

SLASHER FLICK

BLOODBATH HOTEL



Gregg Helmbenger & Kim Foster

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Section One Hick Synopsis

In *Bloodbath Hotel*, the players are thrust into the shoes of young people who are engaging in a ghost-hunting expedition in the once-opulent but now abandoned and dilapidated Hotel Isherwood in downtown Detroit; the Isherwood is thought to be home to several more or less famous hauntings. They are all members of an extracurricular ghost-hunting group run by popular Wayne State University professor Barry Hampton, Ph.D., and all should be of college age. Although this expedition is set for a seasonable winter night, nothing untoward is expected to occur.

Unfortunately, the Isherwood is the home of Ben Crow, a schizophrenic multiple murderer who is tormented by guilt over murdering several friends years before. In his madness, Ben believes that the way to help the souls of his murdered friends is to preserve the Isherwood, and when he overhears the characters discussing how the hotel is to be demolished the coming spring, he decides that by killing the characters, he can keep his friends' souls alive. He uses his guile and his matchless knowledge of the Isherwood to move about unseen, confuse the characters, and murder them one by one.

To add to the characters' burden, the Isherwood actually *is* haunted, though most of the ghosts are perfectly harmless. However, included in this package are many options that can make the ghosts a more actively malevolent – and murderous – presence.

So, like Bette Davis said, “Fasten your seatbelts – it’s going to be a bumpy night...”

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Section Two History of the Isherwood

The Past

The Isherwood Hotel was built in 1914 by the Isherwood Company, who ran a chain of upscale hotels in major cities all over the country. At the time it opened, the Isherwood Detroit was notable for the opulence of its rooms, the attentiveness of its service, and especially the fact that every room had a private bathroom, a novelty at the time. The Isherwood rapidly became one of Detroit's most popular luxury hotels and saw many of the rich and famous stay there, as well as being extremely popular among traveling businessmen. Such was the demand for space in the hotel that it expanded in 1916, adding another 150 rooms in a new addition to bring the hotel up to its current total of 855 guest rooms.

The hotel's first significant remodeling occurred in 1938, when room décor was updated and modernized. In addition, much of the ground floor was completely altered, with trendy shops going in to replace several meeting rooms and the former retail area being turned into a pair of nightclubs that would become world-famous as jazz venues and exciting nightspots: the Starlite Room and the Aeropile Bar.

In the post-World War 2 hotel slump, the Isherwood faced a serious challenge in maintaining its première position as Detroit's finest accommodations. A major renovation of the guest rooms and the hotel's façade was undertaken from 1953-1954, but that couldn't save the Isherwood Detroit or the Isherwood chain. In 1955, the Isherwood

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Company was bought out by Wilton Hotels.

Although the Wiltons initially claimed that they would preserve the uniqueness and semi-independent status of the Isherwood line, they quickly began to make changes – in 1958 the Isherwood Detroit was renamed Wilton Isherwood in Detroit. This minor change was followed by more major ones, as the décor and accommodations were redone in the early 1960s to bring the hotel in line with other Wilton branches. In addition, the Aerophile Bar and Starlite Room were closed and re-opened as a family-friendly restaurant called the Steakateria and the Hawaiian-themed bar Kamehameha's Palace.

However, there were changes in the wind that the Isherwood could not survive. Although it had been revolutionary when it was built, time had not been kind to the hotel. In the postwar period, a new type of hotel had emerged that catered to traveling families with large rooms at a reasonable rate; the Isherwood, with its small rooms and tiny bathrooms, couldn't compete. In addition, the area of the city in which the hotel was located had declined from the elegant center of the city to a crime-ridden stretch of urban blight escaped by anyone with enough money to do so.

By 1970, the hotel was a run-down, bedraggled enterprise losing massive amounts of money. The Wilton chain sold it to a Detroit company called Motor City Entrepreneurs, who renamed it Isherwood Place and planned a series of extensive renovations and redesigns that would make it an urban resort and a destination for tourists. The first thing they did was close Steakateria and re-open the Starlite Room as a jazz venue; however, in 1971, the company collapsed

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amid allegations of corruption and embezzlement and the Isherwood went into receivership, where it was operated by a holding company.

This holding company was concerned only with making a short-term profit, and eschewed any investment in the hotel. As a result, the Isherwood went the way of the surrounding neighborhood and became a haven for drug users and prostitutes.

This miserable state of affairs continued until 1983, when the city finally closed the hotel for good. Over the next couple of years, all the windows were removed, the windows of the bottom three floors were bricked over, and the entrances were all closed. However, enterprising looters managed to break their way past one of the blocked entrances and stripped the place of everything of value, from fixtures to appliances to wood paneling. Homeless people and drug users followed, using the hotel's many rooms as flops and squats. In that way, the hotel's usefulness continued, after a fashion.

But it was not a fashion that the city could tolerate forever. After over two decades of standing vacant while one refurbishing scheme after another failed, the decision was finally made to begin tearing down the Isherwood, starting next spring.

Ghosts of the Isherwood

As with any hotel in operation for 70 years, the Isherwood saw many guests die under its roof. While most of these deaths produced nothing more ominous than an unpaid bill, some believe that the Isherwood has a number of ghosts roaming its rooms and halls even now. This is a list

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of the places in the hotel that are believed to be haunted, along with such details as are known about the ghosts. Barry Hampton has rated each of these possible hauntings in terms of likeliness, from 1 to 5, with 1 being the most likely.

1. Ballroom Floor: The Wilton Room

Probably the most fanciful tale of a haunting in the Isherwood is the Wilton Room Ghost, which was the subject of newspaper column by longtime Detroit columnist Susanne Proft in 1964. According to the column, the Wilton Room is haunted by the spirit of a jilted bride who killed herself after her fiancé stood her up at their wedding in that very room. However, there is no record of such a suicide, or even of a bride being jilted in the Wilton Room, and most serious paranormal investigators believe this tale was cut from whole cloth by Ms. Proft. Hampton's rating: 5.

2. 6th Floor: Room 621

In 1937, a traveling salesman named Reginald Thorn passed away in his sleep in this room. While this sort of thing happens all the time in hotels, what was unusual about Thorn's death was that almost immediately after, and continuing intermittently for the rest of the hotel's life, guests staying in that room have reported an unnatural chill, small items moved during the night, and poor sleep. Hampton's rating: 4, due to the extremely sporadic nature of the reports.

3. 8th Floor: Room 803

This room was the site of an infamous double murder in 1949. Jazz trumpeter Eddie "Quick" McGee and Detroit woman Helen Jamison were shot to death

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here by Jamison's husband Richard when Richard found the pair in bed after one of McGee's concerts in the Starlite Room. Since McGee was black and the Jamisons were white, the case was a national sensation; due to prevailing racial attitudes at the time, Richard Jamison was acquitted of all charges in a subsequent trial. Since that time, many guests reported hearing the sound of a mournful jazz trumpet in and near that room, and several claimed to have seen a ghostly form in the room itself. Hampton's rating: 2.

4. 8th Floor: Room 851

This is the eeriest and most frightening of the ghost stories of the Isherwood. On the night of April 21, 1967, a mysterious couple stayed in this room under the names Dan and Paula Flaherty of Biloxi, Mississippi. During the night, neighboring rooms complained of strange noises and raised voices in an unknown language coming from 851; the following morning, the Flahertys checked out and have never been found since despite determined searches by hotel staff, law enforcement, and paranormal researchers. On April 22, a traveling salesman named Ronny Bond had a fatal heart attack while staying in the room; the next guest to stay there, an astronomer named Carl Vale, was found dead in his bed on the morning of April 29 of an apparent stroke; the next guest after that was aspiring actress Rita Blakemoore, who was found dead in the shower on May 5 – no plausible explanation was ever found for her death. After that the room was closed to guests and used as an auxiliary storage room; however, many staff over the years reported feelings of inexplicable dread and even terror in this room. After the Wilton chain sold the hotel, the room was

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re-opened for guest use, but “The Curse of Room 851” continued; although only poor records were kept as the hotel declined, at least 6 and possibly as many as 14 other people have died while staying in the room. Hampton’s rating: 1.

5. 10th Floor: Rooms 1001, 1002, and 1003, plus the adjacent hallway

While in town to play the Detroit Tigers on July 17, 1956, Boston Red Sox outfielder Tim “Texas T” Thorpe was found choked to death on a piece of ribeye steak in Room 1002. After that, guests and staff on the 10th floor have periodically reported hearing a voice with a Texas drawl when no one was about, feeling “cold spots,” and seeing faint apparitions in Rooms 1001, 1002, and 1003, in addition to the hallway connecting them. Though the reports have been more or less consistent over the years, their relative scarcity has caused Hampton to rate this a 3 on his scale.

6. 13th Floor: Room 1326

This room is reputed to be haunted by the ghost of Ephraim Ford, a distant relation to Henry Ford, who died there of the Spanish Influenza in 1918. Ephraim, who was just five years old at the time, reportedly told his parents just before his death that his spirit would never find rest until the hotel was demolished. Since that time, numerous witnesses have heard a child weeping in this room, and have felt unaccountable sensations of despair there. Hampton rates this a 2.

7. 13th Floor: Room 1347

On December 17, 1997, a homeless teenage schizophrenic and methamphetamine addict called Ben

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Crow killed and dismembered three other squatters in this room before fleeing the hotel and disappearing; in spite of a determined manhunt by the Detroit police, Crow was never seen again. The three victims – two homeless men, Charlie Fewkes and Russell Johnson, and drug addict and part-time prostitute Cynthia Kendrick – have at times been heard to scream in the night, threatening death and retribution to their killer. Although most of the witnesses have been homeless transients, a chilling scream and a series of shouted curses was captured in this otherwise empty room by a local news crew doing a “haunted Detroit” story on the night of October 30, 2004. Hampton’s rating: 1.

8. 16th Floor: Suite 1610

On the evening of February 5, 1939, up and coming movie comedian Jerry Harper amazed his friends while dining with them in the Café Bleu by telling them that he would die inexplicably that night. Although his companions passed this off as a poor joke, Harper did indeed die in his bed in Room 1610 that very night. An autopsy was performed and a perplexed coroner finally declared the cause of death to be a coronary arrest, though in truth he assigned this cause only to have something to put on the form – no adequate explanation of Harper’s death was ever produced. Between 1939 and 1976, several guests reported hearing Harper’s distinctive laugh in the suite. Because there were no reports of this after 1976, Hampton gives this a rating of 3.

9. 17th Floor: The Lydekker Suite

On August 31, 1928, heiress Cynthia Morgenstern put poison into the food eaten by herself, her husband

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Hugh, and their companions Philo and Esther Vance in this suite; all four died within minutes. In her suicide note, Cynthia explained that her husband had been having an affair with both Esther and Philo and had, with Philo, planned to see that Cynthia suffered a fatal "accident" as soon as she came into her inheritance. The note explained that Cynthia had wanted to watch them as they died, but could not bear the thought of the electric chair and so killed herself with them. During the 1930s and 40s, guests in this suite occasionally reported hearing the sounds of a spectral dinner party. Again because of the long period of dormancy, Hampton rates this a 4.

10. 17th Floor: The Congressional Suite

On the night of July 24, 1971, an inebriated Elvis Presley claimed to have been awakened from a sound sleep in this suite by the ghost of Julius Caesar, who advised him to focus his performances in Las Vegas from this point on. Hampton's rating: 5.

Section Three What's Really Going On

As a default, the Killer in Hotel of Death is Ben Crow, the paranoid schizophrenic who killed and dismembered three victims in Room 1347.

On the afternoon of December 17, 1997, Ben discovered Cynthia Kendrick having sex with Charlie Fewkes and Russell Johnson, for which she was to be paid in crack

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cocaine by the two men. Although Ben normally counted both Charlie and Russell as friends, the fact was that he was in love with Cynthia and the sight of the two men “defiling” the woman he adored was more than his fragile mental state could endure. Snatching up a jagged piece of scrap metal, he brained all three and dismembered the corpses before coming back to his senses. When he realized what he had done, Ben was overcome by a terrible sense of guilt and remorse... and he went even madder than he already was.

Although he was believed to have left Detroit immediately after the murders and vanished, the truth is that Ben disappeared much closer to home: into the hotel’s very walls. As pointed out in *Hotel Description and Key*, the walls of the Isherwood are honeycombed with a network or plumbing accessways that connect every guest room (and everywhere else with plumbing); in the year he lived in the Isherwood, Ben had discovered these accessways and sometimes used them as a refuge when the voices in his head got too overpowering or his paranoia became too much to let him be around other people. Now he used them for another purpose entirely: to hide his guilt from everyone else while staying close to the place where he killed his victims.

In fact, it is these motivations that drive Ben to kill. In his madness, Ben has developed a complex delusional system revolving around his victims. He almost constantly hallucinates that the spirits of his three slain friends haunt and torment him, and that he can never propitiate them. In fact, the only thing he *can* do is to defend the place where they died – Room 1347 and the whole hotel – so that their spirits have a place to “call home;” he believes that if

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anything were to happen to the room where he murdered them or the Isherwood itself, the spirits of his victims would find even more complete and eternal torment, and his guilt will not allow this. In the past he has used his abilities of throwing his voice (as he did when he frightened off the television crew in 2004) and “magically appearing” from any bathroom (see below) to scare people away from 1347. However, when the characters enter the hotel, chatting idly about the coming demolition, he realizes that stronger actions will be required if the shades of those he’s wronged are to be defended. Only by killing the interlopers who, he believes, have come to destroy the hotel can he hope to allow the ghosts that haunt him to find peace.

Ben’s tactics are largely based upon misdirection; he will use his Throws his Voice ability to separate the characters if possible, and then his ability to emerge from unexpected places via the plumbing accessways to strike at characters when they believe themselves to be safe. He will then disappear in the same way, only to reappear at another point where he isn’t anticipated. In general, he will try to kill as many characters as possible without raising a general alarm; once an alarm is raised he will attempt to pick off one or more characters as they race to join up. After the characters have reunited, his preferred methods for separating individuals out to be killed include luring them into *danger zones*, throwing his voice (especially duplicating the voice of characters he’s already killed), and using his ability to move fast and appear unexpectedly to either bar the characters’ path or pick off stragglers.

Ben’s usual weapons are impromptu ones he can find in the hotel: pieces of pipe, broken bottles, old syringes, boards with nails, scrap metal, etc.; he believes that his

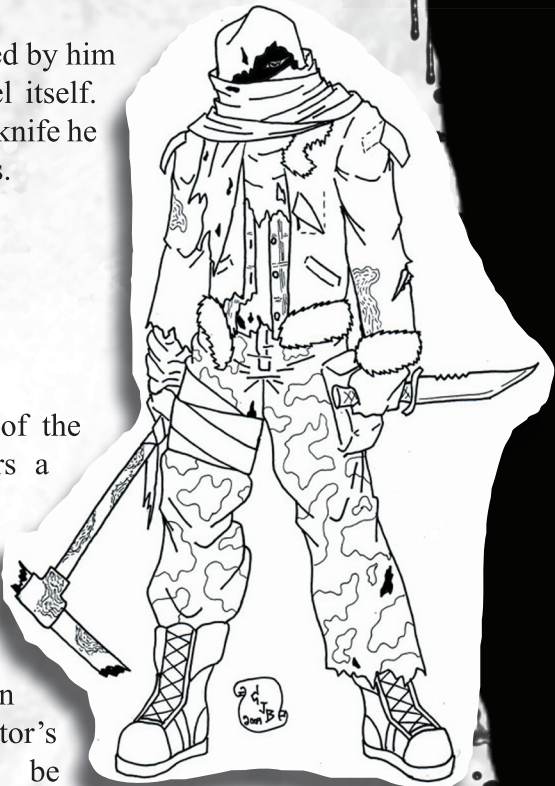
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haunting spirits are most pleased by him killing with pieces of the hotel itself. However, he does carry a large knife he is willing to use in emergencies.

Ben Crow “The Killer”

Components:

- **Familiar Face:** One of the female characters bears a striking resemblance to Cynthia Kendrick (at least in Ben’s idealized recollection of her). By default, this character is Lauren White, but at the Director’s discretion, this can be changed to any female Primary or Secondary character; if the Director changes the target of this Component, she should also take care to change Cynthia’s mugshot photo found in Room 1347.
- **Miscellaneous Advantage (Moves through the Plumbing Accessways):** With over a decade of familiarity with this black tangle of rotting pipes and narrow spaces, Ben can move through these areas both effortlessly and extremely quickly, and he can use them to “appear” from anyplace where these accessways can be reached. He usually uses this ability to emerge in a guest room bathroom, but he can also appear from a public bathroom, a



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janitor's closet, or anyplace else the Director deems appropriate.

- **Miscellaneous Advantage (Throws His Voice):** Through his intimate familiarity with the specific acoustic patterns of the Isherwood, Ben can cause his voice to seem to emanate from nearly anyplace in the hotel; in general, he can make his voice seem to come from any spot within two floors of his current position, though special circumstances may increase or decrease this range. Since he speaks in the voices of his three victims as well as his own (see above) this can easily be used to confuse and mislead the characters. In addition, he is a talented mimic and can duplicate any voice he's heard, male or female, with sufficient accuracy to require a Brains check to realize it's fake.
- **Punish the Promiscuous:** Because of the circumstances of his murders, Ben reserves a special hatred for anyone who has sex or uses drugs.
- **Trap Setter:** Ben knows the Isherwood top to bottom and in the dark (literally) and this includes the various "danger zones" (see *Hotel Description and Key*). He can use this knowledge to lure characters into traps.

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Section Four Hotel Description and Key

Overview

The Isherwood is an imposing, foreboding 17-story building that takes up half of a block. The other half of the block is occupied by an empty lot. The bottom three floors are double-height (22 feet) and the top floor is 12 feet; the other floors are 10 feet each. The overall construction is steel-reinforced concrete; this is sheathed in brick on floors 4-17. In addition there are two below-ground floors; the lowest one is completely flooded with sewage-tainted water and inaccessible, while the higher one is flooded with the noxious, nearly freezing sewage to a height of about four and a half feet.

There are two entrances to the hotel. The main one (and the only obvious one) is on the ground floor; the other is a tunnel leading from the top basement level to a sewer outside, and is not immediately obvious.

The area in which the Isherwood is situated is, for lack of a better term, a blight. The majority of the buildings within several blocks are abandoned and home to the occasional homeless person. Aside from two liquor stores, a convenience store, and bail bonds place, the only business within three blocks is FlinArb Shipping, a cartage company that has several trucks and vans parked on a large lot; this business is closed during the time the characters are in the Isherwood.

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Because of the area the hotel is in, the only people the characters are going to encounter are drug users and dealers, prostitutes, the homeless, and other people who devoutly wish not to be burdened with other people's troubles. It is possible that, at some point during the night when the characters are trying to escape the killer, they will spot someone passing below and be able to call to them; however, under no circumstances will passersby assist or call the police.

Similarly, the construction of the hotel and lack of cell towers in the area mean that phones and laptops will not function – once they're in the hotel, they're in until they figure a way out or until their rides come to pick them up in the morning and summon the police.

Also, because of the neighborhood, the characters will not drive themselves to the hotel; instead they have recruited their friend Laurie Rivers to drive them in a van, drop them off, and pick them up the next morning. If the size of the group means that there are too many characters with too much equipment to fit in a single van, add a second driven by their friend, Shawn White. No statistics are provided for these tertiary characters, as they only have a few moments of screen time and are extremely unlikely to be involved in any substantial way in the flick; if necessary, the Director can assign the stats she sees fit.

Windows and Doors

When the hotel was closed, all the doors to the outside were blocked with bricks and cement. However, that did not prevent the enterprising and desperate homeless from finding a weak spot in one of the barricades (the one marked in blue) and forcing an entrance. Over the years

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that entrance has been enlarged such that only a tall person would need to stoop to pass through it. Large equipment, like the generator mentioned in the *Equipment* section, can be brought through the opening with something of a struggle.

Over the years, nearly all of the interior doors of the Isherwood have been removed or destroyed. Wooden doors have been taken down and burned for heat during Detroit's frigid winters, glass doors were shattered, and metal doors were either broken out of their frames in random and pointless acts of destruction or so bent and deformed that they no longer close properly. Unless otherwise noted, all interior doors on floors 10 and below have been removed; if the need arises to see if a particular door on a higher floor is in place, subtract ten from the floor number and roll the resulting number or less on a d20, i.e. if the Director needs to determine whether a particular door on the 15th floor is intact, she would subtract 10 from the floor number to get 5, and then on a roll of 5 or less the door is present and usable.

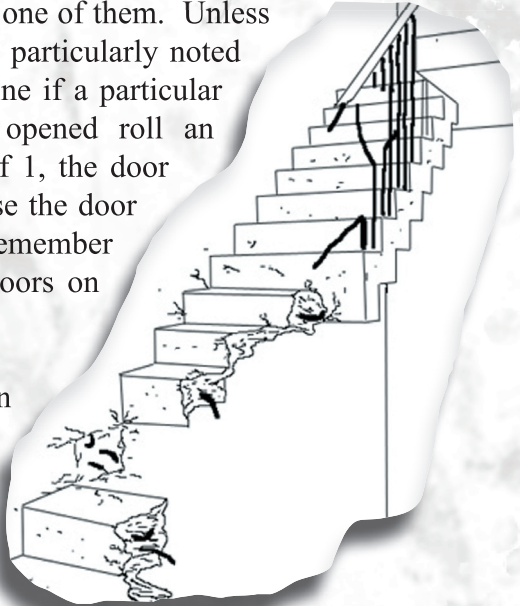
As noted in the *History of the Isherwood Hotel* section, the windows for the ground floor, the Mezzanine Floor, and the Ballroom Floor have all been solidly bricked up and are inaccessible. The windows of the guest room floors (4-17) have all been removed and are now glassless frames. Given that the bottom three floors have high (even double height) ceilings, the drop from the lowest open window to the sidewalk below is a bone-shattering 60+ feet and would prove fatal to anyone trying to exit the hotel that way.

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Elevators and Stairs

The elevators are, of course, unusable. When the hotel was closed down they were sunk into the wells at the bottom of the shaft and left there, and now there's no power to make them move. Most of the elevator doors have been bolted shut and cannot be opened either by the characters or by Ben Crow. However, some of the elevator doors can be opened...at least enough for Ben to throw someone to his death in one of them. Unless the doors on a floor are particularly noted to be closed, to determine if a particular elevator door can be opened roll an 8-sided die; on a roll of 1, the door can be opened, otherwise the door cannot be opened. And remember there are six elevator doors on every floor...

The stairs are mostly in good shape and safe enough; however, as noted below, the stairs between certain floors are unstable *danger zones*.



Danger Zones

The Isherwood Hotel is old, decrepit and dangerous – due to the effects of age, neglect, heat, cold, and water, some parts of the hotel are crumbling away. These areas are referred to as *danger zones*. Some are noted in write-ups of specific areas, but there are many more that are not listed and are left to the Director to put in where and when desired. Danger zones can be anything from a wall ready to

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collapse at the slightest pressure to a crumbling spot in the floor that can trip up an incautious explorer to a stairway that's partially ready to collapse. These can serve as an element of Ben's *Trap Setter* component, but they can also serve as passive obstacles to slow or separate characters or even cause a loss of Survival Points.

It should be noted that, if danger zones are placed on stairs, they should go unnoticed and untriggered until after Ben begins his attacks; otherwise all the floors above that staircase will be inaccessible, and as pointed out in the *Playing this Flick* section, keeping the characters spread out throughout the building and isolated is a major tool in the Director's chest. Once Ben attacks and the characters are rushing about trying to escape him or to meet up with each other, feel free to use a collapsing staircase or two to keep them apart...

As a rule, in the daylight, or when characters have a good source of light and are not in a hurry, danger zones can be easily detected and avoided. However, in the dark when the characters are fleeing for their lives or running to investigate where that scream came from, it's much easier to stumble into them. During such situations, if the characters pass over a noted danger zone or one you've placed yourself, require them to make a difficult Brains check (non-critical) to notice the danger zone and avoid it. If an unlucky character is blundering around in the dark with no light source, assume he automatically triggers any danger zone he passes over.

Ben Crow knows the hotel intimately and normally is never caught in danger zones. However, once he's Exerted, it may be possible to lure him into a carefully baited trap

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using a danger zone; this is left to the Director's discretion and the cleverness of the players.

Cold, Wind and Fire

The Isherwood is gradually returning to a state of nature. As mentioned above in the *Danger Zones* section, this sometimes leads the structure itself to be dangerous to characters as pieces of it collapse. However, the unheated, windowless, trash-laden building can be dangerous in other ways as well. The first danger is cold. When the characters are dropped off at 1:36 PM, the temperature is a balmy (for Detroit on December 17) 46° F. As the sun goes down the temperature drops fairly quickly, however, and by about 7:00 PM it will reach 26° F, where it will stay until the next morning. These are conditions that native Detroiters will find completely tolerable (assuming they're dressed for them). In fact, it's warm enough during the day that some doughty characters may wish to nip off and find someplace private for... activities, and even at night it's nothing that would bother them. However, if for whatever reason characters find themselves without proper clothing, they can find themselves suffering from exposure. After about half an hour in such conditions, characters should roll one less die in Finesse and Brains checks, and after a few hours it's quite possible that characters could die from hypothermia.

Wind and drafts are issues in the Isherwood, as there are no windowpanes and the place is riddled with cracks and holes even on windowless floors. The air is calm when the characters arrive but a lake wind will pick up shortly after sundown. While the wind isn't strong enough to have to worry about wind chill, it does cause a draft throughout the entire building (even floors without windows) and it can

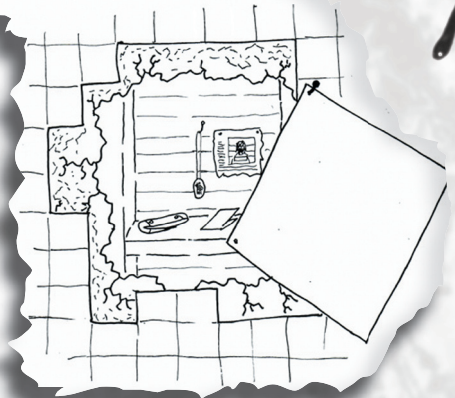
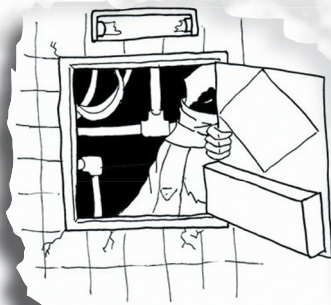
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produce strange sounds (see Room 803 for one example).

If a fire is started by whatever means, it's unlikely that it can spread beyond its immediate vicinity. While most rooms have at least some combustible things in them (scrap paper, rags, even wooden wall joints or frames), the shell of the hotel, the floors, and the main interior walls are all concrete, while the ceilings are plaster and the secondary interior walls are plaster and drywall. Therefore, finding something to burn will be easy enough, but trapping someone in a burning room, for example, will usually be impossible.

Plumbing Accessways

One of the most important features of the Isherwood is that, on every floor, the walls are honeycombed with plumbing accessways. In guest rooms these can be reached by pulling open the back of the medicine cabinet, while in other rooms with plumbing (public restrooms, janitor closets, the kitchen, restaurants) there is usually one or more wall panels that can be opened to these spaces. These accessways are small, cramped, pitch black, claustrophobic, redolent of rats and mold, and utterly impassable to the characters; only Ben Crow knows them well enough to move through them, and he can do so in the



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dark and at considerable speed.

The revelation of the accessways, and Ben's use of them, should be a major tipoff that the killer in this flick is a human rather than a ghost. As such, it ought to be reserved for the last part of the Second Act or the beginning of the Third; until that time, the Director should make sure that all the accessway entrances are concealed either by closed medicine cabinets or closed wall panels.

Arriving at the Hotel

At 1:36 PM on December 17, the players are dropped off at the side of the Isherwood with the entrance (the blue block in the wall of the Ground Floor map). Read the following:

The Isherwood Hotel was one of the most luxurious and storied hotels in all of Detroit. At one time, when this neighborhood was the fashionable center of the city, this place was the stomping ground of the rich and famous, of celebrity and magnate. Now it's a 17-story ruin with the bottom three stories bricked and cemented up solid and hundreds of empty windows standing out from the brick facades of the guest room floors above. The ground floor is covered in layers of graffiti, mostly gang signs.

The area around the hotel is a catastrophe, a wasteland of mostly abandoned buildings that's been abandoned by the authorities and city administration. You'd guess that within three blocks there's nothing but empty storefronts, liquor stores, and the indigent – with the single exception of a high-fenced shipping company a few blocks away, which with its appearance of a fortress only enhances the appearance of desolation that the neighborhood gives.

It's a lovely day – the sun is bright and the thermometer stands at a balmy 46, there's no wind, and if every winter day was like this, Detroit would be a heck of a nice place to live. Unfortunately, the weatherman is saying it's going to snow a foot three days and then the temperature is supposed to drop, so it's good that you're doing this now. And in

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a few months, when the weather warms up, they're going to start the long-overdue demolition of the Isherwood. If you want to investigate the hotel's famous ghosts, it's now or never.

Barry Hampton shoulders his backpack and smiles at you. "All right lads and ladies, let's unload our gear and head on in. Those haunts aren't gonna investigate themselves! I checked this place out yesterday and there was nobody home, so we ought to be good to go, but everyone should keep on their toes. The homeless have used this place for shelter from time to time, so if you come up on anyone just be polite and explain that we're just here to look for ghosts. Remember, this is their house."

The only entrance is a jagged hole that's been chopped through one of the bricked-up doorways; it's about five feet tall and three feet wide at its biggest, and it's completely black inside...

Shaniqua Jones

As the characters unload their van(s) and prepare to enter the Isherwood, they will be approached by a weathered-looking African American woman in mismatched, obviously second-hand (at best) clothes. This is Shaniqua Jones, a crack addict and prostitute (in that order).

Name: Shaniqua Jones

Sex: 20 dollars... okay 10, baby....

Age: 26 but looks 45

Brawn: Normal

Finesse: Poor (Positive: Fast Runner, Negative: Shakes)

Brains: Poor (Streetwise)

Spirit: Normal (Pretty in a Whorish, Used-Up Way)

Equipment

Lighter

Cigarettes

Crack pipe

Stasher Hick

Cheap clothing
Condoms (unopened)
Razorblade taped to a toothbrush handle

Personality: Desperate, addicted but still not yet insane from her life on the street. Willing to do pretty much anything for money of a fix and works getting one or the other into just every other sentence. Likely to steal anything that looks valuable if given the chance. Knows a lot about the local area and is perfectly willing to make things up if it means more money for her habit.

Shaniqua approaches the party and aggressively propositions them. She is willing to do just about anything and lets them know it, repeatedly and at length. The only thing she won't do is enter the Isherwood; if such a course of action is suggested, she will say the following:

"Oh hell no! I ain't going into the Isherwood, no way! That place is haunted. Everybody knows that. Even the damned bums don't go in there no more. Ain't worth it, you ask anybody and they tell you the same thing. Nobody goes into the Isherwood no more, and when they tear this place down, the people here gonna throw a party. This place is haunted! Full of ghosts!"

If the characters explain that they're here to actually hunt the ghosts, Shaniqua will believe them to be insane and it will be difficult to convince her otherwise. She will, of course, still proposition them and beg them for money.

Descriptions/Key for all Floors

These can be found on all the floors.

BR: Public or staff bathroom. There are multiple stalls and sinks, and urinals in male bathrooms. All of

Bloodbath Hotel

them are more or less littered (with the ones lower in the hotel having more litter as a rule) and have been ransacked for all salable fixtures. Occasionally a mirror may be partially or wholly intact, but for the most part the silvered glass is lying in shards on the floor. Some of the porcelain has been wantonly broken, and it's common enough for the homeless to have continued to use the rooms for their intended purpose even after the water was turned off...

M: Meeting room. Again they will all be more or less littered, and the Director may improvise miscellaneous clutter or roll on the Room Contents table below to individualize the contents. In any event, none of them will have anything relevant to the plot.

Descriptions for the Ground Floor

1. Shops

This is the first part of the hotel that the characters will see, as the only entrance to the hotel is the hole chiseled in the wall by decades of homeless people looking for shelter.

Read aloud:

As you step inside the hotel, the first thing that strikes you is the blackness: except for the modest amount of light spilling through the opening and the beams of your flashlights, it's as dark as a tomb. The second thing you notice is how completely the place seems to be falling apart. Once upon a time, this area was filled with stores like high-priced boutiques and exclusive jewelry shops; now, though, the walls of those stores have mostly crumbled into a mass of rotted wood and sodden drywall. Where still standing, the walls are covered with multicolored graffiti, most of which is either obscene or apparently gang-related. The mineral fiber ceiling tiles have come crashing

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down and lie in ruined masses on the bare concrete floor, side by side with a generation of empty bottles and cans, food wrappers, and used syringes. As you aim your flashlight beams into the corners, you can see that the place almost resembles a jungle with vines hanging down – except that in place of vines are long strips of steel reinforcement bar that have come partially loose from the concrete ceiling and now present a danger to anyone walking through the area without paying attention.

In addition to that, of course, there's the smell. There's the rot, that omnipresent scent of decay and entropy as the works of man are turned to dust. But that's not all – the place reeks of human habitation, and it's readily apparent that the inhabitants didn't have working plumbing...

2. Colonnade

Read aloud:

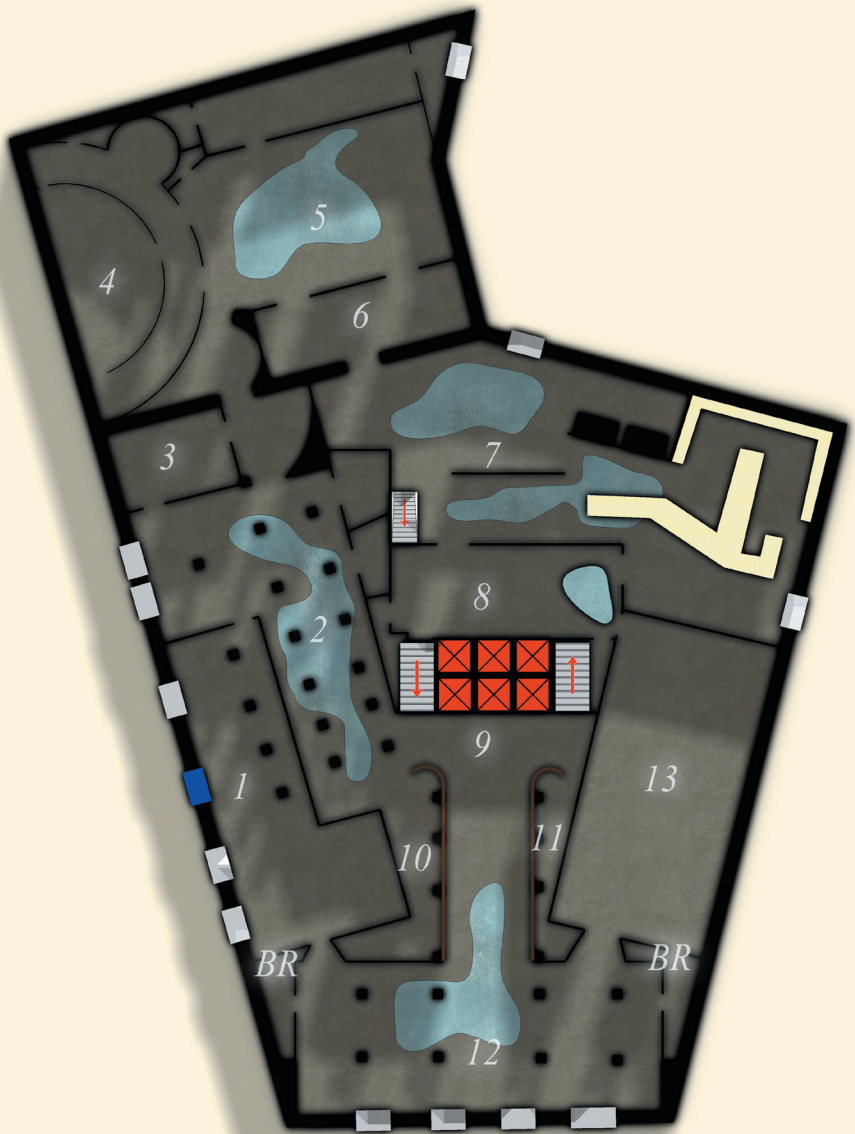
In former days this was an elegant walkway from the main lobby to the swanky Aerophile Bar and Starlite Room, lined with marble-faced columns and bronze fixtures; now it's a dingy, graffiti-defaced passage that resembles a mausoleum more than a hotel. The marble slabs that once lined the walls and pillars are long gone, leaving bare concrete. The floor is littered with fallen tiles and trash, and along the interior wall is, curiously, a heap of smashed mannequin. In the center of the floor is a large pool of frozen, dirty water that has leaked in from somewhere and formed a patch of ice on the cement. At eye height on one of the pillars, scrawled in black spray paint, is the ominous legend, "WE ALL DIE ALONE AND AFRAID."

There's no explanation for the heap of painted, battered, urine-soaked mannequins; they're just one of the mysteries of the Isherwood.

3. Shop

Read aloud:

Historians of the Isherwood know that, in the hotel's heyday, this room used to be Corrinne's, one of the poshest women's clothing stores in the city. However, now what remains above the door is a sign indicating



Ground Floor

Stasher Hick

the space's last inhabitant: Toomey's Wine and Spirits. Just inside the door is a carefully constructed pyramid of about 20 empty and dusty MD 20/20 bottles. Beyond that is a heap of discarded rags and newspapers that marks the spot of an abandoned bed for a homeless person.

4. Aerophile Bar

Read aloud:

The curved walls mark this space as one of the most important jazz rooms in Detroit history: the Aerophile Bar. Once upon a time it was decorated in art deco splendor, with bold lines and bright colors; now, it's just another wreck in a pile of wrecks. The beams of your flashlights show little enough of what the place used to be: aside from the raised stage that once hosted every jazz great worthy of the title, there is nothing left in the room but refuse and, along the curved wall, a pile of ancient bar stools with all the covering and padding ripped off, no doubt by homeless people looking for reasonably soft bedding. On the marred walls is a masterpiece of gang signs, including the legend "LATIN COUNTS VIVA LA RAZA."

5. Starlite Room

Read aloud:

Ah, the Starlite Room. During the hotel's heyday this was the destination downtown for a romantic rendezvous. With the two-story ceiling that was painted in a fresco of stylized astronomical objects, the gentle live jazz or string quartets, and the décor that emphasized elegance and good taste, who knows how many forbidden assignations were arranged here? Of course that was long ago, and in the intervening years the place became The Steakateria, a rather dismal "family style" eatery.

Yes, the last owners did bring the Starlite back, but it was never the same and it ended its years in squalor and decadence. Now all that's left of the glory days is the cavernous ceiling with a few faint traces of painted stars and moons. In feel this area resembles nothing so much as a cavern, a place far below the earth where ancient peoples once lived...and left their trash. Shoved up against one wall is an enormous array of broken "cafeteria-style" tables. The floor is cluttered with

Bloodbath Hotel

refuse and a large patch of ice, and there are the unmistakable traces of several fires having been lit here at one time or another.

6. Fountain Room

Read aloud:

Time was when one of the Isherwood's most charming features was this very room – the Fountain Room, where a large fountain of marble and gold once sent cascades of water tinkling into a large basin. Legend has it that high rollers used to leave silver dollars by the fistful in this wishing well, and that it wasn't uncommon to see Krugerrands. Now all that's left is the closed-off plumbing fixtures and a hole in the floor leading down to a stinking sewer. There's plenty of trash in this area, but no evidence of long-term habitation by the homeless. Maybe the smell was too much for them.

7. Kitchen

Read aloud:

With hundreds of guest rooms and three restaurants on the ground floor alone, the Isherwood needed an enormous kitchen – and this was it. During the hotel's golden age, thousands of meals a night were prepared in this area, but now all that's left are the concrete stands of the enormous counter surfaces, the two huge ovens once used to bake fresh bread for the diners, and a hell of a lot of trash. Two large pools of ice are on the filthy floor. Some wag has strung a manikin by its neck from the ceiling and riddled it with bullets and stab wounds, and on the wall a piece of graffiti proudly proclaims this to be "HELL'S KITCHEN, BITCH."

There's a stairway leading down to the basement, but as you approach it the reek of raw sewage becomes overpowering – smells like a pipe ruptured down there...

8. Service Area

Read aloud:

There was a time when this little area was the hotel's nerve center: the command and control room for all the staff who ran the place and

Stasher Hick

served the guests. Now it's home to a dozen heaps of miscellaneous rags and trash that at one time served as beds for the homeless, a puddle of ice, and three elevators with their doors wedged shut with metal shims.

9. Elevator Lobby

Read aloud:

In 1965, Life magazine published a famous series of photos of Audrey Hepburn playfully cavorting here, in and around the Isherwood's elevators. She danced with an elevator attendant, peeked around a corner at the Café Bleu, and acted as though she'd caught them hem of her dress in the elevator doors. That was a long, long time ago. The floor here has a particularly heavy concentration of used syringes for some reason, and the graffiti on the walls is mostly of a crude sexual nature – including what appear to be advertisements by women (and men) selling their...services, for money or drugs. On the bare concrete floor, someone has laboriously chiseled the words "ELEVATORS OUT OF SERVICE, PLEASE USE THE STAIRS." Ah, the things people will do when they have nothing else to do...

The stairs in question are two flights of staircases, the one on the left going up to the Mezzanine Floor and the one on the right going down to the basement. There is a foul odor wafting up from the basement, as though a sewer main has ruptured.

10. Concierge Desk

Read aloud:

During the hotel's best years, it was renowned for the efficiency of its concierge service. If a guest wanted a last-minute ticket to a Lions game, a limousine to the headquarters of General Motors, or a reservation to the best restaurant in town, the odds were that the Isherwood's concierge desk could get it for him. After the hotel hit the skids, rumor had it that the concierge desk continued to function as a clearing house for information on which hookers and pushers were in which rooms at the time. Now even the wood of the counter has been stripped away, doubtless burned for heat during Detroit's frigid winters, and all that's left is a four foot high concrete barrier. Behind it is a curiously neat pile of plastic milk crates and, bafflingly,

Bloodbath Hotel

a bowling ball that's been broken in half.

11. Check-In Desk

Read aloud:

During the Isherwood's years of operation, the Check-In desk was hotel's first point of contact with its patrons. Now the desk itself has been stripped down to its concrete core and even the hundreds of room mailboxes that used to line the wall behind it are gone, leaving nothing but holes in the wall where they were fastened to the concrete. On the bare wall, some gutter Michelangelo has painted a vividly detailed hypodermic needle and a bent spoon, an artistic paean to heroin.

12. Café Bleu

Read aloud:

If the Aerophile Bar was always intended to be trendy and the Starlite Room was a romantic spot, Café Bleu was meant as nothing more and nothing less than a comfortable and welcoming place for all guests to dine and relax. Once upon a time both the long walls were lined with windows, making the room light and airy – especially given the two-story high ceiling. Now the exterior windows have been filled in with brick and the interior ones have been shattered, making the place a cavernous sepulcher. Broken glass lies in pieces big and small, though someone in the past has swept them into one corner so that now there's a glittering pile of shards. Two soot-stained metal barrels stand here, as well as a few dozen overturned plastic milk crates, evidence that this once served as a sort of community center for the homeless. More evidence of that is the profusion of empty bottles and used syringes, as well as the large graffiti saying "HOME SWEAT HOME." Well, the sentiment is nice even if the spelling isn't.

13. Main Lobby

Read aloud:

This used to be the first thing a guest saw when he walked into the hotel: an elegant space with a two-story ceiling, supported by tall columns faced with marble and mirrors, everything decorated in the Isherwood's signature colors of blue and gold. Now the marble and

Stasher Hick

mirrors, the rich carpeting, and the gilded accoutrements are long gone and the place resembles a miniature Moria from Lord of the Rings, only with more discarded booze bottles and dirty hypodermics. By the bricked up sections that used to be doors is a fascinating jumble of junk: two or three bent and useless bicycles, a wheelless baby carriage, a broken gumball machine, a shattered and twisted cash register, several battered and paintless bowling pins, two bent metal coat racks, a moderately large jumble of metal coat hangers, a skeletonized sofa, various odds and ends of stained or torn clothing, etc.

Descriptions for the Mezzanine

1. Elevator Lobby

Read aloud:

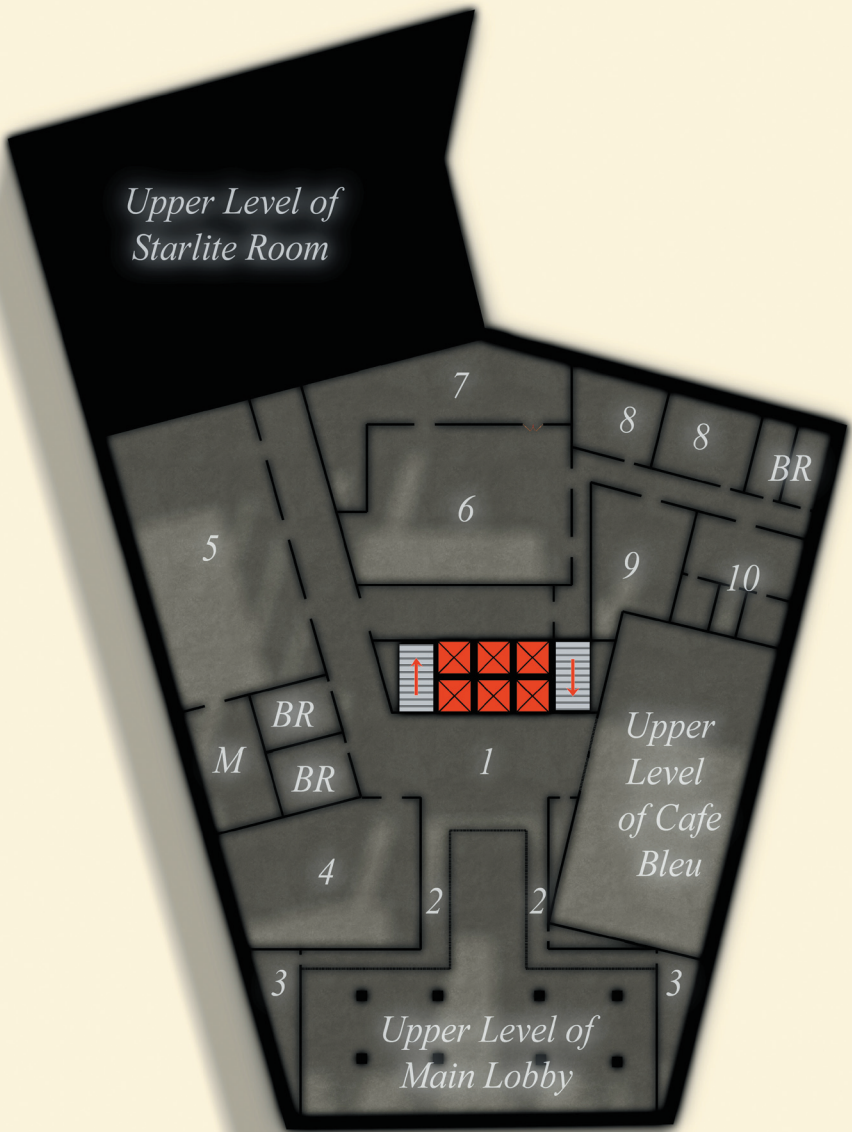
Aficionados of Detroit hotel lore will remember that the elevator lobby of the Mezzanine Floor of the Isherwood is where Tiger's pitching prospect Howard "Big Pig" Ellis died of a heart attack in 1969 following a cocaine binge in one of the upstairs rooms. Sadly, there's no bronze plaque. Instead there's a scorched spot on the concrete where a couple decades of homeless people made fires, a long metal bench, and upwards of 50 empty Oreo bags...

On one side is the openings that used to hold windows that allowed people to look down on diners in the Café Bleu; now it's a sheer drop. On another side is the balcony overlooking the main lobby and its grove of pillars rising to the ceiling. Like their counterparts on the floor below, the elevator doors here are spiked shut.

2. Balcony

Read aloud:

Back when the hotel was a going concern, there used to be a brass railing keeping people from walking out into space and dropping almost 20 feet to the lobby floor below, but that safety precaution is a thing of the past. Now there's nothing but a straight fall and a hard landing.



Mezzanine Floor

Stasher Hick

3. Offices

These spaces used to be offices for miscellaneous management types. For one, use the first description and for the other, use the second.

Read aloud:

Back when the hotel was a going concern, there used to be a brass railing keeping people from walking out into space and dropping almost 20 feet to the lobby floor below, but that safety precaution is a thing of the past. Now there's nothing but a straight fall and a hard landing.

Read aloud:

The lumps of charcoal and blackened concrete surfaces don't do much more than hint at the story, but it's obvious that at some point in the past a fairly large and intense fire burned here.

4. Barber Shop and Salon

Read aloud:

One of the many amenities offered by the Isherwood was a high quality barber shop and beauty salon right on the premises. Here men came to be groomed and women came to be made gorgeous, but the only remnants of that are the tarnished mounts in the floor for the vanished barber chairs and the big mirrors on the wall that contain only a few shards of shattered glass. For some unguessable reason, this room seems relatively free of litter, the main exception being the remnants of a fire in one corner and a few empty Boone's Farm bottles.

5. Prendergast Room

Read aloud:

After the war, in an attempt to draw the developing convention business, many hotels installed well appointed meeting rooms; the Prendergast Room was the Isherwood's version of that. It featured

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what were, for the time, cutting edge advancements like a sound system, a movie projector, and sliding walls that could subdivide the area into three smaller meetings rooms. Many a huge business deal was swung here...but no longer. The rich mahogany paneling that used to adorn the walls is long gone, replaced by what appears to be a graffiti art gallery – stylized portraits, gang tags, and miscellaneous pictures (some of them quite excellent and surprisingly few of them obscene) look down from every surface. Also, this space looks to have retained its function as a meeting room of sorts, because it features some dozens of upturned milk crates that were used as stools, a few burn barrels for heat, and a large number of empty bottles, filthy syringes, and used prophylactics.

Near one of the barrels is a weak spot in the floor – a *danger zone*.

6. Employee's Cafeteria

Read aloud:

When it was built, the Isherwood wasn't famous only for its luxurious guest rooms, but also for the superiority of its staff facilities. It used to be that most of this floor was given over to an employee lounge and even sleeping facilities, but with the rise of the automobile and mass transit, the need for those sorts of amenities dwindled and much of the floor was repurposed. This area is one of the exceptions: the employee dining room. The Isherwood was noted for rotating its guest kitchen chefs and staff through the employee area as well, so its staff got gourmet food and top-notch service at an excellent price. Nowadays, though the employee's dining room looks like a trash heap, with several small hills of discarded trash; unfortunately it also seems to have been something of a toilet, because the smell is pretty rank...

Well concealed under one of the piles of trash is the rotting corpse of an unidentified homeless man whom Ben Crow killed during the summer for getting too snoopy about the plumbing accessways. Characters can make a Difficult Brains check to determine that the smell in the room seems less like human waste than rotting flesh. If the characters

Stasher Hick

do find the corpse, it's easy enough to determine that the rat-gnawed body had its head bashed in.

7. Employee's Kitchen

Read aloud:

To serve an extensive employee dining facility, it was necessary to have a superb kitchen – and this was it. In its heyday they employee's kitchen ran 24/7, feeding the people who kept the hotel on track and running. There's not much left here now – just some of the omnipresent trash like bottles and discarded clothes.

8. Locker Rooms

There are two of these rooms – one for male and one for female employees – but they're functionally identical.

Read aloud:

This used to be the place where employees could come and change into our out of their uniforms and clean up before or after a hard day's work. The lockers are still there, row upon row, but there are almost no doors left on them. The shower facilities have been stripped of their plumbing and hardware and are just stiles covered in ugly, cracked institutional green tiles. There's some trash about, as you've come to expect.

9. Human Resources

Read aloud:

According to your notes, in the last few decades of the hotel's active life, this area was the human resources department – and it looks like it. There are still cubicles in place, though it's best not to look too closely at how they've been stained and soiled in the interim. In one corner is a pile of junk that looks as though it used to be several desktop computers, though they're now thoroughly smashed and useless. One of the walls has a gaping black hole about four feet square that shows where a safe used to be. For some strange reason, the walls here are heavily decorated with graffiti advertising (mostly defunct) local

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hardcore music acts like the Necros, Negative Approach, Cold as Life, the Almighty Lumberjacks of Death, etc. In addition, there is a truly epic pile of shattered bum wine bottles heaped up nearly four feet in one of the cubicles.

10. Administration

Read aloud:

There's a sign attached to the wall outside proclaiming this the administration office. Inside is a small, moldering cubicle farm, and in a clear space someone has made a pile of a whole bunch of office furniture and, apparently, set it on fire. There's nothing left but scorched metal skeletons, fire-resistant cushions, and long-solidified puddles of molten plastic. On the wall someone has written "I'D RATHER BE HOMELESS THAN WORK IN A FUCKING OFFICE."

11. Upper part of Main Lobby (Open)

There is nothing of interest here.

12. Upper part of Café Bleu (Open)

There is nothing of interest here.

Descriptions for the Ballroom Floor

1. Main Ballroom Foyer

Read aloud:

For a lot of people, when they thought of the Isherwood, they thought of the ballrooms. Many a debutante had her coming out here, and many a bride was joined to her husband. This room used to be the foyer for the Main Ballroom, and once upon a time it was appointed with teak, blue enamel and real gold trim. Now it contains a battered old dresser with two drawers missing and an easy chair with springs poking through the seat.

Stasher Hick

2. Main Ballroom

Read aloud:

The Main Ballroom of the Isherwood Hotel – the place where dreams were made. For the rich and famous, this was perhaps the place to see and been seen in the city. The famous parquet floor, always kept to a mirror shine, is gone down to the cement. There's an even larger number of bottles and syringes than normal here, and there's a spot in the center of the floor that looks none too safe – there's an actual depression in the cement, which has crumbled away to reveal reinforcing bar and looks as though any considerable weight at all might cause a small collapse.

The crumbled spot on the floor is a *danger zone*.

3. Ladies' Bathroom

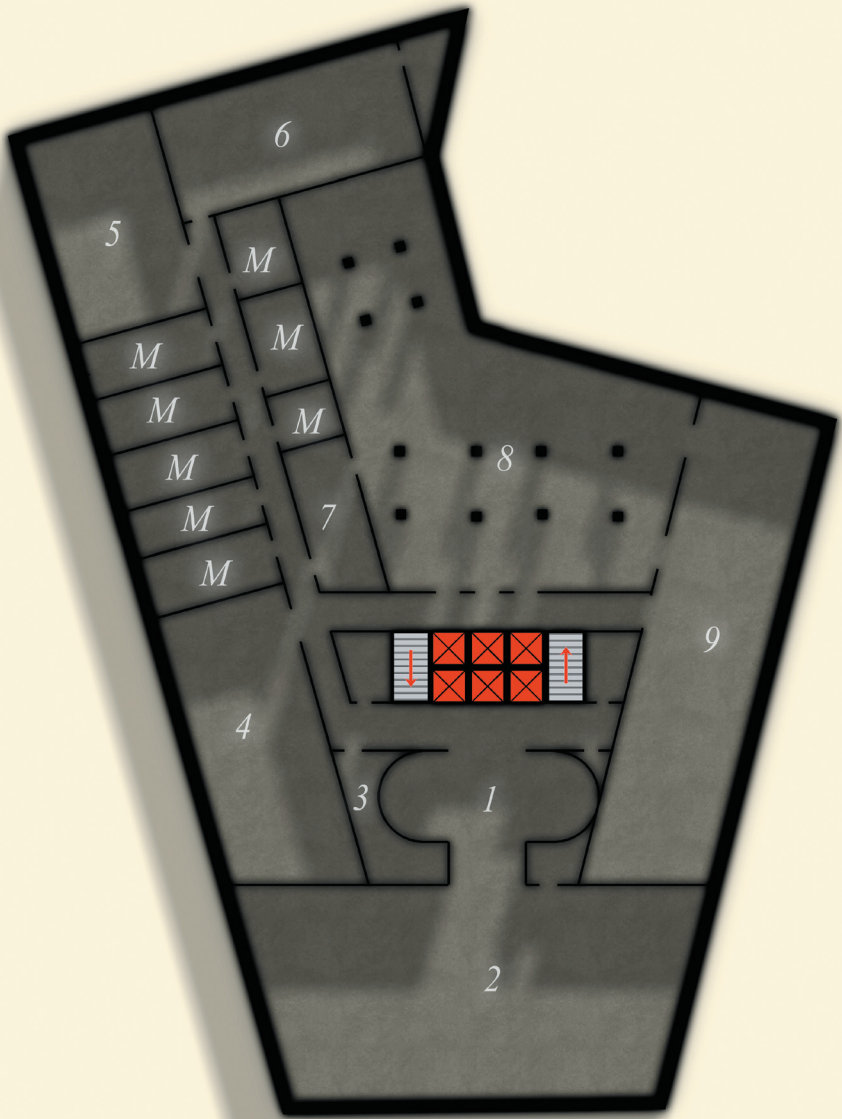
Read aloud:

It's curious for a bathroom to be considered a tourist attraction, but the ladies room on the Ballroom Floor of the Isherwood was just that. Appointed in gold (during the best years, anyway) and with lush couches and attendants supplied with cosmetics and other emergency supplies a lady might need, it was locally famous. Now the stalls are battered and defaced with sexually explicit graffiti and most of the elegantly-shaped ceramic toilets have been broken.

4. Delamaire's Restaurant

Read aloud:

This space housed a number of different restaurants during the hotel's run, most famously Delamaire's, a terrific French place that operated from the 30s through the 50s. It was the favorite restaurant of Mayor Jeffries in the 1940s, and there was even some local jokes about him doing more business in his booth here than at City Hall. Although the booths still remain, it's impossible to know which one was his since they're all defaced and mutilated. The floor of the room has the usual litter – plus a lot of shredded plastic that looks to have been from heavy duty garbage bags.



Ballroom Floor

Stasher Hick

There's no explanation given for the garbage bags, they're just one of those things.

5. Squire of Steak Restaurant – Businessmen's

Read aloud:

For much of the hotel's run, this space was the location of the Squire of Steak, considered one of Detroit's best steakhouses even well into the Isherwood's declining years. It was especially popular among business executives, and it's said that many a huge business deal was concluded over a porterhouse right here. At the moment it's mostly notable for the jumble of ruined cabinets along one side of the room and a huge, intricately painted mural that seems to have some sort of religious theme along another.

The mural was done by some anonymous graffiti artist and depicts a variety of African and Caribbean religious motifs. It's actually quite good – but anyone getting close examine in risks falling into a *danger zone* in the floor.

6. Buffalo Nickel Restaurant

Read aloud:

This was a restaurant – most famously the Buffalo Nickel, which operated from 1959-1971 and was noted for its quirky, offbeat food and the general atmosphere of relaxation and enjoyment. There are a few tables stacked up along the exterior wall and an unruly heap of chairs...

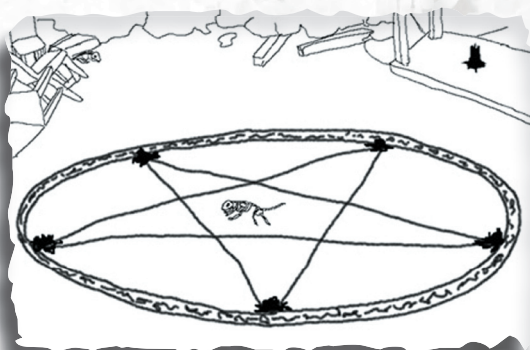
But that's not what grabs your attention. In the middle of the floor is a large area cleared of trash, and in that area has been painted a red pentagram about a dozen feet across. It looks to have been done in spray paint and enclosed in a double circle that has been decorated with runes of some kind. At each point of the star is a mound of black wax, obviously the remnant of candles. In the middle of the pentagram is what looks to be the rat-gnawed skeleton of a cat...

If the characters search they will find the bones of several

Bloodbath Motel

other cats as well.

The default reason for the pentagram's existence is that a bunch of teenagers got in here a few years ago and conducted a couple of Satanic ceremonies; when they failed to achieve anything, they got bored and went away. It has nothing to do with Ben Crow or the killings. However, there are other, optional explanations that are *much* more sinister; see *Supernatural Options* for the details.



7. Ladies' Waiting Room

Read aloud:

This used to be the Ladies' Waiting Room, where women who were attending dances in tight gowns and uncomfortable shoes could come and sit for a while. The comfy couches are long gone, and what's left is the typical clutter, a couple of heaps of rags, and some graffiti – most of which seems to be gang signs painted by someone calling himself "Mozzezz."

8. Solarium Ballroom

Read aloud:

Before the hotel was closed, this was the Solarium Ballroom – a lovely space dominated by high ceilings, soaring pillars, and magnificent windows all along the outside walls. The windows are bricked up solid now and there's a pile of partially-burnt trash in one corner and an impressive pyramid of bum wine bottles in another.

Slasher Hick

9. Wilton Room

Read aloud:

At one time known as the Isherwood Room, the name was changed to the Wilton Room when the Wilton Hotel chain bought the hotel. According to Ms. Susanne Proft, deceased columnist for the Free Press, this room is haunted by the ghost of a bride who killed herself after being stood up for her wedding here. The trouble is, there's absolutely no evidence that "The Wilton Room Bride" was anything but a desperate attempt to fill column inches. Still, the Bride is one of the Ghosts of the Isherwood, for what it's worth. The floor has the normal litter, as well as a few bundles of old newspapers and a wrecked boombox.

Regardless of whether you use the Default killer or one of the options, there is no Wilton Room Bride. Back in the summer of '64, Proft had an interview lined up which fell through at the last minute, so she banged out some tripe about a ghost in the Isherwood and forgot about it.

The newspapers are recent, from just the last five or so years.

Descriptions for the 6th Floor

Room 621

Read aloud:

*The room reputedly haunted by the ghost of traveling salesman Reggie Thorn looks like pretty much any other guest room. There's a glassless window with a view of the urban nightmare outside, some empty food wrappers, three empty bottles and an ancient, stained, dog-eared copy of Michener's *Return to Paradise*. There's no obvious sign of a ghost, but when is there in broad daylight?*

The default is that there's no ghost here, and Ben Crow has no special interest in this room. For supernatural options, see the *Killers of a Different Stripe* section below.

Bloodbath Hotel

Descriptions for the 6th and 7th Floors

Stairway

The stairway between these two floors is a *danger zone*. It looks fine to casual inspection and will not reveal its presence until the characters are moving under pressure after Ben Crow has revealed his presence.

Descriptions for the 8th Floor

1. Room 803

Read aloud:

One of the Isherwood's more famous (which is to say infamous) rooms is this one, where black jazz trumpeter Eddie "Quick" McGee and his white lover Helen Jamison were murdered by Richard Jamison, Helen's husband. There's nothing to mark it as particularly special now – it's got a heap of soiled rags, the usual litter, and the corpse of a dead bird just inside the window. Up this high, though, you start to get a good view past the nightmare of the neighborhood to richer, more pleasant surroundings – like Windsor, across the glittering Detroit River.

The default is that there's no ghost here; however, there is a small, barely noticeable chink in the window frame that will make a bit of a keening when the wind picks up after dark, and it won't take much for a believer in supernatural phenomena, such as a ghost hunter, to start to think of it as a mournful jazz trumpet. Ben Crow has no special interest in this room.

For supernatural options, see the *Killers of a Different Stripe* section.

Slasher Hick

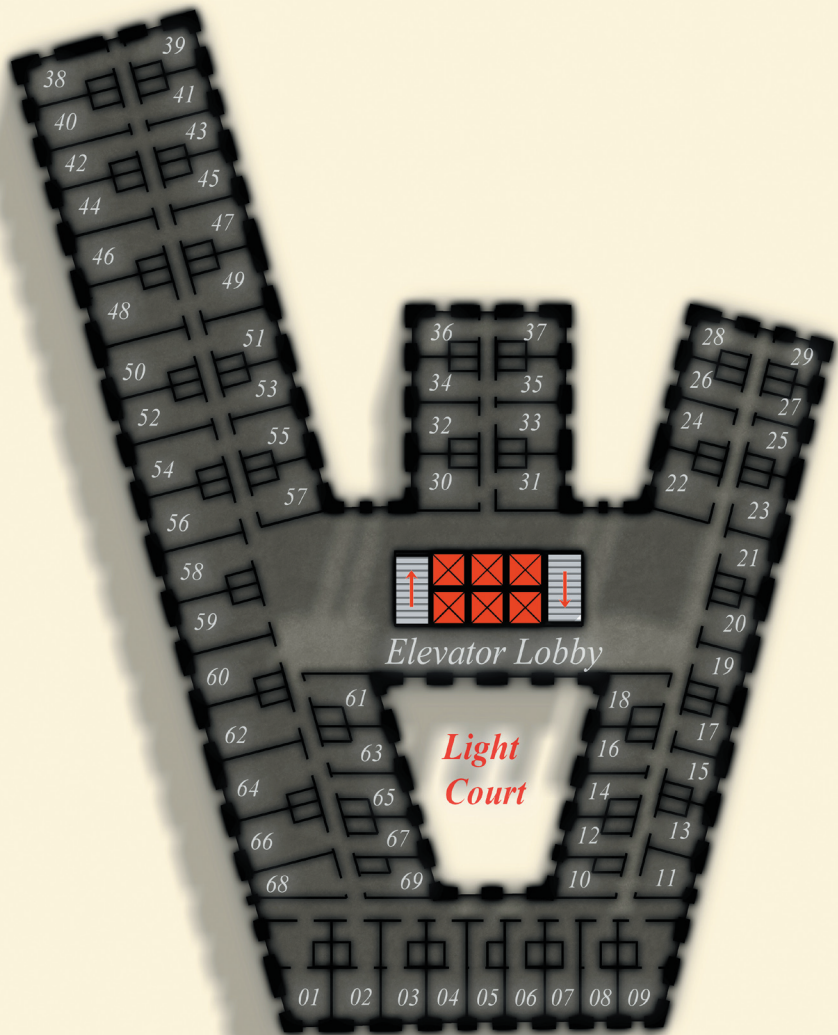
2. Room 851

Read aloud:

Room 851: the most infamous and unsettling of the Isherwood's rooms. What's the explanation for the nine (and some say as many as 17) people who've died here since the mysterious couple claiming to be Dan and Paula Flaherty of Biloxi, Mississippi were heard chanting in an unknown language in this very spot in 1967? What explanation can there be for the feeling of dread, of being watched by unfriendly eyes that settles upon you the instant you walk in the door? To the naked eye, this room doesn't look any different than any of the others in the Isherwood (except that there's markedly less litter here, as if the homeless avoided this spot almost entirely)...but it feels different. It feels dark and eerie, and it takes almost no time at all before you start to feel a queasy sensation in the pit of your stomachs and the definite desire to be somewhere else...

By default, there's definitely something weird about this room. Thermometers will reveal two spots (one in the middle of the main room, the other in the bathroom) where the temperature is two degrees colder than the surrounding air. An EMF meter will fluctuate, with the fluctuations getting sharper and the readings higher after darkness falls. An air ion counter will show fluctuations in the room that aren't duplicated in nearby areas.

After nightfall, anyone in the room will feel escalating sensations of dread and horror until, by around 9:00 PM, it will require a successful Freak Out check every half hour just stay inside the room; at 10:30 PM the frequency of these rolls is increased to every 15 minutes. Beginning at 10:39 PM, a tape recorder will start picking up faint sounds that are difficult to discern but appear to be distant screams and weird chanting, and by 11:20 these sounds will be very faintly audible to the unaided ear. Furthermore, infrared cameras will pick up definite moving shapes beginning at 11:07 PM and continuing until 4:47 AM.



Floors 4-15

Stasher Hick

The fact is, Room 851 *is* haunted. The Flahertys conducted a blasphemous ceremony here for unknowable reasons and tainted the energy in this room. The ghosts of those who died here are trapped inside these four walls, wailing in torment. It is an unholy place and a foul one. However, by default, Room 851 has nothing whatsoever to do with Ben Crow or his killings. It's a pure red herring. However, if you are using any of the options (see the *Killers of a Different Stripe* section), then Room 851 can play a very large role indeed in what befalls the characters

Ben Crow hates this room and will avoid it entirely, not even entering to chase a victim. If victims hole up here, he will use his *Throws his Voice* ability to try to drive them out – and as above they will have to make Freakout rolls every 15 minutes as above or flee screaming from the room – but as long as they stay here, they're safe.

Descriptions for the 9th Floor

Elevator Lobby

Leaning up against the wall in the elevator lobby is a sign dating to the Wiltons' takeover of the Isherwood. It states:

*Come December
These doors will become
The portal to
"Heaven"*

The Wilton Isherwood in Detroit!

Bloodbath Hotel

Descriptions for the 10th Floor

1. Hallway Outside Rooms 1001-1003

Read aloud:

It would seem that the homeless didn't like to walk up this high if they didn't have to, and understandably so. While there's some litter and graffiti – mostly gang signs – by and large, it's reasonably free from human defacement. However, like the rest of the hotel, it's collapsing, with strips of plaster hanging from the ceiling, the walls looking like a blast zone, and a general feeling of "Wow, this place is falling apart."

There's a *danger zone* outside Room 1002 that's severe enough to cause the floor there to collapse and drop a person to the 9th Floor unless they make an easy Agility check (non critical) to leap out of the way in time.

2. Room 1001

Read aloud:

Someone has made this place a home in the fairly recent past. There's a dresser, a mattress that isn't in too bad shape, and a wobbly little card table with a couple of folding chairs. The room itself is free of litter, but judging from the layer of dust and fallen plaster on everything, it's probably been at least a year, maybe two, since it last saw any use.

3. Room 1002

Read aloud:

It looks like this room burned at some point in the not terribly distant past. A charred mattress and the remnants of a scorched easy chair are here, as well as some small amount of empty bottles and food containers.

There is a *danger zone* just inside the bathroom door.

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4. Room 1003

Read aloud:

This room shows no signs of recent occupation, though there is a little litter and an old pile of cast-off women's clothing.

The pile of clothing houses a rat's nest, which could be a nasty surprise and inspire a Freak Out check, but other than that there's nothing of note here.

The default for these three rooms is that no ghost hunter would find anything notable here. However, if using some options, that would change (see the *Killers of a Different Stripe* section). Ben Crow has no particular interest in these rooms.

Descriptions for the 11th - 12th Floors

Stairway

The stairway between these two floors is a *danger zone*. It looks fine to casual inspection and will not reveal its presence until the characters are moving under pressure after Ben Crow has revealed his presence.

Descriptions for the 13th Floor

1. Room 1326

Read aloud:

The room where little Ephraim Ford died of the Spanish Flu all the way back in 1918 looks just like all the others this high up: decrepit, falling apart, but with relatively little litter or sign of occupancy. The wall separating the bathroom from the main room has collapsed in a shambles, leaving just a couple of posts, and the toilet bowl has cracked and half of it lies on the floor. A single shattered bum wine

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bottle rests in the corner, but otherwise there's no sign that anyone's been in here since the hotel closed for business.

By default, this room is actually haunted by the ghost of Ephraim Ford. Anyone in this room after about 9:00 PM will begin to feel a weird sense of despair, and between 10:07 and 11:02 PM a child's weeping can be heard (and recorded). However, Ephraim is not harmful, he's just another red herring.

If using supernatural options for the Killer, Ephraim becomes a sort of early warning system. See the *Killers of a Different Stripe* section.

2. Room 1347

Read aloud:

It was here, on this date in 1997, that three people were killed and dismembered by a madman called Ben Crow. Still visible on the floor, underneath the layer of detritus that has fallen from the ceiling or blown in through the window, are outlines made by the police of the body parts: here a torso, there an arm. There's a moldering sofa that still shows bloodstains, as well as a few empty bottles and some rags in the corner.

It was here too, on Halloween night of 2004, that a local news crew captured on tape a bloodcurdling scream and a series of vicious curses from an unseen source – and this was after they had checked to make sure the whole floor was deserted. The place seems quiet enough now, though...

If the characters do a thorough search of the room (a successful Brains check) they will find a niche carved from the bathroom wall, hidden behind a crude false panel. Read this passage aloud:

You pull down the panel to reveal a small niche that's been hacked from the drywall of the bathroom. In it are an old pocket knife, a St.

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Christopher's medal on a length of string, and two pieces of paper. One is a yellowed piece of paper, carefully folded into three like a letter, and the other is a section of newsprint torn from a paper. The newsprint shows a photograph that looks like a mugshot. The woman in the picture is blonde with high cheekbones and big eyes, and bears more than a passing resemblance to Lauren White; it's only the name underneath – Cynthia Kendrick – that identifies the picture as one of the victims of the killings here.

The folded piece of paper is on Holiday Inn stationery and has four words written in block letters: “GONE BUT NOT FORGOTTEN.”

This is Ben's shrine to his victims, though there is no particular way of knowing that. The pocket knife belonged to Russell Johnson and the St. Christopher's medal to Charlie Fewkes. Ben wrote the note on a piece of stationery he scrounged from somewhere. If any of the characters remove any of the items from the shrine, Ben will replace them as soon as he recovers them off their corpses.

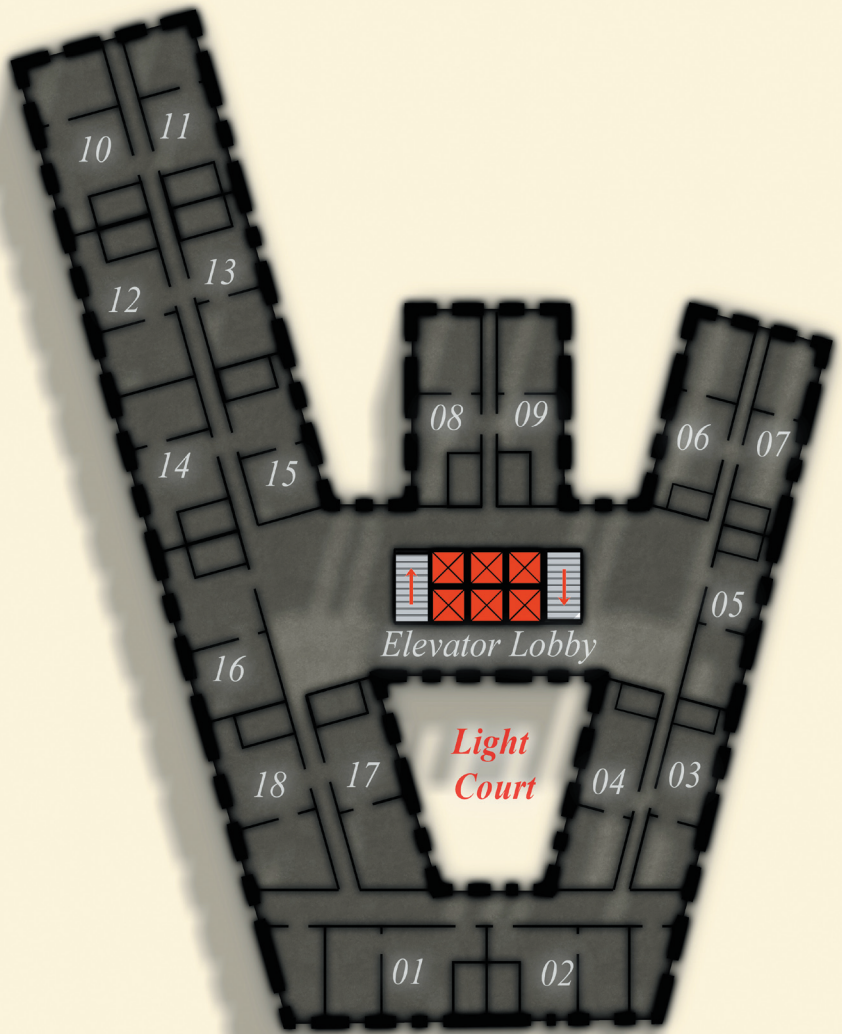
Descriptions for the 16th Floor

Room 1610

Read aloud:

This was where Jerry Harper, a promising movie comedian, died in 1939 after predicting his own explicable demise at dinner that evening. The room has a few pieces of graffiti, most notably a very detailed and surreal face that's a small masterpiece of vandalism, and a little litter, but this high up there's little evidence of much human presence since the hotel closed. Near the door to the suite's bedroom is a small pile of sections of iron railing, stacked in a heap and rusting.

The default is that this room is not haunted, and Ben Crow shows no particular interest in it. If some of the options (see *Supernatural Options*) are in use, it could become livelier.



Floor 16

Descriptions for the 17th Floor

1. Cardinal Mooney Suite

There is nothing of interest here

2. Michigan Suite

There is nothing of interest here.

3. Lydekker Suite

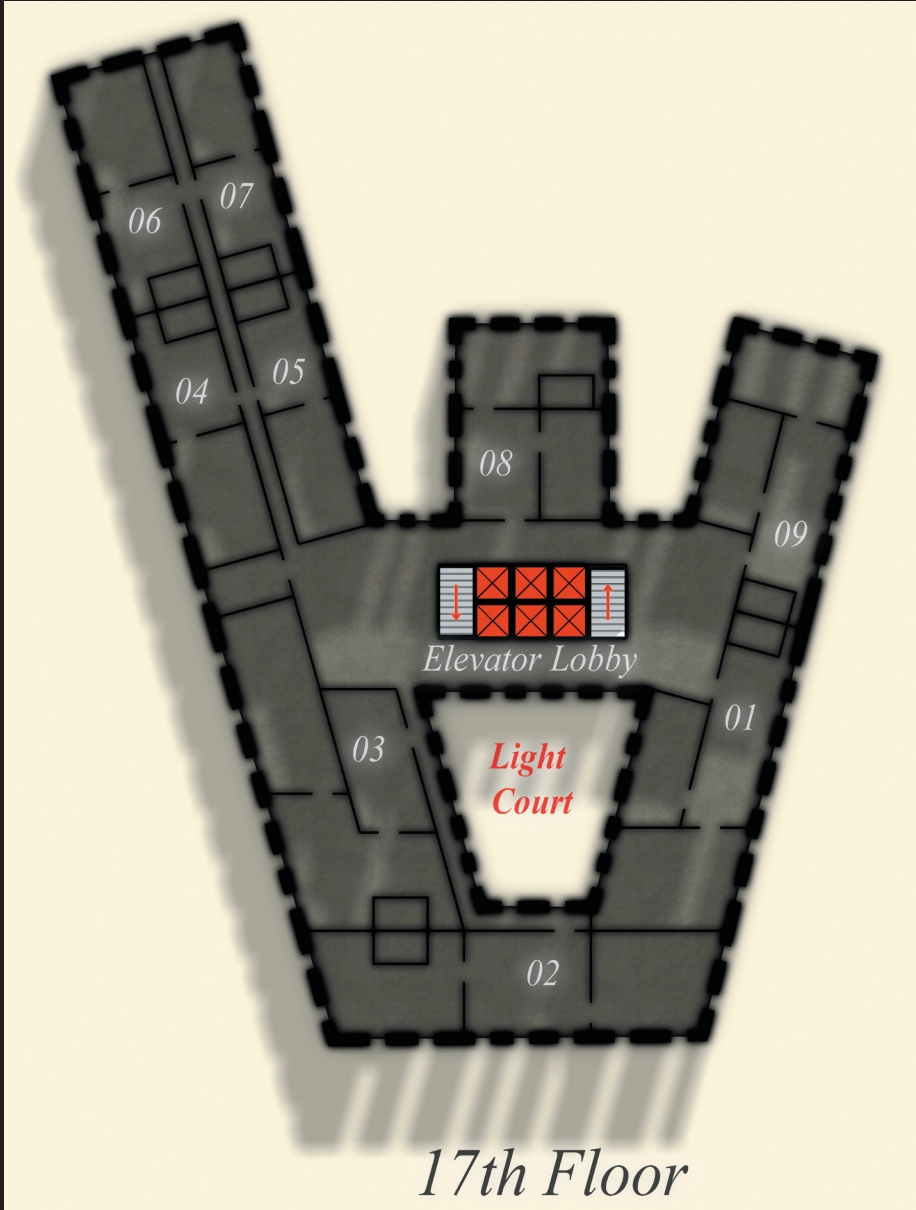
Read aloud:

In 1928 there was an infamous multiple murder and suicide here, when shipping heiress Cynthia Morgenstern poisoned the dinner of her husband and their friends the Vances. Apparently the Vances (both of them) were having an affair with Cynthia's husband and planning to kill Cynthia for her money...but Cynthia got to them first. Of course Cynthia knew that the electric chair would be waiting for her because of the triple murder and so she did what any self-respecting society woman of the day would have done – she ate the poisoned food too.

Now it's looking like someone lived here for a bit – there's an old, feculent cot, a small table, and a little mountain of empty food wrappers. This high up there's almost no graffiti, though the floor is looking pretty shaky in some spots...

Contrary to expectation, there are no *danger zones* in this room.

The default condition of the room is that it's not haunted, though as always that can be modified by various options (see *Supernatural Options*). Ben shows no particular interest in this room, and in fact will generally leave people on the top floor for last, since they have the furthest to go to try to escape.



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4. Apple Blossom Suite

There is nothing of interest here.

5. Pinewood Suite

There is nothing of interest here.

6. Tuscan Suite

No description is given for this room, and the Director is encouraged to treat it like all the other non-described suites on this floor. However, this room contains something very special: stuffed inside the crumbling wall in what used to be the bedroom is a small black polyester drawstring bag containing over \$700,000 of fine-cut emeralds. In 1999, a gang of jewelry store robbers made a big score but, knowing the police were on their heels, they stashed the emeralds in the Tuscan Suite and tried to escape. They were run to ground a few blocks away and brought down in a hail of police gunfire that left dead all but one; the survivor, a very hard-time thug named Rafe Lopez, was sent to prison, where he died in 2007 of a stab wound.

Before he died, he passed on the secret of the location to his best jailhouse friend, Alejandro Echevarria. Echevarria made for Detroit when he was released last year, but his terrible meth habit kicked in once he got there and, with his scrambled senses, he couldn't find the bag (as it turns out, he was looking in the wrong suite, and if the Director is being generous she can give a clue by describing how, say, the Apple Blossom or Lindbergh Suite is torn to shred inside with all the walls ripped apart). Echevarria chalked the whole thing up to a lot of prison tale-telling and forgot about it, though he did casually mention it to one person once...

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And maybe that one person is one of the characters. As a default, that character is Mike Tanner (he heard the story from Echevarria while doing research for a student newspaper story about drug use among the homeless) but any character who can be motivated by greed is a good fit for it. This will give one character a reason to shaft the others and/or run off by themselves when the danger hits, forcing the others to go after him...

7. Athenian Suite

There is nothing of interest here.

8. Lindbergh Suite

There is nothing of interest here.

9. Congressional Suite

Read aloud:

Legend has it that one fabled morning in 1971, Elvis Presley stumbled half-naked and all drunk out of the elevator on the ground floor of the Isherwood, wobbled up to the check in desk and reported that the ghost of Julius Caesar had come to him that night in the Congressional Suite and advised him to do lots of casino shows in Vegas from that point on. It's unknown if Caesar said anything about white sequined polyester jumpsuits.

Perhaps not unexpectedly, this room shows no sign of being haunted – though, perhaps in tribute to the King, there is a television set on the floor that has been riddled with bullets, and shell casings lie strewn about. Aside from that, the condition of the room is pretty typical for this floor – a small amount of graffiti and litter and a whole lot of decay.

There are two *danger zones* in this room – one inside the bathroom and another in the rearmost room. The one in the rearmost room is especially dangerous and can plunge an unsuspecting person down to the 16th floor.

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Regardless of the options used, the only ghosts Elvis ever saw in this room came out of a bottle. Ben Crow shows no particular interest in this room.

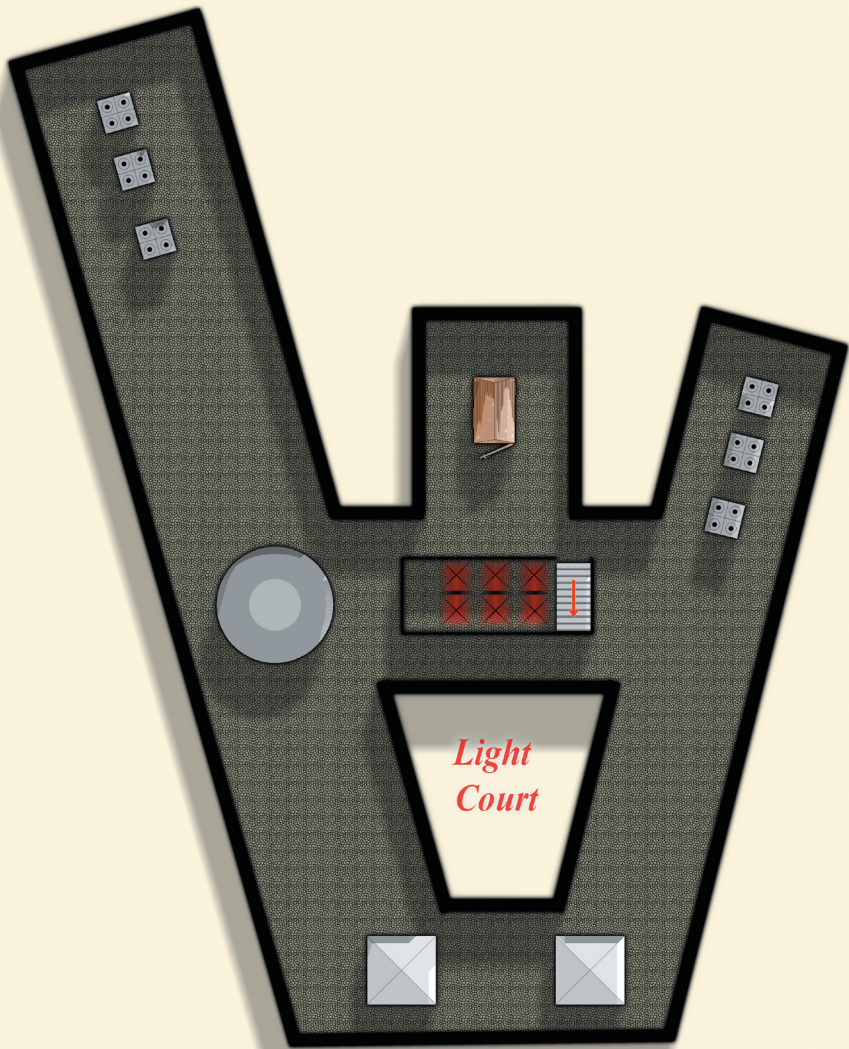
Description of the Roof

The roof can be reached via the staircase from the 17th floor. The door at the top of the stairs is broken but wedged closed enough that it doesn't flap in the wind. The stairs and elevators emerge in a solidly constructed concrete block structure. Atop the roof are several heat exchangers, two housings for large and completely decrepit air conditioning units, a ruptured and empty water tank, and a half collapsed shed that once held tools and equipment. Aside from a few broken bottles and empty cans, all that can be found up here is a view of the city.

Descriptions for the Basement Area

This level is filled to a level of about three and a half feet with a nauseating mixture of sewage and fetid water at about 36° F; there are places and ways to get above the sewage, as noted in the text below, but even so the place is utterly disgusting. Because of the cold water, the filth, and the stench, any character rolls are made with one fewer die on this floor. Just being immersed in this mixture is debilitating because of the temperature, and can cause hypothermia pretty quickly. There are no rules for this, but the Director is encouraged to use the threat of it to make the characters move quickly.

There is an exit on this level that's inobvious and difficult to access. A portion of the northernmost wall has collapsed above a large freezer giving access to a storm sewer; a

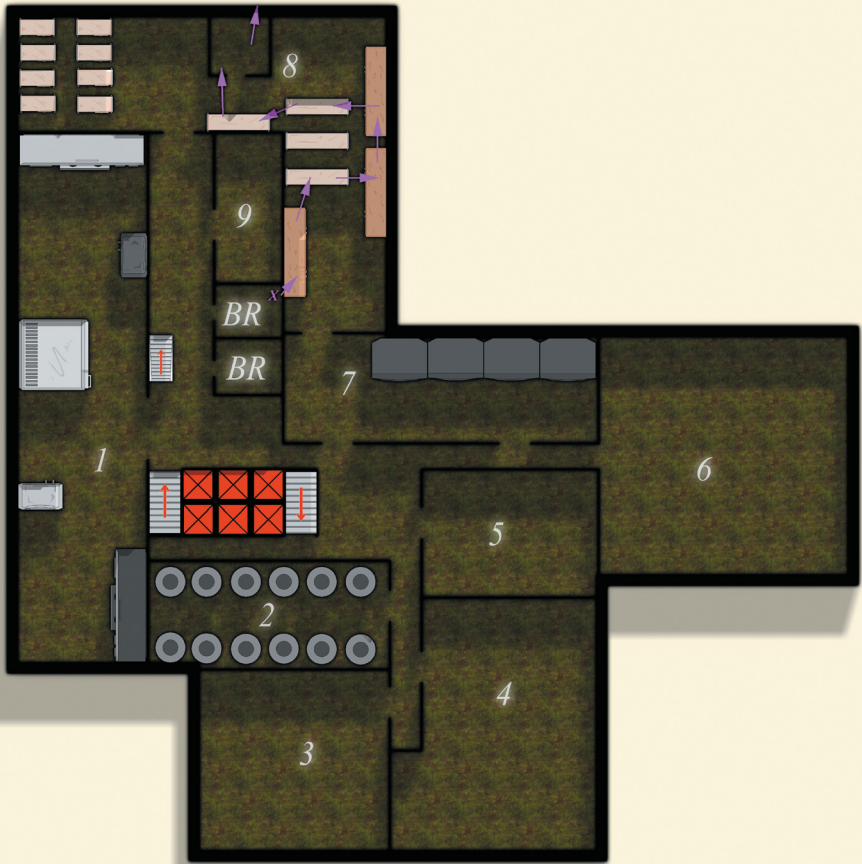


Roof

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manhole provides an exit half a block away. Ben Crow know this exit and uses it often; he reaches the level via a crumbled wall that exposes the plumbing accessway in what used to be the ladies' room; he then crosses through the former food storage and prep room (Room #8) by leaping from the top of one machine or shelf to another or using exposed reinforcement rod in the ceiling to brachiate. This path is marked by the pink line on the Director's version of the level map. Ben is completely used to this level and is unaffected by it, but he **STRONGLY** prefers not to enter the sewage unless unavoidable.





Basement

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1. Machine Shop

Read aloud:

Lathes, metal presses and other like devices mark this as what used to be the Isherwood's machine shop, where things that broke in the hotel were fixed and things that needed to be made were made. Now the machines are rusting in waist-deep filth, useless to everyone.

It is possible to get out of the muck on top of any of the machines shown on the map; however, if the characters take any actions while atop them, or more than one character is on any given machine, there is a 1 in 6 chance the machine will collapse and toss everyone back into the filth.

2. Boiler Room

Read aloud:

The walls of this room are lined with large boilers that once provided hot water for the hotel. Now they're mired in disgusting sewage, never to work again.

3. Offices

Read aloud:

You aren't sure what this room used to be, but now it's a cesspool with a dozen or so rotting wooden desks and office chairs in it. The furniture looks like it's about three seconds away from collapsing in rotten heaps.

If anyone attempts to get on the furniture, it will indeed collapse precipitously.

4. Storage Room

Read aloud:

This looks to have been a storage room before the hotel closed down;

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there are dozens of rusting metal bedframes leaning against each other along the far wall, what looks like sections of an artificial Christmas tree poking out of the sewage, and a heap of rotting cardboard boxes in the middle of the room.

The boxes contain various odds and ends from the hotel's days of operation; one contains clipboards, several hold full hotel registers, another is filled with banners welcoming various conventions, etc. There is nothing here that's particularly useful.

5. Storage Room

Read aloud:

This room looks to be the storage area for various janitorial supplies, like mops and buckets, floor buffers, ancient vaccum cleaners, etc. As with everything else on this level, everything here is covered in three-plus feet of disgusting sludge.

There's nothing here of particular use, though it's possible that some of the metal mop handles might be a makeshift hand weapon.

6. Storage Room

Read aloud:

This room appears to be empty, but looks to have been a storage room in the past.

Appearances are not deceiving – the room IS empty. It used to hold boxes of badly soiled linens but they were all taken by the homeless before the sewer line ruptured.

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7. Furnace Room

Read aloud:

This room holds several furnaces of ancient design, enormous and bulky cast-iron things that look to be half rust now. Gigantic pipes disappear into the ceiling

If the characters wish they can use these boilers to climb up out of the muck temporarily, though they provide a precarious perch.

8. Food Storage and Prep Room

If the characters enter from the hallway that heads north from the stairs, read the following:

This room looks to have weathered the flood of water and sewage better than the other areas of this level. Several solid counters with Formica tops stand off to the left, while large shelves are to the right. But what grabs your attention is the enormous walk-in freezer directly ahead – because above it, some twelve feet off the floor, is a gaping hole in the wall!

The hole leads directly to a storm sewer, and then out into the street from there.

If the characters enter from Room #7, read the following:

High up in the wall to your left is a man-sized hole, and someone coming through it would be up atop a set of tall shelves, much like other sets you see in the room in front of you.

The players should make a Brains check (remembering the penalty for any rolls made on this level) to notice that there are strips of rebar hanging down from the ceiling that look almost like handles that could allow someone to move from shelving unit to shelving unit without setting foot in the sewage.

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When they see the freezer, read the following:

Ahead of you are more shelving units, but what really grabs your attention the enormous walk-in freezer directly ahead – because above it, some twelve feet off the floor, is a gaping hole in the wall!

9. Storage Room

Read aloud:

This room appears to be empty. Anything that once occupied this room has been moved out years ago.

This room used to contain wooden furniture, but it was all taken by the homeless before the sewer line ruptured. Much of the wooden furniture still found on the upper levels was taken from here, but much of the rest was burned for winter heat or even sold.

Section Five Equipment

Normal Equipment

The characters may have any “normal” equipment they wish, within reason. Keep in mind that they are a bunch of college kids on a ghost hunting expedition and aren’t expecting trouble. Given that the characters expect to be sitting motionless for hours on end in 20° F weather, it’s reasonable to expect that they’ve brought warm clothing, reusable or disposable chemical hand and feet warmers, and even a thermos of coffee.

One issue that will probably come up is the use of cell phones or wireless communicators like walkie-talkies.

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Feel free to allow the characters to bring as many of these as they'd like, because they don't work. This particular area of Detroit is a monument to urban blight, and as such, cellular towers are nearly nonexistent.

In addition, the construction of the Isherwood, with all its steel and copper and thick cement, makes even walkie-talkie communication impossible over distances more than a few dozen yards. Only by leaning out a window as far as one can get, or being on the roof, can a cellular signal be picked up – and even then it will prove frustratingly transitory (and of course cut out just before the characters can tell the 911 operator where they're calling from).

Ghost Hunting Equipment

The following equipment can be carried by each member of the expedition if they so choose:

- 35 mm camera
- Compass: used to detect variations in magnetic fields
- EMF detector: used to pick up disruptions in electrical fields
- Flashlight: a powerful, heavy-duty portable light source
- Pens/Pencils and notepad
- Tape recorder: to record EVP (electronic voice phenomena)
- Thermometer: ghosts frequently lower the temperature in an isolated area
- Video camera
- Phosphorescent tape

The following equipment belongs to the University and is available only in the quantities listed:

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- A bank of monitors and camera/light control equipment (1): this can be hooked up to the various video cameras and portable spotlights; enough cable is brought to let the cameras be set up as much as a floor away.
- Air ion counter (1): measures positive and negative ions in the air
- Infrared thermal scanners (2): useful for pinpointing cold spots
- Night vision cameras (3): very useful for exploring an abandoned hotel in the dark
- Night vision goggles (2): very useful for exploring an abandoned hotel in the dark
- Portable spotlights (5): small but powerful light sources that can be set up in sensitive areas
- Small gasoline generator (1): to power the spotlights, cameras and monitors.

Section Six Ghost Hunting

Since the characters are entering the Isherwood to hunt ghosts, it behooves the Director to know a little bit about the activity and to impart that information to her players. If you're a ghost hunter in real life, then this section will contain nothing new for you, but for those unfamiliar with the ins and outs it can serve as a useful primer.

First of all, Barry Hampton has checked out the Isherwood from top to bottom the day before to make sure that nobody was living there, but the characters will want to do it again. This serves two purposes: first, it makes sure that they're not wandering into someone's private space, and second, it will keep them from inadvertently registering "false positives" from residents moving around in the building. This initial phase would just be a quick once-over, but since there are 17 floors (and no elevators!) it will take a while to complete.

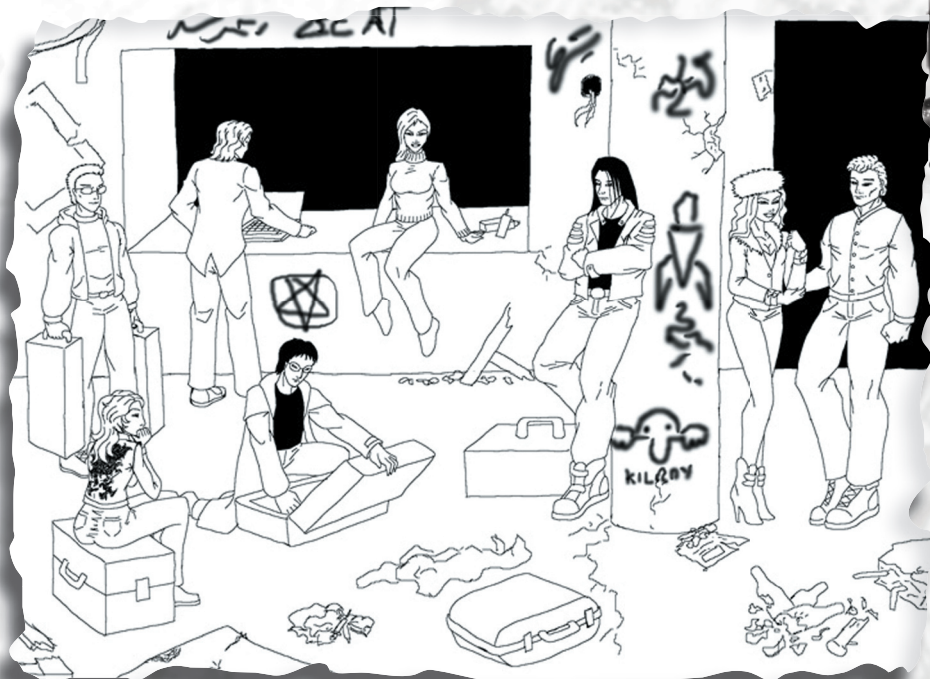
Also during this stage, it is common practice for a two-person team to walk through all the areas where haunting are expected. One will carry a voice recorder to pick up EVP and the other will carry a digital camera. This team will stop for a couple of minutes in each likely area and ask aloud if there is anyone there and if so, for the ghosts to respond.

After that, the characters will select which rooms they intend to monitor and mark them with something they can see in the dark – likely phosphorescent tape. Similarly they will mark the exits and the stairs. The Director (in the

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voice of Barry Hampton) should encourage the characters to spread out on various floors and rooms for maximum coverage (and maximum carnage when the killing starts). The rooms that are possibly haunted have been spread throughout the hotel to encourage just this.

Next the characters will set up any equipment they intend to use, such as cameras, spotlights, monitors, cables, and the generator. Remember that all this gear has to be lugged up many flights of stairs. One common practice is to set up night-vision cameras at the end of hallways to catch any movement going in and out of doors – and to make sure no one is pranking the ghost hunters.



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After that, it should be getting within an hour or so of dark, so the characters will begin to filter to their respective vantage points and get settled in. In addition to increased coverage, spreading out in ones and twos has the added benefit of minimizing potential noise and “false positives” in microphones, cameras, and electronic sensors. It is also very important for all ghost hunters to know where their companions are so they can anticipate these sorts of interference and take them into account before recording data. This is the time where characters would be taking baseline readings of temperature, electromagnetic activity, and other associated phenomena so that they have something to compare to later on.

As darkness falls, all the characters should be in their places, and from this point on the activity mostly involves sitting as still and silent as possible so as not to interfere with their own recorders and gear. It’s certainly possible for a single ghost hunter to have an entire floor with multiple areas of interest to himself, and if that’s the case he may occasionally move from area to area on that floor. Similarly, if the ghost hunter hears a curious sound in a nearby room, such as knocking, rustling, or voices, he may go investigate. During times of movement, however, it is imperative that the hunter note the time and duration of the movement so that he doesn’t listen to his own recordings later and think that his own sounds were those of a ghost.

It’s worth noting that ghost hunters try their best to take care of calls of nature before settling in as darkness comes.

During this time, if the characters are in pairs, they may do some whispering back and forth if neither one is recording EVP at that moment, but in general any unnecessary talking is discouraged.

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Another common practice, especially in areas where there are more places of interest to watch than people to watch them, is for ghost hunters to move from one area to another, all at a pre-arranged time. They may simply switch places with one another to get a fresh set of eyes on a room, or they may move to entirely new areas.

In general the most fruitful times for ghost hunting are deemed to be from 9:00 PM to 6:00 AM, but given the times of sunset and sunrise in Detroit in December, the characters will begin a few hours earlier and end a bit later. It's also important to note that experienced ghost hunters know that phenomena can manifest at any time, not just in the above hours.

Another common practice is for all hunters to gather at the end of the hunt, join hands, and ask the spirits of the place, in the name of the god of their choice, to remain where they are and not to follow them home. Of course, if all goes as planned your characters will have a lot more on their minds at the end of the hunt than asking ghosts not to bother them!

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Section Seven Running Bloodbath Hotel

Act Structure

Bloodbath Hotel is told in three acts.

Act One

During the Act One, the characters explore the hotel, investigate the various rooms, set up their ghost-hunting equipment and settle in for the night to investigate whether the hotel is haunted. During this time, the characters should determine that the hotel is currently unoccupied, check on most of the rooms that are considered haunted, discover that the basement is flooded with sewage, learn that the hotel is falling apart and, most importantly, split up into ones or twos. It's possible at this point that the characters will discover Ben Crow's "shrine" to his victims in Room 1347.

They may also discover the corpse of the murdered homeless man in the Employee's Cafeteria; if they do, Barry Hampton will strongly discourage contacting the police at that time, reasoning 1) having the police and coroner around will ruin their ghost hunting, and they may not get another chance at doing the Isherwood before the building is demolished, and 2) the man has obviously been dead for a long time and won't get any deader between now and the next morning.

The characters should definitely not discover that Ben Crow is in the hotel or the existence of the plumbing accessways. Descriptions of the hotel during this time should emphasize the fact that the hotel is decrepit, though

Bloodbath Hotel

there's no reason to accent the danger of the place except in specific *danger zones*.

Act Two

Act Two will begin when night has fallen and the characters are in their individual ghost-hunting positions. During this time the characters should begin to get spooked by the potential of ghosts in the hotel; the Director might have them hear noises that turn out to be rats, the wind, or even bits of the ceiling dropping, they may get “creepy” feelings or the sensation that they're being watched, and other things that may lead them to believe the place is haunted.

Eventually, in Rooms 851 and 1326, actual ghosts or evil spirits, will manifest; these manifestations are harmless, though possibly terrifying. Still, the Director most definitely should not say that, and indeed imply as much to the contrary as possible. The objective of this part of the Second Act is to convince the characters that, when the first Kill Scenes happen at either 10:15 PM (when Ben Crow clears out anyone in area #1 of the Ground Floor) or at 10:51 PM (when Ben emerges from the walls to pick off some poor schlub of a Secondary character and the bleeding begins in earnest), the Killer is in fact one of the Ghosts of the Isherwood.

Ben will endeavor to kill as many characters as possible without raising a general alarm, so he will target characters who are by themselves and ones who are alone on a floor; the first target(s) will be characters who are by themselves on lower floors, if at all possible, and in true slasher killer fashion he out to aim for Secondaries before Primaries. Hopefully he will get at least a couple of characters in this way, but eventually the characters will meet up with

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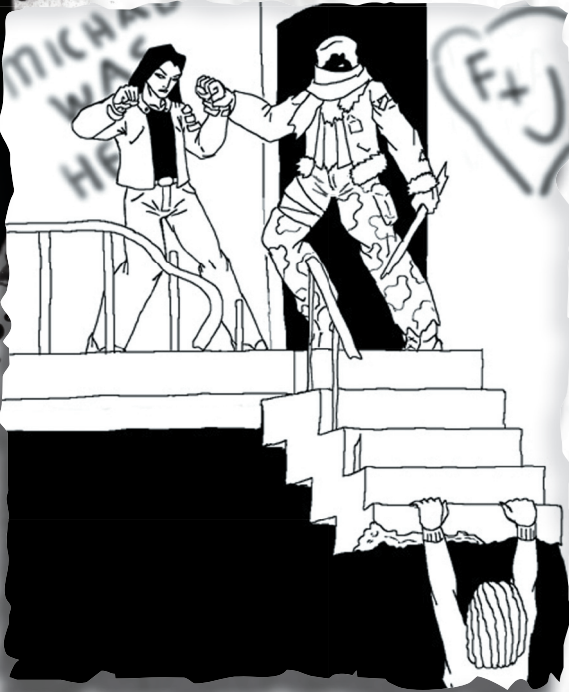
each other and realize that it's imperative that they get out of the hotel. Once he realizes they're in the hotel with a killer, Barry Hampton will reveal his true craven, soulless colors; he will be whiny and weepy and will not hesitate to sacrifice any of the other characters if he thinks it would help him survive.

The trip down to the Ground Floor will be difficult and dangerous, with at least two *danger zones* on stairs that can lead to collapses and party separations in addition to

Ben Crow using all his wits and abilities to lure off individuals so he can kill them without interference. Eventually, though, the characters will reach the only known exit on the Ground Floor and realize that it's blocked by the van. This is the end of the Second Act.

During this Act, it's possible that the characters would have inflicted a Damage Token (thus injuring Ben and causing him to

leave a telltale and decidedly non-ghostly trail of blood spatters) and/or discovered the plumbing accessways and therefore have had a chance to realize that their foe is human rather than supernatural.



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Act Three

The final Act involves the characters either looking for another exit to the hotel or hunkering down and trying to survive the night until their rides come and can summon the police. It's likely that by now the remaining characters will have banded together and so Ben (and the Director) will have to use clever tactics like *danger zones* and his various Components to split them up so he can pick them off one by one.

Ben prefers to attack the characters when they're alone or in pairs, but if forced he will attack the group, particularly if they're in a place where they will likely split up in panic when attacked.

The characters should definitely have realized by now that the killer is human, and it is entirely possible that they have realized that there is a second entrance if they've tried to make a rope of some sort and escape that way and Ben has appeared at the ground level. It's also possible that the characters will develop some clever plan to trap and/or kill Ben, which would make a fine climax no matter how it turns out.

Events

See the *Timeline* section for the fixed-time events. Of these, the events of 10:15 and 10:25 PM need a little more explanation.

At 10:15 PM, Ben Crow will enter into area #1 of the Ground Floor and attempt to kill anyone who has been stationed there to watch for people coming into the hotel. The Director should strive to discourage them characters stationing anyone here by having Barry Hampton repeatedly

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state that doing so is a waste of time and would be entirely boring for any person so stationed, but if the characters insist, then do your best to kill the character before he can spread the alarm since having the general alarm spread too quickly will pose problems with the rest of the flick. If the character does escape, simply move up the 10:25 event to an appropriate time so that the exit is blocked by the time the characters get down to the ground floor.

At 10:25, Ben Crow will pull up to the exit in a van he has stolen from FlinArb and park it within a couple of inches of the wall, completely blocking the exit. He will then slash the tires, causing the van to settle to within a few inches of the ground and making it impossible for anyone to wiggle underneath it. After this he will return to the sewer exit and come back into the hotel to begin the killing.

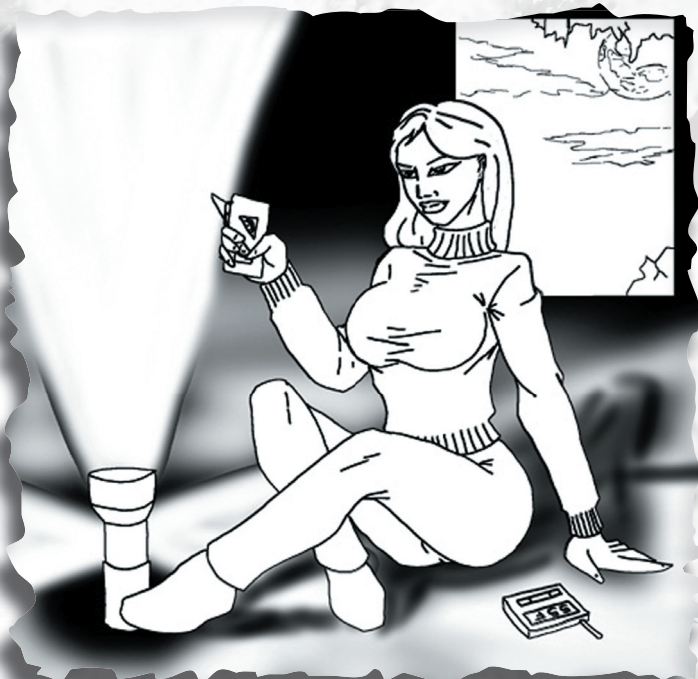
Possible events include:

Before Ben Crow appears

- The characters repeatedly sight large, bold rats. The rats are not harmful (yet) but they sure are creepy...
- The hotel is full of rotting walls and ceilings. These things creak and groan, and sometimes even collapse. This might spook characters out.
- One of the characters comes across a pack of rats devouring a dead crow in one of the rooms. If the character is squeamish, it might prompt a Freak Out check, but mostly it serves to set up one of the items listed in the *Inventive Kill Possibilities* section below.
- After everyone has settled into their ghosthunting positions, one of the characters picks up weird

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and unsettling sounds on their recorder. A bit of investigation reveals the cause to be a large rat chewing on an old Tupperwear container.



After Ben Crow appears

- After Ben has picked off a victim or two but before his presence is known, the character monitoring the cameras turns his head to take a drink of coffee – just missing a dark image passing in front of one of the cameras! *<cue jump chord>*
- If the characters make an escape rope by tying their clothes and/or other pieces of cloth together and going out a window, as the first escapee is halfway down the rope, they see the shadowy form of Ben Crow appear on the ground below, patiently

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waiting for the character to descend...

- Alternately, when the characters begin to escape out the window, Ben may attack them in the room and try to cut the rope.
- If a character flees into a guest room to hide from Ben and press themselves against a wall (or even try to knock the wall down to get access to another room) the wall suddenly collapses and spills out dozens of human bones onto the – the skeletal remains of Ben's previous victims!
- The characters see a pedestrian walking on the sidewalk below and scream frantically to gain the passer-by's attention – only to have the person turn up their collar and hurry away, unwilling to get involved.
- The characters hear voices coming from a room they know was empty just moments before, as a result of Ben's ability to throw his voice.
- As a group of the characters flee down a hallway, they hear a veritable chorus of voices from all sides – voices of Ben's victims, voices of their murdered friends, and even their own voices! Of course, Ben is responsible once more...

Playing Ben Crow

Ben is a very clever, stealthy killer. His preferred method of killing is to emerge from the plumbing accessways somewhere near the room the target character is in and appear suddenly and unexpectedly. He will work to stay between the character and the exit of any area he's in; if that's not possible and the character makes a temporary getaway, Ben will use the accessways to get in front of the character if possible.

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One of Ben's best tricks is his *Throws his Voice* Component. He is an excellent mimic and will use his own voice as well as the voices of his three victims to mislead and confuse the characters. In addition, he will mimic the voices of any characters he has overheard – especially ones he has already killed – in an effort to separate, confuse and delay the characters. When he imitates Cynthia Kendrick, Charlie Fewkes or Russell Johnson, he will sprinkle his speech liberally with imprecations against “that bastard Ben Crow,” condemning him as a killer and lunatic and damning him to Hell for his wicked misdeeds. When imitating one of the characters, he will either plead for help or claim to have found a way out.

Ben is very clever, but he is also insane. He is paranoid, delusional and has severe hallucinations. He will die rather than let any of the characters escape, because he believes that his soul and the souls of his 1997 victims depend on it. In addition, it's possible for characters to play on his obsessions and lure him into a trap if they're clever about it.

Inventive Kill Possibilities

Bloodbath Hotel is based on the visceral, low budget slasher films that often went to direct to video. Dark easily available locals with a grimy claustrophobic feel so dark, creepy and menacing it looks unhealthy just being there.

Never mind the psychotic butcher stalking the PCs.

With that in mind, the kill scenes should be just as dark and intense with slow stalking, a sudden savage attack or an unexpected and chaotic explosion of brutal violence. Nothing too fancy, no ornate traps or mind games. Animal cunning and efficient brutality of a predator will do nicely.

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The killer knows this environment and will use it ruthlessly. Most of his weapons will be crude cruel improvised things: shanks, hammers, construction tools, bats and such.

As for the actual money shots, they should be quick. The killer isn't a sadist. He sees himself as a guardian, defending a sacred place. He's not out to torment his victims or even punish them but to be rid of them. Rapid stabbing, impaling, smashing heads against concrete block or tossing victims into pits work well. Trapping a victim in a room to die of thirst or leaving them helplessly buried under rubble to succumb to their injuries or drown in rising filthy water would illustrate his causal cruelty. He's exterminating vermin and doesn't care *how* they die, as long as they die.

Play up the stalking angle when possible. Have the killer be a shadowed figure, a sound or even something as simple as things missing or a moved when the characters aren't looking. If he gets hold of some of their equipment, he

might be behind a pair of glowing lenses approaching the darkness to be mistaken for a friend – until he tries to gut the character with rusty meat hook or piece of sharpened rebar. A character could seem to escape only to succumb to their wounds and be unable to move as the



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building omnipresent vermin, drawn by the smell of fear, blood and an easy meal, swarm over them...

There is one positive to the killer's nature. He doesn't linger. Once he feels his target is taken care of he leaves without checking his work, leaving ample opportunity for use of "Back for More" or even an unusual conclusion to a kill scene where the PC seems to die but recovers after the Killer leaves the scene, a twist on the classic trope of the reviving murderer. Be careful not to overuse it, however, as it could remove some of the menace from the Killer by making him seem "incompetent".

Details can intensify the mood, particularly non-visual ones. Don't forget the cold, the pervasive smell of urban decay, the stink of fear and the killer's unwashed body, how the blood sounds as it splatters and even the fetid smell of spilled viscera and the glistening pink of torn flesh. Be careful not to exceed your groups tolerance – the idea is to disturb, not disgust, but the right touches can really drive up the grim nature of the Flick.

Undoubtedly, the Director will have many wonderfully grisly ideas for dispatching her players' characters, but here are a few to grease the wheels:

- At the right end of the elevator lobby on the Mezzanine floor is a place where two large windows used to overlook the Café Bleu; now, of course, there are no windows there, but instead two gaping, empty window frames. Ben Crow might well chase someone to the windows there and hurl them into the enormous pile of glass shards mentioned in the Café Bleu writeup.

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- A character pelting down the stairs to escape Ben Crow might hurtle around a corner and discover that Ben has beat them there – and is holding a jagged length of pipe at the character’s chest height.
- There sure are a lot of rats in the Isherwood, aren’t there? I’ll bet that plenty of them are hungry. Ben could very well chase a character into a room full of hungry rats and block the door behind her.

Section Eight Customization & Options

This section is devoted to helping the Director tweak the flick to better suit the needs of herself and the players.

Place and Time

Although the default location of the Isherwood is Detroit and the default time of year is mid-December, you can easily change that to suit your needs. By some simple alterations in the hotel’s history and a few details, the Isherwood might fit in most anywhere – the only requirements are that it be located in a place with no cell phone coverage and where, for whatever reason, nobody will come to help the characters when they shout out the window for assistance. Here are some possibilities:

New Orleans after Katrina

Even before the hurricane of 2005, sections of New Orleans were run down and dangerous, and after the storm a lot of these areas stood, and still stand, mostly abandoned. What

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better place for an abandoned hotel?

To set the hotel here, change the Isherwood to the Hotel Levesque, a famous old New Orleans hotel built in the early 1920s and abandoned in the early 1990s after becoming a notorious vice spot. There's no basement, because New Orleans is so close to the water table; instead the secondary entrance is to be found in a rancid, abandoned sewer pipe that can only be reached through the plumbing accessways. Since the setting is so hot, there is plenty of mold and rot to be found, and so *danger zones* are more plentiful. Also, the wooden surfaces (doors, countertops, even paneling) have not been burned and so are either in place or still somewhere on premises.

Because New Orleans has a rich occult tradition, this is a particularly appropriate setting to use one of the supernatural options presented in the *Optional Killers* section. On the other hand, it also serves to reinforce the red herring if you elect to go with Ben Crow as the Killer – and what better place for a mad derelict than a moldering New Orleans hotel?

Route 66 Ghost Town

From the time it opened in 1926 until the interstate highway system was constructed, Route 66 was primary way to get from the eastern part of the US to southern California. Beginning in the 1950s and continuing through the late 60s, more and more of Route 66 was either turned into an interstate or bypassed.

Along an abandoned stretch of Route 66 in the desert of New Mexico is a town called Emoryville; in the 1920s and 1930s, many people gambled that Emoryville was going

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to become the next Chicago and would need a grand hotel to get the process kick-started. Unfortunately when the interstate was built the new road bypassed the hotel and it quickly declined, along with Emoryville itself, and by the late 80s it was entirely abandoned....except for the ghosts, of course.

To change the Isherwood to the Emoryville Regent Hotel, cut out several guest floors so that the hotel is only 10 stories tall. In the desert, the hotel is subject to wind-borne grit and sand, and this has caused a partial collapse of the top two floors.

The Regent was run down by the time it was finally abandoned but it was never subjected to the hordes of homeless that used the Isherwood, and so the overall condition is considerably better – in fact, there still may be things worth looting from some of the higher floors. Again, wooden surfaces would be intact. The ghost stories of the hotel might tend to have a more distinctively western or Route 66 flavor, such as Hollywood starlets dying in tawdry love-affairs gone bad, prominent cattlemen killed by cheated wives, and con-men who fleeced the wrong travelers.

Since Emoryville is either largely or totally a ghost town and scrounging food would be difficult for a homeless man, it's likely that the Killer in the flick would be one of the supernatural options – maybe even the avenging spirit of an Apache warrior whose grave was defiled in the building of the hotel?

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Rural Florida

Florida has a history of boom and bust when it comes to real estate, and more than one sucker has lost a bundle on swampland there. In 1920 a speculator built a luxury hotel near the Gulf Coast and, to his surprise, it actually succeeded. This hotel, the Elysian, was one of Florida's premiere resort hotels for decades, attracting the rich and famous for their "spa cures" and for sailing, fishing, and lounging on the beach.

Eventually, though, the centers of the tourist industry moved to other parts of the state and the Elysian Hotel began a long, slow, sad decline. By the early 1970s the associated spa and resort had closed down, and in the mid 1980s the upper seven floors were closed down as they catered to a lower class of trade. Finally the hotel was shuttered for good in 1989...but that doesn't mean that some intrepid ghost hunters won't check in and not check out!

To make the Elysian, the Director might need to sketch out some grounds showing where the spa and resort used to be. Much of the former grounds of the hotel have subsided into swampland; the main hotel building itself is still solid enough, but the outside of the building is covered to a height of several floors by kudzu and the wooden doors and appointments have mostly rotted away. There's no basement (not in Florida!) so, like the Hotel Levesque described above, the secondary entrance is through a slime-filled sewer pipe.

The range of possible killers for a flick set at the Elysian is wide open; it could just as easily be a mad derelict in the walls as a vengeful ghost.

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Room Contents

One easy way to make the Isherwood your own (and to switch things up if you decide to re-play with options you didn't use the first time) is to alter the contents of rooms. Most of the guest rooms aren't described individually because there's nothing plot-relevant in them...but that doesn't mean there's nothing in them.

You can use the tables below to generate distinctive clutter for each room, and even to create whole new rooms that are so detailed your players think they just *must* be important to the overall story. In general, roll on the tables below as many times as you think necessary to generate the sort of room you want or just choose the items you like the best, remembering that the lower floors tend to have more junk in them than the upper ones.

Graffiti

1. Gang signs/symbols/tags (e.g. "Latin Counts," "JDook Killz Detroit Kings")
2. Philosophical/pseudophilosophical comments (e.g. "Whatever does not kill you makes you stronger," "Not all who wander are lost")
3. Personal notes (e.g. "Pete was here," "Elaine LOVES Tommy 4ever")
4. Humorous/amusing (e.g. "This place has really gone downhill," "You don't have to be homeless to live here but it helps")
5. Advertisements of services (e.g. "Joey T does anything for crack," "Krystal - \$15 mouth, \$25 everything")
6. Insane/incomprehensible ramblings (e.g. "The lions in room 733 don't wear shoes," "World coming sky into love potato")

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Pieces of the Hotel

1. Metal door from janitor closet
2. Broken sections of stairway or balcony railing or other scrap metal
3. Broken light fixtures, plumbing fixtures or other hardware
4. Old signs (e.g. "We beg your pardon during the renovation," "Squire of Steak closed for private party")
5. Janitor equipment (e.g. mops and mop buckets, empty bleach bottles)
6. Stacks of ancient, rotted drywall or ceiling acoustical tiles, mildewed rolls of wallpaper, or other sections of walls, ceilings or floors.

Furniture

1. Bed
2. Dresser
3. Chair or sofa
4. Table
5. Portable stove
6. Sink, probably torn out of the hotel.

Personal Effects

1. Books or magazines
2. Old clothes or shoes
3. Toiletries
4. Hobby items (collectibles, sports equipment, etc.)
5. Drug paraphernalia (crack pipe, syringe, rubber tubes, etc.)
6. Religious items (rosaries, fetishes, holy books, etc.)

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Depending on the Cast and the Director, it may be a good idea for the Director to create very detailed descriptions of a few rooms throughout the hotel as red herrings – that way when the players see the Director reading descriptive text they don't automatically know that the room is important. These tables can help a Director do that quickly and easily.

Secrets and Lies

There are two secret character motivations built into the Isherwood as written. The first is Lauren White's obsession with the ghost of her aunt Cynthia Kendrick, while the other is Rick Tanner's pursuit of the stolen emeralds in the Tuscan Suite. Probably the best way to address this is for the Director to talk to the players of those characters each separately (if possible to do so without arousing suspicion among the other players) or, alternately, for the Director



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to pass notes to each player concerning their characters, and have only the notes to the players of those characters receive “the straight dope” about why they’re there.

If players are creating their own Primaries, then it’s an easy matter to talk to them individually and select two to have secret motivations.

None of this is absolutely necessary, of course – it’s entirely possible to play the game perfectly well with everyone knowing the ‘secret’ motivations – but it adds a little something to the game when everyone is running around like maniacs in terror and Rick sneaks off by himself for a reason the other players can’t comprehend, or when Lauren insists on confronting the looming Killer in the belief that it’s her dead aunt’s ghost without explaining it to the others.

Killers of a Different Stripe

All right, so you like the Isherwood as a setting, but you don’t like Ben Crow as a killer. Or maybe you paid money for this darned flick and you want to run it more than once. Anyway, the point is that there’s more than one way to build a crazed murderer and the Isherwood lends itself to more than one bloodthirsty maniac. I’m sure you have plenty of terrific ideas, but here are a few others you can use to mix things up.

Altering Ben Crow

These options allow you to change the flick’s killer.

Small Group Ben Crow

The default Ben works best for a medium to large group, say six to eight total Primary and Secondary characters.

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If you're running the game for a group of fewer than six characters and you want to give them an actual chance to survive, then you might want to change Ben as follows:

- Add the “Normal Person” component to make Ben more vulnerable to damage right from the beginning.
- Make Ben less clever and more crazy – he's prone to stopping and interacting with hallucinations, he's more disorganized in his approach, and he's easier to lure into traps.

Large Group Ben Crow

If you happen to be running the game for a larger group (more than eight total characters) then Ben Crow might have to be a little tougher to keep the proper tension and make sure that most of the lecherous youths are killed in a proper fashion. Consider the following changes:

- Increase Ben's Damage Threshold from 3 to 4 or even to 5, to keep him on his feet longer.
- Situational Boost: Ben is at his best when he's attacking people by themselves, so when there is only one Primary or Secondary character involved in a Kill Scene, that character subtracts one die from all checks.

Supernatural Options

The following options all involve ghosts, demons, or malignant spirits. If you elect to make the Killer a supernatural entity, a lot of things about the scenario change. For all the following options, consider using most or all of these alterations:

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- Instead of sealing the exit to the hotel with a van, the Killer in a supernatural game will block it using a disgusting, gooey wall of ectoplasm that is impenetrable and also causes any character who touches it to become violently ill and roll one fewer die on any Brawn or Finesse checks for the next game hour.
- Alternately, they may use their fusion with the substance of the hotel itself to “heal” the hole in the wall so that it’s just as solid as all the others. Either way, this wall will fade at sunrise.
- Room 621: The ghost of Reggie Thorn, deceased traveling salesman, still haunts this place. From 11:35 PM to 1:47 AM it is visible as a faint ectoplasmic form moving about the room. It is completely harmless and cannot be interacted with in any way.
- Room 803: Eddie McGee, the ghostly jazz trumpeter, serves as a helpless observer of the murders in the hotel. Every time a character is killed, roll a 1d6; on a 1 or a 2, Eddie’s phantom appears somewhere nearby and plays a mournful, spectral tune that can be heard anywhere within one floor in either direction of the slaying. He is aware of the characters and sympathizes with them, but he’s helpless to intervene or speak. If spoken to, it will be obvious that that ghost understands what they’re saying, but if asked for advice or help, all he can do is shrug ruefully, begin to play a tune, and slowly fade away...

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- Rooms 1001, 1002, and 1003, plus the adjacent hallway: Tim “Texas T” Thorpe’s ghost lingers here, and electromagnetic fluctuations can lead characters to that conclusion. Beginning at 9:22 PM and continuing to 3:04 AM, Thorpe’s spectral form may intermittently be seen here, wandering disconsolately. In addition, it is aware of the characters and their predicament. Whenever a character is killed, roll a d6; on a roll of 3 or 4, Thorpe’s ghost appears somewhere nearby and makes a sorrowful baseball reference, such as making the “out” gesture or muttering, “Suicide squeeze...out at home...”
- Room 1326: The ghost of Ephraim Ford plays a significant part in supernatural options for this flick. Disregard all default information about the haunting of Room 1326. Instead, at 10:51 PM, as the character(s) in 1347 go into a Kill Scene, the spectral form of Ephraim Ford appears in Room 1326, appearing as a young boy dressed in 1918 children’s clothing (knickers and stockings, a shirt and tie and a jacket, with a cloth cap); the Director should play this as a frightening scene, preferably immediately before going into the Kill Scene begins. Ford will get the attention of the characters in 1326 (even if only by them having the unmistakable feeling of being watched) and gesture imperatively for them to leave the room. He will then fade from view. However, he will continue to appear to anyone who was in this room as well as one other single female character; his appearance will herald Ben Crow attacking those characters, so in any Kill Scene either of those characters are involved in, the

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players roll an extra die for initiative. In addition, he will appear to give silent warning of *danger zones*, letting the characters avoid them while not in Kill Scenes and letting them roll one extra die for any checks that involve navigating the hotel in the dark or avoiding *danger zones* when in Kill Scenes. Ford's ghost will not speak. In addition, Ford's ghost will appear *only* to the two characters mentioned above; no others will be able to see it, and if those characters are killed it will appear to no one else. In any event, the ghost fades for good at the moment of sunrise.

- Room 1347: See the *Ghost of Ben's Victims* option below.
- Suite 1610: The ghost of comedian Jerry Harper will not appear visibly in this room. However, immediately after each character is killed anywhere in the hotel, anyone within a couple hundred feet of these rooms can hear Harper's distinctive braying laugh, followed by a comment such as, "*That's rich...*" or "*That had to hurt!*" The Director is encouraged to develop and use the creepiest laugh she can come up with for Harper's ghost; one suggestion is to model it after a hyena's call.
- 17th Floor: The Lydekker Suite: The Morgensterns and the Vances have left their marks as ghosts – and given that all four of these people had either plotted or committed murder, the ghosts aren't at all pleasant. Beginning at 10:20 PM, the sounds of clinking crystal and faint laughter can be heard in the Lydekker Suite; these sounds fade and

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disappear at 3:33 AM.. Furthermore, after each character is killed, roll 1d6; on a roll of 5-6, four phantom forms appear nearby, laugh spectral and scornful laughs, and then fade away.

Ben Crow's Victims

Under this option, the spirits of Ben's three victims did not rest easy. Together Charlie Fewkes, Russell Johnson and Cynthia Kendrick form a single terrifying entity, a swirling mass of black ectoplasm and hatred that now seeks revenge on the living.

The ghosts will make their first attack in Room 1347 at 10:51 PM. At that time the walls of the room will seem to ooze a sort of solid darkness that will swirl together near the door to the room and coalesce into a hideous shape that manifests anywhere from one to six arms and one to six legs, as well as terrifying mockeries of the faces of the three victims – one of which is just barely recognizable as bearing a strong resemblance to Lauren White (or another Primary or Secondary female character if Lauren is not being used). It will attack with swirling limbs that strike with shocking force and bonechilling cold, all the while screaming garbled and enraged imprecations against their murderer Ben. At the end of a Kill Scene, the ghost will swirl apart again unto streams of viscous black ectoplasm and ooze back into the walls, floors and ceiling of whatever space it happens to be in.

The ghosts of Ben Crow's victims are constructed a bit unusually. As the ghosts take Damage Points, elements of it fade away and it becomes weaker. This is written as follows:

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The Ghosts of Ben Crows Victims

The Ghosts begin with a Damage Threshold of 4. The first point lost does not result in any lost abilities.

Full strength or three damage points remaining:

At this strength the Ghosts are intelligent, canny and capable of making complex plans. They have all three faces and the following components:

- ***Familiar Face:*** Against Lauren White, or whichever character has taken her place in your flick, the ghosts will hesitate to attack and will automatically gain a damage token the first time it's attacked by that character. It will pause before attacking or being attacked; the two male faces will say the name Cynthia aloud in a confused tone, and Cynthia's face will say, in an eerie, echoing voice, "I'm so pretty..."
- ***Fearful Visage:*** The Ghosts are terrifying and thoroughly unnatural in appearance. Anyone making a Freak-Out check in the presence of the Killer rolls one fewer die.
- ***Miscellaneous Advantage (Lives in the Walls):*** The essence of the victims is infused with the concrete, steel, and plaster of the Isherwood itself; it can travel to any point in the hotel instantly by simply dissolving itself in one place and reforming in another, always in the manner described above (oozing out of the walls and coalescing).

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- ***Mysterious Disappearance:*** Whenever the Ghosts take a damage token, then will simply fade away and end the scene on a roll of 5-6 on 1d6.
- ***Superhuman Strength:*** At three or four Damage Points remaining, the Ghosts are exceedingly strong; any rolls involving the Killer's brute strength or physical power disregard the first matching result.
- ***Trap Setter:*** As their essence is one with the hotel, the Ghosts know the place inside and out and can steer characters into *danger zones*.

With two damage points remaining:

The Ghosts are as smart as at full strength; they are not stupid, but they can be tricked more easily and cannot make complex plans. The Killer manifests only the faces of Cynthia Kendrick and Russell Johnson and has the following components:

- ***Familiar Face:*** Against Lauren White or whichever character has taken her place in your flick, the ghosts will hesitate to attack and will automatically gain a damage token the first time it's attacked by that character. It will pause before attacking or being attacked; the two male faces will say the name Cynthia aloud in a confused tone, and Cynthia's face will say, in an eerie, echoing voice, "I'm so pretty..."
- ***Fearful Visage:*** The Ghosts are terrifying and

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thoroughly unnatural in appearance. Anyone making a Freak-Out check in the presence of the Killer rolls one fewer die.

- **Miscellaneous Advantage (*Lives in the Walls*):** The essence of the victims is infused with the concrete, steel, and plaster of the Isherwood itself; it can travel to any point in the hotel instantly by simply dissolving itself in one place and reforming in another, always in the manner described above (oozing out of the walls and coalescing).
- **Mysterious Disappearance:** Whenever the Ghosts take a damage token, then will simply fade away and end the scene on a roll of 5-6 on 1d6.
- **Trap Setter:** As their essence is one with the hotel, the Ghosts know the place inside and out and can steer characters into *danger zones*.

With one damage point remaining:

The Ghost is now almost non-sentient and much weaker. It manifests only the face of Russell Johnson and has the following components:

- **Fearful Visage:** The Ghosts are terrifying and thoroughly unnatural in appearance. Anyone making a Freak-Out check in the presence of the Killer rolls one fewer die.
- **Low Intelligence:** The Killer is at this point

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essentially a vicious animal and should be played in a much more direct manner. In addition, any checks made to outsmart the Killer roll an additional die.

- ***Miscellaneous Advantage (Lives in the Walls):*** The essence of the victims is infused with the concrete, steel, and plaster of the Isherwood itself; it can travel to any point in the hotel instantly by simply dissolving itself in one place and reforming in another, always in the manner described above (oozing out of the walls and coalescing).
- ***Miscellaneous Disadvantage:*** At this level of strength the Killer is always treated as Exerted regardless of how many Primary and Secondary characters remain alive.

One option when using this Killer is that Ben Crow is still living in the building, residing in the walls as described above. He is not a killer, however, and in fact he tries desperately to help the characters once the Ghosts manifest. However, he is a gibbering maniac. He is smelly, disheveled and utterly incoherent; characters who spend the time and effort can make out that he is Ben Crow and his victims are coming back to wreak a terrible revenge...but will they take the time? Will they believe him? And will they kill him on first sight, assuming that the filthy lunatic coming at them screaming and frothing at the mouth is the Killer?

If you elect to use Ben in this way, he can show them the plumbing accessways and even, with considerable effort in trying to make out what he's saying, inform them of the

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sewer exit in the basement. However, due to his fear of the Ghosts and their Fearsome Visage component, he rolls only a 2d10 for a Freak-Out check in the ghosts' presence and will flee forever into the accessways if he is Freaked Out.

The Ghosts will not attack Ben directly, but they will scream and howl and threaten him loudly.

Brawn: Normal

Finesse: Good (Familiar with Plumbing Accessways)

Brains: Poor (Knows the Isherwood Backwards and Forwards, Completely Insane)

Spirit: Poor (Completely Insane, Is Terrified of the Ghosts of His Victims)

The Demon of Room 851

Using this option, the evil presence in Room 851 is more than just a disturbing presence, it's a bloodthirsty demon that possesses one of the characters and turns him into a ravening killer. During the night of April 21, 1967, the couple known as Dan and Paula Flaherty (in reality a pair of notorious Satanists) conducted a ceremony in Room 851 that consecrated the room to Satan. Since that time, a demonic entity has manifested there many times and killed whomever he found there. Originally it was limited in its movements to Room 851, but when the later Satanists conducted their ceremony in the Buffalo Nickel restaurant (see above) it released the entity to roam the entire hotel at will. The first thing it did was manifest in the Buffalo Nickel and slaughter all the Satanists; the bodies were dismembered and hidden in the walls, but the Buffalo Nickel still bears the faint remnants of bloodstains in addition to the dead cat described in the room writeup.

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The demon appears as a tall, hard-muscled humanoid with reddish-black skin, black hair and red eyes that glow faintly in the dark; it is sufficiently human-looking to be taken as such in the dark, but it does not wear clothes and when seen even in the beam of a decent flashlight the creature's inhuman nature is obvious. Its musculature is strange, there are bony, hornlike projections coming from its skin at various places, it has seven fingers and two thumbs on each hand (all of which are tipped with claws like razors) and its mouth is unnaturally wide and filled with dozens of needle-sharp teeth. When it speaks, it does so with a rasping voice that makes humans react as though a thousand fingernails were screeching down a thousand chalkboards; just hearing the voice for the first time causes a Freak-Out check (see below). The demon is both talkative and utterly sadistic, so it will gleefully taunt its prospective victims ("A million devils will feast on your soul for all eternity, little human!"), dare them to come out of hiding, ("Do you want to play hide and seek? Ollie ollie oxen free...") or make dire pronouncements ("I'm hungry for sweet flesh, my children! Come and feed me!")

The demon often kills by means of tearing the victim's soul from his body, a manner of death that is hideously painful but doesn't necessarily leave any physical marks. However, as mentioned above, it glistens with natural weapons and delights in causing physical agony, so it will frequently toy with victims by flaying them with his teeth or dismembering them with his claws. It also greatly enjoys "playing with its food" and so will sometimes let characters get away, at least momentarily, so as to prolong the joy of the chase.

Unlike all the other Killers mentioned so far, the demon

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first materializes in the Buffalo Nickel restaurant at 10:51 PM. It will kill anyone in that room first, then work his way up the hotel, killing as he goes. It thrives on fear, so it will make no attempt to be stealthy like Ben Crow or his victims; if a victim gets away to warn the others, then it will simply consider that to be part of the game.

The Demon

The Demon has a Damage Threshold of four; it may need these points to avoid dying too soon, as it has a few Components that hinder its effectiveness.

Components:

- **Dark Secret:** Once the nature of the Demon becomes obvious, the characters will probably try to destroy the pentagram in the Buffalo Nickel. This is effective, but only partially: it will automatically inflict a Damage Token and cause the Demon to dissipate temporarily and end any Kill Scene that happens to be going on at that time. However, it will not kill the Demon; instead it will cause him to reform in Room 851 and resume his rampage from there.
- **Fearful Visage:** The Demon is hideous and obviously inhuman, and looking at it is terrifying. Freak-Out checks made in the presence of the creature are made with one less die.
- **Miscellaneous Advantage (Hideous Voice):** The first time any character hears the Demon's voice, he makes an automatic Freak-Out check due to its terrifying nature.

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- **Miscellaneous Advantage (Immune to fire):** Coming as it does from Hell itself, the Demon cannot be harmed by any fire no matter how hot.
- **Miscellaneous Disadvantage (Plays with his Food):** During the first Kill Scene involving any character (Primary or Secondary), roll 1d6; on a result of 4-6, the Demon has decided to toy with the victim, meaning the character ignores one extra loss of Survival Points. As a result, a Secondary would ignore his first loss of Survival Points, while a Primary would ignore the first two. If the Primary happens to have Wholesome Special Ability from *Deleted Scenes*, she ignores the first *three* losses of Survival Points! This check is made only in the first Kill Scene a character participates in.
- **Situational Boost:** In any Kill Scene checks made in either of the Demon's seats of power – Room 851 or the Buffalo Nickel restaurant – characters roll one less die.
- **Superhuman Strength:** Due to the Demon's unholy power, any Kill Scene checks involving the Demon's brute strength, one matching result is disregarded.

The Jumping Demon of Room 851

If you really want to kill your characters, and you do, use the Jumping Spirit of Room 851. The initial part of the background is the same as listed above in the "Spirit of Room 851" writeup – the demon was brought into Room 851 by the Flahertys in 1967 and loosed into the hotel by the doomed Satanists in the Buffalo Nickel. However, the

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nature of this particular Demon is very different: it must inhabit the body of a victim in order to kill.

At 10:51 PM, the Demon possesses the Secondary character with the lowest Spirit rating; if there are two Secondaries who are tied for the lowest rating, secretly decide which one is possessed. Note that under this special rule, the character in question does not get a Spirit roll to resist; it happens automatically, just to kick off the killing. The character passes under the control of the Director and then begins to kill...and kill...and kill. The Demon behaves exactly as described above – it will taunt the other characters in a hideous voice, play with its food, etc. – with two exceptions: first, it must use weapons to kill (it will use weapons of opportunity in the same way as Ben Crow) and second, it will use the fact that it's inhabiting the body of a friend to surprise the characters with an unexpected attack.

When the Demon-possessed character is killed (and it's relatively fragile as described below, so that's very possible), then have every surviving character make a spirit check, whether the character is in the Kill Scene or not. The Director should choose one character who failed the roll to be possessed by the Demon next, and it will then attempt to lure a character off (without speaking, of course, since it can't hide its voice).

The Jumping Demon of Room 851

The Demon has a low Damage Threshold in any given character; two Damage Tokens will kill the possessed character and send the Demon searching for another host.

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Components:

- **Dark Secret:** Once the nature of the Demon becomes obvious, the characters will probably try to destroy the pentagram in the Buffalo Nickel. This is effective, but only partially: it will automatically drive the Demon out of its current host and send it on a search for a new host to inhabit.
- **Miscellaneous Advantage (Hideous Voice):** The first time any character hears the Demon's voice, he makes an automatic Freak-Out check due to its terrifying nature.
- **Miscellaneous Disadvantage (Plays with his Food):** During the first Kill Scene involving any character (Primary or Secondary), roll 1d6; on a result of 4-6, the Demon has decided to toy with the victim, meaning the character ignores one extra loss of Survival Points. As a result, a Secondary would ignore his first loss of Survival Points, while a Primary would ignore the first two. If the Primary happens to have the Wholesome Special Ability from *Deleted Scenes*, she may ignore *three* losses of Survival Points! This check is made only once per character.
- **Normal Person:** The hosts of the Demon are relatively fragile; they are always treated as *exerted*.
- **Possessing Spirit:** The Demon must inhabit the body of a host to be about its nefarious work. When the host is killed, the Demon attempts to possess

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another victim as described above. In addition, every time the possessed character kills a victim, the character may make a difficult Spirit roll to force the demon out, in which case it attempts to possess another victim as if it had been killed. If at any time all the surviving characters succeed in their Spirit checks, the Demon is stymied and the characters have defeated it...for the moment.

- **Situational Boost:** In any Kill Scene checks made in either of the Demon's seats of power – Room 851 or the Buffalo Nickel restaurant – characters roll one less die.

Another possibility is that a supernatural killer might mess with the characters' perceptions in ways a "mundane" killer couldn't – for example, such a Killer might have the power of audible or visual illusions (if the Director is willing to do a little internet research into what such a hotel might have looked like in its glory days, the Killer might even make it look like a fully functioning grand hotel of the 1920s). However, don't neglect the creep factor inherent in an illusion based on one of the other senses – what character wouldn't face a Freak Out check if she suddenly started tasting blood for no reason, smelling a rotting corpse that wasn't present, or felt the cold touch of phantom steel across her throat? If you're using a supernatural Killer, the only real limit is your imagination!

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Section Nine The Timeline

This is a timeline of events for the Director to use to coordinate what happens when.

December 17

- 1:36 PM: Characters are dropped off at the hotel by Laurie Rivers and/or Shawn White
- 5:09 PM: Sunset
- 5:28 PM: Moonset
- 9:00 PM: Characters in Room 851 have to make Freak Out check every half hour to stay in room
- 9:22 PM: *Supernatural option: The ghost of Tim Thorpe begins to move around the area of Rooms 1001, 1002, and 1003*
- 10:07 PM: The ghostly weeping of a child can be heard in Room 1326.
- 10:15 PM: Ben Crow checks the Shops area on the Ground Floor to make sure that nobody is there; if there is, he attempts to kill them.
- 10:20 PM: *Supernatural option: The sounds of clinking crystal and faint laughter can be heard in the Lydekker Suite.*
- 10:25 PM: Ben Crow leaves the hotel via the sewer exit, steals a van from FlinArb Shipping, and parks the van right against the entrance to the hotel. He slashes the tires and returns to the hotel via the sewer exit.
- 10:30 PM: Characters in Room 851 have to make Freak Out check every 15 minutes to stay in room

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- 10:39 PM: Tape recorders in Room 851 begin to pick up noises of screaming and chanting
- 10:51 PM: Ben Crow emerges from plumbing accessways and begins to attack the characters, starting (if possible) with a Secondary who's alone on one of the lower floors
Supernatural option: The ghosts of Ben Crow's victims manifest in Room 1347 and attacks anyone there.
Supernatural option: The ghost of Ephraim Ford appears in Room 1326 warning any character there that they are in danger.
Supernatural option: The Demon materializes in the Buffalo Nickel
Supernatural option: The Jumping Demon of Room 851 possesses its first victim.
- 11:02 PM The sound of weeping in Room 1326 ceases
- 11:07 PM: Infrared video recorders begin to pick up strange moving shapes in Room 851
- 11:20 PM: Voices and screams begin to be faintly audible to the human ear in Room 851
- 11:35 PM: *Supernatural option: The ghost of Reggie Thorn begins to move about in Room 621*

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- 1:47 AM: *Supernatural option: The ghost of Reggie Thorn disappears from Room 621.*
- 3:04 AM: *Supernatural option: The ghost of Tim Thorpe ceases to move around the area of Rooms 1001, 1002, and 1003*
- 3:33 AM: *Supernatural option: The sounds of clinking*

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crystal and laughter in the Lydekker Suite fade away and cease.

4:47 AM: Moving shapes cease to be recorded by video cameras in Room 851

7:26 AM: Sunrise

Supernatural option: The ectoplasmic wall blocking the exit fades and vanishes

Supernatural option: The ghost of Ford fades and disappears.

7:45 AM: Laurie Rivers and/or Shawn White arrive to pick up the characters

Section Ten Miscellaneous

Note on Descriptions Used in this Flick

In every case, if a roll is described as easy, players roll one additional die. They roll one fewer die when a roll is described as difficult.

Optional Rule: Random Killer Exertion

In the regular Slasher Flick rules, the Killer always becomes exerted when there are two characters left alive. However, sometimes the Director may want to keep the players on their toes and give the characters a better chance to survive the flick. For those occasions, Directors can use the following optional rule:

Beginning when there are four characters (Primary + Secondary) left alive and at each character death thereafter, the Director may roll a d4 (or, if none are available, a d8

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and divide by two, rounding fractions up). If the resulting roll is equal to or greater than the number of surviving characters, the Killer immediately becomes exerted. For example, when there are four characters left alive, the Director must roll a 4 on the die for the Killer to become exerted; when the next character dies, a roll of 3 or 4 will exert the Killer, and so on.

Game Aids

These are things included in order to help the Director run the flick.

The Bloodbath Hotel Character Activity Sheet

The Isherwood is a big place and characters will likely begin the Second Act spread out all over the place, doing all sorts of things. Given how the scenario came out in playtesting, it's likely that even after the bodies start to stack up, the characters won't be able to get together; some will be running from the Killer, some will be trying to confront him, one may be trying to get to the emeralds hidden in the Tuscan Suite, some will be fooled and scattered by Ben's ability to throw his voice and appear from unexpected directions, and still others may be kept apart by collapsed stairs or other danger zones.

In order to help you, the Director, keep track of the chaos, you'll find at the back of this book a *Bloodbath Hotel Character Activity Sheet* that will let you keep track of who's where and what they're doing, as well as whether the character is a Primary or Secondary character and any Positive or Negative traits that can come to bear.

Map Collection

At the back of this book, we have re-printed all the building

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maps in case you want to print them out and give them to your players. All of them, except one, are identical to the map found scattered throughout the room descriptions. The exception is the basement map. The version printed earlier shows an escape route that wouldn't be obvious for players. Therefore, the version printed here is sans escape route so the players can see it without being tipped off.

Other Player Handouts

There are several player handouts in the backend of this book. These should be printed out and handed to the players (as the name "player handout" suggests) for reference.

Photographs

In describing the state of decay of the Isherwood, Directors may find it useful to search online for "Urban exploration." In a very few minutes you can find fascinating, evocative, and mood-setting photographs aplenty...ones that may well spark some ideas of your own on how to personalize *Bloodbath Hotel*. Some good places to start are:

<http://www.urbanexplorers.net/>

<http://www.forgottendetroit.com/>

<http://www.infiltration.org/>

<http://www.fallout-ue.com/>

<http://e.webring.com/hub?ring=draining&PHPSESSID=73a44d30c428225d07817f8dda83>

<http://silentbuildings.com/>

<http://www.actionsquad.org/>

<http://www.ohiourbex.com/gallery2/main.php>

<http://chucksphotospot.com/CUE%20Web/webpages/graphics.html>

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Section Eleven Pre-generated Characters

These characters can be used if time is lacking or everyone simply wants to jump right in and play.

With these write-ups, assume that each quality is positive unless noted otherwise.

Ashley Montague

“Spoiled Rich Bitch”

Age: 21

Sex: Female

Brawn: Normal

Finesse: Good (Clever with her Hands)

Brains: Poor (Dense)

Spirit: Normal (Positive: Determined, Beautiful;
Negative: Self-Centered Bitch)

Equipment:

Arctic-rated coat, long underwear and boots (this will be far too warm)

Portable recorder

Thermometer

Various portable sensors

Very expensive digital camera

Pad and pencil

Flashlight

Enough cocaine to share with Josh

Very expensive pink laptop

iPod

Chewing gum

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If Ashley is taken as a Primary character, increase her Brains to Normal, give her the Positive Quality “Physically fit” under Brawn, delete the Negative Quality “Dense,” and give her the Special Ability Adrenaline Boost.

Ashley is a rich little snob taking Barry Hampton’s course because she’s heard it’s an easy A. She doesn’t actually give a damn about the expedition and doesn’t believe in ghosts. She acts like the world owes her, and she doesn’t really care about anyone else. With long blonde hair, stunning green eyes, and an adorable figure, she’s the object of affection for plenty of boys around campus. She has the hots for Josh Parker (see below) and will probably try to seduce him at some point during the evening. She’s blissfully ignorant of Brandon’s affections, and considers him a weirdo who’s best ignored. Everyone else she views with a sense of superiority and disdain.

Zach O’Neill

“True Believer Grad Student”

Age: 23

Sex: Male

Brawn: Poor

Finesse: Poor (Klutz)

Brains: Good (Expert Ghost Hunter, Analytical Mind)

Spirit: Normal (Positive: Doesn’t Scare Easily;
Negative: Idolizes Barry Hampton)

Equipment:

Portable recorder

Thermometer

Digital camera

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Various portable sensors
Night-vision goggles
Pad and pencil
Flashlight
Candy bars
Laptop computer containing numerous articles and files on ghosts and ghost hunting

If Zach is selected as a Primary Character, change Spirit to Good, give him the Positive Quality “Determined” (Spirit), delete the Negative Quality “Klutz,” give him the Special Ability Steel Yourself, and start him with 2 Genre Points.

Zach is the truest of true believers. He’s a scrawny, straggle-bearded grad student who’s seldom heard a ghost story he didn’t believe and who thinks Barry Hampton walks on water. Hampton knows this, of course, and over the past few years he’s used Zach to do repair work on his roof, schlep equipment all over the place, etc. Zach believes that Hampton can do no wrong, which will probably lead to Hampton throwing Zach to the wolves sooner or later once the killing starts. Zach likes everyone on the expedition who believes in ghosts and treats the others with mild disdain.

Kayla Lewiston

“Lovestruck Co-Ed”

Age: 19

Sex: Female

Brawn: Poor (Positive: Good Endurance; Negative: Lousy Upper-Body Strength)

Finesse: Normal

Brains: Normal (Full of ideas)

Spirit: Good (Positive: Perky; Negative: Loves Barry Hampton)

Equipment:

Digital camera

Portable recorder

Thermometer

Various portable sensors

Pad and pencil

Flashlight

Cigarettes

Lighter

To play Kayla as a Primary character, increase her Brawn to Normal, give her Contortionist (Finesse), take away the Negative Ability “Lousy upper body strength,” and give her the Special Ability “Back for More.”

Kayla is a pretty, perky sophomore who’s been Barry Hampton’s lover since her first semester of college. She’s madly in love with Barry and is convinced that he returns the feeling; of course, Barry just views her as a convenient, supremely willing young woman who’ll gleefully do anything he asks. She’d give up her life for Barry in an instant, and Barry would give up her life for him in an

instant too. Kayla is a strong believer in the supernatural, but mostly because Barry believes in it and she believes in him. Her upbeat personality makes her pretty popular among the others, though Ashley thinks she's a moron and Brandon thinks she's a hopelessly conformist robot.

Josh Parker

“Smart Jock”

Age: 21

Sex: Male

Brawn: Good (Strong as an Ox, Tough as Nails)

Finesse: Normal (Extremely Athletic)

Brains: Normal

Spirit: Poor (Overconfident, Overly Protective of Those Weaker Than He Is)

Equipment:

Portable recorder

Thermometer

Digital camera

Various portable sensors

Energy bars

Pad and pencil

Flashlight

To make Josh a Primary character, raise his Finesse to Good, give him the Positive Quality “Surprisingly smart,” (Brains), delete the Negative Quality “Overconfident”, and give him the Special Ability Let’s End This.

Josh is a star offensive lineman for the college football team, a 6’5” wall of muscle who looks far meaner and far

dumber than he is. Actually he's a sweet-natured young man with surprising intelligence and common sense. He took Hampton's course because it's an easy A, but to his surprise he became very interested in the subject matter and has gone on several ghost hunts. Hampton has never realized Josh's intelligence and uses him as a pack mule for the hunt's equipment. He doesn't much care for Hampton and he knows that Ashley is hot for him (a feeling he somewhat reciprocates, though he'll turn down her cocaine) and he likes Kayla for her bubbly personality; other than that, he's mostly neutral on the other characters, though he will fight to protect them if it comes to that.

Brandon Vail

"Punk Stalker"

Age: 22

Sex: Male

Brawn: Normal (Numb to Pain, Scrappy Fighter)

Finesse: Poor

Brains: Normal (Strong Sense of Self-Preservation)

Spirit: Normal (Creepy Demeanor, Obsessed with Ashley Montague)

Brandon starts with 2 Genre Points.

Equipment:

Portable recorder

Thermometer

Various portable sensors

Digital camera

Pad and pencil

Flashlight

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Bottle of strong, cheap vodka
Marijuana
Three condoms

To play Brandon as a Primary character, increase his Spirit to Good, give him the Positive Quality “Jaded,” (Spirit), remove the Negative Quality “Creepy Demeanor,” (he’s still creepy, he just hides it better), and give him the Special Ability Adrenaline Boost.

Brandon comes off as a weirdo, and that’s because he is. He dresses as a hardcore punk with multiple piercings and tattoos, his hair is dyed bright blue, and he tends to stare at people in a way that most find disconcerting. He is obsessed with Ashley and believes her to be secretly in love with him as well; since he lacks in the area of interpersonal boundaries, this could cause real problems if he ever finds himself alone with her. He views everyone else as “robots” who are worthy of nothing more than scorn (he especially dislikes Moonglow on general principles), though he accords Josh a healthy amount of respect as someone who could kick his ass at will.

Lauren White

“Obsessed Relative”

Age: 18

Sex: Female

Brawn: Poor (Too Skinny by Half)

Finesse: Good (Good Climber, Nimble)

Brains: Normal (Problem Solver)

Spirit: Poor (Obsessed with Finding Out If Cynthia Kendrick’s Spirit Haunts the Isherwood)

Lauren starts the game with 2 Genre Points.

Equipment:

Portable recorder

Thermometer

Digital camera

Various portable sensors

Pad and pencil

Flashlight

A file containing photographs, mementos, and clippings of Cynthia Kendrick

To turn Lauren into a Primary Character, increase her Spirit to Normal, give her the Positive Quality “Determined” (Spirit), remove the Negative Quality “Thin as a Rail,” and give her the Special Ability “Wholesome” from the Terror Island supplement (this allows the character to ignore one additional loss of Survival Points per flick at a cost of three Genre Points, declared when the roll is made).

Lauren is a pretty, petite blonde girl with blue eyes and high cheekbones who comes across as earnest, smart, and very shy. Unbeknownst to all the other characters, she is

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actually the niece of Cynthia Kendrick, one of Ben Crow's victims. Her whole life she has been obsessed with her dead aunt; when she saw the news story in 2004 and heard the screams in the room where her aunt was murdered, she determined to investigate it if she could. She knew that Barry Hampton was likely to mount an expedition to the Isherwood before it was torn down and so she joined his class and ghost hunting group in the hope of being able to use the group's equipment and expertise. She has kept her relationship to Cynthia Kendrick secret in the fear (misguided, as it turns out) that he would forbid her from coming if she knew. However, she will express a strong preference for being in Room 1347 as the ghost hunting begins. Lauren has no particularly strong relationships with anyone else in the group, though she does have a wholly unrequited crush on Josh.

Moonglow Earthmother

“Dippy New Ager”

Age: 22

Sex: Female

Brawn: Poor (Easily Winded)

Finesse: Poor

Brains: Normal (Insightful, Knowledge of New Age Spirituality)

Spirit: Good (Positive: Brave, Negative: Pacifist)

Equipment:

Portable recorder

Thermometer

Various portable sensors

Pad and pencil

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Flashlight

A bag of crystals, pyramids, dream catchers, incense, and other New Age paraphernalia

Digital camera

To turn Moonglow into a Primary character, raise her Finesse to Normal, give her the Positive Quality “Persuasive in her convictions” (Spirit), delete the Negative Quality “Easily winded,” and give her the Special Ability Scream Queen.

Moonglow (birth name Courtney McGinnis) is a stereotypically wacky New Ager. She’s an avid ghost-hunter and spiritualist who’s always enthusiastic (in her slightly spacey way), but she strongly disagrees with Barry Hampton’s “cold, scientific, and spiritually dead” approach. She believes in communing with the spirits, empathizing with them, and generally giving them warm fuzzies. She’s an avid pacifist and won’t reply even to direct violence with violence. She’s brave in a pinch, but she has the distressing tendency to shriek when confronted with gruesome or bloody sights. She accepts all the other characters as self-actualized human beings who have a right to their own personal integrity and to own their own stories and all that crap.

Mike Tanner

“Greedy Journalism Student”

Age: 20

Sex: Male

Brawn: Normal (Throwing Things)

Finesse: Normal

Brains: Good (Positive: Excellent Investigator;

Negative: Too Curious For His Own Good)

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Spirit: Poor (Positive: Schmoozer; Negative: Greedy)

Equipment:

Portable recorder

Thermometer

Various portable sensors

Pad and pencil

Digital camera

Flashlight

Small crowbar

Gym bag

To convert Mike to a Primary character, give him the Positive Quality “Fast runner” (Brawn), remove the Negative Quality “Too curious for his own good,” and give him the Special Ability Stupid Action.

Mike is, on the surface, the All-American boy making good. He grew up poor in a wholesome small town and is attending the university on a baseball scholarship. He’s studying journalism and he intends to start an investigative journalism website when he graduates.

He heard about the emeralds stashed in the Tuscan Suite of the Isherwood and joined Barry Hampton’s ghost-hunting group knowing that an expedition here was likely. His primary purpose in coming along is, of course, to recover the emeralds; he couldn’t care less about “imaginary spooks.” He just wants the money to finance his post-graduation venture, and he doesn’t want to tell anyone else where he’s getting it.

He’s ingratiating and a “people person,” and so everyone except Brandon likes him well enough – especially

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considering that most of them are hoping their expedition will get written up by him in the campus newspaper. He likes everyone in return (even Brandon) – but not well enough to share the emeralds with them.

Luis Escobar

“Geeky History Buff”

Age: 19

Sex: Male

Brawn: Poor (98-lb Weakling)

Finesse: Poor

Brains: Good (Knowledge of Local History, Walking Compendium of Trivia)

Spirit: Normal (Positive: Quietly Courageous; Negative: Nonexistent Social Skills)

Equipment:

Portable recorder

Thermometer

Various portable sensors

Pad and pencil

Flashlight

Digital camera

A backpack containing several books about Detroit history

To convert Luis to a Primary character, give him Normal Finesse, add the Positive Quality “Awkwardly attractive” (Spirit), delete the Negative Quality “Nonexistent social skills,” and give him the Special Ability Resourceful from *Deleted Scenes* (Once per flick, this character may trade in survival points for genre points on a 1-for-2 basis [i.e., each

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survival point traded in gets the player two genre points]. This may not be done while the character is in a kill scene. This costs 0 genre points to use.)

Luis is an earnest young history major who's fascinated with (and excessively knowledgeable about) Detroit's past. He became a member of the ghost hunting group primarily as a way to safely (or so he thought) visit local landmarks that have fallen into disuse; he doesn't really believe all this stuff about ghosts, but he promised to hunt for them and so he will...but that doesn't mean he won't also take the opportunity to see what's left of the historic Isherwood Hotel before it vanishes forever! He has a sort of guileless geekiness that is either irritating (if he's a Secondary character) or strangely charming (if he's selected as a Primary). He likes everyone on the expedition, though he's pretty shy around the girls (especially the pretty ones) and both Brandon and Josh intimidate him.

Barry Hampton

“Cowardly Professor” (Tertiary Character)

Sex: Male

Age: 49

Brawn: Poor

Finesse: Normal

Brains: Good (Obscure Trivia)

Spirit: Poor (Easily Freaks Out in the Face of Real Danger, Completely Self-Centered)

Equipment:

Portable recorder

Thermometer

Stasher Hick

Various portable sensors
Night-vision goggles
Digital camera
Pad and pencil
Flashlight
Candy bars
Pipe
Tobacco
Lighter

Hampton is a true believer in the supernatural, sheltered and overly secure in his intelligence. He believes there is nothing reason can't solve and physical violence (or even exertion) is the refuge of small minds. He hides it very well in most situations, veiling it behind a mask of egalitarian bonhommerie and a hail-fellow-well-met approachability that has charmed the pants off many, many people (and in the case of comely coeds, this phrase is to be taken literally, as he plays on his natural, distinguished good looks and is more than willing to violate ethical and legal standards if tempted).

However, he does display a slight tendency to be snide and condescending (in a veiled way) when dealing with those he thinks aren't as smart as him (almost everyone) or be patronizingly sympathetic to the "under privileged" (most minorities, for example) as a sort of PC academic racism. Hampton will completely break down in most situations where there is actual risk and reveal his true self, a sniveling coward willing to do anything to save his own life. He will lie, cheat, abandon his friends, use their better natures against them, plead in the most spineless way, and cry like a particularly and contemptibly craven little girl once the solid excrement strikes the oscillating cooling device.

Player Handout #1

Character Creation

All the characters, Primary and Secondary, should be college-age young people (no older than grad student age, about 26) from the Detroit area who are involved in the Paranormal Studies Interests (PSI) Group, an extracurricular group run by the noted Wayne State University psychology professor, Dr. Barry Hampton. The PSI Group meets a couple of times a month to discuss paranormal topics, hunt ghosts, and generally explore what a lot of people would consider “fringe” science. Skeptics are welcome, and Dr. Hampton (“Call me Barry!”) welcomes young people to the group whether they believe or not, and whether or not they attend Wayne State.

Barry Hampton is a 40ish man of good looks and charm, looking rather like a young Jeff Bridges. He has a ready smile and a vast repository of knowledge about all things paranormal, and is willing to discuss things calmly and rationally even with hardened skeptics. Rumors have swirled around him that he’s been known to show... special attention to certain female members of the PSI group, but there’s never been any evidence of that and most people just put it down to jealousy. Regardless, he’s certainly inspired many crushes by co-eds, and his friendly, open, and easy-going manner have made him plenty of friends, both male and female, among current and former students.

In the past the PSI Group has gone on ghost-hunting investigations to graveyards and abandoned sanitariums, old mansions and shuttered hospitals, but today – December 17 – he has something special planned: a foray into the Hotel Isherwood. The Isherwood is one of Detroit’s most famous hotels, having catered to the rich and famous as well as the more obscure for decades until it closed down 20 years ago. Since then it’s been the home of vagrants and drug users...and, rumor has it, of ghosts. In fact, a few years back, a news crew doing a “haunted Detroit” piece caught the inexplicable wails and shrieks of a ghost on tape! And, since the city is finally going to be getting around to tearing down the Isherwood in the spring, it’s now or never!

Player Handout #2

Ghost Hunting Equipment

The following equipment can be carried by each member of the expedition if they so choose:

- 35 mm camera
- Compass: used to detect variations in magnetic fields
- EMF detector: used to pick up disruptions in electrical fields
- Flashlight: a powerful, heavy-duty portable light source
- Pens/Pencils and notepad
- Tape recorder: to record EVP (electronic voice phenomena)
- Thermometer: ghosts frequently lower the temperature in an isolated area
- Video camera
- Phosphorescent tape

The following equipment belongs to the University and is available only in the quantities listed:

- A bank of monitors and camera/light control equipment (1): this can be hooked up to the various video cameras and portable spotlights; enough cable is brought to let the cameras be set up as much as a floor away.
- Air ion counter (1): measures positive and negative ions in the air
- Infrared thermal scanners (2): useful for pinpointing cold spots
- Night vision cameras (3): very useful for exploring an abandoned hotel in the dark
- Night vision goggles (2): very useful for exploring an abandoned hotel in the dark
- Portable spotlights (5): small but powerful light sources that can be set up in sensitive areas
- Small gasoline generator (1): to power the spotlights, cameras and monitors.

Player Handout #3

Ghost Hunting Procedures

First of all, Barry Hampton has checked out the Isherwood from top to bottom the day before to make sure that nobody was living there, but the characters will want to do it again. This serves two purposes: first, it makes sure that they're not wandering into someone's private space, and second, it will keep them from inadvertently registering "false positives" from residents moving around in the building. This initial phase would just be a quick once-over, but since there are 17 floors (and no elevators!) it will take a while to complete.

Also during this stage, it is common practice for a two-person team to walk through all the areas where haunting are expected. One will carry a voice recorder to pick up EVP and the other will carry a digital camera. This team will stop for a couple of minutes in each likely area and ask aloud if there is anyone there and if so, for the ghosts to respond.

After that, the characters will select which rooms they intend to monitor and mark them with something they can see in the dark – likely phosphorescent tape. Similarly they will mark the exits and the stairs.

Next the characters will set up any equipment they intend to use, such as cameras, spotlights, monitors, cables, and the generator. Remember that all this gear has to be lugged up many flights of stairs. One common practice is to set up night-vision cameras at the end of hallways to catch any movement going in and out of doors – and to make sure no one is pranking the ghost hunters.

After that, it should be getting within an hour or so of dark, so the characters will begin to filter to their respective vantage points and get settled in. In addition to increased coverage, spreading out in ones and twos has the added benefit of minimizing potential noise and "false positives" in microphones, cameras, and electronic sensors. It is also very important for all ghost hunters to know where their companions are so they can anticipate these sorts of interference and take them into account before recording data. This is the time where characters would be taking baseline readings of temperature, electromagnetic activity, and other associated phenomena so that they have something to compare to later on.

Player Handout #3

(Continued)

As darkness falls, all the characters should be in their places, and from this point on the activity mostly involves sitting as still and silent as possible so as not to interfere with their own recorders and gear. It's certainly possible for a single ghost hunter to have an entire floor with multiple areas of interest to himself, and if that's the case he may occasionally move from area to area on that floor. Similarly, if the ghost hunter hears a curious sound in a nearby room, such as knocking, rustling, or voices, he may go investigate. During times of movement, however, it is imperative that the hunter note the time and duration of the movement so that he doesn't listen to his own recordings later and think that his own sounds were those of a ghost.

It's worth noting that ghost hunters try their best to take care of calls of nature before settling in as darkness comes.

During this time, if the characters are in pairs, they may do some whispering back and forth if neither one is recording EVP at that moment, but in general any unnecessary talking is discouraged.

Another common practice, especially in areas where there are more places of interest to watch than people to watch them, is for ghost hunters to move from one area to another, all at a pre-arranged time. They may simply switch places with one another to get a fresh set of eyes on a room, or they may move to entirely new areas.

In general the most fruitful times for ghost hunting are deemed to be from 9:00 PM to 6:00 AM. It's also important to note that experienced ghost hunters know that phenomena can manifest at any time, not just in the above hours.

Another common practice is for all hunters to gather at the end of the hunt, join hands, and ask the spirits of the place, in the name of the god of their choice, to remain where they are and not to follow them home.

Player Handout #4

Ghosts of the Isherwood (page 1)

As with any hotel in operation for 70 years, the Isherwood saw many guests die under its roof. While most of these deaths produced nothing more ominous than an unpaid bill, some believe that the Isherwood has a number of ghosts roaming its rooms and halls even now. This is a list of the places in the hotel that are believed to be haunted, along with such details as are known about the ghosts. Barry Hampton has rated each of these possible hauntings in terms of likeliness, from 1 to 5, with 1 being the most likely.

Ballroom Floor: The Wilton Room

Probably the most fanciful tale of a haunting in the Isherwood is the Wilton Room Ghost, which was the subject of newspaper column by longtime Detroit columnist Susanne Proft in 1964. According to the column, the Wilton Room is haunted by the spirit of a jilted bride who killed herself after her fiancé stood her up at their wedding in that very room. However, there is no record of such a suicide, or even of a bride being jilted in the Wilton Room, and most serious paranormal investigators believe this tale was cut from whole cloth by Ms. Proft. Hampton's rating: 5.

6th Floor: Room 621

In 1937, a traveling salesman named Reginald Thorn passed away in his sleep in this room. While this sort of thing happens all the time in hotels, what was unusual about Thorn's death was that almost immediately after, and continuing intermittently for the rest of the hotel's life, guests staying in that room have reported an unnatural chill, small items moved during the night, and poor sleep. Hampton's rating: 4, due to the extremely sporadic nature of the reports.

8th Floor: Room 803

This room was the site of an infamous double murder in 1949. Jazz trumpeter Eddie "Quick" McGee and Detroit woman Helen Jamison were shot to death here by Jamison's husband Richard when Richard found the pair in bed after one of McGee's concerts in the Starlite Room. Since McGee was black and the Jamisons were white, the case was a national sensation; due to prevailing racial attitudes at the time, Richard Jamison was acquitted of all charges in a subsequent trial. Since that time, many guests reported hearing the sound of a mournful jazz trumpet in and near that room, and several claimed to have seen a ghostly form in the room itself. Hampton's rating: 2.

8th Floor: Room 851

This is the eeriest and most frightening of the ghost stories of the Isherwood. On the night of April 21, 1967, a mysterious couple stayed in this room under the names Dan and Paula Flaherty of Biloxi, Mississippi. During the night, neighboring rooms complained of strange noises and raised voices in an unknown

Player Handout #4

Ghosts of the Isherwood (page 2)

language coming from 851; the following morning, the Flahertys checked out and have never been found since despite determined searches by hotel staff, law enforcement, and paranormal researchers. On April 22, a traveling salesman named Ronny Bond had a fatal heart attack while staying in the room; the next guest to stay there, an astronomer named Carl Vale, was found dead in his bed on the morning of April 29 of an apparent stroke; the next guest after that was aspiring actress Rita Blakemoore, who was found dead in the shower on May 5 – no plausible explanation was ever found for her death. After that the room was closed to guests and used as an auxiliary storage room; however, many staff over the years reported feelings of inexplicable dread and even terror in this room. After the Wilton chain sold the hotel, the room was re-opened for guest use, but “The Curse of Room 851” continued; although only poor records were kept as the hotel declined, at least 6 and possibly as many as 14 other people have died while staying in the room. Hampton’s rating: 1.

10th Floor: Rooms 1001, 1002, and 1003, plus the adjacent hallway

While in town to play the Detroit Tigers on July 17, 1956, Boston Red Sox outfielder Tim “Texas T” Thorpe was found choked to death on a piece of ribeye steak in Room 1002. After that, guests and staff on the 10th floor have periodically reported hearing a voice with a Texas drawl when no one was about, feeling “cold spots,” and seeing faint apparitions in Rooms 1001, 1002, and 1003, in addition to the hallway connecting them. Though the reports have been more or less consistent over the years, their relative scarcity has caused Hampton to rate this a 3 on his scale.

13th Floor: Room 1326

This room is reputed to be haunted by the ghost of Ephraim Ford, a distant relation to Henry Ford, who died there of the Spanish Influenza in 1918. Ephraim, who was just five years old at the time, reportedly told his parents just before his death that his spirit would never find rest until the hotel was demolished. Since that time, numerous witnesses have heard a child weeping in this room, and have felt unaccountable sensations of despair there. Hampton rates this a 2.

13th Floor: Room 1347

On December 17, 1997, a homeless teenage schizophrenic and methamphetamine addict called Ben Crow killed and dismembered three other squatters in this room before fleeing the hotel and disappearing; in spite of a determined manhunt by the Detroit police, Crow was never seen again. The three victims – two homeless men, Charlie Fewkes and Russell Johnson, and drug addict and part-time prostitute Cynthia Kendrick – have at times been heard to scream in the night, threatening death and retribution to their killer. Although most of the witnesses have been homeless transients, a chilling scream and a series of shouted curses was captured in this otherwise empty room by a local news crew doing a “haunted Detroit” story on the night of October 30, 2004. Hampton’s rating: 1.

Player Handout #4

Ghosts of the Isherwood (page 3)

16th Floor: Suite 1610

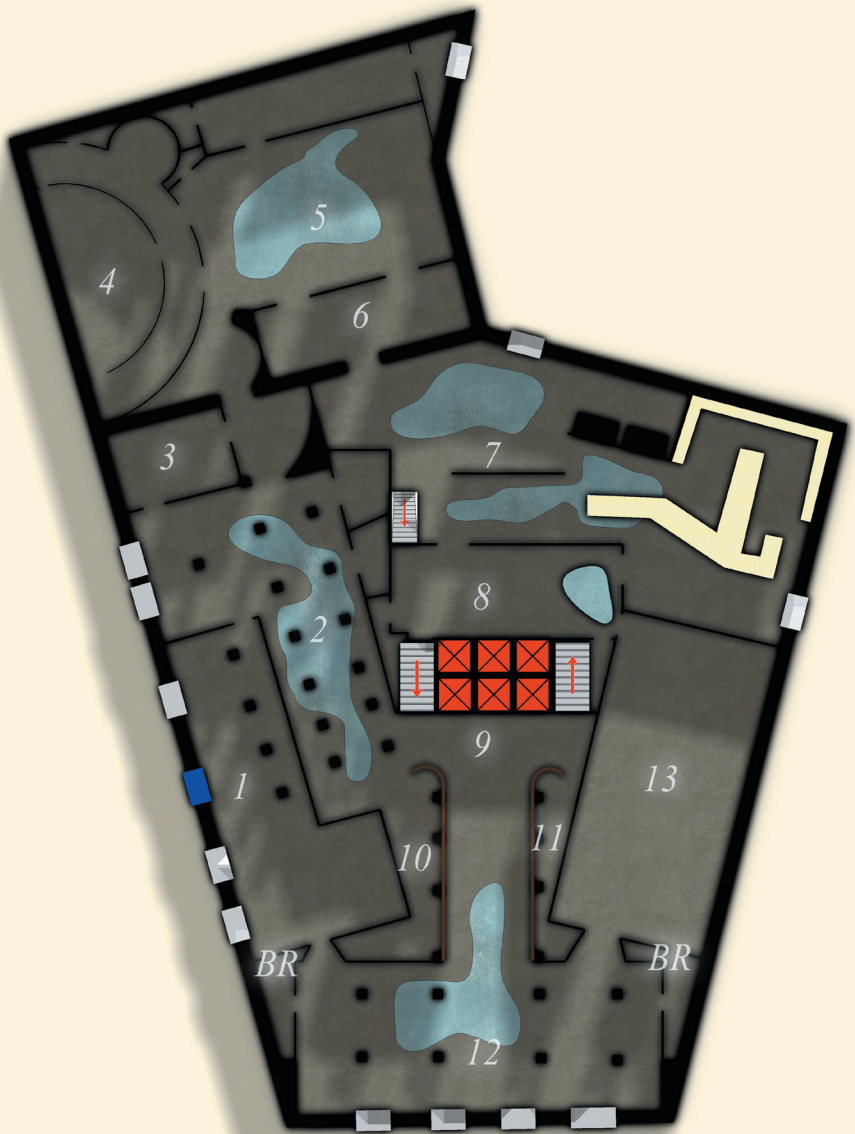
On the evening of February 5, 1939, up and coming movie comedian Jerry Harper amazed his friends while dining with them in the Café Bleu by telling them that he would die inexplicably that night. Although his companions passed this off as a poor joke, Harper did indeed die in his bed in Room 1610 that very night. An autopsy was performed and a perplexed coroner finally declared the cause of death to be a coronary arrest, though in truth he assigned this cause only to have something to put on the form – no adequate explanation of Harper's death was ever produced. Between 1939 and 1976, several guests reported hearing Harper's distinctive laugh in the suite. Because there were no reports of this after 1976, Hampton gives this a rating of 3.

17th Floor: The Lydekker Suite

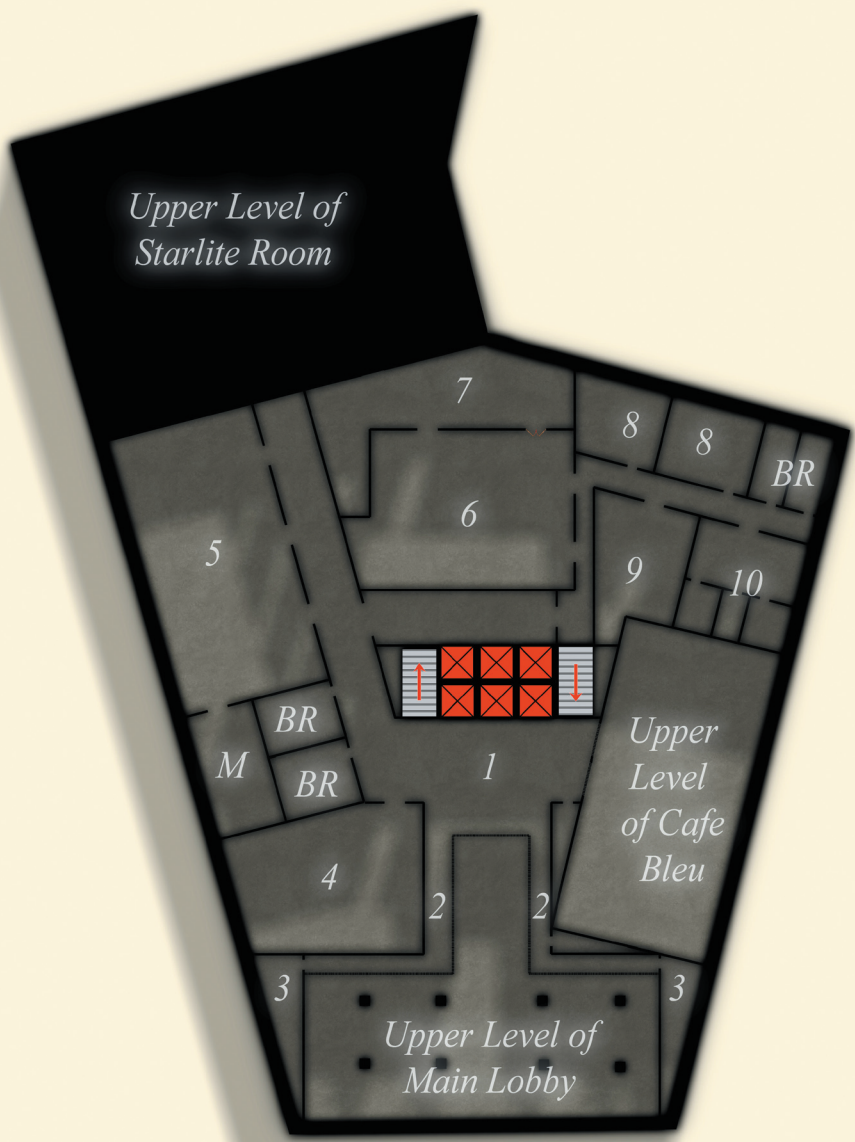
On August 31, 1928, heiress Cynthia Morgenstern put poison into the food eaten by herself, her husband Hugh, and their companions Philo and Esther Vance in this suite; all four died within minutes. In her suicide note, Cynthia explained that her husband had been having an affair with both Esther and Philo and had, with Philo, planned to see that Cynthia suffered a fatal "accident" as soon as she came into her inheritance. The note explained that Cynthia had wanted to watch them as they died, but could not bear the thought of the electric chair and so killed herself with them. During the 1930s and 40s, guests in this suite occasionally reported hearing the sounds of a spectral dinner party. Again because of the long period of dormancy, Hampton rates this a 4.

17th Floor: The Congressional Suite

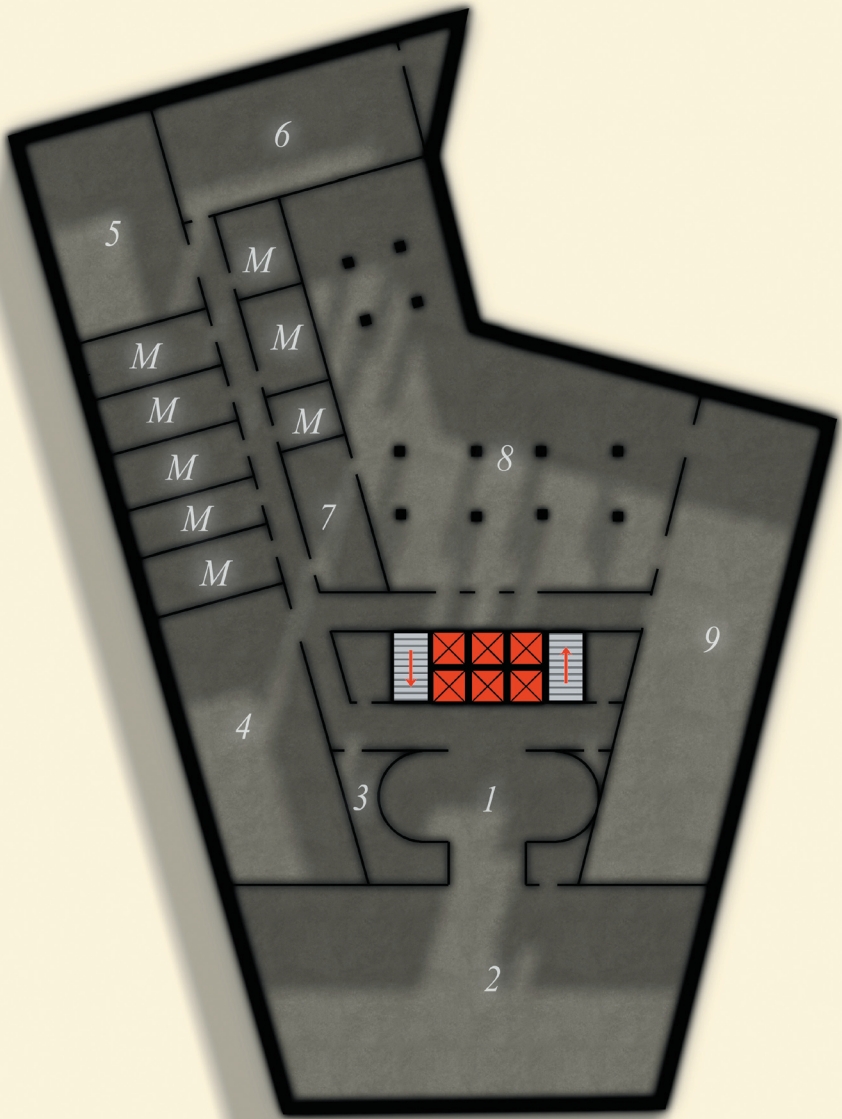
On the night of July 24, 1971, an inebriated Elvis Presley claimed to have been awakened from a sound sleep in this suite by the ghost of Julius Caesar, who advised him to focus his performances in Las Vegas from this point on. Hampton's rating: 5.



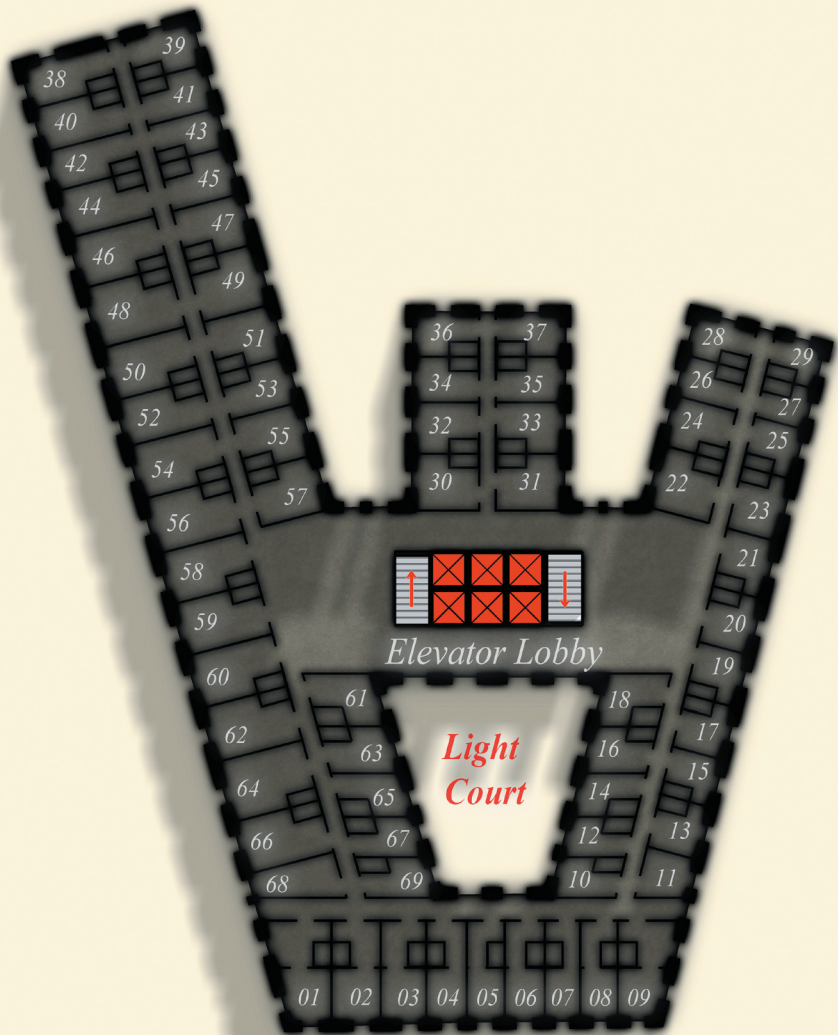
Ground Floor



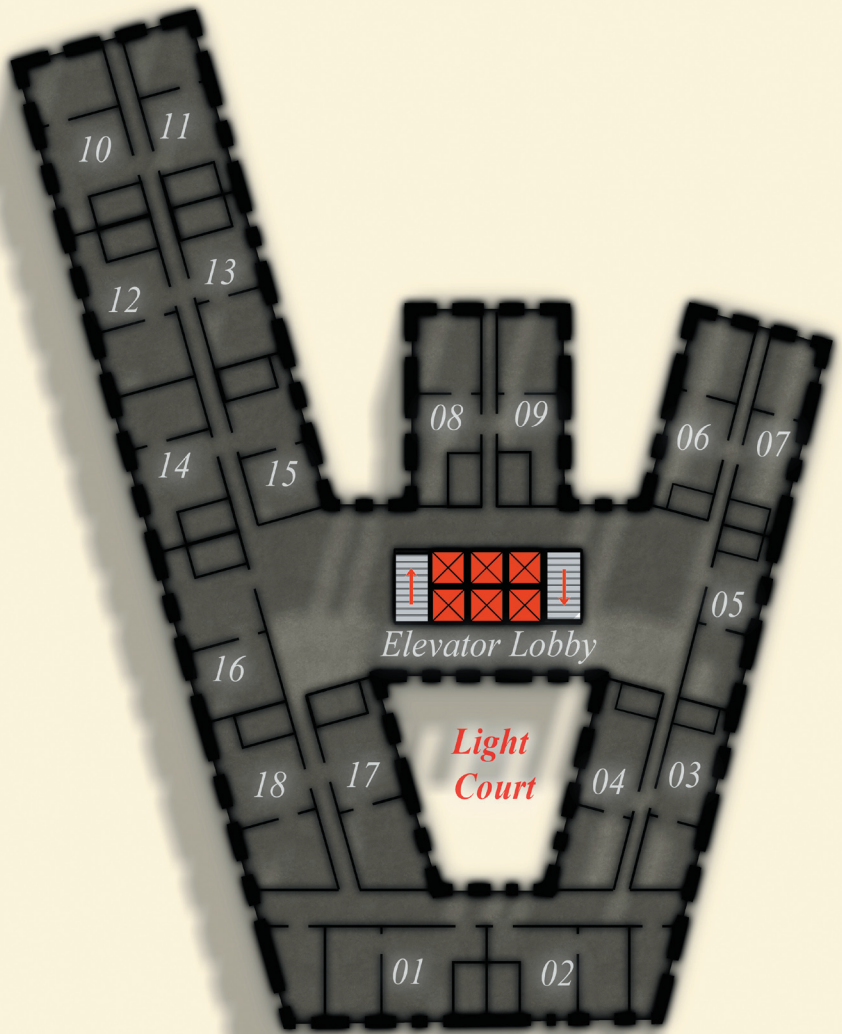
Mezzanine Floor



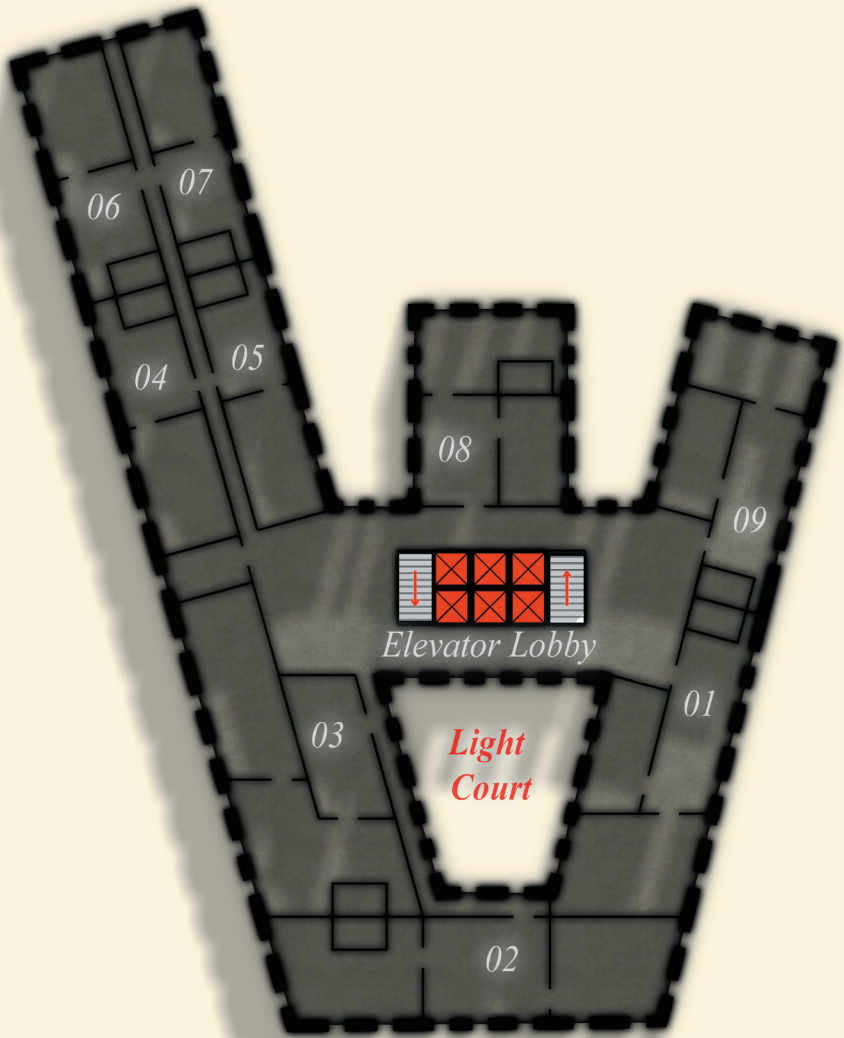
Ballroom Floor



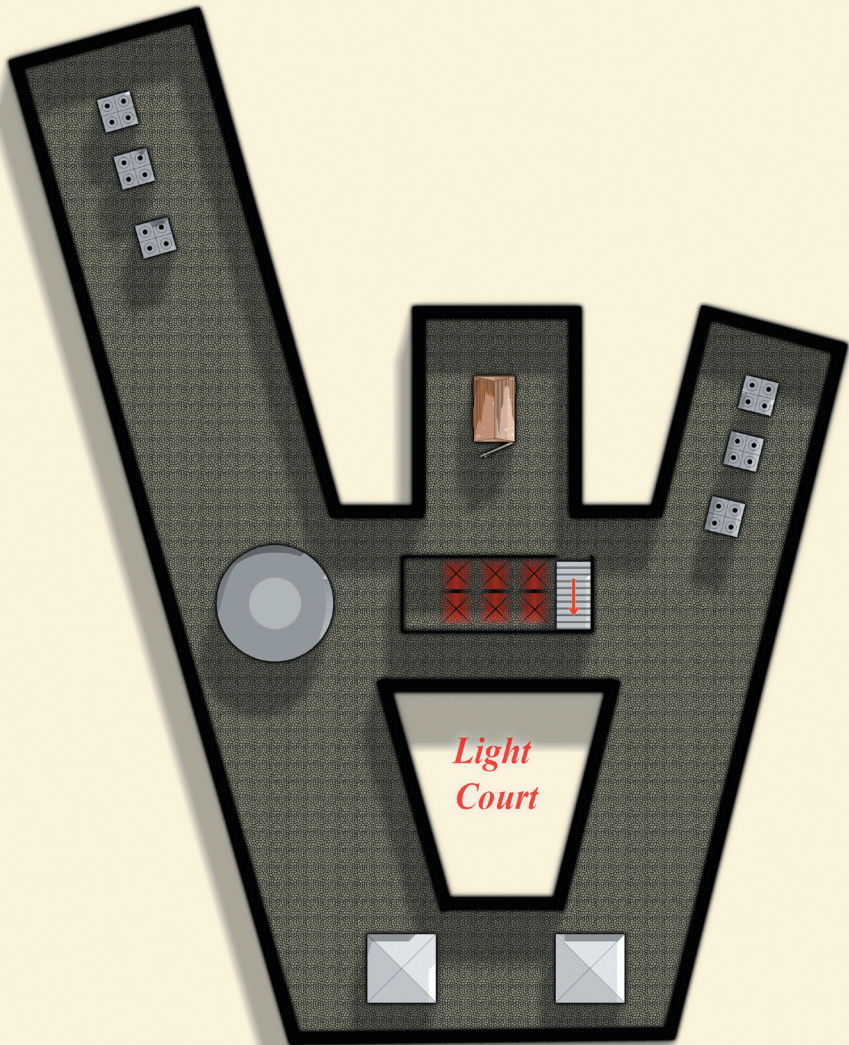
Floors 4-15



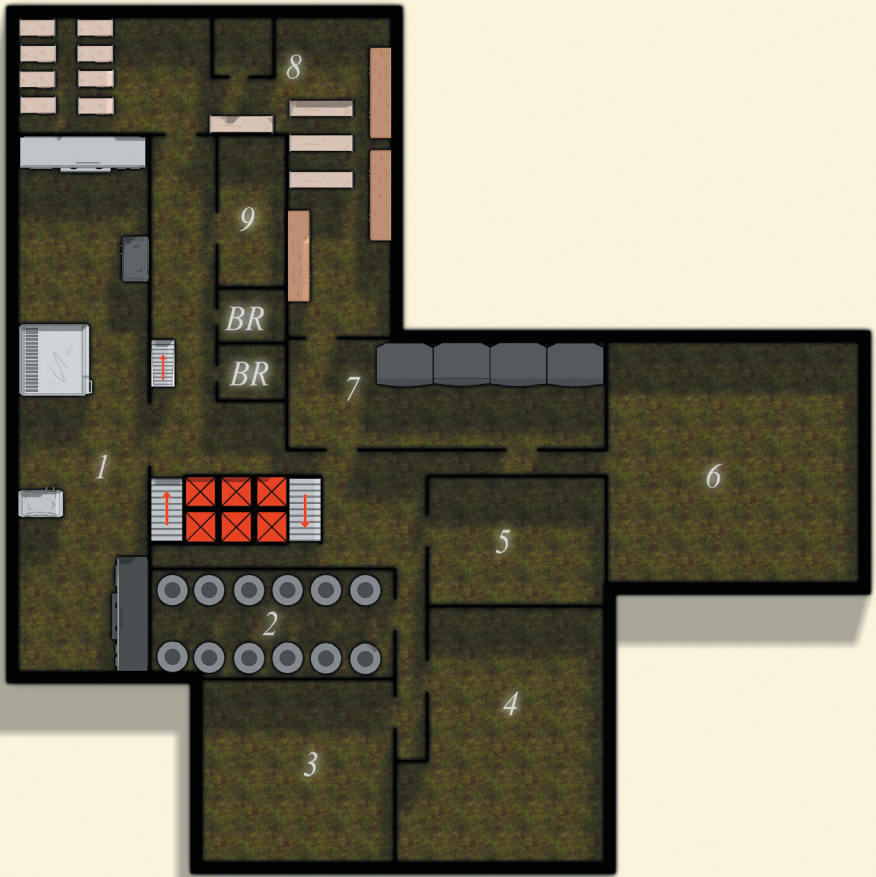
Floor 16



17th Floor



Roof



Basement