulge unnaturally. Soon after the kids enter the house, Roger will slip away and try to pick them off one at a time, taking them to feed the witch. He will try to separate the kids from each other, preferring to attack a single target if possible,

or ambushing a party member at the rear. His weapons (knife and club) are hidden in the house, located where he can retrieve them unobtrusively.

Roger will be a fleeting shadow for the kids to deal with. If injured but not killed, he may sneak down to the cave below the basement. to await the kids' arrival with the witch. If Roger is killed his skin collapses as bugs and snakes and worms and other horrible things crawl out of the now-useless skin. The **SANITY** loss for such a sight is 1d4/1d8.

Rat Packs, *rattus rattus*

These creatures have average slats (as per page 338 of the *Call of Cthulhu Keeper's Guide*). Unless otherwise noted, the presence of rats in a given room is up to the Keeper, with 3d6 rats in any pack encountered. These creatures are most included for atmosphere - do not over do it, this is not Exham Priory! In describing the rat packs, avoid using exact numbers with players. A child's imagination could transform a pack of 6 rats into a ravening horde - describe is as a wave of black beady eyes, whiskers, fur, and teeth.

Loud noises, sudden movements, and open flames larger than a candle drive off about 20% of a rat-pack with each application (unless the creatures are under the direct command of Evelyn); otherwise each successful attack kills one rat for every three points of damage done. Rat packs losing ½ or more of their original numbers or more will flee.

SANITY loss for a rat pack 1/1d3 points, but this cost is for the first pack encountered only. There is no loss for subsequent encounters unless the investigator has some sort of phobia, but that is beyond the scope of this scenario.

Bat Swarms, *myotis lucifugis*

Like their rodent brethren, these creatures have average slats (as per page 336 of the *Call of Cthulhu Keeper's Guide*) and their presence is up to the Keeper unless otherwise noted. Bats are likely only encountered on the second floor, the attic, and Evelyn's chamber. A swarm of bats consists of 2d6+6 bats; like the rats, when describing them, focus on the flapping of wings, their shrieking chirps, and sudden, unexpected movements. Loud noises, sudden movements, and open flames larger than a candle drive off about 20% of a bat-swarm with each application (unless the creatures are under the direct command of Evelyn); otherwise each successful attack kills one bat for every two points of damage done. Bat swarms losing ½ or more of their original numbers or more will flee.

SANITY loss for a bat swarm is 1/1d3 points, but this cost is for the first swarm encountered only. There is no loss for subsequent encounters unless the investigator has some sort of phobia, but that is beyond the scope of this scenario.

The Rat-Things, unnatural malevolent scuttlers

A Dozen Rat-Things, reuse as needed

	STR	CON	SIZ	DEX	INT	POW	HP
A	10	35	05	90	35	40	4
B	10	30	05	100	40	25	5
C	15	35	05	95	50	15	4
D	10	20	05	55	25	45	3
E	5	40	05	70	35	35	5
F	10	35	05	95	15	30	4
G	15	45	05	110	20	25	5
H	10	30	05	100	30	45	4
I	10	55	05	85	25	35	6
J	5	30	05	115	25	15	4
K	15	45	05	65	35	20	5
L	10	35	05	90	39	40	4

Av. DB -2
Av. Build -2
Av. Move 9

ATTACKS

Attacks per round: 1

Fighting 35%, 1d4 + damage bonus

Dodge 45%

Armor: None, but attacks against a moving rat-thing are made with a penalty die.

Skills: Be Sneaky 80%, Dodge 85%

Sanity Loss: 1/1d6 points to see a rat-thing.

The magical spawn of Evelyn Barnaker, this creature is a horrifying mixture of human and rat. Even more so than traditional rat-things, the ones birthed by Evelyn are prone to physical abnormalities like additional limbs, exaggerated body part, asymmetry, tumorous growths, etc . Single specimens are not overly brave, but are braver than normal rats. Groups will be much bolder and much more aggressive.

Some of these creatures may retain remnant memories of their former selves, and as such might look upon Evelyn's newest victims with pity. Patient and kindly investigators may be able to obtain the help of a sympathetic rat-thing; see page XX for more details.

Evelyn has not taught any of her rat-thing thralls any spells.

The Bat-Things, fluttering blasphemies

A Dozen Bat-Things, reuse as needed

	STR	CON	SIZ	DEX	INT	POW	HP
M	10	30	05	85	30	30	4
N	10	15	05	130	15	45	2
O	05	35	05	105	35	25	4
P	15	35	05	80	35	25	4
Q	10	45	05	85	45	60	5
R	15	25	05	135	50	30	3
S	05	50	05	125	45	45	6
T	10	30	05	120	40	35	4
U	15	55	05	65	50	35	6
V	10	45	05	150	40	45	5
W	05	45	05	110	45	50	5
X	10	55	05	95	35	30	6

Av. DB -2
Av. Build -2
Av. Move 10

ATTACKS

Attacks per round: 1

Bite 35%, 1d3 + damage bonus

Dodge 95%

Armor: None, but attacks against a flying bat-thing are made with a penalty die.

Skills: Be Sneaky 40%, Dodge 95%, Notice Stuff 50%

Sanity Loss: 1/1d6 points to see a bat-thing.

These magical spawn of the witch Evelyn Barnaker are similar to her rat-things in that they are mutant creatures with human or other non-batlike features. They may have human heads, faces, or hands, or even long, rat-like tails, no eyes, one central eye, two tails, etc. They are slightly larger and bolder than normal bats, and tend to be fearless in groups of 3 or more. Evelyn uses them to spy on the neighborhood around her house and, as such, these creatures are one of the few inhabitants of the house which can be encountered outside of it.

Some of these creatures may retain remnant memories of their former selves, and as such might look upon Evelyn's newest victims with pity. Patient and kindly investigators may be able to obtain the help of a sympathetic bat-thing; see page XX for more details.

Evelyn has not taught any of her bat-thing thralls any spells.

Rastis - Evelyn's feline familiar

Special Powers:

Human Speech - Rastis, as a witch's familiar, is able to converse normally as a person would, with a human voice. This enables him to, among other things, cast spells.

Psychic Link - Evelyn has a permanent psychic link with Rastis and anything he observes, she may view as well, after focusing one round. The death of Rastis stuns Evelyn for 1d3 rounds wherein she is unable to act, she also loses 25 POW. Rastis is not similarly affected, but will immediately flee the house should Evelyn be killed.

Rake: Should Rastis succeed with a Bite attack he may also perform a rake attack, slashing repeatedly at his victim with his hind-claws; this attack causes 2d3 points of damage.

Spells - Rastis has learned several spells from its mistress; see below for list.

STR	10
DEX	145
SIZ	05
CON	50
INT	75
POW	90
HP	6
MP	18
Damage Bonus	-2
Build:	-2
Move:	10

ATTACKS:

Attacks per round: 2

Claws: 1d3 points of damage, 50%

Bite: 1d4 points of damage, 35%

Rake: (If Bite Succeeds) 2d3 points of damage, 40%

Dodge: 90%

Armor: None; he relies on stealth and evasion

Skills: **Be Sneaky** 90%, **Dodge** 90%, **Gym Class** 75%, **Notice Stuff** 80%,

Sanity Loss: 0/1d3 to see Rastis if one realizes he is a witch's familiar or otherwise is supernatural.

Spells: Drown Mind, Evil Eye, Implant Fear, Mesmerize; see page XX for suggestions as to their use.

Rastis is a big grey-furred, sinister-looking cat with a malign intelligence. His fur is matted and his hide is crisscrossed with scars; he revels in hunting and ambushing (mostly) animal prey near the house. As Evelyn Barnaker's familiar, and what it sees, she sees. It knows some magic and prefers to use its spells rather than attack physically; it will only resort to the latter if cornered.

EVELYN BARNAKER - Deathless, child-eating witch and living nightmare

Special Powers

THE GRANDMOTHER ILLUSION - This power costs only 1 Magic Point, and requires a Magic Point vs Magic Point roll on the Resistance Table. If the witch wins, the viewer sees his/her grandmother under the horrible conditions in which Evelyn actually lives. If the viewer resists, he or she sees no illusion - just the witch as she really appears. Only those who see Evelyn as she is may attack her.

Devour (mnvr): Immobilized - either due to the Grandmother Illusion or one of Evelyn's spells - victims may be consumed whole. Evelyn picks up the victim and pulls them into her mouth as her jaw widens, snakelike, to engulf the victim, rows a razor-sharp teeth unfolding from her even lengthening gullet, her neck muscles compressing and releasing to pull the victim further into her hellish maw. Each round of being devoured causes 2d6 points of damage. Friends might try to pull an investigator from Evelyn's hideous mouth; the investigators (up to 2 may participate) roll their combined STR versus Evelyn's STR.

Spells: Evelyn is a witch and knows many spells; see below for list.

STR	45
DEX	45
SIZ	90
CON	75
INT	85
APP	10
POW	120
HP	17
MP	24
Damage Bonus	+1d4
Build	1
Move	6

ATTACKS:

Attacks per round: 1*

Devour, 100% but only against immobile opponent. 2d6 points of damage until victim is eaten or pulled free.

Armor: 1 point of withered, iron-hard flesh

Skills: Cthulhu Mythos 80%, Notice Stuff 30%, Spawn Vermin 99%, Spooky Stuff 99%

Sanity Loss: 1d3/2d4+ 1 if she is appearing in her 'grandmother' guise. 1d4/2d6 if appearing as her own pale, bloated, filthy self.

SPELLS: **Become Spectral**, Bind Animal (Bat), Bind Animal (Rat), Call the Black Man (Nyarlathotep), Candle Communication, Cloud Memory⁴, **Create Storm**, **Create Skin Servitor**, **Dampen Flame**, Evil Eye, Mesmerize, Power Drain, **See Through Mirrors**, Seal House, Wrack

⁴ Useful when she passed for human, she has not needed it for many decades.

Evelyn Barnaker was once a witch in New England before coming to the Midwest to continue her horrid practices. Due to a pact for immortality with Nyarlathotep, she has slowly been degenerating into something only notionally human - a pale, eyeless, bloated thing which looks vaguely like some nightmarish elderly woman, with jagged, razor-like teeth crawling with all manner of pests.

She feeds on human children, but also rats, bats, worms, insects, and other such things as might wander into her underground lair. This unappetizing diet provides her the genetic material required to produce the bat and rat things which inhabit the house above.

Evelyn will use the mirrors in the house to monitor the kids' progress, sending her servants out to lure them to her or to kill them and bring her their bodies. However, she gains the most enjoyment from simply waiting and letting the kid's own curiosity lead them down into the caves beneath the basement, where she will have them for supper, in a manner of speaking.

<<BEGIN BOX>>

Evelyn's Spells

The following spells are unique to Evelyn, she having used her dark powers to create them over the years. If the Keeper wishes, she has recorded them in her spell book, which she keeps in one of the niches in her chamber. The book is hand-written in archaic English and is little more than notes on various incantations; it takes 20 weeks to study. It grants +5% to **CTHULHU MYTHOS**, cost 1d2/1d6+2 points of **SANITY** to thoroughly read and contains notes on all of the spells known to Evelyn.

CREATE SKIN SERVITOR

Cost: 10 magic points; 2d6 points of Sanity

Casting Time: 15 minutes; this does not include the amount of time needed to skin a human however. Similar to Create Zombie, this spell requires the skin of a freshly deceased human (other creatures as possible, perhaps). The spell must be cast underground or in some place where vermin are common. As the caster chants, all manner of insects, spiders, worms, grubs, and other pests (which have fed upon the corpse) fill up the empty skin, stitching shut holes with spider silk or their own bodies. Soon, the creature will rise up and await the caster's command.

The Skin Servitor has the same stats in had in life save for POW, which is only 1d6+3 (or whatever it had in life if lower) and the APP is reduced by 1d3 points. The Skin Servitor is wholly loyal to the caster but retains the memories and personality it had in life. It is, however, a monster masquerading as a person and prolonged scrutiny will detect some oddity of manner or motion - it is boneless after all and utterly lacking in human feeling. For a time though, it can pass for human. See the description of Roger on page XX for more information.

DAMPEN FLAME

Cost: 1 or more magic points, depending on size of fire; see below.

Casting Time: Instantaneous

The caster may extinguish any natural flame visible to them. The area of effect can be as large as sphere with a radius of 10'; the caster can pick and choose between flames within the area if they wish. 1 magic point expended will extinguish all fires of a torch-size or smaller. 2 points extinguishes a campfire or fire

place. 3 points will extinguish a bonfire. Because of her mirrors and ability to see through the eyes of her servitors, unless the investigators remove these tools, the entirety of the house is effectively visible to her.

SEE THROUGH MIRRORS

Cost: 1 magic point to view; 2 communicate

Casting Time: Instantaneous

The caster may see through any mirror they have prepared by anointing it with their own blood. Each use costs 1 Magic Point per use and allows normal vision, much like a foggy window, in that those being viewed may catch a glimpse of the caster as well. If 2 Magic Points are expended, the caster may hear through the mirror and speak for up to 1 minute. Certain spells may be cast through the mirror, as the Keeper allows.

SEAL HOUSE -

Cost: 8 magic points

Casting Time: 5 minutes to cast, but requires certain advance preparations

The witch can use this power to make it impossible for anyone to leave the house. It costs 8 Magic Points to cast and takes five minutes of chanting and tracing certain potent symbols in the air. Once cast, no one may exist or enter the structure. Until either the caste wills it, perishes, or dawn arrives. Doors and windows will not open and normal attacks will prove useless, harmlessly bouncing off the wood or even glass. Witnessing this supernatural force costs 1/1d3 points of Sanity. The spell may only be cast at night and requires some sort of enchanted object (in this scenario it is a Hand of Glory) as the focus of the spell; if that object is disturbed or damaged, the spell is also broken. If the spell is broken due to the damaged

Note that this power does not affect the trap door beneath the front porch, as technically it is not part of the house. The same is true of the cistern, but escape from that location is problematic, at best.

<<END BOX>>

Handout

-ave made Ye pact with the Blak Man who haft manny faves & forms, that wifdom & lyfe fhall beeft thine beyond imaginings...

...Ye flefh of Ye imature is yond which is moft pure, f'r it enwheels few'r of Ye taints yond age, exp'rience, carnality, & sineth impart upon it. Sayd flefh can beest consum'd raw or did cook, though heateth tends to removeth some of Ye sweeteft flav'rs of innoſence & inc'rruption. Such repafts impart upon Ye feaft'r Ye vitality did contain in potentiall within Ye child's flefh.

Tribute wilt beest given to yond Blak Man bef're each ſuch feaft, yond that gent might eke gain benefyt from it...

...his children shalt thee beareth as Ye did cost f'r his most wondruſſ gi-