THE DREAD HOUSE



Pathfinder® Roleplaying Game Compatible

Call of Cthulhu

5th Edition Fantasy

THE DREAD HOUSE

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This book is dedicated to my mother Gisele, who sewed my costumes, believed in trick-or-treating, and sometimes let me fill the goody bags -- To my brothers Michael and Peter whose hand-me-down horror magazines were a staple of my developing years – To my sisters, Linda and Christine who took me to the midnight horror shows at an inappropriate age – And to Mike and Karen, who dared to step foot in that Dread House, all those years ago.

It is also dedicated to anyone, alive or dead, who likes a good ghost story.

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Foreword – Kenneth Hite

Introduction by the Author

I was five years old when I was introduced to horror. It came quite unexpectedly one Christmas, wrapped in cheerful holiday paper with a bow and a ribbon that matched. It was Christmas Eve in the snowy town of Churchill, Manitoba, a northern village on the edge of Hudson Bay. It was early in the evening, not even 9pm, and that meant our family festivities would soon begin. You see, my entire family was born in Quebec and were raised Roman Catholic. That meant we would be celebrating Christmas while others slept, waiting for Santa.

Our routine was planned out by the generations that had come before us. First, we would gather at our house with friends and family. Then, we would celebrate with snacks and music before heading to church for late night mass. We would ring in the birth of Jesus at Midnight with all those gathered before scurrying back through the cold and snow to our houses. There, a feast known as Réveillon awaited. We would tear into a baked ham, Tourtière, maybe even a gooey brown sugar pie before ripping into our presents. It would be an orgy of wonder and delight that would last into the wee hours of the morning. A day of glory that any child my age would wait all year for.

But that was all to come. It was 8pm, and we were at a neighbor's house. My sister Christine and I had just been given gifts. I remember being astounded when I heard the words "Go on, let them open them. I want to see their faces."

For the first time in my life, I opened a Christmas present before Christmas.

It was a wonder to behold. Amazing. I could tell by the way it looked that it was important. It was a record, I knew that. But it wasn't a normal record. The album cover had a picture that grabbed me in a way I couldn't understand. It commanded my eyes and forced me to stare at it.

You see there was a house on the cover, old, dilapidated. There was a full moon in the sky, but there was also lightning. And all over the cover, in front of the house, in the house, and above the house there were people. Transparent people. The words on the cover read *The Haunted Mansion.*I didn't know at the time how important that record would be to me. But what happened next was stunning. My family played the record that night. On Christmas Eve. And as we all sat around and listened to it, I was swept away into the majesty of Walt Disney's masterpiece. Through that record I was introduced to haunted houses, mediums, and crystal balls, and séances. I learned how menacing a single raven could be. And I learned that no matter how creepy, scary, or outright terrifying a ghost story was…it was all meant to be fun. I mean, how can you deny the charm of ghosts that just want to give you a tour of their house?

Magic struck again the next Halloween. My family took this holiday quite seriously, and we always dressed up, trick or treated, and made grab bags of candy for those that "dared" to come to our house. My mother was a consummate hostess, and would decorate the foyer with our school-made-art. But this year...my mom decided to play my record in the background to add some spooky atmosphere to the occasion. I raced home from my trick-or-treating to turn the record over again and again, relenting only when she shooed me to bed.

From that moment on, Halloween became my favorite holiday, the magic of the macabre becoming inextricably tied to the magic of Christmas. I started to collect ghost stories, drawing them from my family and friends, from comics and books, from TV and movies. Although I would not watch most horror movies (they were SCARY not FUN!), anything with a ghost in it was fair game. The Movie *13 Ghosts* with its Ghost Vision glasses, changed me profoundly.

When I discovered Dungeons and Dragons I discovered the power to tell my OWN ghost stories. The very first adventure I created was a haunted castle. It was terrible. The basement was a tromp through the entire hierarchy of the undead. I'll never forget the look on my dad's face when he realized this. He and my friends politely played on, but I knew I had to do better next time. A few years later, sitting in my bedroom on a farm outside of town, I decided to retry. I wrote an adventure about a little girl ghost, and the evil Pumpkin Man that chased her. I set it as a backdrop to a ghostly wedding in a haunted house and wrote the major arcs of the story. It was October, 1984.

Somehow on that day I realized that although the girl and the Pumpkin Man were key actors in the story, the main star was supposed to be the house. And I wanted to tell more than one story in that house. In a flash the adventure "Chrissy and The Pumpkin Man" became a series of events that laid ON TOP of the house. A series of events that could be intertwined with whatever else the group was encountering. And THAT way, I could tell EVERY ghost story I wanted to tell in a haunted house. The players could come and go over days or years and have different adventures in the house each time.

And so I present to you The Dread House, a haunted mansion of epic proportions. Inside you'll find dozens of ghost stories for your players to discover, whether they be the dread tale of a lone ghost, or an epic story revolving around dozens of doomed spirits. Some ghost stories are horrific, some sad, and others uplifting. But all are fun. And best of all, since the house is presented as a setting, you can easily place your own ghost stories within it.

So what are you waiting for? It's time to open the squeaky door of the old mansion. It's time to sweep away the cobwebs and step upon the creaky floorboards of the once magnificent house. It's time to raise your light high and see what hides in the shadowy corners of this dread and cursed place. What are you waiting for?

You're not scared are you?

Danny O'Neill

The Dread House

A Haunted Mansion of Epic Proportions Playable in Multiple Time Periods with Pathfinder, 5th Edition, & Call of Cthulhu

Introduction

The great house stands alone in the night, abandoned for more than a generation. Stripped of its beauty and glory by the ravages of time, it has become a fell place, shunned and avoided by all. Rumors persist that the home is haunted, and that ghosts can be found roaming its halls during the day and night. None challenge the rumors, for those that go into the house return broken or mad, or do not return at all.

The Dread House is a haunted mansion of epic proportions. It is presented as a setting, and designed to be used in many different ways and with many different game systems. It is presented here for Pathfinder, 5th Edition, and Call of Cthulhu.

The Dread House hosts multiple adventures. Many of these adventures build upon each other to create campaigns, while others are completely standalone. Most can be played in various time periods depending on the game system being used. Rules are presented to help the GM do so smoothly.

The core adventure in the house revolves around the Dread Wedding, an event that provides the background and medieval history of the home. This background is hinted at, directly used, and often built upon by other adventures. However, like everything else in the book, it can be tailored to suit the needs of the GM and the game.

The book is also dotted with pieces of fiction that enhance its overall presentation. These "Ghost Stories" provide the GM with a narrative background for the storylines The Dread Wedding, and Beyond the Veil. Once those adventures are complete, the stories can be enjoyed by players as well.

Finally, the book focuses on ghosts and hauntings, and as such, a new threat is presented. Dread Ghosts are powerful beings that can perform a multitude of roles. They are the stars of the show, with a supporting cast of demons, devils, beasties, ghoulies, and things that go bump in the night. Together they create a chilling game experience sure to thrill players and GMs alike.

The Scions of Solaria: The players are teenagers that have grown up in the shadows of The Dread House. They have heard stories of the fateful night when its lord and family were murdered, and are watching their town crumble. Innocent of the dangers, they begin to explore the house, and are soon involved in a grand adventure.

This mini campaign consists of eight small adventures woven together to form a prequel to The Dread Wedding. The adventures are spread over six years, taking the group from tweens to young adults until ultimately, they are ready to enter the house and break the curse.

Storyline 1: The Dread Wedding

Traveling in remote territory in late fall, the characters find themselves in the sleepy town of Sorenton. There they discover that a curse has been plaguing the people of the town for decades. The town's liege lord and protector, Jazef Tashmere, was long ago destroyed by his old enemies the Dread Lords. Kaseh Tashmere, the manor in which Tashmere's family lived for generations, is now cursed and haunted.

The group learns that the house fell on the day of his eldest daughter's wedding. As a result of the curse, a dark storm falls upon Sorenton each year during the Festival of the Dead. The PCs role is to help the town be rid of that curse.

Radeg, captain of the town guard, may lead them to the grounds where they will face many supernatural dangers should they choose to explore them. When they ultimately enter Kaseh Tashmere, they will face its curse head on. Trapped between Earth and hell, it hosts hundreds of ghosts, held there by a demon spirit known only as the Pumpkin Man. Every year, these ghosts pantomime the wedding they never attended, hoping for the day that someone will break their curse and set them free.

The group will explore the house and attempt to uncover its mysteries. They will ultimately do battle with The Pumpkin Man, the dark servant of the Dread Lords. Aided by the ghosts of Jazef Tashmere and his daughter Chrissy, they have one chance to break the curse and survive The Dread Wedding.

Storyline 2: Beyond the Veil

The old Cardell house has stood for 150 years on a hill outside of Middleburg, PA. Last held by the Cardell family, their final heir died in World War I, leaving no will. The house was purchased by the local diocese, who began to notice strange occurrences as soon as they took possession. Priests refused to stay, and attempts to exorcise the house met with mixed results. It was ultimately left to a pair of kindly caretakers.

The adventure begins when the group is invited to a séance by those caretakers. They arrive at the house on September 19th, 1919. The séance begins precisely at 19:19pm, a numerologically significant time. It works too well.

The séance sets off a series of events that play out over the next 15 years. Six separate adventures ranging from classic to comedic horror are woven together to form a mini campaign. Will the group survive their encounter with that which lies Beyond the Veil?>>>

Standalone Adventures

The Fall of the House of Tashmere: The group arrives in Sorenton and learns of The Dread House. Unafraid, they arm themselves to the teeth and kick some undead butt. A dungeoncrawl version of the house.

The Sinister Secret of Peppermarsh: The group is hired to investigate a house on a cliff that was once believed to be haunted. The ghosts turned out to be smugglers signaling a ship off shore with a lantern. The previous investigators slew the smugglers and their illusionist master. So why have ghost lights returned?

Stay the Night: A modern day tale in which the group must spend a night in a haunted house in order to win it.

Geist in the Gears: In the near future, hard light holograms are being introduced in entertainment centers worldwide. An escape room version of The Dread House goes haywire when a real ghost haunts it, putting its customers in grave danger.

Character Level and Ability

This book has been specially designed to be playable with characters of various levels and abilities. However more advanced, better equipped groups will have more options in which storylines they can run. They will also have more options in dealing with the ghosts of the house, and will likely be able to explore more areas per play session.

Core Ideas and Philosophies

Ghost Stories Are Scary

Ghost stories are supposed to be scary, as they deal with the concept of life after death. Although "friendly" ghost stories are possible, they lack the shock, challenge, and inherent danger of the more sinister kind. As a result, the ghost stories and adventures in this book are meant to be scary, and the GM should play that up whenever possible.

Ghost Stories Are Fun

No matter how scary a ghost story is, it's also supposed to be loads of fun. Ghost stories are meant to build up tension and then suddenly release it, like a roller coaster does before the first drop. They are also supposed to be fun because they show us another world, one beyond the veil of death, one that has rules that we cannot, dare not understand.

A well told ghost story leaves its listeners relieved to have finally released the story's tension. A well run RPG ghost story should leave its players equally satisfied, even if the session ended disastrously. Many a ghost story has ended with the protagonist(s) succumbing to the forces of undeath, and sometimes becoming a ghost themselves!

Ghosts Can Do Anything

If one examines even a fraction of the ghost stories that have been told or written, one quickly sees that there are few things that a ghost cannot do. Depending on the needs of the story, a ghost can appear as flesh and blood, as a skeleton, or as a transparent apparition. They can possess people or animals, and control them. They can possess objects or otherwise move them. They can shapechange into horrific creatures. They can show observers how they died as a kind of pantomime. They can emote, or speak, or communicate by telepathy. They can scare, or harm, or slay. They can drive chariots, and cars, and airplanes. They can move people in space. They can move people backwards and forwards in time.

As a result, the central tenet of this book is that the ghosts can do anything the GM or the storyline needs. And as a result, they can play virtually any role in a story or roleplaying adventure. This is reflected in the abilities of a Dread Ghost, as well as in the way these ghosts are used throughout the book. Sometimes they are used as monsters that the characters must defeat. Sometimes they are used as traps, which the party must overcome in order to avoid harm. Sometimes they are puzzles or quests that the group must solve in order to gain a boon. And sometimes they are NPCs that interact with the party, giving them information, or boons, or otherwise driving a particular storyline.

A Haunted House is a Universal Setting

Haunted Houses have mass appeal because they are so universal. They exist across cultures and time periods, with works appearing in ancient Greece, in the Arabian Nights, and all the way up to modern times. Haunted houses can contain anything, from a lonely ghost looking for friends, to an army of sinister ghosts wishing to rip the life force out of those who enter their home.

Furthermore, Haunted Houses cross genres as easily as they cross cultures and time periods. This makes it possible to have a haunted house in a Wild West, modern day, or outer space setting.

Because of this fact, the Dread House is presented in multiple time periods, settings, and genres, and for multiple game systems.

A Haunted House is a Domesticated Dungeon

As far as fantasy RPGs go, haunted houses, mansions, and castles function just as dungeons do. With a bit of fortification, they are almost all resilient as their underground counterparts, and can house traps, monsters, treasures, and magic just like a dungeon can.

The map of the Dread House is presented with this idea in mind. It is scaled to be used with miniatures in an RPG and is thus artificially large. In reality, it would be half the size that it is presented here.

A Haunted House is a Storytelling Device

On the other hand, a haunted house can be so much more than a dungeon. Whether occupied by a single ghost or a myriad of spooks, a haunted house pushes the boundaries of storytelling by allowing the dead to share their stories, to tell secrets, to point the way to treasures, and to otherwise propel the characters along.

This idea is strongly represented in this book, as multiple storylines are presented, giving GMs and players multiple options for weaving their own stories.

How to Use This Book

1. Decide what type of game you are playing, what system you will use, and how long you will play. Will this be a single session, a series of sessions, or a full-length campaign? Are you playing in medieval times, in the roaring 20s, in modern times, or in the future? Are you playing Pathfinder, 5th edition, or Call of Cthulhu?

2. Decide what storyline or storylines you will be playing. If the story connects to your ongoing campaign, flesh out those connections.

3. Decide what level the PCs will be, or how experienced they are with the mythos. Compare your wishes to the storyline you chose. Make adjustments to the story or PCs if you feel you need to do so.

4. Decide how prepared the characters will be for the adventure you have chosen. Will they be undead specialists armed with abilities and items specially suited for an undead campaign? Are they hapless wanderers with no special skills or items whatsoever? Or are they somewhere in between?

5. Decide on the appropriate hook or circumstances that led the group to the house.

6. Decide which optional rules you will be playing with, if any (Layers of Fear, Soul Points, Sanity Points, etc.).

7. Decide how far you will go with acts and descriptions of horror, based on your group.

8. Prepare all supplemental materials as required (for example, player handouts).

9. Review key sections of the book and adventure, such as the mechanics of the house and grounds.

10. Gather your tools, gather some friends, and play!

What You'll Need to Play

The Dread House is designed to be fairly quick to prepare and play. To play the vast majority of this book you will only need your core books. For example, if you are playing Pathfinder, you will need the Core Rulebook, Bestiary 1, Bestiary 2, and Bestiary 3. If you are playing Call of Cthulhu, you will only need the 7th edition Rulebook. For 5th Edition you will need the Dungeon Master's Guide, Player's Handbook, Monster Manual, and Volo's Guide to Monsters. If you don't have the correct book for a specific monster, substitute one of your choice or ignore the entry.

Of course you'll need whatever it takes to play the system you choose, such as character sheets, dice, pencils, or a computer. And you'll need your favorite tools, such as a grid, markers, rulers, tokens, miniatures, and what not.

Terminology

Ghost Story: For purposes of this book this refers to a storyline, adventure, single encounter, or piece of fiction in which a ghost or ghosts play a key role.

Dread Ghost: An extremely versatile and powerful ghost introduced in this adventure.

Dread Lords: A group of antigods, evil, destructive, and spiteful in nature.

Kaseh: A regional word meaning castle, mansion, or manor. Ex) Kaseh Tashmere sits atop the hill called Morgan Tor.

Sen: A regional amalgam of sir, senor, and senorita. It can be loosely used to mean knight, lord, lady, or dame. The feminine is spelled Senn. Ex) "Sen Tashmere married Senn Cuhillo, and together they had two daughters.

Pathfinder and 5th Edition Terms

APL: Average Party Level – the group's average level, not including pets. When calculating APL, round up.

Tier: A measure of approximately how powerful the party is. Tier is sometimes used to help scale encounters and treasures. Ex) There are 5 x Tier goblins in the room. The leader wields a +Tier short sword.

Tiers are based on the APL of the group (1-4 = Tier 1; 5-10 = Tier 2; 11-16 = Tier 3; 17-20 = Tier 4).

System Presentation

The universality of ghosts fits the generic presentation of this book, which nonetheless contains the specifics required to play it with Pathfinder, 5th Edition, and Call of Cthulhu. To make things flow, the book is written with Pathfinder as the default language. In all areas that are not specifically for Call of Cthulhu, words like GM are used instead of DM or Keeper. They are, however, equivalent terms.

In the same vein, any areas written specifically for Call of Cthulhu will use the default language of that system.

When the text for multiple systems is displayed together, the default text will always appear black. The text for alternate systems will appear in their system color. This most often occurs when describing skill checks, sanity checks, and dread ghosts. The specific text color for *Pathfinder* is **GOLD**. The specific text color for 5th *Edition* is **RED**. The specific text color for *Call of Cthulhu* is **PURPLE**.

The following text describes a hypothetical Dread Ghost's four Additional Abilities. Assuming the default system is Pathfinder, the GM uses the text in **BLACK**. The DM uses the text in **RED**. The Keeper uses the text in **PURPLE**.

Additional Abilities: Dread Fear, Dread Form (Nightwave), Dread Sigil, Dread Spell – Geas.

Dread Fear, Dread Form (Kraken), Dread Sigil, Dread Spell – Geas.

Dread Form (Flying Polyp), Dread Spells (Wave of Oblivion, Green Decay, Time Gate).

Dread Ghosts Stat Blocks

In the text of various adventures, Dread Ghosts are presented as entities instead of statistics. This allows them to be presented for all three systems simultaneously and focuses on the story behind the ghost instead of its statistics.

At the end of the book are stat blocks for the various difficulty levels of Dread Ghosts that one might encounter. The GM can refer to those stat blocks for the appropriate ghost. However, it is suggested that the GM photocopy them, or use a cell phone picture in conjunction with the book. Printable and commercial versions are available at Hammerdog.com.

With stat blocks presented in this manner, GMs can choose a lower or higher stat block than suggested in the text. This allows them to easily scale most adventures in this book. For more information, see the section on Dread Ghosts (page 251).

Tips for Creating an Immersive Experience

Haunted Houses are all about mood. As such, they lend themselves well to an immersive experience. Immersion is the true magic of the RPG experience. It is hoped that through the use of various techniques, the players will be swept up in the game. As a rule of thumb, if time seems like it's going fast, you've created an immersive experience for your group. Here are several tips for you to create immersion with The Dread House.

1. **Send out Invitations**
2. **Play in a Spooky Location**
3. **Wear Costumes and Use Props**
4. **Dim the Lights and/or Play at Night**
5. **Use Music to Enhance Mood and/or Sound Effects to Punctuate It**
6. **Control the Events/Build Tension Slowly**
7. **Know What Your Players Fear**
8. **Use Terrain and Miniatures**
9. **Play In The Theatre Of The Mind**

1. Send out Invitations

Sending out invitations to a game allows players an early immersive experience. They get a sense right away of what is to come. It also allows them to think about the character they may want to play. Invitations can be downloaded for free @ hammerdog.com.

2. Play in a Spooky Location

If possible, play in an area that is naturally spooky. An old house, a dark basement, or a cluttered attic can do wonders to enhance the natural fear response of the players. If such areas are not available, anywhere that takes the group out of their comfort zone will suffice. A game store or library after hours can be just as spooky as a run-down house. A campground at night with only a fire and a kerosene lamp can be even more frightening. But if such areas are not available, and only a modern home or apartment is, then try this. Drape white sheets over furniture and other features in the room where you are playing. The effect will be palpable on the psyches of your players.

If you have the means, decorate the area with cobwebs, skulls, spiders, or anything else that gives off a spooky vibe. Electric candles or lanterns can create shadows. A blacklight and a fog machine can create magic. It's amazing what can be purchased for just a few dollars at a Halloween store these days.

3. Wear Costumes and Use Props

One of the oldest and best ways to create an immersive experience is to have players wear costumes. Costumes that reflect the time period or the player characters are the best, but anything that is keyed to horror will suffice. Some players are super creative about such things and may surprise you!

As GM you are free to wear a costume as well (or multiple costumes!). But you may find that props and decorations can be even more effective. A spooky skull, a ceramic gargoyle, or even some webs from the local Halloween store can work wonders on players, and help them get into the game. Items representing those objects that can be found in-game can also be effective. Handing a player a prop can bring them instantly into the game in a way that the most evocative description of that item cannot.

4. Dim the Lights and/or Play at Night

Another easy trick is to play in low light. This creates shadows that will pull at the players' eyes, teasing their peripheral vision and possibly causing them to see things that aren't there. Try turning off non-important lights and having only low light sources at the table. Candles are fun but a bit dangerous. Small flashlights, nightlights, short lamps, or reading lights can be just as effective.



5. Use Music to Enhance Mood and/or Sound Effects to Punctuate It

Spooky music and sound effects are one of the best ways to create immersion. Several commercial collections are available, but streaming services can also provide you with needed material. The key here is to listen to the music in advance, and be ready to queue music at the appropriate moment. Some music is better for the exploration parts of a game, others are more appropriate during tense or frightening situations, such as combat, or when a big scary reveal is made. Still other music can work in the opposite way, relieving tension and allowing the players to relax after a particularly emotional moment.

Sound effects require preparation and can be tricky to use, but can be massively effective. Creaky floorboards, crackling fires, howls in the distance, and other spooky sounds can heighten the mood. And there's nothing like a terrifying scream at just the right moment to make your players ask for a bathroom break!

Hammerdog Games produces an official piece of music for The Dread House, available online at hammerog.com. It is orchestrated to be the perfect piece for playing the primary storyline, The Dread Wedding.

6. Control the Events/Build Tension Slowly

Timing is EVERYTHING in a horror game. Adventures are typically written with a specific course of events in mind. However, the GM should always maintain control, and adjust or alter events as needed to create the maximum payout.

7. Leverage Player Fears

Before the game session, see if you can find out the things that make your players squeamish or fearful. Do they hate bugs? Do they fear germs? Do snakes make them recoil? Does the sound of a child crying bother them? What about a goat scream?

If you can find this out on the sly, you can use it to your advantage. Try to introduce these elements in game in a fun way. Giant centipedes attacking the characters can be supremely creepy to a player with a touch of bug-phobia – especially if you have some realistic bug figures that you can use as props.

8. Use Terrain and Miniatures

Another fantastic way to create immersion is to use common tabletop gaming props. Floor tiles, furniture, and figures of the characters in the story act as a means to transport players directly into the scene.

The Dread House has many such items available to help create this experience. However, any tools that the GM has at the ready will likely suffice.

Floor Tiles: The Dread House was designed for miniatures play. As such, floor plans of the entire house are available. Designed by Hammerdog Games and Anomiecoalition, these full color tiles help the GM build the house quickly and easily by presenting it one room at a time. Carpets enhance the look and appeal of the presentation. The floor plans are modular, so that they can be used in any sized play space. They can also be used to build different houses and configurations as the GM requires.

Furniture and Terrain: Gothic furniture by Hammerdog Games and Stone Skull Studios helps enhance these rooms even more. Doors, beds, tables, and bookshelves are available to dress up any room. Special pieces such as the Grandfather Clock and Pipe Organ are tied to specific storylines, and can bring the adventure presentation to the next level. These terrain pieces are cast in grey acrylic and playable without being painted.

Encounter Figures: Encounter figures by Hammerdog Games act as the piece de resistance for the Dread House. Figures of Chrissy, Jazef Tashmere, and the Pumpkin Man give a personalized touch to the adventure that will help players immerse completely into the game. Of course use of these floor tiles and figures is completely optional.







*Grey terrain and figures by Hammerdog Games

9. Play in the Theater of the Mind

Opposite the previous option, sometimes it is scarier to play WITHOUT a grid, terrain, and figures. In these types of games, the GM avoids drawing maps of any kind and instead leaves it to the group to record what they encounter. The GM may spend a bit more time explaining certain scenes, but it has the effect of players using their imaginations to envision them. Since there is no grid, combat becomes more descriptive than precise, and players tend to look at each other instead of the toys on the table. This can be a particularly effective way to create immersion, especially for scenarios with little to no combat, as in most Call of Cthulhu adventures.

Deciding How to Play the Dread House

A haunted house this large offers multiple ways to play, as noted below.

One Shots and Pickup Games

Several short adventures are provided that are perfect for a single session. Some occur outside the home, such as The Bride's Chariot and The Good Hound.

The GM can easily devise short scenarios, especially the "Look and Report" or "Fetch an Object" type, such as The Machine Man and Talismans of Solaria.

Pickup games can have no plot other than to explore a part of the grounds or the house. These allow the group to enter the area for a very short time and leave when they like.

Running a Storyline

The Dread House is perhaps best experienced within the framework of a major storyline.

The Dread Wedding is the primary storyline in the book. Set in medieval times, it allows the group to explore the house while being guided towards an ultimate conclusion. There are options to run a shorter adventure, but it generally takes more than a single session to complete. Optional adventures can be used to extend the game. A short story and a custom music score enhance the overall experience.

Beyond the Veil is the second major storyline in this book. Set in the 1920s, it connects the events of six smaller adventures into a single cohesive storyline. Optional adventures can be used to extend the game. Characters can be maintained from adventure to adventure, or they can be switched out as the storyline permits. This adventure is enhanced with several ghost stories that take place between the adventures themselves.



GM tip: Getting the most from Ghosts

The key to a good ghost encounter is to understand its purpose. This allows the GM to set the mood and action appropriately. A ghost that blips in and attacks with surprise is much different than one that must be drawn out of a doll and talked to like a child. As a result, knowing the ghost's role is the most important part of the encounter. Once that is known, the GM can adjudicate the ghost's Dread Manifestation and set the mood as appropriate.

Ghosts serve two primary purposes in this adventure. Some serve as a means by which the group discovers information about the house, its history, and its curse. Others serve as a means to stop the players from doing anything about what they learn. Each adventure presented in the Dread House has a different mix of each.

Concept fatigue: When running a campaign in the house, some ideas that were fresh in the beginning may tend to get stale over time. Encountering a ghost that wants to be properly laid to rest just isn't as exciting the third or fourth time, never mind the tenth. GMs should be mindful of this, and of the reactions of their players. If things start to get stale, they can change any ghosts RIP Condition. They can also summarize or even skip over less entertaining encounters and prioritize those that the group will find fresh. Finally, it may be good to have a few tricks up one's sleeve just to keep the group on their toes. GMs can give a ghost a power that is unseen in this adventure, such as teleporting the group to Sorenton, turning them into children, or sending them back in time to the actual night of the wedding.

Running the Dread House as a Campaign

The Scions of Solaria and Beyond the Veil provide a campaign-like experience, allowing players to encounter the house over the years. Each can be further expanded with optional adventures as the GM sees fit.

Third, all the adventures can be combined into a grand storyline, where characters time travel, or the descendants of a group from medieval times explores the house in the 1920s and beyond. Whether or not the group plays the adventure with more than one game system is up to the GM.

Running the Dread House as a Dungeon, Meat Grinder, or Splatterhouse

The sheer magnitude of ghosts that can be interacted with in The Dread House is immense. The options for interacting with them and the penalties for failure are powerful enough to ensure that most players will be unable to take a room-by-room dungeon style approach. However, The Dread House WAS designed to allow it to be run that way if the GM wishes.

In this type of game, the group has to hack, blast, rebuke, or destroy the multitude of ghosts and monsters in the home in order to escape or break its curse. This can make for an exciting time but has its own realities to consider. The theme is explored in the adventure "The Fall of the House of Tashmere."

Resources: These types of adventures take a lot of resources to complete. If the hope is to clear a significant area of the house in a few sessions or less, then PCs will need to be well equipped with abilities, spells, and equipment specially designed for combating the undead. If there are to be no opportunities for rest, they will need to be armed to the teeth. If, however, there will be opportunities for one or more long rests, then less starting resources may be required.

Completing the Entire House: The house is truly a mansion, and as such was not meant to be conquered by a group. Not every mystery should be discovered, and not every ghost should be neatly laid to rest. But some groups will want to try and if the GM is willing, they should find a way to allow it.

Running the Dread House YOUR WAY

It's important to remember that no matter what adventure you run in The Dread House, as the GM it is YOUR story, and you should tell it YOUR way. Use the optional rules or don't. Add your own rules or content. Do whatever you want! It's YOUR STORY!

Modifying the Horror to Match Your Group

Ghost stories range from the mildly spooky to the epitome of terror and everything in between. As such, the Dread House presents opportunities for ghost stories like no other. How horrific things get is up to the tastes of the overall group. GMs can ramp things up or tone things down depending on the audience.

Setting the Mood: The Dread House is best played in a spooky environment. If possible, create a spooky setting to play in (see Tips for Creating an Immersive Setting).

Gore: Gore is a legitimate and important part of the horror genre. Some of the ghosts in this adventure represent this fact with graphic descriptions of their death scenes. They may also do things to the PCs that may be considered over-the-top. It is very important that the GM be careful when describing such scenes so as not to upset those uninitiated in the ways of horror. Either tone down descriptions on the fly, or skip over ghosts that provide too little play value for the required level of gore.

Of course for those that lean in the other direction, the GM should feel free to amp up the gore. Some players REALLY like vivid descriptions and who can blame them? That's why SPLATTER horror exists!

Psychological/Suggestive Horror: For some, nuanced horror is the best kind. For example, a playroom filled with the ghosts of disfigured children may beg the question

as to how they died without ever explaining it. Still, the suggestion alone is abhorrent enough to disturb the sensitive. Like gore, GMs can use more or less of this type of horror to suit the group.

System and Setting

Each storyline and adventure in the Dread House is set to a specific time period. That time period typically informs the location and game system that will be used for that adventure, but not always.

Medieval Times: Adventures set in the distant past are by default written for Pathfinder and 5th edition. Notes within most adventures allow them to be played with Call of Cthulhu, either by moving the adventure setting forward in time, or moving the player characters back in time.

Sorenton, Espa: The Dread Wedding and its Optional adventures are set outside this small medieval town in the fictional region of Espa. However, the GM is free to place the town anywhere they want, on any world they want – in any year they want. Even Sorenton can be changed in name or composition.

Cernedo, Spain: On Earth, The Dread House is located outside of this small town in northern Spain in the late 1600s. It can also be placed in the American southwest, Mexico, Latin America, or South America. However, the town purposefully has nods to other cultures in Europe and Asia. Therefore in most cases the GM can move the Dread House to any location that has similar terrain, climate, and demographics. Wherever it is set, the town is medieval, having been built in those times, and having barely moved forward.

1920s/Modern/Near Future: Adventures in these time periods are by default written for Call of Cthulhu. However, notes in most adventures allow them to be played with Pathfinder or 5th edition.

Middleburg, Pennsylvania: On Earth, these adventures are located in a fictionalized version of this small town. The mansion, now known as "The Old Cardell House" was built from the original materials of the first house, transported over from Spain in years past. Because of this, ghosts and bad spirits came across the Atlantic with the house. Even if the background of the Dread Wedding is not explicitly referred to in any adventure, the events of that fateful day resonate through every time period and every adventure in this book.

The Story of the Dread House

Background and History

The standard background of the Dread House is presented here. It is the backbone of the Storyline The Dread Wedding and the mini campaign The Scions of Solaria. In most cases, it informs the history of adventures set in the 1920s and beyond. As a result, this background is written as a single seamless history as if it were set on an alternate version of Earth, where heroes and dark gods are real. GMs are free to use, ignore, or alter any of this information as desired. Much of it is presented as researchable information in various adventures. Some of it contains red herrings or is otherwise superfluous. How much detail is given, and how much bearing it has on any individual adventure, is up to the GM.

This story begins in medieval times, where magic is real, and threats from the undead are all too common. When playing on a magical world, and/or when using Pathfinder/5th edition, Jazef Tashmere is a shining paladin of a sun god. His house is cursed by a host of antigods known as The Dread Lords. Players enter his home to battle ghosts and monsters in order to break its curse.

When playing on Earth, and/or when using Call of Cthulhu, Solaria becomes Jesus Christ, his light not that of the sun, but of the Holy Spirit. Tashmere is not a magical paladin but a shining Christian knight. He does not do battle with antigods, but with Lovecraftian horrors.

The Time of Myth and Magic—The Dread House in Medieval Times

Lord Jazef Tashmere was born into a family of noble landowners, renowned for their breeding of horses and dogs. Although there were many famous figures in his family tree, Jazef outshone them all, reaching the status of a legend within his lifetime. He was a shining Paladin of Solaria, goddess of the sun. He guarded the town of Sorenton and its surrounding farms from harm - just as his forebears did before him.

Unlike them, Jazef was not content to simply defend against the forces of darkness. Instead, he rode out against them, taking his crusade afield. In his prime he rallied lords from near and far and with them, drove straight into the heart of darkness. Like the sun, he traveled ever westward guided by his sense of right - and by the goddess Solaria, who blazed a trail before him each day. Indomitable, he battled the Dread Lords and, some say, Death himself. With righteous might and an unbreakable will he pushed those dark forces further and further until he drove them into the sea.

The task complete, Solaria released him from duty, permitting him to return home to his loving wife Sofina, and his daughter Persephone. He settled into his ancestral home, a grand manor high on a hill overlooking Sorenton, and converted it into a government center, church, and cultural repository for the entire region. He sired a second daughter, Crystina and lived for years enjoying the peaceful life of father, husband, and protector of Sorenton. [JT3]

THE DREAD WEDDING

One summer, after his daughter Persephone came of age, it was announced that she was to wed the handsome squire Julyan, a farm boy of solid stock. Their love was real and the match was considered a good one. It was to be a fall wedding, held seven days after harvest. Tashmere sent invitations far and wide, calling his old friends to witness his proudest moment. None turned him down, and Tashmere expanded his home and grounds yet again, in order to accommodate the spectacular event.

By midsummer, guests began arriving from distant and exotic lands – nobles, friends, and veterans of Tashmere's crusade. Sorenton prospered and Solaria shone long and hard that summer, making for a long growing season. A bumper crop of wheat and corn was cultivated, keeping the farmers in their fields well past the norm. Harvest came late, and Tashmere's guests grew restless. Finally the last of the crops were safely in store. The date of the wedding was set and final preparations began.

Although most knew it, few protested the fact that the proposed wedding day was the middle day of fall, a day traditionally dedicated to respecting Death and the dead. The high priest of Solaria was one that did express concern, but Tashmere refused to postpone the wedding even a single day. Bursting with fearless pride, he was said to have declared "Death will give me his day or I shall drive to the mouth of hell itself and take it from him." The high priest withdrew her concern, and the day before the wedding the people of Sorenton, eager for a grand celebration, waited with unfettered anticipation.

There were, however, others who waited as well. All the dark forces that Tashmere had met and defeated in his prime had been licking their wounds in silence and hoping for just such an opportunity as this. Collectively known as the Dread Lords, these denizens of the dark, defilers of life - these beings of evil whom Tashmere had banished to the netherworld - were insulted by the wedding. Youth and beauty entwined with immortal love on the Day of Death? And one of them the daughter of an eternal enemy? This was too much. They called upon Death himself and begged for the power to strike at Tashmere. They won his favor. Together, they focused their hate, and from it, created a servant of dread chaos known as Cantanafrax. They made it from a pumpkin, each one giving it a piece of its spiteful self. Its final gift came from death himself – the gift of unlife. The pumpkin rose on its vines and stood like a man. On the night before the wedding the Dread Lords cursed Kaseh Tashmere with its presence, and sat back to gleefully witness its doom.

That night there was a great storm, such as the people of Sorenton had never seen or felt before. Lightning slashed and thunder roared, and the rain came down as cold as death. Those within the town shuttered their windows and doors as best they could, and held on until the storm passed. None could remember a storm so savage or terrifying, and feared that the wedding would be canceled. But the storm passed in the night.

On the day of the wedding the people of Sorenton lined the streets awaiting the sound of the bells that would summon them to the house to attend the marriage. The bells did not ring. A few restless hours after dawn, a group was sent to the castle to see what had arisen. They arrived to find the gate and all of the doors locked, and all the windows shuttered. Some heard screams from within and ran in fright. Some forced their way inside and were met with a grisly sight. Everyone in the manse: family, friends, honored guests, all were dead. All about the house were signs of struggle, yet no clue as to who the attackers could have been. Some died in the halls. Some died in their beds. Some were fully dressed for the wedding, others in their night clothes. The blood of the victims ran on the floor and, some say, was still warm.

As evening fell, the storm returned. A mournful wail filled the house, a soul piercing shriek of horror that seemed to rend their very souls. The villagers fled, returning only when their courage was mustered, the storm was gone, and Solaria shone high in the sky. Over the next two days they removed the bodies and buried them hastily in the family cemetery. They boarded the doors up and instead of attending a grand wedding, held a mass funeral. The house was dubbed Kaseh Pavor, the Dread House. It was never occupied again.

The Time of Machine Guns and the Mythos—The Dread House in the Roaring 20s

In 1920s Cernedo, the story of the house and the Dread Wedding remain the same. The ghost story has been passed down from generation to generation since it happened. It is routinely cited by country folk as the reason why they honor the dead during the three day festival known as El Dia de los Muertos (The Day of the Dead). But to them, the house was destroyed centuries ago and holds little meaning today.

Outside of Cernedo, it is assumed that the story of Tashmere fighting death and other dark gods is metaphorical. Those with a higher education and knowledge of the matter tie the tale to a single painting, an overly romanticized piece by the budding master J. Charro. The piece is unnamed, and hangs in the Prado in Madrid. The painting shows a shining knight leading a vanguard of others against gigantic horrors. Dark clouds overhead block the sun, but a single beam of light shines through from behind, causing the lead knight to glow with unholy brightness. He holds a pennant in one hand, emblazoned with the symbol of the sun. In the other hand he levels a silver lance. The massive horrors shrink before his charge. To the educated, the story of Tashmere was made up because of this painting.

At this time, Manuel Fereira is the only known historian that bothered to actually research the tale. In the mid 1800s he

spoke to the last remaining descendants of those that lived in Sorenton at the time the house fell. Fereira concluded that the death of everyone at the wedding was due to a mass poisoning by one of Tashmere's rivals in the horse trade. The man known as Lord Thomas Dread was invited to the wedding but felt slighted nonetheless. He thought that the invitation was a pretense to shame him in front of Tashmere's old friends. He decided to strike first, and introduced poison into a soup that was served to everyone the night before the wedding. It was only meant to sicken everyone, but Dread possibly put in too much, and everyone who ate the soup died. The poison caused hemorrhaging, and as a result, its victims became as white as ghosts, thus spawning the legend. According to this theory there were survivors, but they quickly left the area and were lost to history. If Fereira knew that parts of the house had been moved to the USA, he made no note of it.

An alternate explanation can be found in Pilar Espinoza's 1898 work "Dioses Oscuros de España." An occultist and anthropologist, she claimed that in 1643 a noble landowner named Jazef Tashmere became entangled with the forces of darkness. A devout Christian, he mustered the best men in Madrid and gathered an array of ancient magic weapons. He led his army into the heart of darkness and did battle with creatures of horror from beyond the stars. With the power of his faith, he drove Satan and his lieutenants ever westward and into the sea. Unfortunately, the immortal Satan returned later and slew the entire family and their guests. The claim is so ludicrous that anyone not versed in the mythos would consider it impossible. However, anyone that is at least knowledgeable of the mythos will probably suspect that the story is real. If they succeed on a mythos check, or a hard Occult check, they can glean from details in the story that Satan was really an Elder God, and that Tashmere must have had powerful ancient weapons at his disposal.

This monstrous house was built in the mid 1700s by a rich Spaniard named Tashmere who fell in love with the area. Made of materials brought over from that country, it was a wonder to behold in its prime. Tashmere's wealth caused a town to spring up around his Casa. Then, tragedy befell the family, the house fell into ruin, and the family left for the old country. The house was sold to an Irish family named Cardell. It stayed in their hands for generations until tragedy befell them too.

The Time of Connected Dependence – The Dread House Today and Tomorrow

In modern times, the story and setting are exactly as they are in the 1920s. However, there is more detailed information available at this time for those that wish to research it.

Modern genealogical and historical searches of the Tashmere name will show it first appears in Morocco in the 1400s. There is little history of the family until the early 1500s when they appear in Madrid as merchants of bulls, horses, dogs, and grain. The name fades after thirty years, and appears again in what is now the Cernedo area of northern Spain, where as it is near that town that Abrahan Tashmere built a house on a hill. The year was 1530 and the house was considered a palace in its time. The house burned down in 1572 and was rebuilt in 1574, and two towers were added.

Further research will discover that one of Abrahan's descendants, Gavrial Tashmere, was a devout Christian, and built a small church on the property in 1610 for his family and servants to attend. His children, Jazef, Rosarino, and Tashana were baptized there. Gavrial and his wife Layla died of consumption when the children were young, and Jazef was made lord at the age of 11.

There is no more mention of the family until 1643 when Jazef appears in Madrid with a contingent of fighting men from various countries. He makes an appeal at court, and is granted access to the royal treasury, from which he takes several items. With several new banners at his side, he then drives west and south, returning to Madrid at year's end. Nothing is said of what happened other than he was commended by his royal highness. After that, the name Tashmere disappears from all records in Europe.

Some key information can be gleaned from the painting that will soon be known as "The Knight of the Sun." In modern times, the painting has just been given an X-Ray examination to see if it has a hidden painting underneath. Indeed it does. Underneath the painting, now considered a masterpiece, is a layout of a place named "Kaseh Tashmere." The layout shows the location of a large house, as well as the grounds around it. It is in fact, a blueprint of the area right after Tashmere expanded it the first time. It is missing the Carriage House, Hedge Maze, and Greenhouse, but otherwise shows the other outbuildings, and the well. More importantly, the painting says "Property of Lord Jazef Tashmere, Knight of the Sun." It is dated 1645.

The Dread House in the Near Future

In the near future, quantum leaps in holographic projection allowed entertainment companies to provide a walk-through virtual reality experience. The first and most famous creation was The Dread House, a small theme park just outside of Madrid, Spain. Part amusement park, part escape house, the attraction was based on a little known story from a long forgotten painting known as "The Knight of The Sun" by J. Charro. Visitors participated in a live action ghostly saga of life and death, pride and hate, and the healing power of love – all inside of 2 hours. The experience shocked and amazed visitors, who started visiting in the millions. The attraction franchised, and is available near most major cities on every continent.

Recently, advances in matter manipulation and projection promise to allow these attractions to replace their human actors with solid projections. These "hard holograms" as they've come to be known, allow entertainers to produce creatures and situations more fantastic than they could possibly do with human actors. The technology is currently being tested in a few select cities around the world, with the first public viewing happening at the site of the original story in Cernedo, Spain, which has become a tourist town.

The Dread House – An Earth Based Timeline

Body text in **CAPITAL BOLD** refers to adventures. Body text in *Italics* refers to stories.	
YEAR	
THE HISTORY OF THE DREAD HOUSE	
1412	The Tashmere name first shows in Morocco
1503	The Tashmere name appears in Madrid, then disappears.
1528	Abrahan Tashmere breaks land outside what is now Cernedo, in northern Spain.
1530	Abrahan completes his first home on the hill overlooking town.
1556	Halloween is first practiced.
1572	The house burns down.
1574	The house is rebuilt and two towers are added in front. Gavriel is born to Abrahan and Malia.
1610	Lord Gavrial Tashmere adds a chapel to the grounds for family and servants. His son Jazef is born to Catharine.
1612	Rosarino is born to Gavrial and Catharine.
1613	Tashana is born to Gavrial and Catharine.
1621	Gavrial and Catharine die of consumption. Jazef becomes lord at age 11.
1633	Jazef marries Sofina.
1634	Persephone is born to Jazef and Sofina.
1635	Jazef begins to crusade against the forces of darkness.
1643	Jazef arrives in Madrid with his banners to petition King Philip IV. He is permitted into the Royal Vault.
1643	Jazef returns to Madrid, claiming to have driven darkness off the world. He returns home, triumphant.
1644	Jazef expands upon his home, adding the temple ballroom and two more towers. Cernedo explodes in order to support his newfound wealth.
1645	Crystina is born.
1645	Charro paints “The Knight of the Sun.”
THE DREAD WEDDING	
1650	Julyan, a local boy proposes to Persephone and she accepts. Tashmere adds the carriage house, hedge maze, and a third story to the house.
1651	The Dread Wedding occurs. The Tashmere family is wiped out and their name is never seen again in Europe.
1663	The “Scions of Solaria” are born.
1673	The Scions first visit the grounds of the house.
1676	The Scions climb the fence and enter the house.
1677	The Scions search for the **TALISMANS OF HOPE**. That fall they explore **THE DARK GARDEN**.
1678	The Scions encounter **THE QUEEN OF THE CATS**.
1679	The Scions encounter **THE HARROWING HUNTER** and **THE SWEEP AND THE RAVEN**.
1680	The Scions encounter **THE GOOD HOUND** and **THE DREAD BUTCHER**.
1681	The Scions encounter **THE BRIDE’S CARRIAGE**.
1681	The Scions or other heroes complete **THE DREAD WEDDING**, breaking the curse on the house, and destroying it.
THE HOUSE MOVES TO AMERICA	
1745	Jazef Tashmere II arrives in America and turns ground on a mansion in the hills of Pennsylvania. He brings stone and wood from his ancestral home “somewhere” in Spain.
1753	The House is Completed. Jazef begins his tenure as lord.
1788	Lincoln Tashmere becomes Lord. Becomes possessed by a ghost and secretly builds a prison under the house. There he continues the ways of the Spanish Inquisition.
1820	Santiago Tashmere becomes Lord.
1835	While researching occult secrets Santiago becomes possessed by a ghost from a book. He creates a sub basement with the goal of summoning a powerful thrall.

1846	Santiago's plans fail and he and his followers die. The remaining Tashmeres leave in a hurry, selling their house on the cheap. They are never seen again and their name disappears forever.
1846	Joseph Cardell purchases the house from the disintegrating Tashmere family and becomes its first Master.
1859	Manuel Fereira researches Lord Thomas Dread and proposes a counter theory to the story of "The Dread Wedding."
1864	Joseph Cardell becomes possessed by a ghost. He goes on a killing spree, slaying his entire family except for Conner.
1864	Conner Cardell becomes the second Master of the house.
1866	Conner learns of the ghosts. Creates an arcane workshop under the house and has The Crystal Sphere of Fathiyya El-Hashem made.
1867	Conner marries. As soon as his wife is pregnant he uses the crystal sphere to trap the spirits of the house. The battle ages him unnaturally. His son Jack is born.
1869	Jack Cardell becomes 3rd Master at the age of 2 when his father dies of premature old age.
1889	Jack becomes interested in automation. He reopens the workshop underneath the house and attempts to build a machine-man.
1898	Pilar Espinoza publishes Dioses Oscuros de Espana.
1900	Kaelin Cardell becomes the 4th and last Master of the house when his father Jack dies to the Machine Man.
1914	Kaelin runs to Europe to join the war and is summarily killed.
1916	Holy Light Catholic Church/Diocese of Harrisburg purchases the house.
BEYOND THE VEIL	
1919	A séance in the old house ends up **PIERCING THE VEIL** between worlds, and frees the ghosts of the Cardell family.
1921	13 train robbers are killed by the Cardell ghosts and their loot is hidden in the house in *13 Guns*.
1921	The municipality puts up a $10,000 reward for info about the missing cash. When that fails they send in a group of investigators who encounter **13 GHOSTS** that help them cleanse the house. A secret trust fund takes over the house the next day.
1924	Irene White, a nosy reporter comes to investigate the house and gets *The Golden Scoop* from a caretaker named Elmer Hand. Irene publishes her story and gains national attention for both herself and the house.
1925	Irene gets hauled in by Detective Monroe and discovers that the ghosts of the house are using her. She retracts her story, ruining her reputation.
1926	An Antiquarian named Constance Ortega attempts to find and use **THE TOME OF THE DEAD**. She unwittingly unleashes an army of ghosts and zombies.
1927	The secret trust fund that owns the house increases security with an electric fence but is unable to save an unlucky construction worker from *The Lady in the Window*.
1929	**THE MACHINE MAN** awakens under the house, and gets to work chopping down all the trees around the yard.
1929	*A Man of Science*, a physicist named Edwards encounters the Machine Man and witnesses the power of faith.
1931	Edwards and another scientist create a ghost machine which can capture spirits. They send it into the house with a group of **GHOST CATCHERS**. The machine explodes, destroying the house down to its foundation.
1931	The secret trust fund that owns the house dissolves.
1935	A group of investigators examine the ruins of the house and find not only the basement below, but it's **DREAD SECRETS** as well. Irene White, Detective Monroe, Professor Edwards, and Father Shelton discover *The Veil Unveiled*. The house is ruined, but as an *Epilogue* the Lady in the Window casts a powerful spell that makes its spirit live on in Haunted Houses everywhere.
STAND ALONE ADVENTURES	
1951	A house filled with ghosts and scary creatures betrays **THE SINISTER SECRET OF PEPPERMARSH**.
2017	A group arrives in Middleburg, Pennsylvania to **STAY THE NIGHT** in a "supposedly" haunted house. They discover that it actually is. They succeed nonetheless, and win the house.
THE HOUSE GOES DIGITAL	
2100	The first hologram-driven "Dread House Escape Room" opens outside of Madrid, Spain.
2108	"Hard Holograms" are invented in China, and the government tightly controls their release.
2111	"Hard Holograms" are patented and commercialized.
2113	Cernedo, Spain builds the first "Dread House Escape Park." It becomes a testing ground for Hard Holograms.
2117	The Escape Park is possessed by the actual ghosts of the Dread House, starting the events knows as **GEIST IN THE GEARS**.

Adventures in the Dread House

Storylines

Storylines are the heart and soul of storytelling in the Dread House. They are used to guide the group in specific directions in order to maximize storytelling opportunities. Storylines typically consist of an adventure hook, one or more tasks organized into a quest, and an ending. A storyline can contain one or more "adventures" and a campaign can contain one or more storylines. Whenever a group is involved in a storyline, each player should record it on their character sheet.

A group can leave a storyline and come back to it later. It is possible for players to be involved in multiple storylines at the same time.

Official storylines and adventures are presented below. GMs are free to alter them, expand them, connect them, or intertwine them as desired.

Storyline 1: The Dread Wedding

The Dread Wedding is the primary storyline of this book. It can be played as the events of a single night, or stretched out into a multi-year campaign. Although primarily designed for Pathfinder/5th Edition, it can be played with Call of Cthulhu.

Time Period: Medieval.

Levels: 6-8 (7). **Duration:** Long.

Location: Sorenton.

Synopsis: The group learns about the house, enters it, and experiences the events of The Dread Wedding. They may encounter several optional adventures as they explore the house and grounds.

Adventure: The Dread Wedding.

Optional Campaigns: The 3-Day Campaign, Scions of Solaria - The Multi-Year Campaign (see Chapter 2: The Dread Wedding).

Storyline 2: Beyond the Veil

Beyond The Veil is a series of six standalone adventures that can be played together as a multi-year campaign. They are connected by a series of short stories that add to their background and mystique. Although primarily designed for Call of Cthulhu, they can be played with Pathfinder/5th Edition.

Time Period: 1920s

Levels: 1-3 (2). **Duration:** Long.

Location: Middleburg in the Pennsylvania Hills, USA.

Synopsis: The group is invited to a Séance in an old house on Halloween. The event unlocks a series of adventures over several years. The group leaves and returns to the house over the next two decades, uncovering layers of secrets as they do.

Adventures: Piercing the Veil, 13 Ghosts, Tome of the Dead, The Machine-Man, Ghostcatchers, Dread Secrets.

Optional Adventures: The Dark Garden (A3), Queen of the Cats (A4), The Harrowing Hunter (A5), The Sweep and the Raven (A6), The Good Hound (A7), The Dread Butcher (A8), The Bride's Carriage (A9).

Standalone Adventures

Any adventure in this book can be played as a standalone. However, the following adventures are, by their nature, very conducive to that format: The Fall of the House of Tashmere, The Sinister Secret of Peppermarsh, Stay the Night, Geist in the Gears.

Adventure Summaries

These adventures are divided into groups by time period. They are further sorted into storylines or standalones as appropriate.

Levels: This is always presented as a 3 level range, with the "Ideal" level in brackets afterwards. These are merely suggestions as most adventures can be easily scaled. Levels are presented only for Pathfinder and 5th Edition. The Call of Cthulhu adventures in this book can be tackled by experienced or inexperienced investigators.

Setting/Mood: The default setting and intended mood for the adventure are presented.

Duration: A Micro adventure is similar to a Side Trek in length. It should only take a portion of a session to complete. A Short Adventure might take up to a session to complete. A Long Adventure will take more than one session to complete.

The Time of Myth and Magic
Adventures in Medieval Times



1. The Dread Wedding

An epic ghost story told in a massive haunted house.

Levels: 6-8 (7). **Duration:** Long.

Setting/Mood: Sorenton, The Dread House, and its Grounds. This is a classic haunted house adventure, spooky at times, harrowing at others.

Synopsis: The group comes to Sorenton and is trapped there by a dread storm. They learn about the house and its curse. They enter it and complete the Dread Wedding, breaking the curse. Along the way they encounter several ghosts that they battle with, dispel, or lay to rest.

Optional Campaigns: The 3-Day Campaign, Scions of Solaria - The Multi-Year Campaign.

2. Talismans of Hope

A Quick Delve Into The Dread House To Collect A Pair of Items

Levels: 1-3 (1). **Duration:** Short.

Setting/Mood: Sorenton, and The Lord's Tower of the Dread House. The mood is one of spooky wonder, with the hint of danger, but nothing life threatening.

Synopsis: Young, brave, and still innocent, the townspeople recruit the group to enter the house to see if they can recover two items – the Book and Soulsword of Solaria. Should they succeed, they give the items to the townsfolk for safekeeping. The items will become available again should the group attempt the Dread Wedding later.

3. The Dark Garden

A Fight to the Death Against a Vegetative Plant Menace

Levels: 2-4 (2). **Duration:** Micro.

Setting/Mood: This adventure takes place in a garden and greenhouse on the grounds of The Dread House. The mood is classic horror, with the group facing a dire threat.

Synopsis: The group is hired by Madame Aluna, the local Fortune Teller, to gather black mandrakes from the old garden of The Dread House. Since they are best harvested at night, the group climbs the hill and waits for sundown. The ghosts of the garden animate the plant life, capturing them and carrying them to the Crystal Greenhouse as a sacrifice to the creature there.

4. The Queen of the Cats

A Supernatural Encounter With A Ghostly Cat Queen And Her Thralls

Levels: 1-5 (any). **Duration:** Short.

Setting/Mood: This adventure takes place all over the Dread House. It is fun and lighthearted, and just a little bit spooky. Even children could enjoy this. There is no combat unless the GM combines this adventure with another.

Synopsis: The group meets a ghost cat inside the house. The cat gives them a quest that they can choose to fulfill or ignore. Their choices can directly impact their future luck.

5. The Harrowing Hunter

A Desperate Battle To Survive A Ghostly Stalker On The Grounds of the Dread House

Levels: 3-5 (3). **Duration:** Micro.

Setting/Mood: This adventure takes place on the grounds outside of The Dread House. The adventure should feel like a slasher movie.

Synopsis: The group encounters a powerful ghost on the grounds of the house. It stalks them, trying to pick them off one-by-one. If defeated, the ghost comes back to life over and over, until they destroy its totemic body pile.

6. The Sweep and the Raven

A Lighthearted Magical Adventure On the Rooftops of the Dread House

Levels: 3-5 (3). **Duration:** Short.

Setting/Mood: Sorenton.

Setting/Mood: This adventure takes place on the rooftop of The Dread House. The mood is light, and wondrous, and not at all scary – a family ghost story.

Synopsis: The group meets the ghost of a female chimney sweep. She takes them on a magical adventure on the rooftops. If the group participates in the Dread Wedding storyline, this adventure will give them aid in defeating the Pumpkin Man.

7. The Good Hound

An Exciting Race Around The Grounds At The Behest of A Ghostly Hound

Levels: 3-5(4). **Duration:** Micro.

Setting/Mood: The grounds of The Dread House. The mood is spooky, exciting, and dangerous.

Synopsis: The group meets a ghostly hound in the kennels. The hound takes them on a short adventure across the grounds and through the woods, possibly connecting to other adventures.

8. The Dread Butcher

A Battle For Survival Against a Horrific Ghost Enhanced Human

Levels: 3-5 (4). **Duration:** Micro.

Setting/Mood: This adventure takes place in a butcher's barn between The Dread House and town. The adventure should feel like a monster movie.

Synopsis: The group encounters the town butcher possessed by a powerful ghost. They attempt to drive the ghost out of him without killing him – or being killed themselves.

9. The Bride's Carriage

A Terror Filled Ride Through Hell At The Mercy of a Possessed Carriage

Level: 4-6 (any). **Duration:** Micro.

Setting/Mood: This adventure takes place on the grounds of The Dread House. The mood is spooky, exciting, and dangerous.

Synopsis: The group explores the carriage house and gets pulled on a ride through Hell itself.

Standalone Adventures

10. The Fall of the House of Tashmere (FOTHOT)

An Epic Dungeoncrawl Version of the Dread House

Level: 9-11 (9). **Duration:** Long.

Setting/Mood: This adventure takes place inside and outside of The Dread House. The adventure should feel like a dungeoncrawl, or horror themed action movie.

Synopsis: The group learns of the house and decide to cleanse it. They enter the house with the purpose of routing every evil spirit within it. They are armed and ready for the challenge, having equipment specifically for battling undead. Inside the house, ghosts and other undead are lurking, eager to attack.

11. The Sinister Secret of Peppermarsh

An Homage to a Classic That Might Have Been

Level: 1-3 (1). **Duration:** Short.

Setting/Mood: This adventure takes place at a small haunted house on the edge of a cliff. The cliff overlooks a bay that leads to a nearby ocean. The mood is spooky fun with a dose of danger!

Synopsis: The group is asked by local residents to investigate a nearby house. Once long ago the house was said to be haunted, but it was actually pirates using lights and magic to keep people away. Now there are no pirates, but lights and mysterious sounds have been coming out of the house. The townsfolk hint of an unfound treasure, and it's enough to send the group looking for adventure.



The Time of Machine Guns and the Mythos
Adventures in the Roaring 20s



12. Piercing the Veil

A Short Chase As The Group Tries To Escape From a Haunted House

Levels: 1-3 (1). **Duration:** Short.

Setting/Mood: September 19, 1919. The Old Cardell House, Middleburg PA. The mood is mysterious, but it quickly turns exciting and fast paced with a true threat of death.

Synopsis: The investigators participate in a séance in an old house that is owned by the local diocese. Things go horribly wrong, and the group ends up running for their lives from powerful ghosts released during the event.

13. 13 Ghosts

A Spooky Treasure Hunt Featuring a Power Struggle Between Ghosts

Levels: 1-3 (2). **Duration:** Short.

Setting/Mood: October, 1921. The Old Cardell House, Middleburg PA. This adventure is spooky, scary, and a bit gross. There is no combat and few skill checks, if any. It is primarily a scarefest. An homage to the classic movie "13 Ghosts."

Synopsis: The group is tasked with making a last-ditch effort to find a hidden fortune in a clearly haunted house.

14. The Home of the Dead

A Classic Battle Against A Scourge of Zombies

Levels: 1-3 (2). **Duration:** Short.

Setting/Mood: October 1926. The Old Cardell House, Middleburg PA. The mood is that of a creature feature/zombie movie.

Synopsis: In 1926 the house attracts the attention of an antiquarian who gets denied access to its library despite "Several respectfully written letters" penned by herself. Believing it to contain a copy of an ancient Spanish tome, she hires the group to break in and requisition it. They find it, but it is possessed, and it attacks them.

15. The Machine Man

A Harrowing Adventure Against a Powerful Ghost Machine

Levels: 1-3 (2). **Duration:** Short.

Setting/Mood: August 1929, The Basement of the Old Cardell Mansion. The mood is scary. Deadly. Death in the Dark. A ghost slasher movie.

Synopsis: A Swiss engineer comes to America seeking an automaton he believes was built by Jack Cardell back in 1899. He recruits the group to go under the destroyed house to find it.

16. Ghostcatchers

A Dangerous But Fun-Filled Romp Through The World's Most Haunted House

Levels: 1-3 (2). **Duration:** Short.

Setting/Mood: October, 1931. The Old Cardell Mansion. Fun and even a little bit zany, like a comedy ghost movie.

Synopsis: The group is given a machine that can "Absorb" ghosts and asked to use it to clean out the house. They do. Until it explodes. The machine that is. Oh, and the house too.

17. Dread Secrets

A Deadly Quest In the Basement of a Haunted House Leads to Unparalleled Horror

Levels: 1-3 (3). **Duration:** Medium.

Setting/Mood: March 1935. The Basement of the Ruins of the Old Cardell House. The mood is that of deepening horror, like a classic Lovecraftian tale.

Synopsis: The group is recruited by Detective Monroe and his allies to investigate the ruins of the house. They do so, and discover secrets and horrors beneath the destroyed manor.

The Time of Connected Dependence: Adventures Today and Tomorrow



Standalone Adventures

18. Stay the Night

A Heart Stopping Challenge To Win A "Haunted" House

Levels: 1-3 (2). **Duration:** Short.

Setting/Mood: Middleburg, PA, USA. A classic, heart stopping, ghost story.

Synopsis: The group hears about a contest based around "The World's Most Haunted House" and decide to enter. They must stay all night without running out in terror. If they win, they win the house itself.

19. Geist in the Gears

A Fun Evening In a Futuristic Escape Room Turns Dangerously Real

Levels: 1-3 (2). **Duration:** Short.

Setting/Mood: A virtual version of The Dread House. The mood is that of a futuristic ghost story – intense, edgy, and spooky.

Synopsis: In a futuristic escape house, things go terribly wrong when the computer running the game experiences an AI breakdown. It takes over the house's programming and attacks the group.



The Dread Wedding

A Trip Through an Epic Haunted Mansion in Order to Break Its Dread Curse

The Dread Wedding is the primary storyline of this book. It presents a classic haunted house adventure, spooky at times, harrowing at others. It can be played as the events of a single day and night, 2 days and 2 nights, or stretched out into a multi-year campaign. Although primarily designed for Pathfinder and 5th Edition, it can be played with Call of Cthulhu (see information below).

Levels: 6-8 (6). **Duration:** Long.

Optional Campaigns: The 3-Day Campaign, Scions of Solaria - The Multi-Year Campaign (see below).

Characters

This adventure is best played with a mixed group of 6th-8th level characters. However, given the nature of Dread Ghosts, it should be fairly easy for the GM to scale most encounters up or down with ease in order to challenge characters of higher or lower levels (see Dread Ghosts).

For Call of Cthulhu, this adventure is best played with characters that have some mythos experience, and possibly some helpful items or spells. The ghosts in the house are legion, and only the best prepared investigators will have a hope of surviving.

Setting

The Dread Wedding takes place in a magical medieval setting. The GM is free to place it on any world they desire. The adventure occurs in a region of land called Espa, near the small town of Sorenton. The Dread House overlooks the town from a high hill.

The area is modeled after medieval European farmland set among wooded hills and valleys. Names have a Hispanic sound to them, but all humans in the region speak the Common tongue.

The year can be set to any that the GM requires. The background events of the Dread Wedding happen 30 or so years before that date. The time of year is mid fall, when leaves have turned and many trees are bare. The harvest is over, and only pumpkins and squashes grow in the fields. Fall showers are frequent, and cool winds are starting to blow. It is the time known in Espa as "The Days of Death."

The Day that the group arrives depends on the GM. If the adventure is meant to last only 1 night, then they arrive on The Day of Death/Halloween. If the adventure is meant to last 2 nights, then they arrive the day before, on The Day of Dying/All Hallows' Eve.

The Espan Days of Death

Whatever world this adventure is set in, the events of the Dread Wedding revolve around 3 days in mid fall known as "The Days of Death." The holiday is a celebration of the life cycle, with an emphasis on the transformative role that death plays in it. The holiday is celebrated in all the towns in the region, though customs can be different from town to town.

The Day of Dying (All Hallows' Eve): On this day, villagers pay respect to the old and sick by visiting them, and telling them how much they appreciate them. It is a day for feasting and being with others. Roast pumpkin is a favored dish.

The Day of Death (Halloween): On this day, villagers pay respect to the dead, visiting gravesites and temples, speaking to them as if they were there, and even setting a spot for them at the table. In some places, costuming is very important. Typically they wear costumes in the likenesses of the dead, so that others may remember them. They may also dress as religious figures, especially angels and demons that tease and torment those that don't wear costumes. This practice has been abolished in Sorenton since the events of The Dread Wedding.

The Day of Undeath (All Saints' Day): On this day, people pay respect to the transition from a thing that is only dead, to a thing that isn't only dead. It covers the physical transition from corpse to wormfood, and the metaphysical transition from body to spirit. It is a process that is celebrated as beautiful, pure, and natural. No matter what happened to the person in their life or death, it is all left behind by the transition. It is a day of forgiveness and transformation. People celebrate it by wearing white, symbolic of a blank slate that holds no past judgments. However, from that day on, death is believed to gain an upper hand on the world, as evidenced by longer nights and the coming of winter.

Synopsis

The group arrives in the town of Sorenton and learns of The Dread House. They decide to go to the house either alone, or possibly accompanied by some people from town. They quickly discover the grounds are haunted, and the house even more so. They explore the house and discover the curse of the Dread Wedding. They encounter many ghosts and eventually attempt to break the curse.

Beginnings

- The group is simply passing through the area and comes across Sorenton at a fateful time.
- The group has been hired by the Church of Solaria in a nearby city to go to the house and try to break its curse. The church received a letter from Radeg, the head of the town guard.
- The Dread Storm has angered the local king. He hires the group and sends them into the house.

Speeding Up The Adventure

There are several reasons a GM may wish to quick start this adventure. Time may be short, some players may already know the backstory of the adventure, or the group simply prefers to start at the door of the house. Whatever the reason, the backstory and visit to Sorenton can be eliminated with the following adventure hook.

Grandmother's Tale

The group is visiting an inn in Sorenton (or GMs choice). They meet an old storyteller who turns out to be the ghost of Catharina Tashmere. She tells her story and transports them to the grounds, or the town as the GM desires. She can transport people through time and space. To begin the adventure this way, players can read *Grandmother's Tale*, or else have the GM read it to them.

Playing the Dread Wedding as a Campaign

Presented below are two ideas for stretching the Dread Wedding storyline into a longer experience. Both ideas use The Dread Wedding and all of its side adventures.

The 3-Day Campaign

With this idea, the group visits the house multiple times over The Days of Death. They arrive in Sorenton on the Eve of Dying (Day 1, the day before The Day of Dying). They explore the town, and visit the house that evening. They cannot get in (See Introduction: Keeping the Group Out of the House), so they explore the grounds, encountering outside adventures.

On the Day of Dying (Day 2, All Hallows' Eve) the group returns to find the door open. During the daytime they might encounter a few minor ghosts. When the Dread Storm manifests they are Hellshyfted until midnight and explore the Dread House. At midnight they are teleported to the Greeting Post in Sorenton (S1). Should the group return to the house they will again be unable to enter it.

On Day 3 (The Day of Death, Halloween), the group returns. This time the Hellshyft occurs as soon as they step on the grounds. They have no way to get out until they finish The Dread Wedding. Time within the house compresses or expands so that the group stays inside for as long as it takes (days can pass, but no long rests are possible). Assuming they survive, they emerge victorious at the end of Day 3, when dawn breaks to begin The Day of Undeath (All Saints' Day).

The 3 Day Campaign

Day 1 – Explore the grounds and maybe even the rooftops, but can't get in the house. Possible outdoor adventures include THE DARK GARDEN (A3), THE HARROWING HUNTER (A5), THE GOOD HOUND (A7), THE DREAD BUTCHER (A8), and THE BRIDE'S CARRIAGE (A9).

Day 2 – Get into the house and explore. Possible daytime adventures include QUEEN OF THE CATS (A4) and THE SWEEP AND THE RAVEN (A6). The group gets trapped and cannot leave until midnight.

Day 3 – The Dread Wedding. The house Hellshyfts until the group dies or breaks the curse of THE DREAD WEDDING (A1).

Scions of Solaria:

The Multi-Year Campaign

With this idea, the group visits the house several times, attempting to unlock its mysteries and break its curse over multiple years. They begin as children in the village of Sorenton (10 years old*), and are descendants of those who died in the house. They learn the story of The Dread Wedding quite young and, because of their curiosity, sneak through the fence once or twice on bright summer days to explore the grounds. As teens (13yrs) they climb the fence and enter the house itself to prove their bravery – and those in town take notice.

The following year, they are tasked with the quest TALISMANS OF HOPE (A2) on a bright summer day, and THE DARK GARDEN (A3) that fall (year 1). A year later they voluntarily enter the house in autumn and complete the quest QUEEN OF THE CATS (A4) (year 2). A year later, and now approaching adulthood, they enter the grounds for the first time during the Days of Death. They escape THE HARROWING HUNTER (A5) by running into the house and encountering THE SWEEP AND THE RAVEN (A6). They wait on the roof until sunrise (year 3). The next year, as true adults, they return to the grounds and encounter THE GOOD HOUND (A7), who guides them to THE DREAD BUTCHER (A8) (year 4). They barely survive but return the next year, getting swept away by THE BRIDE'S CARRIAGE (A9). Tormented by the visions they see, they enter the house and solve THE DREAD WEDDING (A1) (year 5).

* Adjust the starting age as appropriate for different races, or to make the group younger or older.

The Multi-Year Campaign

Year 1 – TALISMANS OF HOPE (A2), THE DARK GARDEN (A3).

Year 2 – QUEEN OF THE CATS (A4).

Year 3 – THE HARROWING HUNTER (A5), THE SWEEP AND THE RAVEN (A6).

Year 4 – THE GOOD HOUND (A7), THE DREAD BUTCHER (A8).

Year 5 – THE BRIDE'S CARRIAGE (A9), THE DREAD WEDDING (A1).

The Dread Storm

Many are the inconveniences when traveling across the southern hills of Espa in the fall, but perhaps none so annoying as the tendency of the weather to change abruptly. In an instant a beautiful warm day can be transformed by an icy rain and razor sharp wind. The unhardy or unprepared should expect to be uncomfortable. – Flemin the Wanderer

The Dread Storm is a magical weather phenomenon created by the Pumpkin Man. It is essentially a haunted storm that obeys his will completely. The storm creeps into the region on The Day of Dying, and waits for darkness to strike. It rages throughout the night, dissipating to gloom and showers during the Day of Death. That night it manifests again, storming through the evening hours before fading completely at dawn on The Day of Undeath. It cannot be altered or dissipated by anything other than the Pumpkin Man.

The Dread Storm is a local phenomenon, covering Kaseh Tashmere, Sorenton, and the surrounding farms. It is notable for its volatility, raging with lightning and thunder one moment, then turning to light rain, then dissipating for a time as if to project false hope before starting up again.

To the people of Sorenton, the storm is much worse than that. It first appeared on that evening before the Wedding of Persephone and Julyan. It raged again the night the bodies were found. But this time, there were screams and howls coming from the storm, as if it contained the souls of all those who were slain in the house.

As a result, the people of Sorenton fear the storm even today. They believe the clouds to be filled with ghosts and demons, and that those evil entities swoop down at night and carry people and livestock to their doom. Only the very brave and very foolhardy will be caught outside during the storm, especially alone. There have been several disappearances over the years, and now, most people gather in the Inn of the Shade or the Temple of Solaria to wait it out together.

The Dread Storm challenges flying creatures, and makes hazardous terrain of the roads and paths around Sorenton.

The Dread Storm exists on earth and in hell, and can cause the house to Hellshyft.

The Dread Wedding: Events

This adventure is event driven and as such, specific situations happen in a particular sequence. The entire table of events can be found here. Otherwise, events are interspersed through this adventure as needed.

All times in this adventure are based upon the clock in Old Entry Chamber (1st Floor, Area 24). All times are approximate, except for Midnight and Dawn. All others can be altered as the GM needs to fit the pace of the story and the actions of the players. For example, if the GM wants the group to spend more time exploring Sorenton, then they can arrive in town sooner, or dinner can be served later or skipped entirely. If the group is to encounter several adventures on the grounds, then they can skip dinner and arrive at the house earlier, going into the house much later. To extend the adventure, the GM can extend the evening by as many hours as needed (see The House at Midnight - The Midnight Hour).

Part 1 – The Call To Adventure

EV1 - 3:00 PM - A Storm Approaches: The group is traveling towards Sorenton on the Sorenton Spur. The Dread Storm approaches from behind them. The auras around the Dread house begin to grow in strength. The group stays ahead of the storm as they approach town.

EV2 - 4:30 PM - A Dark Greeting: The group meets Anciana, who warns them to stay inside this night. The group may or may not explore a bit of the town. The Dread Storm creeps into town.

EV3 - 5:00 PM - Shelter in the Shade: The group eventually finds themselves in the Inn of the Shade where many townsfolk are gathered.

EV4 - 5:00-7:00 PM - The Good People of Sorenton: As events continue, several townsfolk cross the characters' paths including Madame Aluna, Peni Centavo, Ushi Akatayo, and Radeg Redbeard.

EV5 - 5:30PM – Dinner Time: Dinner is served. The townsfolk have come to jokingly refer to this meal as "The Last Supper."

EV6 - 6:00 PM - Comes the Captain: Sunset. Radeg, captain of the guard, finds the group and beseeches them to enter the house with him. The Dread Storm releases its fury. The Dread Auras around the house become fully empowered. Crystina and the Pumpkin Man "awaken."

EV7 - 6:30 PM - A Break In The Storm: The storm breaks and Radeg prepares to leave with or without the group. They have about 30 minutes to grab anything else they need from town.

EV8 - 7:00 PM - Leaving Town: The group finishes their business in town. They meet Radeg at the Garrison and possibly other NPCs along the way. They depart for the house. Rain and darkness make for slow travel.

Part 2 - The Dread House

EV9 - 8:00 PM – Dread Grounds: The group arrives on the grounds. They may or may not explore them, having short encounters or entire side adventures.

EV10 – 10:00 PM – Into The House: The group enters the house and begins to explore it. The storm begins again and rages on and off.

EV11 – 10:00+ PM – Crystina: Almost immediately after the group enters the house, they meet Crystina, the ghostly daughter of Jazef Tashmere. She cautiously approaches them, then flees.

EV12 – 11:00 PM - The Pumpkin Man: Crystina returns to talk to the group. The Pumpkin Man attacks her, she flees, and they both disappear.

EV13 – Midnight – The Hellshyft: The Hellshyft occurs and the house moves to hell. The Bride's Carriage (G9) begins to ride on its own. The Fireball of Francois de Niall begins to fly (G18). Undead become empowered. Some rise from the graveyard (G13). If time is going to be stretched, it is stretched here (see The Hellshyft, The House at Midnight, The Midnight Hour, Dread Effects).

Part 3 - The Wedding Quest

EV14 – 1:00am – Crystina's First Plea: Crystina appears before the group and asks them to please help her daddy. If they agree she tells them to fetch wine from the wine cellar (BMT, Area 9), and a holy book of Solaria from the Secret Library (1st Floor, Area 32b).

EV15 – 3:00am – Crystina's Second Plea: Crystina appears and takes any items they have discovered. This causes the Pumpkin Man to arrive. Crissy flees, but not before telling the group to get the Ankh from the Healer's Chamber (1st Floor, Area 39A), the Music from the Music Room (2nd Floor, Area 37), and the Vestments from the Priest's Chamber (3rd Floor, Area 5).

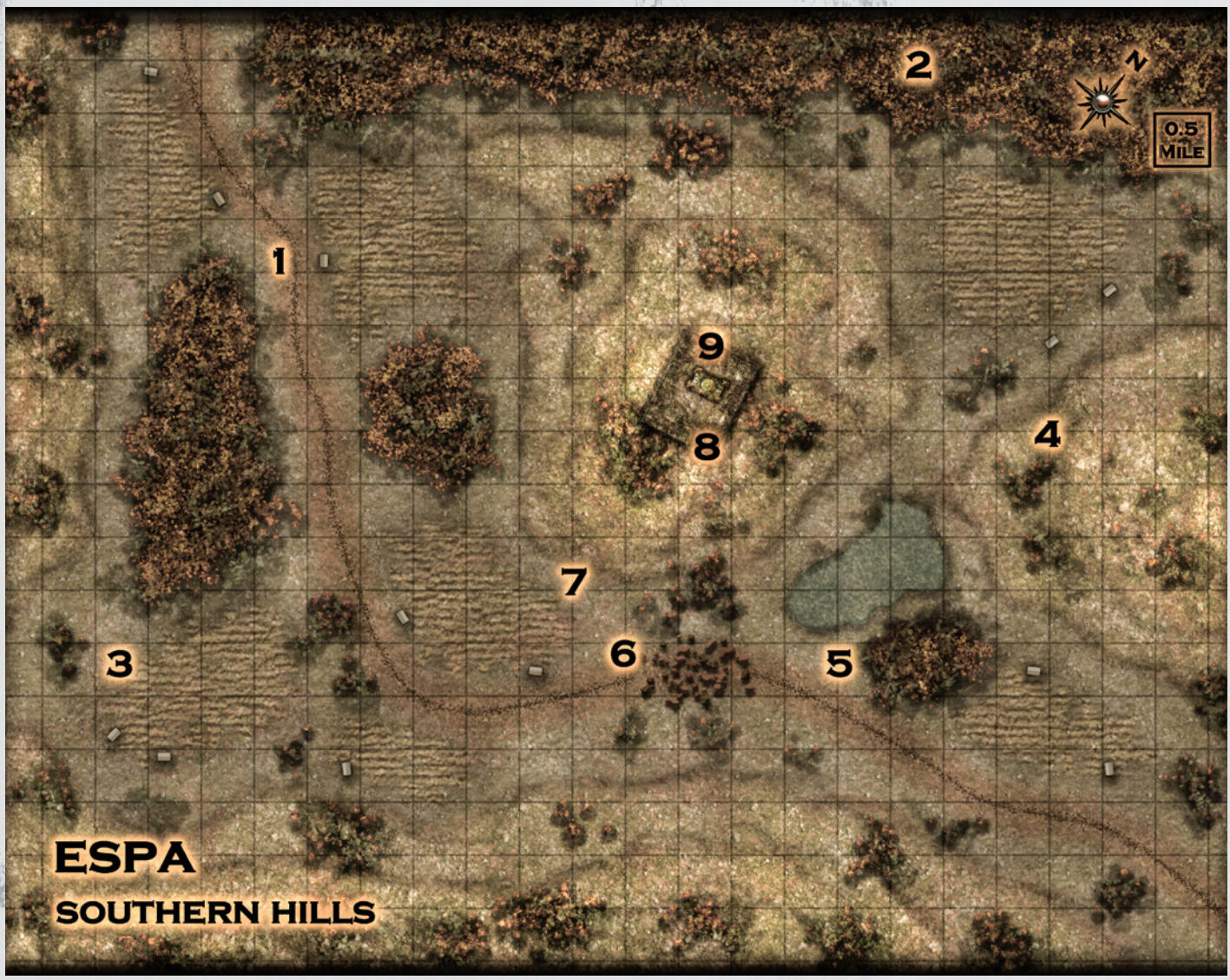
EV16 – 4:00am – The Candlelight Procession: A host of ghosts with lit candles float through the house in a procession that was to wake the bride and groom. It is hauntingly beautiful. The group joins it to reach the Lord's Tower (LT1).

EV17 – 4:30am – The Soulsword of Solaria: Assuming the group does not already possess it, they now gain the sword *Sunray*.

EV18 – 5:00am – Crystina's Final Plea: Crystina appears in a panic and asks the group to find the last items – the rings meant for the bride and groom (3rd Floor, Area 25 and Attic, Area 6).

EV19 – 6:00am – The Dread Wedding: The Dread Wedding begins. The wedding ghosts manifest and assemble in the Temple Ballroom (Area 4). The ceremony starts, and the Hellshyft reverses. The group completes The Dread Wedding, escapes, or dies.

EV20 – Dawn – The Escape: The Dread Wedding completed, The Pumpkin Man is defeated. However, the Dread Lords themselves arrive, and Jazef Tashmere brings the house down battling them. The group escapes down a secret tunnel, and lives to see another day.



E1 - Sorenton Spur – a once popular shortcut between trade routes.

E2 - Zarzanegra – the forest of black thorns.

E3 - Farmlands – each area contains about 10+1d10 farms operated by a single small family.

E4 - Mount Toro – a large low mountain filled with wild bulls.

E5 - Lake Rojo – so named for the red clay that makes it a murky red color.

E6 - Sorenton (Cernedo) – the sleepy town.

E7 - The Lord's Road – an overgrown, mud filled track that is rarely used.

E8 - Morgan Tor – The highest hill for tens of miles in any direction.

E9 - Kaseh Tashmere – The Dread House.

The Dread Storm And Hell

The Dread Storm exists in hell just as it does on earth. However, in hell the clouds perpetually roil without releasing lightning, thunder, or rain. Instead, the storm serves as a partial gateway from hell to the material world.

After the Hellshyft, and before it is reversed, winged demons and spirits from the fell realm take to the clouds in hell, attempting to break through to the other side. The storm itself holds them at bay, but their shrieks and screeches carry over to the other side, terrifying the people of Sorenton and keeping them inside their homes.

Anybody or anything from either side flying into the storm while it is in this state will encounter 1-6 demons, devils, spirits, or ghosts of the GMs choosing. Most appear as classic death figures with skeletal bodies, tattered black cloaks, and scythes. Many have bony batlike wings. Others ride skeletal horses.

Part 1: The Call to Adventure

The Sleepy Town of Sorenton

Population: 93 in town/204 with surrounding farms.

Mayor: Niklaus Burgermeister

Trade Goods: Labor. Farm foods. Arts and Crafts.

Male Commoner Names: Diega, Zantiado, Felique, Thiago, Caryos, Patryk, Sebazten, Alezandro, Leonartis, Hanzvig, Camiliano, Gabriet,

Female Commoner Names: Valenti, Renata, Natali, Marlis, Salome, Bianca, Zabeth, Violeta, Constanza, Hanne, Abril, Sofina.

In the years after the fall of Kaseh Tashmere, Sorenton floundered. Without the protection of Tashmere, and no high priest, the people followed Solaria as best they could, erecting a new temple in her honor, and praying she would send someone to break the curse of The Dread Wedding. Some minor priests and wandering adventurers tried and failed, their fates unknown after they set foot on the grounds.

In recent years a strong and charismatic man named Radeg rose to become captain of the guard. He soon became the unofficial voice of Sorenton and took an oath to see Kaseh Tashmere rid of its evil spirits. He sent letters to every church of Solaria within 100 leagues and begged them to send help. He still waits desperately for aid. When not walking the town or manning the Garrison, he can often be found at the Inn of the Shade. There he seeks those brave of heart to save the town from its horrible curse. He has ventured into the house on several occasions, encountering nothing, and believes rightly that the curse may only be broken on the same day it was created.

The town is clean and nice, with an official welcoming post and greeter (S1). The local tavern has good food. In all respects Sorenton is a prime example of a healthy farm community and would prosper if not for the curse. On any given day of the year it is indistinguishable from a normal farm community of its size.

However, as night approaches on The Day of Dying (All Hallows' Eve), the town of Sorenton undergoes an abrupt change. People rush inside to protect themselves from the annual oncoming storm, locking doors and shutters and setting protective wards. Dozens gather in the Temple of Solaria (S1), while others meet in the Inn of the Shade to drink and forget about the past horrors (S2).

The People of Sorenton

The population of Sorenton is predominantly human, and consists of people that would be considered of good stock. They have been so terrorized by the fall of Kaseh Tashmere and the storm that comes each year, that none except Radeg and a few wild cards would even consider accompanying the characters to the house.

The people of Sorenton have lived in the aftermath of the Dread Wedding for more than 30 years. There is no subject that they think about more, especially at this time of year. As a result, almost everybody knows something, and most will share it with the group if they build some rapport with them. Should the group speak with anyone about the house, refer to Gathering Information, below.

Specific aid can be obtained from several NPCs in town. However, the group has a limited amount of time to reach the house before The Hellshyft. Therefore, the GM should decide how much information and aid the group needs and how much time should be spent in Sorenton acquiring it.

If the Group Needs Information

- Basic information about the house, the storm, or the Dread Wedding (any adult townsfolk).
- Knowledge of the Hellshyft to hell (Ushi Akatayo)
- Information about their Fortune (Madame Aluna).
- Information about Tashmere's unrecovered sword (Kogan Smashammer)
- Information about the government offices within The Dread House (Niklaus).
- Information about the dire state of the town, (Peni Centavo).
- Information on how to get into the house (Honest Juan).

If the group needs Items

- The *necklace of spirit protection* (Ushi)
- *Soulspike*, a spear especially good against the undead (Radeg at S7 Town Garrison)
- *sunwater* (S3 Temple of Solaria)
- Undead Fighting Gear (Kogan Smashammer at S5 The Iron Spike Trading Post – only if the scenario "The Fall of the House of Tashmere" is being played).

If the Group Needs to Bolster Their Ranks

- Radeg Redbeard, captain of the guard, wishes to go to the house (S2 Inn of the Shade, Event 6).
- Corig Mason and Tom Miller are town guards that can be recruited by Radeg (S7 Town Garrison).
- Ushi may join the group reluctantly if convinced (S2 Inn of the Shade).
- Juan may join the group for his own purposes (His House, see map).
- Madame Aluna is an unlikely but possible help (S2 Inn of the Shade).
- Queena de Solaria, a missionary priestess, may come to town at just the right time (S1 Greeting Post, or S3 Temple of Solaria).

Gathering Information

Through the course of the evening, the group may interact with several people in town, perhaps on the streets, in the temple of Solaria, or at the Inn of the Shade. Some NPCs

have specific information to give, which is written in their description. The amount of information that the group can charm, bribe, or intimidate out of people is up to the GM. Named NPCs can be used to summarize much of what is known, and otherwise give the group as much of the background as the GM desires.

For generic NPCs, refer to the Q&A below. Each interaction with a generic NPC can yield 1-2 pieces of information that the group doesn't already have. In this way they can build their knowledge up a bit at a time. Note that anyone the group talks to about The Dread Wedding will offer up a random piece of information from Table 1: The Dread Wedding - Rumors, Facts, and Gossip.

What's with this storm?

- It's a demon storm.
- It comes every year at this time.
- The storm lasts for two days and nights.
- At night the storm releases demons that carry people and cattle away in the night.
- The storm comes from hell itself.
- Everybody tries to get out of the storm.
- Many people stay at the temple all night praying, while others stay here drinking.
- The storm is sent as revenge for the Wedding of Persephone Tashmere on the Day of the Dead.
- The Wedding, aka The Dread Wedding, is the event that cursed the house, the town and the people of Sorenton.

What is the house on the hill?

- The manor of the onetime protector of this town.
- Its name is Kaseh Tashmere.
- It was once owned by the Tashmere family.
- It is now haunted with their ghosts. You shouldn't go there. Especially not tonight.

Does anybody go into the house?

- No.
- Only the insane, or the soon to be.
- A long time ago people did, but they don't any more.
- Honest Juan used to go in the house. He's changed since then.

What do people say is inside the house?

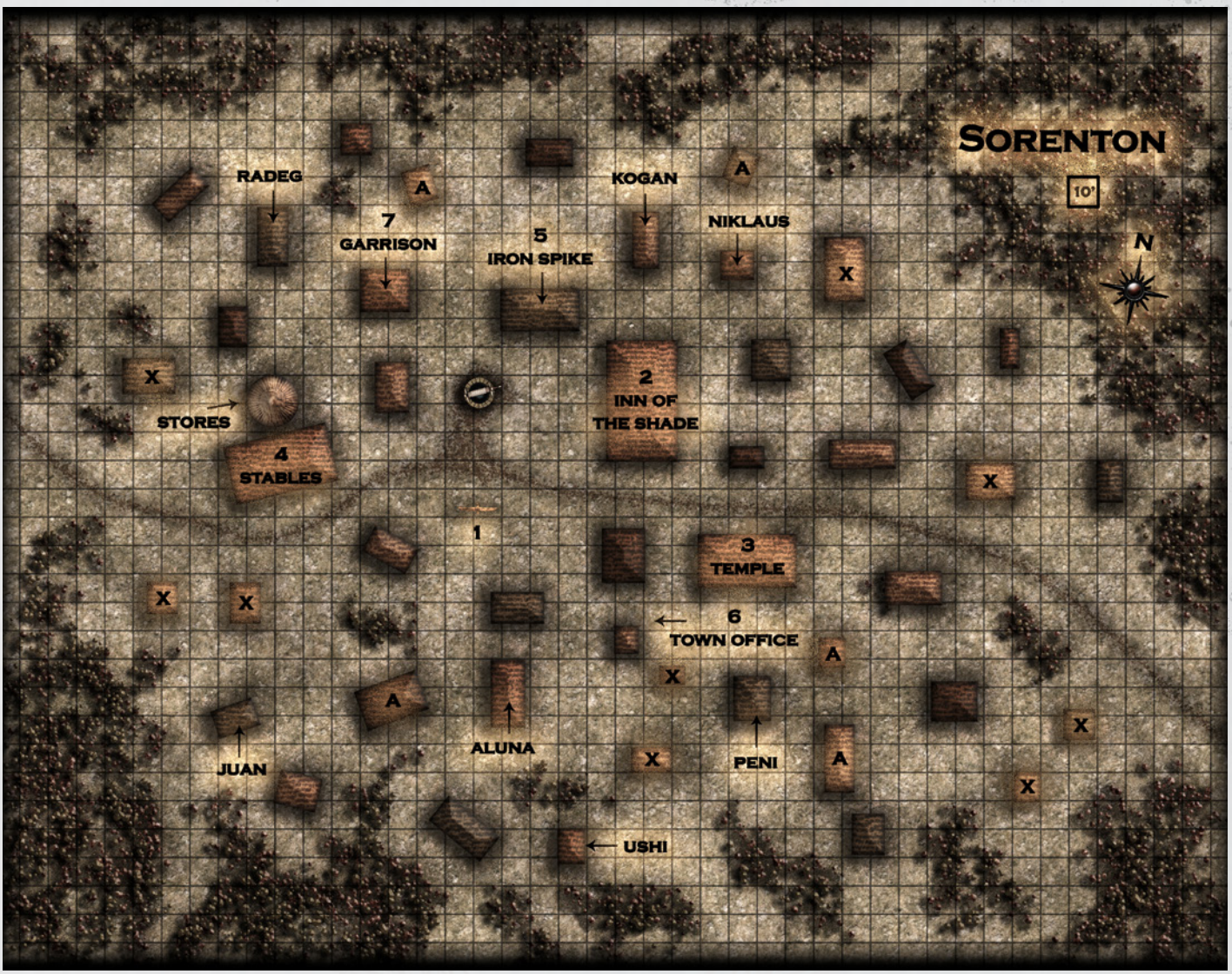
- They say everything is the same as it was that night.
- They say there is a chill in the air, as if the dead walk there.
- They say that at midnight, the walls drip with blood.
- They say that the ghosts of all your ancestors can be found inside.
- Terror. Horror. Madness. Death.

Tell me about the Dread Wedding/What else can you tell me?

- See Table 1: The Dread Wedding - Rumors, Facts, and Gossip.

Table 1: The Dread Wedding - Rumors, Facts, and Gossip

1. The Bride is said to have slain the groom with the knife meant to cut the wedding cake. (F, the groom killed the bride but he was possessed)
2. The Bride and groom were found lying together in the Bride's Chamber, hand in hand. (T)
3. Lord Tashmere's Sword was never recovered. (T, unless the party played Talismans of Hope and succeeded)
4. Lord Tashmere had many magical items from his campaigns locked in his War Tower. (T, but it is called the Lord's Tower)
5. No animals will go near the house. (F)
6. Tashmere slew his entire family then fell on his sword. (F)
7. The Duke of Fe-lar escaped the tragedy and returned home. (F: The Duke was slain and mutilated in bed by his possessed housekeeper, who then hung herself).
8. The tragedy occurred because they chose to have the wedding on the Day of Death. (T)
9. Tashmere's daughter Crissy was thrown down the well. (F: The ghost in the well is Timothy Tashmere, who died years before)
10. Tashmere's horse Sundancer was torn apart in the stables by his dogs. (T: All the horses were slain by the Ghost Hounds from the kennels)
11. The guests brought rich gifts for the new bride and groom. Those gifts were never found. (T)
12. Some of Tashmere's friends were not in the house that night. They had camped outside on the hill, and fled before dawn. They are thought to have done the murders. One of them, the lord Li Akatayo, sired Ushi from a local. (~T: they did not do the murders, but fled in madness)
13. Tashmere was buried with his wealth in an unmarked grave so that the Dread Lords could not further violate him. (~T: he was buried in a grave with a different name. His treasure was always hidden in a vault under the old church G16).
14. The townsfolk were never able to get into the four towers. (F: they did and recovered the bodies there)
15. At night, on The Day of Death (Halloween), a fireball can be seen flying between the towers of the house. (T)
16. Sofina's mother was a witch who hated the groom, and called down a curse to stop the wedding. Because she did it on the Day of the Dead, she lost control and everyone died. (F)
17. Everyone in the house was poisoned by one of Tashmere's rivals. The magical poison caused them to bleed out. (F)
18. The head maid had been seen consorting with demons on the night of the holy moon. It was she that laid the curse. (F)
19. There are more riches in the house than there are in the entire town. (T)
20. Not one body that the villagers found had its heart. (F, though several were missing hearts, others were missing limbs, their head, their face, etc.)



A = Abandoned House. **X** = Condemned House

S1 - Greeting Post – the spot where visitors are expected to wait for the town greeter.

S2 - Inn of the Shade – a large, well maintained inn and tavern.

S3 - Temple of Solaria – a small white building for worshippers of the sun goddess.

S4 - Stable and Stores – a large mostly empty stable and depleted storehouse.

S5 - Iron Spike Trading Post – a well-stocked trading post and only place for goods.

S6 - Town Office – a tiny building for record-keeping and the treasury.

S7 - Garrison – once held more men, but now barely used.

S8 - Houses – several are abandoned or condemned. None are beautiful.

S0: The Sorenton Spur

Sorenton is connected to the major trade routes to the north and south by the Sorenton spur. This narrow path is in danger of becoming overgrown from lack of use. Where once caravans came by weekly, they now do so monthly, skipping the harshest months. The caravans always moved goods in both directions, but now they primarily head south with goods, and if they return this way at all, they do so with empty wagons. No caravans pass this way during the Days of Death, having been warned away from the area for decades.

Along either side of the spur are farmlands, increasing in frequency nearer to town. The occasional farm is abandoned and overgrown, evidence of the hard times this area has seen.

S1: The Greeting Post

It takes the group less than an hour to reach town from where they are, half that if they hurry. The storm is approaching from the way they came, and as the skies darken, farmhands abandon their fields. Soon, no people can be seen in the countryside.

At either end of town is a greeting post, typical for the area. The custom is to stop and stand at the post to wait for someone to officially welcome you into the town. To not do so is considered rude.

A greeting post is a square or circular post about 4 feet high. It is driven into the ground and painted with welcoming colors. It is often adorned with local plants and sometimes flowers. This greeting post is adorned with pumpkin vines. Several small orange and yellow gourds surround its base.

The town of Sorenton has seen better days. A few houses on the outskirts are clearly abandoned, their windows shuttered and their doors covered with boards. The track widens here and becomes a proper road for a short distance as it passes by the town. A few large buildings on the side of it represent what may have once been a thriving business area. Standing amid squat houses, the buildings seem all but abandoned. A hill to the north of the town dominates the countryside here. At its summit, a stately house stands tall, its distant towers and peaks somewhat visible against the greying sky.

There are few people in the streets. Those that are bustle between buildings, some into houses where they close their shutters and doors. Others move to what appears to be the town Inn, knocking on the door to be let inside. A few move to a blue temple with a golden sun motif. Those that see the group ignore them, and shift their eyes away, even if they are patiently waiting at a Greeting Post. Only Anciana, the Town Welcomer, rushes out to greet them before she too darts into her home.

S2: The Inn of The Shade

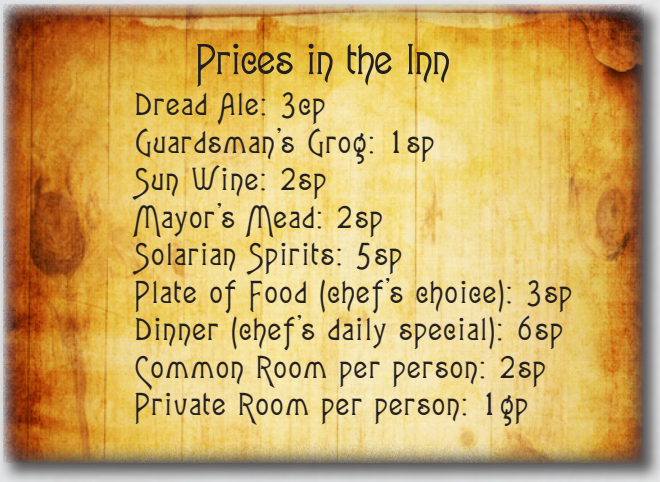
This small inn is made up of a single room that contains a half dozen tables, a bar, and a large fireplace. A large kettle of white stew hangs over the fire, and it is starting to bubble. The smell of pan bread signals the goodness hiding in two covered pans that sit next to the fire, slowly cooking. Around the room herbs have been hung from pegs on the walls to dry. The tables are occupied but not crowded. The bar itself is unoccupied, except for a thick necked man, and an equally thin necked woman. The man is skewering chunks of pumpkin

This cozy two story inn is the only one of its kind for 100 miles in any direction. It is perhaps the only reason the town survives. The inn derives its name from the fact that when the sun is at its highest and hottest in the sky, the shadow of Morgan Tor (E8) falls upon it, making it a nice cool place to stop and have a drink. A few tables and chairs outside the inn are positioned to take advantage of this fact.

The Inn is owned by the husband and wife team of Franco and Camilla Giaz. They inherited it from Camilla's father Fillip a few years back when he passed away. They are friendly, and their inn is comforting and fairly priced. Franco cooks while Camilla tends bar, and when he's not in the kitchen he walks among the tables talking to patrons.

Rooms are for rent. A set of stairs in a back corner leads towards two common (6-10 people) and six private (1-2 people) sleeping rooms. No rooms are occupied when the group arrives, though many of the people here will sleep in one of the common rooms tonight.

- Franco and Camilla, Owners. Commoners. Franco is a balding, thick necked man with a strong frame and easy smile. Camilla is reed-thin, with a sallow neck, long brown hair, and a kind face.
- Townsfolk (20). Commoners.



S3: The Temple of Solaria

This temple is a small stone building with an arched roof and two large wooden front doors. Its exterior walls have been painted blue, while the roof is painted bright yellow. Golden sunrays drip down the walls to the ground. Several glass windows in the upper levels of the temple allow a considerable amount of light into the church, but the windows are currently closed and shuttered.

Inside the church the painted motif is exactly the same, except that the figure of a glowing woman appears in the center of the sun. Her arms are stretched out, her fingers gradually transforming into rays of sunlight. A magical light from the roof illuminates the room.

This magical light was the gift of a priestess that visited the temple long ago, and was lost when she ventured to the house. The painting depicts Solaria (for more information on the goddess see the Appendix, page 286).

Services are held at sunrise and sunset and are attended by about half the town. At any other time there are usually up to a dozen people in the temple praying or cleaning it. On any night during The Days of Death, particularly during the Dread Storm, there are up to 50 people spending the night in the temple, huddling with each other and praying for salvation.

The temple of Solaria has no priest, having been unable to attract a permanent one for several years. Several priests have passed through town but only stay for a short time before moving on. As a result, worship is conducted by the acolyte Luza, who was indoctrinated by father Beneficent Cortez before he disappeared visiting the Dread House. She has the knowledge of all the appropriate prayers, but has no advanced spells. Priests come several times a year, but none ever stays once they hear the tale of the Dread Wedding. Still, they come often enough to ensure that the temple is kept up.

Should the group ask for help tackling the Dread House, Luza can be convinced to part with some *sunwater*. How much is available is up to the needs of the group and the kindness of the GM, however it is typical for her to have 3-12 flasks on a given day. If she knows Radeg is going to the house, she will give the group as much as she has.

If Radeg accompanies the group to the temple, Luza will also be happy to expend all of her spells in their aid. However, she will not join the group on their journey for any reason, citing her duty to protect her flock. She will stay with her people in the temple until the ceremony at dawn, then rest up for the next night in case the Dread Storm returns.

If the group talks to the people in the temple, they will find them only slightly scared. They have taken comfort in Solaria's protections and will note that nobody that ever spent the night in the church ever died or disappeared. They will encourage the group to pray, and may discuss the goddess a bit, but will not otherwise evangelize.

Development: If the group has need of a priest for this adventure, then Queena de Solaria can be introduced as a PC or NPC here. Queena is a wandering priestess of Solaria who has received one of Radeg's letters. Although she has no interest in staying as priest of the temple, she wishes to head to the Dread House and smash its curse with her great hammer. She is detailed at the end of this section.

Sunwater: This special holy water is created by Luza as needed. Every cleric of Solaria is taught the ritual of making this water. Therefore when they are in a Solarian temple they are considered to have the feat Craft Wondrous Item in respect to creating Sunwater. The ritual creates a pure water that radiates light in a ten foot radius for up to a week. When stoppered it's light dims to five feet and glows for up to a week after that, or until it is dispersed. Because of it's nature, Sunwater is anathema to undead. For more information see *flask of sunwater* in the Appendix.

Talismans of Hope (A2): If these items have been recovered during a previous adventure, Luza has the Book of Solaria hidden in a secret compartment under the altar in church. If the GM desires, she can give it to the group after deeming them worthy (for more information, see that adventure).



Luza de Solaria

Luza is 18, and is pure and innocent. She gave herself over to the church at 13 when her parents died, and became de Solaria, "of Solaria." She has a huge crush on Radeg, and never talks about it, but the entire town knows. Luna is slim and curvy, with long blond hair and a glowing disposition.

Luza de Solaria, Cleric 1

St: 8 (-1) Dx: 10 (+0) Co: 10 (+0)

In: 12 (+1) Wi: 14 (+2) Ch: 13 (+1)

AC 10, Hp 8. Robes. Spells: 0 – *create water, purify food and drink, stabilize.* 1st - *bless, cure light wounds.* Spells: 0 - *resistance, light, spare the dying.* 1st – *bless, cure wounds.*

Event 1: A Storm Approaches (3pm)

The path before you continues to snake southwards towards your destination. It may once have been well trodden, but now it is little more than two bare strips in the long grass. Apparently, this spur is rarely used by the caravans that created it. Still, the path makes overland travel easier and the valley it winds through is resplendent in fall colors. There is no cause to complain for adventurers as hardy as yourselves.

Farmlands connect to the spur here and there, as a means to easily trade crops with nearby towns and trading posts. Most crops are off the fields now, with only the hardiest of legumes and gourds still growing. The occasional farmhands raise their heads and hands in distant greeting, but none seem interested in coming to the path to talk. The odd pumpkin headed scarecrow stands silent vigil over now harvested fields, with crows perched on them, cawing in raucous disdain.

The sound of an ocarina being played with a competent hand washes over you at times, but its exact location is hard to determine as the sound bounces around the valley. It plays a slow tune, a familiar one about the end of summer and the coming of winter. Its rhythms are those of glory, and loss, and death. It is a song of nature itself, the life cycle, and the passing of the seasons.

As the song reaches its climax, it is drowned out by a low roll of thunder in the distance, and is not heard again. The thunder however, continues to rumble from time to time, heralding a storm front that is closing in from behind you with slow surety. A signpost shows that the town of Sorenton is close. A crude etching on the signpost reads "Our Inn is Always Open!" You determine that it can be reached before the storm hits, so you continue on.

Event 2: A Dark Greeting (4:30pm)

Anciana is a cute, elderly woman with bright eyes wearing simple clothing. She will speak hurriedly to the group but will seem genuine in her concern, and driven in her purpose.

"Strangers, welcome to the lovely town of Sorenton. We are a nice town filled with good folk who are eager to show you our trades. Our Inn is the finest in these parts and our temple has a resident acolyte should you need that. We've got an armory and a trading post, and the bravest men around. I welcome you to explore our town and enjoy our festive spirit."

With that she curtsies, and holds it for a very long time. When she is finished, she rises and says "OK that's the formal part of my job. Now here's the informal part. You look like good folk so I'll tell you. There's a storm coming and it's going to be really bad. Get to the inn or, if you need to keep the faith, get to the temple. Do it before the sky opens up and all hell breaks loose. I'll warrant that you can handle yourselves in a battle, but this is a dread storm approaching, and none are safe from it."

She then turns and walks swiftly to a small house just off the spur. When she reaches the door she turns around and looks worriedly at the sky. "I'm not kidding friends. You don't want to be caught outside when the storm begins. Get inside soon. It IS The Day of Death after all!"

If it is NOT the Day of Death, the GM should substitute whatever spooky day it really is.

Anciana then scurries inside. If the group attempts to question her more, she will be kind but brusque. If asked about the house on the hill she will shake her head and say "No, I don't talk about that place anymore. Not ever. If you need to know about that cursed place, you go to the inn." If asked where anything else is in town she will tell them, then repeat her warnings to get inside.

- Anciana: Town Greeter. Commoner.

§4: The Stable and Stores

This large building was once much busier. Its stables have room for a dozen horses, though it holds only one or two these days. Attached to the stables are granaries and food stores for the town.

The food stores are locked with a chain and padlock (Disable Device DC 20/Dexterity DC 15/Locksmithing). If anyone enters them they will see enough sacks of grain, potatoes, turnips, and pumpkins to last only a few months. Clearly the stores have seen better days.

The stable is well kept by Stablemaster Carmen Ravenhair, who lives in a small house next to it. Carmen raises horses but has very few customers these days. She will not sell any horses during the Days of the Dead, nor let any horses out of the stable during the Dread Storm.

The Bride's Chariot (A9): Carmen is aware of the stories of the Black Chariot that is sometimes seen on the hill, and she can provide the Hook for that adventure.

- Carmen Ravenhair, Commoner.

§5: The Iron Spike Trading Post

This small timber building sports a shingle with an Iron Spike on it. It has a wide sturdy door that a small cart could enter. The building stands out against the other in town as being immaculately well kept.

The owner of this trading post, Kogan Smashammer is almost always present, and his wife Olganita Fairhair typically is. They are dwarves, he an aged greybeard, she a woman still in her prime.

The trading post is well stocked for such a small town, a testament to the shrewdness of its owners, who wait for opportunities and try to profit from them.

When the group arrives, Olganita is out of town, as she goes to visit her mother each year at this time. Kogan is alone, so the forge is silent and repairs cannot be made for the next two weeks. However, the group may purchase needed supplies before they assault the Dread House. Almost all common items can be found here in small quantities. Some weapons are also for sale, but the only armor Kogan has is for small folk (dwarves, halflings, and gnomes).



Kogan Smashammer

Kogan Smashammer is the owner of The Iron Spike Trading Post. He is an aged dwarf, his long white beard twisted into braids that are tied together behind his head so they are out of his way. He has thin white eyebrows and kindly grey eyes.

A number of years ago, arthritis stopped him from smithing. As a result, his wife Olganita, 30 years his junior, took up his hammer. She is now the town smith.

On the night of the storm: Kogan is moving firewood from the Trading Post to his house. The Trading Post is closed because he knows he will have no customers. The GM can use this fact to move the group to the Inn or Temple, or simply allow them to meet him as he goes about his business. He'd be happy to open the trading post for them. He moves slowly but surely and is in no rush to escape the storm. He does not believe that the storm has ever killed anyone.

Aid: If anyone asks, he was the town smith at the time of the Dread Wedding. He had three undersmiths working on portable forges, and had made all manner of items for the wedding, including a silver cup with the name of every single guest upon it. This cup was to be used to toast the bride and groom after the ceremony. Oddly, none of the cups was ever found. If they push him for names, he will be able to remember the names of several great families who attended the wedding.

If anyone asks what types of weapons are in the house, he will say "Tashmere was a warrior, so you can rest assured that his home is filled with weapons and armor of many types. He has a great hall filled with arms, and an armory in one of the towers. I worked on all of those from time to time, keeping them sharp, or polished, or restrung as need be.

But only once did I handle the weapon of my lord. You see, he was just so pleased with those silver cups, that he let me ready his sword. No finer weapon did I ever see. It seemed to be a sword of pure light, for when you drew it from the scabbard, it would set the whole room aglow. He called it *Sunray*, and in my lord's hand it would become so bright you couldn't bear to look at it straight on. But in my hand it glowed dull and falteringly, which I always took to reflect an impurity in me. You know, the way in which gold itself is not quite pure. But my lord Tashmere was as pure as the White Lady of Heaven herself, and in his hand, that goodness shone bright like the sun.

The sword itself was three feet of perfect steel, thin, and narrow, lighter than a longsword but heavier than a rapier. Its pommel was shaped like an ankh of pure gold, the blade in contrast, pure silver. It had an edge sharp enough to cut hide and a point sharp enough to pierce chain. But m'lord said that if he wanted to, he could use it to pierce ANY armor. He called it a ghost sword…no no…a soul sword, and he said it was what he used to drive away the Lords of Darkness. I did little but clean it, but it was an honor to do so."

This is of course, a description of the Soulsword, *Sunray*, in the Lord's Tower (Area LT4). It is a key item that can greatly help the group against undead.

Talismans of Hope (A2): If these items have been recovered during a previous adventure, Kogan has the Soulsword *Sunray* hidden in a secret compartment in his chambers. If the GM desires, he can give it to the group, after deeming them worthy (for more information, see that adventure).

The Fall of the House of Tashmere (A11): If this adventure is being played then Kogan closes up shop immediately after the group comes in. Once he learns that they are going to

the house, he opens a secret door in the wall, revealing a hidden weapon cache. Within is a set of undead hunting gear that he and Olganita have created over the years (for more information, see that adventure). If the GM wishes, he could even be in possession of the Soulsword, *Sunray*.

- Kogan Smashammer: Dwarven Commoner.

S6: Town Office

This building is a small house that has been converted to an office. A shingle hanging outside shows a feathered pen, inkwell, and scroll.

When nobody is inside, the door of this building is usually locked (Disable Device DC 20/Dexterity DC 15/Locksmithing). Inside it is nothing but an open room with two desks covered in papers. A few low bookshelves ring the room. Most days Niklaus Burgermeister and Peni Centavo can be found here. They are persons of note in the town, and as such, are detailed at the end of this section.

There is a trapdoor under Peni's desk. It has a complex lock (Disable Device DC 30/Dexterity DC 25/Locksmithing +1 Penalty Die) and Peni keeps the key in a secret pocket on her person at all times. Inside the trap door is a small space that contains the town ledger and a strongbox. The strongbox contains the wealth of the town, a mere 935gp, barely enough to keep the town going for another year.

Niklaus "Knocknee" Burgermeister



Niklaus is a descendent of the Burgermeister line, a massive family of minor politicians that rules towns and villages all over the area. He was born in Sorenton and his father was mayor when Tashmere was alive. In fact, his parents stayed in the house the night of the wedding, and both perished. After they died, Niklaus raised himself, and eventually became mayor of the town, despite his overtly cowardly tendencies.

Niklaus is scarecrow thin and nervous beyond reason. He twitches and shakes in the presence of any threat. At 21 he claimed to have seen the ghost of a headless rider guarding the brook to the house – and he has never gone back. This earned him the nickname "Knocknee." To soothe himself, he attends church in the temple regularly, but he is not considered a devout worshipper of Solaria.

On the night of the storm: Niklaus works in his office until he hears the first peal of thunder. He then rushes to the Temple of Solaria, leaving Peni behind. After receiving a blessing from Luza, he shuts himself in his house, a modest abode no better than that of other folks. He clings tightly to a large pillow and rocks back and forth until the storm passes.

Event 3: Shelter In the Shade (5:00pm)

The man and woman behind the bar look at you with friendly smiles, while those at the tables look at you with a mix of puzzlement, wonder, and for a few, apprehension. Conversations trail off as you enter, and when they start again they are noticeably subdued. As you make your way into the inn there is a peal of loud thunder, and several people look towards the door.

When the characters arrive, there is still time for a warm dinner, and rooms are available for the night. The house is full and, over time, a few patrons come and a few more go. They all seem interested in the group, though nobody will initiate conversation. A large portion of them seem to have brought farm tools with them, even though harvest is finished. Hoes, pitchforks, and a few scythes are propped against walls around the room. There is a certain sense of apprehension in the tavern, and though people chat pleasantly, the air is thick with tension. Should the group ask people what is wrong, or about the storm, they will shy away.

Franco or Camilla are happy to make small talk. Camilla will serve the group, her friendly nature putting them at ease while Franco finishes his skewers. At some point they will say *"You picked a hell of a time to come to Sorenton strangers. Do you know nothing of the coming storm? If you haven't found a place to stay yet tonight, you're staying here. There's room upstairs and down and even if you can't pay, you'll sleep here tonight. You look like capable folk, but we just can't let you go out into that storm."* Before they can ask why, the white stew bubbles over, and they shriek. *"The stew!"* There is a mad rush as both Franco and Camilla rush to the hearth to successfully save the stew. They then put the skewers on and announce that dinner is almost ready. Everyone in the tavern cheers and several call for fresh drinks, sending Franco and Camilla scrambling. They will not be able to talk to the group until long after dinner is finished.

Event 4: The Good People of Sorenton (5 – 7:00pm)

During the evening, the group may interact with several generic NPCs at the inn. Should they do so, refer to the section on Gathering Information.

Several named NPCs may come to the inn and interact with the group. Whether or not they do is completely up to the GM. None are critical to the storyline. However, all add depth to it, and several can be used as adventuring NPCs should the group need assistance.

If the group does not stay long at the inn, or the GM otherwise wishes it, these NPCs can also be encountered elsewhere, such as in their own homes, or around town. Information about Peni can be found in Area S6 Town Office. Full descriptions of the other characters can be found at the end of this adventure.

Peni Centavo: Peni will arrive at the inn sometime after the group does, but before Radeg. She will note the proceedings and if she sees the group is not going to go to the house, she will throw her voice behind Radeg when he attempts to solicit them.

Madame Aluna: Leaves her home as the storm begins and arrives at the inn just after the group. She moves to a small table in a shadowy corner and lights a candle on her table. She takes a glass of red wine and begins to tell fortunes. After she tells the first one, the man she tells it to gets up and runs out of the inn (she advised him to go be with his family). The second fortune, to a rotund woman causes her to "whoop" with laughter and

Aid: If the group says they need any form of compensation to break the curse on the house, he will tell them they can have anything they want, and then send them to Peni. He has no other aid to give.

- Niklaus Burgermeister, Commoner.



Peni Centavo

The town secretary and treasurer, Peni is a plump middle aged woman with long red curls and a broad face. She was alive when the house fell. She is the only one that is aware that Sorenton is on the brink of bankruptcy, its treasury bare and its food stores only half full. If pushed via charm or intimidation, she will let the group know this. She will explain that the town is dying, having shrunk by half since the Dread Wedding. Nobody that comes stays, and every year, a few more people die or leave for good. In addition, a few years ago the winter was harsh. Sorenton had to buy food from a distant trading post, and it all but broke them. Since then, everyone in town has been so poor that it's nearly impossible to collect taxes.

If she tells this story, she will ask the group if they are heading up to the house. If they say yes, she will ask them to visit the Library and collect legers in the hall. She also asks that they take anything of value that they can find in the municipal areas of the home. She hopes to sell those items to refill the town's coffers and secure them against the next harsh winter.

On the night of the storm: Peni will be at work in the Town Office. She will reach the Inn of the Shade after the group, but before Radeg. She will note the proceedings and if she sees the group is not going to go to the house, she will throw her voice behind Radeg.

Aid: If Peni discovers they are going, she will buy the group a round of drinks for their bravery, and as they share it, tell them her story. Should the group ask for help, she will tell them to visit the Temple, where they might ask for some *sunwater*.

- Peni Centavo, Commoner.

S7: Town Garrison

The Garrison is divided into four rooms: a large sleeping area, a small jail, a small mess hall, and a small storeroom.

This hall is the home of Radeg and his men. These men guard the town stores, this building, and the town in general. The mess hall is never used any more, as the men of the garrison eat at the Inn of the Shade each day. The jail rarely sees use, but can hold up to six medium sized creatures if needed. Radeg keeps the key to it and the storeroom (Disable Device DC 20/Dexterity DC 15/Locksmithing).

The storeroom contains weapons and armor for up to 7 men. It used to have more, but Radeg secretly sold some of it to help Peni buy goods for the town. If the group appeals to Radeg, he may allow them to take items from here to assault the house. There are three sets of medium chain mail, one suit of medium plate, and three sets of studded leather. There are six medium wooden shields, 2 small wooden shields, and four medium iron shields. There are twelve long spears, twelve short spears, and twelve longswords. There are twelve daggers and three medium crossbows. If the GM desires, the spear *Soulspike* may be found here (see FOTHOT below).

FOTHOT: High on the wall rests a lone spear. It is shock white and appears to be made entirely of bone. Radeg will say that it was donated to the garrison by a traveler years ago. The traveler was a sage that the men of the garrison somehow gave aid to and the spear was his gift in return. When Radeg became captain of the guard he was told to leave it where it was. He has never taken it down.

If anyone looks closely at it, they will see writing on it obscured with dust. Radeg will not stop anyone taking the spear or examining it. The words are written in a language he cannot read (GMs choice). They say "When the time is right." Radeg can be convinced that the time is right for someone to use it, especially if it is identified as magical.

Soulspike: *Spear +1, +3 against undead (+1d6 damage, critical hit range 18-20), and had ghost touch, meaning it can hit creatures on the ethereal plane. Soulspike gains 1 charge whenever it delivers a death blow to an incorporeal undead. It can only ever have 1 charge at a time. A charge can be released from Soulspike by banging its butt into the ground for a full round. This action converts the negative energy that powered the undead into positive energy that helps the living. As such it heals all friendly creatures in a 60 foot radius by 1d4 per Hit Die of the creature who created the charge.* (18,000gp)

Corig Mason and Tom Miller, Fighter 1

St: 14 (+2) Dx: 10 (+0) Co: 14 (+2)

In: 9 (-1) Wi: 10 (+0) Ch: 10 (+0)

AC 14, Hp 12. Long Sword, Dagger, Studded leather, shield.

People of Note in Sorenton

The following characters can be introduced as the GM desires. Each is vibrant, with a backstory and purpose. Each could potentially join the group on a trip to the house. They can even be used as PCs should a player require one. Radeg, Ushi, and Queena are available in the Appendix for both Pathfinder and 5th edition (see page 283). The GM may also wish to visit Hammerdog.com and download printable versions of these NPCs for either system.

Radeg Redbeard



Radeg is captain of the guard of the town of Sorenton. His family mostly moved away after the Dread Wedding, and his parents, Mary and Corum Redbeard died when he was a teenager. As a result, Radeg has fended for himself for years and from a young age has tried to prove himself strong and worthy to be the protector of the town.

Last year, Radeg took a contingent of six men into Kaseh Tashmere on the Day of Death in order to confront "the demons" within. They were attacked immediately upon entering the castle, and only half escaped with their lives. Because of this, the people of the town fear to help him, and many distrust him. He does not like to talk about the experience, but will warn the group about "winged demons" before they enter the house (the gargoyles in Area 24, 3rd Floor).

Radeg knows of Lord Tashmere's magical sword, and suspects it is in his tower but will not initially speak of this to the party. He believes that if he finds it, he will become the next paladin of Solaria. His heart is good, if a little misguided. He is very intelligent, and will attempt to steer the group towards the tower, but will not tell them why. He will only speak of the sword when he sees it, or if he is on his deathbed. Alternatively, if the GM wishes, he can finally break down and mention it in order to help a group who is in dire straits. He will however, try to claim it for himself.

order a new drink (she has discovered she is not with child). She tells 2 or 3 more fortunes before her table comes empty. She then tries catching the eye of any group member to come over. She will offer to do a simple reading (1sp), an auspicious reading (10gp), or a divine reading (100gp). If the group is desperate for help, she may be convinced to join them on their journey.

Ushi: Is already in the Inn when the characters arrive, drinking herself blind. She will stop when the group arrives and watch them with obvious interest. If approached she will act belligerent, speaking only in mumbled curses, but a reasoned, convincing, or strong voice will calm her down (Diplomacy or Intimidation DC 20/Charisma (Persuasion or Intimidation) DC 15/Charm, Intimidation, or Persuasion). If this happens, she will exchange small talk with the group, until one or two other drunks heckle her, yelling "Tell 'em how your dad killed 'ol Tashmere. C'mon half-breed. Go on, tell 'em!"

"Dogs!" she yells, and throws her cup at them, causing them to cower and grow silent. She sits down, realizing she has lost her drink and stares sadly at her empty hands. If the group tries to talk to her she will refuse. If Radeg has not yet arrived she runs out into the night cursing. Anyone that follows her to her home will find her calm, and she will give them her story and her aid. Otherwise, shortly after they leave she will appear on the path in front of them, looking wild and perhaps even spooky in the flashing lightning. She will be calm, and will give the group her story and aid (see Ushi Akatayo).

Event 5: Dinner Time (5:30pm)

"Dinner's Up!" comes the call and with that, people rise and move to the bar. They are handed bowls of white stew with pan bread and roasted squash. As people return to their tables and begin to eat, the conversation in the room becomes markedly cheerier. People eat with gusto, their voices rising as they share stories. A few people can be heard laughing about this being their "Last Supper."

During dinner, the storm hits. A flash of lightning fills the room, and a loud clap of thunder silences everyone. The patrons look to the windows, and then to the door. A few more peals break the sky, smaller than the first. As dinner wraps up, the storm begins in earnest

"It's time", Franco says to nobody in particular. Several patrons nod together in agreement. In a flurry of activity, the patrons shutter and bar the windows before returning to their meals. A table is turned and leaned against the door. Camilla shouts "those of you who want to see your homes tonight, leave now! This door will only open for a break in the storm or the break of dawn." A few people scramble out but the rest stay. Franco motions to a young man and woman who stand up and begin to play music as they move about the room. The man plays an ocarina, the woman a small lute. The sound of the storm is soon drowned in music and laughter.

Still, a few nervous people in the inn keep looking at the windows, the door, and the ceiling every time the thunder roars.

Event 6: Comes the Captain (6:00pm)

A lingering flash of lightning flashes through the cracks in the shutters, and a boom of thunder makes the entire town vibrate. The music stops. A howl of wind that sounds like a banshee tears through the sky, causing everyone to stop and listen, holding their breath.

A pounding at the door causes a start. Someone screams in terror. Three men jump up, facing the door, pitchforks at the ready. A patron hastily opens a shuttered window and peers outside.

Radeg knows the way to the house, and will lead the group to it by way of the main path. He will insist that all horses be left behind, as the way is too dark and treacherous. He will take them to the stables to drop them off himself if need be.

Radeg is strong and attractive, with long curly hair that reaches his shoulder. True to his name, his hair and beard are bright red, making him stand out in any crowd.

Radeg Redbeard, Fighter 6

St: 17 (+3) Dx: 13 (+1) Co: 14 (+2)

In: 12 (+1) Wi: 12 (+1) Ch: 15 (+2)

AC 14, Hp 50. Long Sword, Dagger, Throwing Spear. Armor: Studded leather, shield. Garlic, ankh holy symbol of Solaria, 5sp.

Ushi (Diushi Akatayo)



Ushi is the descendant of Lord Li Akatayo, a noble that joined Tashmere on his holy crusade, and survived the Dread Wedding. She is thin, with little fat and no curves. She has almond eyes and yellow-white skin, with thick wild brown hair and a strong, freckled face. Her features suggest the mix of two distinct peoples.

Ushi is an outcast, one of the town drunks. She occasionally works as a seamstress, and could once work with silk, but has lost her best skills to drink. What money she makes now she drinks away but somehow, has more money for drink than she earns. This has caused some to suggest that she is selling her feminine wiles, which is untrue. In fact, she keeps no company at all. She was married once but lives alone now, and tends not to care for herself. She is unkempt, and speaks in a slur suggesting the damage that can only come from years of drink.

On the night of the storm: Ushi will be in the Inn of the Shade, drinking herself blind. See the Inn of the Shade for more information.

Aid: Ushi will tell her tale, and give them the Necklace of Lord Akatayo. If pressed, she might join the group.

Ushi tells the group that she is the child of Hui Akatayo, a great lord from a country far to the east. He once rode with Jazef on his great crusade against the darkness. Her father would tell her many tales.

Ushi will explain that Lord Akatayo and his men were the last great company to arrive for the wedding. As a result, they found the house and Inn of the Shade full. They camped on the hill near the house and would venture into town for food and comfort. In Lord Akatayo's case that comfort included the attentions of a porcelain woman with fiery red hair. From a land as distant as his own, she was as exotic as he, and had moved to the town just the year before.

On the day of the wedding, after the townsfolk discovered the bodies of the Tashmere family, they went to Lord Akatayo's camp (see The Grounds, Area 15). He and his men could not be found. Their bodies were nowhere, but the camp had not been struck. Hoof prints showed that they left with high speed. Although most could not believe it, some said that they were the murderers. They passed that story down so that still today some see Ushi as the spawn of evil.

Ushi was born nearly nine months after the events of the dread wedding. She grew up in Sorenton as it fell apart. Her mother Molly Cardell (unmarried sister of Mary, Radeg's mother) died when she was young, but she met a good man and married. Still there were those in town that looked at her as if she was somehow part of the calamity. She wanted to know the truth about her father so she left Sorenton to find him. Her husband chose to stay behind, promising he would wait for her return, no matter how long it took. She then embarked on what was to become an epic journey, a hero's tale worthy of being told and retold. She eventually found her father, still the lord of a small kingdom, who took her in as his own and told her the truth.

On the night of the wedding, the storm came and he and his men weathered it as best they could. It stopped without warning, and an eerie silence fell upon the land, a silence so profound that the men were roused from their tents to investigate it. Suddenly, a scream pierced the air, a wailing shriek that tore at their very souls. The horses reared and panicked. The men writhed in torment.

The shrieking stopped. It was clear that it had come from the direction of the house. A few men charged towards the house but Hui turned back to get his sword from his tent. Suddenly, there was another scream, only this time, it was coming from his dying men. Out of nowhere a wall of flame had appeared, ringing the home in scarlet fire. The brave few, those who had answered their honor, were disintegrated by the arcane flames in moments. The fiery ring shot high into the sky, creating panic among both the men and the horses. Everything turned to a kind of mad chaos and Akatayo blacked out.

When he finally came to, he and his remaining men were at the gates of his kingdom. They were exhausted, malnourished, and dehydrated, and could remember nothing of the ride home.

Assuming this tale is true – and there is no evidence to believe it isn't – Lord Hui Akatayo could not have been responsible for the deaths of Sen Tashmere and his family

If asked, Ushi will tell the group that her father begged her to stay, but she wanted to return to the love of her life. He pleaded that she not go near the house for any reason and to promise to leave town with her husband as soon as possible. She journeyed back home and found that her husband had left mere months into her journey. Heartbroken, she descended into drink and has not had the courage to leave since the day she came back. She has never told anybody her

story, and has suffered the scorn of many as punishment for choosing a false man over her noble father.

Her story told, she will urge the group to come to her house so that she can give them something from her father. If they agree, then she takes them to her house, a bottle strewn hovel where she digs out two objects. If they do not, she meets them at the outskirts of town with them.

She hands the group a thin necklace of red gold with a blazing sun as a pendant. "My father gave me a few gifts to bring with me back to town, but I had to sell most of them in order to stay eating. I mean…drinking. This is one of the things I was able to keep. He said it would help me if I ever went into the house, which he begged me not to do. It's supposed to help defend against attacks from the spirit world. I hope it helps you somehow. That house ruined my family's reputation. I hope you tear it to the ground."

Development: An impassioned speech (Diplomacy DC 25/Charisma (Persuasion) DC 20/Persuasion) will convince Ushi to renounce liquor, and a *cure disease* will cure her immediately. If either happens she heads to the temple and waits the storm out there. She then awaits news from the group and if they break the curse, she thanks them, packs up, and leaves town.

Alternatively, if the group is in need of help, they may be able to recruit Ushi to join them. In this case, they will find her to be a skilled ranger that fights with twin short swords. These skills, learned during her epic journey to find her father, are not explained here.

The Necklace of Lord Akatayo: *This necklace of red gold gives Protection from Undead and Demons. It provides a +3 deflection bonus to AC made by physical attacks, and confers a +3 to saving throws vs. magical attacks from undead and demons. (15,000gp)*

Ushi, Ranger 7

St: 10 (+0) Dx: 16 (+3) Co: 12 (+1)

In: 11 (+0) Wi: 15 (+2) Ch: 8 (-1)

AC 13, Hp 49. Twin Japanese Short Swords, 12 Shuriken. Armor: Robes. Ushi has -2 on all saves, attack rolls, and skill checks unless she is magically cured of her addiction to alcohol.

Honest Juan

Juan used to be called "Sneaky Juan" as he was a known thief and vagabond, having robbed people in the town and country indiscriminately. Chased out by Radeg 3 years ago, Juan had no place to turn but The Dread House. He broke in to the stately mansion and spent a night alone. The next day he returned to town a changed man. His hair was shock white, his once indolent sneer completely gone. He began to work off his debt to society, and within a year had convinced everyone of his integrity. He is now the town handyman, trusted in every home to fix anything that needs fixing.

"It's Radeg" he says to the now silent crowd. Two men at the door look in slight panic at Camilla. Slowly, almost imperceptibly, she nods, and they back away, pulling the table aside. The door flings open wildly, and a man wrapped in leather armor and a fur cloak pushes into the inn. As soon as he is inside, the door is slammed shut, and the table is moved to barricade it. He shakes rain from his long red curls and wipes water from his red beard. His eyes scan the patrons, a look of contempt on his face.

"Ladies", he purrs at the men, the look on his face one of undisguised disdain "how are we doing tonight? All safe and sound in our favorite little inn? Suckling mead and clinging to one another like babes to their mothers? Do you think the drink will protect you? Will hiding here like children save you?" All present in the inn look down at their feet dismayed, unable to answer the questions which Radeg poses to them. He looks over the congregation for a moment and scowls. He is met only by silence.

"You cowards!" he sneers. "Have you no courage at all? Is there not a man among you who will come with me? If we do not stop this madness at its source, we'll all be dancing with the devils before long! You've seen the blight is spreading, and the storm gets worse each year. Do you really want to see our town destroyed by this plague from hell?" Just then, the crashing of thunder and a howl of wind fills the inn and again, everyone goes silent. After a long moment, Radeg speaks. "You see it begins again, and you sit here like frightened children, content to let it go on year after year." Quietly he whispers, "Oh Solaria, goddess of light and life, tell me. Where are the heroes when you need them?"

This is Radeg, captain of the guard for the town of Sorenton. He will attempt to obtain the party's aid to free the town of the curse that has been laid upon it. He will tell them the story of Kaseh Tashmere as detailed in the background of The Dread Wedding. He will be helped by the townspeople in his telling, though they will also pepper the tale with several rumors and bits of unhelpful information. The GM should give information to the characters as desired, embellishing as needed. If asked about the Dread Lords, the people will cross themselves and say that they know nothing of them, not even how they obtained the name the "Lords" or how the people knew it was they who destroyed the castle.

If Radeg has difficulty enlisting the group, he will let on that there are many riches in the house that the characters would be able to pick over. There were always rumors of magic items in the house, and if nothing else, the library is the best for many leagues in any direction. If they still do not accept, he will offer them 500 pieces of gold which he does not really have. Peni Centavo will join Radeg in the request, though she will chide him for offering what he does not have. Other people will chime in as well, offering chickens, suckling pigs, and other farming treasures in exchange for aid. Anything but actually helping the group by going to the house. Assuming the group agrees, he encourages them to eat up and drink to get ready (See Radeg Redbeard).

On the night of the storm: Juan is in his home, a modest affair with a table on the floor and cushions for chairs. His bed rests against one wall and a simple fireplace stands against the opposite one. All over the interior of the house he has painted the words "Thou shall not steal."

Aid: Juan has information on the interior layout of the house. The GM can use Juan's information in any way desired. However, its main goal is to pique the interest of the group, and possibly help them perform an in/out mission.

Development: If the GM desires, Juan can accompany the group to the house and even show them how to sneak in. If he does so he asks the group to take him to the Great Hall. Once he gets there he produces a silver fork from beneath his jacket and places it on a table. It disappears and he sighs with satisfaction. "I'm sorry I didn't bring it before" he says, "I was too scared." With a satisfied smile, he falls dead, taking with him the secret of what happened to him on the fateful night when he stayed in the house alone.

Juan, Rogue 3

St: 12 (+1) Dx: 16 (+3) Co: 11 (+0)

In: 14 (+2) Wi: 7 (-2) Ch: 12 (+1)

AC 12, Hp 17. Knife. Armor: Clothing.



Madame Aluna

This middle aged lady is the town fortune teller. She has a plain face just beginning to wrinkle. Her eyes are large and she wears a bandana over her hair, making them appear even larger.

Aluna can do readings via Tea Leaves, Palmistry, and Soul Gazing, but her favorite is a deck of tarot cards. On this evening she is in the inn with her cards sitting at a table alone. She will beckon characters over to her and give them readings as they desire. Her only stipulation is that she be given privacy with the person whose fortune she is reading. She will do a simple reading for anybody for 1sp and is happy to do so if the person respects her. After a simple reading, she will offer the further services of an auspicious reading (10gp and she casts an *augury* spell), or a divine reading (100gp and she casts a *divination* spell). If the group is desperate for help, she may be convinced to join them on their journey.

Simple Reading

Madame Aluna shuffles the cards and spreads them on the table. While she does this she analyzes her customer, using a set of skills she has developed over time. She is looking for information to supplement her reading and as such she rolls a Charisma check each time she performs one (1d20+3). If she rolls a 1, she gives a terrible reading. It is way off, and if the customer demands their money back, she will return it.

If her total is otherwise less than her customer's Charisma she gives an OK reading. The customer is neither impressed nor displeased.

If her total is greater than her customer's Charisma then she gains an insight about that person that she will tell them. Typically this is very helpful or wise, and it lends credence to her abilities.

During the Dread Storm, if she rolls a natural 20 and her total is greater than her customer's Charisma then she makes a prediction that will come true within 24 hours. The GM should choose what that prediction is and play it accordingly. It should be helpful, or neutral, but not trivial.

Auspicious Reading

Madame Aluna performs a simple reading but asks a question about a course of action that the person is going to take in the next 30 minutes. She then casts an *augury* spell and provides them with the answer she receives.

Divine Reading

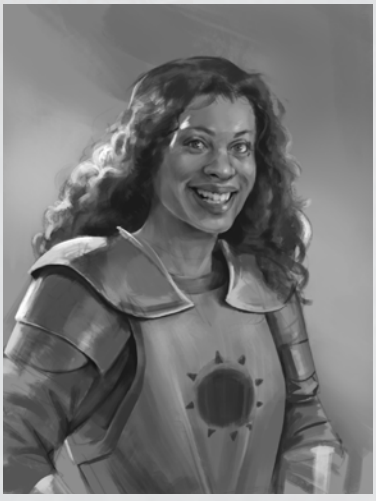
As an Auspicious Reading but she asks about a course of action that the group is going to take in the next week. For this reading she allows the entire group to gather around. She then casts a *divination* spell and provides them with the answer she receives.

Madame Aluna, Cleric 4

St: 8 (-1) Dx: 12 (+1) Co: 10 (+0)

In: 15 (+2) Wi: 15 (+2) Ch: 17 (+3)

AC 11, Hp 20. Madame Aluna is completely non-combative and refuses to carry any weapons. Spells: *augury, divination.*



Queena de Solaria

This Missionary Battle Priest is famous for taking on tough missions. Undaunted by the possibility of death, she walks where others fear to tread. Weeks ago, she received one of Radeg's letters, speaking of the curse on the Dread House and his desire to see justice served. Queena was moved by the letter and began her journey north to find the house. She eventually learned of the Sorenton Spur and has walked into town just in time.

Queena is a large human female with deep black skin. Her black shoulder length hair bounces with natural curl. Her jade eyes flash whenever she breaks into a trademark contagious smile.

Queena is used to being the center of attention. She is also used to winning her battles. This can make her appear arrogant and self-centered, but she is in truth kind to the good and needy. To the evil, the corrupt, and especially the undead, she is ruthless.

Queena is a stunning sight to behold. She wears shining plate mail covered with a golden tabard of Solaria. She wields a great hammer she calls "Whoop" and carries a throwing hammer on her belt called "Little Whoop." Her favorite saying is "It's time to unleash some Whoop on these fiends!" Sometimes she says "It's time to unleash a Little Whoop!" before throwing her hammer. Queena doesn't like throwing her hammer at enemies to do damage, preferring to save it for strategic targets like held objects, totems, soul jars, phylacteries, and so on.

On the night of the storm: Assuming the GM wishes to introduce her, Queena is just getting into town in the 30 minutes before the characters leave for the house. She goes straight to the temple, where she learns of the group. If they are not there, she goes to the greeting post to wait for them.

Aid: She is happy to join the group and offer her services for no reward.

Development: Once in the house, she will claim any holy artifacts of Solaria that she or the group finds.

Queena de Solaria, Paladin 6

St: 14 (+2) Dx: 10 (+0) Co: 14 (+2)

In: 11 (+0) Wi: 14 (+2) Ch: 18 (+4)

AC 18, Hp 47. Great Hammer +1, Throwing Hammer +1, returning. Armor: Plate. Spells: 1st - *bless weapon, cure Light Wounds, lesser restoration.* Spells: 1st – *compelled duel, cure wounds, divine favor, heroism,* 2nd – *aid, lesser restoration.*

Event 7: A Break In The Storm (6:30pm)

About an hour after dinner begins, there is a lull in the storm. Radeg notices it and rises.

"That's it. The storm has finished blowing in. It's above us now and the worst is over for a time. I'm leaving while I can. Those coming with me, finish your business and meet me at the Town Garrison. We leave in thirty minutes. Camilla – open the door."

Many people in the inn begin to offer prayers and well wishes to Radeg and the group. Others shake their heads in dismay, feeling that they will never return. Regardless, they will roll away the table and Camilla will say *"This is the last time these doors will be opened to let people out tonight. If they are opened again before dawn, it will only be to let people in."* With that, the customers open the door, and the wind shrieks as it rushes in, causing the fireplace to flicker wildly. As the group leaves Camilla steps outside and says *"No matter what anyone says, we are grateful that you are doing this. Should you return here, we'll open the door and give you shelter no matter what time you come."* She then steps inside, gives them a last worried look, and closes the door.

The group can now conduct any final business before meeting Radeg and going to the house. He will urge them to hurry and will only wait a short time if they are late. They can otherwise visit NPCs, or the temple, and Kogan will open the Iron Spike for them if need be.

Event 8: Leaving Town (7:00pm)

The group finishes their business in town, and are to meet Radeg at the Garrison. When they do, Radeg has them come inside for a final check and to get warm. Should they need any weapons or armor, or should they simply ask, he will allow them into the storeroom. If the GM desires, they may find *Soulspike* there.

Depending on the needs of the story and the GM they might meet or recruit other NPCs before or after they leave the garrison. Queena can be in the temple or at the Greeting Post (S1). Ushi can be at her house or the edge of town. Honest Juan may be looking for the group, or with them already.

Once all is ready, the group departs for the house. Rain makes for slow travel. Radeg knows the best route to the house and will spur the characters along the path. The route takes them northwest out of town, back the way the group came but then up the hill. If they wish to be extra careful and not take this route, he will argue against them, mentioning that they will have to climb a spiked iron fence to gain access to the grounds (detailed below). He otherwise has the key to unlock the front gate. He will ultimately relent to any group decision that outnumbers him.

Call of Cthulhu

It is possible to play The Dread Wedding as written with Call of Cthulhu characters. Stats or revisions are given for encounters throughout the adventure. An appropriate adventure hook is given below for placing characters from other time periods into medieval times. Some Keepers may wish to play the adventure with other RPG systems, such as Call of Cthulhu Dark Ages.

Setting: In this scenario, the Dread House is set in medieval Spain, anywhere between the 13th and 15th centuries. Sorenton is the town Cernedo in northern Spain. Solaria is replaced by Jesus Christ, his light not that of the sun, but of the Holy Spirit. Tashmere is not a magical paladin but a shining Christian knight. He does not do battle with antigods, but with Lovecraftian horrors (see Background/History).

System: Call of Cthulhu 7th edition rules.

Characters: Any group of investigators will suffice for the game. However, since the house is huge and the Pumpkin Man formidable, it is best if the investigators know each other and have worked together before. It is even better for them if they have some mythos knowledge, spells, or items between them. It is, however, possible to gain gear in town and in the house.

Synopsis: The investigators come to the town of Sorenton and learn of the Dread House. They decide to go to the house either alone, or with some of the townsfolk. They quickly discover the grounds are haunted, and the house even more so. They explore the house and discover the curse of the Dread Wedding. They encounter many ghosts and eventually attempt to break the curse.

Adventure Hook: The investigators have come across a powerful magical tome named "El Casa Pavor." This ornately gilded book tells the medieval history of the house and the background of the Dread Wedding as found in the Introduction. It also contains a ritual for summoning a spirit from the house that can teach one about what truly happened on that fateful night so long ago. The investigators may research the house by making two Library Use checks. Each check that succeeds unearths 1d6 rumors from Table 1 The Dread Wedding: Rumors, Facts, and Gossip.

The ritual requires that all participants join hands under a full moon and chant a prayer to the dead. The prayer asks that a spirit from the past come forth to share knowledge with the ignorant. The book is placed in the center of the circle and the prayer recited for one hour. After that time, a dark spirit rises from the book and hovers in the air above the investigators, causing them to make a Sanity check (0/1d4). Formless, it speaks in a dreadful voice:

"You seek knowledge, but true knowledge cannot be heard. It cannot be taught, or read in a book. It can only be experienced. Prepare thyselves, for the journey before you will challenge your body, your mind, and your spirit. You are unlikely to survive."

With that the investigators realizes that they are elsewhere. In the blink of an eye they have traveled through time and space (Sanity Check: 1/1d4). They now stand on the Cernedo Spur outside Cernedo. The Dread Storm is approaching from the north. The town is just to the south.

The ghost is here but now appears as a beautiful elderly woman of Spanish descent (Grandmother Tashmere from the ghost story *Grandmother's Tale*). Her voice is no longer dreadful, but steady and pleasant. She smiles broadly at the investigators and curtsies. *"My house is up the hill. You know its history but not its curse. The town is down the road. I suggest you first go there to learn what you can. My home has waited hundreds of years for its liberators, it can wait a few hours more."*

She may answer questions as the Keeper permits, but when done, she fades away saying *"Walk steady in this place. For you bear the appearance of your ancestors, and will be welcome here. Break the curse that plagues this land and I shall return you from whence you came. This I swear by all the laws of the living and the dead."*

Adventure: The ghost is then gone, leaving the investigators to decide what to do next. It will not return for any reason until the curse is broken and the Dread Wedding concluded. If the investigators encounter her in the house, she will appear to not remember them.

When the curse is broken she appears again and says *"A thousand thanks from my family to yours. May the sacrifices you have made here justify the knowledge you have gained. May the knowledge you have gained here guide you ever in the days ahead. Now…I shall fulfill my promise, as I swore by all the laws of the living and the dead."*

With that the investigators appears back where they started, with all surviving members standing around the book, which is now blank. The members each have with them any objects they gained while on their adventure.

Note: An alternative way for Cthulhu Investigators to experience this adventure is provided in the scenario Geist in the Gears (A19).

Time Transformations

When the PCs transport back in time, they gain the physical appearance of people in medieval Spain. Their clothing, hair, skin, and other physical features are magically tweaked to allow them to fit in without question. If the Keeper desires, they can maintain their actual equipment as is, so that their lighters, guns, magical weapons, and spellbooks all appear and work as they normally would (assuming they have the required fuel, bullets, components, and magic points of course). However, since Dread Ghosts are so powerful, it is also possible to transform those objects into "like" objects in order to annul anachronisms.

"Like" Objects: If the Keeper wishes to use this rule, the magic of the ghost can allow players to use the new items with the same skill they once possessed. For example, a pistol could transform into a hand crossbow, a shotgun into a heavy one. However, the skill to use that item remains the same, so a player would use their skill with a pistol to fire the hand crossbow, and so on.

Of course in medieval times, magic is assumed to exist so alien technology can be converted to magical items that perform similar functions. Books, items, and spells can work as they normally would. Finally, mundane objects can transform into similar objects, or disappear entirely at the Keepers discretion. A character with a cigarette lighter, a pack of smokes, and a hunting magazine may discover that they now have a flint and steel, a pouch of tobacco, and no magazine.

Transformed objects are not transformed back when the investigators returns. So a flak jacket transformed into a set of leather armor remains a set of leather armor when the ghost returns people to this time. Key items, such as quest or story items, symbolic keepsakes, or other needed objects stay in whatever form the Keeper or the story requires.

Note: Some Keepers may see this transformation as a way to move their players from one game system to the next, transforming Lovecraftian archetypal characters into Medieval Fantasy archetypal characters. As bizarre as that may sound to some, it is completely within the abilities of a Dread Ghost, and thus within the bounds of fair play!

The Grounds

Kaseh Tashmere sits impressively on Morgan Tor, a craggy hill north of the town. The hill is covered with a thick old forest that is currently in full fall colors. Leaves have been falling for weeks, and many trees are bare. The forest sports a thick carpet of leaves of many colors.

A narrow track winds back and forth from Sorenton through the forest and all the way up to the house, covering roughly 5 total miles (two miles as the crow flies). Once a road, it has fallen into disrepair, and there are endless potholes that fill with water when it rains. Rain also makes the path soft, making this hazardous terrain to travel. It is dangerous to ride horses in these conditions, and carriage or wagon travel is virtually impossible.

Mechanics of the Grounds of Kaseh Tashmere

These effects occur everywhere on the grounds, including inside the house.

The Dread Storm: This effect covers the grounds completely. A swirling thunderstorm driven by the forces of the Dread Lords, all undead beneath it are under the control of their vassal, the Pumpkin Man. The center of the storm pivots around the summoning circle in the basement of the house (BTH, Sub basement 2, Area 5). The Zone of Dread likewise centers on that circle.

The Zone of Dread: The grounds are covered by a zone of evil energy. Inside that zone several magical effects occur. Certain effects are used with specific storylines, but the GM can use them or ignore them at will. The most important mechanic is The Hellshyft, which is critical in the storyline The Dread Wedding.

The Zone of Dread is active all year round. It has been creeping along a few yards each year for the last 30 years. It may eventually swallow the hill and the town below, a fact that Radeg is aware of.

- **Aura of Fear:** The grounds here are seeped in evil, a phenomenon that can be felt throughout the year. Animals are skittish here, and must be calmed every so often. All saving throws versus fear made here are done at -1. Alternatively, use the Levels of Fear Rules.
- **Aura of Hunger:** Inside the Zone of Dread, no creature ever feels quite full. No amount of food satisfies, leaving creatures slightly hungry at all times.
- **Aura of Nightmares:** Those attempting to sleep near the Dread House will find their dreams plagued by nightmares that wake them every so often. These nightmares are unavoidable, and make long rests and sleep in the house or grounds impossible.
- **Aura of Madness:** Anything within the Zone of Dread suffers -1 to saves vs. Insanity.



The Grounds of Kaseh Tashmere

G1 – Zone of Dread
G2 – Leafbrook
G3 – Potter's Pond
G4 – The Fence
G5 – The Yard
G6 – The Groundskeeper
G7 – The Crystal Greenhouse
G8 – The Old Garden
G9 – The Carriage House
G10 - The Stables
G11 - The Well
G12 – The Woodshed
G13 – The Graveyard
G14 – The Hedge Labyrinth
G15 – The Old Campsite
G16 – The Old Church
G17 – The Kennels
G18 – The Fireball of Francis de Niall

- **Aura of Putrescence:** Vermin are attracted to the house and the grounds year round. They crawl into cracks, crevices, hidey holes, and other dark places. There, the Dread Lords ensure they grow to unnerving size.

Ghost Hounds (12): These horrific beasts patrol the woods along the Zone of Dread. When the moon peeks through the clouds their eerie howls rise into the air. The ghost hounds attempt to keep the group upon the grounds. From dusk to midnight, if anyone ventures too close to the edge of the Zone of Dread, the hounds howl with glee and close in on them quickly, growling menacingly and pushing them towards the house. If engaged, they will fight. They can be defeated by THE GOOD HOUND (A7).

Ghost Hounds, Dread Ghosts, Mark 4

Spectral hounds with black fur and glowing red eyes.

As Hell Hound that cannot breath fire. The pack regenerates one destroyed hound every fifteen minutes, unless the entire pack is destroyed.

Hell Hound: Use the stats of a normal dog, but it's attacks do +1 damage, and when the pack attacks for the first time, Investigators must make a Sanity check.

Timed Effects: Ghosts and other magical effects in The Zone of Dread can behave differently depending on the time of day, the day of the year, or other important events. Oftentimes, a ghost will behave one way before the specific time and another way after.

Important times of the day include Daytime, Twilight (Dusk or Dawn), and Night, which create the conditions "Before Dark" and "After Dark." Important days include the Days of the Dead, the solstices, and a few others. Important events are the Hellshyft, Midnight, and more.

For timed effects, midnight is determined by the Grandfather Clock in Area 1 of the 1st Floor of the house. Daytime, Twilight, and Night are determined by their actual astrological time.

Twilight is considered night for triggering effects that occur after dark. When the Dread Storm rages during the day, the GM can decide whether or not it triggers effects that occur after dark.

The Hellshyft: During certain days of the year, or when certain other conditions are met, everything in the Zone of Dread is transported to hell. Along with the house goes about 200 feet of the ground underneath it, and 500 feet of the air above it, sealing it all in forcefield that keeps it all together. Outside of that field is hell itself. The sky is blood red and fires can be seen in the distance.

Whether or not the group can exit the Zone of Dread and enter and exit hell in this manner is left for the GM to decide. It is possible for the GM to introduce an entire adventure in hell complete with demons, ghosts, and other undead.

Events on The Grounds

Event 9 - 8:00 PM – Dread Grounds

The group arrives on the grounds. They may or may not explore them, having encounters or entire sub adventures. By the time the players reach the grounds the rain has stopped and a mist has begun to rise. From time to time the clouds break enough for the full moon to poke through.

Radeg will want to go straight to the house, but will begrudgingly search the grounds with the group if they want to.

Event 13 – Midnight – The Hellshyft

This event occurs exactly at midnight. As the bell tower rings, it effectively stops time for everything but itself. When it is done chiming, time flows again. If the group is outside when this happens, read the following.

You hear a bell toll clearly, its ring rising above all other noise. Everything stops, frozen in the moment. The bell tolls a second beat, louder than the first, and continues. On the third toll you hear moans of pain and distress coming from all around. They begin to multiply quickly. On the fifth toll you hear the sound of screams join the moans - screams of terror but also of pain. On the ninth toll you hear the ground itself scream as it tremors slightly beneath you. On the eleventh toll you hear reality scream, as something in the fabric of the universe tears itself in two. As the twelfth toll fades away, the sky turns red, and time begins to flow again. (Sanity 1d4/1d8)

See The Hellshyft, Dread Effects, The House at Midnight for all effects that are now in place.

Dread Effects: After Midnight and/or During the Hellshyft, the following are in effect:

- Dread ghosts gain *former corporeal self* if they did not already have it.
- **FOTHOT:** Dread ghosts gain *dread form* as an ability if they did not already have it. They become slightly Unbound, able to move up to 100 feet from the area in which they manifest (1000 feet outside).
- **FOTHOT:** Dread ghosts can ignore their scripted behavior and become simple combatants.

G1: Zone of Dread

When the group approaches the manor they may notice the trees have blackened bark (Perception DC 15/Wisdom-Perception DC 15/Spot Hidden check).

Further inspection reveals them all to be dead, their bare skeletons casting frightening shadows when the moon shines. Their once healthy bark is now black as if charred by fire, but if fire had ravaged the area, everything else has grown back nicely. Because of the dead trees, there is little shelter from the wind, which can howl through the area with a chilling bite.

The zone of dead trees marks the current influence of the Pumpkin Man. Once inside the zone, the group will suffer all of its effects.

During the Hellshyft: While in hell, anyone approaching the edge of the zone will see that the hilltop floats above a huge plane of fire. Demons can be seen flying above, sometimes diving into the flames below. Those that look into the fires of hell court death for they will immediately see silhouettes appear within the flames. These are the Dread Lords themselves, and if someone should try to make them out they must make an immediate Sanity check (0/1d4). If they fail, they must make another check (1/1d10+2). Anyone that fails the second time will step through the zone, effectively jump into the flames below, and be lost forever. No spells that allow dimensional travel function properly here, and to cast such a spell is to risk transport directly to the plane of the Dread Lords.

G2: Leafbrook

This small brook is the only flowing water on the hill. It is fed from Potter's pond as well as hundreds of small rivulets all over the hill. It is typically no more than a low trickle, rising only when it rains, and only getting deep if it rains for days. In fall, colorful leaves once lined the edge of the small brook, and when it is low, they line the bed as well. This phenomenon gave the brook its name.

The path crosses the brook at its thickest section. A short wooden bridge crosses it. The bridge is rain slicked but if anyone checks, it proves sturdy and safe. The rain has caused the brook to rise a bit, but it is only five feet across and one deep at this time. It can be jumped safely with an appropriate check, otherwise the bridge will serve.

After Midnight: Before midnight this encounter is optional (1 in 6). It occurs as soon as the group crosses the brook towards the house. After Midnight this encounter automatically happens as the group approaches the brook from either direction. Terric is a dread ghost, and as such, the group cannot move for at least one round while it performs his *dread manifestation.*

Suddenly, the sound of hoof beats and the clink of armor fills the air. Charging down the brook is a horseman clad in a breastplate of blackest night. A red cape, hooded, hides his features from sight. The cloak matches the red of his horse's eyes, which he stops before you, rearing up. The ebony horse snorts a puff of steam into the cool night air, and nickers eerily. The man chuckles, a deep resonant laugh that projects outwards. Slowly, he reaches up and pulls back his hood as if to show his face, and instead reveals that he is headless.

Anyone seeing this must make a Sanity Check (0/1). If it is before midnight, the knight will then fade away laughing. If the group attacks him, he responds in kind. After midnight, Terric attacks regardless of the group's reaction.

Laughing again he raises a pulsating black sword high into the air and kicks his horse into a gallop, charging to attack, his cape flapping madly in the wind.

This "headless" horseman, was once Terric, the ex-squire of Jazef Tashmere. The principal guardian of the castle grounds, he was the first to die at the hands of the Pumpkin Man. Delighted to have him continue his charge, the Dread Lords raised his spirit to combat any threats that would cross the brook. He has slain the few priests of Solaria that have attempted to reach Kaseh Tashmere, but has let others, like Radeg, pass unharmed.

Terric, Dread Ghost Mark 6

A knight from the recent past, he is adorned in a breastplate and wears a long flowing cloak. He is headless. His horse is jet black and its eyes glow red.

As corporeal dread ghost whose slam attack is a sword that does slashing damage.

FOTHOT: If Terric rolls a natural 20 to hit (on any Extreme Success), he cuts off his targets head unless they make a Fortitude save equal to 5 + the damage of the attack/Constitution save equal to the damage of the attack/A hard constitution check.

G3: Potter's Pond

When Tashmere's ancestors came to these lands, they found remnants of a primitive culture on the banks of this pond. A small kiln of ancient design contained several clay artifacts which can now be found in the house in The Gallery Hall (3rd Floor, Area 2a). As a result, the Tashmeres dubbed the people that lived here the "Potters" and named the pond after them.

The pond is refreshed by rain water, which falls frequently enough in these lands. Typically there is enough water in the pond to break its banks and drain down to become the Leafbrook. In dryer seasons the pond gets so low that it provides no water to the Leafbrook.

The Tashmeres used the pond for fishing and swimming. It remains stocked to this day.

FOTHOT: There is an aboleth in the pond.



G4: The Fence

After crossing the brook the ground begins to slope upward towards the house. Beyond stands a 10 foot tall rusted iron fence. The fence is spiked at the top to thwart those that would climb it. It has no hand or footholds, and provides a challenging climb (Climb DC 20/Strength-Athletics DC 20/Climb check). Failure indicates that the climber has a 50/50 chance to have fallen for 1d4 damage or impaled themselves on the spikes above for 1d6. A Fumble indicates critical failure, causing 3x the described damage. Anyone impaled must succeed at a single check to remove themselves and finish their climb. Anyone that falls may make a Luck check to fall on the side they wanted to reach.

Two large iron gates are chained and locked with a large padlock. The lock is new but can be picked as normal (Disable Device DC 20/Dexterity DC 15/Locksmithing). It may be possible to break the chains with the appropriate weapon or tool (hardness 10, Hp 5/Strength DC 20/Extreme Strength check). If Radeg is with the group, he will have the key.

There are two other gates, one at the side and one at the back of the yard. They are smaller, but otherwise identical

Beyond the Veil: After the events of THE TOME OF THE DEAD (A14), the secret trust fund erects a second fence inside the first. The second fence wraps around the perimeter of the house, twenty feet out. It is electrified with 5,000 volts. Anyone touching it must make a Luck check. If they are Lucky, they take 1d4 damage. If they are unlucky they take 2d10. The gate can have its lock picked as above. It can be climbed as above if the electricity is turned off (Electronics or Engineering check), or the climber has a way to protect their hands and feet.

G5: The Yard

There are no trees in the yard, but the grass everywhere is wildly overgrown. The house beyond is dark and foreboding. See below for individual descriptions of the grounds depending on which part of the yard the players are in.

The Dread Wedding: As the players clear the fence the rain lightens up and the clouds break up a bit. The harvest moon peeks through the clouds at times, lighting up the manor and other features of the grounds.

Describing The House

This magnificent home was clearly glorious in its day. The huge mansion looms above the land, dominating it in a way that was once bold, warm, and inviting. But now, it has fallen into disrepair on the edge of ruin. The golden yellow paint of the house is all but gone, revealing only the dark stone beneath. Shingles have fallen out here and there. Some windows higher up are cracked.

From the Front, South Side

From this spot the characters can see the front of the house, including the Front Entrance (1st floor, Area 1), The Bell Tower (BT), and the Sun Tower (ST). To the East they might see the foundation of the old church (G16). To the southwest is the Carriage House (G9) and to the far west, the stables (G10). As they approach the southwest corner of the house, they may be able to see the well (G11).

Approaching the House: *The ground in front of the home, once smooth, is now pitted and overgrown with weeds. The front entrance of the house is impressive, even in its dilapidated state. It sports two large, stately doors with brass knockers and a strong lintel. The ground in front of the doors has a large driveway made from flat stones set in a huge semicircle.*

From the Left, West Side

From this spot the characters can see what used to be the front of the house. They can see the Well (G11), the Old Entrance (1st floor, Area 17), The Bell Tower (BT), and the Servants' Tower (SV). They can also see the Stables (G10),

the Carriage House (G9), and the pathway to the Woodshed (G12). If it is night, and Tashmere is in the Graveyard (G13) at the back of the house, they may be able to see his glow.

Approaching the House: *This side of the house is strong and stately, but seems somehow older than the rest of the house. It has an entrance that was likely once the front entry, with two thin but tall double doors, and a strong lintel. A pitted path leads up to the doors.*



From the Right, East Side

From this spot the characters can see the newest part of the house including the Library (32), the Sun Tower (ST), and the Lord's Tower (LT). They can see the entrance to the Hedge Maze (G14) off in the north. If it is night, and Tashmere is in the Graveyard (G13) at the back of the house, they may be able to see his glow.

Approaching the House: *This side of the house is dominated by a large series of windows on the first and second floor that suggest a single room beyond. Two regal balconies project from the third floor. One looks strong, but the other is clearly hanging by a thread.*

From the Back, North Side

From this spot the characters can see the Kitchens (1st Floor, Areas 21 & 22), the Lord's Tower (LT), and the Servants' Tower (SV). They can see the entrance to the Hedge Maze (G14), and Graveyard (G13). If Tashmere is there, they will clearly see his glow. They may see the pathway to the Woodshed (G12).

Approaching the House: *A thick black ivy has all but consumed the back of the house, and has begun to creep onto the roof.*

From Above

From this spot the characters can see all of the features of the grounds, with only the Woodshed (G12), Old Campsite (G15), and Old Church (G16) difficult to spot (Perception DC 20/Wisdom-Perception DC 20/Spot Hidden check).

The House: The house from above is a mosaic of angled roofs, chimneys, and other features. A dead garden occupies the east edge of the roof. The roof is sunken in a large area. In another, it has caved in completely, revealing the inside of an attic. In the center of the ceiling is what appears to be a huge oval dome of glass. A thick black ivy is creeping towards the dome, and it seems intent on swallowing the entire roof.

G6: The Groundskeeper

A small shack here represents the abode of the last groundskeeper. Ten feet square, it has a thin door with a slot at eye level. The door creaks loudly when opened or closed. The inside is lit only by natural light coming in through the door, or through the dozen small holes that have been bored into the walls.

Inside the shed is a rotted cot sitting on a piece of musty carpet. A table with a single rickety chair is thrust into the opposite corner. Affixed to the walls and ceiling are dozens of carved wooden masks. The masks are crude but haunting. They all have holes for eyes, but none have holes for nose or mouth. On the table sits a half carved mask. Shavings around the mask indicate that someone has worked on it recently.

Jacin Krooger was the last groundskeeper for the Tashmere family. Driven mad by the Pumpkin Man, he went on a killing spree around the grounds. He first killed his two helpers, then moved to the kennels. There he slew the kennel master and watched as his dogs devoured him. He moved to the stables and the chariot house where he slew stable boys and pages. He tried to get into the house but was rebuffed, and so waited for the carnage to begin within. As guests attempted to flee the house, he would kill them one-by-one, chasing them through the woods before cutting them down with his axe.

As dawn came, so did his death. In his madness he had worn a wooden mask – a mask that he had attached to his forehead with a long nail. His brain pierced hours before, Jacin's, body finally gave up. Now the Pumpkin Man raises him each year to relive the glory of his carnage, a mad dance fitting of the dread lord Panajax.

If anyone disturbs any mask, Jacin manifests and attacks.

The Harrowing Hunter (A5): For a more exciting encounter, play this side adventure instead of having Jacin manifest. Instead, he picks up the group's trail here, and begins his attacks once they are further on the grounds. Note that the Body Pile lies in the woods to the west of his shack. Hidden by trees, it is difficult to spot unless one is searching the area.

Jacin Krooger, Dread Ghost Mark 6

A hulking man with huge shoulders, he wears brown leather pants and a black leather jacket that is just a bit too big for him. He wears a wooden mask that depicts a smooth face with no mouth. His undead eyes blaze through its eye holes.

RIP Condition: Destroy his body pile, then his body (only).

Additional Abilities: Dread Form (Wight/Ghast).

Attack: Jacin has a strength of 20 (100) and makes brutal attacks with his axe (+8 1d8+5/+6 1d8+5/90%, 1d6+1d6).

G7: The Crystal Greenhouse

This large greenhouse must have once been magnificent. Completely protected by glass, the plants within would have had the benefit of the sun on even the coldest of days. Like the rest of the house, it has fallen into disrepair. Its windows, once semi transparent, are now yellowed with age, making it impossible to see inside.

Inside, the disrepair becomes even more obvious. Cracks in the ceiling have been letting in moisture for years, and it has warped the tables in here that once held pots of flowers and other plants. Vent windows are all open, letting cold air enter.

This brand new structure barely saw use before the house fell. Tashmere built it for his daughter Persephone, and gave it to her as an early wedding gift. She had loved flowers of all types, and even as a little girl, had dreamed of a way to preserve them through the long winter months. Tashmere remembered this and had the greenhouse built in time to store fresh flowers for the fall wedding.

The Dread Wedding: This greenhouse, created to preserve life during the cold months, was deemed another insult by the Dread Lords. They gave the Pumpkin Man a dark seed, and bade him plant it. On the night of the wedding he crept into the greenhouse and found the chief gardener there. He broke the gardener's neck and planted the dark seed, watering it with the blood of his victim. He left the windows of the greenhouse open to the night air and never came back. The flowers died and the dark seed thrived, growing into a plant of pure evil.

After Dark: Read the following. *A group of warped tables has been arranged in a rectangular pattern in the center of the greenhouse. Standing between them is a massive plant of strange, almost alien appearance. It stands nearly eight feet tall and is composed of an uncertain amount of dangerous thorny vines. A large, almost human sized flower made of pink petals forms its head, if it has one.*

This evil plant monster uses pheromones to convince prey not to attack it, even while it kills that prey. The threat is real even to an experienced group, and the players will have to be on their toes in order to survive

The Dark Garden (A3): If the group wandered in here on their own they are almost certainly doomed. However, if they were dropped off by the pumpkin creatures in the old garden, they stand a chance.

The Dark Seed, Dread Ghost Mark 7

This plant is a thing of pure horror.

As shambling mound (*Pathfinder Roleplaying Game Bestiary*) with a movement of zero, a 30 foot reach, and beguiling scent.

Beguiling Scent: At the beginning of each round, anyone within 30 feet must save in order to take any action at all that round (Will DC 20/Wisdom DC 15/Opposed Power 50). If they succeed, they make a similar save if they wish to move out of range, or directly attack the creature.

Shambling Mound: A heap of evil vegetation, it cannot move, and attacks with long vine arms that can stretch up to 30 feet.

FOTHOT: This creature is an Alraune (1).

G8: The Old Garden

Tamed and tended in years past, this area is now a wild garden. Most plants have withered in the cold fall air, but hardy gourds are everywhere, dotting the landscape with orange and yellow. Thick green vines crisscross the ground in wild fashion, threatening to trip the careless.

Across the field a fenced off herb garden sits atop a small manmade hillock, and beyond that, a wild but skeletal cornfield stretches to the edge of the woods. A few crows flap around the cornfield, pecking at fallen ears of corn.

There is nothing of interest here, save a few wild pumpkins and squashes, as well as a few overripe ears of corn.

The Dark Garden (A3): The herb garden on the hillock is exactly where Madame Aluna told the group to hunt for mandrake root.

G9: The Carriage House

The newest building on the grounds, the carriage house was built specifically for the wedding. It was built to hold two carriages and has three large doors that can be slid to one side to reveal any one or two bays at a time. The carriage house is festooned with webs and lousy with spiders.

The left bay holds a dilapidated carriage, having been stripped of its finery and fallen to pieces long ago. Inside that carriage, a swarm of spiders waits to rush out at anyone that examines it.

During the day, the right bay contains a group of giant spiders. The spiders have cocoons high in the rafters that contain the bodies of a few previous victims.

During the night those spiders are replaced by THE BRIDE'S CARRIAGE (A9).

Spider Swarm

These white spiders are disturbing to say the least.

As Spider Swarm/Swarm of Spiders/Swarm of Spiders.

Swarm of Spiders: All within 30 feet of the eruption take 1d2 hit points of damage. The next round they take 1d2-1, then the swarm dissipates.

Giant Ghost Spiders, Dread Ghost Mark 4

1 +1 per Tier/1 per 2 Investigators

These giant bloated white creatures are pure horror.

As Phase Spider (Pathfinder Roleplaying Game Bestiary).

Phase Spider: Use the statistics of a common dog but each time it receives damage from an attack, there is a 50% chance it takes no damage instead.

G10: The Stables

The once magnificent stables of Kaseh Tashmere are now dilapidated. Portions of the loft have caved in, though the ground floor appears strong.



The first character that enters the stable will have a pitchfork thrown at them by the ghost of an angry stable hand. The ghost will dissipate immediately after throwing the weapon. In the southeast corner of the stable, a bloodstain covers the wall where the boy died from a pitchfork wound.

Observant players may hear the soft sound of a horse breathing very quietly in the last stall of the stable. This is the spirit of Sundancer, Tashmere's trusty steed. When the hounds from the kennels (G17) became ghost hounds, they came into the stables and tore the horses there apart. The last one slain was Sundancer, Tashmere's own horse. Sundancer drove the ghost hounds off but died of its wounds later that night. To honor its death, Solaria transformed Sundancer into a ray of pure light.

Midnight: After midnight, Sundancer has moved on and this stall is empty. Before Midnight, if a PC enters the stall where the nickering is coming from, Sundancer will appear as a ray of sunlight that bursts forty feet outwards, healing everyone in the group 2d8 hit points, and banishing any negative conditions that the players may have. It also does 2d8 damage to any undead in its area of effect. It will then manifest as a pure white horse and lower its head to be petted and/or groomed. After a time, it will move towards the door. If allowed to leave, Sundancer runs into the woods, dissipating as it does.

Flying Pitchfork, Dread Ghost Mark 5

RIP Condition: Trigger it.

Attack: A single deadly throw (+12 1d8+APL/+10 1d8+APL/95% 1d8).

Sundancer, Dread Ghost Mark 6

This beautiful horse has a pure white coat.

RIP Condition: Pet it or groom it and let it go (only).

G11: The Well

A circular stone well sports a two foot wall, a canopy, and a broken winch and bucket. The grass around it is dead.

This well once provided the house with clean water, and could do so again. It first has to be exorcised by dealing with the ghost that is tainting the water.

After Dark: Before dark this encounter is optional (1 in 6). After dark if players approach the well, the chilling sounds of a young child's cries echo up from inside it. The cries are desperate, and denote a hint of panic.

The cries come from the ghost of young Timothy Tashmere who fell down this well 150 years ago and drowned before his nanny noticed he was missing. His spirit has been raised and tormented by the Pumpkin Man. He now paddles eternally in the water below, crying and wailing for help. Should anyone call out to him he will cry uncontrollably. If they don't come down immediately he will make sounds of drowning. However, Timothy is otherwise completely invisible and intangible.

To dispel Timothy, the group can purify the water by pouring holy water into it, or by blessing it with an appropriate spell. They can also climb down into the water to rescue him. If they do so, they will feel a force jump on them briefly threatening to push them under water. They will then hear Timothy say "Oh thank you, I've been waiting ever so long to be rescued" before feeling a kiss on their cheek. The ghost then moves on, dispelled.

The water in the well is tainted. However, if Timothy is dispelled in this way, it instantly becomes clean and drinkable.

FOTHOT: Timothy has the powers of a Giant Octopus with 2 attacks per round and a 30 foot reach. He will try to pull a character down into the well and drown them.

Timothy, Dread Ghost Mark 2

A mere voice in the darkness, Timothy has no form.

RIP Condition: Purify or bless the well, or go down to rescue him (only).

G12: The Woodshed

The woodshed consists of three structures. The first is a small shack where the woodsman and his helpers would shelter from the weather. It was built by skilled hands and leans a bit, but is otherwise sturdy and empty. The other two structures are open sheds where firewood can be stacked. There is a good amount of wood stacked in the leftmost shed.

The rightmost shed is empty and anyone examining it will find the ground in the shed recently disturbed. It is somewhat easy to find a half-sized door in the ground that covers a hole. "Opening" the door reveals a tunnel sloping down towards the house. The tunnel is well constructed, tall, and wide enough for a wood cart. In the past, men would toss wood down into the tunnel, and other men would pick it up and wheel it into storage. In later years this system was also used to move coal around. This tunnel leads directly under the house and into the network of Servants' Tunnels below.

The Machine Man (A15): Skilled trackers should be able to follow a set of large footprints that don't disappear until just before they reach the Arcane Workshop below.

G13: The Graveyard

Behind the house, a thin path through sparse trees leads to a large clearing filled with headstones, some sarcophagi, and a few small crypts.

The bodies of multiple generations of Tashmeres have been lain to rest here.

After Dark: Several coffins lay strewn about, open and empty. It looks like an unseen force has literally thrust them out of the ground, leaving their graves wide open. If the group stays here too long, the occupants return to do battle with them.

The Dread Wedding: A blue-white glow comes from an area near the back of the cemetery. There sits a man in formal wear. His posture is casual, his smile disarming.

This is the ghost of Jazef Tashmere. He is bound here by the Pumpkin Man, unable to leave the graveyard or enter his home until The Dread Wedding begins. He is also unable to communicate with the group in any manner that would deny or confirm anything that happened on the evening of his death.

What Jazef CAN do is use body language to beg the group to go into the house. He can pantomime battle and point to the sky to indicate dawn. He can also point to the top of the Lord's Tower, assuming the group does not already bear his sword. All-in-all he can manage to say "Please go in the house and go to the top of that tower. Get a sword and battle evil. Do this before dawn."

Should he communicate this point he smiles with great relief and vanishes with a grateful bow. He will not return unless the GM wishes him to.

Jazef Tashmere, Dread Ghost Mark 7

Jazef appears as he did on the night of his daughter's wedding. Dashing and handsome, he wears a tuxedo with tails, and high boots.

Communication Style: Body language only.

RIP Condition: Complete the Dread Wedding (only).

Zombies, Dread Ghosts Mark 3

6+APL/1 per Investigator

These zombies wear servant clothing and are from the time of Abrahan Tashmere.

RIP Condition: Destroy them (only).

Additional Abilities: Dread Form (zombie).

FOTHOT: The ghosts are Mark 4 and their Dread Form is a Wight.

G14: The Hedge Labyrinth

On the north side of the house lays what was once a beautiful set of hedges laid out in a labyrinth design. Although the hedges still stand, they died long ago. Their branches are festooned with a dark ivy that shapes the maze.

Anyone that steps into the labyrinth will feel a chill, and have the uneasy sensation that they are being watched. The maze is of a size that it would take a person 30 minutes minus their Intelligence to complete, half that if they run. The GM is free to map out the labyrinth and stock it with nasty things if desired.

After Dark: The maze is haunted by young Donny Torrance. The son of servants in the house, he fled to the maze with his parents on the night of the Dread Wedding. They were hunted down by the groundskeeper who slew Donny's parents before his eyes. Somehow the boy escaped, but fell asleep from exhaustion, and died of exposure.

As people walk the maze, they will catch a glimpse of a small boy running ahead of them. The boy is no older than five. No matter how hard they try, he will appear ahead of them, turning a corner.

After three such turns he appears behind them and uses his fear attack to send them running into the maze. He repeats this until his spells are exhausted, then moves to the center of the maze where his skeleton lies.

Donny Torrance, Dread Ghost Mark 3

Donny is a five year old boy wearing simple peasant clothing. He has short hair and is barefoot.

RIP Condition: Find his skeleton at the center of the maze (only).

Additional Abilities: Dread Fear. Dread Scare

G15: The Old Campsite

This clearing is obviously man made. Without men to tend it, the forest has reclaimed much of it. This area is the site where Lord Li Akatayo camped with his party during the wedding. His story can be found in Sorenton with the NPC Ushi Akatayo.

Anyone that searches the ground will find signs of the old camp including the remnants of several tents and banners that fell into rot long ago. Akatayo's men were enchanted and left in a hurry, abandoning several things including:

- 4 large kegs, three of which have split and lost their contents. The remaining keg contains a magnificent wine that was no doubt intended for the wedding.
- 6 Crates, sealed and locked. Two crates contain porcelain that is still intact and worth a small fortune to the right buyer (5000gp/$500). Three crates contain tools such as shovels, hammers, pitons, ropes, burlap sacks, leather working tools, and cooking supplies. The final crate contains 30 bundles of a dozen arrows each, including two dozen flaming arrows and two dozen silver tipped arrows. There is bowstring, six quivers, and several unstrung bows in the box as well.
- Hidden under the foliage is a medium sized metal +2 *shield* (non magical). It is silver with a red cross emblazoned on the front (Perception DC 20/Wisdom-Perception DC 20/Spot Hidden check).
- Hidden under one of the fallen tents is a belt with five pouches. The first contains 30sp, the second coarse salt. The third contains garlic hermetically sealed in a small glass jar. The fourth contains sprigs of a plant now completely dead (belladonna). The fifth contains two vials of *sunwater*. (Perception DC 20/Wisdom-Perception) DC 20/Spot Hidden check).

G16: The Old Church

In a clearing southeast of the house is an area of paved stones twenty feet wide and forty long. This is actually the floor of a wooden temple that was built to Solaria by Jazef's father. He liked to call it a church even though it had no priest attending it. It was dismantled when Jazef expanded on his ancestral home, and its wood re-used in the walls of the ballroom temple.

The stone foundation of this area was blessed by a high priest of Solaria and has never been despoiled by the Pumpkin Man. As a result, it acts as sanctuary for the beleaguered. While the group stands on these stones, they cannot be detected or attacked by any undead on the grounds. Should they take a short rest here, they regain 1d4 Soul Points. If they take a long rest here, they are not affected by the Aura of Nightmares. They regain 1d8 soul points and 1d8 sanity points. This effect works even if the house is in hell. However, shortly after a long rest, the Pumpkin Man will find the place. If the group is still here, he will attack them on the grounds, attempting to spill blood. Should he succeed, the grounds will be despoiled, and will not benefit the group again.

FOTHOT: A search of the area will reveal a stone that once sat under the spot where the priest would stand. It has an image of the sun carved upon it. If overturned, it will reveal a cavity below, lined with small rocks. In the cavity are 4 vials of holy water, and a leather satchel containing 2 holy vestments, and 2 rings with the sun emblazoned upon them. The vestments will not work with armor, and give a +2 armor class bonus versus attacks from undead. The rings are blessed, and allow the wearer's unarmed attacks to affect incorporeal creatures as if they lacked the incorporeal quality, i.e. the attacks gain the *ghost touch* quality. These items stop working when this adventure ends.

The Dread Wedding: As FOTHOT but the cavity below contains the entire wealth of the Tashmere family. There is more than enough to restore the house and the town, and to reward its emancipators.

G17: The Kennels

As dog breeders, the Tashmeres always maintained a pack of wonderful hunting dogs. On the night of the Dread Wedding, the groundskeeper Jacin Krooger came to the kennels and killed the kennelmaster, leaving his body behind. The Pumpkin Man came next, using his wicked ways to amplify the Aura of Hunger and free the dogs. In mad hunger the dogs began to eat their master and as they did, the Pumpkin Man slew them all, raising them as ghost dogs. He set the dogs free and they immediately ran to the stables, where they tore the trapped horses to pieces. The dogs now roam the cursed grounds.

The Good Hound (A7): There was one hound that did not eat of the flesh, Persephone's dog Hero. If anyone of gentle persuasion approaches her kennel, she will manifest. For more information, see that adventure.

FOTHOT: Instead of being empty, the Kennels are occupied by several ghosts that manifest as Hellhounds (2/party member).

G18: The Fireball of Francois de Niall

After midnight, anybody outside the house will be able to see a strange sight – a green ball of fire that streaks back and forth between the towers of the house. The ball moves in a slight arc, and stops dead when it arrives. It then spends a



The House

few moments swirling around the peak of the tower like a moth around a flame before streaking back to another tower. The ball is eerie and mysterious, and goes about its business unless interacted with.

FOTHOT: The fireball acts as a *sphere of annihilation* that never touches the house.

Architecture

Kaseh Tashmere boasts impressive architecture and a classic look that in modern times would be described as part Gothic, part Jacobean. It stands three full stories tall, putting the peak of its rooftops more than forty feet off the ground. There is an attic in the peaked roof area, and features such as a garden and aviary were added to the flat parts of the roof over the years.

The shape of the house is slightly irregular, with rooms and windows jutting out here and there to give the façade of the house a pleasing, uneven look. There is a tower in each corner. They are each forty feet wide and forty tall.

The house is constructed of stone and timber, and has high arching windows all around. The back of the house sports a huge solarium with high bay windows. In the center of the massive home is a huge ballroom. This ballroom also doubles as a temple to the sun goddess Solaria and it is large enough to host several hundred people. The ballroom is domed with glass to allow the full light of the sun to shine down upon the worshippers below.

Underneath the house is a large basement and under that is a secret sub-basement, including a dungeon. Both are simple hand dug affairs, reinforced in places with stone or wood as required.

The house was once painted a golden yellow. That color has completely fallen away, revealing the stone and wood beneath it.

The Old House

The house that was originally built by Tashmere's ancestors was much smaller but no less regal than the mansion that stands today (in its default fantasy setting, Abrahan Tashmere lived 200 years before Jazef, and had a long line of successors between them). The original house sported a grand entrance, a great hall, and all that was needed for the family at the time. When Tashmere returned from his campaign he expanded on this home. He left it largely intact, incorporating it into his new Casa, even copying its outer architecture. The rooms of this area are thus two hundred years older than the rest of the house. The stone and wood in these walls are slightly more faded than the rest of the house.

The areas affected comprise the entire west wing on the first and second floors (areas 12 – 27). Together they make up a complete house within the greater house. The oldest ghosts of The Dread House can be found in these chambers.

Celestial Orientation

The original house was built facing west, but Tashmere had the new house built facing south. The sun in this region cuts across the sky from southeast to southwest. That means that when the sun rises, the first thing it strikes is the Sun Tower and indeed, the view from the top of the Sun Tower has been designed to view the first ray of the sun. It strikes the top of the Lord's Tower next before splashing the east side of the house.

As dawn lengthens, the sun moves west across the face of the house, lighting it up. Since Sorenton is in a small valley to the south-southeast, the people of the town will often see the sunlight strike the house before the first rays reach the town itself. In its full glory in the morning, the house once glowed with the light of the sun. The effect was breathtaking in its day, and was often seen as a sign of the holiness of the house. Now, although it is striking to behold in the same sunlight, its magnificent glory is gone.

As the day lengthens, the sun moves ever westward, eventually lighting up the Old Entrance by midday (1st floor, Area 24). As it sets, it lights the foyer and the other areas of the west side with orange light. Those atop the Servants' Tower are the last to see the sun before it sets. Its final rays strike the bell in the Bell Tower, a conscious design by the architect.

Entering and Exiting The House

There are several possible ways to enter the house. The most obvious is through the front door, and although Radeg will insist the characters enter this way, many other possibilities exist. Players could find another entrance, shrink and climb down chimneys, smash their way through windows, disintegrate areas of wall, etc. Given the range of options, the adventures presented in The Dread House rarely require that the group enter by a specific portal.

Note: While the Soulsword of Solaria resides in The Lord's Tower (LT), that tower is impervious to entry from the living. The only way in is via The Candlelight Procession (Event 16).

Keeping the Group Out of the House

It is sometimes desirable to keep the group out of the house for some time. They may not be powerful enough for the challenges within. Or they may not have specific information or items that they need. Maybe the GM wants to keep the group outside until dark, or even until the next evening. Perhaps the GM just wants them to explore the grounds for a while. To achieve these goals, some options are presented.

1. Distract and "pull" the group with (for example), a light moving in the woods, the howl of a nearby ghost dog, the scream of a (fake) victim, and so on. This mechanism does not work against a dogged group.
2. Playing up the natural defenses of the home works well against low level groups. The doors can be locked and barred somehow from the inside. The windows can be barred and shuttered from the inside so that breaking the glass is less than effective.
3. Against mid and high level groups, only magical protections can keep them out. If needed, the house can be protected from characters of all levels of ability by the power of The Pumpkin Man. As a result the doors, windows, chimneys, walls, and every other part of the exterior of the house is as formidable as a *wall of force* spell, and indestructible. The only way to gain entry is by meeting one or more conditions (see below). Even then, it is possible that only a single entryway opens.

Table 2: Possible Conditions of Entry To The Dread House

1. The doors will open only during the Days of the Dead.
2. The doors will open only in the daytime.
3. The doors will open only after dark.
4. The doors will open at twilight.
5. The doors will open at Midnight.
6. The doors open when approached by heroes.
7. The doors are locked and require a specific key.
8. The doors and windows are locked and must be picked or broken to allow entry.
9. The doors will open to the proper prayer.
10. The doors will not open until the group finds Tashmere in the Graveyard and hears his story.
11. The doors will not open unless the group is in the presence of a particular NPC or ghost such as Radeg, Tashmere, The Harrowing Hunter (A5), or someone else.
12. The doors will not open until the group explores the grounds for a certain amount of time as determined by the GM.
13. The doors will not open until a specific menace or all menaces on the ground have been dealt with.

Keeping the Group Inside the House

In a similar vein, it is sometimes desirable to keep the group INSIDE the house. These situations can be handled in exactly the same way as above.

Table 3: Possible Conditions to Allow Exit From The Dread House

1. Midnight strikes.
2. Dawn breaks.
3. The Hellshyft occurs.
4. The group breaks the curse of the Dread Wedding or accomplishes the goal of another storyline.
5. Someone in the group dies and their departing spirit opens an exit.
6. The Dread Storm breaks or begins anew.

House Mechanics

There are several magical mechanics that are part of the Dread House. The GM is free to play these up or down as desired.

Persistent Effects

Although it appears normal, the house actually exists in two dimensions – the material world, and hell - specifically, the part of hell where the Dread Lords reside. It is a place of ghosts and demons. This situation is responsible for some magical aspects of the house.

Fire Resistance: The house is almost completely resistant to fire. If any part of it is ignited, it burns itself out in moments. This fire protection does not extend to objects within the house.

Damage Regeneration: A version of the Dread House exists on earth and in hell and each serves as a backup for the other. Mechanically, anything altered or destroyed in one dimension is left whole in the other. As a result, the house has the ability to fix itself by copying any parts of the house from the dimension where it is not broken and using them to replace the parts of the house that ARE broken. This effect is tied to the solar calendar and happens multiple times a year. However, during The Days of the Dead, the phenomenon is tied to the grandfather clock in the foyer of the Old Entry (1st Floor, Area 24), and happens every hour, on the hour. If desired, the GM is free to define and describe this as a persistent regenerative effect, and have the house "heal" as the group watches.

The reality, however, is that as long as the curse of the Dread Wedding is not broken, the house cannot be permanently damaged. Only the natural decay of age defies this rule. Time affects the house as normal, with rot, decay, mold, and all the other glories of neglect creeping into the once magnificent estate.

Once the Ceremony of the Dread Wedding begins, the house returns to the material world for the last time. When that happens the house becomes the "better" of its two versions, repairing damage as it does. However, from that point on, its connection to hell is broken and this effect ceases. Therefore, whatever happens to it in the real world is permanent (see EV19 The Dread Wedding).

Aura of Darkness: All magical light sources within the house are magically dimmed, losing a level of brightness. Natural light sources, such as torches, lanterns, or candles, burn normally.

Aura of Disease: Inside the house, under it, and on its roof, all saving throws against disease are done at -2. Furthermore, living creatures that are immune to disease are now susceptible, and must make saving throws vs. disease as if they were not immune. They fail only on a natural or modified roll of 1.

Aura of Undeath: After killing everyone in the house it was his masters' bidding that the Pumpkin Man hold all of the souls of the deceased in the house to suffer in torment forever. A creature of purest evil, he interpreted this in his own way - he raised the souls of all those who died in the house – EVER. He thus raised the spirits of over 200+ years of Tashmere ancestors, servants, and friends.

Furthermore, when adventurers or investigators die during the storyline The Dread Wedding, their souls become held by the Pumpkin Man. The GM is free to do whatever they want with this fact. Perhaps the player stays with the group as a ghost that they can see and talk to. Perhaps their spirit comes under the control of the Pumpkin Man and is forced to attack them! Or perhaps their soul leaves the house, showing their friends a way out.

The House At Midnight

At midnight during the Days of the Dead, the following effects occur:

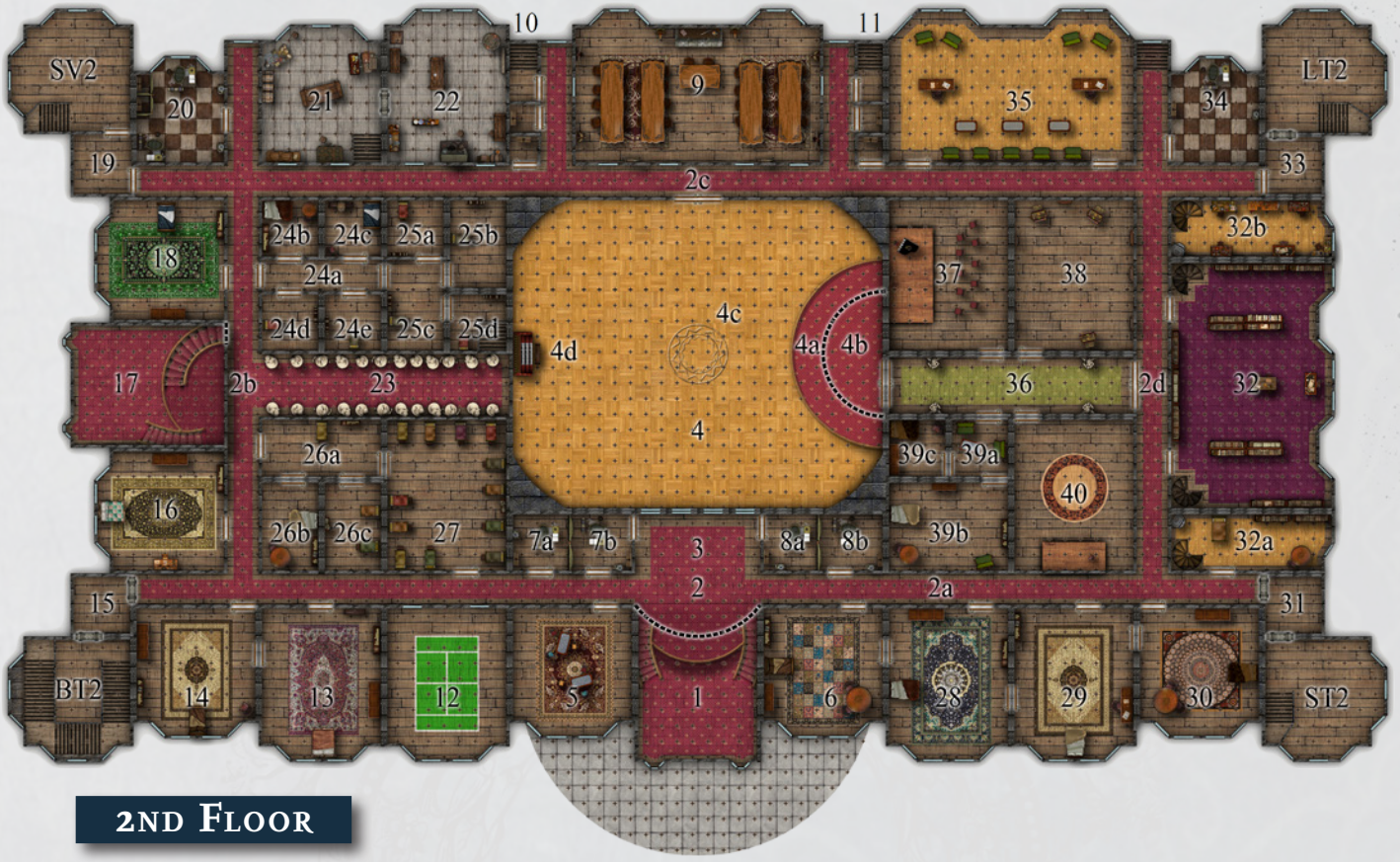
- The clock in the Old Entry (1st Floor, Area 24) chimes throughout the house and the Bell Tower rings immediately after.
- The house performs the Hellshyft (if it has not already).
- All damage done to the house that day is healed. For example, windows and doors that were previously smashed are now repaired.
- Starting at midnight, there are always strange noises such as creaks, groans, shouts, screams, the rattling of chains, yells, cries for help, and so on in the house. Echoes and reverberations of sound are common. This makes it virtually impossible to sleep or locate people via sound.
- Demons, Devils, and other creatures manifest within and without of the house, performing strange deeds, and creating horrifying visions and apparitions (See Dread Apparitions below).
- The Bride's Carriage leaves the carriage house and begins to hunt prey (G9).
- Spirit leaves the stables (G10).
- The Fireball of Francois de Niall begins to fly (G18).
- All doors that lead outside the house become unlocked if they were previously locked.
- **The Midnight Hour/The Quickening Night:** Starting at midnight, time warps, stretching and compacting to the needs of the adventure. The group has until dawn on the material world to finish the wedding and break the curse. How many actual hours the group must stay in the house until dawn breaks is up to the GM. The GM can stretch The Midnight Hour to be as many hours as needed, ending it when the clock strikes one. This allows the group to explore a large portion of the house or grounds without "burning the clock." Alternatively time can accelerate at whatever pace the GM desires, with the final hours before dawn rushing by in minutes.
- **FOTHOT:** Dread ghosts become slightly Unbound, able to move up to 100 feet from the area in which they manifest
- **FOTHOT:** All creatures in the house with a CR of 7 or less gain the advanced simple template/+2 to all rolls (including damage rolls); +1 to special ability DCs; +2 to AC, +2 hit points per hit die.



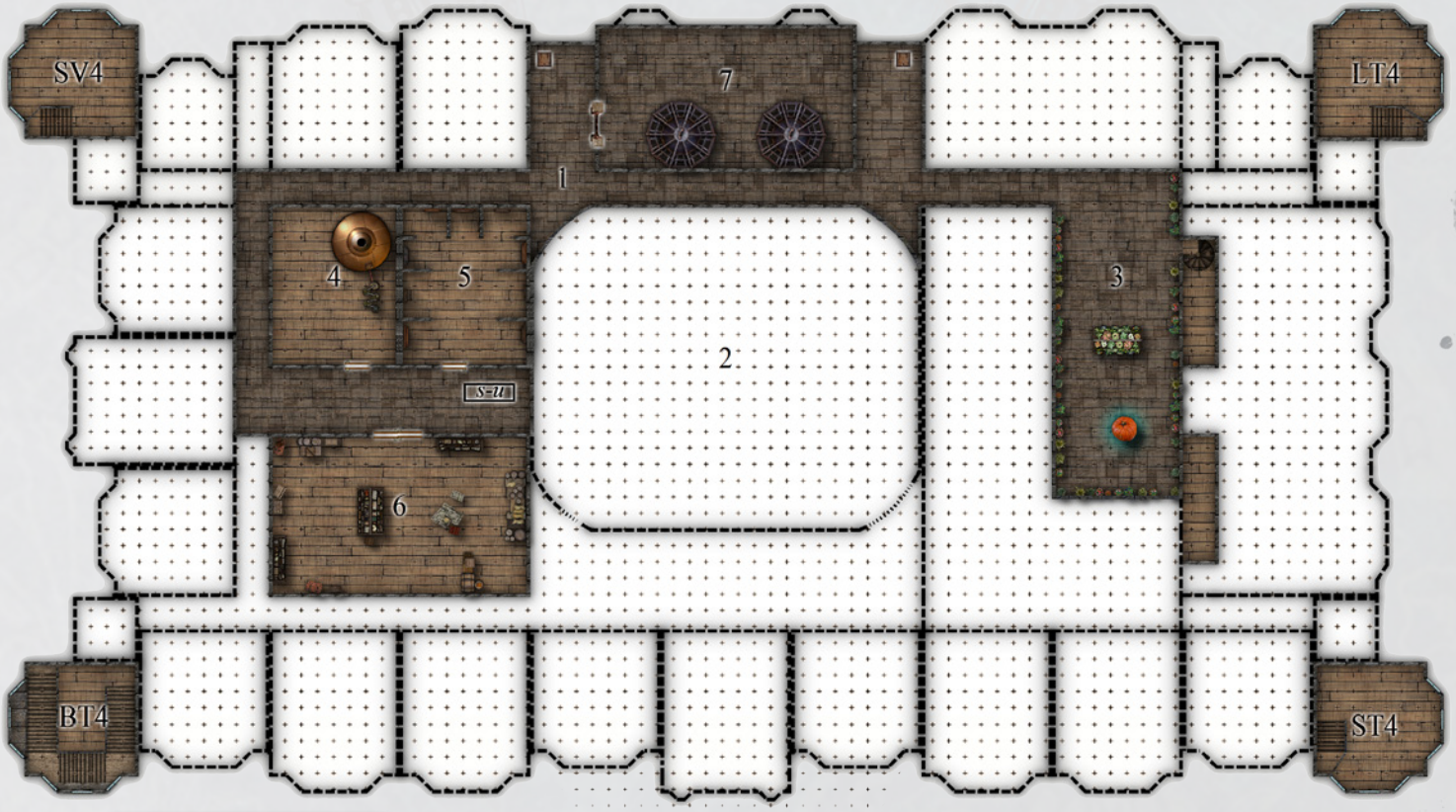
1st Floor



3rd Floor



2nd Floor



4th Floor

Dread Apparitions

The parameters of these apparitions are completely up to the GM. They may decide on their own if any of these visions and apparitions require a Sanity check though if they do, the penalties should be light. These effects last a few moments to a few minutes before fading away. They may or may not leave behind a trace of their existence. A swarm of spiders may vanish without a trace, leave behind those that were squished, or only leave the evidence of their bites behind.

Table 4: Outside The Window

Roll on this table if anyone looks outside the window while Dread Apparitions are manifesting.

1. A group of six naked people run across the lawn.
2. A spectral figure, cloaked, hooded, and wielding a scythe, glides past the window, heading to parts unknown.
3. A huge flock of blackbirds flit around left to right, up to down. When they go left or down, they completely vanish. When they go right or up, they reappear. After a few moments they are gone.
4. A wolf the size of a Great Horse creeps along, sniffing the ground. Suddenly it stops and looks towards the window you are looking through. It pauses there a moment and then moves on.
5. A black chariot wreathed in flames and pulled by fiery steeds shoots by the house heading god-knows-where. You think you can make out the forms of people trapped inside it.
6. What looks to be a group of zombies shuffles along in the distance.
7. Two children out in the yard are playing "monkey in the middle" with the head of a third child, who is trying desperately to intercept it.
8. A formal dance is happening with at least 100 people. They wear beautiful, ornate outfits and swing and dip with precision. None of them has legs.
9. A beautiful peasant woman is screaming and running. Her clothes are torn. Lurching after her is a 7-foot tall scaly green humanoid with gills.
10. A giant bat flies down from the sky. Right before it lands it transforms to a human. The human examines the ground for just a moment, then leaps into the air, transforming back into the bat as it flies away.
11. Two mailed knights thunder towards each other in a joust. When they clash, there is a blinding flash of light – and they are gone.
12. A pack of ghostly hounds has surrounded a yearling deer. They take it down and tear it apart.
13. The ghost of a giant lumbers into, then out of sight.
14. The trees in the distance seem to be trading places.
15. The clouds have thinned and the full moon is out. It begins to grow and swells to an unusual size.
16. A shooting star crashes down from the heavens. The fiery rock cracks open on impact. Something crawls out of it and into the woods.
17. A man is cracking a whip, possibly training the skeleton horse that is running around him in a circle.
18. A huge hulking grey human pulls itself out of the ground and lurches off into the darkness.
19. Two skeleton bulls are pawing the ground. They charge each other. When they strike, they collapse into a single pile of bones with both skulls on top.
20. The yard is getting progressively redder, as if being sprayed with blood from above.

Table 5: In The House

If Dread Apparitions are manifesting, roll on this table as desired while the group moves through the house.

1. A blood-curdling scream rips through the air, right next to someone in the group.
2. Three skulls float along at the height of their previous owners. The skulls turn and the jaws clack as if they are walking and talking with each other.
3. A thick black ichor starts to ooze down from where the walls meet the ceiling. It runs slow like molasses but it is really a byproduct of dead bodies.
4. Green slime appears on the ceiling and begins to drip down. The slime is corrosive and eats flesh.
5. A pool of blood appears on the floor and quickly spreads across it. Anyone that steps in the blood sinks two feet into it.
6. A swarm of roaches bursts out of ethereal holes in the wall. They race around chaotically before disappearing into the holes again.
7. There are cobwebs in the corners. They are all crawling towards the same spot, and forming a giant web ball that has something humanoid glowing inside of it.
8. A 10-foot tall praying mantis turns the corner. If attacked, it vanishes.
9. The hallway stretches impossibly, forcing people to move for several rounds to get anywhere.
10. The floor starts to ripple and undulate, forcing people to stop moving and hang on or else fall over.
11. A lump under the carpet bulges up as if something is beneath it. The bulge rushes at a nearby person but dissipates right as it would strike them.
12. Mouths begin to appear in the walls, floor, and ceiling as the group moves. The mouths are three feet wide and will bite anything put in them. Jumping into a mouth allows passage to the space beyond.
13. Gravity reverses. The effect is slow and safe. Until it stops.
14. A persistent strobe effect makes being in the area uncomfortable.
15. The area becomes super humid within seconds. Water begins to drip off of protrusions. Hair curls.

16. The sound of muffled voices and knocking come from within a nearby wall. The voices respond to speech for a time, then grow silent.
17. A cloud of white moths appears and is drawn to a single member of the group as if they were the brightest flame.
18. An eyeball appears. It is so large it fills the entire passageway. It slowly rolls at the group, magically squeezing through cracks and under doors to pursue them.
19. Everyone in the group suddenly has transparent skin, showing their musculature in unnerving fashion.
20. Everyone in the group becomes a skeleton version of themselves. They cannot speak but everything else about them works as normal.

Table 6: Opening a Closet or Privy Door

Roll on this table if anyone examines a tiny room while Dread Apparitions are manifesting.

1. A spider, twice the size of the room, fills it entirely. If attacked it attempts to pull the door closed with webs and stick it shut.
2. A huge chameleon tongue snaps out and pulls in the person that opened the door, trying to drag them in. Whether or not it succeeds, it disappears moments later.
3. There is nothing in the room but a giant bloodshot eye floating in a hypnotic dimension.
4. Inside is a casket standing upright and closed. It would seem impossible to have fit it there.
5. The doorway opens a gateway into an open grave in the graveyard (G13). A person crossing the threshold of the door falls into the grave. It's a one way trip.
6. The floor beyond is covered with maggots 2 feet deep.
7. Inside is a 3-foot tall pile of human intestines.
8. Blood explodes outward, covering the person that opened the door.
9. The air fills with the foul stench of an abattoir.
10. Hanging on hooks from the ceiling is the body of a human, recently dead, and cleaved perfectly into six parts. It has no skin.
11. There is nothing but fire in the space beyond.
12. Something beyond shouts in a deep, resonant, inhuman voice – Get out! Get OUT OF THE HOUSE!
13. There is a cavern beyond with a dirt and grass floor. It is literally covered with tombstones and small mausoleums. This is the Gravecaves in The Grande Temple of Jing (check it out at www.hammerdog.com!). As a side adventure, the GM can allow the group to go in, battle a horde of undead, and return to the house. Alternatively, this chamber could be placed in hell, with the group able to come and go after the Hellshyft. In either case the GM is free to add any undead threat they wish to this area.

The Dread Wedding
Part 2 – The Dread House

Event 10 – 10:00PM – Into The House

The group arrives at the house and seeks entry. They may try the main entrance (Area 1), the Old Entrance (Area 17), or either of the back doors. They may try to smash a window, or climb to another level to seek entry that way. Read or modify the description below once they get inside.

If a house could be a tragic play, this one is it. What was once the most beautiful house you've ever been in has been reduced to a pale shadow of its former self. Nothing has been done to clean or care for the house in thirty years, and it shows. The carpets, once rich, are thick with dust. The wood, once lustrous, is faded and cracking with a lack of polish. Windows are yellowed with age, distorting the view they provide. Curtains and furniture have faded, their once glorious colors now muted by the punishing hand of time. Even the stone seems aged and weary, holding the house up out of some fierce sense of loyalty, rather than with the pride its masons wanted to project.

The house smells of age, the stale air offering hints of dust, mildew, and rot. The sounds you make echo in the once lively manor, answered by nothing but emptiness and silence.

Event 11 – 10:00PM+ – Crystina

This event should happen shortly after the group enters the house, before they have had any dangerous encounters.

"Hello" says the voice of a young child. "Who are you?" Before you stands a small girl. She was not there a moment ago. She wears a formal red dress with fine embroidery and puffy shoulders. Her hair is tied with purple ribbons. She can't be more than five or six.

This is Crystina Tashmere. She is the last survivor of the Tashmere family, having been saved by a spell her grandmother cast (see *Grandmother's Tale*). She exists in another dimension and only appears to be a ghost. Like a ghost she can phase through objects, but otherwise displays no ghostly powers. Regardless, she believes herself dead and indeed, stands in a realm between life and death. As such, she can see and hear all the ghosts in the house, though she ignores all but a few. She speaks primarily with her father Jazef, though she also trusts her mother Sofina, and the priest Alaria. She does not trust Julyan enough to talk to him, and is too scared to speak to Persephone. She cannot find Grandmother's ghost.

Crystina has the curiosity and speech pattern of a typical child her age. Her memories of the tragic night are long suppressed and she will not speak of them at all. Instead she will act as a messenger between the group and the ghosts who urge them to complete the Dread Wedding.

Crystina is constantly hunted by the Pumpkin Man. After just a few moments speaking with them, she flees.

First Floor

This west wing of the house is part of the old house. It is now primarily the domain of servants. Parts of the central and east wing are dedicated to the citizens of Sorenton and the surrounding lands. A library, hospital, and temple dedicated to Solaria rank as the most high profile services that Tashmere provided. People would come from far and wide to visit the house and were typically permitted to explore these two wings.

Rooms on this floor may be marked with a number in brackets such as Main Entry Hall (1). This indicates that the room occupies multiple floors of the house. The Main Entry Hall, for example, is an open space three stories high. On the second floor its title is Main Entry Hall (2), and on the third floor it is Main Entry Hall (3). Often there is nothing but empty space on the 2nd and 3rd story of a room. However, there are sometimes windows and balconies that come into play.

Central Wing

0. Front Doors

A set of sturdy double doors make up the main entrance. They are barred with two thick timbers spiked into the outer wall.

The doors will only open for the GMs conditions (see Keeping the Group Out of the House, page 52). If Radeg is with the group, he will explain that the townsfolk did it mostly to keep children from going inside. He will then produce a crowbar and commence prying. If the GM is ready for the group to enter, read the following when any attempt to open the doors happens.

As soon as you begin, the timbers begin to dry up and rot. In seconds they splinter and crack, falling from the nails driven into the oaken doors. They collapse on the ground before you in a pile of dust. The doors creak outward ominously, as if pushed by unseen hands. There is a pause, broken only by a distant peal of thunder.

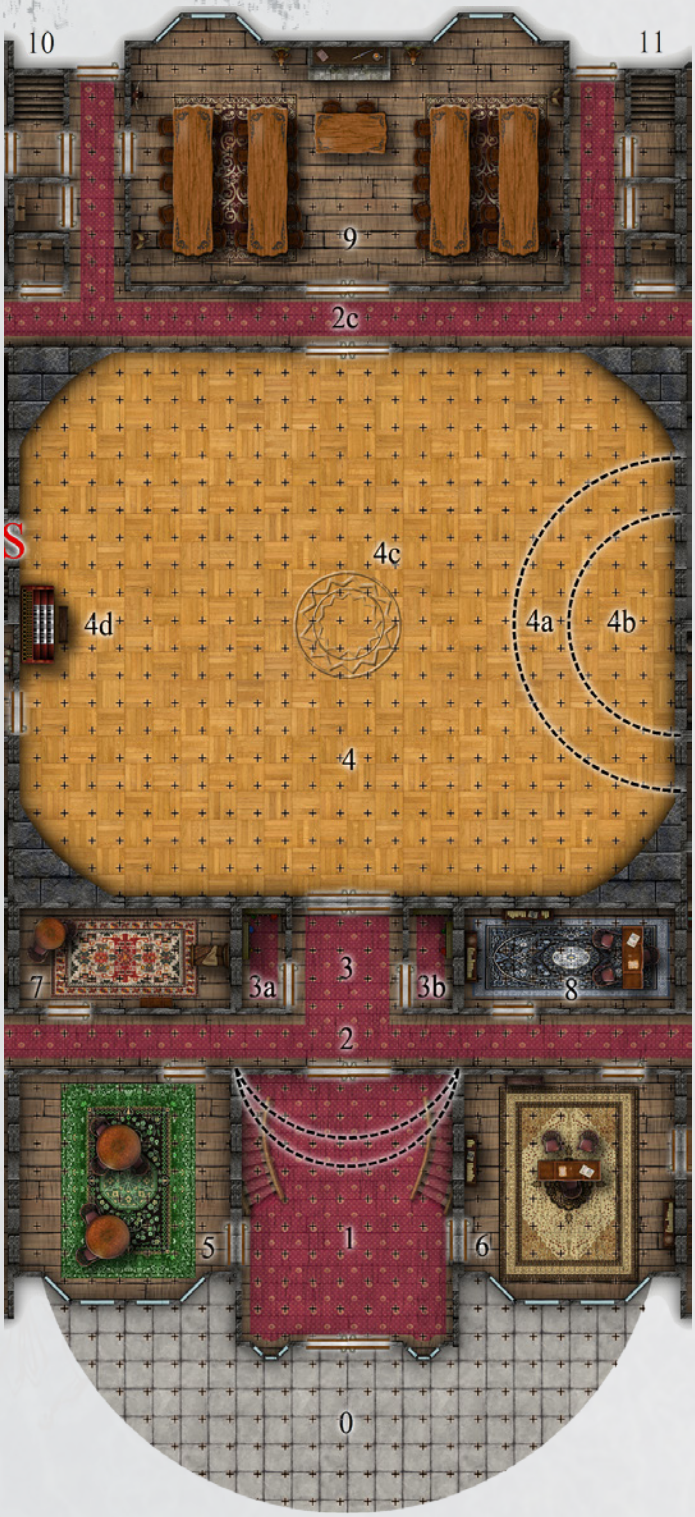
1. Main Entry Hall (1)

The grand entrance of Kaseh Tashmere is a sight to behold. Twin staircases run to a balcony above, and to a larger balcony on the third floor. It is easy to imagine the lord or lady of the house impressing guests as they walked down that staircase. A thick layer of dust dulls the once bright red carpet, and masses of cobwebs clot and fill every nook and cranny. It is clear that no one has been in the house for quite some time.

This entryway is a good place to meet Crystina Tashmere for the first time (EV11).

1a. 2nd Floor Balcony: This small balcony juts over the room. Both sets of stairs lead directly to it. On that balcony are two sets of stairs that lead up to the 3rd Floor Balcony.

1b. 3rd Floor Balcony: This large balcony juts over the smaller one below. On the walls are two dozen small stone gargoyles that seem to look down at the hall below.



After Dark During The Dread Storm: These gargoyles come to life. They will attack anyone on the 3rd floor balcony. They might attack people in the room or on the balcony below if the GM wishes.

If Radeg is with the Group: He will warn the group that his men were attacked here by "Flying Demons of Stone."

FOTHOT: The gargoyles are full size, and will attack the group in waves of 4 at a time.

Stone Demons

8/16/4

As gargoyles that are tiny, doing only 1d4 damage, and having 12hp each.

As giant rat that takes half damage from non-magic sources. It is made of stone and carved in the shape of a gargoyle, but is animated, and can fly.

2. Central Hallway

This hallway circles the inside of the house and gives passage to all major areas.

2a. Hall of Greeting

This long hall was named the Hall of Greeting because when visitors came, they would walk this hall to reach the administration areas of the house.

During the Dread Storm: Walking down this passage, one can hear warnings being whispered by the ghosts of past servants like these: "Go back", "Leave", "You should not be here", "Run mortal, run", "Don't go further", "You are in danger", and of course "Get out of the house."

2b. The Hall of Hounds

This hall is dedicated to dogs. Paintings of various types of dogs line the walls. Prominent among them are a few breeds that the Tashmeres once raised.

After Dark: When walking down this hall one can hear dogs barking somewhere, as if off in the distance. **After Midnight:** The dogs in the picture clearly become the ones that are barking, moving their mouths in the pictures as they do. **After the Hellshyft:** Walking down this passage causes a dog to jump from its picture and attack (see Ghost Hounds, page 43). **FOTHOT:** 3d4 ghost dogs jump out instead of one.

2c. The Back Hall

The back hall was primarily used by servants.

After Midnight: Whenever anybody walks this hall, a group of four ghosts races down it. The ghosts are in the shape of glowing orbs of various colors flying five feet off the ground. They bob and weave and duck and dive and for all intents behave like children or dogs in a race. Upon reaching the far end of the hall they disappear, but will reappear if the group returns.

Racing Ghosts, Dread Ghosts Mark 1

Two servants and two Tashmere children play together in the afterlife.

Who are you?

I'm Crystina. Crystina Tashmere. Everyone calls me Crissy. That's Crissy with an "i" not a "y" though I'm not sure why. I'm 5 years old.

What are you doing/doing here?

This is my house. I live here. I'm playing Hide and Seek. Do you like to play Hide and Seek?

Who are you hiding from?

Oh…all of…everyone. I'm hiding from mommy and daddy. And from…

Her voice trails away, but of course she is hiding from the Pumpkin Man primarily.

Are you alone? Where is your mother/father?

No I'm not alone. Everyone is here still. They're all just real quiet now. And…hiding. But not for long. Soon they will come out. You'll see.

After answering either of the last two questions, she freezes. Her eyes widen. She turns and runs through a wall without a word, and is gone. (Sanity 0/1).

Crystina Tashmere (Crissy)



Crystina Tashmere is the last remaining member of the Tashmere line. She only appears to be a ghost. She was actually saved from the Pumpkin Man by her Grandmother, who draped her in a magic veil (see A Grandmother's Tale). The veil sent Crissy to a special limbo-like dimension where she lives in a type of stasis almost all the time. The Pumpkin Man has been using the Dread Wedding to draw her out of that stasis so that he may slay her and finish the task that the Dread Lords

2d. Hall of the People

This hall was dedicated to the people of Sorenton. Since the town was built AFTER the house, there are pictures of town founders, mayors, and other important people lining the walls. Many names are recognizable from the town below, most notably members of the Burgermeister line.

During the Dread Storm: This hall is preternaturally cold.

After Midnight: Walking at least half the length of this hall causes 1d4/1 temporary cold damage.

FOTHOT: The damage increases to 4d4.

3. Ballroom Entry

This area was meant for the public who would come to the house for mass in the Temple Ballroom.

After Dark During the Dread Storm: The first time anyone enters this area they will hear the organ in the ballroom begin to play a haunting melody. If they open the doors to the ballroom, the music immediately stops.

3a/b. Cloak Rooms

These small rooms contain several moth-eaten traveler's cloaks hanging on pegs, as well as a few hats for men and women. If the cloaks are disturbed in either room, they release a cloud of white Death's Head moths.

In the pocket of a cloak in 3a is a human index finger which is perfectly preserved. It belonged to one of the wedding guests. On the finger is a signet ring of the family crest worth 50gp. The family is unknown and from a distant land.

If the hats are examined in 3b one will discover the skull of a child hiding under one of them.

4. Temple Ballroom (1)

This magnificent chamber is a wonder of architecture. The entire chamber is gold, reflecting the power and glory of the sun goddess Solaria. A domed glass ceiling high above lets in sunlight which, in its day, would have made the room glow. Today, that luster is gone. The hall is dark, and the dome above is covered with something that blocks out much of the sky above. The occasional flash of lightning briefly illuminates the room but like all light sources, is drunk up by the dust and cobwebs that now fill the room.

To the east, a large balcony can be accessed from the second floor, a smaller one above it from the third. To the west stands a massive pipe organ.

4a. 2nd Story Balcony: This balcony has several seats meant for musicians who would play for ceremonies as needed. **After Midnight:** A ghostly head with moppish hair lies intangibly on the cushion of a seat. It speaks in hushed whispers as if to an unseen friend, apparently about the details of the wedding playlist.

4b. 3rd Story Balcony: This smaller balcony was meant for the family to sit in during ceremonies and other events.

4c. Escape Tunnel. This trapdoor can be locked with bolts from either side. It is currently locked on both sides.

4d. Pipe Organ: This magnificent organ is made of solid brass that has tarnished over the years but is otherwise in perfect condition, as if someone had been keeping it up. **After The Hellshyft:** Sitting at the organ is a ghostly woman. She is lithe, beautiful, and elfin, and wears a gown of gossamer. She begins to play a haunting melody that vibrates the soul. This is the ghost of Kalya Tam, the elven house music teacher and organ player for all ceremonies. She was caught rehearsing music for the wedding on the night of the attack, and died at the hands of the Pumpkin Man, who tore out her throat. If players approach her she will smile warmly at them. If they linger, she will begin to sing. This is a problem, since she is a banshee. To stop her, the characters need to successfully attack her once. She will then immediately cease, begin to sob, and disappear. She will not reappear until the wedding.

Kalya Tam, Dread Ghost Mark 8

A beautiful elven woman wearing a dress of shimmering green and a tiara of flowers.

As Banshee. Banshee: As Dread Ghost Mark 7 that makes a sonic attack that does 1d4 sanity damage per round.

5. Green Greeting Room

This room is decorated in green tones, with wallpaper, ceiling, and rug all contributing to the effect. It was clearly decorated by a master.

In its time, this room was used to hold friends of the family until they could be met by the people they came to see.

6. Yellow Admin Room

This room is decorated completely in yellow.

In its day, this room was used as an administration office for those checking into or visiting the hospital or hospice. Large books on the table covered in dust chronicle several hundred visits by patients and their families in the years since the Tashmeres provided this service to the area.

7. Head Butler

A plaque on the door reads "Head Butler." Inside, a single bed and chest of drawers are augmented by a small table with two chairs. The chamber is surprisingly neat and clean as if the ghost of some former tenant were keeping it up after its bodily departure.

After Dark: The ghost of the butler, Renoudet, appears and speaks to the group. If it seems they will pass him by, he

will open his door and greet them. He wears a formal butler's suit with a long coat and turned up cuffs. His shoulder length hair curls at the end. He looks down his long nose at the group with a cool, patient expression.

"Good evening" he says in a formal and stilted voice that resonates so much the room practically vibrates. "I am terribly sorry to have not greeted you earlier. Are you coming, or going?" If the group says "Going" he will say "Excellent. I hope you enjoyed your stay. Here, let me help you out." He then teleports the group, no save, outside the main entrance (Area 0).

If they say "Coming" he will say "Ah yes. Well then enjoy your stay. Guests are to remain in the east wing of the house, and must not leave the first floor. Still, given the somewhat ghoulish circumstances that we find ourselves in, perhaps we might allow you to explore a bit more. It's not like it would kill us. Mmm mmm mmm mmm mmm" the ghost butler chortles. "Well, I should leave you at that. But before I go, let me welcome you foolish mortals…to the Dread House."

With that Renoudet throws back his head and laughs aloud and as he does, every door in the house opens and slams shut ten times in rapid succession. They all end up closed, and Renoudet fades away laughing. (Sanity 1/1d4)

Renoudet, Dread Ghost Mark 8

A mischievous butler with a flair for the dramatic.

8. Blue Admin Room

This room is decorated completely in blue.

There is a table, chairs, and plush chairs around the room. It was once used for official business between the house and Sorenton, but there is little of interest or value here.

FOTHOT: A **Meenlock** hides under the table here.

9. Great Hall (1)

Clearly this is the great dining hall. The ceiling is twenty feet high and sports twin chandeliers. Several long tables run the length of the room in twin rows. A head table runs perpendicular to these with two ornate throne-like chairs in its center. A huge fireplace sits in the center of the north wall. The heraldic arms of the Tashmeres adorn the wall above it. Above that, the stuffed head of a Yale looks on menacingly.

After Midnight: *In the room 30 or so spirits appear to be having a great time. Some are singing, some dancing on the table, and one sits atop the Yale's head. A king's feast covers the table and some of the ghosts stuff food in their mouths while others throw it wildly at their companions. The food and drink look and smell real, and the party looks quite fun. A jolly looking fellow standing by the door speaks through a pastry filled mouth. "Come on in", he says, "live a little."*

gave him. Unfortunately for him, Grandmother's magic is powerful, and it has confounded him, and he has failed repeatedly to capture her.

It is important to make the group believe that Crissy is dead for as long as possible, only hinting at the truth when the moment is right (see EV 20: Endings, The Escape). There are clues placed throughout the storyline, primarily about her hunger. There is evidence in the Old Kitchen (1st Floor, Area 21), and the Basement (BTH, Area 9d), that she has been eating when she can. Also, her dress is a bit dirty. This is due to the fact that she has in fact, been drawn from Limbo 30 times to live a day while the Dread Wedding is performed. As a result, to her, it has been 30 days since she donned her dress and shoes, and had her last hot meal. Between each day, however, the house aged a year, a fact that her young mind cannot understand or explain. However, it means that the food around her quickly rotted, and she was forced to eat items she could find preserved, such as pickled vegetables and wine, neither of which she particularly likes.

Ghostly Form: Despite the fact that she is alive, Crystina is for purposes of the game rules, a ghost. She is ethereal, and incorporeal, and does not disturb dust or air as she passes. She can move through walls and objects just as a ghost does. She can move through ceilings and floors too, but has never tried. She can fly and float, but has never tried that either.

Object Manipulation: While in her dimension, Crissy cannot be touched or harmed by anything not in that dimension. Since she is not on the ethereal plane, items with *ghost touch* cannot harm her. However, she has the ability to bring things in and out of her space by concentrating on them. This in fact is how she eats and plays. Since doing this requires concentration, she is not so good at catching a ball as she is at throwing it. At this time she can only manipulate objects up to five pounds. If she is separated from an item (drops it, throws it, gives it away), it passes out of her dimension into the real world.

Personality: Crystina is sweet and does not understand what has happened to her, though she believes herself dead. She has repressed the majority of the things she saw the night of the Dread Wedding and will refuse to talk about them. Even if coerced she will give scant details and will grow upset if questioned.

Appearance: A sweet and innocent ghost girl of five years, dressed for a formal occasion. She has long blond hair expertly tied into curls with two purple ribbons. Her face is broad and cute, but her eyes are wary. Her dress is red and made of very expensive material. She wears black shoes with white hose. If anyone examines her closely they will notice that her dress and shoes appear a bit dirty.

Any character with a weakness for food or drink may find it a challenge to not join the feast. Although there is nothing magic to force characters into the room, the jolly man will look concerned if they refuse. "Come on", he'll say, "it's good for the soul." If they refuse to participate in any way, the characters will find that they have aged 10 years once they have left. After an hour, they may make a save to break the effect, but if they fail, it lasts until the curse of the Dread Wedding is lifted (Willpower DC 15/Wisdom DC 10/Opposed Power 40).

Those who participate in the revelry will be given opportunities to eat, drink, dance, or kiss a ghost. Those that do will find that they have been enchanted. If they eat or drink, they regain up to 1 hit point per level and up to 6 soul points. If they kiss a ghost, they gain +2 Charisma for the next 24 hours (+5 Appearance). If they dance, they take a year off of their physical age. If the characters do anything else of note, the GM may wish to reward them as he sees fit. If the group leaves the party and returns later, the hall will be devoid of ghosts.



10. Up/Down/Privy (1)

This long hall has been divided into three sections including a stairwell and two large privies.

11. Up/Down/Privy (1)

This long hall has been divided into three sections including a stairwell and two large privies.

West Wing

12. Outdoor Game Room (1)

This odd room contains no carpet. Its floor has a green rectangle painted on it. Lines around and inside the rectangle suggest it was created for a game of some kind.

This room was intended for playing outdoor games when the weather outside did not permit it. the lines suggest a tennis like game, but there is no net. Several balls of various sizes sit in the dust around the room. A large pile of pins lies in the south, either for juggling or bowling.

After Dark: If the group spends any time examining the room, the following will happen:

Round 1 - The balls start to move almost imperceptibly.

Round 2 - The balls begin to slowly roll along the floor, tracing curvy lines in the dust as they do.

Round 3 - Balls begin to bounce slowly at first, then increasingly higher and higher.

Round 4 - The pins in the pile set themselves up into a bowling arrangement.

Round 5 - All hell breaks loose. Balls begin to fly around the room as if being thrown or hit by unseen people. It's tennis plus dodgeball plus bowling all at the same time. Nobody will get hurt unless the GM wishes it.

Round 10 – A whistle blows somewhere and everything stops. The balls drop to the ground and settle. They never move on their own again.

GMs: Feel free to add anything to this experience. Perhaps the group must dodge balls flying their way. Perhaps they join a game. Perhaps they become bowling balls thrown by ghosts. The choice is yours!

Game Playing Ghosts, Dread Ghost Mark 7

This group of ghosts acts as a single entity. They remain unseen at all times.

13. Lemon(ade?) Room

This room is also themed to be outdoors. The walls are painted like a lemon grove, the ceiling like the open sky. A yellow carpet finishes the motif. The room smells strongly of lemons.

This was a "cooling off" room for those playing "outdoor" games in the room next door. There is nothing of interest here.

Event 12 – 11:00 PM – The Pumpkin Man

After the group has explored a few rooms, Crystina returns, this time with the Pumpkin Man in tow.

A small toy ball exits a wall and rolls past you. Following it is the little girl you saw before.

"Oh hello" she says. You are still here." She then looks at her ball, expectantly.

If nobody picks up her ball, Crystina will fetch it herself. Otherwise, anyone touching it will notice that it is solid, and real. They can hold onto it, or throw it back to her (she misses 50% of the time, the ball passing right through her when she does). Either way, she continues.

"Who are you? Are you with the Pumpkin Man?"

If the group answers in the affirmative, she will stop playing, take her ball, and leave.

If they say they are NOT with the Pumpkin Man or ask who he is, she responds.

"Good. I don't like the Pumpkin Man. He's mean. (pause) Daddy says it's 'cause of the Pumpkin Man that we are here. Because…"

Stepping out of the wall is a horror that pulls at the very fabric of your mind. The body is a humanoid figure made of twisted vines. Its arms and legs are a mockery of the human form. Quivering tendrils twitch at the end of each arm, horrifying vegetative variations of the human hand. The body is covered with a long gentleman's cloak, a formal jacket worn only by lords. It is frayed and tattered. The creature's head is a blazing jack-o-lantern, its eyes and maw glowing with an unearthly orange flame. (Sanity 1d4/1d8)

At this point Crystina screams and escapes through a wall. If the group attempts to stop the Pumpkin Man from chasing her, it will fight them for three rounds before likewise leaving, following her path. For information about the Pumpkin Man, see the end of this section.

Event 13 – Midnight – The Hellshyft

This event occurs exactly at midnight. As the clock chimes, it effectively stops time for everything but itself. When it is done chiming, time flows again.

You hear a clock chime clearly, its ring rising above all other noise. Everything stops, frozen in the moment. The clock chimes a second beat, louder than the first, and continues. On the third chime you hear moans of pain and distress that begin to multiply quickly. On the fifth chime you hear the sound of screams join the moans - screams of terror but also of pain. On the ninth chime you hear the house itself scream as it trembles slightly beneath you. On the eleventh chime you hear reality scream, as something in the fabric of the universe tears itself in two. As the twelfth chime fades away, the sky turns red, and time begins to flow again. (Sanity 1d4/1d8)

See The Hellshyft, Dread Effects, The House at Midnight for all effects that are now in place.

14. Indoor Game Room

This room clearly served as the mansions game room. There is a dice table as well as a few smaller tables for table games. Three dartboards align one wall, but no darts are to be seen. Chess, checker, and backgammon pieces have been thrown upon the floor in massive disarray. In the far corner of the room, one chessboard remains intact, sitting on a low table, its pieces arranged as if halfway through a game.

After Midnight: *A spectral man sits in a stuffed chair, intently staring at the board, apparently oblivious to your presence. The chair across from him is empty. The man appears to be in his mid-sixties and is bald, with only a bit of hair at the temples. He wears expensive looking clothes and has an air of dignity about him.*

This is Zanzibar Tashmere, an eccentric cousin of Abrahan who died one night playing chess. He is in an ethereal pocket dimension and pretends to be frozen and unable to communicate. The first person that attempts to touch him, or the chairs, table, chessboard, or pieces, will find themselves in a pocket dimension, sitting in the chair. They are bound to it, and only able to touch the pieces on the board. Zanzibar will smile and speak telepathically to that person, though the entire group will hear.

"Ah, at last, a friendly competitor. Please, indulge an old man and play a game, won't you? If you win, I'll let you go, OK? Is that fair? Well maybe it's not fair. But since when is life and death fair eh? OK I'll speak no more. Let's play."

The board suddenly rearranges itself to start a new game. The player is stuck until they win a game. Should they lose one or two games, they lose nothing but time. Should they lose three, they are bound to the game until the Dread Wedding ends.

To win, the player must make three checks against Zanzibar and win the final one. The first check is for the Opening of the game. The winner of the first check gets +3 on their next roll. The second check is for the Midgame. The winner of that check gets +5 on their next roll. The decisive check is the Endgame. The winner of this check wins the game. Despite his passion, Zanzibar was a mediocre chess player at best. Each check is a contest versus his Intelligence which is 12(+1)/50 with bonuses as above.

Zanzibar will not speak again until the player wins. At that point, he clasps his hands together in joy and looks at them with tears in his eyes. "Thank you, my friend, thank you" he says before fading away.

Zanzibar Tashmere, Dread Ghost Mark 8

An eccentric ghost seeking his final rest.

RIP Condition: Beat him at chess.

15. Bell Tower Hold (1)

This small square room is fortified, like the tower it connects to. Thick doors separate it from the house.

16. Trophy Room

This room is filled with game trophies. The heads of a dozen beasts decorate the walls. Standing in attack poses in the center of the room are several large game animals. Near the back of the room a clutch of different birds on a mock tree.

These are the trophies of Gavrial Tashmere, an ardent and renowned hunter. The heads on the walls are mounted on plaques. Each has a brass name plate identifying it. The collection of heads includes an elk, a leopard, a muskox, a ram, a tiger, a rhino, a hippo, a jackal, a giant snail, a giant shrew, and a dire wolf. The 12th plaque has the name "Pennangalan" on it, but the plaque is empty.

The game animals in the middle of the room include a bear on its hind legs, a lion, a mountain gorilla, a giant honey badger, a four-legged ostrich, a boa constrictor, and a basilisk. There are at least two dozen birds on the mock tree of a variety of types.

After Midnight: If the group enters the room, all the trophies animate and start to cackle madly, laughing at the party. The heads on the wall gyrate madly, the birds flap their wings, and the large game shake and shudder. They all cackle madly. Just as suddenly as it starts, it stops, and won't start again. (Sanity 1/1d6)

17. Old Entry Hall (1)

Two sturdy doors make up the old entrance. They are barred with two thick timbers spiked into the outer wall.

The doors will only open for the GMs conditions (see Keeping the Group Out of the House, page 52). The timbers will rot away just like the Main Entryway (see 1st Floor, Area 1).

The old entry hall of Kaseh Tashmere resonates with age and prestige. It is easy to imagine guests of every variety coming through this hall. The glory of the hall has now faded, its carpets and wallpaper dull. Marks on the walls show where arms of every variety once hung, but now the swords, maces, pistols, and shields are all gone. A large set of stairs to the right runs up to a large balcony on the second floor. A set of stairs on the left side of that balcony runs up to an opening that gives access to the 3rd floor above. A grandfather clock stands to the left of the double doors that lead to the interior of the house.

There is nothing of interest here except for the Grandfather clock. This device is possessed and protected by the Lords of Darkness, making it invulnerable. It drives the events of the house and on striking each hour, can be heard magically in every room (see The Dread Wedding – Events, page 25).

18. Servants' Dining

This room sports several round tables and chairs. A cauldron sits in the center of one table. A shelf against the wall contains several dishes, suggesting this to be a dining hall of some sort.

The dishes are finely crafted but are not the highest quality. A box on the shelf contains silverware, but the set is incomplete and only worth 120gp.

FOTHOT: A specter sits at the table and will rise and attack those who enter.

19. Servants' Tower Hold (1)

This small square room has thick doors that separate the servants' tower from the house. The doors are wide open and hooked to the wall with a latch.

20. Scullery

This scullery has a large fireplace and several cauldrons on its hearth for heating water. Shelves on the west wall hold dishes of several types. A large rectangular sink in the middle of the room is stacked nearly to the roof with dishes. The dishes are completely covered with a layer of thick green mold.

After Dark: A scullery maid appears and stares at the stack of dishes in horror. She turns to the group. "You! YOU DID THIS!" In a mindless rage she begins to attack, throwing dishes at the group. Anyone struck by a dish gains the Sickened condition for one round (no save)/ Gains a penalty die on all attacks for one round (no save).

Barnice, Angry Maid, Dread Ghost Mark 5

As Poltergeist/As Specter/Ghost with Power 70, but if it wins, the investigator takes 1hp damage instead of losing POW.

21. Old Kitchen (1)

This kitchen seems to be of an older design, sporting a single large, open fireplace for cooking. Two firepits set in the floor are built so that large cauldrons can be drug on and off them. A kitchen table has been turned over and some wooden vegetable crates lie scattered on the floor near it. The roof is double high, and one can imagine the heat and smells getting trapped in the upper space.

Hellshyft: *One of the fire pits in the floor now has a massive cauldron on it, though no fire burns beneath it. A fat ghostly chef stands over the cauldron, his arms flailing and pointing around the room with a large ladle. As he does, a few sous chefs appear, scurrying around the kitchen and grabbing at things you cannot see. Each rushes up to the cauldron and tosses something in while the chef stirs the ethereal "soup" with his ladle. He bends over, takes a sip, and with a smile says in a chilling voice. "Hmmm. Not bad. But do you know what it needs? More meat." With that, he and the three sous chefs look at you with menace in their eyes.*

The three sous chefs will attempt to possess members of the group. If they all fail on the first attempt they will look at the chef with apology and he in a rage will scream "Zoot alor! You are all Eeeediots!" before they and the large cookpot disappear.

Any character possessed will attempt to climb into the cauldron which, although technically empty, is magically hot. If not stopped they take 1d6/1 heat damage each round until dead. Up to three people can fit inside and they can be saved by turning the cauldron over. Two people can do it in a single round. One person must

The Dread Wedding
Part 3 – The Wedding Quest

Event 14 – 1:00 AM – Crystina's First Plea

"I told my daddy about you" says a now familiar voice. With that Crissy steps through the wall and comes directly to you. "My daddy wants to know if you will you help us please? You see um, Daddy wants to help but the Pumpkin Man's got him all quieted. Only I can talk to him, and he says we need your help. Will you? Will you help?"

If the group declines, she leaves, sad, and will return to try again later. Assuming they agree,

"Ooooh thank you thank you. I'll go tell daddy. But before I go I'm supposed to tell you to get some things. Like um, the wine. You are supposed to get the wine. And the book. That's the book of Solaaaaria. She's the goddess of the sun you know. Anyways, get the book in the library – in the SECRET library K? And um, one more thing…um…Get the wine – that's in the cellar by the way. Get the wine and the book and…"

Crissy's eyes widen. It is clear that she has forgotten what else she was supposed to tell them. The group can question her but she will remember no more. If asked she will tell them the quickest way to the library. If asked about the cellar she will say *"Oh…I don't like to go down there. It's too dark and icky. I'm scared down there. But you are all grown up. You won't be scared I think. I hope."* She will happily tell them to go to the kitchen to reach the wine cellar. If asked what kind of wine, she will say *"Holy wine silly! For the wedding!"* She will then leave, fading through a wall, off to get more instructions from "daddy."

Event 15 – 3:00am – Crystina's Second Plea

This event can occur at this time, or whenever the group finds the first two items.

"Listen listen! I need to tell you what my daddy needs next. Listen I don't want to forget."

Crystina stands before you, where an instant before she did not.

"OK OK. You need to get a LOT of stuff. Are you ready? OK just listen. Just listen.

Um…first you need to get an Unkh from the Healer Room. You know the healer room? And you gotta get the wedding music from the music room. And then you have to get the vest munks from the priest room. Ok? The vest munks OK?"

Assuming the group does not already wield the Soulsword of Solaria, she continues.

"And then you need to get my daddy's sword. You gotta get it. My daddy says he doesn't think you can keep living if you don't get it. It's in his tower. But you probably can't get in there anyways. But you could TRY.

OK so you got all that? It's a lot right? You gotta get the Unkh, and the um, the vest munks, and the…OK you remember right?"

make a Strength check (DC 25/20/Opposed Strength 70. The difficulty increases by +1/5 for each person in the pot).

Dread Wedding: On one shelf is an open honeypot with almost all the honey gone. A spoon sits beside it, and inspecting it will reveal that it does not have as much dust on it as other things. This honey was eaten up by Crissy, and is a strong clue that she is still alive.

The Chefs, Dread Ghosts Mark 6

Men and women wearing chef's white clothing.

Additional Abilities: *Magic Jar* vs. Willpower DC 21/ *Possession* vs. Wisdom DC 16/Opposed Power 100.

22. Kitchen (1)

Two large fireplaces lie in the north wall, and several cupboards and tables fill the room.

After Dark: A knife clutched by an empty glove stabs at a bag of rice lying on the table. As it does, the rice scatters. Every now and then a grain falls to the floor and crawls away. Upon examination, it appears that the grains of rice are actually maggots.

After Midnight: *Pungent smells and the sounds of food preparation are all around you. Unseen hands are preparing ghostly foods of different sorts. Platters of meat, breads, cheeses, and more are being arranged at high speed. Every so often a dish rises into the air and exits through a door to the east.*

This food is being brought to the feast in the Great Hall. If characters attempt to eat it they will feel a sharp slap on their hand and hear a loud "Stop It!" If they manage to sneak some food (Sleight of Hand DC 20/Dexterity(Stealth) DC 15/Sleight of Hand) they will find it delicious but ethereal, and therefore non-nutritious. After several minutes, the scene fades away.

23. Hall of Knights

This short wide hallway ends in a set of ornate double doors. Along the walls of the hall are several suits of plate armor. The suits of armor are in guard position and hold short halberds. Between each suit is a torch sconce.

After Dark: As people walk down the hall the torches will all flare up and the suits of armor will stand at attention and salute. As the torches are passed, they will go out, and the armor will return to its guard stance. The armor is ancient, at least 100 years old. Each bears the heraldic arms of Tashmere.

24. Old Great Hall

This appears to have once been a great feasting hall. It still sports two large tables with chairs, but any finery was stripped from the room long ago. A mark on the wall shows where an animal head was mounted over the fireplace.

There is nothing of interest here.

FOTHOT: On the table is a flesh golem that rises to attack. It will pursue the group until destroyed.

25. Storage Rooms

This set of rooms is practically identical except for their contents. Part of the old house, they once served more important functions, but have now been reduced in importance and prestige.

25a. Dining Storage

This room is lined with shelves. Those shelves are filled with multiple sets of fine china, goblets, cutlery, serving dishes, and so on. There are at least four distinct sets of serving dishes that could serve dozens of diners. Each of the four sets of china are inlaid with gold and worth thousands to the right buyer.

25c. Temple Storage

This room was obviously a storage area for the temple. On the walls hang a number of white robes that have been shredded, hanging like ribbons from their hooks. A twisted structure made of sticks tied together dominates the center of the room. It is odd, profane, and smells powerfully of equal parts urine, vomit, and feces.

Upon examination, it is discovered that the construct is made of broken chairs and tied together with what appears to be human hair. Among the bits of wood are several broken ankhs, the holy symbol of Solaria.

Hellshyft: The perpetrator of this unholy structure is present but waits invisibly to see what the group does. If they enter and begin to examine the structure, it attacks.

Defiling Demoness

As Succubus. As Ghoul with 3 spells – Enthrall Victim, Mental Suggestion, and Wrack. Form of a gorgeous female succubus demon with Appearance 90.

26. Dance Hall

This room has a hardwood floor that was once smooth and polished to a sheen. Now it is dull and warped with age. A set of large mirrors cover the entire ceiling.

This was the formal dance room in the old house. It was used for small gatherings and dance instruction. The mirrors are a bit streaked with age but still reflect light.

After Dark: If anyone looks up into the mirrors they will see ghostly dancers all around them, swirling to and fro. Everyone

in the room must then make a saving throw or be forced to join the dance for the next ten minutes (Willpower DC 25/Wisdom DC 20/Opposed Power 80). Those that fail will involuntarily reach out a hand, summoning a spectral partner who will lead them in the dance regardless of their skill or knowledge. Light on their feet, they will step in time with all the spirits here, even trading partners as if they were experts in the dance. There is no music, yet the enchantment makes them hear the tune they need in their heads. When the ten minutes is over the dancers stop and clap, releasing their victim. Anyone watching in the mirrors can see the entire scene play out, including the ghosts fading away when the dance ends.

27. Servants' Chambers

This area contains several chambers that were occupied by servants in their time. Most were slaughtered by the Pumpkin Man as they slept or tried to flee.

27a. Servants' Sitting Room

This small room has several chairs and a small table. A greasy deck of cards, covered in dust, is scattered on the table.

If anyone examines the cards they will find that all the eyes in the royal cards have been poked out.

27b. Footmen's Chambers

This cramped room has two sets of bunk beds, a chest of drawers, and three footlockers that have been oddly stacked on end.

If anyone touches the footlockers they will tumble over, but do no harm. They contain underclothes and a few personal effects from their previous owners. The chest of drawers contains a few formal shirts, all white, neatly folded.

27c. Pages' Chambers

This cramped room has two sets of bunk beds, a chest of drawers, and three footlockers that have been oddly stacked on end.

FOTHOT: The pages have been animated as shadows that attack (there are 8 of them).

27d. Underbutler's Chambers

This area contains an armoire, a chest of drawers, and a bed that has been flipped over completely.

This small chamber was used by an underbutler, who worked closely with the head butler. If the bed is picked up his body can be found crushed beneath it, a mere skeleton in nightclothes. Searching the room reveals a small coin pouch in a dresser drawer containing 7gp, 9sp, and 3cp.

The group can ask her about these areas or objects; she will describe them as follows:

"The Unkh is in the healer place. In the hospital somewhere. I don't know. The hospital is near the library." If pressed, she will properly describe an Ankh. The group can find one in the Healer's Chamber (1st Floor, Area 49).

"The wedding music is umm…like music on paper you know? And it's on the guest floor. That's the 2nd floor." She is describing the Music Room (2nd Floor, Area 46).

"The vest munks are those things that those people wear when they do the church stuff. The man or the woman puts on vest munks and that makes them the leader of the church stuff. So those are in the bedroom of the priest upstairs. On the top floor. Her room is near the stairs." She is describing the vestments from the Priest's Chamber (3rd Floor, Area 5).

The group may be able to ask a few more questions at this point but she will deflect as soon as she can, and ask for the items the group has gained so far.

Are you a ghost?

Yup. I'm dead just like my daddy. Well, just like everyone.

How did you die?

Ummm…I don't know. [She shrugs] I think I died of hunger. Because I'm always hungry! [She giggles] I dunno.

What can you remember about the night of the wedding?

Nothing. I used to remember lots of stuff but I just don't any more. I don't like to remember that night.

Why does your daddy need this stuff?

I dunno. He just says he does. Well except for the music. That's the organ player that wants that. Daddy says it's dumb and you don't have to get it if you don't want to.

Where is the Pumpkin Man? Why is he chasing you?

The Pumpkin Man lives downstairs. Deep deep downstairs. In a scary place with a big star. And sometimes he goes there and waits for a long time. And sometimes he comes and chases me. He chases me because he knows I can talk to daddy and the others. He doesn't like that."

Eventually she asks for the items that the group has hopefully collected so far. They might wonder how she is going to take them but as soon as she touches them, they cross to her dimension. When they do, read the following.

A high pitched scream of rage rips through the house like a steam whistle. Crissy's eyes widen with fear. "No!" she screams.

In the next instant the Pumpkin Man walks through a wall and attacks. Crissy will stay for two rounds during which he battles the group. She then turns to run and he follows again.



28. Common Room

This large common room has several comfortable stuffed chairs with low tables. The walls are hung with tapestries depicting the glory of the sun goddess Solaria.

This is a place for visitors, medical staff, administrators, and house personnel to meet and discuss important matters.

FOTHOT: A stone cockatrice stands on the table. It becomes flesh and attacks when approached.

29. Sleeping Room

This room has several small beds pushed somewhat close together. It is a place for visitors to get some rest when their loved ones are in the hospital or hospice.

After Dark: Once the door to the room is opened, everyone outside will feel an overwhelming desire to climb into a bed and go to sleep (Willpower save DC 25/Wisdom save DC 20/Opposed POW 70). If they fail they will push away anyone that tries to stop them. Even if they can't reach a bed, they will fall into sleep for the next 20 minutes, during which they cannot be woken. Upon waking they will all remember the same dream – of a beautiful long haired woman in nightclothes staring at blood on her hands (a reference to Sofina Tashmere, see Area LT4).

30. Waiting Room

This room has several comfortable chairs that are arranged in a circle around a low table.

31. Sun Tower Hold (1)

This small square room is fortified, like the tower it connects to. Thick doors separate it from the house.

32. Library (1)

This beautiful two-story library has a slanted glass roof that acts as a skylight.

Books line the walls over ten feet high. A sliding ladder on the north and south walls help readers find what they want. Shelves and tables in the room sport even more books. A scribe's desk shows where the librarian may have sat, collating the thousands of articles in the room. Two spiral staircases of wrought iron twist upwards to doorways on the second story above. (If it is raining outside add the following: A pane in the south end of the library has cracked. Rain dribbles down from it onto a pile of books on top of a reading table.)

A small doorway to the south has a sign on it that says "Records" (32a). Examining the room carefully, the group will likely surmise that there is a similar room to the north but there is no apparent entrance to it. There is in fact a secret door in a bookshelf which can be detected as normal. Opening it requires that the group solve the Combination Puzzle.

The books in this room cover most topics of the day. There are several dating back hundreds of years, but anything of true value was pilfered from these shelves long ago. The only rare books in the house remain in the secret library.

After Dark, During the Dread Storm: The ladder on the north wall rolls along it via an unseen source, which is also returning books from a table below to their proper places.

This is the spirit of Molyanna, the young librarian and female apprentice of the wizard Xoren. Reading magic books in the library the night before the wedding she heard the sound of screams outside. When she realized a slaughter was going on, she took a book from the secret library and began an attempt to spontaneously create a necromantic spell of destruction. She succeeded and failed. When the Pumpkin Man entered the library to claim her soul, she flung the spell at him. Not being a living creature, the spell backfired and struck her down instead.

If players examine the stack of books on the table they will find them to all be about magic. None are special except for the spellbook she used on that fateful night. The book is practically destroyed but the top page has somehow been preserved with the lifeblood of Molyanna. It contains a single necromantic spell of the GMs choosing. Should someone take this book or return it to the Secret Library, Molyanna will be put to rest.

Molyanna, Dread Ghost Mark 7

A plain looking young woman wearing breeches and a tunic. Her hair is tied in braids and her hands are tattooed with arcane symbols.

RIP Condition: Take the Necromancy book she used out of the library or return it to its spot in the Secret Library.

Event 16 – 4:00am – The Candlelight Procession

This event happens immediately after the clock strikes 4am. It lasts an hour and moves through most of the house. It can happen anywhere, but is most effective in a long passageway so that the group may see the procession coming.

The clock chimes, its knell peeling through the house as if it were in every room. The house vibrates with each sonorous "dong" and you hear the ancient timepiece knock out four identical tones indicating the time. As the process ends and the clock sound fades, a new one rises to take its place. The sound is distant at first, but then rises to the point where you can hear it. Voices. Raised in song. They are beautiful.

Without warning a light appears and begins to move towards you. It is a candle, strong, steady, floating in the air. In the candlelight you can just make out a pair of ghostly hands clutching the taper. A flicker of the flame changes the light and for an instant you see a kindly face behind it – the face of an elderly commoner. The face smiles at you before fading again.

Another candle appears behind it, then another. Soon a procession is moving to you and through you, singing a song that is both ancient and beautiful. As they move, faces appear for brief moments, each smiling with unfettered joy and happiness.

"Aren't they bootiful?" comes a familiar voice. Crissy has appeared next to you and is watching the candlelight procession.

The group can ask Crissy about the effect and she will say that it's the servants of the house. She doesn't know what they are doing or why, but she comes and watches it "all the time" (having been trapped in the house for 30 years, she has seen it that many times). They can begin to talk to her but she will suddenly react as if one of the candle holders is telling her something.

"Oh OK! Um, they say you should take a candle. They have lots, just take one."

The group will find that they can take a candle out of a ghost's hands with no struggle. When they do, the ghost gains a new candle and keeps walking. When everyone in the group has, or starts to take candles Crissy keeps "listening" to the ghosts as they pass.

"OK they say you are sapposed to join them. Go ahead. Join um!"

If the group resists, Crissy will urge them on, getting worried if they don't listen. She will plead and beg but if they choose not to go, the procession carries on without them. Crissy says "Why didn't you join um?" and disappears.

Should the group join the procession, read the following. The idea behind this passage is to build fear in the players that they have made a grave mistake. Let the tension of this part build to a climax and then release it. If

The Combination Puzzle

The door to the secret library will only open if the group can discover the correct combination of books to pull. The books are on various shelves, and although the group might find them all by pulling every book in the library, they won't know the combination. In the librarian's desk is an index card that bears the secret. It reads

Astrology, Botany, Chemistry.

Second, Seventh, Fifth.

Third, Third, Sixth.

C B A A B C

The first three lines refer to the three books that are used in the combination. A set of shelves on the west wall contains all three subjects, Astrology, Botany, and Chemistry clearly marked. Players might pull all the books to discover which ones are actually levers, or they can discern from the coordinates on the note. That is to say, under Astrology, on the second shelf, the third book is the lever. Under Botany, it's on the seventh shelf, third book. Under Chemistry, it's the fifth shelf, sixth book.

The last line is the combination. Pulling the 3 lever books in the order shown opens the secret door to 32b.

32a. Town Records (1st Floor)

This two-story sub chamber inside is navigated via an iron staircase that connects the floors.

The lower chamber sports all manner of documents pertaining to the house and the area around it dating back to the time of its construction. Blueprints, financial records, newspapers, and other papers make up the trove. It is a natural place for the GM to place any clues about the background of the house that he or she wishes the party to discover.

32a. Librarians Chamber (2nd Floor)

The upper chamber contains a long bedroom that belonged to the librarian of the day. Its last occupant was Molyanna, whose personal effects still remain. A bed, dresser, and desk dominate the room. The desk is stacked with books dealing with the subject of Evocation.

Under the bed is Molyanna's personal spellbook. The small folio contains 3 spells of the GMs choosing.

FOTHOT: A barbed devil gates into the room and attacks

.

32b. Secret Library (1st Floor) – Tashmere's Family Collection

This two-story sub chamber inside is navigated via an iron staircase that connects the floors. The bottom floor contains a table and a few chairs. The books on the shelves seem to be of higher quality than those outside. Although they cover the same subjects, they seem to be rarer versions of books, as well as some one-of-a-kinds. The collection is collectively worth tens of thousands of gold pieces.

The Dread Wedding: The Holy Book of Solaria can be found in this chamber (see Event 14).

32b. Secret Library (2nd Floor) – Books of Magic

The upper floor contains the treasures Tashmere collected on his campaigns. The tables are covered with a trove of rare manuscripts dating back several hundred years. There are huge tomes in several languages, mostly Draconic, that collectively weigh 2000 pounds. To the right buyers, they would be worth thousands of gold pieces.

One shelf contains a series of books dealing with magic. Each of the core disciplines is listed, but the book dealing with Necromancy is missing. This is the book Molyanna has in the main library. If returned to this slot, Molyanna will be laid to rest.

This is a natural place for the Keeper to introduce a magic book or spell for investigators to find.

The Tome of the Dead: If the GM wishes to run this adventure, the book can be found in this chamber.

33. Lord's Tower Hold (1)

This small square room is fortified, like the tower it connects to. Thick doors separate it from the house.

34. Mud Room

This room was used for outerwear. Rain gear hangs on pegs, mud boots sit on shelves, and umbrellas fill a large bucket. Two boot scrapers are filled with dried cracked mud. A few brushes and scrapers for cleaning mud off boots lay strewn about.

There is nothing of interest in this room.

FOTHOT: The dried mud animates and attacks (per Large Earth Elemental/Earth Elemental).

35. Sun Room (1)

This large room was once magnificent. The floor is carpeted in bright yellow with symbols of the sun stitched into it. Several chairs, two writing tables, and some low tables indicate that this was a place people came to relax in the sun. The north wall boasts windows that go from the floor to the ceiling 20 feet up.

Black ivy runs up the back of the house, covering these windows and preventing most light from getting in.

During The Dread Storm: If anyone approaches the windows from inside the house, a bolt of lightning from the

storm strikes them. It passes straight through the window without damaging it, and strikes them for 10d6/2d6 damage, save for half (Fortitude DC 25/Constitution DC 20/Constitution Check).

36. Hall of Healing

As the door opens, dots of light appear in the ceiling beyond, lighting up this long hall. Once the group enters, the lights begin to flicker like candles, creating a strobe effect. Their magic is almost spent, and they haven't worked properly in years.

This hallway is dedicated to the art of healing. Pictures on the walls show healers of various kinds. Twin statues at the end of the hall show a female and male healer wearing white robes, their hands held up in front of them. The female holds a hammer in one hand and bandages in the other. The male holds a knife in one hand and a flask of medicine in the other.

The ill and injured came to this place from near and far. They received magical healing when possible, chirurgery as needed. Most survived, some died.

After Dark: If the group opens any door in this hall besides the east doors, then they close and lock per the spell *arcane lock* (the DC to pick the lock or break down the door increases by 10/adds a penalty die to each attempt). If anyone says the word "mercy," the doors will magically open.

37. Chirurgery

This room has lights that glow when the door is opened, but then flicker just like those in Area 36.

This large room contains three tables in its center. The tables are covered with white cloths that have dulled with age. A covered cabinet stands against the north and south walls. One corner of the room has been cordoned off with a curtain.

This room was dedicated to surgery, amputations, and other practices that needed to be performed privately. Ritual, magical, and alchemical healing were all practiced here, as Tashmere allowed any form of healing in the house short of the dark arts.

The area behind the curtain is a set of stairs that leads down to the morgue (BTH, Area 10). The standing shelves are both locked (Disable Device DC 20/Dexterity DC 15/Locksmithing). Inside the north cabinet are several dulled surgical instruments, including two types of saw, a drill, and a mallet. In the south cabinet are 12 small potion flasks. Four are holy water, 2 are ointments that cure disease when applied to the skin, 3 are healing potions that cure 3d8+3, and the rest have gone foul.

After Midnight: A ghostly nurse is in attendance. Should anyone need healing, she can stabilize them, and administer any of the potions in the cabinet (which she can open with her ghostly touch).

you succeed, you will have achieved one of the pinnacles of GMing a horror adventure. Go for it!

You step into the ghostly procession and begin to move with it. Step by step you begin to follow the rhythm of their movements. Unconsciously your hands rise to hold your candle the way they do. The ghosts begin to pass from room to room and as they do, you begin to feel more and more at peace. No ghosts manifest as you pass. No ghouls or other beasts of the night spring out at you. There is only the peaceful march of the people.

The song they sing is simple, and after just a few rooms you begin to hum along. When you begin to sing, your voice surprises you. Looking around, the house seems different somehow. Where before you saw only age and neglect, you now see luster and care. The tapestries are rich, the carpets lush, the wood polished.

A soft numbness comes over you as you carry on. You sweep through room after room, taking almost no notice of their contents. You can fully see the people in the procession now, servants of every shape and size, dressed in their finest – as if for a wedding. They smile kindly as they sing their song of love and joy.

The numbness deepens and you feel your cares slip away. Your battles no longer seem to matter as much. Your struggles seem so long ago. Your need to conquer your foes dissipates. Your lusts, your desires, and your passions slip away. The last to go is love, that final, purest of emotions draining out of you slowly like blood from butchered meat. You barely realize that you are no longer walking, but floating. You are weightless, and no longer bound to the earth.

You have joined a procession of the dead and you are fully in their grasp. A bright light appears before you and the procession moves towards it. Devoid of desire, devoid of identity, devoid of control, you have no choice but to follow. You move forward, and embrace the light.

This last part should be read slowly, and with a tone of finality. With their best poker face, the GM should pause and look at the group in a way that says "I'm so sorry." They should close the book and look at the group as if to say "You are all dead" or "The End." Let them react. Let them stew. Let them bark, or complain, or say "no way." And then, when the moment is right, the GM should whisper:

"Blow out your candle" in a voice that is obviously Crissy's.

Hopefully some players will be so wound up that they will spontaneously blow a puff of air. When the GM is satisfied that enough of them have, say to them "You are elsewhere."

If the group already has the Soulsword of Solaria, the GM can use this mechanism to move them anywhere else that they need to go, and skip the next event. Otherwise they are in the Lord's Tower on the 1st floor (The Armory, LT1). Open the book and read the following:

Crissy's voice tells you to blow out your candle and with what feels like your last breath of life, you do. A crashing sound fills

FOTHOT: Wraithlike doctors appear and attack (1 wraith per party member).

Anna Lighttouch, Dread Ghost Mark 5

A kindly aged woman wearing a healer's dress and shawl.

38. Hospital

This room has lights that glow when the door is opened, but then flicker just like those in Area 36.

Six beds show this to have once been a sickroom. The beds are covered in pristine white sheets that have been tucked tight, as if someone just made them up.

During the Dread Storm: After a few moments in the room, characters will hear the sounds of pain and suffering. The room is occupied by the ghosts of those who have died in the hospital throughout the years (about 60). If anyone listens for more than a round, they will begin to feel unnerved. Sanity (0/1)

Hellshyft: If anybody in the group is wearing the healer's cloak from area 39a, the following event does not happen.

Low moans and painful groans fill the room. They multiply quickly, and soon become wails. Rising from the beds come a stream of ghosts that fall to the floor and crawl towards you. As they do you feel the weight of illness descend upon you, and you feel an urge to run.

The ghosts here are throwing magical curses that mimic the various maladies that they themselves suffered. Each round the players must make a saving throw (Willpower DC 25/Wisdom DC 20/Opposed Power 60) or fall prey to it. Once they fail, the only way to be rid of it is to visit the nurse in the Chirurgery (37), or exit the hospital via the east door in Area 36. Doing either of those things will allow them another save. If they succeed, they break the curse. If they fail, they suffer a -2/-10 penalty to Constitution until the Curse of the Dread Wedding has been broken.

The Curse: GMs should play up this event like a race against the clock. Each round those that fail become progressively sicker and more damaged, as these maladies are cumulative. The afflicted will be struck with an instinctive desire to leave the hospital. That may prove difficult as the east doors of Area 36 are locked.

Maladies: Round 1 – coughing and sneezing. Round 2 – 1d2 limbs break with no pain. Round 3 – spots and lumps appear all over. Round 4 – an internal organ explodes doing 1d6 Constitution damage. Round 5 – Roll 1d6 and be struck 1-2 Blind; 3-4 Deaf; 5-6 Mute. Round 6 – exploding pustules appear all over doing 1d6 Charisma damage/1d6x5 appearance damage. Round 7 and beyond are left to the GMs imagination.

Dread Patients, Dread Ghost Mark 7

A group of ill and disease-ridden ghosts that act as a single ghost. They wear bedclothes and crawl along the floor in horrific fashion.

RIP Condition: Become afflicted with their curse, then lose it.

Additional Abilities: Bestow Curse (as above).

39a. Healer's Quarters

This bedroom suite contains a large bed, a desk, a chest of drawers, a wardrobe, a small table and chairs, and a nightstand. There are several books piled on the desk and a sketch of a man showing the internal organs on the wall above it. A large ankh is on the wall next to the sketch. The sheets on the bed are bloodstained.

This is the room of the Healer Malgen who was butchered in his sleep. If the characters stay in the room for more than two rounds, the picture on the wall will begin to slowly drip blood onto the desk. This will stop if the picture is torn down. The books on the table concern healing but are written in elven. The rest of the items in the room are mundane except for a man sized white cloak in the wardrobe which will may aid those who enter the Hospital (Area 38).

During the Dread Storm: If players enter the room with wounds of any kind, when they leave they will find that their bandages have been retied and their wounds recleaned. They will immediately heal 1 hit point x APL/1d4 hit points. This effect can happen once every hour.

The Dread Wedding: The Ankh on the wall is needed to complete the ceremony, and is part of Crissy's Second Plea (EV15).

39b. Healers' Sitting Room

This small room contains a low table and a few chairs. This is a resting and consulting area for all the healers in the hospital.

39c. Acolyte

This small room contains a bed and a chest.

After Dark: A ghostly acolyte kneels at the side of the bed sobbing into her hands. If anyone disturbs her she will turn to look at them, revealing that her face has been ripped off. She sobs, tears of blood streaking down the white bones of her checks. "I couldn't save him" she mourns. "I couldn't save him." She then fades away. (Sanity 1/1d6)

40. Hospice Hall

This hallway smells of age and death. There are chalkboards outside each door depicting the names of the current person staying inside.

40a. Room 1

The chalkboard outside says Elena. She died here of old age over 100 years ago. Inside is a bed with a body clearly lying under a white sheet. If the sheet is pulled back or moved in any way, it will be obvious that there is nothing in the bed, as if the ghost under the sheet simply left.

FOTHOT: The body under the sheets is a wight with +4 AC, and maximum hit points.

40b. Room 2

The chalkboard says Chucho. Chucho was a colicky 2 year old who died of a fever. Inside is a crib that is hot to the touch.

After Midnight: Should the group stay in the room, they will hear the mournful wail of a sick child and begin to suffer 2d4 heat damage each round. Constitution DC 20/Constitution DC 15 save for half (1d4 damage, no save).

40c. Room 3

The chalkboard is blank. The bed inside this room is empty and stripped of linen.

FOTHOT: Inside the room is an air elemental that will attack intruders (per Large Air Elemental/Air Elemental).

40d. Room 4

The chalkboard says Hernandez, who died of a fungal infection. The bed inside is completely covered with a thick yellow mold (as yellow mold/regular mold).

The Second Floor

This level of the house was originally for family and guests. Once the house was expanded, servants were moved into the old guest rooms, and guests were housed in larger chambers along its south and west sides. The eastern portion was turned into a free school for all ages. During the leadup to the wedding, Julyan's family stayed in the guest suites in the west wing.

A number of interior windows can be found on this floor. They have no glass but are shuttered. The wooden shutters are latched but can be easily opened, providing a view and access to the room beyond. On this floor the windows open to the second level of a particular room, making the distance between the window ledge and the floor below approximately 15 feet.

Central Wing

1. Main Entry Hall (2)

See this entry on the 1st Floor. The balcony here connects to the Central Hallway (Area 2). Twin sets of stairs ascend to the balcony on the third floor, and descend to the entry below.

your ears and you realize it is the rush of blood. Your eyes blaze with fire as light returns to your eyes. Your chest lurches as you feel your heart pound. You breathe in a rush of air as if you had been drowning.

The ghostly procession has almost finished passing through the room where you stand. At its tail end is Crissy, still walking with them. "See? See what they did? Look! You are in my daddy's tower now. You can go up and get his sword. Go ahead and get it. You need it!" With that she turns and walks through the wall, following them on their journey. The light from their candles fades as does their song. You are alone.

Event 17 – 4:30am – The Soulsword of Solaria

The group may now explore The Lord's Tower. When they recover the Soulsword, the house shakes and The Dread Lords rage. The Pumpkin Man shrieks with anger, a soul-wrenching sound that pierces the entire mansion. However, he will not attack the group or engage them again until the wedding itself.

Event 18 – 5:00am – Crystina's Final Plea

This event can be used to lengthen the adventure. It is meant to force the group to explore the deepest corners of the house in order to complete the quest. However, the GM can choose to skip it entirely in order to speed things along.

"Uh oh. Daddy says that you are doing really good but that we have one more problem. Um, we need the wedding rings. They got lost but I know who has them. Um…"

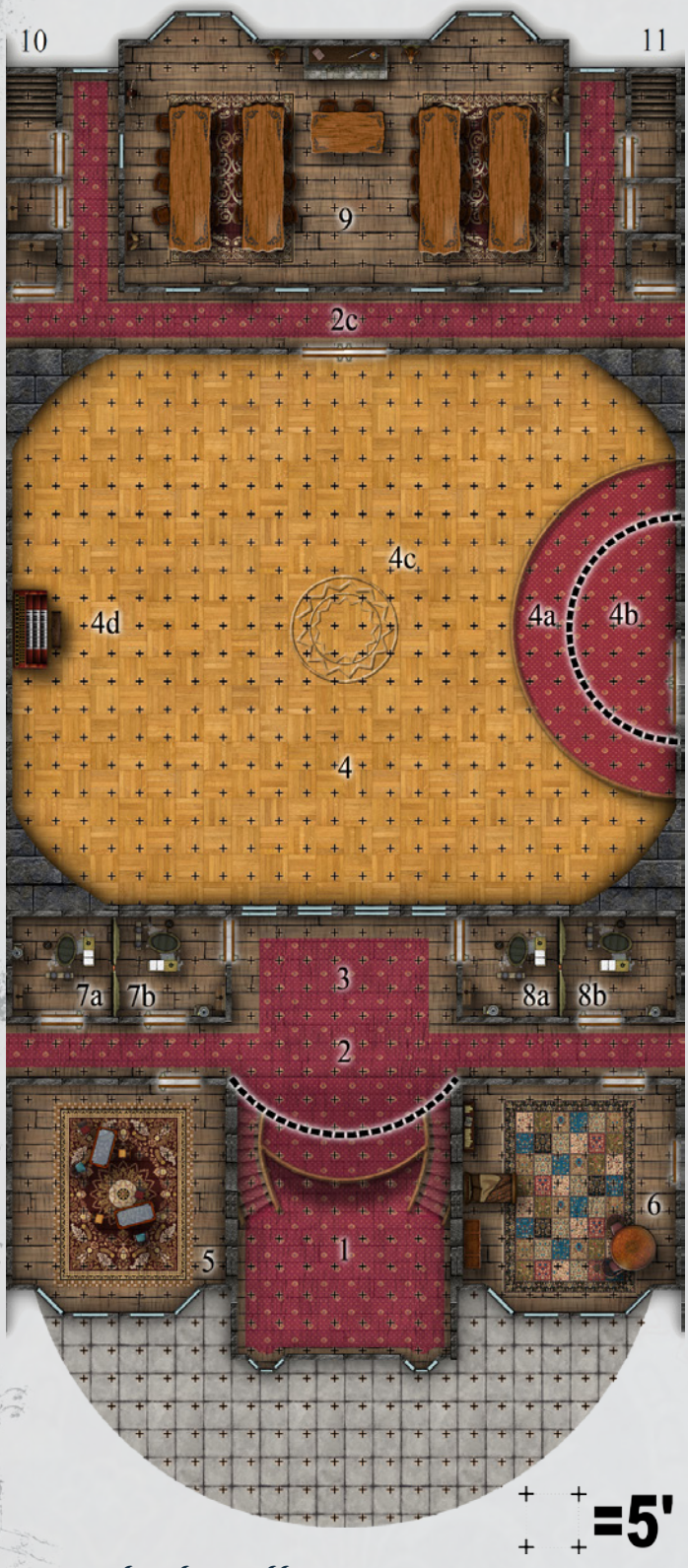
Crissy bites her lip as if trying to remember. The group will have to coax her along, urging her to remember not only who has the rings, but approximately where they are. She will be hesitant to tell them, not wanting to remember the events of that fateful night. With proper urging, she will reveal the following.

"Oh ya! The bride's ring is with the best man. He has long hair and a big nose. A REALLY big nose. And the groomsmen were being all around the Hall of Lords that night when..um.. you know."

"The groom's ring is with the maid of HONOR. I remember now. She was there when Julyan came and … oh … that was so sad. Julyan he…my sister she…" Crissy pauses for a long time. "Anyways, the maid of HONOR ran away. She ran up. Up to the attic I think. She didn't come back down…"

If the group explores the Hall of Lords (3rd Floor, Area 2c), they will discover the ghosts of the groomsmen. The Men's Lounge (3rd Floor , Area 24) contains the ghost of the Best Man, and the bride's ring is inside the pool table where the ghost plays.

If the group explores the attic, they will find the ghost of the maid of honor. Her body is jammed in a small space in the southwest corner of A3. The groom's ring is on her right thumb, as it is traditional that she wear it for a week in order to "hold" it.



2. Central Hallway

This hallway circles the inside of this floor and gives passage to all major areas.

After The Hellshyft: A Grick Alpha haunts the hallways (As Grick with AC 18, 80hp, and *greater heroism*)/Grick Alpha/Crawling One with no spells).

2a. The Hall of the Family

This hall is dedicated to not just the Tashmeres, but all families. Dozens of paintings on the wall show multiple families of different sizes and from many generations.

During the Dread Storm: This passage is filled with fog per the spell *fog cloud*/*Create Mist of R'lyeh*. The fog is persistent, and if blown away or otherwise dispelled, it will return the next time the house regenerates (*dispel magic* DC 20/*dispel magic*).

2b. Hall of the Helper

This hall is dedicated to the servants, contractors, and volunteers that have supported the Tashmeres since the beginning. Paintings on the walls depict portraits of all the head butlers and maids the house has ever had. Portraits of interest include Phyllis Hughes (see the Servants' Tower), Renoudet (see 1st Floor Area 7), and Ichabod Lordsworth, the first Head Butler, who has become perhaps the most powerful ghost in the house (see the campaign Beyond the Veil).

After Dark: Every time the group enters this passage, it spawns a Dread Apparition (see Table 5, page 56).

2c. Tapestry Hall

This passage was used almost exclusively by servants. Tapestries cover the north and south wall. Several are old and nearly gone. Others are newer and vibrant. A few are outstanding. Two are worth 5000gp if identified properly (Appraise DC 20/Intelligence DC 15/Appraise) and sold to the right buyer.

After Midnight: This passage becomes filled with 2xAPL Darkmantles (Pathfinder Bestiary) that hang from the ceiling. They project darkness through the entire hall and attack only if provoked. Half of them cluster across from the windows to the Sun Room (Area 35).

2d. The Hall of Learning

This hall is dedicated to learning and education. Paintings on the walls depict teachers that the home has had over the years. There are slightly more women than men.

After the Hellshyft: This passage is filled with phantom flames three feet high. The flames do no damage to anything. However anyone walking through them is surrounded by *faerie fire* for ten minutes after they leave the flames. There is no save for this effect and it cannot be dispelled.

Faerie Fire: Anyone attacking a creature limned with this blue glow grants one bonus die on their first attack against them. This glow makes it impossible to hide in shadows or darkness.

3. Temple Viewing

Glass windows in the north wall run from floor to ceiling, providing a clear view of the temple below. The leftmost window sports a huge spiderweb crack.

This area provided quiet viewing of temple ceremonies. If anyone examines the crack they will see that it is stained with blood, and that there are bits of (now grey) hair stuck in the cracks. This is where the paige of a guest was slain by the Pumpkin Man.

4. Temple Ballroom (2)

See this entry on the 1st Floor. The balcony here leads to the Hall of Inspiration (Area 36).

5. Study

The door to this room is wide open.

This large study sports two bookshelves, a few stuffed chairs, and an overlarge fireplace. A desk covered in papers and dust completes the room.

After Midnight: *The fireplace bursts to life. A candelabra on the desk erupts, revealing an old man sitting in a stuffed chair. "Shut up!" he shouts.*

This is "Grumpa" Tashmere, a nephew of Abrahan who was born, grew old, and died in the house. A legendary curmudgeon, he was eventually hobbled by a palsy that prevented his movement. He liked to sit in his study and leave the door open. That way he could yell at everyone that walked by and accuse them of disturbing him. If the group does anything that makes a noise after this he shouts "Can't I get ONE MINUTE of peace and quiet in this CURSED house??? JUST GIVE ME SOME QUIET!"

He then rises from his chair and slams his hands down on the armrests as the fire dramatically increases in intensity. If the group does not immediately take care of him, he waves has hands, and as he does, a blast of flame from the fireplace shoots out at a party member. He continues this until he is quelled.

Grumpa can be destroyed, but it is much easier to provide him what he needs with a *silence* spell if one is available. A clever person may also notice his infirm state. Should they cast any movement spell on him (*fly, freedom of movement*, etc.) they can achieve the same result. Casting any of these spells or leaving the room causes him to sit down contentedly, smile, and fade away.

In a box on the mantle is a silver pipe worth 200gp.

Grumpa Tashmere, Dread Ghost Mark 6

A grizzly looking old man wearing formal clothing.

Grumpa attacks with gouts of flame from the fireplace. Once per round he makes a single slam attack as if he were a Large Fire Elemental with a reach of fifty feet.

RIP Condition: As above.

6. Guest Room

The air in this room feels heavy to the point of being oppressive. A bed, dresser, shelf, and table indicate that this was a guest room of some kind.

The dresser contains fancy female clothing because a different guest, Julyan's cousin Sara, was slain here.

After Midnight: Sitting in a chair by the window and facing the door is a sad looking man. "Come in" he says, "come talk to me." This is the spirit of Wavir Plowright, a farmer whose family has served the Tashmeres for generations. About 80 years ago, his wife grew feverish, so he brought her to the home. The healer of the day could not save her, and when Wavir found out that she had died, he locked himself in a guest room and stabbed himself in the heart. He has been raised by the Pumpkin Man and tormented by loneliness. His pain has twisted him and he has gained a contempt for life. Wavir's grief has made him extremely powerful.

If anyone enters the room he will speak in a sad, long, mesmerizing voice. "I know what you are trying to do. You've fought so hard all your life, but it's no use is it? There is still so much loss. I know. I understand. Why don't you just forget it? Why don't you just give up and stay here with me? Look over there. Do you see the gift that I have laid out for you? Why don't you take it? You know what to do with it. Use it and stay with me here. I like you. Won't you stay?"

Wavir selects a victim, and points them to the table, upon which sits a sharp knife. Everyone in the room except the victim becomes held in place and can only speak (no save). His victim must resist his suggestion or walk across the room, take up the knife, and stab themselves. Should they do so, they may try to resist him again. Should they fail that, they plunge the knife into their heart, killing themselves. If they succeed, they turn the knife at the last instant and take 2d4+1 damage (if this damage would reduce them to 0 hit points or less, they instead have 1hp). Once this deed is done, or should the victim resist him Wavir cries out "Alone! I'll always be alone!" and fades away sobbing. The dagger is a *+1 dagger of piercing (does +1d6 piercing damage on a successful hit).*

Wavir Plowright, Dread Ghost Mark 7

A plain looking man wearing a tunic and boots.

Wavir will cast his *suggestion* spell once, wait for it to resolve, and then leave. His target must make 1 or 2 saves to resist him (Willpower DC 18/Wisdom DC 15/Opposed Power 70).

7. Women's Baths

Each of these rooms contains a single tub. The walls of the room are painted pink.

7a. After Midnight: The tub is filled with warm human blood.

8. Men's Baths

Each of these rooms contains a single tub. The walls of the room are painted blue.

8b. The tub is filled with water. **After Dark:** The water in the tub swirls and ripples. If anyone stays to watch, it rises up to form the shape of a group member, then splash down again. Each time it rises it does so in the shape of a different member. Then it appears as Crystina, then the Pumpkin Man. Then it repeats the cycle.

Possessed Water, Dread Ghost Mark 1

RIP Condition: Purify the bathwater, add a flask of holy water to it, or evaporate it.

9. Great Hall (2)

See this entry on the 1st Floor. Windows in the east and west wall provide a view of the hall below.

10. West Utility Hall (2)

This long hall has been divided into three sections including a stairwell and two large privies. On the stairwell going up to the third floor is a long black snake wrapped around the bannister. It will attack any that try to pass.

After Dark: If the snake is slain, it bursts into shadowy eels that that writhe and twist, while they skitter towards the shadows. Within a round they disappear, fading away to nothing.

Serpentine Horror, Dread Ghost Mark 5

As Advanced Constrictor with Maximum Hit Points (35hp, Pathfinder Bestiary)/ Giant Constrictor/Snake (constrictor).

11. East Utility Hall (2)

This long hall has been divided into three sections including a stairwell and two large privies.



12. Tennis Hall (2)

See this entry on the 1st Floor. Windows in the north wall provide a view of the hall below.

13. Guest Room (Groom Guests)

This room contains a bed, a dresser, and a large shelf.

This room was occupied by Julyan's best friend Naya. She was murdered outside the house, and her ghost wanders the forests. There is nothing of interest in the room, her family having stripped it the day of the Dread Wedding.

14. Guest Room (Groom Guests)

This room contains a bed, a dresser, a large shelf, and a scribe's desk.

After Dark: There is a ghostly man sitting at the desk, writing furiously. He is young, barely an adult. The side of his head has been caved in somehow. If anyone examines the bed they will see a large blood stain on the pillow. If they examine his writing they will see the same phrase repeated over and over "All work and no play makes John a dull boy."

This is the ghost of John Nicholson, one of Julyan's groomsmen. The ghost will not interact with the group in any way. The only thing of interest in the room is a wrapped box inside the dresser. This contains his wedding present he was to give Julyan, a rare and ancient book on philosophy (value 200gp). If removed from the room, the ghost fades away.

15. Bell Tower Hold (2)

This small square room is fortified, like the tower it connects to. Thick doors separate it from the house.

16. Guest Room (Groom Family)

This room is decorated in black and white. It sports a large bed, a dresser, and an armoire. A smaller bed sits to one side.

This was the room occupied by Julyan's family, his father Hector, his mother Katya, and his younger sister Avril. They were slain by Julyan himself, who entered in the night and killed them with the poker from the fire.

The Flores family were not rich, but had a gift for the bride, a necklace of blue pearls handed down through Katya's family and worth 500gp.

During The Dread Wedding Quest: *Three spirits manifest, their faces drawn and sad. The first is a teenage girl wearing nightclothes. She sits on the smaller bed and watches you intently. The two others sit on the large bed, also in nightclothes. They are elderly, and hold hands as a married couple would. All three of them bear marks of burns and blunt force trauma.*

In the blink of an eye the man stands next to the fireplace, which now burns brightly. The man's head is now a skull, and he holds a fire poker which burns bright red. Without warning, he shoves the poker up through his empty jaw, causing red light to come out of his hollow eye sockets. The two women scream as he moves towards you. (Sanity 1/1d6)

Flores Family, Dread Ghosts Mark 5

Avril is a plain teenager. She has long black hair and wears simple nightclothes. She does nothing but scream, a magical effect that acts as a *bane* spell (Willpower DC 15/Wisdom DC 14 up to 5 victims/Sanity check) and then uses Ethereal Escape to watch.

Katya has short black hair and wears silk nightclothes. She casts *slow* every round on a member of the party and uses Ethereal Escape once she loses half her hit points (Willpower DC 17/Wisdom DC 14/Opposed Power 60).

Hector has a moustache and short black hair. He attacks with a red-hot poker. He will stop if a character falls unconscious, or the group leaves the room (as corporeal dread ghost, with his slam attack doing +1d6/1d2 fire damage).

Slow: Affected people move at half normal speed and can only take a major action (attack, cast a spell, use a magical item) every second round.

RIP Condition: These ghosts can be temporarily dispelled or destroyed, but cannot rest until The Dread Wedding has been completed.

17. Old Entry Hall (2)

See this entry on the 1st Floor. The balcony here leads to the Central Hallway (Area 2).

18. Guest Room (Groom)

This room is decorated in green and gold. It sports a large bed, a dresser, and an armoire. Two comfy chairs sit in front of the window.

During The Dread Wedding Quest: *Rising from the bed is a tall man in a formal suit and top hat. His head has been twisted around backwards. He rushes to attack as if this fact were of no relevance at all.*

This is the groom, Julyan. His room was nearest the Old Entry and as such, it was he that heard the Pumpkin Man knocking on the door of the Old Entry Hall (1st Floor Area 17) on the fateful night. He went down, opened the door, and was summarily executed, possessed, and used to kill his own bride. His ghost now sits in this room, pondering his fate and waiting to be summoned to the Dread Wedding. He is filled with mindless rage and hate, and will attack any who enter.

The armoire contains new men's clothes in Julyan's size. There is a small locked box (Disable Device DC 20/Dexterity DC 15/Locksmithing) that contains a purse with 300gp and a letter from Jazef to Julyan saying how proud he is to welcome such a good and noble young man into the family).

Julyan Florez, Dread Ghost Mark 6

As Dread Ghost in corporeal form.

RIP Condition: Julyan can be temporarily dispelled or destroyed, but cannot rest until The Dread Wedding has been completed.

19. Servants' Tower Hold (2)

This small square room is fortified, like the tower it connects to. Thick doors separate it from the house. The doors have been propped and hooked open to allow servants to easily pass. Unfortunately it has allowed for a pack of stirges to settle in. They will attack as any living creatures approach.

Devil Flies

APLx2 Stirges (*Pathfinder Roleplaying Game Bestiary*). As Giant Bat that does 1d2 Constitution damage instead of hit point damage.

20. Servants' Bath

This large bathroom contains 2 tubs, 2 sinks, and 2 privies behind tall wooden screens.

If approached, it appears that one of the tubs has a few inches of black liquid in it. This is actually a black pudding that rises to attack. It will leave the tub if it needs to.

FOTHOT: The tubs are both full, each containing 2 **black puddings**.

Evil Black Water

As Black Pudding (Pathfinder Bestiary).

21. Old Kitchen (2)

See this entry on the 1st Floor. Windows in the south wall provide a view of the kitchen below.

22. Kitchen (2)

See this entry on the 1st Floor. Windows in the south wall provide a view of the kitchen below.

23. Servants Hall

This hall contains statues dedicated to servants. All are of stone and are of high quality.

The statues depict a farmer, a woodcutter, a seamstress, a maid, a cook, a horse trainer, a gardener, a valet, a kennel master, a hunter, a carpenter, and a butler. The last statue is of a happy child. Together the first 11 statues represent those that keep the house standing and operational. The child represents their family members that support them, and that they support.

FOTHOT: The woodcutter animates and grows, becoming a **stone golem**.

24a. Female Servants' Hall

This hall gives access to the female servants' quarters. It is barren and plain save for two coatracks.

After Dark: One of the coatracks is possessed.

Possessed Coatrack, Dread Ghost Mark 3

This coatrack will animate and follow the group. It will act timid and will try to be quiet and unassuming. It will stop moving if a coat, cloak, or hat is hung upon it. It is easily destroyed (Hardness 3/AC 13, hit points 5).

24b. Head Maid

This simple room sports a bed, a small shelf, and a table with a chair.

This room has been the home of multiple head maids through the years.

FOTHOT: In the bed, pretending to be a human sleeping, is a **spirit naga**. If approached she attempts her charming gaze and follows up with *fireball*.

24c. Head Cook

This simple room sports a bed, and a table with a chair. A keg sits in once corner.

This room has been the home of multiple head cooks through the years.

24d. Undermaid

This room contains a bed, a short shelf, and a footlocker.

Anyone entering the room should make a check to hear a low clicking sound coming from under the bed (Perception DC 15/Wisdom (Perception) DC 12/Spot Hidden). Hearing the sound will negate any surprise from the giant beetle which barely fits under the bed. It will slash with its pincers at any ankles that come near. If exposed or harmed it will scurry out from under the bed to engage. The back of its carapace is mottled with white, in a manner that looks like the face of a young woman. If slain, it lets out a hollow piercing scream like a young woman in torment (Sanity 1/1d4).

Horror Beetle

As Slicer Beetle (Pathfinder Bestiary 2)/Giant Fire Beetle with AC 17 and 30 hit points/Use the statistics of a wolf with 3 armor.

24e. Undercook

This room contains a bed, a short shelf, and a footlocker.

Inside the footlocker are numerous small jars of rare spices that the last undercook was stealing from the kitchen.

After Dark: If the footlocker is opened, a dread ghost manifests. A thin middle-aged woman in cooks clothing appears and says only "Please, I didn't mean ta take 'em. I didn't mean it you see? But I can't sleep now. I just can't sleep with those there. Will you take 'em back? Will you put them back in the kitchen for me?" She will then slowly sob and not respond or interact in any way. She will slowly fade away but her sobs remain until the sun rises or she is put to rest.

Zaya, Remorseful Undercook

A thin distressed looking woman.

RIP Condition: Bring the stolen spices back to either of the kitchens (Areas 21 & 22) and leave them there.

25a. Female Servants' Room

This room contains two beds, a short shelf, and two footlockers. There is nothing of value here.

After Dark: The inanimate skeletons of two females lie in the beds. **After Midnight:** The skeletons animate and act as if they are terrified of the group. They will not attack for any reason. They can be destroyed as normal, and if they are, they scream in terror as they are put down.

Skeletal Servants, Dread Ghosts Mark 3

As skeletons (2). **FOTHOT:** They transform into Morghs/Chain Devils and attack.

25b. Female Servants' Room

This room contains three beds, a short shelf, and three footlockers. There is nothing of value here.

After Midnight: Sitting on the beds are 3 lemures. They rise and move to the group, trying to grab at their faces as if trying to get a good look at them. They are immune to damage of every kind but do not attack. They may be stopped by spells or by simply leaving the room.

Fleshy Servants, Dread Ghosts Mark 3

As lemures (3).

25c. Female Servants' Lounge

This small cramped lounge has a low table and several chairs stuffed into it. It is spotless but smells like cheap wine.

The Dread Wedding: *Sitting about the room are a number of female servants of various ages. They seem to be discussing the wedding excitedly.*

The spirits here are in a pocket dimension and will not acknowledge the group's presence at all. If the group waits, they will be able to pick up some information about the wedding. Each player that stays for more than a few minutes can roll once on Table 1 and also gains the information below.

From the talk they will discern that the servants were meeting late in the evening, the night before the wedding. The house was hurrying to make final preparations. An energetic ghost says that one of the servants, Varia, had been asked up to Persephone's room with some pins close to midnight. The bride was in a panic about the length of her tress and wanted a last minute hem. After she delivered the pins, the servant heard the groom knocking on the door of the royal chambers, asking to be let in. She could hear Persephone's handmaids rebuffing him, going on about it being tradition that he not see her. At this the ghosts all titter with laughter.

Next, the ghost of an elderly woman says that the stablemaster told her that the horses were skittish in the barn. A much younger one adds that the head cook mentioned that the milk curdled today and more had to be sent for. At this the ghosts all become concerned, and mutter a small prayer to Solaria.

Finally, the talk turns to something called The Candlelight Procession. They all seem excited about the notion, especially since it hasn't been performed in the house since the days of Abrahan. Someone says "We'd best prepare for it" and they all get up, leave, and fade away.

25d. Female Servants' Dressing Room

This room contains only a few mirrors and a chair. It was converted by the female servants into a dressing room, but most used it as a quiet spot to get away from others.

After the Hellshyft: Anyone looking in the mirrors sees themselves as if they had no skin.

26a. Male Servants' Dressing Room

This room sports mirrors on the walls and a few stuffed chairs. The male servants would hang out here, dress, and sometimes smoke.

After Dark: There is a dread ghost hiding under one of the armchairs. It is angry, and will manifest if anyone sits in or moves that chair. If nobody does it will manifest a few rounds after the group enters.

Screaming Steven, Dread Ghost Mark 6

A vaporous form in the rough shape of a man.

As corporeal Dread Ghost. The ghost manifests by rushing upwards, slamming the chair (and anyone in it) into the ceiling (2d6 damage/1d4). On the next round it screams a piercing wail that affects everyone within 60 feet (3d6 sonic/3d6 thunder/1d4 sonic damage). On subsequent rounds it alternates between screaming and using its slam attacks to harm as many people as possible.

26b. Underbutler

This room contains a bed, bookshelf, and table with chair. The bed has been overturned, and the contents of the bookshelf are scattered about the room. There is pile of desiccated feces on the table.

This was the room of the 2nd butler, Vincent, known to the servants as "Vincent Vice." It was his charge to back up the main butler, and receive guests at the Old Entrance (17). Publicly proper, he was privately a drunk and a slob. Intoxicated on the night before the wedding he should have been the one to answer the Pumpkin Man's knocks, not Julyan. Had he done so, he may have been able to make a difference on that fateful night, keeping the Pumpkin Man out for even a moment while a warning was sent to Jazef. As a reward for his mistake, the Pumpkin Man never raises him.

The books consist of a collection of bawdy adventure stories about a character named "Genji." How this room got into this state is a mystery.

26c. Male Servants' Room (2 Underbutlers)

Blue accents highlight this spacious drawing room. The paintings on the walls are bordered in thick gold frames. Armchairs are drawn around a low table that has a few dust covered books on it. A house of cards sits on the floor in one corner of the room. It sports no dust.

The house of cards was left recently by another ghost. If anyone examines the four-level structure, they can count that it is made of 26 cards. Every card is a King of Hearts. A tiny cross puts out each eye of the King. The word "Tashmere" has been written on each card. Despite the spookiness of this card house, it provides no useful information to the group.

27. Male Servants' Room

This large common room was obviously for the male servants. The room is ringed with beds, each with a footlocker at its base.

All twelve beds are completely filled with cockroaches. After the group enters, they will attack. The room contains thousands. Each footlocker contains clothing, personal effects, and a pouch that contains 1d6cp, and 1d6sp.

Swarming Vermin

1 cockroach swarm per 2 characters/APL Insect Swarms/As Wasp and Bee Swarm that cannot fly, does 1 point of damage per round with no chance of being stung to death).

East Wing

28. Guest Room

This large guest room is decorated in dark greens and blues that drink light and give the place a gloomy atmosphere. A bed, armoire, and large shelf complement the room.

This room was last occupied by one of Jazef's old adventuring friends, a small shifty man named Shank. The wardrobe contains several sets of clothing and a fine travelers cloak with five secret pockets. In one pocket is a set of sapphire earrings worth 250gp.

After Dark: The ghost of Shank waits invisibly behind the door and attempts to stab the first person that enters. Alerted by the sound of screams the night before the wedding, he hid behind the door thinking that the Pumpkin Man was about to enter, but he came through the wall and surprised him, killing Shank instantly.

Shank will make one attack on the group before realizing they are alive. Once he does he apologizes in his gruff way "Sorry, didn't see your heartbeat. My bad. Here, take this." He then hands them his knife and disappears. If they don't take the knife it falls to the ground. It is a *dagger +3 with ghost touch.*

Shank, Dread Ghost Mark 6

A small, weasly man with a sharp nose. He wears dark nightclothes, and wields a glowing dagger.

Shank will make a single attack that does devastating damage to anyone he surprises (ATK +10, 1d4+5 piercing, +5d6 sneak attack/Knife 80%, 2d4+3).

29. Guest Room

This room sports tawny highlights. It contains a large bed, a chair, a writing desk, and a wardrobe. On the floor beside the bed is a large bloodstain.

This room was last occupied by one of Jazef's old adventuring friends, a rather obese man named Creosote. The wardrobe contains several sets of clothing. Among them is a purse containing 36gp and 7sp. There is also a box with a set of ten large jeweled rings worth 250gp each.

After Midnight: *The bloodstain is fresh and spreading. In moments it covers the entire floor of the room and begins leaking out into the hall. A massive man appears on the mat, wearing a fine suit with long tails. He oozes blood from dozens of small wounds.*

This is Creosote as he was when he died, stabbed to death by his insane attendants. He is in a pocket dimension and cannot be interacted with. His blood, however, seeps into the material world. A small rivulet runs up to the group and spells the words "Close the door" in calligraphy. (Sanity 0/1)



If they do so, the room magically fills with blood. The next time the group passes by, the door to the room breaks open, releasing the blood in a wash down the central hall. It runs down the stairs of the main entry (Area 1) pushes open the front doors, and pours out into the yard in a torrent. It does not fade until dawn. If they leave but keep the door open, the same thing happens but it takes an hour. If they stay in the room for more than a round, he explodes for 2d6 concussion damage (1d4), and then the same thing happens.

Creosote, Bloodgorged Dread Ghost Mark 6

A massive man with a small moustache, and greasy black hair parted down the middle.

RIP Condition: Break the curse of the Dread Wedding.

30. Guest Room

This guest room is decorated in russet tones. It contains a large bed, a chair, a writing desk, and a wardrobe.

This room was last occupied by Taliesin, a minstrel friend of Sofina's who traveled from a nearby city for the wedding. He died at the hands of the Pumpkin Man. In the wardrobe can be found a purse containing 14gp, 5sp, and 16cp. There is also a small lute which is somehow still in tune, and a page of sheet music containing a song that Taliesin wrote for Persephone.

After Midnight: A flash of lightning briefly outlines the room and a dread ghost manifests.

Sitting bolt upright in the bed and staring at your group with horror is a young man with long curly hair. He shrieks wildly and claws his way up the wall backwards. It suddenly appears as if he is being grabbed by his nightshirt. He is pulled off the

wall onto the floor quite heavily. He struggles wildly and a cut appears on his leg. Twisting away from whatever holds him, he rushes for the door but is grabbed at the last instant. He is slammed face first into the wall and raised by the neck almost to the roof. Small cuts then appear on his back while he screams in pain. Finally, there is a crunching sound and he falls to the floor twitching. He disappears, and the scene begins again. (Sanity 1/1d4)

Taliesin the Bard, Dread Ghost, Mark 6

A comely young man with long, curly red hair.

RIP Condition: Play the music he wrote for Persephone (only). It can be played on the lute or any other instrument.

31. Sun Tower Hold (2)

This small square room is fortified, like the tower it connects to. Thick doors separate it from the house.

32. Library (2)

See this entry on the 1st Floor. Doors in the west wall lead to spiral staircases that go to the main floor below.

32a. Librarian's Chamber (2)

See this entry on the 1st Floor. A spiral staircase leads to the chamber floor below.

32b. Secret Library - Books of Magic (2)

See this entry on the 1st Floor. A spiral staircase leads to the chamber floor below.

33. Lord's Tower Hold (2)

This small square room is fortified, like the tower it connects to. Thick doors separate it from the house.

34. Common Bath

This large bathroom contains only one tub, one privy, and one sink. There is no sign on the door, which indicates that this is a common bathroom, usable by anyone.

After Dark: There is a giant ghost scorpion in here. Its translucent body makes it hard to see hanging from the ceiling (Perception DC 20/Wisdom (Perception) DC 15/Spot Hidden). It will attempt to sting the first person through the door.

Ghost Scorpion

As giant scorpion. Ghost scorpions have translucent bodies (+6 on attempts to hide), and *spider climb*.

A scorpion with the statistics of a giant poisonous snake. Camouflage. Can walk on walls and ceilings.

35. Sun Room (2)

See this entry on the 1st Floor. Windows in the south wall provide a view of the Sun Room below.

36. Hall of Inspiration

A green carpet dominates this long hall. Once vibrant, it is muted now with decades of dust. Doors to the west lead to the 2nd floor balcony in the ballroom (Area 4a). Four marble statues represent various practitioners of the arts.

The northwest statue depicts a man in a toga holding a harp. A lute is at his feet. Musical notes are etched into the fringes of his toga. The northeast statue depicts a man in a painter's smock. He holds a pallet and paintbrush.

The southwest statue depicts a woman in a scholar's robes. Her mouth is open as if she is orating. Her right hand holds up three fingers as if she is counting. Her left hand holds a baton. The southeast statue depicts a female wearing a long flowing dress and an actor's mask that renders her face in a neutral expression.

After Dark: If anyone opens a door in the north or south walls of this passage, the four statues will turn their heads toward them, making a loud and obvious grinding noise as they do. If they open further doors the statues will shift their bodies slightly, as if uneasy. They will do nothing more.

37. Hall of Music

This small music hall sports a fair sized stage. A piano sits on the stage, covered in dust. Several chairs face the stage as if ready for a recital.

Several musical instruments are in various parts of the room. The orchestra would practice here and then walk their instruments down the hall to the balcony (4a), where they would set up and play. The instruments are all masterwork quality, but need some work to restore them to full functionality.

The Dread Wedding: The music for the wedding ceremony sits on the piano (EV15). Should anyone play it on the piano, they will hear the organ in the ballroom play in perfect synch. Should they play it on the organ they will summon Kalya Tam, who will begin to sing (see Area 4).

After Dark: The chairs become soaked with blood, and anyone that sit in them will squish some out onto themselves and the floor.

After Midnight: A dread ghost manifests.

The body of a woman appears in the center of the room, hanging by her neck. Her eyes bulge and her tongue protrudes as it does in the moment of death. Dangling from her left foot is a set of wind chimes that tinkle slightly.

This is the ghost body of Madame Chanteuse, the Music Teacher from fifty years past. Strong and a disciplinarian, she will force her will upon any who see her. Those who do must defend themselves against her will or fall prey to her persistent fear effect (Willpower DC 20/Wisdom DC 15/Opposed Power 60).

Madame Chanteuse, Dread Ghost Mark 6

A severe middle-aged woman in teachers' clothes.

Persistent Fear Effect: Anyone that fails Chanson's attack will see horrors in their mind's eye whenever they hear music inside the house. The first time they hear a piece of music played by anyone not in their party, they must make an immediate Fear check as above or flee the source of the music for 3 rounds/Make a sanity check 0/1d2.

RIP Condition: Complete the Dread Wedding (only).

38. Hall of Painting

This room is clearly a painting studio. Several canvases lie on the floor, and an easel stands upright in the center of the room facing the far wall. Someone has painted the words "GET OUT. GET OUT OF THE HOUSE" on the west wall with dark paint (or any other words the GM desires).

This was the studio and teaching room of the artist Tolryam. Inspired in the early hours before the wedding, he was attacked and murdered by the Pumpkin Man while painting. The words on the west wall were painted by the Pumpkin Man with his viny hands, using Tolryam's blood.

The canvasses on the floor show some disturbing artwork which have darkness, confusion, and death as their main themes. It appears that Tolryam somehow sensed what was going to happen in the house but was powerless to understand it.

The Dread Wedding: If the characters look on the easel, they will see a picture of their group EXACTLY as they appeared when they entered the house. Looming over them is the Pumpkin Man, who is bringing down a scythe on a character chosen at random. The painting is masterwork quality (Sanity 1/1d4).

FOTHOT: While the group examines the painting, a **hydrodaemon** gates in and attacks/a **green slaad** gates in and attacks.

39a. Sitting Room

This room contains two small tables with chairs. The walls sport tapestries that show scenes of people teaching students.

Two of the tapestries show outdoor scenes, while two appear to show scenes from inside the house.

39b. Teachers' Quarters

This room contains two beds, two dressers, and small table with chairs. The room is completely covered with flies that buzz and flit around in an agitated state.

After The Hellshyft: The flies rise up as a cloud and then coalesce into the shapes of three humanoids. Two humanoids lie on the beds. If those flies are dispersed and the covers pulled back, the bones of the teachers that died here will be found beneath. The third figure stands in the center of the room and looms nearly to the ceiling. It has a rounded head, indicating this is the flies' perception of the Pumpkin Man. After a moment the flies scatter again. They will repeat the scene once per minute. All of this may be disturbing to see, but it is ultimately unharmful.

Mindseye Fly Swarm, Dread Ghost Mark 2

As swarm of flies.

39c. Head Teacher's Room

This small room contains a bed, a dresser, and a single hard chair.

In the dresser are several sets of the same robes. A journal of scientific lessons is bound in leather. A set of collectible porcelain farm animals is worth about 200gp.

After Midnight: *Sitting in the chair is a man with a stern face. He wears long black robes. The top of his head is bald but long grey hair in the back hangs below his shoulders. He taps his foot impatiently as if he has been waiting for you.*

This is the ghost of Platonius Socratesan, a stern head teacher from the time of Gavriel Tashmere. He died of natural causes and was raised by the Pumpkin Man. He is bound to this room and will not speak, using only body language to illustrate his impatience. He awaits an apology or supplication from the group for some kind of perceived slight. If he does not receive it he attacks, standing up and verbally berating the group. This has the effect of a *mass reduce person* spell, affecting everyone (Willpower DC 19/Wisdom DC 15/Opposed Power 100). After he has finished belittling them he fades away. The spell lasts until the grandfather clock chimes the next hour (1st Floor, Area 17).

Platonius Socratesan, Dread Ghost Mark 7

Dread Spells (*mass reduce person*/*reduce*/Reducto).

Reducto: Cost 10 magic points plus 1 magic point per target. Casting Time: 1 round. All target creatures in the area must make an opposed check vs. Power 100 or else shrink to half their current size. Reduce damage bonus appropriately. Weapons do half damage.

40. Hall of Acting

This studio has a small stage at one end, and a round performers mat in the middle. The base of the stage is open and under it are what appear to be 3 large trunks.

The first trunk contains several costumes. The second trunk contains wigs and common theater props. The third trunk contains juggling batons, balls, hoops, and other objects that would be used by entertainers.

After Dark During The Dread Storm: There is a fourth trunk behind the first three. It is much smaller. But it is shaking and bumping on the floor as if something inside it is alive. The group will suspect a ghost or an animal. But if the box is opened it reveals a ventriloquist's dummy dressed like a clown with a big red nose and huge eyes. The GM is free to add to this encounter as desired (see Leveraging Player Fears, page 10).

The Third Floor

The Royal Chambers of the house are on the third story. Jazef and his family briefly lived in the chambers east of the Temple Ballroom. To the west are suites of guest chambers. During the lead up to the wedding, these were occupied by Jazef's most powerful guests. Unfortunately, the Pumpkin Man was able to manipulate them into attacking one another, and doing a lot of his dirty work for him.

Each royal suite has a golden plaque on the door engraved with the room's occupants.

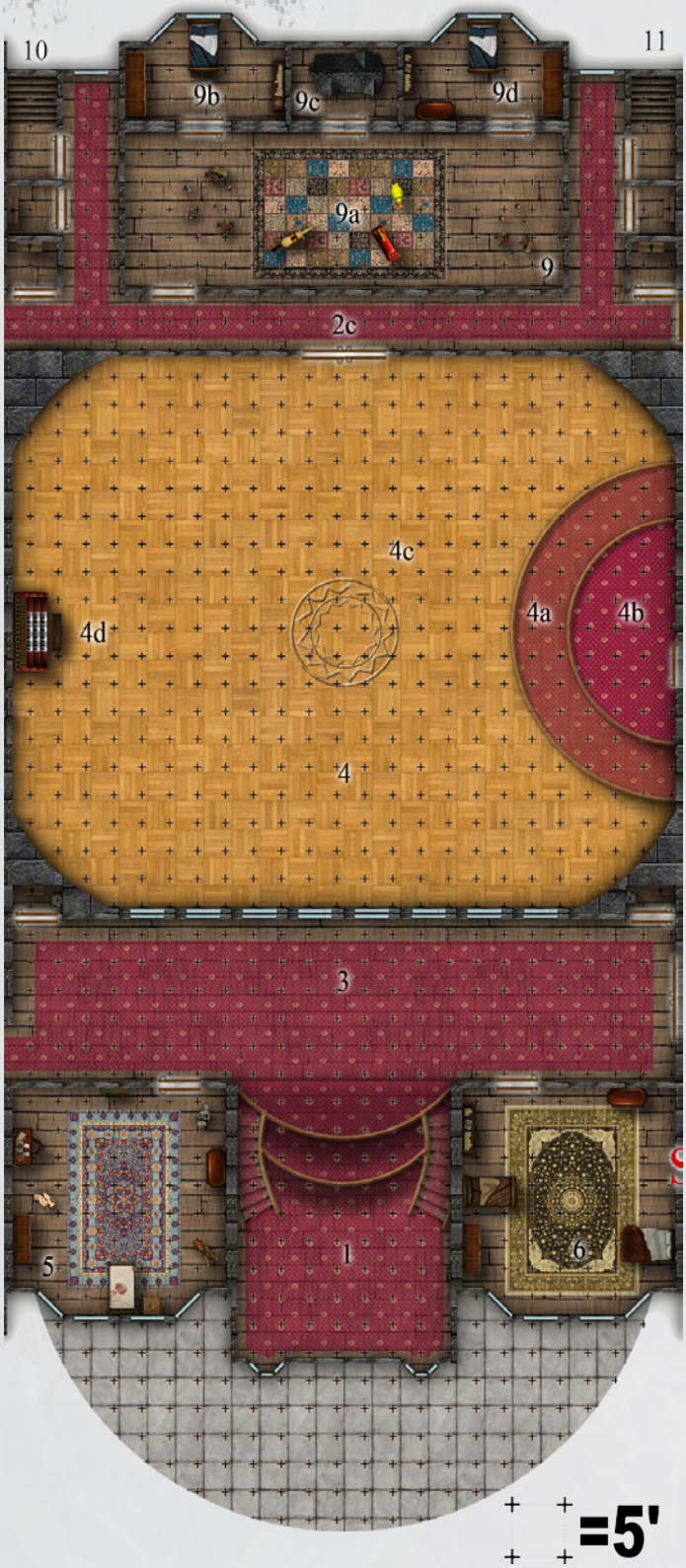
Central Wing

1. Main Entry Hall (3)

See this entry on the 1st Floor. The balcony here connects to the Central Hallway (Area 2). Twin sets of stairs descend to the balcony on the second floor.

2. Central Hallway

This hallway dominates the center of this floor and gives passage to all major areas.



2a. The Hall of Ladies

This hallway bears paintings of several notable ladies that lived in the house. The largest is a full rendering of Tashmere's mother, Catherina, the star of the story "Grandmother's Tale." Examining her portrait will reveal that she wears a necklace showing her dedication to the goddess Solaria. On her shoulders is a white shawl that positively glows with an internal light.

The Dread Wedding: Grandmother's eyes will follow the group where they go (Perception DC 20/Wisdom (Perception) DC 15/Spot Hidden). Should anyone speak to the painting or interact with it, she will smile and say

The sun goddess smiles upon thee.

Ask me questions, only three.

The answers will be true no guess.

I'll only answer no or yes.

The group can ask her three questions and she will nod or shake her head. She will always answer truthfully. After the third question she freezes and will not move again.

Grandmother's Tale: If the GM wishes, this painting could be used to recite all or part of this story instead of answering three questions.

2b. Hall of the Vassal

There are several families in the area that have held land for the Tashmeres for generations. This hall is dedicated to them. Paintings show men and women of various stations. Some of the names will be recognizable from the area. These vassals were inadvertently freed when the Tashmeres were slaughtered, and have not returned to the house since that fateful evening.

2c. Hall of the Horsemasters

This hall is dedicated to those who bred, groomed, and trained horses for the Tashmeres over the decades. Paintings of magnificent horses, ponies, plow horses, coursers, chargers, and war horses in full barding cover the wall. One prominent painting features Spirit, Tashmere's pure white mount (see The Stables, Area G10).

After Dark: When the group moves to the far east or west of this passage, a dread ghost manifests.

The sound of a horse whinnying sounds. At the opposite end of the passage a knight appears, rearing a spectral legless mount. As it falls forward it charges and the knight, wearing full jousting regalia, levels his lance at you.

Once the knight reaches the far end, or if his charge is halted, he disappears. Otherwise, he strikes everyone in the hall as he passes through it. Anyone that fails their save against his Dread Manifestation will have no chance to act before the attack completes. Anyone that makes their save may jump, run out of the way, or try to stop the knight's charge.

The Jousting Knight, Dread Ghost Mark 6

As thrown lance - Speed 80, ATK +10, damage 4d6+6, Crit 19-20. The lance itself is tangible, so if a player has time to act, and they perform any reasonable action that might impair or stop a charging knight (spells of holding or entangling, illusions and wall of fire, etc.) the GM should allow it to minimize or halt the attack. As thrown spear (90%), 1d8+1d6 damage.

3. The Gallery

This wide corridor is an art gallery. Paintings, statues, and sculptures fill the area. A row of windows in the north wall offers a view of the ballroom below, and provides light for the gallery during daylight hours.

Examining the paintings reveals them to be landscapes. One shows the house as it was when it was first built. Another shows the new house after the original burned down. Yet another shows the expansion mid-progress. A final painting shows the house as it stood just before the wedding, its outer walls gleaming with gold, a beacon for the town of Sorenton to guide them to the goddess Solaria.

The sculptures are artistic, and cover a range of subjects from fruit to farm animals to what can only be described as short fat demons. The sculptures are from many hands and many generations, and none by the Tashmeres themselves.

There are nine statues made of pure white plaster, now dull with dust. They are all female and obviously sculpted by the same hand, or at least in the exact same style. They all wear togas and stand in different positions. Oddly, none of them has arms, their limbs stopping just below the shoulder.

Should people start to examine the gallery, these statues will "sing." Their mouths drop open in a parody of human behavior, and a high pitched "aaaaaah" sound comes out of each one at a different monotone octave. The last octave is so high that only dogs and like animals can hear it. The sound is maddening. Once it starts it will not stop until all of the statues are destroyed.

"Singing" Statues, Dread Ghost Mark 5

These 9 statues are occupied by a single ghost.

Dread Ability: Song of Madness (Sanity check each round for 1/1d2. If sanity rules are not being used the singing does 2d6 sonic/thunder damage instead).

RIP Condition: Destroy the statues. Hardness 3/AC 13, hp 10.

4. Temple Ballroom (3)

See this entry on the 1st Floor. The balcony here leads to the Hall of Inspiration (Area 36).

5. Priest's Room

This bedroom sports a large bed that has been torn apart, a desk that has been smashed, a chest of drawers that has been rifled through, and an armoire. Several broken ankhs lie about the room.

In the untouched armoire are a number of cloaks and vestments adorned with the symbol of the sun. The vestments are magical, but there is nothing else of value in the room except a key in the desk that opens the door to the cave where they keep the sacramental wine (BTH, Area 9d).

Vestments: This magical cloth is white and covered in golden symbols of the sun. It is worn around the neck, and draped down the front. Anyone that wears it gains *protection from evil*, and *ghost touch* with their natural attacks. This only works in the house during this adventure unless the GM decides otherwise.

The Dread Wedding: *Sitting in front of the desk and facing the door is a sad looking woman wearing bloodied bedclothes. She smiles wanly upon seeing you, looks at the armoire, and disappears.*

This was the room of Alaria, the high priestess of Solaria. She has conducted services for the past 12 years for the Tashmeres and the people of Sorenton. She was to conduct the wedding ceremony but was slain in her bed by the Pumpkin Man, who destroyed everything but the armoire. Anyone taking the vestments will feel the magic in them. They provide the wearer a connection to the spiritual world, but they also contain Alaria's soul.

Should anyone voluntarily put the vestments on, Alaria will possess them until The Dread Wedding Ceremony (no saving throw). If they don't, she will wait until the wedding begins, then try to force herself into a party member until she succeeds. If she utterly fails, she will appear again sobbing and supplicating to the group to "let her in." She will only use body language, as she cannot otherwise speak or communicate.

That said, the curse cannot be broken and the wedding ceremony cannot be performed by anyone unless they wear the vestment. Further details of the ceremony are detailed in EV19.

Alaria, Priestess of Solaria, Dread Ghost Mark 7

A middle-aged woman with blonde hair, green eyes, and a sad face.

Dread Abilities: *Magic Jar* vs. Willpower DC 21/*Possession* vs. Wisdom DC 16/Opposed Power 100.

RIP Condition: Complete the Dread Wedding.

6. Royal Suite (Handmaids)

The door to this room has been broken, and hangs on one hinge. The room beyond is decorated in gold and blue and features two beds, two dressers, and a large shelf. A bloodstain leads from the door to the east wall where it disappears.

This room was occupied by Persephone's handmaids. When they denied entry to Julyan the night before the wedding, he broke down the door and killed them both. He then dragged their bloody bodies to the secret door in the east wall and dropped them there as he went through.

The dressers each contain expensive clothes and jewelry worth 300gp.

7. Purple Privies

These two privies are adorned in purple tones and were meant for menfolk. Each sports a book on hunting that depicts regional animals.

8. Pink Powder Rooms

These two privies are adorned in pink tones and were meant for ladies. A small sink and mirror act as a vanity for those needing to check or fix their appearance.

9. Nursery

The four rooms here make up the home nursery. Crystina stayed here permanently, and children belonging to the servants came and went. The nanny searched high and low for Crystina on the night before the Dread Wedding, but was always one step behind her. She was discovered by the Pumpkin Man who tore out her heart, then animated her corpse and used her to keep hunting for Crystina. Although she did not find her, she found some of the servant children whom she then slew. She was stopped on the first floor by a servant who dealt a blow to her neck with a claymore that was so severe that it almost severed it. Empowered as she was by undead energy, she killed the servant, took the sword back to her room, and waited for Crystina.

After Midnight: If anyone enters this area, they will hear a voice say "Is that you, mommy?" A light appears from inside the fireplace. One round later, a child no more than 4 years old walks out of the hearth. The child is wreathed in flame. "Oh mommy" it says. "I'm happy to see you. I missed you." The child opens its arms for a hug and walks up to the group. This ghost of a little girl is confused and wants only to be comforted. Destroying her causes her to reappear in the fireplace and try again, with no memory of what just happened. She will follow the group around the house though her flames will not damage the house.

Mandala The Ghost Child, Dread Ghost Mark 5

As Magmin

RIP Condition: Give her a hug that does 1d4x APL fire damage to the hugger (2d4 fire damage).

FOTHOT: After she hugs, she explodes for 10d6 fire damage with a 40-foot radius.

9a. Play Mat

This huge play mat is vibrant, colorful, and cushy. It is easy to imagine children spending their day upon it. However, it appears that currently, something alive is trapped underneath it. A bulge appears, moves, then disappears in an alarming manner.

Underneath the carpet is a nest of giant centipedes. They have burrowed into the wooden floor but sometimes come out and slither around under the carpet. If it is pulled back they will be revealed. Attacking them while under the carpet has a 50% miss chance and does only 10% of the damage it would normally do on a hit.

Carpet Dwellers

As Giant Centipede (3 per character) with double maximum hit points (18hp/14hp). As Rat Pack that has 3 attacks per round and no overwhelm maneuver.

9b. Crystina's Room

This simple room contains a small bed, a dresser, two footlockers, and an armoire. A few toys and dolls lay around the place.

If anyone checks, the toys have no dust on them. That's because Crystina comes here sometimes to play with them. She leaves when the Nanny returns. This is a natural place for the group to encounter her if the GM desires.

9c. Doll Room

This room has shelves on all four walls. Those shelves are literally filled with dolls. Most are porcelain, some are rag

This is Crystina's doll collection. Many of the dolls were handed down by her mother and Persephone. One doll is conspicuously missing from a top shelf. Evil GMs are encouraged to come up with their own creepy ideas on how to use this room to inject horror into the adventure.

9d. Nanny's Room

This small room is austere. It contains a bed, dresser, armoire, and large shelf and absolutely no decorations or personal effects.

The dresser and armoire contain clothes and personal effects for an elderly lady. The shelf contains numerous books aimed at children.

After Midnight: Should anyone examine these books, the dread ghost of the nanny manifests.

An elderly woman with long grey hair but an unwrinkled face appears. Her head seems to be barely attached. She wears a black top and breeches, and bears a claymore. "What's this then?" she asks. "You trying to steal nannie's books? You should know the penalty for that children. The penalty is…death!" With that she lunges and attempts to decapitate someone.

Mathilda the Ghost Nanny, Dread Ghost Mark 6

As corporeal dread ghost whose slam attack is a sword that does slashing damage. If she rolls a natural 20 to hit, she severs a victim's appendage at random unless they make a Fortitude save equal to 5 + the damage of the attack/ Constitution save equal to the damage of the attack.

Vorpal Sword – On any Extreme Success, it severs its victim's appendage at random unless they make a Hard Constitution check.

RIP Condition: If she cuts off someone's appendage she says "I shouldn't have done that…" and disappears.

10. West Utility Hall (3)

This long hall has been divided into three sections including a stairwell and two large privies.

11. East Utility Hall (3)

This long hall has been divided into three sections including a stairwell and two large privies.

West Wing

12. Royal Suite (the Enchantress)

This richly decorated room is highlighted in red and amber. It contains a bed, armoire, dresser, low table, and two chairs.

This room was last used by a friend of Sofina's - a beautiful fair-haired enchantress named Zala. She only used her magic to do good, and never raised a hand against anyone. She was driven insane by Gwenelle Galinga, the Jester Queen (Area 21) and went on a killing spree with her, slaying many of the guests on this floor. However, each time the Pumpkin Man raises her, an older, more powerful ghost moves into her room, steals her beauty, and pushes her into a mirror.

After Midnight: *The room appears as it did in its glory days, beautiful, clean, even polished. Sitting in one of the chairs is a woman of incredible beauty. She wears ballet slippers, stockings, and a thin, revealing dress. She lounges back in the chair, almost invitingly. Her smile is sweet and seductive.*

This is the ghost of Erila Tashmere, who, in her time, was incredibly charming, beautiful, and a rake in all of its facets. She was a hedonist, a seducer, a glutton, and an addict. She was attractive on the outside but dark and consumed by her excesses on the inside.

Erila sits and watches the group until they approach her. At this point she stands up and says "It's time to have some fun". She grabs a glass from the table and takes a drink. Immediately her flesh begins melting away from her face. The effect continues down her entire body, revealing a horrible creature beneath. (Sanity 0/1d6)

The perceptive person (Perception DC 20/Wisdom (Perception DC 15)/Spot Hidden) may notice something strange in a mirror above the fireplace. A dark woman with grey skin and black hair watches the scene with great concern. This is Zala. When Erila transforms, her beauty returns to her. The mirror is enchanted, but should it be smashed (hardness 5/AC 16, hp 10), she is released. She will fly to Erila and touch her, destroying them both with a flash of lightning, and a clap of thunder. Should Erila be destroyed first, the mirror instantly shatters, destroying Zala as well.

Erila Tashmere, Dread Ghost Mark 6

A lithe woman of incredible beauty.

As Totenmaske (Pathfinder Bestiary 2)// Nothic with double maximum hit points (132hp)/Deep One, but as described, and non-amphibious.

RIP Condition: Destroy her, or smash the mirror in this room.

13. Royal Suite (The Northern Queen)

This beautiful room is decorated in blue and white. It contains a bed, a table and chairs, a scribe's desk, and an armoire.

This room was last occupied by a friend of Tashmere's, a Queen from the days of his crusades. She perished at her desk while studying the map of her home country. On the night of the wedding Gwenelle Galinga, the Jester Queen came to her door with Zala the Enchantress. She invited them in and while Zala distracted her with the map, Gwenelle stabbed her in the back of the head with a long knife.

On the scribe's desk is a map showing the northern region of the world. An "X" is placed near a northern city named Borealis. A feathered pen stands in a dry inkwell. It has the name "Borealis" etched on it. A beautiful jewelry box sits atop the armoire. It is trapped and contains a sapphire ring (300gp) and a set of matching sapphire earrings set in platinum (250gp), as well as a long string of rare blue pearls (2000gp).

After Dark: If the trap is triggered, the ghost of Gerda Snowsdottir manifests.

A beautiful woman appears. She has porcelain skin and platinum hair. She wears clothes that show her to be rich, but not necessarily royalty. A knife protrudes from the back of her head. "Fine" she says, in a voice that is as cold as ice. "Take my jewels. I won't stop you. Leave. If you can." She chuckles coldly.





Jewelry Box Trap, CR 8

Perception DC 32. Disable Device DC 32.

Wisdom (Perception) DC 20. Dexterity DC 25.

This trap cannot be detected nor disarmed.

Effect: Everyone within 60 feet becomes stunned for 6 rounds. DC 20 Will save/DC 15 Wisdom save/Hard Willpower negates.

Gerda Snowsdottir, Dread Ghost Mark 6

A beautiful woman of icy grace and appearance.

RIP Condition: Take her jewelry from the room.

Dread Ability: Gerda absorbs heat, doing 1d6 cold damage and 1 point of soul damage per round to anyone she is near/1 point of cold damage per round.

FOTHOT: Gerda is a **Winter Hag** with maximum hit points (130hp)/**Bheur Hag** with maximum hit points (150hp) but without Gerda's normal RIP Condition.

14. Royal Suite (The Sea Witch)

This beautiful room is decorated like the ocean, with sea blue carpeting and walls. It contains a large bed, an armoire, and a bookcase.

This room was last occupied by a friend of Sofina's, a sailor and pirate that once helped transport some of Jazef's allies to join with him on his crusade. She woke when Gwenelle and Zala entered her room. She rolled out of bed and managed to stab Gwenelle before she struck her with her Jester's rod. As her mind began to break, Zala paralyzed her legs, and Gwenelle beat her to death with a hundred blows that shredded her mind long before they crushed her skull.

The armoire contains clothing befitting a sailor, as well as a formal dress in sea blue. A purse in the armoire contains two pouches. The first contains 23gp, the second contains a single coin from each of over two dozen countries from around the world.

After Dark: The room becomes very humid, and within moments the walls begin to drip with water. **After Midnight:** The ghost of the pirate Ireney Strega manifests.

Ireney Strega, Dread Ghost Mark 6

This plain, long haired woman appears floating in the air. Her hair and white nightclothes move as if she were floating underwater.

Dread Ability: Ireney's very presence makes everyone near her feel chilled to the bone, as if they were submerged in cold water for a long time. They become sick in the moment and must save (Fortitude DC 19/Constitution DC 15/Hard Constitution check) or be sick for the next hour (gain the Sickened Condition/Gain Disadvantage on Strength and Constitution Checks/Gain a penalty die on all Constitution and Strength checks).

FOTHOT: Ireney is a **Sea Hag** with double maximum hit points (112)/a **Bheur Hag** with maximum hit points (150hp) but with the powers of a Sea Hag instead of a Bheur Hag.

15. Bell Tower Hold (3)

This small square room is fortified, like the tower it connects to. Thick doors separate it from the house.

Flesh eating green slime has grown on the roof of this hold, and will fall down upon any who enter it unless they successfully dodge it (Reflex save DC 20/Dexterity DC 15/Opposed Dexterity 30).

Ooze of Death

As green slime. See Appendix, page 275-278.

16. Royal Suite (The Braided Lord)

This room is decorated in umber and amber. It contains a large bed, an armoire, and a large shelf. Three chests in the corner are covered with Dwarven runes.

The Dwarf Lord Hargas was a friend of Jazef who joined him on his crusades. Hargas was a man of honor and discipline, and a warrior of epic renown. He was slain by Zala, who placed his shield on his chest while he slept. She enchanted it to become as heavy as an elephant, crushing him while he slept.

The chests are all locked. Two contain wedding gifts. Inside the first is a breastplate of human size, freshly painted with the heraldry of the Tashmeres. It is ancient and masterful,

having been forged by expert dwarven hands (2000gp). The second contains a collection of exquisite metal flowers that weigh 200lbs, but have no equal on the planet (10,000gp). The third contains a set of +2 *chain mail* and a +3 *Axe of Returning*.

After Dark: Prodigious snoring comes from the bed. It is deep, and loud, and seems to come from the head. The key to the three chests is under the pillow. If the pillow is lifted, the snoring stops.

After Midnight: The body of a sleeping dwarf can be seen in the bed. He has a long braided beard and hair, and wears a key around his neck. A successful check can remove the key without waking him (Stealth DC 20/Dexterity (Stealth) DC 14/Sleight of Hand). Otherwise he wakes. In a heartbeat, his beard breaks a leg off the bed, giving him a club to battle with.

The Braided Lord

As a korred with maximum hit points (Pathfinder Bestiary 2)/As a korred who uses his beard for his command rope ability/As a corporeal ghost whose slam attacks can be done with his beard.

FOTHOT: Hargas wakes up if the group inspects the room or even tries for his key. He has double maximum hit points (96) and *greater heroism* (+4 on attack rolls, saves, and skill checks)/He has maximum hit points (132), and Legendary Resistance (3/day) – If he fails a saving throw, he can choose to make it instead.

17. Royal Suite (The Aelven King)

This room is decorated in green and gold, the colors of the forest and the sun. It contains a large bed, an armoire, and two ornate shelves. One shelf is filled with tiny empty flowerpots.

Ullinanin, The Aelven King, was a key ally of Jazef's on his crusades. Having passed through his forest, Jazef recruited him to his cause. Ullinanin travelled to the wedding with three companions who never entered the house. What happened to them on that fateful night so long ago is a mystery. He himself was slain by Zala.

The flowerpots were his gift to the Tashmeres, buds and cuttings that were taken from his forest. None were magical, but each was unique to this part of the world. The armoire contains personal effects as well as a set of elven rings worth 2000gp.

After Dark Before Midnight: There is a sudden, bloodcurdling scream. The sheets on the bed become soaked with blood. In moments they are drenched.

After Midnight: There is no blood on the bed. The flowerpots bear a mosaic of small, colorful flowers. The ghost of Zala manifests, even if she was previously destroyed (see Area 12). This scene shows how she died after killing Ullinanin, the victim of some kind of necromantic contingency spell.

A phantom woman in nightclothes appears. Her hair is long and fair, her face stoic, dreamlike, almost without expression. She moves towards the bed, her pale white sleeping coat sweeping across the floor. She produces a long knife and raises it above her head with both hands. As she does so, a man appears in the bed, sleeping. He is thin, lithe, with high cheekbones and pointed ears. She brings the knife down into his chest and the man screams in silent horror. She raises the knife, and plunges it down again. She stabs over and over. Blood rushes out of the wounds soaking the sheets and splattering her sleeping clothes. She screams in exultation and brings the knife down with one last savage thrust, driving it in to the hilt. She relaxes, lets go of the knife, and stares at her handiwork. She turns to you and says "Next time it will be YOU." Suddenly the man sits up and grabs her arm. She screams silently as she becomes wreathed in flame. She and the man then disappear, leaving only the bloodstain (Sanity 1/1d3).

FOTHOT: After this scene the man does not disappear. Instead, he transforms into a **bodak** and attacks.

18. Royal Suite (The Rapier Prince)

This room is decorated in red and yellow. It contains a large bed, an armoire, and a large shelf.

This was the room of Florenzo de la Manchua, a prince that once campaigned with Jazef. He was slain by Gwenelle and Zala, who burst into his room hooting and hollering like madwomen. He drew his rapier and managed to stab them both before Zala enchanted his rapier to fly from his hand, and Gwenelle cut his throat.

The armoire contains his traveling clothes, as well as a scroll containing several powerful spells (GMs choice). This scroll was his gift for the wedding.

After Dark: Anyone who opens the door hears "Halt! Who goes there?" The voice is young but strong. Nothing else happens.

After Midnight: Florenzo's ghost manifests, rapier in hand, blocking anyone from moving down the hallway or entering his room (GMs choice). "I do not know who you devils are, or what you have done with my friends!" he sputters, "But you'll not get past Florenzo de la Manchua! Never!" He will then attack, attempting to stab each party member once, and taking advantage of anyone paralyzed by his manifestation. He will chase them from the room and anywhere on this floor except the towers or the Royal Chambers. If he succeeds in stabbing at least a few players he shouts "And so it is! None gets past the Rapier Prince!" and disappears. If he fails, he whispers "I am defeated" in a sad voice, and fades away.

The Rapier Prince, Dread Ghost Mark 6

A young man with a pointed beard, wearing a nightshirt and breeches, and wielding a rapier.

As corporeal ghost whose slam attack is a rapier that does piercing damage and also drains 1d6 Constitution on a hit (no save).

FOTHOT: Florenzo is Mark 7. His rapier does 1d6 soul damage instead of Constitution damage.

19. Servants' Tower Hold (3)

This small square room is fortified, like the tower it connects to. Thick doors separate it from the house.

20. Roof of the Common Bath

Windows in the central hallway overlook this rooftop, which is covered in yellow spotted mold.

21. Royal Suite (The Jester Queen)

This room is decorated in purple and gold. It contains a large bed, an armoire, an ornate shelf, and a table with four chairs. Portraits on the walls depict jesters in motley.

This was the room of Gwenelle Galinga, a court jester that helped Jazef in his campaigns. In return he helped her become a queen. She became the amour of Yuri Krazov, and was famous in their lands. On the night of the wedding, Gwenelle was driven insane by the Pumpkin Man, who also enchanted her Jester's rod. She used it to drive Zala the Enchantress insane, and together they went on a killing spree,

The six paintings are masterful and hyper detailed. The armoire contains female dress clothes. On the shelf are several juggler's pins, a tambourine, a jester's rod, and a series of actor's masks depicting facial expressions (laughing, happy, surprised, sad, angry, curious, and bored).

After Dark: If anyone puts on a mask, when they take it off, they find that their face is frozen in the expression on the mask for one hour.

After Midnight: Dread Ghosts manifest.

You hear the jingle of sleigh bells coming from the direction of one of the pictures. The jester in that picture is purple and gold, and she laughs and points at you as she shakes a jester's rod. As the rod jingles, the jesters in the other pictures leap out of their frames and land before you. All have mad eyes and strange smiles.

The Jesters attack. After three rounds, the Jester Queen leaps from her picture and joins the battle. If her picture is broken, destroyed, turned to the wall, or otherwise tampered with, she joins the battle on the following round. Once out of her picture, tampering with it has no effect on her (hardness 1/AC 8, 5 hp).

On her first round of attack she will carve a symbol of stunning into the floor. On her next, she will carve a symbol of insanity. She will then simply attack with her rod. Anyone that goes insane in this room becomes immune to the attacks of all the ghosts unless they become sane before the ghosts leave.

FOTHOT: The Jester ghosts are Mark 5 and the Jester Queen is Mark 7.

The Jesters, Dread Ghosts Mark 3

Five Jesters in pink, yellow, blue, green, and orange motley. Each has a jester's hat, rod, and pointed boots adorned with bells that jingle as they move.

As corporeal dread ghost whose slam attack is a small rod that does 1d4 Wisdom/Intelligence damage in addition to its normal slam damage.

The Jester Queen, Dread Ghost Mark 6

As corporeal dread ghost whose slam attack is a small rod that causes 1d6 sanity damage in addition to its normal slam damage.

Dread Abilities: Dread Sigil (twice per day, casts *symbol of stunning* then *symbol of insanity* save DC 22/15). Dread Sigil: as Mindblast (Opposed Power 80).

RIP Condition: Everyone in the room is at least temporarily insane at the same time.

22. Royal Suite (The Joker King)

This room is decorated in black and red, the colors of playing cards. The carpet matches the felt of a card table. The room contains a large bed, an armoire, an ornate shelf, and a table with four chairs. On the table is a deck of cards.

This was the room of Yuri Krazov, whom Tashmere met on his journeys. Yuri was famous for his quick wit and quicker hands. He put both talents to great use, becoming the finest card player in all the lands. After Jazef's last crusade, Yuri won a castle in a card game, and created his own small kingdom by the sea.

Yuri died after killing his lover Gwenelle. She came to him last, Zala slain by Ullinanin and she wounded by Ireney and Florenzo. Dripping blood, she crawled into Yuri's bed while he slept and woke him with two blows from her Jester's rod. He awoke in a mad rage and choked the life from her. Insane, he sat down at the table and began to play with his cards. The Pumpkin Man came in and slew him without a battle. In this way did he eliminate eight of the most powerful people in the house with dread efficiency.

After Midnight: Yuri manifests and while they watch his card tricks, he attacks.

The cards on the table begin to shuffle themselves. They go faster and faster, riffling and shuffling, arching and snapping with amazing speed and precision. They suddenly fan out on the table face down. They turn over, facing up and you see that it is a common deck with the face of a laughing joker in the middle. The cards turn over into a stack again and begin to flip over one by one in perfect number and suit order. In a blur they restack, shuffle again, and begin to fly towards you, as if thrown by an unseen hand. Suddenly the maniacal laugh of a madman fills the room.

These cards are deadly, and the group will want to escape them. On the first round he throws 4, on the second, he throws 8, on the third 12, on the fourth 16, and on the fifth 20 for a total of 52 cards plus 2 jokers. The deck then flies back together onto the table and fades away, having torn up the room.

The Joker King, Dread Ghost Mark 6

A rakish man with a wild look and a wide smile.

Dread Ability: Throws enchanted playing cards in multiples of 4, ATK +10/+5/50%. Damage 1d4 piercing +1d4 additional damage by card type/1+1 additional by card type. Roll 1d4 to determine card and damage type: 1 – Clubs (bludgeoning), 2 – Diamonds (cold), 3 – Hearts (heat), 4 – Spades (negative energy/necrotic).

23. The Hall of Lords

This wide hall contains statues of several men and women. Some of them wear clothing that hasn't been worn in over 100 years.

This hall is dedicated to the patriarchs and matriarchs of the house. Abrahan and Malia are here, as are their descendants. Jazef's family is not present here.

A large trap door in the ceiling is easily visible. A short cord hangs from it that, when pulled, will release a collapsing stairwell that leads to the west wing of the rooftops (Area 1)

FOTHOT: A statue at the east end of the hall appears different from the others. The birdlike figure stands perfectly still. If the group interacts with it, the **vrock** will animate and attack.

24a. Smoking Lounge

This room contains two low tables and several comfy chairs. There is the lingering smell of tobacco, as if someone just smoked here. On the tables are several small wooden boxes. On the south wall is an outdoor map. A knife has been stabbed into it.

Each box contains a pipe, a flint, and some very old tobacco. However, the superior craftsmanship of the box has somehow kept it preserved all these years. The map is of the local area (see Map of Espa, page 26). The knife is stabbed directly into the spot where Casa Tashmere is shown.

After Dark: If the knife is pulled out, the group sees the scene below. If they put the knife back where it was, the scene disappears, leaving only the lingering smell of smoke. If they smoke tobacco before pulling the knife out, they will hear the men in the scene below, but will not be able to see or interact with them.

Several ethereal men appear in old suits with long tails, possibly dressed for an event in the ballroom next door. They are smoking pipes and talking jovially among one another. Sometimes they laugh, sometimes they clap each other on the back. The smoke, like the men, seems ghostly, and not all there.

The men take no notice of the party and will not interact with them in any way. However, if anyone smokes the tobacco, one of the men will turn and look at them with a wink. "Ah, so you've chosen to join us eh? Very good. Smoke a while and then we'll talk." The group must then wait on the smoking man, who is talking with others about the Dwarven General Braemir Halfaxe and his 9th campaign against the Orcs of Egelroth. Anyone with a knowledge of history or a similar skill can attempt to talk with them about it (Knowledge (History) DC 15/Intelligence DC 12/Lore). If they succeed by 5 or more/have a hard success or better they can even add to the conversation, which will cause the smoking man to raise his eyebrows, impressed.

After fifteen minutes or so, the conversation concludes and the smoking man says "Well, you'd best be on your way. I'm sure you have a lot to do. But before you go, is there anything I can help you find in the house? I know it quite well since, you know, I built it."

This is indeed the house's architect Stephen Onigal, the one who expanded the mansion for Jazef. He knows every secret passage in the house as well as how to find the secret library (though he does not know the current combination). He knows the basement, and if the GM wishes, the location of the two sub basements.

He will answer one question, but if the group impressed him with their knowledge earlier, he'll answer more than one. He'll then say "Run along now, this is no place for the living. Oh and do us a favor and put the knife back will you?" Whether they do or not, the scene fades moments later.

24b. Bath

This large bathroom contains only one tub, one privy, and one sink. Everything in the room is of the highest quality.

After Midnight: The sink is filled with the carapaces of exactly 100 large blue-green scarabs.

24c. Bath

This large bathroom contains only one tub, one privy, and one sink. Everything in the room is of the highest quality.

After Dark: Anyone listening can hear something coming from the privy. Should they approach and listen intently, they are affected by the confusion attack of a gibbering mouther that hides within. It will ooze out to attack once it is discovered.

Babbling Privy

As Gibbering Mouther (Pathfinder Roleplaying Game Bestiary).

25. Men's Lounge

This lounge contains a rich blue carpet on which sit two pool tables. A chalk pitch has been drawn on the bare wood in the northeast part of the room. A target has been drawn at one end.

The pool tables are dusty. The near table is warped beyond use but the back table is in usable condition.

After Midnight: The sound coming from this room can be easily heard outside.

On the near table, two ethereal men are dancing a jig while a third plays a small concertina and shouts "Hey! Ho!" They each wear casual clothes befitting gentlemen. At the far table, a man in a formal suit shoots at balls on the table, apparently playing alone. Two more men at the pitch also wear formal suits. They have removed their heads and are bowling them down the pitch towards the wall. There, ten small juggling pins stand on their base in a triangle formation. The head of each pin is a mallard duck that is squawking and looking around in agitation. A head strikes the pins and they go flying.

The Dread Wedding: The man playing pool is the ringwearer that they seek (EV 18).

26a. The Bar

This small bar sports an open hardwood floor. A table with a few chairs is in one corner. A bar with four high stools dominates the east side. There is a small keg on top of the bar.

Underneath the bar are tankards and glasses covered in 30 years of dust. A crate holds 10 bottles of incredible wine easily worth 50gp per bottle. Another holds twelve bottles of rare spirits that are both delicious and expensive, easily fetching 100gp each. The beer in the keg, however, has gone sour.

After Dark: A large rug sits in the center of the room. It is bound at both ends with twine. The center of the carpet is bulging, obviously stuffed with some large object or objects. Should the rug be inspected or moved, the twine snaps, and the carpet unrolls to lie out flat, causing a dread ghost to manifest.

The rug is white and empty, but then a burgundy stain begins to spread from the center. As it does, a woman's contorted body appears, dressed in clothes that are splotched with burgundy wine. Twisting in pain, she levels an accusing finger at you. "You poisoned me! I loved you and you poisoned me!"

She lunges off the carpet to attack that person. The rug she was laying on attacks up to two others.

Bloodstained Carpet

As Cloaker with Maximum hit points, and no moan or shadowshift abilities, but the ability to *Engulf* up to two medium sized creatures (Pathfinder Bestiary).

As Trapper that has the ability to smother up to two medium creatures.

As corporeal dread ghost.

Crazy Ann, Dread Ghost Mark 5

A crazy eyed woman wearing wine stained clothes. She wields a glass bottle that shatters with every blow she delivers, and reforms in her hand immediately.

As corporeal dread ghost whose slam attack does +2 slashing damage from the bottle.

26b. Private Bath

This large bathroom contains only one tub, one privy, and one sink. Everything in the room is of the highest quality.

After Dark: The sound of a baby crying softly comes from the tub. Investigating will reveal nothing to be there but the haunting sound. If the tub is touched, the crying turns to tormented shrieks until the group leaves the room completely.

26c. Private Bath

This large bathroom contains only one tub, one privy, and one sink. Everything in the room is of the highest quality.

The room is almost completely covered with earthworms. The tub and sink overflow with the creatures. They are mundane in every way except for their presence here.

27. Ladies' Lounge

This beautiful chamber is decorated in green and blue tones. A low rectangular table at one end has a few low chairs around it. A round table sports four high-backed chairs. A silver tea setting is in the middle of the table.

The setting is tarnished but still worth a hundred gold pieces. **After Dark:** It is maintained and polished, and there is a pot of hot tea that is real, mundane, and delicious.

East Wing

28. Persephone's Bedroom

This is clearly the bedroom of a hopeless romantic. The carpet and walls are decorated with floral patterns. Tapestries on the walls show scenes of chivalry, with knights and ladies exchanging flowers, kisses, and vows. A large bed, vanity, dresser and armoire of highest quality complete the room.

This is Persephone's bedroom. She died here at the hands of her groom. Her armoire contains clothes and jewelry worth 3000gp. Her vanity contains her personal items, including several perfumes worth a collective 500gp.

After Dark: A beautiful bride stands motionless in front of a tall, three panel mirror. She wears her dress and, from the angle of her eyes, appears to be examining its hem in the mirror. She holds several long pins in her hand.

During The Dread Wedding Quest: A moment after the group enters, she animates, showing them her death scene.

The bride continues to examine her hem when suddenly, a secret door in the west wall opens up. She takes no notice of the fact, nor that her groom approaches her from behind. Suddenly she glimpses his face in the mirror and with a confused look says "Julyan why are you here?" in a voice clearly filled with love. "You know you can't see me like this."



"That's why I've got my head turned 'round my dear" he says in the deep voice of a young man trying to be impressive. "This way I can't see you."

"Oh that's silly" says the bride. "I know it's tradition that we don't see each other on the night before the wedding, but it's better this way. You can help me hem my dress…"

Her voice trails off to a scream as she turns to see her groom lunging for her, his head twisted all the way around on his shoulders. He grabs her and pushes her into the mirror, sending it to the floor with a crash. He spins her and throws her against the wall, choking her. In desperation she stabs him in the back of the head with the long pins and he stumbles, letting go of her. He reaches up to pull out the pins and as he does she runs, but her dress slows her down. With a lunge he reaches out to grab her and pulls her to the ground, but not before she reaches her bed. The dress rips as she desperately wriggles from his grasp, her hand reaching for a dagger under her pillow. As her groom grabs her by the neck and begins to choke the life from her, she pushes the knife into his heart. They collapse on the ground for a moment before they both rise, dust themselves off, and leave the room as if nothing happened. Sanity (0/1)

29. Sofina's Boudoir

Two dressers and two armoires line the east wall of this royal boudoir. Mirrors adorn the west wall from floor to ceiling. A vanity lines the south wall. Two racks of dresses stand near it. A few low chairs are scattered about the room.

Everything in the room is of highest quality. The clothing alone is worth thousands to a rich buyer. But the real treasure is the box of jewelry built into the vanity. It consists of seven drawers, five of which are above the level of the vanity, and two hidden below.

Should anyone open the five visible drawers, they will find them to be empty (indeed, they were pilfered almost immediately when the house fell. But a perceptive searcher (Perception DC 20/Wisdom (Perception) DC 15/Spot Hidden) will notice that the fifth drawer is not as deep as the other four. If removed, an investigator can easily discover a button at the back of

the cavity where the drawer was. When pushed, the jewelry box rises up slowly from the vanity, revealing two drawers that were hidden below. To reset the box, one simply pushes down on it when all drawers are closed, and it will lock back into place.

Within the two drawers is a set of jewelry for the ages, including a dozen necklaces of pearls, precious stones, gold, and other metals. The priceless earrings, bracelets, anklets, and rings showcase the sophisticated tastes of Sofina Tashmere. The GM is encouraged to give any value to this amazing collection that seems suitable.

After the Hellshyft: In the reflection in the mirrors on the west wall, the group sees demons walking around behind them, taking on menacing postures. It is clear the demons can see them, but they can do nothing but ape at the group (Sanity 0/1).

FOTHOT: After three rounds, the demons burst through the mirrors and attack. Each group member finds themselves in a 10 foot wide, 30 foot long sub dimension with their own personal demon (nabasu demon/chain devil). Win or lose they all pop out of the dimension at the same time. The battle was an illusion, and no damage was actually taken, no items or spells were consumed. However those that lost the battle will see their own reflection in the mirror as the demon that beat them, an effect that will last until the curse of the Dread Wedding is broken.

30. Grandmother's Room

This room contains a large bed, dresser, armoire, and desk. The walls, covered in metallic gold foil, are streaked with dried blood. The mattress on the bed has been shredded, the down now lying in a huge heap of stale feathers. The carpet has been thrown aside and something carved into the floor.

This is an unholy symbol of madness and blasphemy. It was carved here by the Pumpkin Man after Grandmother Tashmere took her own life to save Crissy's (see Grandmother's Tale). The blood on the walls is hers, and her bones lie broken in pieces underneath the bed feathers. Also within the feathers is a set of silver shears with the *ghost touch* ability. They can be wielded like a dagger.

The symbol is a special rune empowered by the Dread Lords. If anyone studies it, they can try to understand it (Intelligence check DC 15/Intelligence check DC 12/Intelligence). If they succeed they must make a sanity check (1d4/1d6). Anyone losing 5 or 6 sanity to this effect permanently gains the ability to see undead that are invisible as if they were not, a powerful ability that is not without its perils.

The symbol can be suppressed by covering it with the carpet in this room, which bears hundreds of tiny symbols of the goddess Solaria sewn into its white background. Counter magic causes it to disappear, taking with it any creature it has gated in (*dispel magic* DC 20/*dispel magic*).

After The Hellshyft: The symbol gates in a dark creature. It will chase the group and even though it is large, because it is part ghost, it can move through doorways as easily as a medium sized creature.

Dark Creature

As Chuul with maximum hit points (120/143). **FOTHOT:** It gates in a **Hezrou** demon instead.

Keepers can gate in any creature they desire, though it should be one that the investigators are able to defeat with mundane weapons.

31a. South Secret Passage

When the door to this secret passage is opened, a burst of 1,000 white moths flies towards the person with the most soul points (or most "pure" soul as determined by the GM). They cling to that person, and must be killed, injured, or otherwise removed because they won't let go voluntarily.

31b. Sun Tower Hold (3)

This small square room is fortified, like the tower it connects to. Thick doors separate it from the house.

32. Library (Roof)

Windows and balconies in the royal chambers overlook this slanted rooftop, several feet below. The rooftop is glass, allowing views into the main section of the library.

33a. North Secret Passage

This passage is completely festooned with cobwebs that are so thick, they have to be swept away in bunches. However, there is not a single spider in the place.

33b. Lord's Tower Hold (3)

This small square room is fortified, like the tower it connects to. Thick doors separate it from the house. There is a servant's bed and a dresser here.

Tashmere's manservant Paza was displaced here by the guests for the wedding. The dresser contains his clothes as well as a pair of polished black shoes. Inside one of the shoes is a foot long lock of hair tied at both ends with a pink ribbon. Under the bed is a sword and shield that did him no good on the night he died.

The Dread Wedding After Dark: Paza appears and says "Is that you m'lady?" as if someone in the group were 'm'lady.' "Are you OK? You look a bit strange m'lady." He then fades away. This event foreshadows what the group will find at the top of the tower (see Area LT4).

34. Roof of the Common Bath

Windows in the royal chambers overlook this rooftop, several feet below.

35. Roof of the Sun Room

Windows in the royal chambers overlook this rooftop, several feet below. A thick patch of black ivy has crawled up the sun room windows and onto the roof proper.

36. Royal Chambers

This area contains the private apartments of Jazef and Sofina. A mix of eastern and western design, the inner walls are made of bamboo and rice paper. Rice paper doors can be easily slid open and closed, providing a visual barrier between rooms, but not much else. Even light can be seen through the walls, and if the source is bright, it casts shadows on the paper walls that can be seen by those on the other side of it.

After Dark: The entire area is haunted by the family bodyguard, Senshi. A peerless swordsman, he confronted the Pumpkin Man, and struck many blows before the beast tore off his legs. Ashamed at his failure, he has become obsessed with defending this area and will hunt and haunt any living creature that enters it. His preferred method is to spook the group and try to make them split up, then attack when the time is right. He prefers to attack when they are occupied by the fireplace in 36e.

When the group enters the area, Senshi will stay invisible and fly around, staying behind the group, opening or closing door panels, sliding them noisily in order to ensure that people notice and investigate. His hope is that they split up somewhat to investigate.

After he has done this a few times, he moves to 36d and waits for the group to be in areas 36b, 36c, or 36f. When they are, he magically lights the candelabra on the dining table, and interposes himself between it and whatever wall connects to the room that the group is in. This has the effect of projecting his shadow onto that wall, and showing his ghostly legless form to the group (eee! Kowai!). Should they investigate, he disappears and flies to another room. This is only a diversion. When Senshi does this, read the following:

A light flares up in the next room. It is so bright that it projects the shadow of a warrior on the wall between the rooms. The detail in the shadow is so good as to be surreal. By its shape and form you can see that it is a human male, his hair wrapped in a topknot on his head. He wears no armor, but only a light robe of some kind. Twin swords are strapped to his back, their handles appearing over his head. He has no legs. Suddenly, he moves as if seeing you through the paper wall. He pulls his swords and flies towards a door, and as he does, the light behind him goes out.

Senshi, Dread Ghost Mark 6

This plain man has a strong lithe body, and black, angled eyes. His long black hair is tied up in a knot on the top of his head. He wears a short robe, tied with a belt. He has no legs.

As dread ghost that is incorporeal when he flies but corporeal when he attacks. His slam attacks are twin katanas that do slashing damage. Every wound a person receives from his blades bleeds 1d4 hit points the next round, and 1 hit point the round after.

RIP Condition: Defeat him or show him the Sword of Solaria, which will cause him to stop immediately, bow in midair, and fade away.

36a. Greeting Room

This large room contains a circle of comfortable padded chairs. Two coatracks and a hatrack adorn the southeast corner. Pictures along the walls depict the four seasons.

36b. Parlor

This room contains two low tables with chairs on one side. A white piano dominates the south portion of the room.

36c. Salon (Bathing/Sauna/Massage)

This room is a salon of sorts, containing two tubs and sinks. A table with thick padding suggests a place for massages. A hardback chair faces a mirror on the south wall.

Under each sink is a basket containing unguents, oils, and perfumes of various sorts. On top of each sink is a pair of shears for cutting hair. One sink also sports a rusty shaving razor and bowl.

The west door leads to the 3rd floor balcony overlooking the temple ballroom (4b).

36d. Dining

In the center of this room is a large ornate dining table. A large regal chair sits at one end. Four smaller chairs line the sides. An ornate candelabra sits on the table, its long, thick candles yellowed with age. A cabinet in the southwest corner contains dishes.

One of the smaller chairs contains a booster seat, indicating it was used by a child. The candelabra holds five candles and is magical. When touched, the candles flare up magically. If touched for a few moments they will burn for two hours. When held they burn continually. The candles provide the

light of a torch, can be doused like a normal candle, but will never burn out (minor wondrous item, weight 5 lbs, 2000gp).

36e. Living Room

This room contains several leather couches and overstuffed chairs. The walls are lined with paintings depicting the sea.

After Midnight: When the group enters, the ghost of Vilay manifests. Vilay was an illegitimate son of Abrahan, who first built Kaseh Tashmere long years ago. Devastated at Abrahan's refusal to name him, he set fire to the house and locked himself inside. Everyone escaped but he. Each night during the Dread Wedding, he manifests in the fireplace of this room and confesses his sin.

Once the group has been in the room for a round or so, the fireplace comes to life with a mysterious blue flame. Any who look at it will notice that it moves unnaturally, as if under its own will. If they continue to look after it manifests, they will see it creating pictures with its flames. To make out the pictures they must stare at the fire, and if they do, they become hypnotized, unable to do anything but stare at it. They can attempt to break free once per hour (Willpower DC 20/Wisdom DC 14/Opposed Power 60). Otherwise they will have to be taken from the room, or wait until Dawn when Vilay leaves, releasing them.

The flames dance in an arcane way. They seem semi controlled, making images that last for only seconds before disappearing in the flames. They first form the image of two people, a large one and a smaller one. The large one shoos the smaller away and the flames dance again. Next they form an image of a house that looks like a small version of Kaseh Tashmere. The small figure appears. He goes to the house and both appear to writhe and burn in flames. The fire dies to embers. After a few moments the scene begins again.

Vilay, Dread Ghost Mark 5

A hypnotic blue flame that moves unlike a fire.

Hypnotic Powers as mass *hold person*/*hold person* in a 7th level slot/Enthrall Victim modified as above.

36f. Bedroom

This room contains a grand bed at one end, and a round table with two chairs at the other. The walls are uncharacteristically bare.

This was the bedroom of Jazef and Sofina. They kept it simple and pure, like their love. When they were here, they were content.

The Dread Wedding: On the table is a list of all the wedding guests, their rooms, where they would stand at the wedding, and where they would sit at the reception. Although this is not important to the adventure, the GM can incorporate this information if desired.

36g. North Balcony

This balcony affords a beautiful view of the east lawn. In the daytime one can see the hedge labyrinth (G14) quite well. A set of stairs leads up to the rooftops (Area 3).

After Dark: If Donny Torrance is still in the hedge labyrinth, the group will see the light of his ghostly self as he moves about it (see G14).

36h. South Balcony

As 36g, but the balcony has lost its supports, a fact that can only be seen from outside the house (see The Yard, G4). If two or more people (or 400+ lbs.) stand on it at once, it collapses, sending occupants 30 feet to the ground below doing 3d6 damage unless they can get off of it in time (Reflex save DC 25/Dexterity save DC 20/Dexterity).

After Midnight: If even one person goes on the balcony, five heavyset ghosts appear. Dressed as carpenters, they hover in mid air for a split second, smile, and drop onto the balcony, triggering the fall. They hover in mid air again and laugh together a moment before disappearing.

Attics and Rooftops

The Rooftops of Kaseh Tashmere can be accessed via two trapdoors that lead to the 3rd floor (Areas 10 and 11). A large pull down stair on the 3rd floor leads to the rooftop walkway (Area 23). Finally, access can be gained via the north balcony in Tashmere's quarters (36g).

The pitch of the rooftops makes them difficult terrain to walk on. At its lowest point (The Service Walkway), the rooftop stands 30 feet from the ground. The highest the rooftop peaks reach is 40 feet. Roofs on the second story are 20 feet above the ground. The roofs of the four towers are 50.

There is no easy way down from the rooftops to the ground. Black ivy has crept up the back wall, and it can be climbed, but it is unreliable (Climb DC 15/Strength (Athletics) DC 10/Climb check with one bonus die, then a luck check. Failing the climb means the person falls 20 feet to the ground below, taking 2d6 damage. Failing the luck roll means the vines break, dropping the climber 10 feet to the ground below to suffer 1d6 damage. The house itself only has enough handholds and ledges for an expert climber to navigate (Climb DC 25/Strength (Athletics) DC 20/Hard Climb check).

FOTHOT: The Rooftops are haunted by twin **Cloakers.**

1. Service Walkway

This flat part of the roof winds between angled rooftops, allowing access to the area. It is angled down slightly towards the east (where rainwater runs into the rooftop garden).

1a. Chimneys

Over fifty brick chimneys sprout from the rooftops of Kaseh Tashmere. Most are small, but several large ones at the back of the house clearly spring from the kitchens and the great hall.

The Sweep and The Raven (A6): If the GM wishes, the group could meet the sweep up here in order to start this side adventure.

1b. Black Ivy

If the GM is not running the adventure The Sweep and The Raven (A6), then the black ivy at the back of the house has crawled through the aviary, and onto the dome of the Temple Ballroom. It is thick and black but is otherwise normal ivy.

2. Ballroom/Temple Dome

This dome curves up another five feet above the walkway. It is either covered in Black Ivy (1b) or thick black dust (see The Sweep and the Raven, A6). Either way, cleaning it off has a positive effect when the group faces the Pumpkin Man (see EV19).

Steps have been attached to the dome on its west side where it meets the Service Walkway. If there is black ivy on the dome, it can be used to climb up with no check required. Otherwise to get on the dome requires a Climb Check (Climb DC 15/Strength (Athletics) DC 10/Climb). Failing this check causes no damage. The dome is considered difficult terrain to move on.

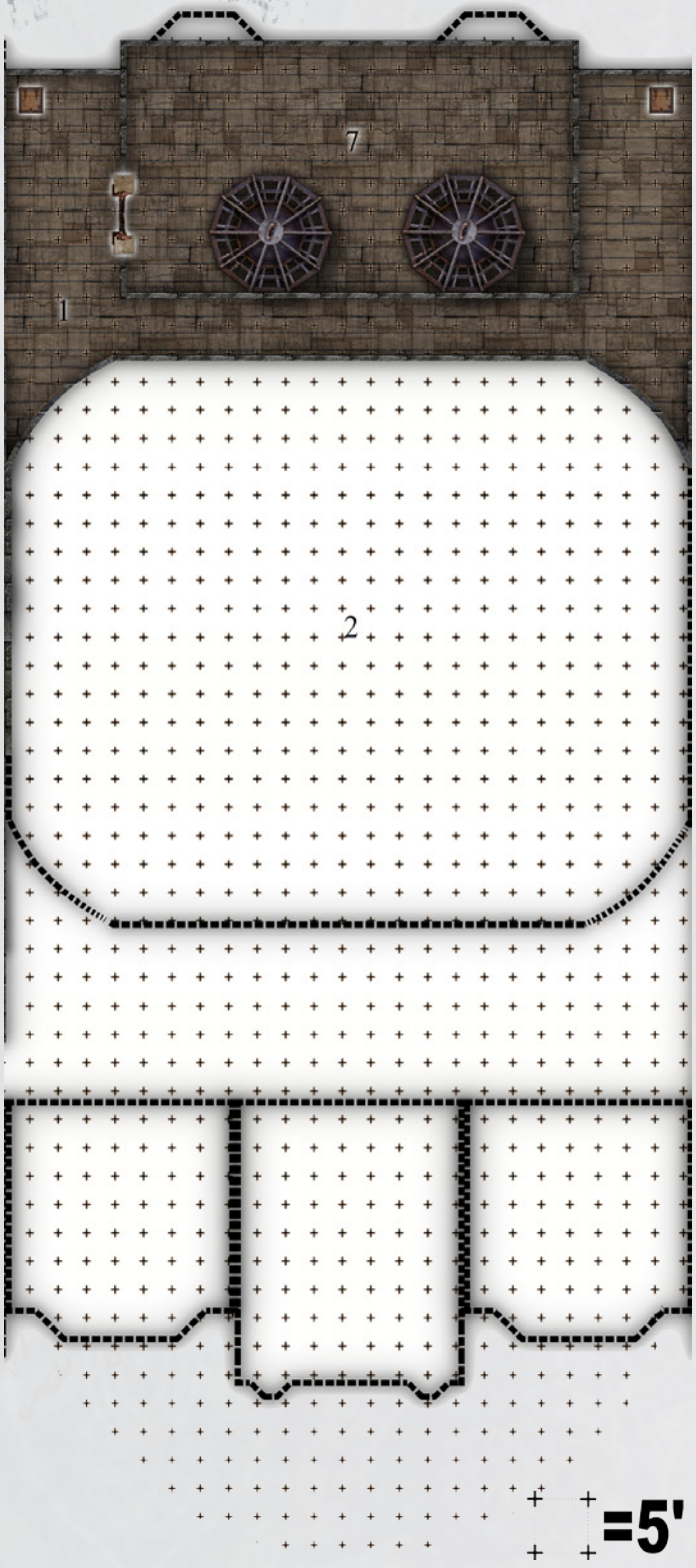
3. The Dark Garden

This large rooftop garden sports rows of planters that line the outer wall. A few larger planters dominate the center of the area. All of the plants are dead.

This garden patch was kept up by Sofina as a hobby. She once grew only flowers here, but when the Crystal Greenhouse (G7) was created she converted it to a vegetable garden that she and her handmaids tended.

After Dark During the Dread Storm: A massive pumpkin dominates the southern part of the roof. It stands as tall as a man. If approached, it attacks everyone within 60 feet who must make a saving throw each round (Fortitude DC 20/Constitution DC 15/Constitution check) or suffer 1d4 negative energy/1d4 necrotic/1d4 cold damage. The pumpkin will grow slightly in size whenever it drains hit points this way. It can be destroyed (Hardness 5, 40hp, burst 27/AC 14, 30hp, burst 22/30hp, all attacks against the target get a bonus die). If it is, it explodes, doing 5d6/1d4 concussion damage to everyone within 30 feet and blasting them back 30 feet (possibly flinging them from the rooftop). If the group simply leaves the pumpkin be, they will regain their drained hit points after leaving the rooftops.

During The Dread Wedding Quest: The Pumpkin Man appears and attacks for a round, then leaves. He could appear when the pumpkin explodes, he could walk out of it, or any other effect the GM wishes.



Giant Pumpkin, Dread Ghost Trap CR 6

A giant vampiric exploding pumpkin.

Type magical; **Perception** 19/14; **Disable Device** n/a

Trigger location; **Reset** none

Effects as above.

4. Attic 1 – The Boiler

This space is dominated by a large copper water tank that provides the hot water plumbing for the house. The tank was traditionally refilled with rain and well water, and only fired up when needed. Pipes from the boiler run down into bathrooms on the 2nd and 3rd floors as well as the scullery (1st Floor, Area 20). It has not been filled in years and the water has become stale. It was once heated by coal and wood, but no materials are present to light it now.

Several large water pails are around the room. One in the northwest corner currently catches rainwater that drips down from the ceiling. If anyone examines the area they will find there is no leak in the ceiling. The rainwater drips not from the roof, but from a point in the air just below it. If anyone moves the bucket the drip follows it. The pail is nearly full of water, and anyone looking in it will see the reflection of a sad old man. One round later the water rises from the bucket to attack. If the bucket is tipped over at any point the water also rises to attack.

The water is possessed by the ghost of Galius, a servant in charge of collecting rainwater and filling the boiler. He was about to pour the last pail of water into it when the Pumpkin Man arrived. Tired from the strain of his labors, Galius had a heart attack and died before the Pumpkin Man even touched him.

Galius, Dread Ghost Mark 6

As Medium water elemental.

As corporeal dread ghost that does 1d4 drowning damage per attack instead of bashing damage.

5. Attic 2 – The Garrets

This area was divided with small walls and used by a dozen artists at various times in the history of the house. Each left his or her signature in the form of a painting on the inside walls of the space. Although none were masters, the collective art they left behind is worthy of an exhibit. The subject of the paintings themselves is unimportant – unless the GM wishes to make them important.

After Dark: A Dread Ghost manifests.

In one of the garrets is a small scribe's desk. On the desk is a hand drawn map of the interior of the house. A bald man sits on a stool in front of the desk. He spins a mouse by the tail, occasionally striking the helpless creature onto the top of the desk. He turns to face you, a wild look in his eyes. "Why?" he shouts. "Why does he want so many carpets? Why?" He smashes the mouse against the desk one last time, and fades away with the map.

This is Flavio, a frustrated artist who Jazef tasked with rendering the interior of the house in vivid detail.

FOTHOT: Tortured artists manifest and attack as Dread Ghosts Mark 6. There is one per party member.

6. Attic 3 – The Stores

This space is packed with crates and steamer trunks. A dull buzzing sound can be heard coming from somewhere in the room.

This is a massive nest of hornets that have been living here for generations. Should the group start to move through the room the hornets will attack viciously to defend their queen.

The Dread Wedding: The ghost of the maid of honor has manifested as a dead body that lies in the southwest corner of this room. She wears the groom's ring on her right thumb (EV18).

Nest of Hornets

As 3 wasp swarms and giant wasp (Pathfinder Bestiary). As 3 swarms of insects that do +2 damage, and giant wasp. As swarm of insects.

FOTHOT: Add 2 giant wasps per character.



7. The Aviary

This outdoor aviary sports a low brick retaining wall around its perimeter. A small gate in the west wall provides access to the walkway. Two large cages stand against the south wall. Each cage could easily contain hundreds of birds. The cage to the east has tighter bars, indicating that it is made to hold smaller birds. Both cages have people sized doors.

The birds that once lived here were polymorphed into ravens by the Pumpkin Man. They eventually fell into the service of the Raven Queen (see A6).

After Dark: If anyone enters the cage with the tighter bars, they trigger a magical trap. The door slams shut and the person is struck with a *baleful polymorph/polymorph/polymorph* spell. They caw like a raven uncontrollably, and then make a save (Will DC 20/Wisdom DC 15/Opposed Power 60). If they fail, they become a raven, and if they succeed, they stop cawing. The GM can decide if those that fail fall into the service of the Raven Queen, and whether or not she comes to claim them. Otherwise, the spell is broken the next time the Grandfather Clock chimes (1st Floor, Area 17).

Curse of the Raven, Dread Ghost Trap CR 6

A spell attempts to change its victims into ravens.

Type magical; **Perception** 20/15; **Disable Device** 23

Trigger location; **Reset** Automatic after 1 hour.

Effects as above.

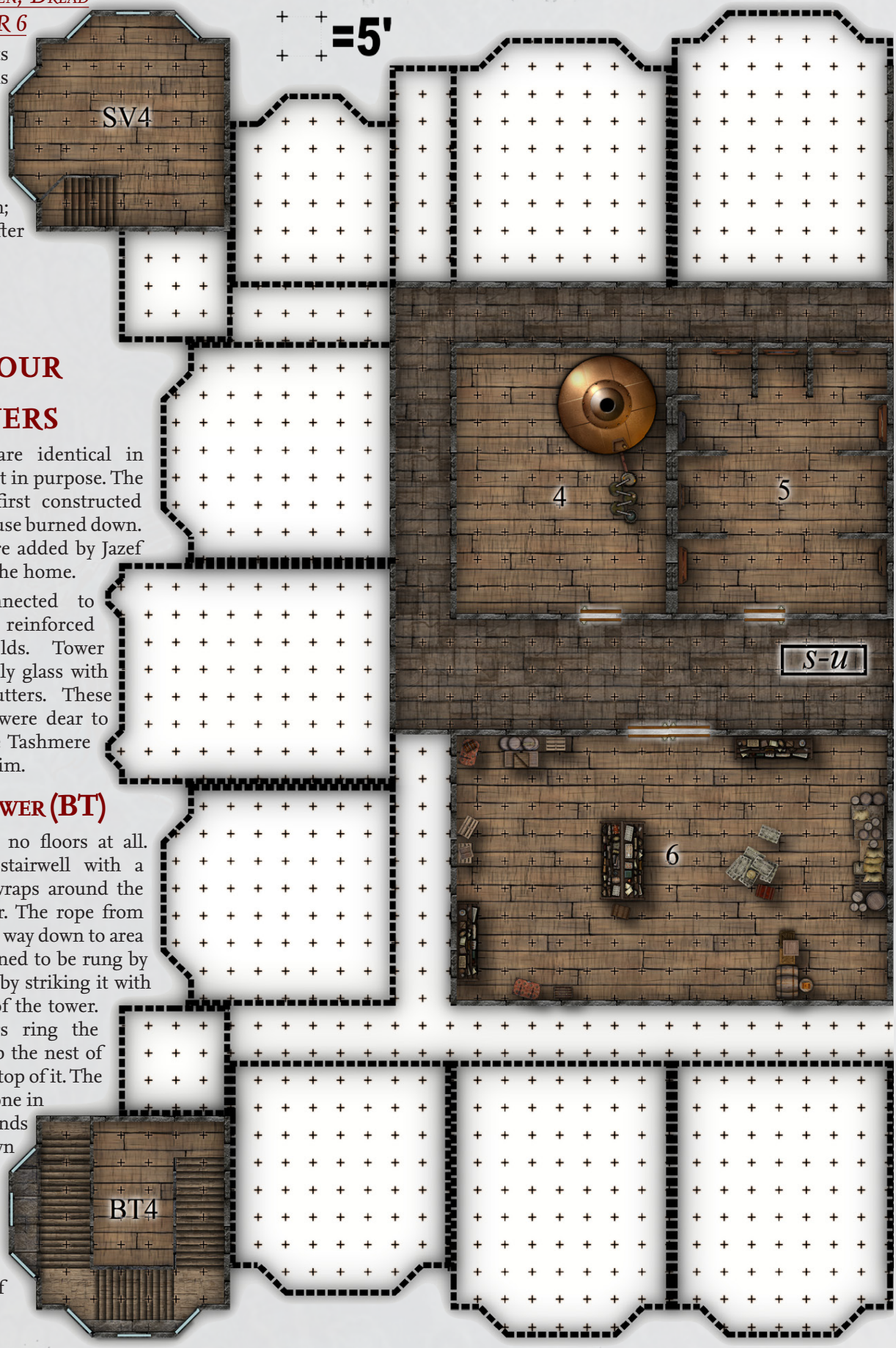
The Four Towers

The four towers are identical in construction, but not in purpose. The west towers were first constructed after the original house burned down. The east towers were added by Jazef when he expanded the home.

Towers are connected to the house through reinforced rooms called holds. Tower windows are typically glass with heavy wooden shutters. These castle-like features were dear to Abrahan and all the Tashmere descendants since him.

The Bell Tower (BT)

The bell tower has no floors at all. A strong wooden stairwell with a few missing steps wraps around the outside of the tower. The rope from the bell hangs all the way down to area (o). The bell is designed to be rung by pulling the rope, or by striking it with a mallet at the top of the tower. Should investigators ring the bell they will disturb the nest of bats that hang at the top of it. The bats will swarm anyone in the tower for five rounds before calming down again. If it is night and the windows on level 4 are open, they will instead fly out into the night to escape the sound of the bell.



After Midnight: If the bats did not escape, they become vargouilles, and attack the group as soon as they enter the tower from any level. If the group rings the bell they hear screams and shrieks of ghoulish delight coming from outside – as if they've somehow just alerted the undead to their location.

Beasts in the Belfry

As 5 swarms of bats (Pathfinder Bestiary)/As 5 swarms of bats/As swarm of bats.

After Midnight: As APL+3 Vargouille (Pathfinder Bestiary)/As APL x2 Vargouille/As swarm of bats with human heads that does 1/1d3 Sanity when first encountered.

BT0. Storage

The bottom of the bell tower has long been used as storage. Crates and furniture are everywhere, all of it covered with thick sheets that used to be white. It would take hours to go through everything here, and the odds of finding something useful are low.

Dread Secrets

In the northeast corner of the lowest level of the bell tower is a secret door leading to a passageway that most residents of the house knew nothing about. It leads to dread secrets about the founder of Kaseh Tashmere that absolutely nobody knows about, namely –

1. That Abrahan had built a secret donjon under the house and for years looked away as others in his house imprisoned, ransomed, tortured, or killed enemies of the family or the crown (Sub Basement 1: The Jail).

2. That a fringe segment of the family, spearheaded by his brother Damon, created a second secret area, where they would bring "witches", using them as blood sacrifices in order to learn secrets from beyond the grave (Sub Basement 2: The Dark Chambers).

These ideas go against the very idea of the noble and righteous Tashmeres. Therefore they do not exist during the campaign The Dread Wedding unless the GM wishes to use them to (for example) stage the final battle with the Pumpkin Man in The Dark Chambers.

If the GM chooses to include these areas they should refer to the adventure Dread Secrets (A17).

After Midnight: The secret door in the east wall has its outline limned in a mysterious blue light.

BT1–3. Stairwell

The stairs in the tower are well constructed, but there are 1-2 steps missing every 10 feet, making them hazardous terrain. Between the third and fourth floor, there is a spot where 6 steps have caved in, creating a 5 foot gap.

BT4. The Bell

A small platform at the top of the stairs allows people to walk around the bell. Large shutters on each wall block otherwise open windows. A large mallet hangs on brackets on the wall. It can be used to manually ring the bell from up here if need be. A swarm of bats (or vargouilles) hang from the ceiling here.

The Sun Tower (ST)

The sun tower is dedicated to the healing powers of the sun goddess Solaria. Each level is dedicated to a position of the sun in the sky from nighttime, to daybreak, to daylight, to the evening sun, and to sunset. Patients were encouraged to rest in the room that best suited their mood.

In the center of every room of this tower is a round table with a crystal ball in its center. The ball is fixed to the table, and when touched, it triggers a spell-like effect that lasts for one hour. If touched again within 24 hours, the duration of the effect is reduced by 10 minutes.

The Sun Tower Challenge: When the hospital here was open, if a patient could climb to the top of this tower without aid – and without damaging their body – they were considered well enough to leave. This proved to be a successful motivator for those with certain illnesses. Since for some, climbing the tower was impossible, the healers made it important to point out that the sun tower challenge was not meant for them.

ST0. Nighttime Lounge

The stairs leading down into this chamber start orange, and are then painted progressively darker until the last ones are black. The floor is also painted black, though the paint has faded over time. The walls and ceiling are painted navy blue. Stars have been painted on the ceiling and walls with bioluminescent paint, creating a nighttime view. A few small musty beds and two couches adorn the room. A round table with a crystal ball is in the center of the room.

This is the Nighttime Lounge, where patients that felt they wanted to die were taken. If they came here and then thought otherwise, they were taken back up to the stairs to the Daylight Healing Lounge above. Surprisingly, most that came to this room lived, but those that didn't were taken through the servants' tunnels to the morgue (BTH, Areas 1 and 10).

Crystal Ball Effect: Glows like moonlight.

After Midnight: The room is occupied by a Greater Shadow (Pathfinder Bestiary)/Shadow Demon with maximum hit points (108)/Nightgaunt.



ST1. Daybreak Healing Lounge

The celling of this large lounge is painted like the dawn sky. The carpet and walls are the colors of the rising sun. Comfortable chairs and couches lay about the room, as well as two beds. A round table with a crystal ball is in the center of the room.

Crystal Ball Effect: Glows like the rising sun.

After Dark: If anyone sits on a chair or a couch, or lies down in a bed, the furniture will sigh like an ill or injured person might.

ST2. Daylight Healing Lounge

The celling of this large lounge is painted the bright blue of the midday sky. The carpet and walls are the yellow and white of the midday sun. Comfortable chairs and couches lay about the room. A round table with a crystal ball is in the center of the room.

Crystal Ball Effect: Explodes with light equal to a *sunburst (CL 20)*, then glows like warm sunlight.

ST3. Latelight Healing Lounge

The ceiling of this large lounge is painted the deep blue of the evening sky. The carpets and walls are the yellow and orange of the evening sun. A round table with a crystal ball and a few chairs are the only furniture in room.

Crystal Ball Effect: Glows like the setting sun.

ST4. Sunset Healing Lounge

The celling of this large lounge is painted like the twilight sky. The carpet and walls are the purple and red of the setting sun. A round table with a crystal ball is in the center of the room.

Crystal Ball Effect: Glows like the setting sun. If touched again it casts Darkness (CL 20) in the entire room.

After the Hellshyft: If the crystal ball is touched, a Bone Devil (Pathfinder Bestiary)/Bone Devil/NightGaunt gates into the room and attacks.

FOTHOT: An **Ice Devil** gates in, touches the ball twice, and attacks.

Servants' Tower (SV)

This tower has been used for the servants to perform their labors since the house was built. All servants were free to come and go here, so long as the work in the house got done.

After Midnight: This tower is the most haunted in the house, with a mortal danger on every level. Anybody entering after midnight triggers the side quest "Free The Servants."

Free The Servants: *A ghostly woman appears before you. She is stately and proud, but not regal. Her clothing suggests a high ranking servant. She looks you up and down with unimpressed eyes, as if considering you for a job. She speaks a riddle and disappears*

Top to bottom, bottom to top.

Free them all and do not stop.

Mind you be careful and focused and true.

Do as I wish and I'll do as you do.

This is Phyllis Hughes, a Mark 8 Dread Ghost, and one time head maid. After she vanishes, if any area in this tower is cleared of ghosts (i.e. they are destroyed or otherwise have their RIP conditions met), then the ghostly servants of that room appear for a moment as they did in life. They thank the group for freeing them, and give them a magical boon as they fade away. Each boon heals the group 2d4 hit points, 2d4 sanity points, and 2d4 soul points. If all the levels are cleared, then Phyllis appears and simply says "Well done. What is your wish?"

She will grant them a *limited wish/a spell, object, or piece of information of the Keeper's choice.* She will not be able to move them into the Lord's Tower by any means, and will say "I'm sorry, but my master forbid me to bring any guests to his tower." Alternatively the GM can allow it if the time is right, or have her summon The Candlelight Procession (EV16).

SV0. Butcher

The basement of this tower houses a butchery. Hooks still hang from the ceiling, and a large table stained by years of animal blood is pushed against one wall. An old door that once led straight outside from this room has been bricked up. A set of stairs that once led to that door has been removed, though it is clear where it once stood.

Not only did this area serve the house well for decades, but dark and evil things have happened in this room. The ghost of an evil butcher still roams these parts, and has an inkling to possess someone in the nearby town.

After Midnight: The ghost of the Dread Butcher Ham appears and attacks the group (see A8, The Dread Butcher).

Scions of Solaria: If the group has already defeated Ham the butcher, this area is clear.

SV1. Bakers

Shelves and tables filled with dusty pots and pans suggest this room to be a bakery. A large ceramic baking oven in the north end of the room confirms it.

After Dark: The smell of freshly baked bread fills the room. The oven is not heated nor is there bread anywhere.

After Midnight: *The oven glows red with heat. In cool opposition, ghostly bakers around the room glow with a soft blue light. They mix transparent bowls and pour their contents into pans with a speed and grace that defy the possible. Some of the ghosts disappear and as they do so, others make it to the oven before they fade. Now and then a ghost appears near a table icing a cake, spooning a pudding, or otherwise finishing a delicacy. They too fade away as they finish their tasks, just as other ghosts appear to take their place.*

Every so often, a voice from inside the oven screams in a desperate tone "Please let me out of here!"

If anyone tries to talk to the voice in the oven they will realize it sounds like an old woman in torment. If quizzed she will say that she is a wizard named Griselda who came to the house to break its curse, and was lured to the kitchen by the smell of bread. The ghostly bakers threw her in here and she cast a spell of fire protection that is fading fast.

A suspicious group would be wise to question her and if they spend more than a few rounds doing so, she will snap at them. "Let me out! Let me out or I'll devour your hearts! I'll eat your eyes and crush your bones to flour. I'll bake you and cake you and feed you to pretties to make them fat and juicy. And then I'll eat them too! I'll eat them and make new flour from THEIR bones. Free me or suffer! FREE ME OR SUFFER!" Sanity (1/1d4)

Should the group ever open the oven door, a green arm will shoot out and cast a spell at the nearest person. The victim must make a save and if they fail they trade places with the ghost in the oven (Willpower DC 20/Wisdom DC 15/Opposed Power 60). Anyone in the oven takes 2d6 fire damage each round. If the save is made, Griselda flies out of the oven and attacks the next round.

Griselda, Dread Ghost Mark 6

As Green Hag (Pathfinder Roleplaying Game Bestiary)/Black Hag.

As corporeal dread ghost with Dread Spells (*evil eye, wrack, and melt flesh*).

SV2. Laundry

Two large cauldrons sit near the north wall. Several large wash tubs are in the center of the room. Scrubbing boards, brushes, and hardened soaps are scattered everywhere.

At the height of the house's splendor this room was occupied daily by washerwomen. About once every few years, one would be found dead, usually face down in a washbasin. Nobody ever discovered the reason for that, but many suspected Coronado Tempesto, a young lord that would visit with his family from time to time.

After Midnight: The ghosts of the drowned washerwomen come out. They manifest as flying legless humanoids made of swirling rags.

Ragwraiths, Dread Ghost Mark 5

1/Character

As Wraith (Pathfinder Bestiary) that does not create Spawn/Specter, and takes normal damage from fire based attacks, even non-magical ones.

As corporeal dread ghost that can catch fire.

SV3. Seamstresses

Several sewing tables have been pushed together in the center of this room. Needles and thread are everywhere. A series of six mannequins show various body shapes and sizes. On one of them is a bridesmaid's dress. The sleeve has been torn.

After Midnight: A host of ghostly seamstresses stand around the tables, working in unison on a quilt. As the characters approach they fade away. From beneath the lumpy quilt springs their creation – a flesh golem.

The Sewn Man

As Flesh Golem (Pathfinder Roleplaying Game Bestiary)/Flesh Golem.

Flesh Golem: As Dimensional Shambler with no spells, grab maneuver, or trans-dimensional travel.

SV4. Weavers and Spinsters

The top of this tower holds a loom and four spinning wheels. Five servant's beds circle the room. A dresser, an armoire, a footlocker, and a large shelf seem to hold whatever possessions the spinsters had up here. Slumped over a spinning wheel is a skeleton in rags. Another lies before the loom. Three more lie on beds. The bones of these spinsters have lain here the entire time, forgotten even by the townsfolk that cleared the bodies from the house.

After Midnight: The ghosts of the old women rise from their bones. Their ghostly bodies solidify, twisting themselves into humanoid spiders. They crawl awkwardly on all fours, limbs bending as needed to allow them to scuttle. Their necks twist at impossible angles so that their wrinkled faces can look at their prey at all times. Their eyes and mouths grow inhumanly large, and begin to shine with an unearthly red glow. They scuttle up walls and ceilings to attack.

Spider Spinsters, Dread Ghosts Mark 4

As Ettercap without Traps, but with *spider climb* (Pathfinder Bestiary)/As Ettercap.

As dread ghost in corporeal form, and with the ability to walk on walls and ceilings like a spider.

Lord's Tower (LT)

The Lord's Tower was Tashmere's private abode. Here he held tribute to his warrior side, with the five levels of the tower all paying tribute to this side of his nature. The tower holds his treasures and stands as the last line of defense should the house be attacked. As such, each tower door that is connected to a hold is thick and reinforced. Each is also closed and locked when the group arrives (Disable Device DC 20/Dexterity DC 15/Locksmithing).

It is at the top of this tower that the group might find Sunray, The Soulsword of Solaria. It is a powerful weapon against the undead, and it should only be found if and when the GM wishes it to be. As such, it manifests only when the adventure specifies, or the GM wishes it to.

The Dread Wedding (A1): If the Soulsword is in the tower, then anytime the GM wishes after A Storm Approaches (EV1), it seals the tower off. If it does so, no living being can enter it. To enter the tower the living must follow The Candlelight Procession (EV16). Ghosts and other undead are able to enter and exit the tower as normal.

Talismans of Hope (A2): The tower doors are not locked. As soon as the group sets foot in the tower, they pick up some *Shadow Stalkers.*

LT0. Smithy

A large forge sits against the north wall. A chimney leading from it suggest that it vents outside the house. A large anvil and cooling barrels occupy the center of the room. Tools of the trade hang neatly on pegs. Scraps of armor and various metals lie in a few orderly heaps in the corners. Armor and weapon racks complete this smithy.

There is coal and wood here and anyone with the knowhow can fire up this forge, though it will take hours to get hot enough to use.

After Midnight: As the room is approached, the sound of hammering on metal can be heard.

A large humanoid with thick muscles hammers away at a breastplate, shaping it. His skin is green, his long grey hair tied back

in twin pony tails. Large tusklike mandibles sprout from his lower jaw. He looks at you and smiles warmly, his hammer never missing even though the doesn't look where he strikes.

This is the ghost of the blacksmith Grek, the half orc child of a servant that came to the house in distress. Grek was allowed to live in the basement, where he became apprentice to the blacksmith Marl Tashmere. Born mute, he became an excellent and kind blacksmith, a trait he has taken beyond the grave.

If anyone interrupts Grek's work by disturbing the forge, the anvil, or anything else, he shakes his head in confusion and fades away. Otherwise, he attempts to communicate through sign language. He tosses the breastplate to the ground and offers to repair or make anything the group needs. If they take him up on his offer he works magically fast, his hammer striking with impossible speed to get the work done in no time at all. Once he is satisfied that the group is satisfied, he disappears with a smile.

Grek, Ghostly Blacksmith, Dread Ghost Mark 7

Dread ghost as former corporeal self.

RIP Condition: Complete the Dread Wedding.

LT1. Armory

This level of the tower is an impressive armory. Several sets of sterling silver armor circle the room. Weapon racks are interspersed among them, sporting arms of several varieties. A set of golden armor stands impressive and alone.

The group can find virtually any normal weapon they require here. There is a quiver that holds a dozen silver arrows and a smaller one that holds a dozen *+Tier bolts*. The golden armor is *plate mail +Tier*. It is man sized, but when touched with a hand it shrinks or grows to the size of anyone that touches it from Diminutive to Large in size. If the person that just touched it does not immediately don it, the armor goes back to its normal man size.

After Midnight: The armor around the room is possessed and attacks.

FOTHOT: Two of the weapons here are *+2 ghost touch* (GMs choice).

Possessed Armor, Dread Ghost Mark 5

1/Character

As Guardian Phantom Armor with double maximum hit points (48hp) (Pathfinder Bestiary 4)/As Helmed Horror/As dread ghost Mark 4 in corporeal form.

LT2. Training Room

This open room is designated to training in the martial arts. Dummies and targets are its only occupants.

LT3. Campaign Room

The stairs open into a large room. The walls are covered with a range of weapons, shields, breastplates, medals, and pennants of every color. A large tapestry dominates the eastern wall. Two stuffed horses stand at attention. One is lean, and kitted with saddle, bit, and bridle. The other is large and thick, and wears full barding. Between them sits a cannon.

Anyone familiar with Heraldry will easily identify that the pennants, shields, and breastplates here all show the marks of the Tashmeres. The shields however are of different houses, possibly once loyal to the lord. The medals are of various time periods, but half of them are from Tashmere's campaign over 30 years ago.

There is one of every weapon that the players could possibly need on the walls here. Some are up to 200 years old, but are masterwork, and are easily restored to full condition.

The large tapestry is a tribute to Jazef Tashmere's legacy. It shows him charging at a massive demon that stands at least 30 feet tall. He is astride a strong horse, his lance level. The clouds above are dark, but a ray of sunlight breaks through. That sunlight beams down upon the tip of Tashmere's lance as the demon before him recoils. This tapestry is the inspiration for a painting done by Charro, called "The Knight of the Sun."

After Dark During the Dread Storm: If anyone touches the tapestry, the entire group pays witness to the epic event.

The piercing sound of battle horns fills the room. You look around to find the room you came into has gone. You are on a strange battlefield near a large body of water. The smell of salt refreshes your senses before the scents of blood, ichor, and gunpowder assail you again. You see the image on the tapestry unfold before you. Someone yells "Fire!" and cannons erupt, making your ears ring. The Knight's lance strikes the demon and the impact smashes the air. You fall to the ground and suddenly everything stops.

The group is back in the room as if nothing happened. However, something did. The cannon fired, and one random person, as determined by the GM, was struck with no chance to save. That person takes 10d6/2d6 bludgeoning damage. There is no save against this attack, but the victim cannot be reduced below 1 hit point because of it.

LT4. Lord's Sanctum

If Sunray is not here, the room is unprotected and dark. Otherwise, as the group approaches the room from below, they should notice that sunlight seems to be coming from the chamber above.

In this large chamber, a long golden sword stands, point down. A hemisphere of light projecting from the floor seems to be holding it in place. The light glows like a miniature sun, warming the room around it. The sword has an ankh for a hilt, the crosspiece of the ankh serving as the cross guard of the sword. It is breathtaking.

The rest of the room is austere. The roof has a plain golden sun painted on it. It is clear no artisan painted it. The walls are bare except for prayer plaques that are placed between the shuttered windows. A simple grass mat sits on the floor to one side. An armor rack next to it stands empty.

The plaques contain mantras and basic prayers to Solaria. The windows can be unshuttered, which will allow the Soulsword's light to be seen outside. If the house is in hell, the demons outside will howl with rage at its discovery.

Should anyone that could potentially wield it approach within reach of the Soulsword, it will trigger Sofina's Dread Manifestation.

After Sofina's manifestation, the sword will begin to glow again. At this point anyone capable of wielding the sword can pick it up. Anyone else that tries will find that they cannot pull it out of the ray of sunlight on the floor. Anyone evil that tries will take 5d6 positive energy damage, no save. Once drawn by a worthy person, the light on the floor disappears. It will not return.

Anyone wielding the Soulsword will have a distinct advantage over the undead in the house.

The Dread Wedding (A1): The person who draws the sword will have a vision of Tashmere sitting on a gravestone. He nods at them, then stands, turns, and walks towards the house. This act allows Tashmere to finally enter his home. He is destined to regain his sword, which he will do at the end of The Dread Wedding (EV19).

Talismans of Hope (A2): The shadow stalkers choose to attack immediately after Sofina's manifestation is complete. They should be easy to defeat once somebody draws the Soulsword.

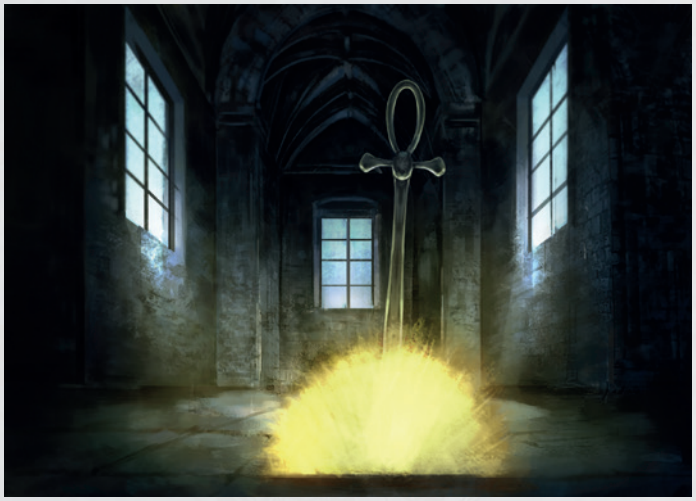
Sofina Tashmere

Should a living humanoid creature move within reach of the Soulsword, Sofina manifests.

The light of the sword fades to that of a candle. A swirl of blue smoke appears near the stairs. As it swirls it coalesces, taking the form of a woman, young and beautiful. She dances and twirls, her white robes whipping around her. As she spins she ages, the lines in her face deepening. Her dance slows and she stops, staring at the sword.

With that she moves straight to the character that is about to reach the sword and says in a voice dripping with love "My dearest." In the moment, her face glows with adoration. In the next, it flashes with hatred. "Die!" she screams and drives her hands straight through the PC's chest. There is the distinct audible sound of a knife puncturing the heart. Sofina's face changes back to adoration, then confusion, then growing horror. She looks at her hands, now dripping with blood. She looks at the floor near the Soulsword. "Oh…no… my dearest Jazef…what have I…what have I done? No…it wasn't me, it was him. He…he was inside me…inside me… he…" with that she screams in ultimate horror. She raises her hands, now clutching a knife, high above her head. "Inside me…he's…I have to…out…he…get him out…" With that she plunges the knife into her belly and begins to slice herself open. Before she gets very far she falls to the floor still muttering, her lifeblood flowing out like a crimson carpet beneath her. She fades, but the bloodstain remains for long moments thereafter. (San 0/1d2)

Sofina Tashmere, Dread Ghost Mark 6



Sunray, The Soulsword of Solaria

Weapon (longsword), legendary artifact

This magic golden longsword is made from a sunbeam the goddess Solaria broke off of herself. It can destroy or cure a corrupted soul. Its pommel is shaped like an ankh, the cross of the ankh being the cross guard of the sword. The sword is made of light to those of an evil alignment, and touching it causes 2d6 positive energy and 1d6 soul damage. A non-evil but unworthy creature can wield it, but to them it is a longsword made of sunsteel that sheds light in a 10-foot radius. With a worthy creature, the soulsword creates a soulbond, and provides its full potential.

Sunsteel: The soulsword is considered silver, cold iron, and positive energy when taking damage resistance and immunity into consideration. It has *ghost touch.*

Soulbond: The soulsword seeks to bond with someone who is pure of heart. Although this typically means a worshipper of Solaria and/or a person of lawful good alignment, it can choose anyone that has not committed a major sin, or that has kept their body, mind, and soul otherwise pure. Sunray will grow or shrink to the fit the hand of the person it finds worthy.

A person bonded with Sunray enjoys the following benefits.

Power of the Sun: The soulsword is +1 to hit and damage per Tier of its wielder. It does +1d4 positive energy damage on a hit, +2d4 to undead.

Light of the Sky: Each time the sword strikes a blow, brilliant light bursts forth from its blade in a 30 foot radius. Sunray's wielder cannot suppress this power, but as a free/bonus action can command it to shed strong steady light up to a 30-foot radius.

Bane of the Dead: Sunray's wielder cannot be charmed, frightened, possessed, or paralyzed by the undead (though they are affected by a Dread Manifestation). If slain by undead, the wielder will not spawn as one.

Solaria's Soul: The wielder can spend 3 soul points to cast *sunbeam* or 6 soul points to cast *sunburst*. If soul points aren't being used, then the costs are 1d6 and 2d6 Constitution, respectively.

Solaria's Hand: The wielder can slash or stab an ally with Sunray in order to *heal* or *free* them. The sword goes straight through them, dealing no damage. Although this can be done at any time, while in combat, the wielder must successfully attack their ally with Sunray in order to help them. If the wielder chooses to *heal* their ally, the targets gains 2d4 hit points + 1 per level of the wielder, as well as 2d4 sanity, and 2d4 soul points. If the wielder chooses to *free* their ally then the target is affected as per the *greater restoration* spell. As a standard action, the wielder can use either of these abilities on themselves. A recipient can only be *healed* or *freed* by Sunray once per day.

Solaria's Fist: If the wielder is a Paladin, then Sunray gains the powers of a Holy Avenger.

Sword of The Soul: When its wielder has bonded with the soulsword for a solar year, it fuses with their soul. In battle, it becomes pure light, and melds into their arm. It is weightless, the crossguard at their wrist, the blade straight out through the hand. The loop of the ankh goes through their forearm, the light causing no harm, and moving effortlessly with their arm and wrist. As a result, the wielder attacks with the sword based on their unarmed or sword skill, whichever is better. Bonded in this manner, the sword cannot be dropped or disarmed.

Call of Cthulhu

In this universe Sunray is a holy sword from the time of the first crusade. An enchanted sword of alien metal, it glows with a soft pure light when held. It provides its wielder +20% proficiency to use it. It does +1d4 magical energy damage, +2d6 to mythos creatures. Whenever it strikes a blow, brilliant light bursts forth from its blade in a 30-foot radius.

Beneath the House (BTH)

The basement was dug out with picks and shovels when the home was first built. Floors and walls are uneven, and are sometimes slick with condensation. Here and there a few sconces to hold candles, torches, and lanterns can be found set into the wall.

Two sub-basements were dug out after the house was built. In general, most residents of the home did not even know that these areas existed (see the basement of the Bell Tower, BTo for details).

Several encounters in the basement have the trigger "After Midnight." As the basement is a subterranean place where Solaria and the sun cannot penetrate, the GM can allow these events to happen any time the group enters the basement, whether it be day or night.

1. Servants' Tunnels

These tunnels are a warren of thin winding passages that connect the basements of all four towers to numerous subterranean chambers. Dozens of dead end tunnels are not pictured on the map. The GM should characterize these tunnels as confusing, and use them to keep adventurers guessing as to which direction they are going, and where exactly they are. The passages defy accurate mapping, and one must simply learn the pattern of which tunnel goes where.

The tunnels are filthy with vile rats. Each time the group moves within them for more than a few rounds, there is a 3 in 6 chance they will encounter one. There is a 4 in 6 chance that the rat is alone, and a 2 in 6 chance that it is part of a swarm. A swarm of giant rats can only be encountered once in these tunnels. If rolled a second time, the King of the Rats appears instead, accompanied by six bodyguards (see 1a).

After Dark: The Wearies. The servants of the house often worked past the point of fatigue to make the daily lives of the Tashmere family seem as effortless as possible. During special events this would, at times, escalate to exhaustion that led to the death of several servants over the years. The servants used these hallways not only as efficient passages but also as a place to catch their breath. Over the years they came to be known simply as "The Wearies".

Any time a person enters The Wearies after dark, they hear sighs of exhaustion and cries of exasperation from the countless servants that traversed the passages over the years. Each time they enter a tunnel in the basement they must make a save (Willpower DC 22/Wisdom DC 17/Opposed power 60). Those that fail gain the Fatigued condition/Gain the Exhausted Condition Level 2/Gain a penalty die when making Constitution checks until they leave the basement or take a short rest. A person can only suffer the effects of The Wearies once per adventure.

1a. Rat Warren

Inside this small labyrinth is a community of rats and giant rats led by a giant Rat King. He is nothing more than a rat who has grown to prodigious size because of the Aura of Putrescence (see page 43). The warren can only be accessed by creatures that are Tiny or smaller and contains nothing of value.

The Dread Rats of Kaseh Tashmere

Quantities as needed.

These supremely organized creatures may be the result of magical experimentation.

Rats and Swarms: Dire Rats and Rat Swarm (Pathfinder Bestiary)/Giant Rats and Cranium Rat Swarm/Rat Swarm.

Bodyguards (18): Dire Rat with Max hit points (9hp)/ Giant Rat with Max hit points (12hp)/Rat Thing with bonus hit points but no spells (8hp).

King of the Rats: Dire Rat with Advanced Template and Double Max hit points (23hp)/Giant Cranium Rat with +2 to hit and damage, max hit points (12hp)/Rat Thing with bonus hit points (12 hp) and 3 spells (*Create Mists of R'lyeh, Cause Blindness, Mindblast*).

1b. Escape Tunnel

This long tunnel winds its way to the graveyard (G13). It was designed specifically for escape in case the house came under siege. The tunnel is unknown to anyone alive (except Crystina, who is terrified of the basement, and will only remember it when told by Jazef – see The Dread Wedding, Event 20).

The tunnel begins under the Temple Ballroom (1st Floor, Area 4), and is latched closed from that side. It winds north through the darkness for several hundred feet before rising up to a trap door. In days of old the door was kept clean, but after 30 years, enough sediment has settled on it to weigh it down. Opening it requires a check (Strength DC 15/Strength (Athletics) DC 13/Opposed Strength 50). The tunnel exits into a clear spot hidden between the tombs of Abrahan Tashmere and his family.

1c. Buttonhook Horror

This area is accidentally one of the most dangerously evil spots in the house. It is haunted by twin ghosts, servants that died long ago. They had contracted a virus that made their faces break out in red pustules. Fearing it to be contagious, the healer of the day took them to the morgue and euthanized them. Their bodies were quickly taken from the house via the Escape Tunnel (1b), and burned in the cemetery. Unfortunately the virus was neither deadly nor contagious, and so the spirits of the dead servants remained behind in eternal rage.

Anyone turning the corner to see the dead end will feel a hot rush pass through them. The rush makes their face redden but nothing else (no save).

After Midnight: Anyone turning the corner to see the dead end triggers the ghost trap of Anna-Lise and Lisa-Anne. First, a female face appears hovering in the darkness. The face is covered with red pustules that seem to seep blood. The face opens its mouth to scream and instead a spray of blood bursts forth.

This is a fear attack by Anna-Lise, which overrides her dread manifestation. Those who fail against it run. When they do they are confronted by Lisa-Anne who performs the exact same attack. However, when she screams, blood shoots from her eyes instead of her mouth.

Anybody that fails both saves is caught between these ghosts and will run back and forth between them until they make an appropriate save or their hearts burst. They may make a new save with each fear attack. Should anyone fail a third or subsequent save they must make an immediate saving throw vs. *phantasmal killer* or suffer its effects. If the victim succeeds at even a single fear save, it can escape this back and forth horror.

Anna-Lise and Lisa Anne, Dread Ghosts Mark 6

These twin ghosts work in concert to create a deadly tandem trap.

As *Symbol of Fear* (DC 19/15) and *Phantasmal Killer* (DC 21/15) as required/Sanity 1/1d4 as required.

1d. Woodshed Tunnel

The most recent addition to the underground works of the house was this tunnel which led from the outside woodsheds to the wood and coal storage rooms below. It is well constructed, tall, and wide enough for a wood cart. The tunnel runs under the woodshed, and is covered with a large trap door made from half of a regular door. The men above would open the door and toss wood down into the tunnel, and other men would pick it up and wheel it into storage. In later years this system was also used to move coal around.

2. Servants' Ladders

These thin iron ladders were used by servants to move about the house unnoticed. They are spiked into the wall and are in good shape for their age. The ladders are between eight and twelve feet tall depending on the elevation of the floor where they are found. The ladders pass through tight, claustrophobic tunnels that servants nevertheless learned to navigate while carrying objects in and out of storage. The ladders lead to trap doors above that are constructed to blend in with the floor and thus detected as secret doors. Where each ladder leads is noted on the map.

Once discovered they can normally be opened easily from

either side. However, the trap door leading to The Temple Ballroom (1st Floor, Area 4) is latched closed on the ballroom side and cannot be opened from below. This was a standard precaution of the Tashmere household.

3. Cold Stores

This larder is filled with shelves that once held enough food to feed dozens. Now it contains nothing but the desiccated remains of foodstuffs long devoured by insects and age.

This larder was an unintended nexus of the basement, and so served as an unofficial meeting place for servants. There is nothing of value here.

FOTHOT: A **bone demon** manifests and attacks.

4. Under Stairs

This stairwell connects the Old Kitchen (1st Floor, Area 21) to the Old Great Hall (1st Floor, Area 24) by going under the Central Passage (1st Floor, Area 2c). Part of the old house, this stairwell was used to service the dining room from the kitchen. A door behind the stairs leads to the cold stores (Area 3).

After Midnight: As soon as a person begins to move onto the stairs, a silver tray filled with utensils appears out of nowhere, bumps into them, and crashes to the floor. The whole thing makes a colossal racket, with everything disappearing in a flash. Though harmless, the sound puts the rats in the basement on high alert. From this point on, whenever the group encounters them the GM should add +1 to the die roll to determine if there is a single rat or a swarm.

5. Cold Hall

This long hallway is unnaturally cold. It is lined on both sides with shelves that once held foodstuffs.

After Midnight: If the majority of the group enters the hall at the same time, a dread ghost manifests.

The doors slam shut and instantly freeze over with a thick layer of ice. A white skinned girl appears. She has blue lips and her eyes see nothing. The temperature in the room begins to drop as she slowly fades away.

This is Kiara Tashmere, a tween that froze down here over 50 years ago. If the group cannot protect themselves or escape quickly, they will suffer her fate.

Once the doors close, everyone inside takes 1d6/1 cold damage each round, cumulative. To get out they must unfreeze a door either by breaking the ice away with weapons (hardness 2, AC 8, hp 20), or smashing it with brute force (Strength DC 22/Strength (Athletics) DC 17/Extreme Strength check).

Kiara Tashmere, Frozen Ghost Mark 5

6. Meat Stores

Long hooks hang from the ceiling of this room, indicating that it once held racks of meat.

After Midnight: Whispering voices can be heard coming from inside. The hooks now contain huge chunks of unknown meat that drip green blood. The meat appears very fresh. If anyone looks on the other side of a chunk of meat they see a large humanlike mouth on it. The mouths are whispering between each other but when discovered, start to chatter in a mad cacophony. If attacked, they vanish. (Sanity 1/1d4)

FOTHOT: As above, but the chunks of meat turn to ooze, falling off the hooks to the floor below. They coalesce into 3 **gibbering mouthers**.

Screaming Meat, Dread Apparition

These chunks of meat sport mouths and speak to each other in a strange language. Sanity 0/1d4.

7. Frozen Room

The door to this room is cold to the touch, and the room inside is rimed in frost.

After Midnight: *The room inside is a solid block of crystal clear ice. Inside the ice is a horrific chitinous demon of some sort. It has huge buglike eyes, mandibles, and armored plates. For a moment its mandibles appear to quiver. Suddenly a flood of images fills your brain. You are in an icy place, lying on your back. The creature stands above you, pinning you down. Its tail arcs over its back and comes down to stab you in the head. As it does so, the image fades. The mandibles quiver again, and the tail moves an inch towards you. (Sanity 0/1)*

There is no further danger to the group other than this bizarre scare. The pattern repeats itself over and over but the ice devil cannot escape its icy confines.

FOTHOT: As above. However the **Ice Devil** next casts *wall of ice* to split the room and the group in half. It then walks through the ice block into one half or the other and attacks those within.

8. Storage

This storage room was used for objects ugly, unwanted, or forgotten. Broken pieces of once lustrous furniture, paintings with torn canvasses, and lumpy steamer trunks are just some of the oddball items laying around this place.

There is nothing of interest here, unless the GM wishes to add something.

Beneath the House




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9. Wine Cellar

This cellar lies thirty feet below the house in a natural cave that was discovered when the house was built. It was once magnificent. Now it contains several dry casks and racks filled with empty bottles. A huge tapped barrel keg sits against the north wall.

After Midnight: When the door to this chamber is opened, the sound of raucous laughter fills the room.

The ghosts of three servants are heinously drunk, carrying on in the place where they secretly drank in life. Two women and a man wear clothes from different time periods yet banter amongst themselves with ease. They take no notice of the group as they take turns opening the spigot on the large keg. Each carries a huge beer stein which they put beneath the spigot, but when they turn it on, the beer pours through it onto the floor. The ghost then raises it to its mouth as if to drink some, realizes there is none there, and they all break out in laughter. The scene repeats with a different ghost trying. Meanwhile, actual beer spills all over the floor.

The ghosts are in a pocket dimension and will not react to the group or interact with them at all. However, if someone ruins their fun or the door to 9d is opened, they disappear.

Drunk Servants, Dread Ghost Mark 4

These jovial but intoxicated servants interact only with a large keg of beer.

9a. Wine Works

This small sub cellar contains several large casks for fermenting wine. All are empty. Other winemaking tools lay about the place, covered in dust.

A large clear alchemist's bottle is stoppered with a thick cork and covered in dust. If dusted off the label reads "XXX." One might assume it to be moonshine, but it is deadly poison, and will kill anyone taking more than a taste (Fort Save DC 20/Constitution save DC 15/Constitution check). On a failed save the person's hit points are reduced to 0/1. On a successful save they are reduced to half their current hit points.

9b. Wine Alcove

Wine racks line the walls here. Most are empty, but one contains a dozen empty bottles.

9c. Distillery

This room contains two stills, one large and one small. A small cauldron and several large jars with cork stoppers sit on a long table. Empty crates on the floor may once have held fruits. An empty stool sits next to the large still.

There is nothing of interest here.

After Midnight: *The stool starts to wobble noticeably, and a hiccup echoes off the walls. A clearly drunken man appears on the stool, wobbling in a vain attempt to sit still. He is portly, broad faced, with a bulbous red nose. He wears coveralls and a smock, but is shoeless. "Excushhh me" he says "could…could…I just borrow… borrow…that …ummm…that..uhhh thinkg…for a bit dere?"*

Although he is not clear in the least, he means that he wants to borrow somebody's body. He will immediately attempt to possess a member of the group. He will stay within them until or unless they too become intoxicated at which point he leaves. Otherwise his presence makes them suffer the same effects as if they were.

While the drunken ghost is within a party member it is the GMs right to request that the player roleplay as if they were supremely intoxicated. This should never be usable as an advantage, so if they roleplay as fearlessly drunk, they must also be reckless.

Leonat Tashmere, Dread Ghost Mark 6

Dread Abilities: *Magic Jar* vs. Willpower DC 21/*Possession* vs. Wisdom DC 16/Opposed Power 70.

9d. Sacramental Wine

The door to this chamber has a large padlock on it. It can be opened by the master key found in the Priest's Chamber (3rd Floor, Area 6) or the "old fashioned way" (Disable Device DC 20/Dexterity DC 15/Locksmithing).

The door opens toward you, and when it does, a puff of air rushes out, indicating that the space beyond had been hermetically sealed. A small flight of stairs leads down to a tiny cave in which is a single rack of bottles. A few kegs sit on the floor. The kegs and bottles all have the symbol of the sun on them.

This is holy wine of the sun god Solaria. It was used in all ceremonies by the priests that lived here. All ninety bottles are intact and fine as are the kegs. The wine is sparkling yellow and tastes of summer fruit, grown ever more sublime over the years. Due to its age each bottle would fetch 20gp from a collector, and each keg 500gp. Among the bottles in the rack are several wax containers. These containers hold 100 holy wafers each and are in perfect condition. Their nutritional value is small, but they may be helpful against the undead.

The Dread Wedding: A pile of glass in one corner of the room shows where someone was breaking bottles. Two wax containers are in the pile as well. All the wine is gone and the containers empty. Crystina found this place only a few years ago. She came twice to eat and drink, thinking it a safe place. However, the Pumpkin Man eventually found her, coming up through the floor to terrorize her. As a result she will not return to the basement during this adventure, and believes that the Pumpkin Man lives in it.

9e. Brewery

This room contains aged brewing equipment. A huge keg in the corner has the mark of a dragon's head branded upon it.

This giant keg contains Dragonmead, a rare fiery mead beloved by giants. It was a gift from a friend of Jazef's, a giant that fought with him in times past. It was meant to be brought out for the honeymoon period, but whether the servants forgot it or hid it here for themselves is anyone's guess. The preserving effects of the honey and the techniques of the giants have kept the mead fresh to this day. It is easily worth 2,000gp to a collector or luxury tavern.

9f. Half-walled cellar

Someone appears to have built a brick wall by hand, cordoning off a small part of the cave. A small bit of the wall seems to have crumbled, and a few bricks have fallen off the top of it, forming a small hole.

Anyone near the wall may hear a cat inside mewling in helpless fear. Attempts to woo or beguile the cat will not give it the strength to escape this deathtrap on its own. The wall was hastily built, and can be pulled down by the group without too much trouble. Doing a proper job takes a half hour, half that if they have tools for the job.

Within is a black cat, emaciated and nearly starved. It crawled in here some time ago and hurt its paw, making it unable to climb back out. It sits atop a mini cask of wine that is covered in dust.

Chained to the cave wall behind the cask is a skeleton wearing jester's garb. Touching it causes the bones to collapse from their shackles, the skull falling and rolling on the floor.

The poor victim can be identified as male from its bones, but nothing further can be discerned. The cask can be dusted off and identified immediately. A cask of amontillado wine, over 100 years old, and worth a hefty sum of money to a collector (1000gp). Jewelry on the jester, consisting of several rings and a gauche necklace, are worth another 500gp.

10. Morgue

This natural cave smells of death. Four blood stained tables occupy the middle of the room, spaced readily apart. Two rickety chairs are against one wall. A smaller table at the far end of the room is covered with some kind of tools.

This area doubled as a morgue and burial preparation chamber. Those that died in the hospital or hospice were brought down here under the ground, mimicking the passage of the sun going down into the earth. There they stayed for three days and on the third, were brought to the graveyard through the Escape Tunnel (1b). In ritual fashion, they were brought from the ground at the break of dawn and then buried.

Over the years hundreds of the dead have passed through this chamber. Most were treated with dignity, but not all. The tools on the table in the far corner consist of embalming equipment. If anyone touches them, a vision flashes across their mind. The vision is of the dead being cut open, examined, embalmed, and otherwise mangled. It lasts only a moment and is gone. It yields no important information.

After Midnight: The sound of a saw cutting bone fills the room, followed by the sound of a chest being cracked open. Suddenly, eight ghosts manifest, one on each table, and one beside each table. The ones on the table are zombies. The ones beside are ghouls wielding large knives. They all attack, the ghouls throwing their knives to disrupt spellcasters but otherwise slashing with them and their claws. Due to the fact that hundreds of dead have passed through here, the GM can have the zombies and ghouls respawn as many times as desired.

Ghostly Corpses, Dread Ghosts Mark 4

These 8 creatures are dressed as cadavers and morticians.

As Zombie and Ghoul. **FOTHOT:** The **zombies** are **wights** instead (Dread Ghost Mark 5).

11. Coal stores

A three foot tall pile of coal lies against the wall, a rusty wheelbarrow and shovel beside it.

This natural cavern was used for long term coal storage. Coal was rare and used primarily in the smithy, and to heat the boiler (Attics and Rooftops, Area 4).

12. Wood stores

This long chamber has three long sub chambers that run off of it. They are packed full of various types of wood, most of which has desiccated over the years.

One of the desiccated piles has sprung a colony of odd mushrooms. A foot tall and thin, they sport flat caps that are black with a spot of white in the middle, appearing for all the world like eyes on long ghostly stalks. They are in reality mouths, and if disturbed by touch, sound, or light above the slightest amount they begin to scream, making a horrific sound that echoes up and down this long hall. Magical and cursed, the scream does one point of soul damage per round against anyone in this room. Once they begin to shriek they do so for one hour unless silenced. They can be destroyed, the patch having an AC of 6 and 15hp/All attacks against them get a bonus die and they have 6 hit points.

Banshee Mushrooms, Dread Ghosts Mark 3

A fungus that shrieks loudly when lbrights shrieker with Banshee Wail.

Banshee Wail: 1 Soul Point damage per round/1 Sanity damage per round.

13. The Wizard's Chest

A large standing trunk rests in the southwest corner of this otherwise empty room.

This is a magical wizard's trunk, a trickster's device filled with secret drawers and compartments. It stands three feet high, five wide, and two deep. For anyone but its master it weighs 500 pounds. It is bottom heavy, making it difficult to turn over. For its master, the one who holds its key, it weighs 1 pound.

The trunk has an array of nine drawers on the front in a 3 by 3 pattern. Each drawer has a ring pull and within that ring, a hole like a keyhole. The hole is circular and fits an average finger. Inside one can feel a button that can be pushed in with an audible "click."

The ring pulls on the drawers open them, and can be turned clockwise or counterclockwise with a "click". If turned in the wrong direction, the button in that particular drawer resets with a "click."

However, if the drawers are opened in the wrong order, all the other drawers close and their buttons reset. The entire thing thus works as a combination lock. Depending on what order things are done, drawers unlock in certain combinations and reveal or do not reveal secret drawers.

All in all there are four levels of secrets in this chest and they can be discovered by someone who has a lot of time (24 hours of study, 4 hours for someone with Disable Device at 3 ranks or higher), is very smart, or is very clever with their hands.

The GM can play out the entire box as a puzzle, forcing players to try certain combinations, and allowing them to make mistakes. This enhances storytelling, but keeps them away from other adventures. Alternatively the GM can have them make a check as follows.

Assuming they have less than the requisite time to study the box, let the group make a single attempt to open the chest by allowing up to two players to try. Have them choose an appropriate skill (Disable Device -5 if less than 4 hours of study is available/Dexterity/Locksmith) or ability to check (Intelligence/Intelligence/Intelligence). Compare the highest result to the table below and paraphrase all information leading up to the tier they achieve.

1-5/Fumble: Buttons are pushed and knobs are turned. Drawers 1-8 open. Each drawer contains a gold coin. The box goes into lockdown mode (see below).

6-10/Fail: Drawers 1-8 close, causing drawer 9 to open. It contains 2 ring posts marked L and R, each bearing a gold ring worth 50gp. They are actually buttons and pushing them down opens secret drawers 10 and 11, one on the left and one on the right of the chest. Each contains a gemstone worth 200gp. If not pushed simultaneously, the box goes into lockdown mode.

11-15/Success: Twisting the left button counterclockwise and the right one clockwise opens secret drawer 12 in the back of the chest. It contains a scroll tube containing a divine scroll with three 5th level spells on it (GMs choice). Twisting the posts in opposite directions opens drawer 13 above it. That drawer contains a *ring of protection +2* on a post within. If that post is pushed down, it causes the box to go into lockdown mode.

16-20/Hard Success: If the previous post is pulled up instead, a panel on the top of the box also opens, revealing two buttons. Pushing either button opens drawer 14 which contains a *wand of magic missiles* with 15 charges. If the buttons are not pushed simultaneously, the box goes into lockdown mode.

21+/Extreme Success: Pushing the buttons simultaneously causes the top of the chest to slowly rises up on small pillars, revealing a cavity within. Inside the cavity is a tome of arcane spells. Its cover is made from the purple scales of an unknown creature. Its pages are made of black paper, its spells written with silver ink (GMs choice, of 5x1st, 4x2nd, 3x3rd, 2x4th, 1x5th/A Mythos Tome of the Keeper's choosing). **FOTHOT:** The spellbook also has 1 x 6th 1 x 7th level spells.

Lockdown Mode: No matter the end result of the check, one minute later the chest goes into "lockdown" mode. All drawers close and the chest cannot be opened again for one week, except by its master, who is long dead. Kindly GMs may wish to place his key somewhere in the house where it can be found by the group.

14. Arcane Workshop

This large natural cavern has a floor of worked stone that has been carved smooth. Several tables covered with arcane equipment lay around the room. Shelves containing books and more equipment clutter up the place. A skeleton, oddly preserved, dangles from a hook.

The books on the shelves are mostly arcane journals. One set describes the creation of a magical man, an arcane golem like creature made of metal and sorcery.

Standing at the back of the cave, covered with a grey sheet of canvas, is what appears to be the automaton itself. It is headless, with a rotund metal body. Sturdy legs hold it up, but it is devoid of the magical life force that would give it mobility. However, within the workshop, the ghost of the house wizard Alfonso The Mad waits to animate it. Should anyone begin to read the journals about how the creature was made, Alfonso will manifest by inhabiting it. **After Midnight:** Alfonso will manifest at will.

A ghostly blue nimbus materializes and in a rush, seems to fuse with the body of the machine thing. A blue light rushes through the metal of the construct, and an eerie wraithlike head appears floating above its shoulders. With a lurch it rises, its metal form screeching against the strain of lost time. Its spindly arms wield an impossibly large axe which it raises with obvious intent.

The machine man attacks until destroyed. In these close quarters, if he misses, he cuts a bookshelf or table in half. In the tunnels, he cuts a support beam or causes a mini collapse when he misses

Alfonso, The Machine Man, Dread Ghost Mark 7

A mechanical man with the head of a ghost, wielding a huge axe, and glowing with arcane energy.

Possessed Construct: Although they appear nothing alike, use the statistics of a headless Flesh Golem wearing plate mail (AC 28/17), that does slashing damage/See The Machine Man (A15). The Machine Man is undead so its magical protections do not work against spells and abilities that specifically affect undead (damage, destroy, rebuke etc.).

Event 19 – 6:00am – The Dread Wedding

The clock again tolls the hour and this time, six beats indicate that morning has arrived, and that dawn is nigh.

As the chimes fade, Crissy appears, nearly bursting with energy. She is excited, and apprehensive, and fidgety. She cannot stand still.

"Kay, ya gotta come now, they're getting married. He's gonna wreck it and make them do it again. Ya gotta stop him now! Please!" Crissy runs through a wall in her haste, not realizing she has left them behind.

This should prompt characters to head for the Temple Ballroom (Area 4). They may encounter a few ghosts along the way who are rushing to get there as well. The ghosts will ignore them completely. Anyone coming within 40 feet of the ballroom should be able to hear the organ playing The Bride's March ("Here comes the Bride"). The group can walk in casually or break in loudly. The ghosts assembled will pay them no mind.

In fact during this entire scene the group can do whatever they want. No ghost will pay them any mind at all. They are locked on a specific plane of hell, and cannot be interacted with (Alaria, The Pumpkin Man, and Ellacin are the only exceptions, see The Sweep and The Raven (A6), and below). Crissy, not being a ghost, can interact with them as she normally does.

Read the following, taking short breaks to allow players to take a few quick actions. There is nothing they can do that will stop the scene playing out to its climax.

The room before you hosts a spectacle you will never forget. Hundreds of ghostly people stand in eager anticipation of the wedding that is to come. Everywhere you look, nobles are mixed with peasants, families with strangers. Not everyone is human. Many people wear clothing that, by today's standards, is ancient. However, they are all in their finery.

A magnificent pipe organ is belting out the bride's march with strength and clarity. Seated at it is a beautiful woman of lithe grace. Her spectral hands move with ethereal surety, barely touching the keys.

In front of the organ stands the groom, Julyan, waiting in anticipation for his ghost bride. Three groomsmen stand for him in the front row. The four of them together wear identical black suits with long tails and high collared white shirts. Julyan wears a top hat. Beside him, two people stand, likely his parents. They are dressed well but plain of appearance, commoners about to become lords.

Also in the front row stand three bridesmaids wearing dresses of white with yellow hems and tassels. Each holds a bouquet of yellow and white flowers. They are looking towards the bride who is marching through the collected people to take her place at the front. She is escorted by two people that must be her parents. The first is a woman of dark beauty, with long curly hair and a stately manner. Her dress and hair flow behind her like a dream. The man is her equal in striking beauty, his lordly suit and long coat poorly disguising the strength and grace of his warrior body.

The bride herself is radiant, glowing with an inner light that only true love can produce. Her pure white dress is simple, yet clearly sewn by the hands of a master seamstress. It seems to float on her slight frame as she walks between her parents.

The bride takes her spot next to the groom, and her parents stand beside her. The groom's parents step forward from the front row and stand at his side. As one they turn towards the organ, which stops playing. The wedding party stands there waiting, as if expecting something to happen. But there is no priest to begin the ceremony.

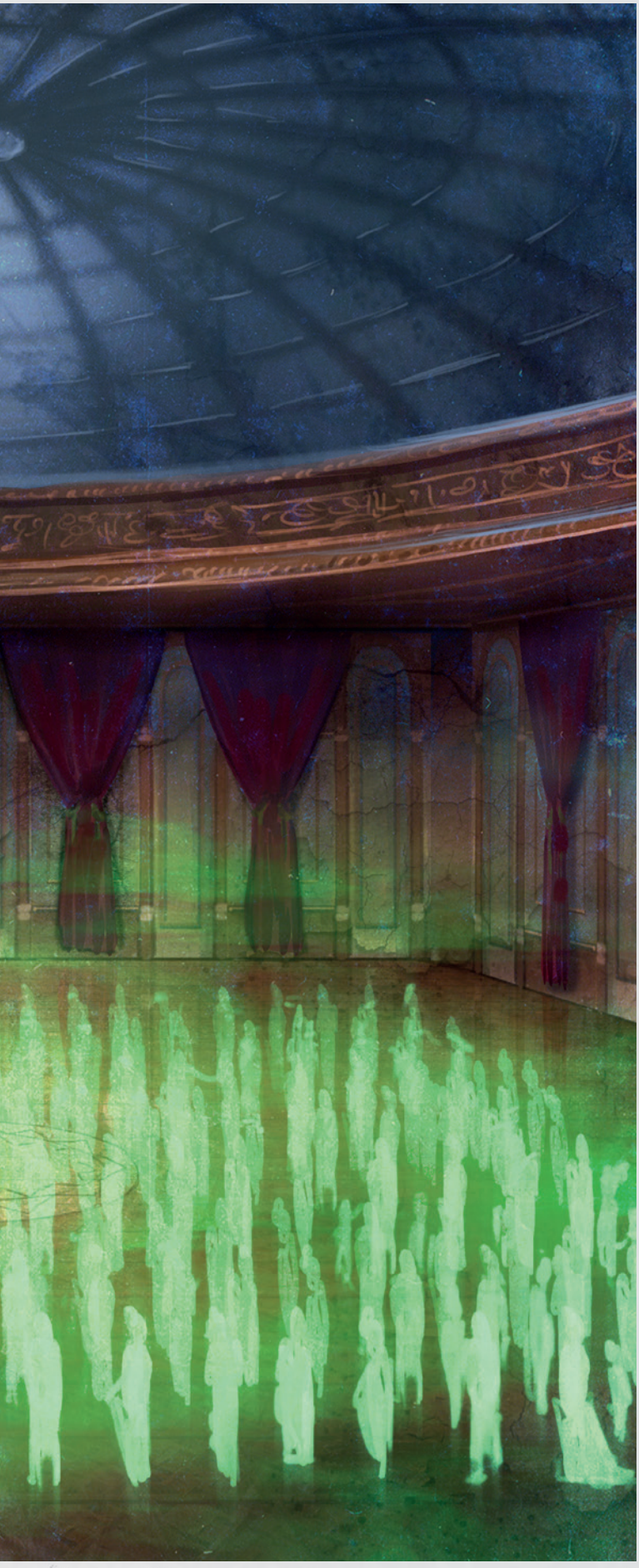
The bride of course is Persephone Tashmere, and the woman walking with her is her mother Sofina, whom the group may have met in the Lord's Tower (LT4). The man is Jazef himself, who has been speaking to the group through Crissy. They may have met him in the Graveyard (G13). The groom is Julyan Florez, and standing beside him is his mother Katya, and his father, Hector.

At this point two things happen. First, whoever is possessed by Alaria will begin to slowly walk towards the wedding party. Second, the Pumpkin Man will manifest. As he does, all the ghosts take on their death form, showing their bodies at the point of death. Instead of their finery, they wear the clothing they did when they died. Some are in casual clothing, a few are in military uniforms, but too many are in nightclothes stained with blood.

Jazef is one. His suit is replaced by silken nightclothes that show that he bleeds from a knife in his back, Sofina's front and hands are stained from a knife in her heart. Persephone shows marks of strangulation. Julyan's head has been twisted straight around so that although his body faces the pipe organ, his face is turned to the throng behind him. His parents show marks of blunt force trauma, their heads smashed in, their arms broken from defending themselves. The throng shows wounds of every type. A few have weapons or other items in their bodies. Those decapitated or delimbed are all held together by a soft green nimbus that makes them look almost normal. However, any severed appendage always moves a little slower than the rest of the body, making it obvious that the part was indeed severed.

If players ask there are perhaps a dozen arrows, as well as a few daggers and spears stuck into ghosts; there are even a couple of swords. These weapons are all on the ethereal plane like their hosts. As such they cannot be touched by anyone





– except perhaps Crissy. Since she has the power to move objects between dimensions, she can pull these objects half in and half out of the ethereal. This gives the weapon *ghost touch*.

As the Pumpkin Man manifests, characters will freeze for 1 or 2 rounds. The character possessed by Alaria will not, a fact that will not be lost on the servant of the Dread Lords. He will stand tall, his viney arms rising in order to strike the possessed character. However, before he can do anything, Crissy appears.

"Stop!" says a tiny but familiar voice. Crissy's word echoes in the dome above, amplifying it. In shock or bewilderment the Pumpkin Man stops what he is doing to look at his prey.

"Stop right now or my friends will SMUSH you, you…you…you stupid pumpkin person!"

The Pumpkin Man smiles a broad, wicked grin, and flames dart from his mouth. He takes a step towards her. But Alaria has taken position and begins the ceremony (see below).

From this point on the group is in a race to finish the ceremony before the Pumpkin Man destroys them all. What follows is a series of beats that the GM should pace out for maximum storytelling effect. These beats can take a partial round, a full round, or multiple rounds as needed to match the pace of combat (see THE BATTLE).

The Ceremony

1. The group enters the ballroom, the Pumpkin Man arrives. Players are bound by his Dread Manifestation but the player possessed by the priestess Alaria takes her place in the ceremony and speaks. "We are gathered here today in this holiest of places to join these two in matrimony." The Pumpkin Man stops dead, in shock at the turn of events.
2. The Pumpkin Man rushes at Crissy. Some characters may still be bound by the Pumpkin Man's Dread Manifestation. The Priestess continues "By the holy power given me by the goddess of Solaria, I hereby bless this house, the land that it rests upon, and the contingent within it." There is a sound, like that of two huge rocks cracking together yet bouncing off of each other unharmed. The Pumpkin Man falters, but continues his attack on Crissy, who turns to run. He follows, and his "hands" reach out and just miss her.
3. "If there are any who would oppose this wedding, I bid thee leave now, and seek your peace elsewhere. Else be bound to this place evermore." With that, the Pumpkin Man stops. He screams with rage but the sound is broken by the shrieking of the house as the Hellshyft reverses. The sound assails your ears and scatters your brain, but in a moment, it is over. You feel the house shudder beneath you." From that moment on, the Pumpkin Man will ignore Crissy, and split his attacks between Alaria and the group.
4. The group attacks the Pumpkin Man, who attacks back. If Ellacin is going to interject, she does so now. The priestess continues. "Since the day the sun first rose,

men and women have made vows of togetherness in her morning rays. Symbolic of the pure light of their love, the sunrise represents the dawn of that love – a love that will spring eternal as long as there are dawns and sunrises." Crissy rushes up to her mother and father and tries to get their attention. They ignore her.

5. "Two golden rings represent the eternal cycle of sunrises that make up each day. These rings are worn hereafter by the lovers to show their eternal devotion to one another. For seven days before this one, they were worn by the chosen loved ones of the bride and groom. Would the ring wearers please come forward?" The best man and maid of honor step forward. If the group was NOT tasked with finding the rings then the ring bearers have them. The Maid of Honor gives hers to the groom, and the Best Man gives his to the bride. If the group WAS tasked with finding the rings, and did, then Crissy should have them, or can otherwise take them and give them to the ring wearers. If the group FAILED then the ceremony pauses until suitable replacements can be provided. If the group cannot produce two rings of gold here, THE PUMPKIN MAN WINS (see below).
6. The sky above the house begins to glow with pre-dawn light. If the dome was cleaned of dust and/or vines, then the smallest bit of light enters the ballroom.
7. "And now we begin the three exchanges, after which these two, the bride Persephone Tashmere and the groom Julyan Florez will be duly wed under the eyes of the goddess Solaria, myself, and us all. These three exchanges represent the sun at sunrise, at zenith, and at sunset."
8. "To represent the dawn of your love, you may exchange your rings." The bride puts her ring on the groom. The groom puts his on the bride.
9. "When the sun is at its zenith it is at its hottest, and each of you must stand ready to attend each other with cool drink. And so we have the exchanging of wine. Will the cupbearer please step forward?" A small boy begins to move towards the priest. If the group did not get the wine from the cellar they should not have gotten this far. If they didn't, THE PUMPKIN MAN WINS. Otherwise, the boy reaches out and a cup of wine appears in his hand. He gives it to the groom and returns to the crowd.
10. "You may exchange the wine." The groom passes the cup to his bride. She drinks and passes it back. He drinks. The priest takes the cup and the lovers face each other, holding hands.
11. "And with that we come to the final exchange. For at sunset, when all is dark in the world, and all of night's terrors abound, you will always have the glow of your eternal love to light the way. Your love is represented with a kiss that you must hold all through the night. And so, you may exchange your kiss, and emerge ever after as Persephone and Julyan Florez."
12. The bride and groom lean forward, their faces filled with love. Their lips meet. Dawn breaks. THE CURSE BREAKS

The Battle

During all of this, the group is fighting the Pumpkin Man. Should they die here, THE PUMPKIN MAN WINS. Should they not defeat him in combat, but help the ceremony to be completed, THE GROUP WINS.

Alaria: The Battle quickly centers around the ghost of the priestess Alaria. She had previously possessed a member of the group who (unfortunately for them) might not participate much in this combat. The GM may allow them to take free actions and defensive ones but otherwise, the possessed PC is bound by the spirit within them and must roleplay the wedding. The ghost of Alaria is the only entity capable of undoing the curse. The spell is woven into her ceremony, and only she can perform it. She has waited 30 years for this moment and has no intention of failing. If the host she has chosen is killed by the Pumpkin Man or otherwise rendered inert, then she will immediately attempt to possess another character. That character should allow her to do so, because if they don't they could ruin the ceremony. If she ever has to jump from character to character, and they resist her (they refuse to let her in and they succeed at their saving throws) then the ceremony spell is disrupted, and THE PUMPKIN MAN WINS.

The Sweep and the Raven (A6): If the group previously helped Ellacin clean the dome of the temple (or otherwise did it themselves), then during the wedding ceremony, a tiny amount of pre-dawn sunlight bounces off the clouds and into the room, causing the Pumpkin Man to suffer -1 to attack and damage rolls.

If the group defeated the Raven Queen, then Ellacin is in the assembly and waves furiously to the group when they arrive. She is beautiful, dressed in a peasant's homemade dress. Once the group confronts the Pumpkin Man the GM may use Ellacin once to attack him. When she does she leaps into the air shouting "You leave my friends alone!" She manifests as the group first saw her, dirty, in coveralls, with a broom. She leaps as high as she must to strike at the Pumpkin Man's eyes with her broom, which she swirls and twirls with epic skill. She brings the broom down on the bridge of his eye, causing him to recoil. For the remainder of this round and the next, he takes no action other than attacking Ellacin who seems undaunted and unafraid. After her attack, Ellacin fades to almost nothing and says "That's all I've got! I hope I helped!" She then cheers the group on until the ceremony is complete. At that point she thanks them again for helping her, and floats out of the house with her trademark beaming smile.

The Curse Breaks

When Julyan and Persephone kiss, everything in the house stops where it is, and goes completely silent. Such is the power of their love, held at bay for thirty years, that when it is finally released, Time itself stops to take notice. The kiss seems to last an eternity, and the world stands frozen as it does. The kiss is sweet, pure, magical.



And it completely shatters The Curse of the Dread Wedding.

You feel the curse break like a slap on the back. The force of it flows through everyone, and everything. With a rush, time begins again, sound crashing into eardrums as it does.

A blast of light emanates from the newlyweds, filling every nook and cranny with pure white light, it lasts only an instant, and is gone.

[Only read this paragraph if the Pumpkin Man is Still Alive] The Pumpkin Man shrieks, raising his hand against the blast. The light rips him apart, shredding his shadowy body into tatters of darkness that are then obliterated in the pure white light. In a flash, he is no more.

The group will find they have just been the recipients of a *greater restoration* spell that has removed any negative conditions they may have. The ghosts all appear normal again, as they did when the wedding began.

The throng cheers, and the wedding party rejoices. They break into hugs and handshakes, with royalty and servants, adventurers and commoners, all embracing each other in the euphoria of the moment.

The cheers subside, and one by one the ghostly celebrants begin to float up to the ceiling and out of the house, joining the light of the rising sun. Their faces are filled with contentment as they embrace the light. Each one of them looks back at you as they go, their eyes lingering with silent thanks.

The wedding party has become a scrum of hugs, kisses, and joyful tears, but it too breaks up as first the groomsmen, then the bridesmaids begin to fly away as well. Julyan's parents follow suit, but not before turning to you with their kind eyes and bowing with deep respect. By the time they are gone, only Julyan and the Tashmeres remain of the entire throng.

Julyan and Persephone are next. Locked in each other's embrace, they have not taken their eyes off of you since their kiss ended.

"Thank you, my friends" says Julyan in a strong voice that belies his age and appearance. "You have done us all a service that I cannot repay were I to live a thousand lives. Know, however, that death itself will not make me forget you, and I will tell the hosts of heaven of the great deeds you have done this day."

"My friends" continues Persephone, in a young voice that springs with eternal hope. "I too cannot repay you, so please accept what only a blushing bride has to give." She blows a kiss, and everyone in the group feels it upon their cheek at the same time. She giggles, and throws her bouquet towards the group before crushing her husband in a huge kiss. Together they float away, locked in the embrace of their eternal love.

"You have indeed done well this day" comes a voice of steel and honey. "Never have I seen such selfless devotion to a cause. Truly you are heroes of the first caliber, worthy of song and glory."

"Truly" comes the loving voice of Jazef's wife, as she silences him by crushing him in her embrace. "Not even my lord here could have done better. You are truly heroes worthy of the name." With that she kisses her husband with a passion born of true love.

Crissy holds onto both of them, her arms wrapping around their legs like a dog that won't let go. The tears on her face tell of her joy.

Event 20 – Dawn – Endings

The Pumpkin Man Wins

It is possible that the group will arrive at the wedding unprepared to complete it, or unable to defeat the Pumpkin Man. Should this happen, he will win, and the cycle will begin again.

The Group Dies: Should the group die the GM can determine if the story ends here, or if their souls become part of the curse. Perhaps they are avenged by their children, other people from town, or simply a wandering adventuring group. Perhaps if the curse is freed, they are returned to life as part of the magic.

The Group Lives But Fails: Should the group simply fail, having not completed the Wedding Quest on time, or failing to help Alaria, they can simply leave the wedding and the Pumpkin Man will let them go. When dawn comes the house returns to the way it was, and the group can try again the following year.

The Group Wins

The Escape

Something breaks. Maybe it was a window. Maybe it was reality. Whatever it was, things have changed. A gloom has fallen upon the room, and with it a chill, and the smell of death. You cast your eyes about and notice that several dark shadows have somehow appeared in the room. They are living darkness, silhouettes of demons or dark gods. Some have horns, others tentacles. One has both. They make no movement, but are menacing just the same.

"So that is how it is to be?" says Jazef in a soft whisper. "Very well." Then in a stronger voice he turns to Sofina – "Time for you to go my love" but she shakes her head. "Never again" and he relents with no hesitation.

He then turns to whomever wields the Soulsword, his hand outstretched.

"You've done well this day. But I'll need my sword back. Thank you." The sword turns to light and slips away from them, rushing to Jazef's hand. When he grabs it, a blast of sunlight bursts from it, and the dark silhouettes howl with pain and rage. Slowly, they begin to close in on Jazef.

Jazef moves like a warrior born, and with a spin and a leap rushes to the nearest shadow and cleaves it with his sword. The shadow screams in pain and fades away but as it does, the house shakes, and several windows in the dome above shatter.

"Crystina Tashmere!" shouts Jazef. "Your time has come my darling daughter. Get them out of here! Now! Take the Escape Tunnel! Go!"

Sofina rushes to the center of the room and reaches into the ground, releasing latches as she does. She pulls open a trap door as Crissy reaches her.

"No mommy no! I don't want to go! I just got you back. And that's the scary basement! No!" She bursts into tears that splash upon the floor below.

"You must my dearest" says Sofina. Only you can. Can't you see that? It's time for you to become a big girl like your father said. Go now my darling. We will always love you."

Crissy sobs, then moves to the trap door and prepares to descend.

"I love you, my husband!" shouts Sofina, and Jazef literally glows with pride. As he does he completes a spin that shatters another silhouette. Like before the house shakes and this time, the ceiling above makes an ominous cracking sound. Huge shards of glass begin to crash down to the floor, shattering into shrapnel.

"Go!" shouts Jazef. "We can hold them for now but you MUST escape. These are the Dread Lords themselves! If they kill you they will become all the stronger!"

With that the group will hopefully take their cue and go down the tunnel. As they do Jazef and Sofina continue their battle, and with the destruction of each Dread Lord's avatar, the house shakes harder. Soon, walls crack and the dome begins to collapse. Sofina slams the trap door and locks it.

There is a crash and a rumble, and a part of the tunnel ceiling falls. "This way!" Crissy cries as she runs into the darkness. A tremor shakes the earth and some more ceiling falls. You race along quickly behind the little girl and as you catch up to her, a larger tremor shakes the earth. The tunnel behind you starts to collapse. Crissy screams, but does not stop running.

If anyone in the group thinks to pick her up, let them. Otherwise, choose one of them to be holding her at the finale.

Another tremor hits, then another and the tunnel above you begins to collapse. Crissy screams again. "We're almost…" her voice is cut off in the falling dust that blocks your vision.

The group is now at the trap door of the Escape Tunnel (Basement, Area 1b). They'll need to push it open to escape. In days of old the door was kept clean, but after 30 years, enough sediment has settled on it to weigh it down. Opening it requires a check (Strength DC 15/Strength DC 12/Opposed Strength vs. 50). Once they do,

You burst from the ground as a final tremor rocks the land, sending you to your knees. The tunnel behind you collapses, sending a cone of dust blasting out to surround you, blocking your vision.

As it dissipates you see that you are in the graveyard, surrounded by a group of small but magnificent tombs. Large placards declare these to hold the remains of the first family of Kaseh Tashmere, including the patriarch Abrahan, who chose this site and built the first house.

You turn to see his vision in ruins. The great dome in the center of the house has collapsed, bringing down walls with it. The Lord's Tower and The Sun Tower have fallen, tearing themselves from the house as if trying to escape it. Other parts of the place are in ruins. A cloud of dust rises slowly to meet the dawn, signaling the house's demise. Kaseh Tashmere, The Dread House, is no more.

If the group has not determined that Crissy is actually alive, now is the time to suggest it to them. If someone is holding her, she should suddenly feel heavy. Perhaps her hair sweeps their face.

Crissy coughs and sits up, rubbing dust from her eyes. "Mommy? Daddy?" Through the remaining dust you see Jazef and Sofina

standing in the shadow of Abrahan's tomb. The thankfulness in their faces is overwhelming.

"Heroes" says Jazef.

"Worthy of poetry and song" says Sofina.

"And YOU Crystina, a hero as well" says Jazef, with deep pride in his voice.

"A hero and her champions" Sofina beams.

The sun breaks over the trees and the first rays of morning strike the graveyard. Jazef and Sofina look straight at it.

"Our time has come dear daughter" continues Sofina. "But know this – that death can never, WILL never keep us apart. Not now. Not ever."

As the sun's rays intensify, Jazef and Sofina begin to fade. Crystina begins to solidify.

"Remember your champions, my daughter. Honor them well."

With that Jazef and Sofina turn to face the sun. As the full disk rises over the trees they fade away, seeming as they do, to float up the sunbeam to become one with the sun itself.

Crissy sits down heavily, clearly upset to have lost her parents yet again. She is quiet for a long time. Then she sniffles once and it passes.

"Can we go to town now?" she asks, with hopeful innocence.

"I'm Hungry."

THE END

Epilogue

The group members are now the guardians of a 5-year old girl that owns Morgan Tor and the ruins of the Dread House. Where the story goes from here is completely up to the GM.

However, as they leave the grounds they will hear barking coming from the area of the Old Church (G16). Should they investigate they will find a dog of pure white barking at a crack in the old stone floor.

Crissy will recognize the dog as Hero, Persephone's old pet. She does not quite comprehend that thirty years have passed, and that the dog should not be alive. However, depending on what the group has accomplished, they may recognize Hero as The Good Hound (A7). He is alive, healthy, and will attach himself to Crissy or the group as the GM wishes.

Investigating the crack will determine that it leads to a large cavity below. In that cavity lies the fortune of the Tashmeres. It includes their personal wealth in the form of gold and other riches. It also contains all of the wedding gifts which were meant for Julyan and Persephone. It all belongs to Crissy now, who will whisper her father's last words "Remember your champions, my daughter. Honor them well."

And she will, giving them access to the treasure hoard and telling them to "Take what they like." What happens with it is completely up to the players at this point. They can take just what they need, take it all, put it in a bank for Crystina, use it to help her rebuild her home, anything.

For Crystina's story has just begun.

Treasure

There is almost no room to move down below. A stack of rolled carpets sits against the north wall. They are luxurious, and each of the 12 would easily fetch 1,000gp. Dozens of large chests, crates, and steamer trunks are stacked about the area. None are locked or trapped. Ten chests each contain 5,000gp. Another three contain a similar amount of silver. Five crates contain a china and silverware setting for 20 worth 10,000gp. Seven steamer trunks contain the finest dresses, suits, and fur coats worth 15,000gp. A set of decorative shields and swords occupies another three trunks. These items from various lands would fetch another 5,000gp. One trunk contains ointments, oils, and perfumes from a distant land (2,000gp). One chest contains rare novels of enlightenment, saved long ago from a burning library (7,000gp). One crate contains a collection of gem encrusted knives (4,000gp). Whether or not the books in the chest contain spells, or the gem encrusted knives are magical, is up to the GM. The remaining containers have whatever the GM wishes them to.

Alternate Endings

There are a few tweaks that the GM can make to change the way the ending rolls out. For example, there need not be a final battle with the Dread Lords, and the house need not fall. Crystina could fade away with the rest of the Tashmeres, eliminating the need for the ending The Escape.

Perhaps the group does not need Alaria to finish the ceremony, and anyone can step in to do it as long as the have the holy book of Solaria from the Secret Library. Or maybe only a priest of Solaria can, like Queena de Solaria.

Perhaps instead of THE BATTLE going on at the same time as THE CEREMONY, the battle happens first, and after it, the group can calmly perform the ceremony.

Additional Adventures

One popular trope in video games is a "Hardcore" version of an adventure which is the same adventure, only tougher. This can be accomplished in the Dread House. Tweak the ending so that when the Pumpkin Man is nearly destroyed, he grabs Christina and takes her to hell. Now give the group a year to prepare for their return to save her. Let them gain a level or two and then re-run the adventure, but this time, use The Fall of the House of Tashmere rules (A10). This helps create a "Hell House" version of the Dread House. This time, let the group complete the ceremony and finish the adventure.

Another adventure could be to take the battle directly to the Dread Lords. Perhaps the pentagram in the basement (BTH, The Dark Chambers, Area 5) is actually a doorway to their realm. The group can discover the basement later, and use the pentagram to do battle with the dark gods that started this entire affair.

Pathfinder® Roleplaying Game Compatible

Pumpkin Man

The pumpkin man is an animated and empowered scarecrow that once sat in a field outside of Tashmere's house. A Dread Ghost of immense power, it has been bestowed unique gifts by the Dread Lords. Made of twisted roots and vines from the field, his head is a pumpkin carved like a Jack-o-lantern. The pumpkin glows from inside with unearthly light, and his eyes blaze with fire. The Pumpkin Man wears a long tattered cloak given to him by the farmer that created his original body.

DREAD GHOST MARK 7 — CR 10

XP 9,600
NE Medium undead (incorporeal)
Form: Supercorporeal scarecrow with a pumpkin head and a body made of vines.
Purpose: Destroy the group and perpetuate the Dread Wedding.
Communication Style: Actions and mad cackles. The Pumpkin Man comprehends all languages, but speaks none.
RIP Condition: Complete the Dread Wedding (only).
Init +12; **Senses** darkvision 60 ft.; Perception +27

DEFENSE

AC 23, touch 19, flat-footed 14 (+4 deflection, +8 Dex, +1 dodge)
hp 127 (15d8+60)
Fort +9, **Ref** +13, **Will** +12
Defensive Abilities channel resistance +2, plane shift; **Immune** undead traits

OFFENSE

Speed 30 ft.
Melee 2 arm attacks (slam plus slash, or pierce as desired) +16 (1d8+5 crush plus 1d8 slash, or 2d8+5 pierce), plus 1 bite. Reach 10.
Special Attacks angry telekinesis (only when corporeal) (CL 15th, Atk +15, up to 375 pounds, DC 21), dread manifestation (DC 21). Entangling bite. Eyes of Doom.

STATISTICS

Str 20, **Dex** 26, **Con** —, **Int** 11, **Wis** 17, **Cha** 19
Base Atk +11; **CMB** +19; **CMD** 34
Feats Combat Reflexes, Dodge, Improved Initiative, Mobility, Skill Focus (Intimidate), Skill Focus (Perception), Weapon Focus (touch)
Skills Disable Device +32, Intimidate +28, Perception +27, Spellcraft +18, Stealth +20
SQ Bound, Dread Fear (1d4/1d8), Dread Manifestation, Dread Touch, Dread Spells (*hold person, freedom of movement, reverse gravity*), Former Corporeal Self, Greater Etherealness, Lesser Etherealness, Psychic Stalker, Suspend Time.

SPECIAL ABILITIES

Chosen of the Dread Lords (Su) When the Pumpkin Man fails a saving throw it can choose to make it instead. Usable 3/day.
Control Undead (Su) The Pumpkin Man has some control over all undead on Tashmere's lands. He can force a dread ghost to manifest or rest, but not to attack. He can force a ghost to attend the Dread Wedding and perform their functions. He has lost control of the ghost of Jazef Tashmere and the priestess Alaria and cannot control Chrissy.
Entangling Bite (Su) When the Pumpkin Man attempts to bite a creature, roots magically grow out of its mouth, reaching out to pull its victim in. On a successful bite these roots entangle the victim. On the next round the bite damage is automatic. The held victim typically also suffers the eyes of doom that round, and then is let go.
Eyes of Doom (Su) Each round the Pumpkin Man can fire a magic missile from each eye at the same or separate targets. If fired at a victim held by an entangling bite, the missiles do maximum damage (10).
Improved Ethereal Escape (Su) While in his ethereal pocket dimension, the Pumpkin Man regenerates 3hp per minute. If the Pumpkin Man is reduced to 0 hit points at any time other than during the Dread Wedding, this shift happens automatically.
Mad Cackle (Su) As a free action, whenever the Pumpkin Man reduces a victim to 0 hit points or less, it begins to cackle madly. Those that hear the cackle must make a Sanity check.
Root Mastery (Su) Due to his vegetative origins, the pumpkin man can cast entangle and control plants at will. The twisted roots of his body can be morphed at will to make him taller or shorter, fatter, or thinner. His arms can stretch up to ten feet, and his hands can be shaped into crude tools such as shovels or lockpicks. His typical attack is to slam a person with a heavy arm then slash across their body with a serrated edge. Otherwise it likes to stab with a piercing arm, sometimes raising the victim off the ground as it does so.

Pumpkin Man

Dread Ghost (Mark 7)

Medium undead, neutral evil

Form: Supercorporeal scarecrow with a pumpkin head and a body made of vines.

Purpose: Destroy the group and perpetuate the Dread Wedding.

Communication Style: Actions and mad cackles only.

RIP Condition: Complete the Dread Wedding (only).

Armor Class 16

Hit Points 117 (18d8+36)

Speed 0 ft., fly 40 ft., greater etherealness

STR 10 (+0)	**DEX** 17 (+3)	**CON** 15 (+2)
INT 12 (+1)	**WIS** 15 (+2)	**CHA** 22 (+6)

Saving Throws Wis +7, Cha +11

Skills Perception +7

Damage Resistances bludgeoning, piercing, and slashing from magical weapons that do not have ghost touch

Damage Immunities cold, necrotic, poison; bludgeoning, piercing, and slashing from nonmagical weapons

Condition Immunities charmed, exhaustion, frightened, grappled, paralyzed, petrified, poisoned, prone, restrained

Senses darkvision 60 ft., passive Perception 17, ethereal sight, ethereal sight

Languages the pumpkin man understands all spoken languages, but speaks none

Challenge 10 (5,900 XP)

Dread Abilities (save DC 15) bound, dread scare, dread fear (1d4/1d8), dread manifestation, dread spells (*hold person, freedom of movement, reverse gravity*), dread touch, former corporeal self, lesser etherealness, psychic stalker, suspend time.

Control Undead. The Pumpkin Man has some control over all undead on Tashmere's lands. He can force a dread ghost to manifest or rest, but not to attack. He can force a ghost to attend the Dread Wedding and perform their functions. He has lost control of the ghost of Jazef Tashmere and the priestess Alaria and cannot control Chrissy.

Improved Ethereal Escape. While in his ethereal pocket dimension, the Pumpkin Man regenerates 3hp per minute. If the Pumpkin Man is reduced to 0 hit points at any time other than during the Dread Wedding, this shift happens automatically.

Improved Incorporeal Movement. The dread ghost can move through other creatures and objects as if they were difficult terrain.

Mad Cackle. As a bonus action, whenever the Pumpkin Man reduces a victim to 0 hit points or less, it begins to cackle madly as a free action. Those that hear the cackle must make a Sanity check.

Root Mastery. Due to his vegetative origins, the Pumpkin Man can cast *entangle* and *plant growth* at will. The twisted roots of his body can be morphed at will to make him taller or shorter, fatter, or thinner. His arms can stretch up to ten feet, and his hands can be shaped into crude tools such as shovels or lockpicks.

ACTIONS

Multiattack. The Pumpkin Man makes two attacks, and can use any combination of its vine arms and its entangling bite.

Vine Arm. *Melee Weapon Attack:* +11 to hit, reach 10 ft., one target. *Hit:* 13 (2d6+6) bludgeoning damage and 9 (1d6+6) slashing damage.

Entangling Bite. *Melee Weapon Attack:* +11 to hit, reach 10 ft., one target. *Hit:* 6 (1d6+3) crushing damage and the target is grappled (escape DC 16).

Eyes of Doom. Each round, in addition to all other actions, the Pumpkin Man casts two *magic missiles* from each eye (1d4+1 each). Any missile directed at an opponent grappled by its entangling bite suffers maximum damage (20).

Improved Ethereal Escape (Su) While in his pocket dimension, the Pumpkin Man regenerates 1hp per round. If the Pumpkin Man is reduced to 0 hit points at any time other than during the Dread Wedding, this shift happens automatically.

Legendary Actions (3). Dread Detection, Dread Save, Dread Step, Dread Spell.

Call of Cthulhu

Pumpkin Man

Control Undead: The Pumpkin Man has some control over all undead on Tashmere's lands. He can force a dread ghost to manifest or rest, but not to attack. He can force a ghost to attend the Dread Wedding and perform their functions. He has lost control of the ghost of Jazef Tashmere and the priestess Alaria and cannot control Chrissy.

Improved Ethereal Escape: While in his ethereal pocket dimension, the Pumpkin Man regenerates 1hp per minute. If the Pumpkin Man is reduced to 0 hit points at any time other than during the Dread Wedding, this shift happens automatically.

Mad Cackle: Whenever the Pumpkin Man reduces a victim to 0 hit points or less, it begins to cackle madly. Those that hear the cackle must make a Sanity check, or suffer 1/1d4 sanity.

Root Mastery: Due to his vegetative origins, the pumpkin man can cast entangle and control plants at will. The twisted roots of his body can be morphed at will to make him taller or shorter, fatter, or thinner. His arms can stretch up to ten feet, and his hands can be shaped into crude tools such as shovels or lockpicks. His typical attack is to slam a person with a heavy arm then slash across their body with a serrated edge. Otherwise it likes to stab with a piercing arm, sometimes raising the victim off the ground as it does so.

Dread Ghost (Mark 7)

Form: Supercorporeal scarecrow with a pumpkin head and a body made of vines.

Purpose: Destroy the group and perpetuate the Dread Wedding.

Communication Style: Actions and mad cackles. The Pumpkin Man comprehends all spoken languages, but speaks none.

RIP Condition: Complete the Dread Wedding (only).

Abilities: Bound, Dominate, Dread Manifestation, Dread Scare, Dread Spells (Fist of Yog-Sothoth, Cloud Memory, Mindblast), Dread Weather, Implant Fear.



Char	Avg	Rolls
STR	90	POW/2 - POW
CON	*	*
SIZ	100	1 to POW x2
DEX	100	149 < POW < 200
INT	80	3d6 x5
POW	180	3d6 x10
HP: 36		
Average Damage Bonus: +1d6		
Average Build: 2		
Magic Points: 36		
Move: 10		

Attacks
Attacks per round: 2
Fighting Attacks: The pumpkin man either attacks with 2 arms, or with an arm plus an entangling bite. At the end of each round his Eyes of Doom engage.
Bite and Hold (mnvr): If the Pumpkin Man's bite succeeds, then the roots in its mouth entangle the victim, holding it in place. At the end of the round the held victim receives the eyes of doom. The Pumpkin Man then lets go of them. An opposed STR roll can dislodge the victim before suffering the eyes.
Eyes of Doom: At the end of each round the pumpkin man releases one bolt of eldritch energy from each eye. These bolts target the same or separate victims. The curve and dodge around objects on the way on the way to their target, but otherwise act as thrown objects 95%. If they hit they do 1d4+1 damage, and only magical protection can reduce this damage. If fired at a person held by a Bite and Hold, the missiles do maximum damage.
Fighting: 70% (35/14), damage 1d8 + db.
Dodge: 50% (25/10)
Armor: 3 points of natural armor.
Sanity Loss: 1d4/1d8.

"Grandmother's Tale"

Come closer to the fire, my dear ones. Come closer so that I might see your faces. I am old, my children, and my eyesight is not what it was once was. Nor is my memory. Faces fade in and out. Time, too. Where are we? Beside the fire—yes, I know that, I'm not *completely* blind—but where? Tucked into the inglenook of a village inn? No, somewhere more intimate.... Perhaps warming ourselves beside the great hearth of a grand manor house or perhaps of the same town named…no, no, don't tell me! Sorenton? Cernedo? Something else? Is the manor house old or relatively new? The inn in the town behind us as well? Perhaps both, rebuilt more times than anyone can recall, a manor and an inn in a town as fading as my eyesight, or perhaps this is just a folly only built to look like a moldering manor house or quaint inn in some public pleasure garden?

Would that not be a joke! Me, not an old woman, just an actress playing the role of some gossiping old dodderer, here to spin a yarn and tell a colorful tale, my face wizened with walnut juice, my hair whitened with flour, or all of it just a grandmotherly mask. Or not even a mask—the marionette of a beldame mirrored on a half-lit glass like a charlatan's false ghost! I am old and I have seen many wonderful things in my day...but I don't believe I've ever seen you.

You're not my children, are you? My grandchildren perhaps, grown up? But no, that's impossible—two girls, cut down before their time…. Well, except for one. Perhaps. But that all depends on you, doesn't it?

Who am I? Oh, it hardly matters now, does it? Call me *grandmother* if you must or perhaps *Catherina* if we must be formal. Crystina did that when she wished to be respectful, which was often. She was a dear child. Is. Was. Will be. Oh, but don't you understand? It all depends on you! Can you do nothing to quiet that dreadful storm!? The wind howls like lost souls, and it is all because of me! I am to blame! If I had only held my tongue, kept my selfish fears to myself, none of this would have come to pass!

But let me tell you my tale and perhaps you can make sense of it. And maybe, perhaps, if all hope is not dead, there is something you can do....

I was born Catherina, to a good family. Good not in the sense of goodness itself but in the sense of wealth and respectability. My family's sins, if extant, were slight and forgivable. Their virtues, likewise, were similarly unremarkable, apart from the usual charity expected of the wealthy and the associated social niceties. Their one greatest sacrifice was myself, to the Temple of Solaria, Lady of the Light, for I was a surplus daughter and a consequent drain on my sisters' dowry chests. But being a bookish child with a kind heart, I was a good fit for the priesthood, and so I was both given a place and made it my own.

I learned of Holy Solaria beyond the vague platitudes and proper, if uninspired, lip service of my family; I studied her holy miracles and wondrous deeds, and, in turn, I learned of the dark forces that opposed her. I will not give voice to their names for to do so is to invite foul memories and fouler portents and the attentions of beings best left unnamed. I will not speak of them, no matter how much you entreat me.

What are they? What were they? Do not ask, and if I must give you an answer to your foolish question, what vague answer would satisfy you without attracting their attention? Would you like to call them dark gods? Fiends from the pit? Ancient things best forgotten like Atlantis and Lemuria lost beneath the waves?

Oh, fine, if you must have a name, let us call them the Dread Lords and have done with it. I will not speak of them beyond that, even if I did have the misfortune to learn their other, more specific, names which speaking aloud or even thinking upon might draw their fell attentions. Should I have learned these names? No. All I can say in my defense is that I was younger once, and foolish, and I knew no better. I thought that all knowledge, even knowledge of evil, could be used in service of the light and blessed Solaria. But the darkness is as much ink as it is shadow, and to touch it is to take its stain upon yourself, a mark which the Dread Lords may see and may know. And what they know, they may wish to claim.

How did I learn such things? Why did I learn such knowledge? I was a priestess, as I said, one devoted to the blessed illumination of Solaria. And in time I was sent to minister to one of her most devout families, and it was there I met their son and heir, my beloved Gavrial.

Gavrial was the most shining knight, valiantly setting out to fight the minions of the Dread Lords, wicked magicians and foul beings from the farthest corners of the night. I was the young priestess who tended to his wounds when he returned, always valiantly but seldom unharmed. Once he returned home, stung by a blindworm whose sting bore a fell poison, not just for the body but for the soul, the worm a beast empowered by the Dread Lords themselves.

I prayed to Solaria for wisdom, then, when my prayers did not immediately avail me an answer, I turned to my holy books, and when those failed me, I turned to the somewhat less holy, herbals and books of alchemy and chirurgeons' books of possets and poultices, seeking something to save my beloved Gavrial.

Some of the potions slowed the poison but did not stop it, and in his fevered sleep, my Gavrial raved of the dark worm vying for his soul, as if he still fought the beast in truth and not just its foul black venom. Yet his visions reminded me of something I'd glimpsed, a dark illumination in the margins of one of the wicked magicians' books.

I had set them aside, safely under lock and key, for I had counseled Gavrial that little good and much evil might come from such things, but that they should be set aside and not destroyed in case one with more wisdom might find something fair to save from the foulness they contained.

Something fair like my Gavrial.

I tore through the wicked books until I found the illustration I had glimpsed before when opening them to discern their contents: the tatzelwurm. And from the wicked magicians' notes, I learned which of the Dread Lords had empowered it and commanded it, and in so doing, I learned that Dread Lord's unspeakable name.

It is a dark thing to learn such knowledge and it is a darker thing to use it, but it was the only tool I had at my disposal to command the unholy venom poisoning my darling Gavrial. All of the prayers Solaria had granted me had failed, so opposed to her was this wicked venom. All of the herbalists' and alchemists' potions and poultices that I could prepare

with my small skill had no more than slowed it. But the dark name of the wurm's master? As it commanded the worm, so it commanded its venom, and with an unspeakable whisper, the venom flowed out of the hole left by the sting, black as ink wrung from a starless night, darker than nightshade and a thousand times more poisonous. I drew it into a vial which I dashed into the fire, letting the foul fumes go up the chimney and away.

My Gavrial was saved, and when he opened his eyes and saw me, he asked me if I would be his bride. And I, of course, said yes, for I loved him with all my heart.

Great was our joy and wondrous was our wedding, held in in the small chapel on his ancestral lands, resplendent with the glory of the sun's light and the goddess Solaria and her solar wheel for which I was named. Or was that the fiery wheel of St. Catherine, servant of the Christ, saved long ago? I grow confused. Worlds fade into words. But it is no matter. Call me Catherina, wife of Gavrial and priestess of the divine Solaria.

Why does that wind scream so? Why do I hear it calling names? Jazef? Rosarino? Tashana? Yes, those were my children's names, and I loved them so, loved them as I loved my Gavrial, but they are all now dead, do you hear me? Dead! But they cannot rest, and more's the pity, neither can I.

Jazef? Yes, he was Jazef Tashmere, as his father, my beloved, was Gavrial Tashmere. But where my Gavrial was a great shining knight of the forces of light, my son was beyond compare, the favored son of the sun herself!

Am I speaking heresy? Pray pardon me. I am a foolish old woman and my mind wanders. All the good that I learned and performed as a priestess mixes with the foolish pride of being a nobleman's wife, for never had I thought I would be so well and highly matched. I've prayed to be purged of this pride, for the light does drive away the shadows, but whenever I think I've succeed, I must always admit that in some part I failed. The light becomes dappled with shadow, like the sun glimpsed through the canopy of a dark wood when the wind ruffles the leaves.

But I am speaking truth when I say I bore three children, and I speak truth again when I say that my darling son Jazef, my eldest, sired two: Persephone and Crystina.

What should I say of Persephone? Oh, what should I say? She, my darling granddaughter, my Jazef's eldest child? But as great as our joy was to meet her and greet her, to welcome her into the circle of Solaria's light, the time was also tinged with sorrow, for my Gavrial had passed into Solaria's arms but the summer before, wounded on one last crusade beyond even my skill to treat.

Jazef hoped for a son, so he might give him his father's name, so that the family might have a Gavrial again, but it was then I told him what Gavrial had reminded me and his mother had told me before: Gavrial was not the eldest of his line. That place was taken by his older brother, Timothy.

Oh, what a sweet little boy Gavrial's mother said he was! The light of her life and the joy of her heart! But I fear the Dread Lords were jealous of my mother-in-law's happiness, for when Gavrial's father rode off in crusade against their dark servants, leaving his firstborn in the care of his ladywife, well then, Timothy disappeared. One day he was there and another he was gone. Great was their grief and sorrow, and greater still was the mystery. His mother confessed to me that little Timothy enjoyed playing hide-and-go seek and told his mother that he could hide himself so well we'd never find him.

He was right. He was never seen again.

Gavrial's father came back from the triumph of his crusade to the awful news of his son and heir's disappearance. Their grief was bitter but was tempered soon by the arrival of Gavrial, the new heir, who was guarded closely and watched carefully all of his childhood.

Where could poor Timothy have gotten to? You wish to know this now? Why should it matter? He was gone, I was told, gone even more surely than his great-uncle Henry who had loved to play in the hedge maze, which one might think a good and safe place for a child to both wander and explore, a wonder and a delight which, I was told, enchanted baby Henry who learned to walk in the safely of its hedges, learned to walk and then to run….

Run he did until he tripped on a molehill, the blind little beast sent by the Dread Lords to turn the paths of his playground into a deathtrap. Oh, the poor innocent little boy! Henry broke his neck.

He was laid to rest in the center of the maze he loved so well. Gavrial's parents eventually placed a second, empty grave beside his, for Gavrial's lost brother Timothy. They had given up hope of ever knowing his fate, but assumed he had been kidnapped and murdered or worse by the family's enemies.

But Jazef's firstborn was not a boy, as was hoped, so she could not take the name of my Gavrial or of his elder brother, Timothy, or even poor Henry. Oh, there was talk and dalliance with variants–Gavriala, Henrietta, even Timothea–but at last I was asked for my wisdom and I suggested a name: "Persephone."

I know it seems a blasphemous name, she of the light and the darkness, the spring maid crowned queen of the dead, but as a priestess, I knew of the jealousy of the Dread Lords and feared it might tempt them too much to give a child the name of another they had stolen. Gavrial's family had suffered too much, so I suggested to Jazef that he might give her this name so that the Dread Lords, if they ever dared to steal her from us, could never lay their hands on her fully, so they would be forced by the power of names and stories and ancient bargains to let her slip free, as another Persephone had so long ago.

There is power in names.

Jazef consulted with his wife, and, after a long talk, they agreed with my wisdom and so Persephone was christened.

She grew as a child and as a young woman, cautioned to walk but not run, not because it was ladylike but because of the fate of her great uncle, and to never hide or keep secrets, because of the fate of another.

Persephone was a good child, but like her namesake, cursed with some sadness, knowing what had been lost and the sorrow that underlay her parents' joy. I should have foreseen that, for as I said, names held power. Persephone wept over her great-uncles' graves, wishing that they might come back to her so she would not be alone, but I cautioned her to never make such a prayer, for the Dread Lords might be listening, and they could twist even the most innocent and honest wish. Instead, I told her to pray to Solaria to send her a new brother or perhaps a sister, for while new joy

can never remedy old sorrow, what she wanted was what we all do, to not be left alone as the only left alive.

Solaria granted Persephone's wish and her parents' as well, giving them a new child, their second daughter. But rather than give her a name equally shared by the light and the dark, knowing of Persephone's sorrow, I suggested they choose the strongest name they could from the light: Crystina.

Persephone called her infant sister Cryssy and soon we all did as well.

Seasons passed and the infant became a girl. While the girl became a young woman, my dear Jazef returned from his final and most successful crusade against the wicked servants of the Dread Lords, and my dear Persephone, who had pledged never to keep a secret, kept true to her promise and announced that Julyan, the handsome son of the miller, who was wealthy but not noble, had asked her for her hand in marriage.

It was then that I did a selfish thing, but as with so many selfish things, it is something altogether too human, dark and light intermixed, like tarnish staining a silver vessel. "Oh would that I could live to see that day, but I fear I shan't!" I cried.

My son asked me what I meant, and so I told him the truth. The dark truth. The Dread Lords, when I had spoken one of their dread names to command the blindworm's poison from my dearest Gavrial, had in turn learned my name. And names hold power. And while I was too strong in my faith in the light and blessed Solaria for them to command me or tempt me, they could still whisper to me their anger and their threats. While they had not granted me any of their dark powers, nor would I ever accept such–for I would never accept their blandishments and become a foul necromancer or dread prophetess as they might desire–they did whisper one tiny glimpse of the future: my own mortality.

I was told, in a dark dream, once Solaria's second summer had ended that year and the Day of the Dead had passed, I would pass as well. Perhaps not that minute, or hour, or day, but during the dark half of the year to come and before Solaria's return with the promise of the new spring. And indeed, if the Dread Lords had their way, they would send one of their servants to slay me, some fiend conjured from the realms of nightmare, to spite Solaria even a few minutes or scant seconds of my rightful time walking in the rays of her light, so great was their enmity for her and all things bright and holy and so full and petty was the measure of their spite.

Such are the awful secrets of the Dread Lords and the reason for their name. I dreaded my own death, for while I knew it would eventually come in the proper time of the wheel of Solaria's turning, I wanted to live to see my dearest Persephone married. And, because I knew my son could not refuse his dying mother's wish, and that, all things being equal, a knight and lord would not otherwise marry off his eldest daughter to a commoner, even a wealthy and well favored one whom his daughter loved, I pleaded with Jazef to give his blessing to the hopeful couple.

Jazef swore that it would be so: Persephone would marry Julyan who in turn would become his heir if he fathered no further sons. Moreover, it would be a marriage for the ages, so rather than it being a simple if joyful summer wedding as I'd hoped, early before my doom or even my rightful hour might fall upon me, he swore he would delay it till the end of the harvest, indeed, to the Day of the Dead if it came to that, so that all the allies he had made in his crusades against the servants of the Dread Lords could join in the celebration and pledge their support to the new couple. And if the rich presents they brought filled the newlyweds coffers? Well then, that would serve in place of a dowry.

From the mountains of the north and the land of the dwarves, Jazef's oldest allies, they had already sent Kogan, one of their master smiths, to serve the town of Sorenton, but now the dwarves sent their ambassadors as well with many casks of fine ale to toast the happy couple and many ingots of purest silver from the dwarven mines for Kogan to smith into toasting goblets as the dwarven gift.

From the nations of the inland sea came his friends, peasants and knights, lords and ladies who had befriended him in times past. Many had joined him on his crusades. For their tribute they brought treasures of every description, from exotic birds, to jewel encrusted tiaras, to the lustrous pelts of the wild beasts they had slain in Persephone's name.

And lastly from the east came the merchant lord Li Akatayo bringing the rarest and most costly of gifts, the fabled silks and porcelain of Cathay. But since the manor house was full to bursting with the other guests and it would bring dishonor to find his host's hospitality wanting, he erected his silken pavilion on the nearby hillside and entertained in luxury and elegance unknown in these lands, waiting for the date of the ceremony and as

part of his gift extending his hospitality to other guests who had traveled far and arrived late.

But even later was the harvest, for Solaria, in her glory, had provided the greatest gift, the latest of late summers and the most bountiful harvest yet known. So great, indeed, that the common folk of the town, who had also been invited to the ceremony, needed many days after the usual harvest day to bring it all in, so late that it pushed the date to the eve of the Day of the Dead.

Persephone and her bridesmaids knew nothing but merriment. Julyan and his groomsmen as well. Fetes and festivities, planned for months, grew to fruition. The mansion's tables groaned with the weight of cakes and pies made ready for the feasting, the ovens of the manor baking the freshly milled grains of the harvest into the finest bread, loaves upon loaves baked all through the day and night, while outside the manor house the skies grew dark, an unprecedented storm beginning to blow.

Li Akatayo upon the hilltop had his servants drive the stakes tighter, securing the flaps of his pavilion while servants of the manor of Tashmere shuttered the windows and barred the doors, while I, fool that I was, sat by the fire in the great hall much like now, tatting a mantilla of finest lace, my final gift to my beloved Persephone. I knew I would be dead on the morrow or the day after that, for all my son's vaunted promises that he would challenge Death himself to gain me another year of life. Which was when Crystina came to me, shaking with fear, crying, "Oh Grandmother! The Bad Man! The Bad Man!"

I paused to hug her, then smoothed back her hair. "Did you have a bad dream, my good child?" I asked, afraid that my revelation might have been the cause of it, for she loved me dearly, and I her, and she had begged me never to leave her.

"Yes, grandmother!" she cried. "There was a bad man…a… Pumpkin Man."

"Tell me your dream, child," I told her, as my parents had told me, for while most dreams are foolish fancies or ordinary terrors, some can be messages from the Dread Lords themselves.

"The bad people," Crystina cried, "they were angry at father and the light lady! They asked the skeleton man for something to hurt them! So the skeleton took his big harvest knife and cut off bits of all of their badness and put it in a pumpkin he had cut into a scary face. And the badness made the pumpkin catch fire like a lantern inside. And then the pumpkin stood up on vines, but like a person!"

I felt a chill across my heart, for this sounded like a true dream, but I did not know what this omen could portend. So I only asked Crystina, "What did the bad people do then?"

"They laughed!" Crystina cried. "They laughed and told the Pumpkin Man to go kill everyone, starting with Terric, daddy's squire. They told the Pumpkin Man to cut off his head! I yelled 'No!' But they laughed 'Yes!' And then they pointed at me and told the Pumpkin Man, 'Kill them all. Start with her.' And then I woke up!"

I might have told Crystina that it was just a bad dream, that she should not worry, that everything would be fine and good in the world. But I had seen the darkness and I knew she had glimpsed it as well. Blood of my blood and flesh of my flesh. As much protection as the shining light of her name might bring her, it had not kept her safe from this vision and would not keep her safe when it came to pass.

But I could.

I was pledged to the light but wise in the ways of the darkness, I knew of the Dread Lords and I knew their rules and the powers of oaths. So, for the second time in my life, I muttered another of the unspeakable names of the Dread Lords, along with ancient bindings, unspeakable oaths, and the deeper magic, such that the Dread Lords and their servants, even and especially this "Pumpkin Man," would be unable to touch Crystina or even so much as see her before Death came for me. And since they had given me the glimpse of darkness that showed when I would die when they taunted me with my fate, they in that instance showed me the bit of light which they could not come past.

Then I kissed Crystina on the forehead, sealing the spell, and bade her, "Do not darken your heart with bad dreams, my dear one. Run along and play, child of Solaria's light. So long as I sit here, knitting by the fire, nothing will harm you. Go and play, or better yet, go check on the preparations for the wedding. Tell me how all things go. I am old, and I cannot run about as quickly and quietly as you. Be like a little mouse, be my spy. Go and see how the preparations come, then come back to me and tell me how it proceeds? Can you do that for me, my dearest Crystina?"

"I will, grandmother," she swore, sealing the bargain and sealing my spell.

And so I smiled as I knitted beside the fires, content in my spite for the Dread Lords, for there are rules even they must obey, deeper magics all must abide, and powers even they dread.

My knitting needles clicked and clacked, the mantilla's lace taking form, thread upon thread, light upon shadow, the whole thing woven of black silk as dark as the night but fashioned with holes for the light to shine through, a promise that the darkness will never hold the light.

It was not long before my spy returned to give her report of the happenings in the house, and no sooner had she done so, than she fell asleep at my feet, curled up on the soft rug.

She awoke with a start screaming Terric's name. "Oh grandmother!" she cried. "It's happening. It's happening!"

"What is, my dear one?" I asked.

"The Pumpkin Man is here! I…I was playing. I saw him on the bridge over Leafbrook. He…he…tore off Terric's head!"

I dried her tears with the finished portion of the mantilla, letting it drink her innocent fear mixed with a grandmother's love, strengthening my spell while I told her, "Do not cry, my dear one. Be brave. Be brave. Tell me what happened next."

"I ran to the kennels!" Crystina cried. "I went to hide with the hounds!"

"You've always loved them so," I said. "Did they hide you?"

"Yes, but then the Pumpkin Man came! He threw them poisoned meat! I think the meat was Terric! And the dogs all died and became mean! All except one, a pretty dog that wouldn't eat the poisoned meat. And she snarled at the others, and they wouldn't move. So I ran! I ran and ran! Oh grandmother!"

I dried Crystina's tears again, for there were more, and knowing her dream for what it was, told her, "Be brave, my

dear one. It is time to run again. Run, as fast as your little legs will carry you, and find your father, my Jazef, and tell him to fetch his sword."

"His bright one?" Crystina asked.

"The very same, my dear one. It is the blessed blade of Solaria. It is not to be touched but by those sworn to the light and only when evil is nigh. But now evil is nigh and you must be brave. Go tell your father to fetch it and defend his castle before all is lost!"

And so she ran away, as fast as her legs would carry her, and while my legs were no longer spry, my fingers were still quick and sure, looping the thread and knitting the lace, again and again in the ancient pattern, darkness and light, darkness and light, the pattern of the wheel of Solaria spinning through the sky and dispelling the night. "Run, my dear one, run," I prayed. "Warn your father.... Warn them all!"

Time went by and the fire burned low and my lacemaking neared completion, the mantilla almost finished, the knitting almost done, the lace made well and surely, knotted with spells and prayers, hopes and fears.

Crystina ran again into the room, again crying, "Oh grandmother, it is horrible! It is horrible!"

"Calm yourself, my dear one," I bade her, drying her tears again on the finished portion of the lace and again anointing it with her innocence. "Be brave. Tell me all that has transpired."

"I went to tell father what had happened," she said, "and he did not believe me! But I told him! I started to run to tell mother but there was a pounding! A great pounding on the door of the entry hall!"

"And then my dear one?"

"I went down the landing and looked down at the entry hall. I could see Julyan down there. He opened the door and he came in! And then he killed him!"

"Who, my dear one?"

"The Pumpkin Man!" Crystina cried. "He killed Julyan! He grabbed him with his vines and twisted his head right around. Oh grandmother, it was horrible!"

"And then what happened, Crystina?" I asked my granddaughter.

"I ran, grandmother! I ran here! What do we do? Oh what do we do?"

"You stay here with me," I instructed. "Watch as I finish my knitting. Sit here at my feet. Nothing can harm you while you are here with me. Nothing will harm you, I promise you. By Solaria's light, I swear all will be well. All darkness will pass. All nights must end. Even this one. Especially this one."

My needles clicked and clacked, rattling my defiance. I wished to warn Persephone, my darling granddaughter, as she waited in the next room with her bridesmaids, playing parlor games and chatting, all the while unaware of the horror outside the doors, but I was old and infirm. So I only bade Crystina, "One last task, my dear one. You see the doors there, the ones to the next parlor? Open them and ask Persephone and her bridesmaids to join me here by the fire."

Crystina did as she was told, but it was, as I feared, already too late: Just as Crystina opened the door into the next parlor, Persephone and her bridesmaids had opened the door to the hall outside. I heard my Persephone admonish, "Julyan, you are not supposed to see the bride the night before the wedding! It is bad fortune!" And then I heard Persephone's screams and the screams of her bridesmaids as they realized that it was bad fortune indeed, for Julyan was dead, his head twisted about, his body moving with the shambling gait of the undead.

"Come to me, Crystina!" I cried and she came and sat at my feet before the fire as I knit and knit, finishing the final knots of the mantilla as the Pumpkin Man strode forth, a parody of a man beyond even the false mockery of the zombie groom, slaying Persephone and her bridesmaids.

The Pumpkin Man laughed at me and declared, "I have come for you, Catherina. The Dread Lords know your name as you know some of theirs. You will not live to see your fondest wishes or your happiest dreams. All will be lost, even the final moments of your appointed hour. You will die before your time."

"Indeed," I agreed, "but not by your hand. There is a deeper magic that even your masters must obey." With that I stood, with all my age and infirmity, revealing the shape of the mantilla I had been knitting. "Behold my pattern: Catherina's Wheel, the wheel of the year of Solaria and the full pattern of the sun's hour! Darkness woven into light!" I held it so that the fire behind us revealed the pattern and with the pattern it revealed the thread with which I had woven it, the thread of my own life itself, stained with a bit of blackness from the blindworm's poison but still pure as light beneath, the last wisp of it coming from my heart.

"There is a deeper magic, Pumpkin Man," I swore as I took my tiny golden stork-handled sewing shears and cut the thread of my life, letting the mantilla fall over Crystina like a cloak, a cloak woven from the thread of my own life. "You cannot steal what is freely given. I give my life and a grandmother's love to save Crystina. You cannot see her. You will not see her. The ghostly veil will shroud her between this world and the next. I sacrifice my life to save this last precious thing and pray that Solaria will take my life and burn it pure of fear and pride till only hope and humility remain. We are in her hands. For you cannot steal my life when I sacrifice it myself."

And with that, my body fell to the floor, the little stork-handled shears falling from my fingers in the utter and chosen paradox, for the stork is the bird that brings new life into the world and I'd chosen them as the means to end it, meaning that it may spring up again. If Solaria wills it.

When Solaria wills it.



If this story is being used as an Adventure Hook to start the Dread Wedding Storyline, then Catharina continues.

But that all depends upon you, doesn't it? The manor remains trapped in time, Crystina trapped in the ghost world between life and death, the lace mantilla of Catherina's wheel shrouding her with the promise of Solaria's hope.

Save Crystina, I beg of you. Make the world right and let the hope of new life banish deathly dread.





Scions of Solaria

A Storyline and Mini Campaign Set in Medieval Times

This campaign consists of eight small adventures woven together to form a prequel to The Dread Wedding. The adventures are spread over five years, taking the group from tweens to young adults until, ultimately, they are ready to enter the house and break the curse.

Levels: 1-6. Characters begin at 1st level and progress to 6th level by the time they tackle The Dread Wedding.

Duration: Long. This campaign will take several sessions to complete.

Setting: Sorenton, and the area around it. The Dread House, The Rooftops, and the Grounds.

Mood: The various adventures in this campaign run the gamut from light ghost story to slasher horror.

Synopsis: The players are teenagers who have grown up in the shadows of The Dread House. They are the grandchildren of servants that were slain the night before The Dread Wedding. They have heard stories of the fateful night when Sorenton's lord and family were murdered, and are watching their town crumble. Innocent of the dangers, they begin to explore the house, and are soon involved in a grand adventure.

At the ripe age of 10, twenty-five years after The Dread Wedding, the group sneaks through the fence on a bright summer day to explore the grounds. Later on as tweens they climb the fence and enter the house itself to prove their bravery – and those in town take notice. From that point on, they go on yearly quests until the curse of the Dread Wedding is broken.

The Multi-Year Campaign

The following year, they are tasked with the quest TALISMANS OF HOPE (A2) on a bright summer day, and THE DARK GARDEN (A3) that fall. A year later they voluntarily enter the house in autumn and complete the quest QUEEN OF THE CATS (A4). A year later, and now approaching adulthood, they enter the grounds for the first time during the Days of Death. They defeat or escape from THE HARROWING HUNTER (A5) by running into the house and encountering THE SWEEP AND THE RAVEN (A6). The next year, as true adults, they return to the grounds and encounter THE GOOD HOUND (A7), who guides them to THE DREAD BUTCHER (A8) (year 4). They barely survive but return the year after, getting swept away by THE BRIDE'S CARRIAGE (A9). Tormented by the knowledge that the house exists in hell, they enter it and solve THE DREAD WEDDING (A1) (year 5).

Year	Age	Level	
	10*	1	Sneak onto the grounds
	12	1	Sneak into the house
1	13	1 2	Talismans of Hope (A2) The Dark Garden (A3)
2	14	2	Queen of the Cats (A4)
3	15	3 3	The Harrowing Hunter (A5) The Sweep and the Raven (A6)
4	16	4 4	The Good Hound (A7) The Dread Butcher (A8)
5	17	5 6	The Bride's Carriage (A9) The Dread Wedding (A1)

* Adjust the starting age as appropriate for different races, or to make the group younger or older.

Beginnings

You are a teenager living in the small village of Sorenton, where you were born. All your life you grew up listening to tales of Kaseh Tashmere, now known as The Dread House. From a very young age you were told stories about a dreadful evening so long ago. On that evening, the lord of the mansion and all his family were slain by a dread foe that has never been seen. They were slain on the eve of his proudest moment, the wedding of his eldest child Persephone.

The house, a sprawling manse, had been filled with guests – lords and ladies from near and far, as well as their families and servants. Several people from town, servants that did not live in the house, stayed the night to be ready in the morning. All were slain.

You have always heard these tales because your parents told them to you. Your grandparents were servants in that house, and they died on that fateful night to an enemy nobody knows. Your parents call it "The Dread Nemesis," for it is known that Sen Jazef Tashmere once defeated the evil gods known as the Dread Lords.

Throughout your life you have always felt drawn to those such as yourself, and as such, you have a close knit group of friends. Each of you shares the common background of losing grandparents during The Dread Wedding. As such, you have always looked out for each other, pulled by a bond of trust and friendship that is stronger even than the bonds with your family.

At the ripe age of ten, you wanted to see the house for yourself. Egged on by each other, you climbed Morgan Tor and snuck through the great iron fence you found there. You walked through the overgrown grass onto the grounds of the Dread House. You and your friends ran around the yard for a bit before the sound of thunder caught your attention. Not wanting to get caught in the rain, you all squeezed back through the fence and ran home as fast as you could. You got soaked anyways.

Two years later, your peers were sick of hearing the tale of that impressive day. They challenged you all to go INTO the house, and after much debate (and several sips of some stolen moonshine), you agreed. And so, right then and there, you and virtually every teenager in town walked up Morgan Tor to the Dread House. Older now, you could not slip through the gates, but with the help of several kids, you were able to climb over the high pointed fence.

Somehow, the house didn't look as scary as it did last time, and you and your friends boldly strode up to it, looking for a way in. Eventually you found your way to the back of the manse and the glass covered sunroom. There, a smashed window gave you access, and you entered the house proper. For the next hour you explored the house, finding The Great Hall and the Kitchens. You took a serving spoon as proof of your bravery and fled before the ghosts in your overactive imaginations could get you.

Word spread of your deed and you were equally chastised and praised by your families and fellow townspeople. The serving spoon was given to the old dwarf Kogan, and you were told never to speak of the event again.



Talismans of Hope

A Quick Delve Into The Dread House To Collect A Pair of Items

Levels: 1-3 (1). **Duration:** Short.

Setting/Mood: This adventure takes place inside a few areas of The Dread House. The mood is one of adventure, and not very scary.

Synopsis: Young, brave, and still innocent, the group is recruited by the townspeople of Sorenton. They are asked to enter The Dread House to see if they can recover two items – the Book and Soulsword of Solaria. The group is told where to go and not to deviate, but no adult will go in with them. The group encounters some wisps and weak shadow creatures, but otherwise escapes with the items. They give them to the townsfolk and become the talk of the town.

Beginnings

The Dread Wedding: If the GM wishes to have the group enter the home before tackling the wedding proper, they can do so as part of the 3-day Campaign or as a prequel. The group has come to Sorenton at this fateful time. They visit the temple of Solaria and are recruited into the adventure by the priest there.

Scions of Solaria: The group undertakes this adventure during Year 1 of this campaign. The town council, prompted by Madame Aluna, approaches the group and asks them if they would be brave enough to fetch a few things from inside the house.

The GM can read the text below, paraphrase it, or roleplay it.

It is a year since you snuck into Kaseh Tashmere, The Dread House. You have been summoned to the town council, an honor of great significance for ones as young as yourselves.

Standing before the elders of the council, you were told how Madame Aluna had experienced a vision in which a group of heroes came to cleanse the evils of The Dread House. In the vision the heroes rose from the people of the town itself. The current priest, Father Francis Benevolence, suggested that perhaps YOUR group was the one she foresaw. Unsure, Madame Aluna suggested that she be given more time to check her visions, but the council decided to call you forth. They asked for details of your adventure the year before, and you told them the truth. Convinced, they asked you for a favor that would benefit the whole town.

They asked you to go back into the house and recover two items of great value.

The Dwarven merchant Kogan offered to furnish you with armor and arms, a proposal that sounded good at first. But Benevolence argued that your purity was more than enough protection against the darkest of evils within the house. "And indeed, should the group be successful in retrieving the tokens they are going for, they will find themselves well protected." The council agreed.

So now, here you are, walking up Morgan Tor to Kaseh Tashmere, the Dread House. You are being escorted by the entire town garrison, as well as some of your braver friends and family members. You aren't sure why people have so much faith in you, or why they just don't go in the house and get the items themselves. But then, the ways of adults are still uninteresting to you, and in your youth, you underestimate your true potential.

The GM can allow for preparation time, but none should be needed. As a result of their heritage and experiences, the group knows half the rumors from Table 1: The Dread Wedding - Rumors, Facts, and Gossip. Which half they know is up to the GM.

You approach the fence that you and your friends had scaled just last year. It looks a little bit shorter now, but no less daunting. Spikes on the top are ready to impale the clumsy or unlucky. For a moment you wonder how you were so brave last time - as young as you were.

The men of the garrison walk up to the gate, which is fastened with a thick iron chain and a large, well made padlock. Gunnar Hess, the captain, pulls out a large key and turns it in the lock. It doesn't open. He curses and tries again with no luck.

At this point, a party member can offer to try. The key is bent and worn, and takes a delicate touch (Disable Device DC 15/Dexterity DC 10/Locksmithing w/1 bonus die). Without the key it can be picked as normal (Disable Device DC 20/Dexterity DC 15/Locksmithing).

If no party member offers to try, Gunnar hands it off to one of his men, who opens it after three tries. Once the lock is open, the iron chain is removed.

The gate opens with a groan that sounds like a man in mortal pain. The fearful looks on the faces of your friends and family make you wonder what they are afraid of. Still, when the garrison men tell them to stay there, you totally understand why. It wouldn't be good to have anyone who scares easily on a mission this important.

The men question you about how you got into the house last time, and you lead them around back to the sunroom. You are baffled to discover that the broken window has somehow been repaired. The garrison men look at you with arched eyebrows, but say nothing. Instead they talk silently among themselves and then heave a huge rock through one of the windows, giving you access.

"OK let's go over the mission," says Gunnar. "The first object is the holy sword of the lord that once lived here. Some call it his light sword, others call it his soul sword. Everyone says it can only be wielded by someone with a heart that is as brave as it is pure. And that's where you all come in. We figure that at least one of you will be able to pick it up. Heck, maybe all of you.

Anyways, go through this room and out to the hall, then turn left. That will take you to a door. Beyond that door is a 3-way passage. Straight ahead is the entrance to the Lord's Tower. We believe that the sword we need is at the top level of that tower. Fetch that first if you can.

The second item is gonna be a little harder to find. It's the holy cross of the healer that once lived here. It's an ankh – a cross with a loop at the top – and it's the holy symbol of our goddess Solaria. We're pretty sure it's in his chambers on the first floor. Here's the thing. To get there you have to walk a good way through the house. Now I'll be less worried about that if you had the sword, but I'll still be worried. We don't know what's in that house, what kind of evil is left over from the bad time. So if you get scared, or see something that shouldn't be in there, well you just run right out. Otherwise, here's how to get where you are going."

You listen as the captain explains the most direct route to the healer's chamber. You'll have to go deep into the house, away from any windows. Any light. As this sinks in, the youngest man in the garrison, a red headed youth named Radeg, gives you two things you have never seen before.

The first is a lantern with a hood. The lantern has a small window called a bullseye. One of the garrison men shows you how it is possible to open the hood of the lantern, or open just the bullseye, projecting a beam of bright light from it. You are thrilled.

The second is a small vial of water. The vial is of clear glass, something you have seldom seen, never mind held. Inside the vial is a crystal clear water that mostly fills it. Somehow, the water is glowing with light. You recognize it, having seen it before in the temple of Solaria – Sunwater.

"OK kids listen up" says the captain. That lantern is worth a whole pig at the farmers market so best you take care of it. And that vial of water is worth a lot more than that. Still, the Ankh of Solaria, or - heaven's bright heart - her Soulsword, are worth a thousand of those shiny vials of light. So if you come back with either of those, we won't worry about the lantern or the Sunwater, understood?"

You agree and repeat your instructions back to the captain just to be sure. Then you step through the broken window and back into the house. You walk into the hall beyond the sunroom and out of sight of the garrison. For the first time you are on your own. You are young, and brave, and trusted on your mission. Whether you succeed or fail is up to you.

For information on Sunwater, see The Temple of Solaria (S3), and the Appendix.

The Adventure

The GM should encourage the group to follow the directions they were given, but, in truth, they are free to roam the house as they please. They will find that even on Solaria's brightest day, there is still ghostly activity within.

First, as soon as the group enters The Lord's Tower, they will pick up stalkers in the form of weakened shadows. These shadows will bide their time, spooking the group, and pushing them upwards. Second, the top of the tower is haunted by Sofina Tashmere, the wife of Jazef and the

mother of the bride. Third, there is a wisp at every door of the house. They will plague the adventurers with several minor ghostly effects as they pass through doors.

Otherwise, there are vermin all over the house, including rats and cockroaches of unusual size. The GM is free to add these as encounters if desired.

The Soulsword

The GM should refer to The Lord's Tower for information on that area, as well as the soulsword. Everything is the same, but since The Dread Storm has not manifested, it is not blocking the tower from entry by living creatures. As such it is haunted, though the only Dread Ghosts that will manifest are the shadow stalkers and Sofina Tashmere.

Since the group is pure of heart they should have no issue having a member that can pick up the sword.



GM Tip: If there is a player in the group that you think would benefit from it, have the sword call to them telepathically, asking them to pick it up. The player's character need not be proficient in the sword for this to happen. This can be a nice way to nudge younger, or shyer players into being more active in a game. And it doesn't exclude them because of a class or weapon choice.

Shadow Stalkers, Dread Ghosts, Mark 3

1 per party member, minus 1

Living shadows that move like men.

Trigger: The group is about to claim the Soulsword.

Additional Abilities: Dread Form (Weakened Shadow/Shadow/Weakened Shadow).

Weakened Shadow: -2 penalty to hit, 13 AC, only does 1d4 Strength damage, and takes ½ damage from nonmagical weapons in any amount of light above candlelight. (CR 1)

Weakened Shadow: Use the stats of a Mark 3 Dread Ghost. Instead of Angry Telekinesis it uses its Fight ability, and on a touch, drains 1d4 points of Strength for 1d6 hours.

These creatures follow the group around the tower. They are more scary than harmful. They will not pursue anyone out of the Lord's Tower.

The Holy Cross of Solaria

This item is on the wall of the Healer's Chamber (1st floor, Area 39A). There is nothing to prevent them from leaving with it and completing this part of their quest.

Wisps, Dread Ghosts, Mark 1

Flickering bits of ghost stuff the size of a melon, and floating five feet above the ground.

Trigger: Move through a door.

RIP Condition: Complete the Dread Wedding.

Additional Abilities: One wisp effect, per the table below.

The lowest form of Dread Ghost, these wisps perform a simple action when encountered and then fade away for 1d20 minutes. Whenever the group passes through a door for the first time, roll on the table below to determine what the wisp there does. All of these actions cause a Sanity Check (0/1) and last no more than a few moments.

Wisp Effects

1. When approached, the wisp lets out a blood curdling scream.
2. The wisp explodes into a spray of blood that hits everyone in a ten foot area.
3. The wisp extinguishes all torches, lanterns, candles, and lamps with an unknown spell.
4. The wisp causes everyone to feel very cold all of a sudden.
5. The wisp causes everyone's hands and feet to feel very hot all of a sudden.
6. The wisp says "Boo" in a quiet but audible voice.
7. The wisp attempts to trip the character furthest back in the marching order.
8. The wisp strikes or knocks over a nearby object loudly to make its presence known. If the object is put back in its place, it will knock it over again.

9. The wisp attempts to attack someone, but instead, slowly tangles up their hair.
10. The wisp jumps on the back of a player, which to them feels like a very slight weight has been added and says "let's go." It slides off after a few moments.
11. The wisp says "I love you" telepathically to everyone in the group, in the voice of each person's mother.
12. The wisp gives off an electric field within ten feet, causing the hair of everyone in the area to stand on end.
13. The wisp unfastens every buckle, strap, or tie on a single person.
14. The wisp performs the long call of a male orangutan.
15. The wisp gives off a puff of air every round that smells of cow flatulence.
16. The wisp does 1 hit point of electrical damage to a random character, then disappears for 1 hour.
17. The wisp becomes a blazing skull that cackles and shrieks horrifically. (Sanity 0/1).
18. The wisp magically consumes all the food carried by a single player.
19. The wisp pulses and beats like a heart. It mimics the actual rhythm of a party member, a fact that they might discern.
20. The wisp makes everyone in the group remember something long forgotten.

All of these actions are meant to spook the characters but not to harm them in any way. At this time of the day and year the Dread Ghosts cannot muster too much more than these pranks. They can easily be dispelled with the Soulsword of Solaria.

Endings

Once the group has had enough, whether they recover the items or not, they leave the house. Successful or not, the men of the garrison treat them like heroes and walk them back to the gate. There they meet with their friends and family, who walk back to town with them, and make them their favorite meals. If they recovered the cross, they are made to give it to Father Benevolence. If they recover the sword, they are made to give it to Kogan Smashammer. They never see the items again (unless they are given back to them in a future adventure!).

Call of Cthulhu

This adventure can easily be played with Call of Cthulhu in medieval times. In the 1920s or modern times the Sword of Solaria becomes The Sword of the Sun, and the Holy cross becomes a sacred one, with both objects dating to 1000 AD. The history of the house is as it is presented in the Introduction.

Beyond the Veil: This adventure can be played as a SideTrek for this storyline. It can happen any time after the adventure The Tome of the Dead (A14) and before Ghostcatchers (A16). The group can be the same one, or a completely different group of investigators.

Beginning: The group is approached by a collector of artifacts who offers to pay them a hefty sum to help him break into the house and retrieve the objects.

The Adventure: Augustus Cavalier is a pudgy, balding man of anglo-spanish decent. "Augustus Cavalier the 3rd actually, but you can just call me 'Gus'." He is in his mid 40s and has the hands of a man that has never worked in his life. "I rub my hands each night with a miracle cream that I found in the tomb of Chatzoquetl, in northern Chile." He is in fact an armchair adventurer and a fake fortune hunter who has pretended to do a great many deeds he never accomplished. He is rich, however, and able to pay the group a sum of $200 each if they enter the house with him to recover the objects he seeks "It's two things. An old sword and an old cross, that's all. They've been trapped in that nasty old house for too long and it's my desire to liberate them, that's all. Look, it's an easy in/out job. I've got a map and everything and know exactly where we need to go."

Should the group agree he takes them there immediately, despite dark skies. "I've waited years for this moment and I'm not going to wait one minute longer." As they are about to enter Augustus "twists his ankle" and begs off, telling the group to continue without him. "It seems the harshest of fates was saved for the end of my quest. You go forward without me, brave ones. Take my map and go. Dare not stay too long, else you may wake the dread spirits within. Oh, if only I was there to watch your backs, brave ones." He will sluff off any attempts to help him and will insist on not going for any reason.

Ending: From this point on the adventure is just as above, but when they return with the items, the investigators find Augustus in the hands of the police. "'Twisted fate has drawn you in with me, my friends. But I shall liberate us!" The group is arrested for trespassing, the items taken, and they never see them again. Augustus pays bail and the trust that owns the house chooses not to press charges. "Anything for my good friends. Now, on to our next adventure eh?" Augustus disappears that evening and is never heard from again.



The Dark Garden

A Fight to the Death Against a Vegetative Plant Menace

Levels: 2-4 (2). **Duration:** Micro.

Setting/Mood: This adventure takes place in a garden and greenhouse on the grounds of The Dread House. The mood is classic horror, with the group facing a dire threat.

Synopsis: The group is hired by Madame Aluna, the local Fortune Teller, to gather black mandrakes from the old garden of The Dread House. Since they are best harvested at night, the group climbs the hill and waits for sundown. The ghosts of the garden animate the plant life, capturing them and carrying them to the Crystal Greenhouse (G7) as a sacrifice to the creature there.

Beginnings

The Dread Wedding: The content of this adventure is already incorporated into The Dread House/The Dread Wedding.

Scions of Solaria: This adventure is undertaken during Year 2 of this campaign. Since the group succeeded in entering the house that summer, Madame Aluna feels they can safely gather roots for her on the land.

The GM can read the text below, paraphrase it, or roleplay it.

It has only been a few months since you visited the Dread House and recovered the Soulsword of Jazef Tashmere. It made you local heroes for a time, but after a month or so, things – and your lives - went back to normal. One day, you were summoned to the home of Madame Aluna. Some of you arrived early, but she would not speak until all were present. That's when she sat you all down at a round table and did a tarot reading for your group. She talked a lot about the cards and their positions, and seemed genuinely pleased each time she turned a card over.

When the reading was done, Madame Aluna explained what this was all about. She was looking for some brave townsfolk to help her with a task, so she asked the cards who in town could help her. The cards told her to reach out to the group so she summoned them all today. The second reading was to make sure that the first reading was correct. Verified, she asked her favor.

"My precious ones. Madame has spoken to your families already and they have given me their permission to ask this of you. What I ask is a trifle for those as brave as yourselves. But still it would be a great favor to me. You see, there is a plant that I need and it grows only on the hill above us. It is called a black mandrake, and it was planted by the original owners of the house, the Tashmeres,

hundreds of years ago. It grows wild now, and on a night like tonight, it gains magical properties. The secret to keeping its magic is that it must be picked by an innocent hand under the light of a full moon.

Can you tell where I am going with this, children? I'd like you to climb Morgan Tor and visit the old garden of Kaseh Tashmere. You never have to get close to the house at all. You need only go to the garden, pick two black mandrakes each, and bring them to me. Now mind – you cannot do this when the moon is blocked by clouds. Nor can any of you pick them all. I need each of you to pick two yourselves – one with each hand if possible - but only when the full moon is visible.

I ask this of you now because the time is right. The moon will be full tonight and there is no rain. With winter coming, this is the last chance to try this year. And what is more, I have seen in the cards that should you do this tonight, your mission will be a success. Will you help Madame Aluna in this way, children?"

Assuming the group agrees, Aluna tells them that they will sup with her that evening, and they do, feasting on a roasted duck, some cheese, hard bread, and very weak beer. She then urges them to climb the hill and wait for sundown.

"Now listen carefully, children. The black mandrake is unlike the normal kind that your parents may grow. It is larger, fatter, and some say, more human-like. It actually has some wrinkles on its "head" that look like a face in certain light. But don't let that disturb you! I guarantee that black mandrake will not walk around and eat you!"

The Adventure

The GM should encourage the group to follow the directions they were given, but they are free to roam the grounds or the house as they please. The GM can refer to the grounds, or the house as appropriate. Aluna will describe where the garden is, so they can go straight there.

The Old Garden (G8)

Tamed and tended in years past, this area is now a wild garden. Most plants have withered in the cold fall air, but hardy gourds are everywhere, dotting the landscape with orange and yellow. Thick green vines crisscross the ground in wild fashion, threatening to trip the careless.

Across the field a fenced off herb garden sits atop a small man made hillock, and beyond that, a wild but skeletal cornfield stretches to the edge of the woods. A few crows flap around the cornfield, pecking at fallen ears of corn.

The GM should refer to the map of The Grounds to locate The Old Garden. When the group arrives, the garden is overgrown from decades of neglect. If they didn't know there was a garden there, they might not find it. They can explore the garden and the greenhouse but until the first time night falls and the full moon comes out, they will find nothing unusual. There is nothing of interest in the garden proper, save a few wild pumpkins and squashes, as well as a few overripe ears of corn. The herb garden on the hillock is exactly where Madame Aluna told the group to hunt for mandrake root.

The mandrakes can be found, and harvested, but Aluna will somehow know if they were not picked under the conditions that she requested. The group can try to fool her if they like, but that will damage their reputation with her, as well as some others in town.

Assuming they try to do her right, as night approaches, a thin layer of clouds covers the moon. This should cause the group pause, but the clouds will pass within an hour. During that time, however, the ghosts come out in the garden, as well as in the greenhouse next to it. They animate the plants in the garden, transforming them into tiny versions of the Pumpkin Man. They do the same in the greenhouse, but create a single powerful plant with their powers.

When the clouds reveal the full moon for the first time, everything activates. First the garden transforms to look the way that it did in Tashmere's time. Wild bunches of plants give way to furrowed rows. Since the season is fall, the only plants that remain are the hardy gourds that thrive in such weather. The ground becomes covered in vines which sprout pumpkins and squash.

Next, the gourds animate, becoming miniature versions of the Pumpkin Man. They attack the group en masse, targeting each player multiple times a round with their ensare ability. Anyone failing a second saving throw loses their ability to move their hands and feet and can no longer break free. Anyone losing a third save is gagged and blindfolded by plants, completely immobilized. Entangled characters will have vines over their mouths so that they cannot speak or cast spells that require verbal components. Once this is achieved, the Pumpkin Mites pick them up and carry them into the Crystal Greenhouse. There are more than enough creatures to surround and capture the group in this way, and they should not fail to do so.



Pumpkin Mites, Dread Ghosts Mark 3

100 or so

Tiny pumpkin men with a body of twisted vines and a glowing jack-o-lantern head.

Additional Abilities: Dread Form (Gourd Leshy).

Dread Form (Pumpkin Mite) – as Vegepygmy with no regeneration. Sling does 1d3-2 damage and on a hit causes *entangle* per the spell.

Dread Form (Pumpkin Mite) – use the physical stat block for Dread Ghost Mark 2. **Entangle:** On a hit, the victim must make an opposed strength roll with 1 penalty die or become hopelessly entangled with vines.

The garden is haunted by the ghosts of dozens of servants that tended to it over the years. Their ghosts have possessed the gourds which are now their heads, and have created small bodies out of the vines.

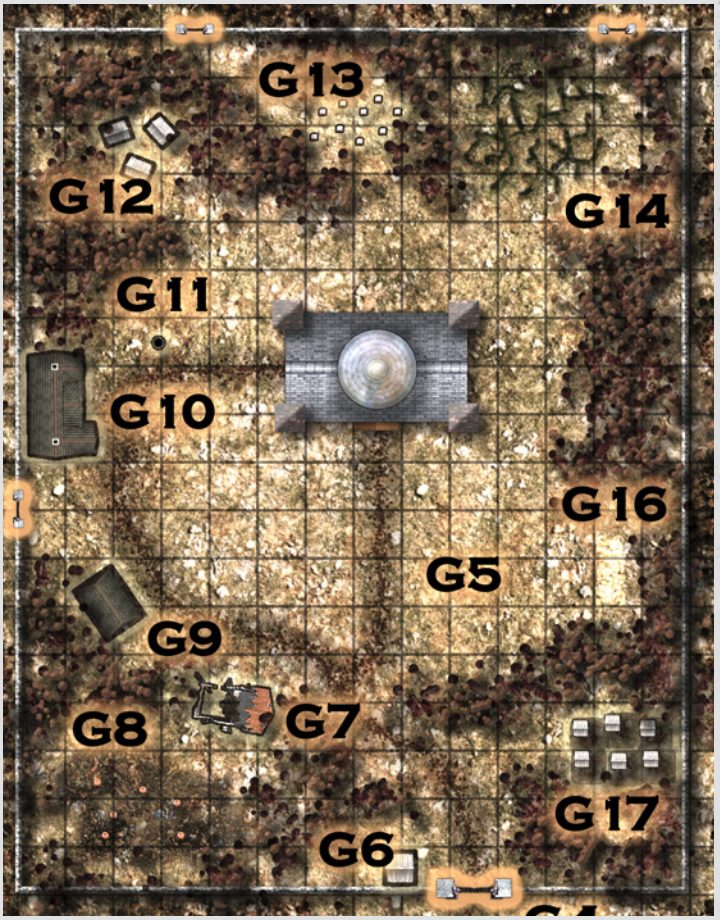
The Crystal Greenhouse (G7)

The GM should refer to the map of The Grounds to locate The Crystal Greenhouse. It is exactly as described in its own section, with three changes. First, once inside, the pumpkin mites will surround the greenhouse itself with entangling vines, blocking all exits. Second, there is a barrel of liquid that will not be immediately recognizable. If examined, the barrel will prove to be lamp oil (kerosene). Third, the plant creature inside is an Alruane.

The Alruane is a possessed mass of plant matter that has the ability to make its enemies not be able to directly attack it. It is also grotesquely powerful in comparison to the group, and they cannot defeat it with strength. To escape, the group will have to attack the pumpkin mites. Their best bet is to light those creatures on fire, using the lamp oil or some other means. Once those creatures are on fire, they will remain animated until consumed. They will run around blindly bumping into things. With a little help, and possibly a pushed over barrel of lamp oil, they will ultimately light the entire greenhouse on fire, killing the creature within. With a bit of care and precision, even a group of unskilled teenagers can defeat the threat.

The greenhouse is mostly glass, but as it burns, panels will fall out, allowing more air in that will help the fire spread faster. As things play out, the GM can read, paraphrase, or roleplay the following:

Aflame, the tiny pumpkin creatures seem to go mad. They begin to shriek, giving off a high pitched piercing noise that sounds a bit like a steam kettle. They run around blindly, crashing into walls, flowerpots, and each other. One runs blindly into the mass of plants in the center of the greenhouse and falls down, setting a small part of it aflame. Others fall and burn brightly, setting the wooden floor and tables ablaze in multiple places. The fire begins to creep up the walls of the greenhouse. Suddenly, a glass panel in the roof falls in, smashing on the floor and scattering glass everywhere. It is pure chaos.



Ultimately, the fire reaches the plant mass in the center of the greenhouse. Strangely, it bursts into flame, becoming a pyre in moments. The sound it makes will haunt your nights forever. You know that it is an evil thing, a creature of horror that must be destroyed. But as it burns it screams like a human child that is experiencing indescribable pain. You feel the sound pull at your humanity, reaching to grab your sanity and tear it to shreds. Doubts creep in - how could you destroy this thing, this …child? You begin to loathe yourself, and look around the greenhouse for a way to put out the flame. Surely there is something SOMETHING that can be done to save this poor, poor, creature.

And then those thoughts are gone, sloughing off of you like old skin. The creature's hold on you is gone, and you are free to act. The fire is about to consume the entire place. More panels are falling out, and all of the strange pumpkin creatures now lie dead, mere piles of ashes where once they were animated beings. A panel falls out of a wall, and you can see the night sky and the grounds beyond. You push through as the ceiling starts to cave in, and run out into the garden as the greenhouse becomes a pyre.

The Dark Seed, Dread Ghost Mark 7

This plant is a thing of pure horror.

Additional Abilities: Dread Form (Alruane).

Dread Form (Alruane) – as Shambling Mound with movement 0, 30 foot reach and Beguiling Scent. **Beguiling Scent:** At the beginning of each round, anyone within 30 feet must save in order to take any action at all that round (Wisdom DC 15). They cannot directly attack the creature.

Dread Form (Alruane) – use the physical stat block for Dread Ghost Mark 5. **Beguiling Scent:** At the beginning of each round, anyone within 30 feet that wants to take an action must succeed at an opposed POW check to do so. They cannot directly attack the creature.

This horrific creature was created when the Pumpkin Man planted a dark seed in the greenhouse on the night of the Dread Wedding.

Endings

Assuming the group defeats the creature in the greenhouse with no casualties, they return to town that night and are met by Gunnar. It is possible that the night guard in town saw the fire of the greenhouse and was heading up the hill to investigate. Either way they will be brought back to town and to The Temple of Solaria to recover before going home. The priest there can heal them if needed before Madame Aluna is roused and brought to the church. She will be horrified and fascinated at their story and say things like "But the cards did not show this" and "The cards showed only that you would be successful, I am glad they did not lie about that."

If the group actually suffered casualties, the mood in town will be more somber. Aluna will be horrified, blaming her cards for being untrue. She will do no readings via tarot for months or years after that. Nobody will blame her, understanding the mystical powers she works with can be fickle. Not even the priest of Solaria will blame her for what happened. However, the GM will have to decide whether there will be more repercussions, such as the group being barred from the hill and the house for some time.

Standalone: To run this adventure as a standalone, tweak the following: A local farmer has been noticing strange movements in his garden at night when the moon is full. He recruits the group and offers them a place to stay and some square meals in return. In this story the Crystal Greenhouse becomes the farmer's barn, which is only haunted at night during full moons.

Call of Cthulhu

This adventure can easily be played with Call of Cthulhu in pretty much any time period.

Adventure Hook: The group has learned of Madame Aluna and The Dread House. They pay her a visit and are conscripted to visit the garden.

Beyond the Veil: This adventure can be played as a SideTrek for this storyline. It can happen any time after the adventure The Tome of the Dead (A14) and before Ghostcatchers (A16). The group can be the same one, or a completely different group of investigators.

The Adventure: Madame Aluna is the most famous psychic in the area. She was once featured on the radio doing readings for famous people and briefly felt the touch of national fame. As a result, she has gained massive confidence in her ability to do palmistry, tealeaf, and tarot readings. Her favorite is the tarot, and a reading on the radio is what starts the adventure. She is beloved by the local townsfolk.

It is an early October night, and the group is listening to a radio show featuring Madame Aluna. In the show she talks a bit about "The Most Haunted House in the World" which lies just outside her home town. She announces that during the full moon in October, she plans to visit the graveyard of the house in order to speak with the dead spirits of the house's former occupants. She invites any that wish to attend but warns them of the dark forces that occupy the area.

The group can be made up of people that heard that call, or they can be a group that has already formed. They may or may not already have knowledge of the Dread House.

Whatever the situation, they arrive in town and meet with Aluna. She tells them that she wishes them to go with her to the graveyard and she will reward them with knowledge from beyond the grave. Assuming they agree, she explains that she wishes to make the pilgrimage at night, so as to stay closer in tune with the spirits of death. The group can walk or drive, but the bridge across Leafbrook is out (G2), so they have to walk the rest of the way to the grounds on foot. Unfortunately, the full moon is currently blocked by clouds, making the grounds very dark. Aluna will not be deterred but, for one reason or another, she gets mixed up and accidentally leads them to the garden instead of the graveyard.

Once there the events begin immediately as they do in the adventure above. The moon comes out, the garden animates, and the small pumpkin creatures attempt to bring the group to the deadly plant in the conservatory. If Madame Aluna is lost, the people of the town will mourn for her but not blame the group. Assuming she survives, she will not set foot on the grounds ever again. She will however, reward the group with her entire savings of $237, and offer them any mystic services she can provide.



Queen of the Cats

A Supernatural Encounter With A Ghostly Cat And Her Thralls

Levels: 1-5 (Any). **Duration:** Short.

Setting/Mood: This adventure takes place all over the Dread House. It is fun and lighthearted, and just a little bit spooky. Even children could enjoy this. There is no combat unless the GM combines this adventure with another.

Synopsis: The group meets a ghost cat either on the grounds of the house or inside it. The cat gives them a quest that they can choose to fulfill or ignore. Their choices can directly impact their future luck.

Beginnings

Although the Tashmeres were a family of dog breeders, they nonetheless tolerated cats in the house. Cats were mostly for hunting mice and other vermin, but some notable pets existed over the years. Perhaps none was more famous than Highness, the mischievous female pet of Malia Tashmere, the first lady of the house. When the house fell and the Pumpkin Man raised the dead, Highness rose as well. She gathered together the ghosts of all the cats that died over the years and bent them to her command. She is now the alphacat, capable of making their ghosts do anything. What she wants them to do is anyone's guess.

Hook: There is no lead up to this adventure. No matter the reason that the group comes to the house, the adventure begins when they cross paths with the ghost of a cat. This can happen as the GM desires, at any time day or night, inside the house or on the grounds.

The Dread Wedding: This adventure can be added at any point in the group's exploration. It makes an excellent daytime side quest for the 3-Day Campaign. It can also be layered onto the events of The Dread Wedding.

Scions of Solaria: This adventure is the only one that the group undertakes during Year 3 of this campaign.

It has been a few years since you first set foot on the grounds of Kaseh Tashmere, and since then you have matured in ways that have surprised even yourselves. Perhaps that is why nobody questions you when you decide to go into the house for the first time in autumn. They beg you not to go during the Days of the Dead, and you agree. But you have never before so boldly challenged the dark forces of the house. And so it is, on this cold fall day, that you find yourselves crossing the bridge at Leafbrook, and entering the grounds of Kaseh Tashmere.

Beyond the Veil: This adventure can be added at any point in the group's explorations. It can happen any time after the adventure The Thirteen Ghosts (A13) and before Dread Secrets (A17).

The Adventure

A black cat has just crossed your path. It is sleek, with a nice shiny coat and a strong tail. Its ears are perked up and its deep green eyes look straight at you. It mews.

This is the ghost of Highness. She is mischievous and playful, and wants attention. She will act like a cat for a few moments, even allowing herself to be picked up. If the GM desires, she can accompany the group for a short time, acting in every way like a normal cat. But she will ultimately wriggle out of the arms of her captors, and take on her ghost form.

Suddenly, the cat begins to change. Its eyes become huge, and leave its head. They float upwards, stopping at the height of a human's. The cat's body expands, growing into those eyes, which then blink. The cat is no longer black, but ghostly blue. Strangely, the shapes of other cats can be seen moving about inside of it. The cat looks at you with its penetrating eyes and speaks in a rhyming voice that disturbs your senses (Sanity 0/1).

"I am many. I am me. I am many. You can see."

A perceptive person may see her nametag has "Highness" written on it. They can use that name to distract her for a moment or two but ultimately, she has the mind of a cat that is also a ghost. She will not succumb to anything the group tells her. In a few moments she will speak again. Anyone that lost their nerve (failed their sanity check) the last time she spoke will have to make another check.

I am Highness. You must play.
Play with Highness. Play all day.
If you play things will be nice.
Play like masters or die like mice.
Catch me catch me if you can.
Catch me chocolate and catch me tan.
Catch me orange and catch me white.
Catch me roan or black as night.
Catch me all and don't leave any.
Best of Luck for I am many.

With that, Highness explodes into 40 ghost cats that rush all over the place. There are 13 white, 13 black, 13 of mixed colors (chocolate, tan, orange, roan), and herself, the original black cat the group found. She will then fade away, purring.

Each time the group explores a room or hall within the house, there is a 50% chance that a random ghost cat will be there. Ghost Cats are immune to all manner of harm. They can only be dispelled by catching them, which can be done with a Dexterity check (the cat and the person catching it each roll, add their Dexterity modifier, and compare it – if the cat wins it escapes, otherwise it is caught). Cats have a Dexterity score of 20(+5)/16(+3)/80. When a ghost cat is caught and touched or held, it disappears in a burst of silver sparkles.

The ghost cat simultaneously casts a spell on the person who touched it with no saving throw allowed. That person can hear Highness purring in their ear for the next few minutes. They also gain a boon according to the color of the cat. A white cat gives them a Good Luck Ghost Cat Bonus. A black one gives them a Bad Luck Ghost Cat Bonus. Any other color gives them a random effect as determined below. When a player uses such a bonus, the ghost cat that granted it appears for a brief second, mews, and then disappears.

Good Luck Bonus: For a single future die roll of any kind, the player may roll again and keep the roll they choose.

Bad Luck Bonus: For a single future die roll of any kind, the player may force the GM to roll again, and keep the roll that the player prefers.

Neutral Effects: Roll 1d6. Effects last for 12 hours or until the end of the next long rest.

1. The character's hair turns the same color as the cat's.
2. The PC gains catlike whiskers that grow back magically if cut.
3. The PC gains catlike vision.
4. The PC smells like a cat in heat, increasing the chance of a ghost cat manifesting in a room by 25%.
5. The PC's mind begins to wander like a cat (-1 on Wisdom checks).
6. Another effect as chosen by the GM.

Endings

At any point that the GM wishes, Highness gets tired of the game. She appears wherever the group is and demands obeisance from them. She will wait for a moment when they aren't hunting cats but otherwise she is a cat, and a ghost, and her actions are not rational.

I am HIGHNESS. YOU MUST PLAY.
PLAY PLAY PLAY. PLAY ALL DAY.
I told you to play is nice.
I'm tired of play.
So die like mice!

With that, she manifests as a huge corporeal house cat. She snarls, a terrifying sound that can shake the foundation of even those who were used to her voice (save vs. Fear DC 13 or Sanity 0/1). In the next round she takes a swipe at a single person in the group (ATK +5, Reach 5, Damage 1d6+3). However, being just a cat she startles easily. If anyone strikes her for even a single point of damage she will howl, turn back to a simple black cat, and attempt to flee. If captured she is a normal cat of 3 years that can sense undead within 30 feet (her hair stands on end and she howls softly).

Highness, Dread Ghost Mark 5

A svelte feline of Asian breeding, with a short black coat and long tail.

Additional Abilities: Dread Form (Cheetah), Ghost Cat Collector (as described above).



The Harrowing Hunter

A Desperate Battle To Survive A Ghostly Stalker On The Grounds of the Dread House

Level: 3-5 (3). **Duration:** Micro.

Setting/Mood: This scenario takes place on the grounds outside of The Dread House. The adventure should feel like a slasher movie.

Synopsis: The group encounters a powerful ghost on the grounds of the house. It stalks them, trying to pick them off one-by-one. If defeated, the ghost comes back to life over and over, until they destroy its totemic body pile.

Beginnings

The last groundskeeper of the house, Jacin Krooger, was by all accounts a strange man. He refused his lord's kindnesses, preferring to live in a tiny shack near the front gate rather than take a privileged room in the house. It is said that he took no wife but slept with an axe instead. A woodcarver, he liked to make masks of people he knew and would decorate his walls with them. These eccentricities would have been easily overlooked had the man ever bathed, or shaved, or cleaned his clothes. But he did none of those things and thus always gave off an odor that stayed behind long after he was gone. Yet as odd as he was, he was an astoundingly capable groundskeeper, and his oddities were overlooked.

The Dread Wedding: This adventure can be added at any point in the group's outdoor exploration. It makes an excellent side quest for the 3-Day Campaign.

In this adventure, Jacin was the second person to die on the night of the Dread Wedding. He became a puppet of the Pumpkin Man and slew several other people on the grounds. Because he was always unkempt, he had not been invited to the wedding. He tried to sneak in wearing a crude mask, was recognized, and ran away. He has not been able to enter the house since.

Scions of Solaria: The group undertakes this during Year 3 of the campaign. It is meant to be played just before, or alongside, The Sweep and The Raven (A6). Specifically, if the group cannot defeat the hunter they can escape him by entering the house where they will meet the sweep.

This moment has been years in the making. From the first time you snuck onto the grounds of the house to what may just be your final foray – everything has built up to this. You have chosen this year to enter Kaseh Tashmere at night – and not just any night – but on the Eve of the Dead. If you can do this well, then you can do just about anything. Your loved ones wish you godspeed and offer prayers for your well being. You and your faithful friends journey to the house without incident, and approach the bridge over Leafbrook.

Beyond the Veil: This adventure can be played as a stand alone adventure any time after the events of 13 Ghosts (A13) and before Dread Secrets (A17)

You have heard the story of The Dread House and have come to town seeking more information. You checked into the local motel a few days ago, and found yourself in the middle of a mystery. Someone or something has been killing animals on the farms around town. Cows, pigs, goats, and dogs have been found hacked to pieces. The killings all happen at night and are getting closer and closer to town. As a precaution, the police have told everyone to stay indoors after dark. That's not really your style, so you've made some preparations and gathered some allies. You are now heading to the old house on the hill. In your mind, there's got to be a connection between the creepy old place and the killings. You arrive to find that the bridge over the brook is out. You have to walk the last bit of the way.

In this adventure the suspected killer is a modern day supernatural slasher. Jacin is a groundskeeper that lived in a shack well away from the house.

The Adventure

Once the group is inside the gate, their trail is immediately picked up by the hunter. He begins a series of attacks on them. The GM should mix and match attacks in a way that causes the group the most grief and fear.

The hunter is nigh invulnerable. He can be "killed" by reducing him to 0 hit points. However 1d12+1 rounds later he springs back to life with 3 hit points, and begins to regenerate 1hp per round. This effect occurs no matter what is done to his body. If it has been dismembered, burned, or even disintegrated, he simply returns, manifesting in the place of his destruction with a brand new body. If need be for storytelling purposes, his old body can fade away as the new one appears.

Assuming he is alone, he then moves to the Body Pile and waits until he has fully recovered before continuing his hunt. The only way to stop this effect is to destroy the Body Pile.

Jacin's axe has the *returning* property. If the PCs take it after "killing" him, the hunter can cause it to magically fly back to his hand at will – likely startling the party before a surprise attack. Once Jacin is truly destroyed, his axe becomes nonmagical.

The Harrowing Hunter – Harrowing Attacks

1. Fear Attack – The hunter throws his axe with deadly aim barely missing someone.
2. Falling Tree – The hunter chops down a tree that falls straight into the middle of the group. He then rushes a single character on one side of that tree.
3. Silent Snare Trap – The hunter casts *silence* on the last person in marching order. He then uses *entangle* on that character, and slowly walks in for the kill.
4. Surprise Chop – The hunter chops a person in the chest, turning visible as he does. He then disappears again and runs.
5. Stink Bomb – The hunter hits the group with a stinking cloud and then attacks the ill.

The Good Hound (A7): If the group is traveling with The Good Hound, it will help them greatly in this adventure. First, due to Jacin's pungent odor, the hound can easily smell him. It will bark when he is within 30 feet, pointing out his location even if he is invisible, eliminating surprise attacks. Second, it can track the hunter, potentially leading the group to The Body Pile, possibly after a few encounters, or after the first time the hunter is "killed."

The Body Pile

The body pile lies in the woods to the west of his shack. Hidden by trees, it is impossible to spot unless one is searching the area. The body pile is a mound of carcasses about 8 feet at its peak (see The Grounds, Area 6). It consists of the bodies of at least a hundred large game animals, as well as the human body of a local farmer (Elam Tunk) that was wandering the grounds tonight, looking for a lost sheep. If the hunter actually slew any members of the party, their bodies will be here as well.

The only true way to destroy the hunter is to destroy the body pile. The main means of doing so is to burn it. Alternatively, it can be pulled apart, dragging bodies one by one out of the stack. If either are done the Harrowing Hunter immediately loses half of his hit points, plus his ability to return from the dead. Now if slain, he is dead forever.

Endings

If the group explores the grounds they may luck upon the body pile. Otherwise they may see the Harrowing Hunter carry a carcass to it (perhaps an animal or group member). They might also be aided by the Good Hound. Assuming they get there, and have the means to destroy it, they should be able to defeat the hunter. Otherwise, they can escape by entering the house. The hunter will, however, pick up their trail again should they leave. He will not stop until dawn.

Scions of Solaria: If the group escapes the Harrowing Hunter by entering the house they immediately encounter the protagonist ghost from The Sweep and the Raven (A6).

Beyond the Veil: The mask of the slain villain is removed to discover that the killer was a local farmer.

The Harrowing Hunter, Dread Ghost Mark 6

A brawny man wearing groundskeeper clothing and wielding a large woodcutter's axe. A crude wooden mask has been nailed to his forehead.

Additional Abilities: Dread Form (Wight). Dread Spells (*entangle, fear, silence, stinking cloud*). Cast *invisibility* at will. Regenerate 1 hp/round unless totem (Body Pile) is destroyed. Attack: Axe +2, *returning*, Triple Damage vs. Wood. ATK +4, damage 1d10+2. Jacin does not have the energy drain (life drain) ability.

Dread Form (Wight) – use the physical stat block for Dread Ghost Mark 5. Dread Spells (Fist of Yog-Sothoth, Create Mist of R'lyeh, Entrall Victim, Implant Fear, Cause/Cure Blindness). Turn invisible at will. Fighting (Axe) 50% (25/10), damage 1D6+1d4.



The Sweep and the Raven

A Lighthearted Magical Adventure On the Rooftops of the Dread House

Level: 3-5 (3). **Duration:** Micro.

Setting/Mood: This adventure takes place on the rooftop of The Dread House. The mood is light, wondrous, and not at all scary – a family ghost story.

Synopsis: The group meets the ghost of a female chimney sweep. She takes them on a magical adventure on the rooftops. If the group participates in the Dread Wedding storyline, succeeding in this adventure will give them aid in defeating the Pumpkin Man.

Beginnings

When the house was at its peak, it employed an entire team of chimney sweeps called "Ravens" to keep things clean year round. One year the sweepmaster Charlie - who folks called Charlie Raven - died. His sister Minerva took over. She called herself The Raven Queen and liked to strut about in a cloak made of raven feathers. She was unlike Charlie in every way, and where he was kind, she was cruel. One by one the sweeps all quit under her brutal tenure. Soon only one remained, a loyal sweep that would do whatever it took to see her job through. No matter what hardships The Raven Queen put on sweet Ellacin, she endured and got the job done. Such is the power of their bond that this oddly abusive relationship persists even in death.

The Dread Wedding: This adventure can be added at any point in the group's outdoor exploration. It makes an excellent side quest for the 3-Day Campaign. In this case the group might discover The Sweep on the roof instead of inside the house.

Scions of Solaria: The group undertakes this during Year 3 of the campaign. It is meant to be played just after or alongside The Harrowing Hunter (A5). Specifically, if the group cannot defeat the hunter, they can escape him by entering the house where they will meet the sweep.

This moment has been years in the making. From the first time you snuck onto the grounds of the house to what may just be your final foray – everything has built up to this. You have chosen this year to enter Kaseh Tashmere at night – and not just any night – but on the Eve of the Dead. If you can do this well, then you can do just about anything. Your loved ones wish you godspeed and offer prayers for your well being. You and your faithful friends journey to the house without incident, and approach the bridge over Leafbrook.

Beyond the Veil: This adventure can be played as a stand alone adventure any time after the events of the 13 Ghosts (A13), and before Ghostcatchers (A16).

The Adventure

No matter how the group gets into the house, they encounter the chimney sweep ghost. The GM can set this encounter to happen whenever they like.

"Look out below" comes a cheery voice. Looking around, you determine it is coming from the nearby fireplace. Suddenly a huge pile of ash and dust falls down from the chimney, puffing out in a black cloud that billows into the room and covers you in a fine layer of soot. From inside the chimney you hear a cheery "One more time! Look out below!" The scene repeats, but this time a broom falls into the fireplace. It is soon followed by a young girl who steps down, retrieves the broom, and waves at you cheerily. She is adorable, wearing buttoned up work clothes, underclothes, and nothing else. She has short cropped hair and a winning smile. She is covered in soot from head to toe.

"Well I'm sure glad I warned you all!" she says. "I'd hate for you to have gotten messy!" She then notices that you actually are dirty. She turns beet red, and without thinking runs up and begins dusting you off with a rag.

"Sorry about that. I'm supposed to clean things, not get them dirty."

The group can talk to her and find her name is Ellacin, the last sweep in the house. They will find her to be agedly wise yet whimsically naïve. She is aware that the house fell but believes the wedding will still occur. Nothing will deter her from trying to complete her task. If asked what that task is, it's "To clean up all the soot from the chimneys and the roof. If I do that, I'm allowed to go to the wedding in the morning! My sweepmaster…I mean my Queen said so."

If asked about her Queen she will wither just a bit and not say much. She will tell them she is the sweepmaster, and that she is very tough. She wants to be called Queen and she sometimes can't be trusted. But she promised Ellacin she could go to the wedding and she wants to believe that.

To put Ellacin to rest, the group should help her complete her tasks so that she can attend The Dread Wedding. If they do, they will end up helping the group that confronts the Pumpkin Man.

Wedding vs. Vacation: If the GM desires, instead of referring to her desire to attend a wedding, she can simply say that she can finally have a day off - her first in thirty years.

The Rooftops

Dangers: In Scions of Solaria and Beyond the Veil there are no other dangers on the rooftops except the Raven Queen. If this adventure is being run alongside the Dread Wedding, then the other dangers manifest as normal.

Ellacin will tell the group that she has just finished cleaning the last of the fireplaces. The last thing she has to do is sweep off the roof of the temple ballroom (Area 4). If the group offers to help her she will heartily agree, and thank them so much. She will then take them to a broom closet and outfit them each with a broom, a smock, a dust mask, and a hat if they want one. She then leads them to a large fireplace and has them step into the hearth. She touches each of them in turn, and they "shoot" up the chimney magically, popping out on the roof unharmed. This effect happens regardless of the size of the character or the fireplace they are in (she can also do this in reverse if need be).

The sweep leads them to the dome of the ballroom. Instead of being covered by Blackthorn Vines, it is thick with black soot. The sweep cheerfully begins to sweep it up and asks the group to help. Should they use magic they will find it easy to clean.

However, as soon as they begin to do so, ravens begin to dot the sky, watching them. The ravens thicken as the group approaches completion.

The Raven Queen's Taunts

At this point, the Raven Queen taunts the Chimney Sweep, determined to stop her from completing her task. The group should help Ellacin by helping her complete her cleaning tasks, and/or taking care of the Raven Queen for her.

There is a cawing of birds and suddenly ravens are everywhere. They fly here and there, narrowly avoiding you as they group together at the apex of the glass dome. They form a flapping mass of wings and feathers as tall as a man and in a single motion fly away. Where once they flocked now stands a regal woman over six feet tall. She is attractive but austere, her cheeks flat, her large nose beak-like. Her head, back, shoulders, and arms are covered with black raven feathers. She appears spiritual. Primal. Totemic. "My Queen" spouts Ellacin. "I didn't expect you so soon. Look. I'm almost done. It looks like I can go to the wedding after all."

The bird woman laughs, a shrieking titter that grates the soul. "Oh you are? I don't suppose you'll let ME be the judge of that, hmmm Ellacin?" With that, a hundred ravens swirl around her in a magical spiral formation. She whispers to them. They fly away from her and down chimneys, into the house, and back up other chimneys. As they do so they fly past her, cawing their reports. "Oh I see. The Great Hall eh? AND the library. For shame. For shame. Oh Ellacin, it seems you have a few fireplaces yet to clean. Hurry hurry now."

Ellacin opens her mouth to protest but stops, looks down at the ground, and simply says "Yes My Queen."

"Oh, Elly…what's wrong?" taunts the Raven Queen. Were you thinking you were ACTUALLY going to make it to the wedding? Tsk Tsk. You should know I could never allow rabble like yourself to go. This wedding is for the upper crust only my dear – you know – lords…ladies…QUEENS." With that she bursts out laughing and bursts into a flock of ravens that fly off into the night. Her voice fills the air, coming from nowhere and everywhere. "Oh, and don't think I didn't catch you trying to cheat. The fireplaces of the Great Hall and the Library were not cleaned. So for that…"

The remaining ravens divide once, twice, thrice, forming a massive swarm. They swoop down, flying into each other over the dome of the ballroom. As they do, they burst into thick black soot that rains down on the dome. Soon it is completely covered and there are no birds left in the sky.

Ellacin's face shows defeat, but she simply hangs her head. "But I DID clean those fireplaces" she sighs. I KNOW I did." She begins to walk along the rooftop, heading in the direction of those chimneys. The spring is out of her step, at least for the moment.

At this point the group can offer to help and she will agree, offering to clean the chimneys herself if they agree to clean the dome again. She will then head off, taking as long as the characters take to clean the dome.

This time, the dust is magical, and will resist any magical means to clean it. If the players blast it with magical wind, make magical water, send an elemental to clean it, etc., the dust will reform into ravens that fly and caw and wait for the effect to end, then turn to dust in the same way they did before. The only way to clean the dome is with the brooms given by Ellacin. With each push of a broom the dust it moves flies into the air, forms a raven, and flies away. In time, the dome is cleaned and the Raven Queen returns, manifesting as she did before. Ellacin appears just as she does.

"I did it my Queen. I'm done with the fireplaces."

"I see that Elly but what of the dome? You didn't clean the dome."

Ellacin turns to look at the clean dome. "Ummm…that's right. But my friends did. Doesn't it look good? I'm sure the master will…"

"NEVER YOU MIND about the MASTER" shouts the Raven Queen, her shrill voice causing even Ellacin to cover her ears. "I told YOU to clean the dome, not these…these… INTERLOPERS."

The group could point out that she actually did not tell Ellacin to clean the dome, she told her to clean the fireplaces. If they do nothing, Ellacin puts her face in her hands and sobs quietly.

If they badger, threaten, or attack the Raven Queen she flies into a fury and attacks, shrieking "Ellacin – go to your room and stay there until I teach these interlopers a lesson. Go now or I will tell the master what an evil little creature you are. And he will turn you out of his house, I SWEAR he will! Go! Now!"

With that Ellacin wails and disappears, leaving the group with the Raven Queen, who attacks as a swarm. To defeat her the group must find and strike the one raven in the swarm that holds her soul. That will force her into her raven form permanently. In that form she can be killed as easily as a raven.

The raven the group must find has human eyes. If nobody notices it through a skill check (Perception DC 25/Wisdom (Perception) DC 20/Spot Hidden), someone in the group will spot it after the 2nd round of swarm damage. It will take a skill check after that one for any person to track it or see it from round to round. In any round they spot it, they may attempt to attack it. The Raven Queen can make a save against any area of effect spell and if she succeeds, she takes no damage from it.

Note that this creature can easily be defeated by low level means such as a perception check and a *magic missile*. This is as it should be since this adventure focuses on story, not combat. If the group figures things out this easily, let them.

Endings

If the group chooses not to confront the Raven Queen, Ellacin disappears and is not seen again.

If they confront and defeat her, they may choose not to slay the Raven Queen in her raven form. If they do not, she flies away into the night, and is never seen again.

Once the battle is over, Ellacin appears, astonished. "You… you beat her. I never. I would have never thought…" Tears of joy stream down her face. "Do you know what this means? I'm free. I can't believe it, I…" With that she jumps high into the air and crashes into the nearest player, giving them a big bear hug and lifting them off the ground regardless of their size or weight. She does this to everyone in turn, with lightning speed, all the while squealing "I can go to the wedding now!!! Oh thank you my friends! Thank you thank you thank you! I can't believe it! You did it!"

Once everyone has been hugged she stops in mid step, frozen. "Oh muh gosh. I can't go looking like this can I? No no no. I have to go. I have to clean up. I have to get dressed. I HAVE TO GO!"

With impossible speed she flies around the group, and plants a kiss on the cheek of every player, her powers seeming to grow with her mood. "Goodbye my friends. I'll never forget what you did for me today. See you at the wedding!" With that, she disappears.

The Dread Wedding: See Event 19, for details on how helping Ellacin will help the group when they battle the Pumpkin Man.

Ellacin, Dread Ghost Mark 5

A slight girl with an infectious smile and a can-do attitude.

Additional Abilities: Chimney Magic (as described above), Magical Leap (as described above).

The Raven Queen, Dread Ghost Mark 7

A tall thin woman with a severe face, wrapped head to toe in a raven cloak.

Additional Abilities: Raven Magic (as described above; Control Ravens in a 5 mile radius). Dread Form (Raven or Raven Swarm)



The Good Hound

An Exciting Race Around The Grounds At The Behest of A Ghostly Hound

Level: 3-5 (4). **Duration:** Micro.

Setting/Mood: This adventure takes place on the grounds of The Dread House. The mood is spooky, exciting, and dangerous.

Synopsis: The group meets a ghostly hound named Hero. The hound takes them on a short adventure across the grounds and through the woods.

Beginnings

The Tashmeres were a family of dog breeders, the best for hundreds of leagues. Their specialty was hunting dogs, which they sold to nearby farms and homes. Their kennels were always full, and for generations their dogs could be found in the hands of peoples for miles around.

Hook: There is no lead up to this adventure. No matter the reason that the group comes to the house, the adventure begins when they cross paths with the ghost dog. The GM can choose to have this occur in the kennels, or anywhere else on the grounds.

The Dread Wedding: This adventure can be added at any point in the group's exploration. It makes an excellent daytime side quest for the 3-Day Campaign. It is also excellent as a link to other adventures on and off the grounds.

Scions of Solaria: This adventure is linked to the Dread Butcher during Year 4 of this campaign, and can be played just before, or in conjunction with it.

You are children no longer, but true adults. You are the heroes (and heroines) of your town. You stand tall in the face of danger. You confront evil head on. You are the veterans of several adventures and ready to test yourselves again. And so you have prepared all year to again explore Kaseh Tashmere on the Day of the Dead. This time, you are determined to find a way to break its dread curse.

If this adventure is being played in conjunction with The Dread Butcher, refer to the intro section for that adventure now.

Beyond the Veil: This scenario can be added as a side trek to any adventure after Piercing the Veil (A12).

The Adventure

As you reach the outer gate, the sound of dogs howling comes from the woods to the south. From the number of howls, the pack seems quite large. They are obviously hunting dogs of some sort, and are closing in on their prey.

If anyone stops to listen a moment, they will determine that the sound is coming from the path they just came up. The sounds suggest that they are getting closer, and that the group is the prey, which will cause fear in most who hear it (Sanity 1/1d4).

The hounds are getting closer. In the distance you can see their huge forms glowing with unearthly light. This is no common hunting pack. Everything in your being tells you to escape them.

The GM is encouraged to play this up to make the scene at the gate very exciting. The ghost pack can close in while they fumble to get the gate open, or climb over it, stopping only once the group gets inside. They then run back into the woods howling and yapping.

Shaken by your encounter with the ghost hounds, you press on into the grounds of Kaseh Tashmere. The howls become more distant but do not fade. Off the path to the right, you hear another dog howling. This one seems different, sad.

This is Hero, the ghost hound from the kennels. If the group goes there, refer to area G17. If they ignore it, the ghost hound will find the group anywhere on the grounds the GM desires. He will manifest with only his back and tail revealing his ghostly nature. He is gregarious, and if not chased away will join the group in their explorations. However, he will soon try to assert himself, guiding them to other areas in order to have adventures.

Ghost Dog Adventures

Hero is connected to the following adventures and storylines. The GM can use these connections to lengthen the time that Hero is with the group. However, the only one that must be played is The Pack Leader.

The Dread Wedding: If desired, the GM can have Hero lead the group to the graveyard, where they encounter the spirit of Jazef Tashmere. Jazef will recognize the dog and act grateful to it.

The Dread Butcher (A8): If the group is on this adventure, Hero immediately picks up the scent of The Dread Butcher. He leads the group to the Graveyard where the Butcher is at work (G13).

Timmy (G11): Hero will start to bark and jump up and down in excitement. It is clear that he is disturbed and wants to be followed. If the group complies, he runs across the grounds to the well. He jumps up on the stones and barks down into the darkness, hoping to draw the group to the edge. After a few barks, he triggers the manifestation of Timothy.

The Harrowing Hunter (A5): If the group becomes involved in this storyline, Hero will lead them directly to his mound of carcasses. He will then lead them to his shack (G6).

The Pack Leader: When the time is right, the GM should have the Ghost Pack attack the group. It could happen when the group has finished the other adventures that Hero contributes to. It could happen when the group tries to leave the grounds and return to town. Or it could happen when they are about to enter the house. Whatever the GM desires.

You hear the howl of the ghostly hunting pack as it manifests about you. In moments you are surrounded by dozens of vicious ghost hounds. Some are fully manifested as ghostly versions of themselves. Some appear as rotted dog carcasses, the flesh falling from their corpses. Others still appear as little more than ethereal muzzles and paws, somehow more menacing than all the rest.

Above them all stands a dog of blackest night. Its eyes burn red in the darkness, showing its hellish origins. It stares at you with wild malice as its ghostly thralls close in to devour you.

The dogs will block the group from reaching the pack leader. However, after a round of combat, Hero will attack it. The dogs will bite and yip viciously, each getting solid blows in on the other. Suddenly, they sink into the ground, out of sight. The group fights the ghostly hounds for a few more rounds before they all stop.

Hero, The Good Hound, Dread Ghost Mark 5

A beautiful dog with a thin white coat.

Additional Abilities: Ghost Dog Abilities (as described above). Dread Form (Hell Hound/Hound of Tindalos).

Ghost Hounds (12), Dread Ghosts, Mark 4

RIP Condition: Destroy them all or let The Good Hound defeat their leader.

Additional Abilities: Dread Form (Hell Hound that cannot breathe fire). The pack regenerates one destroyed hound every fifteen minutes, unless they are all destroyed.

Hell Hound: Use the stats of a normal dog, but its attacks do +1 damage, and if the pack attacks, Investigators must make a Sanity check (1/1d8).

Endings

Without warning the dogs all stop their attack. Their ears prick up and they stand motionless, listening. They all tip their heads back and howl into the night.

A moment later, Hero emerges from the ground. In his jaws he holds the lifeless body of the black dog. Hero drops the carcass and stands tall. The other dogs stop howling and wait for the command of their new leader. Hero takes a step towards you, hesitantly. His white coat suddenly becomes black as night. His ears become pointed and his eyes red. His collar disappears. He takes another step towards you and growls. His pack all begin to growl.

Hero's eyes bore into you. Somehow, you seem to hear its voice in your mind. "Only way" it says. "Go. Live." It then tips its head back and howls. The pack all does the same. And then, with a growl they are off, barking and yapping in a mad cacophony. Soon their voices dim and become so distant that they fade into the night.

Hero will not be seen again unless the curse of The Dread Wedding is broken (see The Dread Wedding – Epilogue).



The Dread Butcher

A Battle For Survival Against a Horrific Ghost Enhanced Human

Levels: 3-5 (4). **Duration:** Micro.

Setting/Mood: This adventure takes place in a butcher's barn between The Dread House and town. The adventure should feel like a monster movie.

Synopsis: The group encounters the town butcher possessed by a powerful ghost. They attempt to drive the ghost out of him without killing him – or being killed themselves.

Beginnings

Ham the Butcher lives just north of Sorenton, directly towards the Dread House as the crow flies. He owns two barns, one of which acts as his home, the other as his shop. He was married once but his wife and children died of a fever that only he survived. After that, he was different. Softer. Simpler. The local children started calling him "Borus the Butcher" after an old wives tale. The tale was originally invented to keep children away from the Servants' Tower of Kaseh Tashmere where most of the housework happened (and thus, most of the danger for children). The story was that a butcher named Borus worked down in the basement. He was a cannibal, and hungered for human flesh. He was especially fond of children, and would eat them and wear their hands around his neck like a necklace. The story was powerfully effective, and persisted for generations, right up until The Dread Wedding.

The Dread Wedding: This adventure can be added at any point in the group's exploration. It makes an excellent side quest for the 3-Day Campaign. In this version the group discovers the Butcher in the graveyard and follows him back to his barn. They may or may not have the help of the Good Hound (A7) in finding or tracking him.

Scions of Solaria: This adventure is linked to The Good Hound during Year 4 of this campaign, and can be played just before, or in conjunction with it. If played in conjunction, the following description can be added to the descriptive text from the Intro section of The Good Hound.

Last night the Dread Storm raged while you and the rest of the townsfolk stayed inside, doing nothing. But the next day a woman was found dying on the street in front of the Temple of Solaria. She was too far gone to be saved and was taken into the temple. Word buzzed quickly through town, and soon everyone was animated,

filling the streets and the inn. Facts were scarce, so rumors took flight faster than a murder of crows. Currently the best information anyone has is that the woman was a traveler with a caravan, and that she was torn to pieces by demons right in front of the temple. Radeg and the town guard are nowhere to be found, and it is feared that the demons took them, too. Luna has the body hidden and will let nobody see it. The more you talk to people the more you realize one thing – they are counting on YOU to do something about the situation.

The Adventure

The group should spend some time investigating the rumors in town to find the truth. The only ones that have it are Niklaus, Luna, and Radeg and his men. Niklaus can be found in his house drinking and unwilling to talk. He will rebuff anyone that visits him with comments like "I can't tell you official town business" and "Please, citizen(s), just go about your day. Everything is fine." If threatened, charmed, or coerced into giving information (Diplomacy DC 23 or Intimidation DC 15/Charisma (Intimidation/Persuasion) DC (15/19)/Charm or Intimidation or Persuasion), he will only say that a female traveler was dead, that Luna has the body, and that Radeg and his men are out looking for the killer.

These facts are true, and Radeg and the town guard will return just before dark, having found nothing. They will state that from what their trackers can tell, the woman came from the north in a group of about ten total travelers. They were caught in the storm and took shelter in the lee of a rock alongside the spur, not far from town. There they were beset upon by a wild animal or other creature. There were traces of blood and struggle everywhere, but all the bodies were gone. The rain washed away all tracks around the lee.

People in town will not accept this explanation, blaming demons from The Dread Storm. Niklaus will insist that Radeg and his men protect them from the demons that night, and go out on the land no more. This situation makes space for the group to step in and investigate. If they volunteer to do so, Radeg will insist that they go quickly, informing them of the spot the travellers took shelter, which is about 5 miles up the road.

Luna: If the group talks to Luna, she will reluctantly let them see the body, which she has covered with a white cloth emblazoned with the sun. The woman is young and healthy, with long curly black hair and copper skin. Her traveling clothes are simple but dirty and her feet are calloused from walking barefoot. Ribbons on her arm show her to be a trader of trinkets and Luna will attest that she found several in her pockets.

The woman clearly died from a slash on her back but if the group examines it, they will see it is unlikely to have been an animal. The cut is too precise, more like that of a hand held slashing weapon (Heal DC 15/Wisdom(Medicine) DC 10/Medicine) to determine it was a cleaver.

Luna herself found the woman in the morning when she opened up the doors of the temple after the storm. The woman was saying a single word over and over again, in a language she did not know. Still, she repeated it so often, Luna is sure she has the sound of it correct – "Açougueiro." She was going to check it against the church's book of translations, but hasn't yet. The group might know the word (Linguistics DC 25/Intelligence DC 20/Language – Portuguese), or they can look it up by spending one hour researching (Library Research to do it in half the time). Success discovers that the word means "Butcher." Everyone in town will know of, and probably assume, this refers to Ham.

The Barns

Everyone in Sorenton knows that Ham the Butcher has twin barns north of town. The small barn is his home, the large one his butcher shop. If the group goes here before visiting the grounds of the house, read or describe the following.

As you approach the twin barns that make up Ham's home, you see a large hulking figure standing between them. The figure moves slowly, waddling somewhat, and carrying a large object over each shoulder. Suddenly it takes to the sky, propelled by some unseen power. Its burden seems weightless to it, and it flies towards Morgan Tor.

This is Ham, possessed by the dread ghost of Borus the Butcher from the old children's tale. The ghost is powerful and its presence has driven Ham insane. His actions are not rational. He is currently taking two of the last three bodies of the travelers he murdered the night before to the graveyard of The Dread House (G13). Anyone seeing him fly away can try to identify what he is carrying (Perception DC 18/Wisdom (Perception) DC 13/Spot Hidden) with success meaning they notice he is carrying two bodies, one of an adult, and one of a child (Sanity 1/1d4).

Butcher Barn: The door to the large butcher barn is unlocked and easy to slide open. Inside is what one might expect, with hooks and chains for hanging meat. There are however, no carcasses in the barn anywhere. Ham hasn't butchered livestock for several days, a fact that people in town would know.

Home Barn: This building has a normal sized door which has been locked (Disable Device DC 20/Dexterity DC 15/Locksmithing). The windows have all been nailed shut except for a large ventilation window near the peak of the roof. It is through this porthole that Ham enters and exits his house.

Inside the house has been converted to a dark butchery. The building has been divided in half, lengthwise. The left half has a floor of dirt, the right half has a floor of wood.

Left Half (Dirt Floor)

A pit has been dug into the dirt floor, a little over five feet in diameter. Arranged around the pit are three large tables. On the first table is a set of butcher's knives. On the second is a pile of what appear to be organs. On the third table is what appear to be two human legs - they are (Sanity 0/1). Anyone checking the organs will find they are animal organs, most likely bovines. Anyone looking in the pit will see a human body face down, with arms spread wide. The body has no

legs and no hands (Sanity 0/1). The pit is eight feet deep and has been hand carved. There appears to be no way into it except to jump in or lower oneself down with assistance.

If anyone enters the pit they may examine the body. To do so they must turn it over, and if they do THAT they will find it to be faceless and maggot ridden (Sanity 1/1d4). The body is an adult male and wears a shirt and breeches that show him to be a traveler. It possesses nothing of interest or value, though there is a sealed jar containing lotion next to it.

Right Half (Wood Floor)

The area with the wood floor has been bisected with a wall running the length of the barn. Three doors in the wall lead to rooms of the "house."

A) The leftmost door leads to Ham's bedroom, a simple affair with a bed, chair, and dresser.

B) The rightmost door leads to Ham's kitchen. He has a small fireplace, and a table with two chairs. A few pots are on the table. Inside the pots are human feet. (Sanity 1/1d4)

C) The center door leads to a room that is filled with carcasses hanging from hooks. There are seven in all. The carcasses are a horror show, with men, women, and even children among them (Sanity 1/1d6). An examination of the bodies reveals a curious thing – they appear to be wearing clothing from decades past. What's more, they appear to be cadavers. As a final mystery, they all have hands. A twisted GM could likely find a way to justify one or more of these corpses attacking as zombies, pulling themselves off their hooks to do so.

What Ham Did

Ham the Butcher, lonesome and shy, began to examine the grounds of The Dread House. He eventually found his way into the Servants' Tower and to the basement. There he was possessed by the spirit of Borus the Butcher. Empowered by the ghost, he flew off to find prey, and came upon the travellers hiding from The Dread Storm. He scattered them, hunting them down and killing them all. One by one he brought their corpses to his home. Fortunately his last victim, the woman that ran into Sorenton, got so close to the temple of Solaria that he couldn't pick her up, and he left her. Ham cut the hands off his other victims, and put them in the pot on the table. He started to cut off legs but it made it too hard to carry the bodies. He dropped one into the pit. After that, Ham began to fly the bodies in twos to the Graveyard of Kaseh Tashmere (G13). There he began to exhume corpses and replace them with the people he killed. He flew the exhumed bodies back to his place to hang them on hooks. He is in the process of finishing that task when the group stumbles upon him.

If the group goes to the grounds, they will discover him digging in the Graveyard, especially if they have the help of The Good Hound (A7). He will be grave robbing, having interred one corpse and digging up another. Because of the Dread Storm and the Pumpkin Man, the corpses are unnaturally fresh, but still clearly dead for some time. Upon seeing the group, Ham will fly home and hide in the pit of his house, waiting for them.

If the group chooses, they can wait at Ham's home for his return. He will return for the body in the pit, flying through the vent window in his roof.

The Dread Butcher, Dread Ghost Mark 6

A huge portly man with a savage look. He wears a butcher's smock and carries a huge cleaver.

As Flesh Golem, Fly 30, w/o Berserk, slashing damage.

As Flesh Golem, Fly 30, w/o Berserk, Aversion of Fire, or Lightning Absorption, slashing damage.

As flying Ghast, w/o spells. Fighting (cleaver) 60% (30/12), damage 1d6+db.

Endings

There is only one way to stop Ham from killing again. The group will have to confront him in battle and defeat him. To do so they must reduce him to 25% of his hit points. Doing so will cause the ghost of Borus to release his body and simply leave this world, as irrational in its actions as it made Ham.

If the group accidentally kills Ham, nobody in town will blame them. If he survives, he will thank the group. That night he will leave town in shame and never return.

Scions of Solaria: The group is celebrated as Heroes, and Radeg Redbeard makes them deputies for a week.

Call of Cthulhu

Beyond the Veil: This adventure can be played as a standalone adventure or SideTrek for this storyline. It can happen any time after the adventure The Tome of the Dead (A14) and before Ghostcatchers (A16). The group is established in Middleburg and may or may not have had previous adventures in town.

There was a savage storm last night with lighting that tore open the sky, and thunder so powerful that it broke windows. The next morning, you awake to discover the town abuzz with gossip. People are speaking of a killing outside The Church of the Holy Light. There is wild speculation about it being a woman that was torn to pieces by an animal. Others say the woman made it into the church but died there. Others say that the police have all left town in pursuit of a murderer.

To run this adventure, update it to the 1920s as described on page 136. The Temple of Solaria and Luna de Solaria become The Holy Light Catholic Church and Father Jesus Alaria. Radeg and his men become Detective Monroe and his.



The Bride's Carriage

A Terror Filled Ride Through Hell At The Mercy of a Possessed Carriage

Level: 4-6 (any). **Duration:** Micro.

Setting/Mood: This adventure takes place on the grounds of The Dread House. The mood is spooky, exciting, and dangerous.

Synopsis: The group explores the carriage house and gets pulled on a ride through hell itself.

Beginnings

The residents of Sorenton swear that on the night of a full moon the carriage of the bride can be seen driving around the hill. The carriage was custom made by Jazef for his daughter, and is a magnificent white and gold vehicle. During the full moon, the carriage glows with divine white light as it circles the hilltop.

The Dread Wedding: This adventure can be added at any point in the group's exploration. It makes an excellent side quest for the 3-Day Campaign.

Scions of Solaria: This adventure is the preview to the finale of this campaign. It is set in Year 5.

You are the most successful heroes that your town has ever known. All of your life you have heard about the curse of Kaseh Tashmere. All of your life you have wanted to break it.

You are children no longer, but true adults. You are the heroes and heroines of your town, known now as "The Children of the Sun" or "The Scions of Solaria." You stand tall in the face of danger. You confront evil head on. You are the veterans of several adventures and ready to test yourselves again. And so you have prepared all year to explore Kaseh Tashmere on the Day of the Dead. And this time, you are determined to find a way to break its dread curse.

Beyond the Veil: This adventure can be played as a SideTrek for this storyline. It can happen any time after the adventure The Tome of the Dead (A14) and before Dread Secrets (A17).

The Adventure

This adventure is best played at night, but the Bride's Carriage can be discovered in the carriage house at any time the GM desires.

Should the group examine the grounds on the night of a full moon they will find the tracks of a heavy carriage. Further examination (Survival DC 20/Wisdom(Tracking) DC 15/Spot

Hidden) will determine that there are no horses initially pulling the carriage (Sanity 0/1). If followed, the tracks go into and out of the woods as if the trees did not exist (Sanity 1/1d4). The trail fades after 1000 feet. If backtracked, it is discovered that the trail begins at the carriage house. Its large doors are closed and sealed with spider webs.

There is a small door on the right side of the building that opens inwards. It too is covered in webs, but both it and the large bay doors can be opened with a little elbow grease. Inside is a magnificent domed carriage of white and gold. It is ornate and beautiful, though covered in dust and festooned with webbing. Meant to carry the bride, it is large enough to hold four medium sized people quite comfortably, with one or two drivers sitting up front, and two footmen riding on the back. A team of four horses would be required to pull this carriage if fully loaded.

The Kidnapping

The bride's carriage is haunted by an immensely powerful ghost (Mark 9) that was once the master of the carriage house. He was slain by the Pumpkin Man, his broken body stuffed into the bride's carriage. Infuriated that he was unable to perform his duty for the wedding, his hate grew powerful until he was corrupted by the Dread Lords. Empowered by their hate, he possessed the carriage itself, animating it.

Its first act is to capture as many victims as it can. Should anyone touch the carriage, it will animate. Bucking wildly, it bends impossibly, and pieces of wood and metal spring loose to become sticky pseudopods that grab at everyone in the building. Anyone it strikes becomes bound to the pseudopod and to the carriage (see below). They will not be able to break this bond with anything short of a *wish* spell until the carriage ends its run.

In the blink of an eye the carriage comes apart, opening up like a giant mouth and stuffing up to 4 stuck people inside itself. The first person it catches it places on the driver's seat. If it catches more than 5 people, it puts up to 2 on the back as footmen, and any additional ones on top of the carriage. Everyone so caught by the carriage will find themselves magically glued to their spots.

As it captures its prey, the carriage reforms itself. The next round it bursts out of the carriage house, smashing through the bay doors if they are closed.

The carriage charges into the woods, and as it does, four ghostly black steeds appear, harnessed. Their eyes and hooves burn with bright red flame, and black smoke pours from their backs. Suddenly, the carriage bursts into flame, burning off the dust and webs in a flash. The flames do no harm to any in the carriage, and burn out in a moment, leaving the carriage jet black. Anyone ON the carriage, whether they are holding it or sitting on it, takes 1d4 fire damage.

The horses rear up and launch into a full gallop, taking the carriage with them (Move 10", with *freedom of movement*, accelerating 10" per round until reaching a top speed of 60").

Anyone not already in or on the carriage may attempt to catch up with it. The carriage will not attempt to hold onto them, and they are free to move about it as normal. Anyone that cannot catch the carriage can no longer participate in this adventure.

The Ride

For those in or on the carriage when it takes off, the next hour is a living nightmare. Even if the character professes to be an adrenaline junkie, this ride is sobering to them. At several spots along the way, riders must make sanity checks to avoid becoming overwhelmed. Anyone on the outside of the carriage must face the full terror of the ride, and can only cover their eyes if they wish to avoid seeing the horrors ahead. Those inside and outside the carriage may be forced to make other checks to avoid minor physical damage.

If players attack the carriage: The carriage is completely invulnerable to attack once it has animated. The horses however, are not. They are Hell Figments, and as such have AC 18(13), and can take 5 damage each before winking out. This does not stop the carriage's charge. However, if all 4 horses are so banished, the ride gets a little less bumpy (reducing all damage from bumping around by 1).

The Bride's Carriage, Dread Ghost Mark 9

A white and gold carriage that turns black after it begins to move, and stays that way until dawn.

Additional Abilities: Dread Form (Huge indestructible animated object). Carriage powers as described above. 4 attacks +10 (95%), 0 damage, but grabs victim and magically pulls them in regardless of their size, weight, or strength.

The Gate

The chariot rockets down the pitted and overgrown road, the pounding of the horses' hooves sounding an impossibly fast beat. In seconds the coursers turn towards the main gate, and charge straight at it.

If the gate is closed it opens by some unseen force, just in time, even if it was chained or held in some other way. (Sanity 0/1).

The Woods

The carriage continues on, the horses rushing down the hill and picking up speed. Then, without warning, they leave the road and begin to cut through the woods, continuing their mad charge. Their hooves pound over rock and root, disturbing neither. The carriage, however, bounces and rattles along, juking and swerving and rattling passengers. Branches thwack the sides of the carriage, scraping along it with savage shrieking noises. The horses swerve, and the carriage caroms off a tree, shaking the riders violently.

Since everyone is stuck in their places, it is difficult to avoid the effects of the shaking or the damage of the branches. Everyone can make a skill check to avoid taking 1hp damage/level (Dexterity DC 20/Dexterity DC 15/Opposed Dexterity 75, 1-2 damage). However those riding on the outside can only reduce the damage to half (rounded up) even if they make their save.

Potter's Pond

The skeletal trees thin and then disappear altogether, revealing the dark waters of Potter's Pond ahead. The horses carry on, unfazed. When the fiery steeds reach the edge of the water they charge across, pulling the carriage with them. Their flaming hooves trample the top of the rippling lake, sending gouts of steam sizzling into the cool night air.

The carriage follows along. Once, twice, it sinks into the water, its back wheels dipping as if cracking through a skein of ice. But the horses are relentless, and pull the carriage across the water, up the opposite bank, and back into the woods. (San 1/1d4)

The Cliff Edge

The forest floor slopes down sharply, and the hellish steeds, heedless, trample down it. Suddenly, the forest gives way to a cliff edge. The horses turn violently to avoid it and the carriage swings out over the edge for a long moment, seeming to hang in the air. The horses pull it back onto the ground as they continue their mad charge.

For the next several minutes the steeds circle the hill in a mad dash counter clockwise. The right wheels of the carriage slip off the edge from time to time but the vehicle always stays on the rocky path. It is clear by now that nothing can stop this dread carriage from taking you wherever it wishes to go.

Everyone must make a Sanity Check (0/1), but those in the footman area of the carriage suffer twice as much damage if they fail (0/2).

The Hellshyft

The horses round the hill, passing an old campground where ragged ghostly tents sport ribbons that once may have been flags. The tents and the ribbons flap in some unfelt wind and fade slowly to nothing.

The rest of the ride is featureless, remarkable only for its terrible, painful consistency as the horses and the carriage threaten to shake you to pieces.

After long agonizing minutes the horses round the southern tip of Morgan Tor and approach the banks of Leafbrook. They race to the bank and leap into the air, pulling the bride's carriage with them. The entire train easily reaches the other side but as they do, the landscape bursts into scarlet flame. To the right, the land drops off to a field of fire hundreds of feet below. Blood red lava pours from a distant volcano, which is circled by huge bat-winged creatures. The cliff itself has become menacing, more jagged and dangerous than it was just moments ago.

The Bride's carriage has just shifted into a parallel dimension that is in hell (San 1d4/1d8). It is the dimension of the Dread Lords themselves, populated by ghosts and demons.

The characters find that they are no longer stuck to the carriage, and can move about it at will. However, nothing they do will stop its relentless charge. No magic spell, no obstacle, no amount of damage will effect it in any way. And thank goodness for that, because if the carriage were to stop, the group would be trapped in this dimension, possibly forever.

The carriage now continues to race around the hill three more times, introducing a new terror each time it does.

At any time while it is in hell, people can jump off the carriage if they like, suffering damage (3d6, Reflex Save DC 25 for half/3d6, Dexterity save DC 20 for half/1d6+2) on landing. Should they do so, or otherwise escape the vehicle, they will be trapped in this dimension of hell forever. That said, if they stand in the path of the carriage on a future run, it will snatch them up as it rushes by, and carry them through to the end of the adventure.

The Camp Hounds

The flames of Tartarus blaze about you as the carriage pulls you through hell itself. The burning air sears your lungs even when you do not breathe deeply. You pass by the old camp again, and this time the tents are not ragged, but fully formed. They fly flags that remind you of distant eastern lands. Standing around the camp are men in armor and dogs of war. All are aflame. The men seem to be in agony, and stumble around as if caught in their final seconds before dying. Unfortunately for them, death never seems to take them and they stagger ablaze, like human candles.

The dogs seem unfazed by their plight. They see the carriage rattling by and let out an eerie howl before the pack gives chase. They easily catch the carriage and begin to snap at its wheels. Perhaps realizing this tactic is ineffective, they run under it, their blazing pelts heating up the metal floor like coals would a pan. The inside of the carriage becomes deadly hot before the dogs break off the pursuit. Standing together, they howl at the carriage as it speeds on.

Anyone inside the carriage when this happens takes heat damage (3d6, Fort Save DC 25 for half/3d6, Constitution save DC 20 for half/1d4+2).

The group can attack the dogs before they heat up the carriage and if they come up with any reasonable means of slowing them down or stopping them it should be allowed. Rather than play out the combat, allow a successful attack to slow a dog down enough that it breaks off the chase and no longer participates in heating up the carriage. For every dog disabled in this way, subtract one from the heat damage that they do. If they are all disabled, they cannot heat up the carriage.

Hounds of Hell (18)

These black hounds are wreathed in red flame.

As Hell Hound that doesn't breath fire (Pathfinder Bestiary).

As Hell Hound that doesn't breath fire.

As Hound of Tindalos.

The Giant

The sound of the hell hounds fades behind you as the carriage continues to rattle along its course. You breathe the brimstone air, wary of what is to come next. The landscape begins to look slightly familiar when you turn a corner of the cliff. A short distance away stands a giant as tall as a tower. She has black skin and long flowing red hair. Her eyes blaze with fire when she sees you. Slowly she begins to move her massive frame towards you, attempting to intercept the path of the carriage. As she does, she raises a flaming tree like a club, getting ready to strike.

In this combat, if the giant is ever forced to lose her action from damage, describe her as roaring in pain and frustration, causing her to nullify her own action.

Round 1: The giant automatically loses initiative. She is 100 feet away and attempts to close the distance. The group may attack with ranged weapons as she comes in. If she takes more than 30/15 points of damage in this round she stumbles, and only makes it halfway towards the group. If she takes less damage than that, she closes the gap.

Round 2: If she is not yet at the carriage, she closes the gap. If she is already there, she makes a physical attack. If she takes 20/10 damage in this round, her attack automatically misses. Otherwise it strikes the carriage, doing damage to everyone on or inside of it (5d6, Reflex Save DC 25 for half/5d6, Dexterity save DC 20 for half/1d6).

Round 3: She makes a physical attack, as above.

Round 4: The carriage rattles off past her, and she roars in frustration.

Giant Demoness

A massive black skinned woman with eyes and hair aflame.

As *enlarged* Fire Giant (Pathfinder Bestiary).

As *enlarged* Fire Giant

Keeper's choice.

The Demons

On and on the carriage rattles. You recognize now that you have been circling Morgan Tor, and are about to complete your third revolution. Suddenly a cloud of demons rains down from the sky, screeching and howling for your blood.

These are quasits, demons from hell. They will attack people on the carriage and try to get inside of it as well. Two will attack each party member each round if possible, and keep this up until 10 quasits are dead, or 5 rounds have passed. After that time, the carriage returns.

Winged Demons (30)

These small bat winged demons look cruel and ferocious.

As Quasit (Pathfinder Bestiary).

As winged Quasit: Fly 50, max hit points (12).

As Bat Swarm that does +1 damage (Sanity 1/1d6).

The End

If the group somehow left the carriage while in hell, it is up to the GM to create a suitable story for bringing them home.

Should the group survive all three rotations, the carriage returns. It will take them back to the carriage house, slowing down when it gets to the yard. Riders will find that they are no longer stuck to it, and can get off of it before it reaches the carriage house.

In a flash, the hellish landscape disappears. The night sky has returned above you. The carriage circles the edge of Morgan Tor, but without warning, begins to cut through the trees again. With a short hop it crests over Leafbrook and onto the old pathway towards the house. It soars into the yard at breakneck speed but suddenly slows as it turns towards the stables. It makes a loop around the old well and as it does, it slows to a near crawl, as if the horses pulling it had somehow been stabled. It rolls slowly to the Carriage House, stops, and does not move again.

In reality the GM can have it perform the same ride every hour whether or not it has passengers. It can only be stopped if the ghost possessing it is laid to rest, and that ghost will only rest if the Dread Wedding is completed.

If the GM intends the group to go to the Dread Wedding next, have the chariot stop outside the Main Entry Hall (1), or the Old Entry Hall (Area 17). Have the entry door open just a crack, with blue light coming out from inside.



The Fall of the House of Cashmere

An Epic Dungeoncrawl Version of the Dread House

Level: 9-11 (9). **Duration:** Long.

Setting: This adventure takes place inside and outside of The Dread House.

Mood: This is a Hell House version of the Dread House in which the group battles their way through the halls and chambers of the manor. Subtlety and nuance give way to action and combat. The adventure should feel like a haunted dungeoncrawl or a horror themed action movie.

Synopsis: The group learns about the house from the people of Sorenton. They are told that the Dread Storm grows larger and more powerful each year and threatens to swallow the land as far as the eye can see. The threat of the house thus amplified, the group enters it armed to the teeth ready to battle undead, demons, and deadly vermin. Whether they encounter the Dread Wedding or the Pumpkin Man is up to the GM.

Characters: The group that takes on this adventure must be prepared to do so. They should be of higher level, and they should possess magical items, spells, and abilities that will aid them in conquering the legion of foes within the house.

Call of Cthulhu: This adventure is jam packed with combat and deadly encounters, making it unsuitable for almost any group of Investigators, no matter how powerful they may be. As such, no clues have been left behind as to how to convert this adventure to that system. Still, should a fortunate Keeper find a group as naive and foolhardy as required to undertake such an epic disaster, it would only be fair to spend some time to convert this adventure and let them have a go at it.

GMs: This adventure is not for the weak of heart! It is in fact, an adventure that will challenge GMs to be at their best. The creatures in this adventure have myriad abilities and they will challenge your tactical and storytelling skills. There are several conditional bonuses and effects to track (see Summary of Dread Effects, page 187). And players will be armed to the teeth with magic. As such, more than any other adventure in this book, it is suggested that GMs take the time to prepare.

Note that this adventure assumes GMs will use rules for Sanity, Soul Points, and Ghost Touch. This helps mitigate damage across 3 pools of resources, and allows for more combat options, and a broader range of exciting storytelling situations (translation: it's fun when people go insane, or almost lose their soul to a wraith).

Also note that this adventure more than any other requires the GM to keep an eye on balance. The idea of a Hell House is for a group to be able to fight their way through it with the potential for real loss. It should not be a cakewalk or a deathtrap, but an exciting, combat and magic filled

adventure. Use dread ghosts of different Marks to scale the dangers appropriately.

FOTHOT: Encounters throughout the book bear this acronym. Text that follows it provides the GM with additional background, story, or combat information about this adventure.

Beginnings

This start of this adventure follows the flow of the Dread Wedding Part 1 – The Call to Adventure, with changes as noted below. If the GM does not wish for the group to solve The Dread Wedding, Parts 2 and 3 can be ignored. Radeg and other parts of the storyline can be downplayed as desired.

The Dread Storm: Actually allows demons to cross over into the material world during the Hellshyft, justifying the fears of the people of Sorenton.

The Hellshyft: Occurs at midnight or immediately after the group reaches the grounds.

Dread Effects: All dread ghosts gain *dread form* as an ability if they didn't already have it. All creatures in the house with a CR of 8 or less gain the advanced simple template/+2 to all rolls (including damage rolls); +1 to special ability DCs; +2 to AC, +2 hit points per hit die.

The Iron Spike Trading Post: Kogan Smashhammer has been secretly stockpiling undead fighting equipment, waiting for people to come along that could use it. He will eagerly give or sell to the group any of the items from his stockpile (page 52).

The Inn of the Shade: When the people talk about the Dread Storm, they will throw in statements like the following:

- *The Dread Storm is coming. And this year, it's like to be more powerful than ever. We've noticed it growing with intensity each year. This could be the year is claims us all.*
- *The storm is sent from hell itself. At midnight, you can hear the scream of demons above the wind as they cross over into our world.*
- *The storm is demonic witchcraft most foul. And like demonic witchcraft it keeps getting stronger and stronger with each victim it claims.*
- *Ten years back pets and small animals were being slain during The Dread Storm, their torn and rended bodies scattered over the ground. A couple of years later larger animals started to suffer the same fate, with goats, cows, and horses all being found in a similar way.*
- *Last year a cow was found on the old Lopaz farm the day after the storm. The cow had been turned completely inside out. Old man Lopaz left and never came back.*
- *The first three years of the Dread Storm, the people here didn't believe it was a threat. Many people disappeared in those days when they were caught out in the storm. Sometimes pieces of them were found later. The head of Moira Martinez was found sitting on a rain barrel, her tongue and ears removed and her hair combed.*
- *You won't find anyone out after dark in this town. Not unless they are on their way to the Temple of Solaria. That's the only door you will find open at night tonight. Given what's been happening over the years, only those with a deathwish – like Radeg, the captain of the town guard – walk the streets at night.*

The Adventure

The group must enter the house and clear as much of it as possible. Once they have done so, they must confront the boss at the end. Kogan's items should help make that possible.

Unless the GM deems otherwise, all ghosts in this adventure are incredibly hostile combatants. They can ignore their behavior as written, and manifest at will, attacking as if they were monsters hiding in a dungeon. If the GM chooses this option for a ghost, then that ghost can be destroyed, banished, or otherwise harmed regardless of its written RIP condition.

Furthermore, several encounters in the house are purposefully amped up by changing the power level of the given enemy in an encounter, or replacing it with a more powerful enemy. This has the effect of filling the house with multiple forms of undead, demons, deadly vermin, and more. The full effect should make the group feel not like they've entered a Dread House, but a Hell House.

Endings

If the group plays the Dread Wedding Storyline, the adventure finishes when they complete the Dread Wedding Quest. Otherwise, it completes when they defeat the boss of the house. The GM should decide the boss and its location, as well as when to stage the final battle. When the boss is defeated, the curse of the Dread House is broken, the Hellshyft reverses, and the town of Sorenton is freed. There is no reward for this deed, except what they find in the house, and possibly the items Kogan gave them.

The group might confront the boss after they clear the entire house, or most of it. They might confront it after they lay a certain number of ghosts to rest, or at a specific time, such as midnight or dawn. They might confront it after they complete the Dread Wedding or another quest of the GMs design.

Good sites to confront the final boss include The Graveyard (G13), The Hedge Labyrinth (G14), The Temple Ballroom (Area 4), The Lord's Tower (LT4), The Library (1st Floor Area 32), The Sun Room (1st Floor Area 35), The Great Hall (1st Floor Area 9), and The Dark Chamber (BTH, Sub Basement 2, Area 5). Possible bosses include:

The Pumpkin Man: See the Dread Wedding but he has *greater heroism* at all times, +25 hit points, and his *eyes of doom* shoot 4 missiles, not 2.

A Dread Ghost: Mark 8, abilities tbd by the GM.

A Dark Beast: CR 11 – Barbed Devil, Graveknight, Moon Beast. CR 12 – Coloxus, Derghodaemon, Lich. CR 13 – Froghemoth, Gashadokuro/CR 11 – Horned Devil, CR 12 – Yuan-ti Anathema, CR 13 – Devourer, Nalfeshnee, Vampire, CR 14 – Elder Brain, Ice Devil/Dark Young, Flying Polyp, Formless Spawn, Gug, King in Yellow, Lloigor.



The Sinister Secret of Peppermarsh

An Homage to a Classic That Might Have Been

This is a standalone adventure. It uses an alternate floor plan of the house as shown in the maps below.

Levels: 1-3 (1). **Duration:** Medium.

Setting/Mood: This adventure takes place in a small haunted house on the edge of a cliff. The cliff overlooks a bay that leads to a nearby ocean. The mood is spooky fun with a dose of real danger.

Synopsis: The group is asked by the residents of the tiny town of Peppermarsh to investigate a nearby house. Once rumored to be haunted, it was later found to be a front for a smuggling ring. The group investigates and finds it haunted by the ghosts of those very same smugglers.

Beginnings

1) The group is a band of pure novices that have stumbled into town, looking for adventure.
2) The group lives in a nearby town or city. Word of a "haunted house" has piqued their interest, and they have come to investigate for the fun of it.
3) The group is made up of people from Peppermarsh who want to put an end to the mystery once and for all.

Background

The good people of Peppermarsh have been plagued by a local house for decades. Twenty years ago, the house was abandoned when its owner, Alamayne Crowley died. A recluse, he spent a small fortune building a house on a cliff overlooking the bay and town below. The house was on the very tip of the cliff, as far over the water as possible. As such, the path up to he house was dangerous at best, treacherous at worst. That kept visitors away, which was just how Alamayne liked it. He died alone, suffering a heart attack while walking up to his house. He was buried in the yard, and forgotten. [1]

Then, ten years ago, lights began to appear in the windows of the house and the townsfolk, troubled by this, sent people to investigate. They were chased away by ghosts, and subsequent investigators claimed to have seen the spirit of Alamayne himself. Soon, nobody would go to the house on the cliff. [1]

As fate would have it, the townsfolk reached out to a passing group of adventurers, a novice bunch with weapons they barely knew how to use. They were led by a green-around-the-ears paladin named Goodfellow, a charismatic but reckless youth. The group took up the cause with eager abandon, and immediately entered the home. They discovered the

house not to be haunted, but to be the cover for a group of smugglers. The group slew the lot of them, including their leader, a flamboyant pirate named Tansalan. [2]

A mediocre but cunning illusionist, Tansalan had resorted to smuggling in order to achieve power. However, as a low ranking member of the Seasalt Cartel, he was prime pickings for a group of well meaning, if murderous adventurers. [3]

Now, ten years later, the lights have returned. A brave group of townsfolk, not believing the old stories, visited the house recently. They did not return alive. Searchers found them dead on the grounds of the house. They had been trying to run away. They had been torn to pieces. [2]

Next, the townsfolk sent the local priest and his acolytes to see if they could exorcise the house. They disappeared, though most folks believe they simply left town without even going to the house. [2]

As a result, the lights in the house continue. Late at night they flicker wildly, especially during storms. The townsfolk fear that the lights are evidence of a new group of smugglers. [2]

But the reality is, they are the ghosts of the smugglers killed long ago. [4]

For the smugglers were not truly bad men. They were survivalists doing what they could to get by. Grunts pressed into working for a cartel that they could not escape or even understand. As such, when the paladin and his group of adventurers killed them, they did not slay a dragon or right a wrong. They did not drive evil from the house. They murdered men they might have freed or reformed. And they did it for the townspeople. For 100 pieces of gold. And THAT is the sinister secret of Peppermarsh. [4]

The Adventure

The ghosts of the smugglers have risen to show the townspeople their wrath, but found that they are bound to the house and its grounds. To complete this adventure the group must enter the house and complete the RIP condition of the ghosts within.

The adventure begins in the Blackbottom Inn, in the seaside town of Peppermarsh. Since the town does not feature prominently in this adventure, The GM should use the Town of Sorenton from elsewhere in this book, simply changing the Inn of the Shade to the Blackbottom Inn, and ignoring references to the Dread Wedding. Of course the GM can make any other substitutions or changes to the town as desired.

Nailed to the door of the inn is a sign that says. Crowley Bounty – 112gp. The number once said 50gp. It has been changed and crossed out numerous times. The group will find that everyone in town knows what it means, even the children. It means that anybody brave enough to explore the old Crowley house on the cliff will get 112 gold pieces from the town council. And they know that nobody wants to go.

The group can explore the town and talk to anybody they want about the house. Everybody in town, even children, knows information in the Background marked with a [1]. Only adults know or understand the nuances of information marked [2]. Town council members know information marked [3]. The only way to learn information marked [4] is through playing the adventure, though even that does not guarantee they will learn it.

The town council is made of 4 women and 3 men. They are represented by Alder Kent, who will seek out the group after they've been in town a while. He will tell him all he knows, and urge them to take the bounty and explore the house. If they decline, he is authorized to pay them double the stated reward, which will cause any townsfolk present to gasp.

Assuming the group accepts, they can set out at any time. However, Alder Kent will remind them that the lights are seen at night, and that they may want to climb up at dusk. He will not mention the sea cave under the house that leads to the basement.

The house is about a mile from town, on the precipice of a cliff 100 feet high. The path up is treacherous but not for a group of hardy adventurers, not even at night. The path wends and winds and forces one to climb at times. Therefore, no horses can make the journey, and even dogs and similar animals will find it difficult.

The Grounds

The precipice is covered with natural grass and other vegetation, creating a wild lawn. On the northwest corner of the house, between it and the cliff edge, is a simple wooden cross that marks the grave of Alamayne, looking out to sea, even in death. Northeast of the house is a small stone well. It is unremarkable. Thirty yards due east of the house, in a patch of long grass, is a large hill that hosts a swarm of giant ants.

Every time the group spends a significant amount of time on the grounds (significant as defined by the GM), roll 1d6 for a wandering monster. On a 5 or 6, the group encounters 1d4+2 giant ant hunters that will fight to the death (though hunters will stop going out if the group ever kills 20 or more). If the anthill is discovered and attacked the group will surely die, as there are over 100 of the creatures living there.

After Dark: Encounters near the house are 1d4 +2 Dread Phantoms instead of giant ants. The phantoms fly out of 2nd floor windows of the house and attack. When slain, they fade, and a tooth falls to the ground where they were.

Dread Phantoms, Dread Ghosts Mark 2

Cloudlike spirits with soft features and no legs. They are all identical, as if copies of the same person.

The House

The house shows signs of weathering and neglect, as one would expect. Holes in the ceiling, broken railings, and peeled paint are the most obvious signs of exterior damage.

Inside, things are much worse. Unkempt when lived in, it is now a disaster. Everything in the house is covered in a thick layer of dust that dulls carpets and reveals that nothing living has been in the house in years.

Floorboards creak and squeak, and are beginning to warp and rot where water has come in. Plaster on the ceiling has fallen in many places. Mold and mildew from the damp air streak the walls with black, yellow, and russet tones.

Cobwebs festoon every nook and cranny of the house, and often hang down over the hall, requiring visitors to push through them. Door frames are likewise festooned with webs, having been the home of nothing but spiders for years.

The house is haunted. There are two dread ghosts on the first and second floors, and several more under the house.

Note: Maps of this house were made with Dread House Tiles, available separately. As such these maps have few cartographic embellishments.

First Floor



1. Entrance Hall

Stairs on both sides of this room lead to the second floor. A balcony above projects a bit over this room. A thick layer of dust covers everything.

The dust here and everywhere in the house is undisturbed. The house has truly been abandoned for at least 10 years. The stairs are safe, but creak immensely.

2. Hallway

The once burgundy carpet of the hallway is worn, faded, and covered with dust.

3. Library

The shelves of this once nice library are bare. A massive book sits atop a small table in the center of the room. It is festooned with cobwebs.

The cobwebs are a spider nest, and anyone disturbing it unleashes a swarm of tiny red spiders that burst forth in every direction. The rush off into all the areas of the house, crawling over and through anything that gets in their way.

The book itself is ornate, with a hide cover. The hide has been branded with several arcane symbols. If opened, it will reveal itself to be a spellbook that contains a single spell – *animate dead*/Create Zombie.

4. Living Area

This large living room has had its furniture removed. A thick oriental carpet covers the floor.

There is a ladder beneath a trap door under this carpet that leads to the basement and caves below. It is the only way for the group to reach this portion of the basement. It can only be detected by moving the carpet, something that hasn't been done in a decade and may not be obvious to the group. However if they have met Fred (2nd Floor, Area 10), they may know to look. When the trap door is opened, a dread ghost manifests.

The trap door swings open and a feeling of horror stabs at your mind. In the blink of an eye, a black vapor seeps up from the darkness and coalesces into a vaguely humanoid form. The form raises a hand and speaks. Its voice is hollow, and seems to come from beyond the grave "I am the ghost of Alamayne Crowley. GET OUT OF MY HOUSE!"

This is not actually the ghost of Alamayne, but that of a smuggler. Tansalan posted him here in times past to scare people away by pretending to be Crowley. When defeated, as he fades away, he whispers "At last."

Gaseous Guardian, Dread Ghost Mark 3

Fights as an incorporeal ghost, using angry telekinesis to throw the carpet around, or hurting people with its incorporeal touch.

5. Living Area

The door of this room is swollen shut, making it difficult to open or close (Strength DC 15/Strength DC 12/Strength).

The air inside is humid and has a mungy odor. The room is festooned with huge red mushrooms that stand taller than a man, their caps butting up against the ceiling.

It is possible to move into the room through the mushrooms. Doing so causes the mushrooms to bob, their crowns dipping down towards the heads of those in the room. They then shriek with a piercing howl that sounds like banshees themselves. They will wail for 3 rounds after the group leaves, and they will continue to take damage unless they can close the door and block the sound.

Banshee Mushrooms, Dread Ghosts Mark 3

As shrieker with Banshee Wail.

Banshee Wail: Drain 1 Soul Point per round/1 Sanity damage per round in addition to any other damage.

6. Study

There is a large desk here with three drawers on the left side. A wooden chair in front of the desk has had a leg gnawed off by something.

The top two drawers are empty. The bottom drawer is locked (Disable Device DC 20/Dexterity DC 15/Locksmithing). If opened it reveals 2 small flasks of glowing liquid. This is *Sunwater* (see pages 277 and 280). If the drawer is opened by breaking it, each flask has a 25% chance of being destroyed.

7. Dining Room

There is a dining table here with three chairs. A fourth chair lays on its back, partially under the table. It wriggles a bit to the loud sound of gnawing.

If anyone looks under the table, the gnawing sound stops. There is nothing there.

After Dark: A dread ghost manifests under the table, taking the form of a giant rat that fights to the death. This is the ghost of a smuggler, manifesting as a giant version of his favorite pet. When slain, the rat disappears in a puff of smoke. The group might notice the rat left no marks in the dust.

ROUS, Dread Ghost Mark 3

As Dire Rat with Max hit points (9hp)/Giant Rat with Max hit points (12hp)/Rat Thing with bonus hit points but no spells (8hp).

8. Withdrawing Room

A few armchairs in this room have been converted into a huge spider nest. Thick white webs run between the chairs, making a huge mound that makes the chairs nearly unrecognizable.

This nest died long ago. Its only survivor sits on the wall above the door and will spring on the first person that enters, attempting to bite it. It will then scurry into the nest, hoping its prey dies.

Deadly Spider

A giant black spider with dripping mandibles.

As Giant Spider/Use the stats of a poisonous snake. Poison does 1d4 strength damage per round until a check is successful.

9. Kitchen

This old kitchen is covered in grey mold and thick cobwebs. The wall to the north has become separated from the house by a few inches, allowing rainwater to seep in and soak the floor. As a result it is warped at the north end.

Within the warped section of the floor is a giant centipede nest. The creatures will slither out and attack anyone that enters the room.

Kitchen Crawlies

Armored centipedes of impossible size.

As Giant Centipede. As Rat Pack that has 2 armor, 1 attack per round, and no overwhelm maneuver.

10. Storage and Scullery

A large fireplace has two large cauldrons on its hearth. A long washing sink dominates the north part of the room. A set of empty shelves lines the west wall.

If anyone tries to open the door to the stairs, it will be pulled shut by a ghost on the other side. To open it requires brute force (Strength DC 12/Strength DC 12/Opposed Strength 50). If the door is opened the ghost will fly down the stairs and through the secret door in Area 1, which the group might see.

Second Floor



1. Entrance Hall (2)

See the entry for this room on the 1st Floor.

Balcony: If anyone steps onto the balcony it collapses, sending them to the floor below to suffer 1d6 damage. A kindly GM might allow nimble folk to jump to safety as it collapses (Reflex save DC 15/Dexterity DC 10/Dexterity check with one bonus die).

2. Hallway

The once navy blue carpet of the hallway is worn, faded, and covered with dust.

3. Bedroom

This old bedroom sports a sagging bed and a dresser.

When the door to this room is opened, it frees a **raven** that somehow got trapped in here. The raven flies out and past the group. It begins to flap through the house, cawing, then lands on something to speak. Whenever it stops it cries out "Time to die. You and I. Time to die. Caw!" Then starts off again. If a door or window is left open for it, it will fly away crying "Time to die. You not I. Time to die. Caw!" It is otherwise a normal raven.

4. Bedroom

This old bedroom sports a broken bed and an armoire.

The armoire has a stuck drawer. It can be opened with sufficient strength, revealing a small curved dagger, a sealed vial of greenish liquid, and a sheath that perfectly fits that dagger. It doesn't take much to divine that the green liquid is poison and that it can be poured into the sheath, then

the dagger placed in afterward. When it does, the dagger instantly drinks the poison like a sponge and injects it into the next creature it injures, doing 2d6 poison damage, save for half (Fortitude DC 12/Constitution DC 10/Constitution). The vial contains four total doses of the poison.

5. Bedroom

This old bedroom sports only a bed. On the east wall is a peg with a large key hanging from it.

The carpet is home to a swarm of roaches. If anyone steps on it, or otherwise spends a round or two in the room, they will disturb the swarm, causing it to rush out and attack.

Swarm of Cockroaches

As cockroach swarm/As Insect Swarm/As Wasp and Bee Swarm that cannot fly, does 1 point of damage per round with no chance of being stung to death).

6. Bedroom

This old bedroom sports a large bed and a dresser. A holy symbol has been placed on a pillow at the head of the bed.

The holy symbol is bait placed there by Tansalan. Ten feet past the door, the floor has been devoured by termites. If one or more characters step on it, the middle of the floor collapses, sending anyone standing on it to the floor below. They may make a save (Reflex DC 15/Dexterity DC 10/Dexterity check with one bonus die) to jump back out of the room, otherwise they fall, suffering 1d6 damage. Once the middle of the floor collapses, the far end does, sending the bed hurtling down on anyone who fell, crushing them for 3d4 damage (Reflex save DC 15/Dexterity DC 10/Dexterity check with one bonus die to jump out of the way at the last second).

7. Bathroom

This bathroom has a large tub, and a privy behind a movable screen. There is a bucket in the southwest corner of the room.

After Dark: If anyone looks in the bucket, they will see it is filled with water, which suddenly jumps out and attacks. Once destroyed, it returns to normal water. If anyone tastes it, however, it is seawater.

The Bucket Ghost, Dread Ghost Mark 4

The soul of a dead smuggler now inhabits the bilge bucket he once used to clean the privy.

As small water elemental.

As corporeal dread ghost that does 1d3 drowning damage per attack instead of bashing damage.

8. Bedroom

The bed here has no mattress. There is an armoire, but it is turned to face the wall.

There is nothing of interest in this room.

9. Storage Room

This storage room holds several steamer trunks and a few wooden crates. A set of stairs leads up to the attic.

The crates contain old clothes. All the steamer trunks but one are unlocked and empty. The closed trunk is locked, its key hanging on a peg in room 5 (otherwise Disable Device DC 25/Dexterity DC 20/Locksmithing with one penalty die). The trunk is sitting on a severely rotted patch of floor. Should anyone open the chest, raising its hinged lid is enough to redistribute its weight on the rotten floor. As such the chest and anyone standing around it crash through the floor to room 9 below, taking 1d6 damage. If the centipedes in that room haven't been disposed of, they will rise to attack the hapless victim(s)!

The chest contains several useful objects including a silverware set worth 600gp, a vial containing 6 more doses of the poison found in Area 4, a Cloak of Protection +1, and a sword +1 *ghost touch*. The sword type is up to the GM. It has the name Ghostbane engraved on it. It glows with a dull blue light whenever undead are within 30 feet of it.

10. Bedroom

This room holds a bed and a dresser. The drawers of the dresser have all been removed and, apparently, taken elsewhere.

After Dark: *Sitting in the center of the room is a man bound and gagged. He has breeches and a tunic on but no shoes. He looks at you with a helpless expression.*

This is the ghost of Fred, a rogue that came to the house long ago. A bad man, he was captured by the smugglers and bound and gagged before he could do any harm. He was discovered by the group that came ten years before. The paladin that led them detected evil thoughts in Fred and cut him down where he sat, bound and gagged. As a result, Fred manifests here at night. Should anyone ungag him he will tell them the truth, that he was a bad man long ago and deserved to die - but not like he did. He will ask the group that they untie him so that he may move on. Should they leave him bound, he will still be there when they return. Should they free him, he will shed a single tear before thanking them and fading away. As he does he will say "That's all any of us want, you know. We just want to be set free. Look under the carpet in the empty room downstairs. Free everyone."

Fred The Rogue, Dread Ghost Mark 4

As former corporeal self.

RIP Condition: Set him free.

11. Attic (not shown on map)

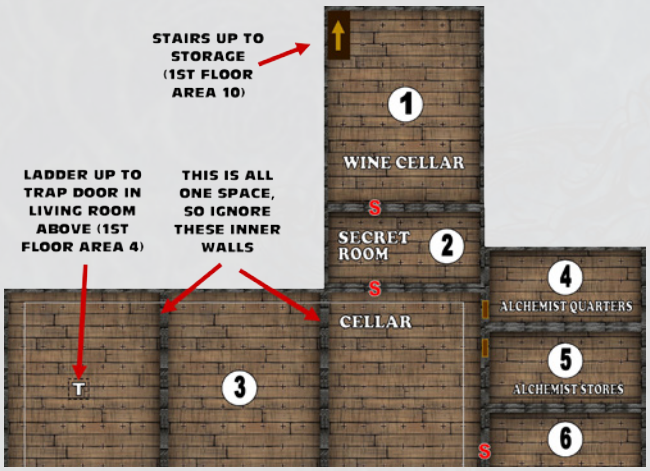
This area covers the entire house. At its peak the roof is 10 feet tall, but it slopes all the way down to the floor, making only the middle of the attic walkable. In one corner of the room is a colony of strange creatures. Whether they are part of the natural ecology of the area, or the creation of Alamayne Crowley's alchemy experiments, is unknown. What is known is that they are horrible creatures, half bat, half mosquito.

Mosquito Bats

As 6 Stirges (Pathfinder Bestiary). As Giant Bat that does 1d2 Constitution damage instead of hit point damage.

The Basement

The basement is the lair of Tansalan and his men. Since it is always dark underground, they are always active, day and night. They manifest as various frightening undead creatures, unable to comprehend how doing so is tied to their desires to be laid to rest.



1. Wine Cellar

This large wine cellar has several web covered casks and some crates of wine on the floor. In the center of the floor a body lies face down. It is clearly decomposed.

This is actually a zombie which animates once the first group member makes it down the stairs. A second zombie behind the stairs will animate and attack the following round.

There is a secret door in the south wall but it cannot be opened from this side.

Preserved Corpses, Dread Ghosts Mark 4

These two walking corpses are dressed as sailors.

As Zombie/Zombie/Zombie.

2. Secret Room

This small room has paintings of low standards and questionable taste all over the walls. A short bar on the east wall suggests this was possibly an old speakeasy, or a medieval man cave.

There is a secret door in the north wall that can only be opened with a button that is behind the bar. It closes automatically after 3 rounds. The secret door in the south wall can be detected and opened normally (Perception DC 20/Wisdom (Perception) DC 15/Hard Spot Hidden).

3. Cellar

This large room has ten beds. A large round table and four chairs sit in the center of the room. A skeleton in tattered clothing sits slumped over the table; it holds a dagger that is stuck into the tabletop. About the room are more skeletal figures. Two lie in heaps on the floor. Three lie in beds.

Although the skeleton at the table does not animate, the others do, rising to attack as soon as the group moves about the room. If anyone examines the table they will see the first stanza of a poem has been carved into it. The first line of the second stanza is also there. The skeleton holds the knife as if poised to write the next line of the verse.

The first verse is a clue to the fact that there are four total floors or "levels" to the house, and that there are four secret doors within it. Whenever the group finds a secret door and opens it (in any order), the skeleton at the table slowly animates, and carves the rest of the paragraph. It also carves the 1st line of the next verse (assuming there is one). GMs should do their best to dramatize this, mimicking carving motions and making sound effects. This will add to the mystery and suspense of the situation.

If the group destroys the skeleton, a ghost version of the skeleton appears to finish the poem. The point of its knife has *ghost touch*, allowing it to come in contact with the table. The ghost otherwise stays in its own dimension and does not interact with the group in any way.

The entire poem explains the RIP conditions of all the ghosts in here, which is the quest that the poem refers to.

Initial Text	Four creepy floors Four secret doors The waves crash pon The rocky shores
1st Secret Door Discovered	<u>A score of men</u> Were murdered then They came right back To life again
2nd Secret Door Discovered	<u>Rest they cannot</u> Their lost souls caught Inside an eldritch Tempest's knot
3rd Secret Door Discovered	<u>That seals their fate</u> Til deeds done great Help them to heaven Navigate
4th Secret Door Discovered	<u>Where cliff meets sky</u> To help them die Let bones and bods And remnants fly You've found the doors The quest is yours Now send us to The rocky shores

This poem reveals that the RIP condition of every ghost in the house (except Fred) is to have their remains thrown from the top of the cliff down to the sea below. Remains include their bodies, bones, teeth, clothing, or anything else they've left behind. The group can simply destroy the undead in here, but they will return after one calendar year. If they want to set them free, they must do this task.

Skeletal Smugglers, Dread Ghosts Mark 3

These five figures wear tattered clothes.

As Skeleton/Skeleton/Skeleton.

4. Alchemist's Quarters

This room contains little more than a bed and sink. The blanket on the bed is covered with alchemical symbols. Alchemical formulas are written on the walls with white chalk.

Unbeknownst to the people in Peppermarsh, Alamayne Crowley was an accomplished alchemist. He preferred to sleep in the basement of the house near his lab and stores, so that he could work at any hour of the day or night. Alamayne sought what everyone of his profession did – eternal life. In this quest he failed, though he did leave a legacy behind.

Tansalan used this room as his private quarters. His ghost holds the key to Areas 5 and 6.

5. Alchemist Stores

The door to this room is locked (Disable Device DC 20/Dexterity DC 15/Locksmithing).

Shelves line the walls of this room. They are filled with a number of jars containing an array of substances that might be used by an alchemist. There are jars with stones and metal objects within them. Jars with chemicals and elements. Jars with feather and fur and mandrake roots. Jars with eyes, and claws, and beaks…and very small hands.

These curiosities may contain some material components that a spellcaster could use. Otherwise, a discerning eye might notice 3 chemical bottles are actually crystal flasks (Appraise DC 15/Intelligence DC 10/Appraise). They are actually potions of *cure light wounds/healing, blur, and spider climb.*

6. Laboratory

The door to this room is locked (Disable Device DC 20/Dexterity DC 15/Locksmithing).

Two large tables are covered with alchemical apparatus. A series of flasks have all been connected with glass tubes so that liquids can move between them. A large shelf against the wall is cluttered with more equipment and stacks of books. Everything is spotless.

This area is being maintained by Alamayne's Homunculus. The only major alchemical feat he ever did was to find a way to make homunculi survive the death of their master, and not go insane. His did survive, and whether or not he left the secret as to how he managed this is up to the GM.

Masterless, the homunculus is ready to bond with a new master. When the time is right it will pop out from behind the equipment on the shelf and choose a new one from the group by contacting them telepathically (GMs choice as to who). If the person accepts the homunculus, it becomes their servant as if they created it. If nobody accepts its offer, it attacks.

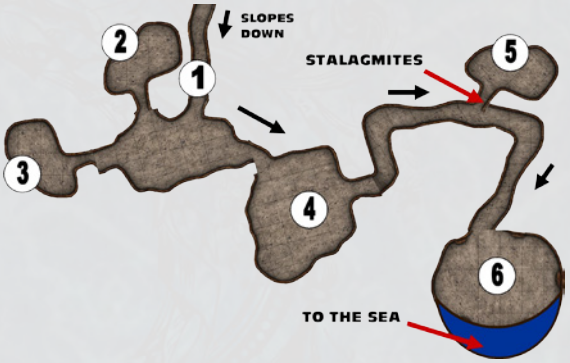
Alamayne's Ever Faithful Servant

As Homunculus.

Homunculus: Use the statistics of a Giant Rat with telepathy, and 2MP. Anyone that bonds with it becomes the only one it will speak to and obey. They can use it's 2MP as if they were their own.

The Caves

This natural cave system is the true reason Alamayne chose to build where he did.



1. Sloping Passage

This long passage runs from the basement of the house, all the way down to the sea. It is about 300 feet long, and goes down about 80 feet to the water, making it a steep pitch. It is considered difficult terrain. The passage connects to caves 2, 3, and 5. It runs through cave 4, and ends at cave 6.

2. Natural Cavern

The small cavern is moist and damp. Water drips from the roof into small pools on the floor.

Hiding on the roof is a patch of green slime. It is difficult to see (Perception DC 15/Wisdom (Perception) DC 12/Spot Hidden) and if someone enters the room without spotting it, it falls on them (Reflex DC 12/Dexterity DC 10/Dexterity Check) to jump out of the way.

Ooze of Death

As green slime. See Appendix, pages 275 and 278.

3. Natural Cavern

This large cavern is dry. It contains a pile of barrels and some firewood.

4 Natural Cavern

The sloping passage widens, becoming a cavern with a floor just as sharply angled. Someone has pinned a large flag on the south wall. The flag shows a red hand rising from waves.

This is the symbol of the Seasalt Cartel. An appropriate check might discern this fact (GMs choice), but it is irrelevant to the adventure. As soon as the group enters, dread ghosts manifest.

The sound of men singing a sea shanty fills the room. A handful of sailors appear. They have black bandanas on their heads, and wield clubs.

Ghostly Grunts, Dread Ghosts Mark 3

As corporeal dread ghosts whose slam attack is a club that does 1d6+3 damage. When they are destroyed, their bandanas become corporeal.

5. Natural Cavern

A cave connects to the passage here, but its entrance is blocked by three huge stalagmites that reach almost to the roof. A man-sized creature can certainly pass between them, but it would be a tight fit.

There is in fact, nothing important in the cave. But hiding around the corner to the south is the ghost of Tansalan. From here he uses his Dread Illusion ability to creating an illusion of a huge Octopus inside the cave. It reaches through the stalagmites to grab at those who would pass by (Sanity 1/1d6). After this attack he moves to the sea cave and waits for them.

6. Sea Cave

This cave is open to the bay beyond it. The floor slopes down to the water where it is easy to imagine longboats filled with black market goods coming and going. There is a large bloodstain on the floor in the center of the cave. Standing on it is a man wearing silk clothing and high sailor's boots. He has long grey hair and is semi-transparent.

This of course is Tansalan. If anyone attacks or approaches him he shouts "To me!" which causes his remaining men to manifest. While the group is fixated, he casts *mirror image*/ Mists of R'lyeh on himself. The next round he attacks with *color spray*, and then with his slam attack.

Tansalan is of course, the cause of the lights in the windows at night, using his *dancing lights* spell to lure the townsfolk to the house.

Spectral Sailors, Dread Ghosts Mark 3

These four smugglers walk and talk like they are alive, but they are blue and transparent.

When destroyed they leave behind 5gp gold earrings.

Tansalan, Dread Ghost Mark 4

As former incorporeal self. When destroyed, he drops a key (see Basement Area 5 and 6).

Dread Abilities: Dread Illusion. **Dread Spells (3):** 0- *dancing lights*, 1st- *color spray*, 2nd - *mirror image.*

Dread Spells (4): Color Spray, Create Mist of R'lyeh,

Color Spray: A colorful spray of lights shoots from the hand. Cost: 2 MP, Casting Time: 1 round. Blinds up to 2 people in a 10 foot radius area for 3 rounds.

Endings

The group can leave at any time and nobody in town will resent them for it. However, should they want to free the ghosts, they should collect their bodies and anything else they left behind of a personal nature (earrings, bandanas, etc). It should all be thrown from the top of the cliff into the water below, but if the group throws it out of the sea cave, the GM should permit it. Intangible ghosts that leave nothing behind are put to rest when their fellows are.

If the group returns to town, they do so as heroes. They are given a feast, their proper reward, and if they want the house, they can have it.

Call of Cthulhu

This adventure is easy to convert to Call of Cthulhu. Although meant as an "Introductory" adventure featuring ghosts, the sheer number of the creatures (especially in the basement) make this a deadly prospect for most Investigators. Keepers can easily reduce the number of threats in the basement to balance this out, but it is still suggested that the group have investigators with at least some magical spells, or magical/alien objects to help them.

The Keeper can probably make use of this house to tell multiple stories. For example, the basement could be ignored completely, and the adventure simply be freeing Fred on the second floor (Area 10). The Homunculus in the basement (Area 6) could be more than it appears. It could contain the soul of Alamayne Crowley, and instead of attaching itself to someone, it could attempt to jump into a character's body.

Beyond the Veil

A Storyline and Mini Campaign for Call of Cthulhu

With Fiction by Richard Lee Byers

"Beyond The Veil" is a series of six short adventures that can be played separately, or strung together as a campaign spanning multiple years. Each adventure is connected by a series of short stories that add to their background, flavor, and mystique. Although primarily designed for *Call of Cthulhu*, they can be played with *Pathfinder* or *5th Edition* with some modification.

Setting: 1920s. All adventures occur in the Old Cardell House, a smaller version of the Dread House. The house rests outside of Middleburg in the Pennsylvania hills, USA (detailed below).

Mood: The mood of the various adventures in this game runs the gamut from light comedy to dark horror.

Characters: Call of Cthulhu – these adventures are suitable for investigators and players of any experience level. Depending on the Keeper's designs, the group may consist of the same people over the years, a new group each adventure, or (assuming standard attrition rates) a mix of old and new investigators.

Length: Long. This campaign will take several sessions to complete.

Synopsis: In the first scenario, the group is invited to a séance in an old house. The event unlocks a series of adventures that unfurl over several years. The group leaves and returns to the house at various times over the next two decades, uncovering layers of secrets as they do.

Adventures: "Piercing the Veil" (A12), "13 Ghosts" (A13), "Tome of the Dead" (A14), "The Machine-Man" (A15), "Ghostcatchers" (A16), "Dread Secrets" (A17).

Optional Adventures: "Talismans of Hope" (A2), "The Dark Garden" (A3), "Queen of the Cats" (A4), "The Harrowing Hunter" (A5), "The Sweep and the Raven" (A6), "The Good Hound" (A7), "The Dread Butcher" (A8), and "The Bride's Carriage" (A9) can all be used as side adventures by a clever Keeper.

Background/History

For the Background of the house, see Background and History page 13, as well as the Dread House – An Earth-Based Timeline on page 16.

Campaign Overview

What follows is a blend of adventures, fiction, and background elements that make up the campaign. Note that the fiction is not 100% relative to the adventures, but the vignettes connect them to the background elements.

Piercing the Veil (A12) - 1919: The group participates in a séance in an old house that is owned by the local diocese. Practically abandoned during WWI, and rumored to be haunted, it has barely been kept up. The séance is held by the house's only current occupants, a curator hired by the church named Bertrand Dobbs, and his clairvoyant wife Gwendolyn. She claims to have "powers" and knows how to speak to the ghosts. She sets the date of the séance to "The 9th month, 19th day of 1919, at 19:19 P.M.—or 91919191919." Her husband becomes possessed and shoots her during the séance, smashing the crystal ball and allowing sleeping ghosts to awaken and flood the house. The ghosts magically lock the doors and begin to flood the house with blood. The group escapes, traumatized. Embarrassed, the church covers it all up, but fails to exorcise the house. **Mood:** Mysterious, exciting, spooky, and dangerous. **Duration:** Short.

FICTION - 13 Guns - 1921: A group of thirteen gangsters, having just robbed a train of millions of dollars, enter the now-abandoned house. There, they are murdered by the ghosts that were freed during Gwendolyn's séance. The ghosts hide the train money within ethereal pockets around the house.

Background – 1921: News of the robbery spreads, and the federal reserve sues the municipality, claiming a cover up by local police and firemen, who must have taken the money. The municipality puts up a $10,000 reward for info about the missing cash. Stucky Dobbs, the son of the caretakers, sues the church for the death of his parents, which they had allegedly covered up. He wants nothing less than the house. Several people enter the house seeking the money, but discover nothing, not even the ghosts.

13 Ghosts (A13) - 1921: The group is assembled the day before Stucky Dobbs goes to trial, and are asked to investigate the house to find the money. The group goes to the house and meets the ghost of an old butler from earlier days. He tells them that they must meet every single robber to find the money and claim the reward. They do. The next morning, Stucky Dobbs loses in court. A secretive trust fund buys the house and fixes up the grounds. The house itself is never repaired, and nobody ever lives in it again. **Mood:** Spooky, scary, and a bit gross. **Duration:** Medium.

Background - 1922 and beyond: Over the years, the event's fame draws several curious folks to the area, including a reporter, an antiquarian, an engineer, and more. They discover that they cannot easily get into the house, and they turn to other means.

FICTION: The Golden Scoop – 1924: A female reporter named Irene White sneaks to the house one night and comes across a member of the custodial staff. She pays him to take her around, and she gets a scoop as to what happened to the 13 Guns. She leaves in the night and writes a lurid

tale about the house. Newspapers print her story across the country, and she becomes famous "overnight." Detective Michael Monroe of the Middleburg police takes her in for questioning, seeking to learn how she acquired information about the case that only the police knew. Irene reveals the name of her source. Monroe then takes her to a tombstone, showing her that the caretaker died years before. Realizing she was played by a ghost seeking fresh victims, Irene is forced to retract her story.

The Tome of the Dead (A14) - 1926: In 1926 the house attracts the attention of an antiquarian named Constance Ortega, who gets denied access to its library despite "Several respectfully written letters" penned by herself. Believing it to contain an ancient copy of the *Tome of the Dead*, she hires the group to break in to steal it. The group finds the book in question, but it is possessed and attacks Constance. It becomes nigh indestructible and flees to the graveyard, where it begins animating corpses. The group destroys it, but the damage is done. All the dormant ghosts in the house and graveyard awaken. **Mood:** Creature-feature or zombie movie. **Duration:** Short.

Background - 1926: After what happened in the graveyard, the trust adds more security to the house by erecting an electric fence around the main fence.

FICTION – Lady in the Window – 1926: While the fence is being built, a construction worker catches a glimpse of a beautiful lady in a window of the house. While working on the house for many days, he continues to see her and falls in love with her. He sneaks into the house after work one day to find her, but finds his doom instead.

The Machine Man (A15) - 1929: An engineer named Uenel Heffelfinger learns that one of the earliest automatons ever was created by Jack Cardell. It was designed to assist lumberjacks, but it is unknown if it ever worked. His request for rights to search the house go unanswered for years. But then a local drunk tells him how years before, he snuck into the basement and found the automaton. Obsessed, Uenel hires the group to find a way into the house. He finds a map of some tunnels, and is convinced that some of the outbuildings lead to the basement. The group explores the grounds and has a few mystifying experiences before coming upon the woodshed. They find a secret tunnel and follow it. Before they know it, they are being hunted by the machine man, who is intent on splitting them like logs. They barely escape with their lives. **Mood:** Scary. Deadly. Death in the Dark. **Duration:** Short.

Background - 1929: Immediately after the group leaves the grounds, something or someone dynamites the tunnel and any other tunnels leading to the house. Uenel turns himself in for leading the group inside, but no one from the trust presses charges, so he is freed.

FICTION – A Man of Science - 1929: A scientist named David Edwards has heard the various stories of the Old Cardell Mansion, and has been living in town, biding his time. After the incident with The Machine Man (A15), he is asked to join a group visiting the grounds. The group includes a few policemen, including Detective Monroe and a priest known as Father Dominic Shelton. Edwards scoffs about the need for a priest the entire way. When they get to the grounds, they discover hundreds of trees felled. Worse, they have been expertly cut into sections where they lay. Edwards quickly determines that they were cut with precision chops, with each section exactly 1 foot long. They hear a horrible sound and find the machine man chopping up their cars. The police are useless, but Father Shelton prays and dispels the spirit, causing the machine to fall to the ground. Edwards experiences a schism, and he is never the same again.

Ghostcatchers (A16) - 1931: Edwards and Heffelfinger requisition the metal that the Machine Man was made of. They work with Monroe, Shelton, and even Madame Aluna to create a bulky machine that they believe will allow the group to capture ghosts. They send the investigators into the house to fill up the machine. They capture so many so fast that the machine explodes, destroying the house, but also dispelling all the ghosts above ground. **Mood:** Fun and even a little bit zany, like a comedy ghost movie. **Duration:** Medium.

Background - 1931: The house is destroyed down to the foundation, leaving only the sub-basements intact. The trust fund shuts down mysteriously overnight, and is never heard from again. The municipality gains the deed to the house 2 years later over unpaid taxes and cannot find a buyer.

FICTION - The Veil Unveiled - 1935: Irene White has fallen into despair. Having lost her fame and her job, Irene has fallen into sullen alcoholism. Passed out drunk, she is awoken by a call from her last friend, Monroe. When she hears his story, she sobers up. She joins Monroe's group, and together they head to the house. They find a prison in the basement, and they eventually end up in the summoning room of The Dark Chambers below. There, they encounter a horrific creature, and only Irene survives. She escapes the house through a tunnel that brings her into the yard, where she collapses and passes out.

Dread Secrets (A17) - 1935: Despite the house's destruction, strange lights can be seen on the hill at night. Municipal employees have wild theories about what is happening, but find no traces of gas or other natural phenomenon. Worried, Monroe gathers the group, as well as his old friends, including Irene White. They investigate the ruins of the house and find an entrance to the basement. They discover a medieval prison below the house and an even darker secret than that: evidence of an ancient cabal. In a deep, dark cave below the house, there is a summoning room where an evil beast awaits them. If the

group destroys the creature, the basement collapses, and they flee to the surface. If they fail, they die. Should they return at a later time, they discover the ghosts of the house have played them for fools all along. **Mood:** Ever deepening horror, like a classic Lovecraftian tale. **Duration:** Medium.

FICTION - Epilogue - 1935: Irene White escapes the basement dungeon to find that the house is intact - just as it was in 1919. Aaaaaaaaaah! <cue horror music>

Pathfinder or 5th Edition

Characters: 1st to 5th level. The adventures presented here are low on combat, and are thus suitable for characters of no higher than 5th level. GMs can easily scale each adventure by choosing Dread Ghosts of appropriate Mark and CR.

Setting: This campaign can easily be set and played in medieval times. A few changes must be made, of course. The GM can replace Middleburg with Sorenton, or set Middleburg in medieval times on any world, simply by removing or replacing anachronistic references. For example, in a medieval world, The Holy Light Catholic Church can become "The Church of the Holy Light." It can worship a god of the sun, light, truth, or anything else the GM desires. Vehicles become horses and other mounts as appropriate. Objects such as guns can become wands and staves filled with spells like *magic missile*, hand crossbows with fast-acting poison, or simply bows and crossbows.

When running these games, the GM may wish to use the large floor plan for the house, and may want to add some extra encounters to fill out the adventure.

Setting

The adventures in this campaign occur between 1919 and 1935. They encompass the Roaring Twenties and half of the Dirty Thirties, The Time of Machine Guns, and The Mythos.

By default, all adventures in this campaign are set in a fictionalized version of the small town of Middleburg, USA. However, any similar town anywhere in the world can be used as a substitute. Middleburg is nestled in the Pennsylvania hills, down a dirt road that often washes out after a hard rain. It is "small town USA" circa the early 1900s.

In this campaign, the house the players encounter was built from the materials of the Dread House. Destroyed centuries ago, the remaining portions were transported over from Spain in the mid- 1700s. Because of this, some ghosts and bad spirits came across the Atlantic with the house. Therefore, even though the background of the Dread Wedding is not explicitly referred to in any adventure, the events of that fateful day resonate through every time period and every adventure in this campaign.

The 16-Year Campaign

"Beyond the Veil" deals with the ultimate and final fate of the Dread House. Once transplanted to the USA, it became known as Casa Tashmere, then Casa Cardell, and finally, the Old Cardell House. As such, the adventures are spaced across sixteen years. The Keeper may choose any of the following options, or make their own choice when deciding how this mechanism interacts with the group of investigators.

1. The group is essentially the same for each adventure, ageing as appropriate from scenario to scenario, and replacing dead or lost investigators as needed. The investigators might live in or near town. Their replacements could be friends or family. They might work with Detective Monroe early on, or not. The Keeper has free reign to decide.

After each of the first and second scenarios, the ghosts of the house will have to wipe the group's memory of previous visits.

2. The group is the same for only some adventures, changing at natural breaks in the storyline, such as at the end of 13 Ghosts (A13) and Ghostcatchers (A16), or at the end of any adventure the Keeper desires.

3. The group is different for every adventure.

Restless Investigators: Should the group wish to complete all the adventures together, but not sit still for years, it is possible for them to go out on other adventures, returning to Middleburg as needed. It is also possible for the Keeper to simply compact the timeline so that it all occurs over the course of a number of months or seasons instead of years. The only date of true relevance to the storyline is September 19, 1919, but even that can be reimagined to the Keepers needs.

Middleburg

Middleburg is a small town filled with good, hard-working folk. It is the county seat of Snyder County, and is part of the Catholic Diocese of Harrisburg.

Population: as of 1919, there are 400 in town and 200 more on surrounding farms. Due to upcoming events, the population is about to boom.

Mayor: Niklaus Burgermeister.

Demographics: Despite its location in the USA, Middleburg has a diverse ethnic population; 70% Caucasian (60% German, 30% Irish, 10% Other English European); 15% Hispanic; 10% African American, 5% Other.

Economy: Farm goods (80%), lumber (15%), other (5%).

Male Commoner Names: Hermann, Klaus, John, Wilhelm, James, George, Gustav, Charles, Frederick, Antonio, Juan, Miguel, Delen, Rodell.

Female Commoner Names: Adelonda, Gertrude, Hella, Katarina, Eileen, Shannon, Maude, Patty, Lore, Maria, Rebecca, Laura, Nadine, Tabitha.

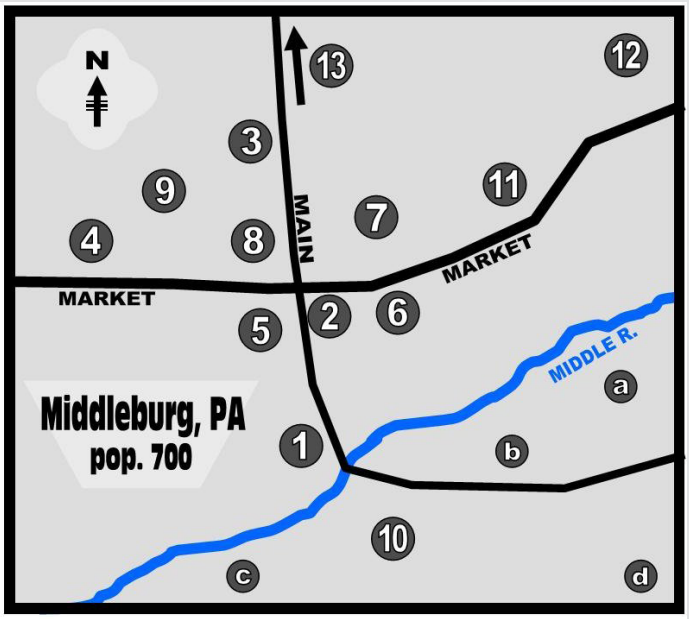
Common Surnames: Mueller, Meyer, Wagner, Krause, Stein, Wolfe, O'Malley, Kernaghan, Gallagher, Campbell, Rodriguez, Diaz, Garcia, Williams, Harris.

The population of Middleburg is predominantly German and Irish, and consists of people that would be considered of good stock. There is a strong Hispanic community, descendants of the servants that came with noble family that built Casa Tashmere.

The town is clean and nice, and the local tavern has good food. In all respects, Middleburg is a prime example of a healthy rural community. On any given day of the year, it is indistinguishable from a normal farm community of its size.

Locations

A detailed map of Middleburg is not provided nor required. The entire town is only a few streets wide and long. The important town buildings can be found along Main street, which runs north/south, and Market street, which runs east/west. Most housing lies south of the Middle River.



Locations In Middleburg, circa 1920

1. Holy Light Catholic Church
2. Main and Market aka "The Crossroads"
3. Public Library
4. Fishman's Market
5. Town Hall
6. Dewdrop Inn
7. Baseball Diamond and Swimming Hole
8. Kogan's General Store
9. Peddler's Park
10. Townsfolk houses
11. The Cemetery
12. Abandoned Radio Station
13. The Old Cardell House

Middleburg notably does not have a hospital. It depends on the kindly visits of Doctor Theodopholous Munchausen, the town doctor for the past decade and foreseeable future. He sends anyone with a condition he cannot treat to the hospital in Harrisburg.

1. Holy Light Catholic Church: This small Catholic church can fit only half the town within, and it is nearly bursting during Easter and Christmas, which the busybodies in town think is shameful. Father Jesus Alaria presides. He is an elderly and kindly Hispanic priest who has returned to the area only recently, having been a missionary for over thirty years. He knows little of, and is uninterested in, the wild tales about the Dread House. However, he will not visit it under any circumstances, belying the pressures put upon him by the local diocese that once owned it. Alaria reports to Father Gabriel Kearne, the hand of the local bishop, Michael Karras.

2. Main and Market: People meet at the crossroads to talk all the time. Vehicle traffic is so light that people stand on roads as if they were walking paths.

3. The Public Library: This archive contains a small, dated collection of books that are of little help to researchers. The town paper is printed in a back room, and its archives are kept in the basement below. The archives contain all printed stories about the Old Cardell House. The librarian, Maria Gomez, is a kindly spinster in her early thirties.

Maria is not personally interested in the history of the house, but she is happy to show investigators where to find the appropriate information.

She can be charmed, and if she is, she will help the investigators much more, speeding up their process immensely (Charm or Persuasion/Diplomacy DC 25/Charisma (Persuasion) DC 20). If they attempt to charm her with offerings of food, especially homemade sweets (such as can be found at Fishman's Market), then a failed attempt to charm her can be rerolled (only once, ever).

4. Fishman's Market: This is the town's only fresh food market. It contains vegetables, fruits, meat, and fish. An onsite bakery produces bread, pretzels, and other baked goods.

5. Town Hall: This large building is big enough to fit most of the townsfolk in the event of celebration or emergency. Town Hall meetings are routinely held here, but rarely attended. Three side buildings are attached to it as follows:

(a) Police Station: this rural outpost has a four-man police station with a single jail cell. Two police take turns manning the station during the day, and they patrol and investigate together. After the events of "Piercing the Veil" (A12), the station gains three more officers, plus a detective named Monroe.

Possible Officer names over the years include: Hutchins, Burke, Sigurdson, Martin, Hiebert, Hess, Florenz, Santiago, Murphy, Wilhelm, Hennesy, Stuttgart, Catalano, Rodriguez, Webster, Hanes, Johnson.

(b) Court Room: This small building sits next to the police station. It contains a bench and pews for no more than twenty observers. Judge Harold T. Stone presides over the course of these adventures.

(c) Council Building: This small building is where the mayor and town council do their daily work, and it is open and accessible during the day. Although the doors are locked at night, the most critical documents are not locked behind any security; they are just scattered amidst the shuffle of decades of administration. The town council and the mayor, Niklaus Burgermeister, largely stay the same throughout the course of these adventures.

6. Dewdrop Inn: This large inn is of Bavarian design, and is owned by Baron and Gertrude Hess. It contains four small single rooms and four doubles that can be rented by the evening for a reasonable price. The inn is attached to two other buildings as follows:

(a) Baron's Pub: this small pub is open every day except Sundays and holidays. It was recently purchased and renamed when Baron Hess purchased it from Kasey Kernighan. The official story was that Kasey wanted to retire, but the gossips in town know that he fell behind on his alcohol payments and had no choice but to sell. Some say he drank his profits away, while others say Baron was stealing his customers from him by inviting them to drink freely at his house.

(b) Queen's Dining: This fair-sized restaurant can and has fed almost the entire town over the course of a day. It is beloved for its matriarch, Tina Aquinas, who serves the exact mix of ethnic foods that the townsfolk want. It is not uncommon to see a daily menu featuring bratwurst, sauerkraut, corned beef and cabbage, enchiladas, and country fried steak. A hidden gem, Tina is a ray of sunshine in people's lives each and every day, and is content with her lot in life. For some reason that she has never confessed, she hates and is disgusted by Kogan, and she will not give him the time of day, never mind feed him.

7. Baseball Diamond and Swimming Hole: This recreational area is a favorite of townsfolk. The ball diamond is rough, with no backstop or dugouts. A rough set of bleachers holds maybe fifty people. At the far back of the diamond is a natural swimming hole enjoyed by townsfolk, especially on a hot day. Since Samara Singh drowned in the hole a few years back, warning signs have been posted stating that children should not swim alone, even though Samara was swimming with her entire family at the time (who have since moved away).

8. Kogan's General Store: Manned by an elderly dwarf named Kogan and his similarly diminutive wife Karleen, this store carries what Fishman's does not: durable goods, tools, staples, and more line the shelves of this overstocked store. Kogan has 2 hunting rifles and 1 shotgun available, as well as a selection of hunting knives and fishing gear. Kogan has lived here and owned this store for forty years, and knows much about, but is reluctant to talk about, the Dread House.

Kogan can be won over with a Hard success on Persuade, Charm, or Intimidate. He won't be intimidated, but he will accept that the investigator is passionate enough that he should share what he knows. He will tell the group that he believes in the spirit world and that the Old Cardell House is surely haunted. After Kaelin Cardell died he was asked by the town and the church to appraise its contents. As he tells it:

"I was upstairs on the third floor when I heard the sound of a baby crying. It was the most piteous thing I'd ever heard. My heart raced with possibilities as to what it could be. Had a caretaker left the wee one inside while they worked in the yard? Had a local farmer abandoned the poor creature here to die? But I could make no sense of it. I began to search for the wretched thing. I opened every door and looked in every room on the third floor. I did the same on the second. It was when I reached the first floor that it hit me. No matter where I went in the house. No matter what room I went in…the crying was the same. The same sound…the same…volume. I felt the hair on my neck rise when I realized the crying was coming from directly behind me. I turned slowly, then quickly. I spun, and twisted. But no matter what, the sound seemed to always be directly to my back. I looked around for a mirror…a suit of armor…anything with a reflective surface. It was then that I remembered the silver snuff case in my pocket. I raised it so that I might see behind me and in the instant that I did, the crying stopped."

If asked what he saw he will say only, "I saw myself, the crying coming from my very own mouth." (Sanity 0/1).

9. Peddler's Park: This area is for anyone in town who wishes to come and peddle their wares. This is done twice a week (Wednesday and Saturday). There are a few rickety permanent stands here that are bargained for amongst the traders. Others lay down blankets, and occasionally pitch awnings or tents. This area is quite popular during town festivals.

10. Townsfolk Houses: These houses are of various size, but all are of simple design compared to the Dread House. There are only a few houses north of the town library, or to the east around the ballpark and cemetery. Most houses in town are south of the Middle River, including all the notable ones for these adventures.

(a) Madame Aluna: Aluna is the most famous psychic in the state. She is sometimes featured on the radio in Philadelphia doing readings for famous actors and politicians. She briefly felt the touch of national fame, but she is primarily known in the Northeast now. She is beloved by the local townsfolk.

Because of these facts, Aluna has gained massive confidence in her ability to do palmistry, tea leaf, and tarot readings. Her favorite is the tarot, but she has also been known to have visions that later come true.

Aluna is meant to be a stable resource for occult knowledge for the group. She is always willing to talk to believers, and if she has the time, she will do readings for a fee. Aluna moved to the area in 1914, having come over from Hungary to avoid the war that was erupting across Europe. She brought with her much knowledge of the old country, as well as that of the Roma. She will listen seriously to any claims that investigators make about their experiences with the supernatural. She will always try to help, but the Keeper need not always make her helpful. She can be wrong, and she can be in Philadelphia when the group starts to rely on her. Still, she is their obvious mystical connection to the spirit world, and she is connected to various adventures as follows.

Beyond the Veil

Piercing the Veil (A12): Aluna's radio show might attract the group to the area to meet her. She can provide the invitation to the séance that Gwendolyn is holding.

13 Ghosts (A13): She will tell the group that on the night the robbers went to the Old Cardell mansion, she could not sleep. She tried a tarot reading, but could not makes sense of the results. So, she took up pen and paper and, soon, her hand began to write out a single word over and over. After three pages, she stopped. The word she wrote was "Faherty." She has never learned what that meant.

The Tome of the Dead (A14): Aluna will warn the group that Constance Ortega believes she can control magical forces that are beyond her understanding. She will warn them not to let her cast any spells.

The Machine Man (A15): Aluna will tell the group that she has often dreamed of an arcane workshop beneath the house. In the dream a man and his son were making a mechanical man of some kind. It had a body, arms, and legs, but no head. Suddenly there was an explosion of purple light and the man and his son fell dead, leaving the mechanical man unfinished.

Ghostcatchers (A16): Aluna works in the background to help create the ghost-catching machine. She would be happy to vouch for its effectiveness after Edwards and the others test it.

Dread Secrets (A17): Aluna has become ill in her old age. If the group talks to her before embarking on this quest, she will beg them not to go. Her heart is heavy with a dread she cannot explain. If she does a reading for the group, it comes up dire, ending with the Devil, causing her to redouble her request. When the Dreamshard of Cthulhu manifests, Aluna dies of a heart attack, and never knows the fate of the investigators.

Other Adventures

The Dark Garden (A3): Aluna attracts and conscripts the group to go with her to the grounds.

The Harrowing Hunter (A5), The Dread Butcher (A8), The Black Carriage (A9): Aluna has dreamed of each of these ghosts. The Keeper may flesh out these dreams with information, portents, and warnings for the group as desired.

Madame Aluna



Madame Aluna, Semi Famous Psychic

STR 50	CON 55	SIZ 50	DEX 75	INT 65
APP 50	POW 90	EDU 65	SAN 90	HP 10
Damage Bonus 0		Build 0	Move 6	

Skills: Art and Craft (Acting) 25% (12/5), Charm 55% (27/11), Cthulhu Mythos 20% (10/4), Fast Talk 70% (35/14), Occult 90% (45/18), Persuade 65% (32/13), Psychology 40% (20/8), Spot Hidden 40% (20/8).

Magic: 18 Magic Points, Spells: Cloud Memory, Mental Suggestion.

(b) Mayor's House: This small but beautiful home is the residence of the town's current mayor, Niklaus Burgermeister. Each mayor moves in here for their five-year term. This house and their previous one are kept up as part of the town's arrangement. It is an old custom that few understand, and many think it is unfair, especially since Niklaus Burgermeister has been major for ten years, and just won another five-year term.

13 Ghosts (A13): Niklaus recruits the group to try to find a fortune he believes is hidden in the house.

(c) Senorita O'Mally's Boarding House: This cheekily named boarding house was inherited when Patrick O'Mally's parents were drowned while boating on a nearby lake. A young man of seventeen, he immediately married the family maid. They discovered they could not have children, so they opened the house up to anyone that needed a place to stay, relishing the

company of strangers. Despite the way he presents himself publicly, Patrick remains haunted by the death of his parents. He is fond of playing cards with guests, and will sometimes open up to them about it, his eyes growing haunted as he tells of the day his parents' bodies were brought to shore.

Carlita O'Mally is the ex-maid, now turned wife and boarding house matron. She is kind and non-judgmental, but not afraid to throw out troublemakers. She loves singing for her guests, and feeds them a little too well, ensuring that there is always someone staying there.

The large colonial house has two living rooms, a den, dining room, kitchen, and six bedrooms, five of which are for guests. Rent includes meals and laundry.

(d) Doctor Theodopholous Munchausen: This modest home is the residence of the immodest town doctor. Having studied in Boston, he was a skilled general doctor, and wrote a paper for the Lancet called "Bring on the Bogyman – A Study of Hysteria In Rural Communities." It was based on his experiences in the small town of Arkham, Massachusetts, where he interviewed several people who believed in "Dark Gods" and "Elder Things" that were coming to consume the earth. The people had behaved in numerous odd ways and ultimately poisoned themselves to escape "The thing beyond the veil." Dr. Munchausen moved here shortly after writing the paper, having never learned what that meant. He thinks Madame Aluna a fraud.

Piercing the Veil (A12): If investigators press him for information about the Old Cardell House, he will say that he recently treated Mrs. Gwendolyn Dobbs for insomnia. She stated during one visit that "I will soon see the thing beyond the veil, Doctor. And if you join me, I can show you too." When she told him, she wanted him to join a séance, he turned her away in disbelief. A man of science, to this day he believes all supernatural phenomenon to be the work of an hysterical mind. He will persist in this belief no matter what the investigators tell him.

11. Cemetery: This small cemetery contains a few hundred graves. Half bear ancient gravestones, their names worn almost completely away by the weather. The other half are more recent, and display the proud names of the town's historical residents (see the list of common names at the start of this adventure if needed). The Undertaker, Clevon James, and his family are well respected in the town.

12. Abandoned Radio Station: This shack and tower are up a sharp hill to the east of town. The hill can be climbed in about a half hour. The shack is empty except for inert radio equipment from World War I. The generator is out of gas, but a mechanic could restart it (Mechanical Repair), and a skilled operator could make the station transmit again (Electronics). On one wall, there are two identical black and white photographs of Madame Aluna next to each other. The picture on the left has been "X-ed" out with some kind of red paint. This radio station is a red herring for the group to waste time at, unless the Keeper wishes to incorporate it somehow.

13. The Dread House: Three miles up a winding road the Dread House sits atop a hill, overlooking the town far below.

Gathering Information

Through the course of the adventure, the group may interact with several people in town. Some townsfolk have specific information to give, which is written in their description. However, the Keeper can use the townsfolk, especially the named characters to tell the group as much of the background as they wish.

<Rich if needed I can provide 2-3 paragraphs to fill in blank space in this section. Otherwise cut this grey text entirely> For generic townsfolk, refer to the Q&A below. Each interaction with a generic person can yield 1-2 pieces of information that the group doesn't already have. In this way they can build their knowledge up a bit at a time.

The Grounds

The grounds are exactly the same as presented in The Dread Wedding, except that they are only 50% as large as presented on the map. Therefore, instead of one square equaling one hundred feet on that map, now one square equals fifty feet. This only affects the fence and overall size of the yard. The buildings retain their proper size and orientation to each other, but are closer together.

Furthermore, none of the ghosts manifest on the grounds manifest unless the Keeper is playing a bonus adventure such as The Good Hound (A7).

Keepers can refer to The Grounds (page 42) for more information as needed. None of the adventures in the "Beyond the Veil" storyline occur on the grounds except for The Tome of the Dead (A14) which occurs partially in the graveyard (G13).

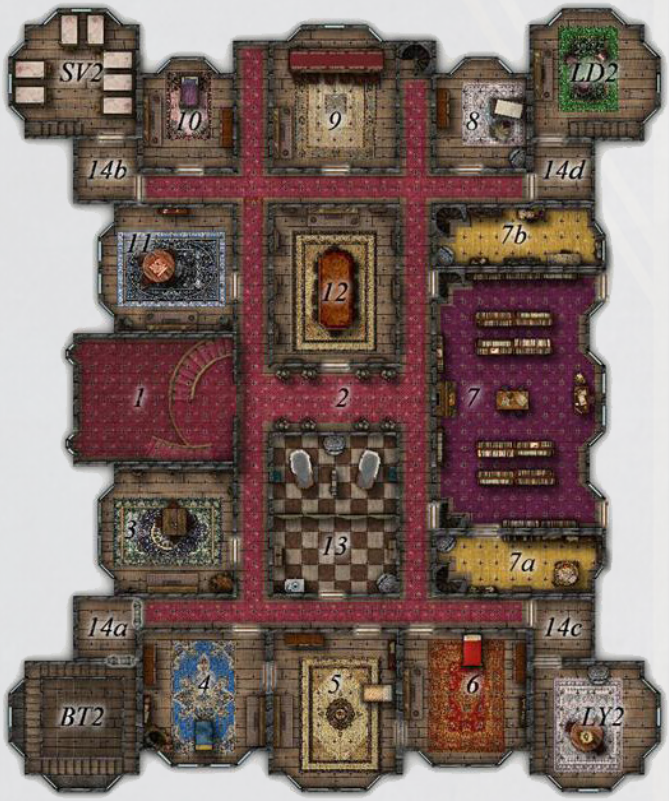
The House

This monstrous house was built in the mid-1700s by a rich Spaniard named Tashmere who fell in love with the area. Historical searches have not found a precedent for the name anywhere in Spain, indicating that his family somehow forged their documents, or there was a mistake during immigration.

Made of materials brought over from that country, Casa Tashmere was a wonder to behold in its prime. Tashmere's wealth caused a town to spring up around his home. Then, tragedy befell the family; the house fell into ruin, and the family left for the old country. The house was sold to an Irish family named Cardell. It stayed in their hands for generations until tragedy befell them, too. From that point on, it traded hands a few times, before ending in the hands of a mysterious trust that would not let anyone inside of it.



1ST FLOOR



2ND FLOOR



3RD FLOOR



4TH FLOOR

Electricity never reached the old manse, nor did the telephone. The place was lit primarily by natural light in the daytime, and candles and kerosene lamps at night. Fireplaces were used for heat and light.

In the early 1900s, plumbing was installed in the form of a copper boiler in a rooftop attic. This boiler served the bathrooms and kitchen of the house with hot water, a boon in those times. Heated with coal, it has not been fired up since 1916.

Names: Originally dubbed "Casa Tashmere," as a reflection of the ancient family home. When sold, it became "Casa Cardell." After the last of the family left, it became known as "The Old Cardell House." But to those that speak of it often, it has another name: "The Dread House."

The Small House

Call of Cthulhu adventures are not typically played on a detailed map, and rarely consist of more than a few combat style encounters. Since the focus is on storytelling over slugfests, encounter areas are usually kept to a minimum.

The Dread House is a mansion with over two hundred encounter areas, and although it is quite possible to run *Call of Cthulhu* scenarios in such a setting, it is typically not preferred. Therefore, this campaign uses a floorplan referred to as "The Small House." This consists of the oldest parts of the house, as well as the library. The "small house" consists of portions of the original house that were brought over from Spain. It was meticulously reconstructed stone by stone, preserving the overall essence of this cursed abode. There are about fifty encounter areas in this version of the house, and unlike their predecessor, they are not stocked with ghosts. The house instead acts as a backdrop for the various adventures in this campaign, meaning most rooms in the house are "unstocked" and mundane. Therefore, although many rooms originally presented in the Dread House are represented here, only as much detail as is needed is provided to run scenarios within them.

Finally, it is important for the Keeper to note that the house is presented here is as it would be found in 1919, at the start of the campaign "Beyond the Veil." Barely used, it is typically coated in a thin layer of undisturbed dust.

A Note About Scale: When the Small House is played with Dread House Floor Tiles, 1 square = 10 feet. If played on a battlemat or other drawing surface, the Keeper may want to reduce the scale to 1 square = 5 feet. This will make rooms more traditional in size, and the Dread House less of a castle and more of a house.

The Old Cardell Mansion

Aka Casa Cardell, Casa Tashmere,

the Dread House

The First Floor

This area was the domain of the servants, and is the lifeblood of the house. Storage, function rooms, and servants' quarters dominate the area. The kitchen and library are its key features.

1. Foyer

Twin stairways lead up to balconies on the second and third floors. The stairs and floor are covered in a thick reddish carpet. The stairs creak loudly when stepped upon but are safe.

Coat, shoe, and umbrella racks stand to the left and right of the door.

Piercing the Veil (A12): Bertrand Dobbs will greet the group, allowing them in here before leading them to the Servants Parlor (11).

13 Ghosts (A13): The butler, Ichabod Lordsworth, greets the group here. Faherty died here, having been strangled then torn asunder by the ghost of Joseph Cardell.

2. Hallways

The hallways of the house are covered in the same reddish carpet as the entryway. The carpet runs down the center of these wide passages, with a foot of space on either side showing the wooden floor beneath.

In the center of the house is a short, double-wide passage with eight statues in it. The statues are of high quality and depict the Tashmere family line, specifically Jazef and his family, those who first came to America and built the house. Their presence on the lowest floor is not an insult, but an honor to their role as architects of the home.

3. Butlers Chambers

This old butler's chamber is surprisingly neat and clean, as if the ghost of some former tenant were keeping it up after its bodily departure. Coming to this realization may be a shock worthy of a sanity check, depending on the circumstances of that discovery.

The single bed and chest of drawers are augmented by a small table with two chairs.

4. Male Servants' Quarters

Twin bunkbeds show that this was once a servants' quarters. The beds have been stripped and the mattresses are sunken with age. A single chest of drawers was likely shared by all of the servants at one time.

The chest of drawers contains bed linen. If anyone makes a thorough search, they will find a silver amulet in the middle of a folded blanket. The amulet depicts the goat head of Satan. This red herring has nothing to do with any adventure in the house unless the Keeper wishes it to.

5. Male Servants' Quarters

This room is identical to room 4, but one of the mattresses is missing from a top bunk, and the mattress below where it should be has a large bloodstain. There is no amulet in the chest of drawers.

6. Male Servants' Quarters

This room is identical to room 4 except that there is nothing in the chest of drawers, and all the beds are made perfectly. A small rubber ball sits in the center of a mattress on the lower bunk. Anyone that checks the beds will find them to be made so tight that the rubber ball can be bounced off them.

13 Ghosts (A13): Yarborough died here, paralyzed and then suffocated.

7. Library

This amazing library is arguably the best feature of the house. It is open design, standing two stories tall, with a glass ceiling open to the sky. Books line the walls over ten feet high. Shelves and tables in the room sport even more books. A scribe's desk shows where the librarian may have sat, collating the thousands of books in the room.

Two doors on the east wall exit from the house. These were barred from the inside long ago to stop intruders and remain so now. Two spiral staircases of wrought iron twist upwards to doorways on the second story above.

A small doorway to the south leads to a sub-chamber. Examining the door will find it unlocked, with a sign on it that reads "Records" (room 7a).

Examining the room carefully, the group will likely surmise that there is similar room to the north. However, if there is, there is no apparent door. This is room 7b, and it can only be reached if the secret door is discovered.

The books in this room cover most topics of the day. There are several dating back into the 1700s, but anything of true value was pilfered from these shelves long ago. The only rare books in the house remain in the secret library.

13 Ghosts (A13): Truckey was killed here by a librarian ghost, his head smashed in with a large book.

7a. Records

This two-story sub-chamber is navigated via an iron staircase that connects the floors. It sports all manner of documents pertaining to the house and the area around it dating back to the time of its construction. Blueprints, financial records, newspapers, and other papers make up the trove. It is a natural place for the Keeper to place any clues about the background of the house that he or she wishes the investigators to discover.

7b. Secret Library

To access this secret chamber the group must find the mechanism to open it. This can be anything the Keeper likes, such as pulling the correct book, pulling out the bookcase that covers the door, or something even cooler.

This two-story sub-chamber inside is navigated via an iron staircase that connects the floors. The bottom floor contains nothing but a table and a few chairs.

The upper floor contains tables covered with a trove of rare manuscripts dating back several hundred years. There are huge tomes in several languages, mostly Spanish and Latin, that collectively, weigh one ton. To the right buyers, they could be worth a half-million dollars. The books have sat here undisturbed for decades. Perhaps it's because nobody was clever enough to find the secret latch that leads inside.

This is a natural place for the Keeper to introduce a magic book or spell for investigators to find.

The Tome of the Dead (A14): Refer to that adventure on how to gain access to the secret library. The book sits on a table at the far end of the room. It is propped up by the hand sewn to it.

8. Pantry

The pantry has only one door and it is closed and locked. The key can be found on the lintel above the door; otherwise, it must be picked or forced open. Inside are several tins of food, a barrel of flour, and a sealed tun of pickled herring. A batch of long forgotten potatoes have sprouted grotesquely long eyes that search upwards in the darkness, turning their once nutritious bodies into withered husks.

9. Kitchen

The kitchen sports a large cook stove next to an open hearth on the south wall, a testimony to the transition in cooking styles. Several pots and pans hang from hooks above the stove. The hearth has a large spit upon which is the skeleton of a large rodent.

Two tables sport kitchenware and staples such as flour, sugar, and salt, as well as plates, cups, forks, and knives.

13 Ghosts (A13): Muggs died here, the victim of a femme fatale ghost with an icepick.

10. Scullery

This old scullery contains shelves that once held expensive dinnerware. It has been converted to a mud room. The shelves are devoid of fine china, and contain some brushes, clothes, and buckets. A pair of mud-encrusted hip waders lie near a drain in the floor. The Keeper could put anything in these hip waders, such as a frog, a batch of maggots, or a human leg.

11. Servants' Parlor

This old servants' parlor sports a piano, a large round table, and several chairs. Paintings and portraits of servants and their families over the years line the walls. The round table makes it a perfect place for a social gathering, such as a card game…or a séance.

Piercing the Veil (A12): This room is where Gwendolyn holds her séance.

13 Ghosts (A13): Strand was killed here, his eyes gouged out and his neck snapped. The ghosts of the robbers come here to talk to the investigators and split up their loot after the adventure.

12. Servants Dining Room

This room sports a long plain table and several chairs crammed together tightly. A thick layer of dust testifies that this room has not seen use in some time.

13 Ghosts (A13): Ludwigson and Napier were dismembered here by a ghost doctor.

13. Storage Room

This large room once held items that the servants needed to maintain the house, and had shelves filled with linen, towels, buckets, mops, brooms, and so on. It is now filled with furniture from bygone times, all covered with ghostly white sheets. A loud squeak from somewhere in the furniture suggests a surprised mouse.

14. Tower Holds

Each of these rooms is identical. They are a throwback to the original house, which used them to guard the towers. Once reinforced with stone and portcullises, they are now simpler affairs with archways or doors that lead to towers beyond. On the main floor, two have been converted to bathrooms.

a. Southwest: The doors in this hold are closed to block the sound of the bell tower beyond. They are always unlocked as the servants would often use the bell tower to move between floors—all the better for gossipy meetings and romantic interludes.

b. Northwest: The doors of this hold have been removed so that servants can pass freely.

c. Southeast: This hold has been converted into a bathroom for servants. It sports a tub, privy, and sink. There is no way from this hold to the tower beyond.

d. Northeast: As (c). Or is it? Keeper's choice.



The Second Floor

This area was the domain of guests. It sports several opulent bedrooms with nearby dining rooms and lounges. Guests that stayed at the house were treated well and enjoyed their stay.

1. Entry Room

The balcony on the second floor has a soft spot near the outer edge. A heavy person might break a floorboard, causing a fright, but nothing serious. Unless the Keeper decides to make them roll vs. luck to avoid twisting their ankle…

2. Hallways

The hallways of the second floor are covered in the same reddish carpet as the entryway.

In the center of the floor is a short, double-wide passage with eight statues in it. The statues are of high quality and depict a farmer, a woodscutter, a seamstress, a maid, a cook, a groomsman, a gardener, and a carpenter—those who keep the house standing and operational.

13 Ghosts (A13): Vincent died hear, his head cut off by the animated statue of a woodsman.

3. Trophy Lounge

The walls of this chamber sport the heads of several wild animals, including a tiger, a wildebeest, a deer, a moose, an antelope, a fox, and oddly, a horse. A stuffed bear stands in one corner, posed fiercely. A low table in the center of the room is surrounded by a few chairs. On the table is a huge silver fish mounted on a plaque, its head and tailed curved outwards eerily.

An open spot on the wall suggests where the plaque fell earlier. It sure would be weird if the fish started wriggling if the investigators tried to put it back…weirder still if the stuffed bear attacked them.

4-6. Guest Rooms

These guest rooms sport a comfortable bed, a chest of drawers, and a bookshelf. The entire room is painted and themed in a particular color with bedding, carpet, drapes, walls, and ceiling matching exquisitely. The bed is made up as if expecting guests at any time. Doors between these rooms are pocket doors that can be latched on either side to prevent opening. This allows larger groups or families to connect their rooms, or separate groups to keep their privacy.

A plaque on each door tells people the theme they can expect to find inside. Fore example, the plaque on the door of Room 4 says "Sunrise Room."

4. Sunrise Room

This room is themed with light blues and yellows. In the southwest corner of the room lies some wild creature's the nest, which it may or may not have abandoned yet.

5. Daylight Room

This room is themed with yellows and whites. A huge pair of gardening shears lies on the pristine white bedspread of the otherwise perfect bed.

6. Sunset Room

This room is themed with deep orange and sunset red. The top drawer of the dresser contains several medicine vials containing questionable liquids. Someone with the appropriate skills can identify them as urine, scotch, insulin, amniotic fluid, and motor oil.

The bottom drawer of the dresser contains several shoes. They are of various styles but they are all for the left foot only.

7. Library

(see the section on floor 1)

8. The Hound

A plaque on the door names this guest room. Inside is a comfortable bed and dresser. The bed has been stripped and the rustic bedding lies in a heap on the floor. The walls of the room have been artfully painted with dozens of images of various dogs. The bedposts have been carved into the heads of dogs. It is a dog lover's dream.

9. Window Dining Room

This dining room has large windows that face the north of the house. A long table has been placed in front of the window with chairs on one side. This is a favorite breakfast and lunch spot of guests and family.

10. The Mare

A plaque on the door names this guest room. Inside is a comfortable bed and dresser. The bed sports soft-pink bedding. The walls of the room have been painted with dozens of images of various horses. The workmanship is artful, with a touch on the romantic side of the noble steed. It is a horse lover's dream.

11. Gaming Room

A low table and armchairs show this to be a place to relax. A shelf holds several old games including backgammon, checkers, and cribbage. There are two sets of very used playing cards and two sets of new ones fresh in their box. A rack of poker chips and a set of dice sit on the shelf below. On the table is an old stone chessboard. A single pawn has been pushed forward on the white side to start the game.

12. Portrait Dining Room

This dining room has a large magnificent table that can be extended to sit up to twelve guests. The six-dozen portraits all over the walls depict a selection of notable presidents of the US and Kings of Spain over the past two hundred years. They also contain dozens of portraits of the descendants of a Spanish family that although unlabeled, are certainly the Tashmeres. Why the Cardells kept these portraits and didn't replace them with their own is anyone's guess.

13. Bathroom

This large bathroom has a privy and sink in the front, and two bathtubs in the back behind a privacy wall. The floor is made of black and white tiles laid in a checkerboard fashion.

13 Ghosts (A13): Gordon died here, having been doused in kerosene and lit on fire by a ghost with a cigar.

14. Tower Holds

a. Southwest: As below, these doors are closed but unlocked to let servants pass.

b. Northwest: These doors are closed but unlocked as the current tenants sometimes move through here.

c. Southeast: The doors in this hold were traditionally locked and remain so today.

d. Northeast: As (c).



The Third Floor

This area was reserved for the family. Through the houses history, until the Cardell's fell, guests were forbidden from coming up here.

1. Entry Room

The balcony on the third floor has several gouges in the wood of its railing. Closer examination will reveal the gouges were made by a large knife or less probably, some extremely large talons.

2. Hallways

The hallways of the third floor are covered in the same reddish carpet as the entryway. In the center of the floor is a short, double-wide passage with eight statues in it. The statues are actually high-quality mannequins, and depict the family of Joseph Cardell, including his wife Sofie, two brothers, and four children, including Conner.

13 Ghosts (A13): Salomon and Hansen were slain here, possessed by ghosts that forced them into a murder/suicide.

3. Family Bedroom

This once-beautiful bedroom sports an emerald green scheme. The large, four-poster bed sports a thick green bedspread that has faded over the years. It matches the carpet and the walls perfectly. An armoire and a personal shelf complete the suite. Although at one time the shelf would have been full, it is now completely empty.

This room has been used by various family members over the years. The last to use it was James Dallas Cardell III, a troubled teenager. Examining the area near the headboard of the bed will show scratches on the wall behind it. Should the bed be pulled back, the words "Kill Me" can be found scratched into the wall thirteen times.

4. Bathroom

This Bathroom served the entire upper floor. The opulent tub within is large enough for two to sit comfortably. If that weren't luxury enough, twin privies blocked by screens are marked "His" and "Hers."

Examining the bathtub reveals it to be deep. It is completely festooned with spider webs which, if examined, seem to cover a small human within the tub! Whether or not there actually is a human within the tub or if it is just a trick of the webbing is up to the Keeper.

5. Master Bedroom

This once-magnificent bedroom would make any lord or lady proud. A huge bed dominates the center of the room, its foot towards the large bay window to the south. A dresser and an armoire complete the room.

The armoire contains two moth-eaten housecoats on hangers. In the pocket of one is a severed finger, and a paper bag containing an entire set of perfect human teeth.

6. Master Lounge

This private lounge connects to the master bedroom via twin pocket doors. When fully opened, the area functions as one large room. A couch, a low table, and several chairs are the only other features.

7. Balcony/Library Roof

This outside balcony has seen better days. It is starting to rot, and anyone stepping on it will feel it wobble just a tiny bit under their weight. Still, it will hold one or two people easily enough. Three or four will strain it enough that it might creak and groan. Five or more will surely collapse it, sending it and those on it crashing through the glass ceiling of the library below. Hopefully, the investigators won't have a reason to make that happen.

Assuming they don't fall to their doom, the investigators are treated to a beautiful view of the east lawn, as well as the library below. The glass ceiling is angled such that rain keeps it clean. The molding around the glass is aging, however, and it cannot support the weight of a human. Anyone stepping onto it will fall twenty feet to the library floor below, possibly onto shelves or other furniture.

Anyone standing here and looking down can see directly into upper floor of both the records library and the "secret" library.

8. Roof Over Second-Story Guest Room

It is possible to exit onto this section of roof from the window that connects to it. The drop is only six feet and the roof is flat. Thick black ivy has crawled up this part of the house all the way to the roof. Anyone on the roof can crawl down the ivy with a successful check. Anyone weighing more than two hundred pounds must make a luck roll as well. If they fail, the vines cannot support their weight and they fall. A second climb check determines if they can catch themselves. If they succeed, they take minor damage. If they fail, they take damage as if they fell ten feet.

9. Bedroom

As Room 3, but the color scheme is gold. This room has been kept clean. The personal shelf contains several books of questionable moral taste.

10. Roof Over Second-Story Guest Room

As Room 8.

11. Family Bedroom

As Room 3, but the room color is turquoise. The last person to stay in it was Carrie Cardell.

The armoire contains nothing but an old shoebox. In the shoebox are two-dozen black and white photographs taken at the turn of the century. They depict a sitting done by the Cardell family one Christmas. There are a dozen people present, including what appears to be four generations of the family from a single infant to a wizened grandmother figure. Everyone is dressed in formal clothes as they sit on and around a large sofa. There is a wreath on the wall behind them.

The 8 x 10 photos are stacked such that if one progresses through them, they are progressing in the order they were taken. All the photos are virtually the same until the thirteenth one. In that photo, several of the faces of the family get blurry. In the next photo, everyone's face except for the grandmother and the baby are blurry. In the subsequent photos, the faces begin to unblur, revealing twisted demonic faces. Horns, fangs, and pointed ears project from faces twisted in pain. Or ecstasy. By the twenty-second photo, everyone but the grandmother and baby have transformed. In the twenty-third photo, another character has entered the picture – the photographer—dressed as a lifelike devil, naked with a jutting belly, twisted genitalia, cloven hooves, and a pointed tail.

In the twenty-fourth picture, the faces are all back to normal. The devil figure is gone. The baby is crying.

12. School

The southern door leading into this room is a bit stuck, and when opened, it produces a sound identical to nails scratching on a chalkboard.

This is an old schoolroom that was used for generations of homeschooling. A large chalkboard covers half of the north wall. A pair of tables with chairs facing the chalkboard serve as desks. A lectern at the front of the room denotes where the teacher would stand.

The chalkboard is completely covered with a mathematical formula of mad genius. It seems to depict the math for opening a gate to another dimension via nothing more than the manipulation of numbers. At several points in the formula, the letter 'X' denotes an unknown variable. At the end of the equation is the text "X = ?" and then a box for whatever X should be.

Anyone with mathematics can study the formula, taking about an hour to get through it all. They will realize that somehow, X must be a prime number, but it could be ANY prime number between 1 and 23 (so 1, 2, 3, 5, 7, 9, 11, 13, 17, 19, or 23). If they write any of those numbers into the box, they unlock the formula, and the chalkboard becomes a gate to another dimension. Which dimension, and whether the group can enter it, is up to the Keeper.



13. Nursery

This nursery contains three cribs, one of which has collapsed from age and rot. A rocking chair between two cribs shows its age. An armoire in the corner has been turned to face the wall.

If anyone turns the armoire around they can open it. It is filled with infant clothing and cloth diapers. One of the diapers is covered in dried blood.

14. Tower Holds

a. Southwest: As below, these doors are closed but unlocked, so as to let servants pass.

b. Northwest: These doors are closed but unlocked as the current tenants sometimes move through here.

c. Southeast: The doors in this hold are unlocked.

d. Northeast: As (c).

The Fourth Floor

1. Garret

This tight space was used by a dozen artists at various times in the history of the house. Each left his or her signature in the form of a painting on the inside walls of the space. Although none were masters, the collective art they left behind is worthy of an exhibit in the most prestigious galleries. Every major artistic painting style of the last 150 years is represented here, from neo-classicism, to Romanticism, all painted directly onto the structure of the house itself. The subject of the paintings themselves is unimportant – unless the Keeper wishes to make them important.

At the end of the garret is a doorway leading to the outside. This is part of an unfinished project. Anyone opening the door must make a check to ensure they don't fall off. If they do they fall 10 feet to the roof below.

2. Attic 1

This space contains several crates and steamer trunks. It is dominated by a large copper water tank that provides the hot water plumbing for the house. The tank was traditionally refilled with rain and well water as needed. It has not been filled in years and the water has become stale.

3. Attic 2

This space is packed with crates and steamer trunks. If anyone stops to listen, a dull buzzing sound can be heard coming from somewhere in the room.

This is a massive nest of hornets that have been living here for generation. Should the investigators start to move through the room the hornets will attack viciously to defend their queen.

4. The Rooftops

The rooftops of the house are covered in shingles. Many have become loose and even more have fallen off. Investigators can walk on these roofs if they are careful. At the lowest point of a roof the investigators are almost thirty feet off the ground.

Mounted on top of Attic 1 is a boom, pully, and winch system. It was used to haul large coal buckets up to heat the boiler. It is rusty and weathered but still functional, and if anyone finds themselves trapped up here, it can be used to lower people to the ground one at a time. Each person takes about two minutes to safely lower, and then another minute to pull up the bucket. Of course, the last person down will not have a way to lower themselves, and will have to slide down the rope or find another means of egress.

The Bell Tower

The bell tower has no floors at all. A strong wooden stairwell with a few steps missing wraps around the outside of the tower. The rope from the bell hangs all the way down to the basement (Area 0). The bell is designed to be rung by pulling the rope, or by striking it with a mallet at the top of the tower.

0. Storage

The bottom of the bell tower has long been used as storage. Crates and furniture are everywhere, all of it covered with thick sheets that used to be white. It would take hours to go through everything here, and the odds of finding something useful are low. That said, somewhere in the stack is a holy cross on a staff that, when held helps prevent its wielder from being possessed by a ghost (+25% on opposed Power checks to avoid becoming possessed/+5 on saves vs. Magic Jar and similar effects/+5 on saves vs. Possession).

1-3. Stairwell

The stairs in the tower are well constructed, but there are one or two steps missing every ten feet. On the second floor is a spot where four steps have caved in. This requires

an Dexterity check (50) to cross safely (Acrobatics DC 10/ Dexterity (Acrobatics) DC 10 or Strength (Athletics) DC 10). Failure means the character falls through the crack and must be saved by others or fall about ten feet to the stairs below.

13 Ghosts (A13): Truckey was slain on the second floor, his neck broken when a ghost rung the bell with his body.

4. The Bell

A small platform at the top of the stairs allows people to walk around the bell. A large mallet hangs on brackets on the wall. It can be used to manually ring the bell from up here, if need be.

Should investigators ring the bell, nothing will happen. However, as its reverberations die down, they will hear screams and shrieks of ghoulish delight coming from outside—as if they've just alerted the undead to their presence!

SV1. Laundry

Large washtubs, scrubbing boards, brushes, and hardened soaps fill this room. At the height of the house's splendor, this room was occupied daily by washerwomen. About once every ten years, one would be found dead, usually face down in a washbasin. Nobody ever discovered the reason for that, but many suspected Jack Kosminski, a young lord who visited the house with his family from time to time.

SV2. Female Servants' Quarters

This room is crammed with beds that have all been stripped of their bedding. Examining the beds will discover a large bloodstain at the head of each.

Each bed has a footlocker at its end for personal belongings. These contain nothing.

The Servants' Tower

This tower has been used for the servants since the house was built. The bottom two floors serve as workrooms, and the upper three as quarters for the female servants in the house. The tower was typically locked up by the head maid at night to keep the male and female servants separated. Nowadays, the hold to this tower has been left open, its doors removed so that servants can move more freely.



SV0. Butcher

The basement of this tower houses a butchery. Hooks still hang from the ceiling, and a large table stained by years of animal blood is pushed against one wall. An old door that once led straight outside from this room has been bricked up. A set of stairs that once led to that door has been removed, though it is clear where it once stood.

Dark and evil things have happened in this room ever since it was built for the first Dread House back in Spain. The ghost of the butcher still roams these parts, and has an inkling to possess someone in the nearby town (see The Dread Butcher).

SV3. Female Servants' Quarters

There are only four beds in this room, and they have all been stripped. Footlockers at the end of each bed are completely filled with shredded paper. It would take hours and hours to put the papers back together to read them. A cursory examination will reveal that they are the contents of four separate tomes that have been ripped to shreds, mixed together, and put in these footlockers for some unknown reason.

SV4. Head Maid and Cooks Quarters

This chamber is split in half, with a line painted into the floor from the door to the northwest corner of the room. On either side of the line is an identical "bedroom" with a bed, dresser, and personal shelf.

This was once the quarters for the two most prominent servants in the house—the head maid, who ran all the female staff, and the cook who ran the kitchen. An ornate panel that once cut the room in half has been long removed.

Lady's Tower

This tower was dedicated to the female of the household. The flourishes in its woodwork, including the baseboards and trim, are floral. Roses, tulips, and hyacinths are carved anywhere they could be, and although the wood has deteriorated over time, the craftsmanship remains remarkable. Over the decades, several matriarchs occupied this tower, putting their individual touches on its various chambers.

LY0. Lady's Stores

Though once this room served as a chamber for music and dance, it has long been converted to a storage room. The wooden dance floor remains, but it is now buried under crates and steamer trunks. These containers hold various properties that once belonged to the last matriarch of the house. Mostly junk, there are treasures within, including a gold-trimmed set of fine china, a box of ivory jewelry, and a breathtaking kimono. Each is worth a small fortune to the right collector.

LY1. Lady's Servants Chamber

This beautiful room was decorated in peach tones. Two beds remain in a room that once held three—the impression of the missing bed in the carpet shows that it was removed not that long ago.

This chamber held the servants that directly attended the lady of the house. Handmaids (of a sort) were devoted to bathing her, dressing her, and attending to her every need.

LY2. Lady's Tea Room

This beautiful chamber was decorated in lavender tones. When guests were in the house, this chamber could be sealed off to give the lady of the house privacy. The doors would be opened at teatime and after dinner for female guests to withdraw with their hostess.

The room is well maintained, but most of the furniture has been removed. All that is left is a circular table with several low, comfortable chairs around it. A tea setting rests in the middle of the table. It has been maintained and polished, though it is not so old as to be very valuable.

LY3. Lady's Dressing Room

Twin armoires and a dresser dominate this white-themed room. Inside them are several cheap frocks and dresses dating from twenty years before. Several pairs of cheap shoes complement the outfits. If anyone searches inside the shoes, they will find that one contains an anklet. The anklet is of 18K gold and is meant to be worn by a female. It has tiny gold-leaf charms dangling from it. The charms represent animals, including a mink, a rabbit, a fluffy toy dog, and a house cat.

The Keeper may wish to give this charm magical properties. For example, since it represents "softness," it could make the wearer more favorable to those encountered.

LY4. Lady's Private Sitting Room

This luxurious sitting room has been stripped of its furniture, leaving only a large golden rug at its center. Golden wallpaper amplifies light, and the tin-filigree ceiling casts tiny shadows upon itself, rewarding the eye. Thick golden curtains can be used to control the light in this chamber, but currently, all hang wide open.

This would be a good place for a rug of smothering to be located.

Lord's Tower

This tower was dedicated to the male of the household. The flourishes in its woodwork, including the baseboards and trim, are decidedly masculine. Ivy, the main decoration, creeps everywhere the carvers could find space. The ivy twists around and through daggers, swords, helmets, and spiked gauntlets. Although the wood has deteriorated over time, the craftsmanship is remarkable. Over the decades, several patriarchs occupied this tower, putting their individual touches on its various chambers.

LD0. Lord's Secret Bar

In the basement sits a "secret" bar, "for men only." Here, the various lords of the house would store their favorite vintages and share them with friends. In reality, everyone was welcome, and to the lord of the house, all that drank in the bar were equals. All that is left now is a termite-riddled bar and two empty kegs that were never removed.

LD1. Lord's Servants' Chamber

This in grey tones. Two beds, one large and one small, sit apart from each other. The small bed has a footlocker beside it, and the larger one has a dresser.

This chamber held the servants that directly attended the lord of the house—his private butler and a footman. Together, these two were devoted to attending to their lord's needs, including helping him to dress.

LD2. Lord's Smoking Chamber

This striking chamber is decorated in forest green and brown. When guests were in the house, this chamber could be sealed off to provide privacy for the lord of the house. The doors would be opened after lunch and dinner for male guests to withdraw with their host and smoke away from the gentler folk.

The room is poorly maintained and thick with dust. All that remains are three large armchairs facing each other. A cigar box sits on one seat. Opening it reveals it to be filled with eyeballs. Examination of the eyes will find them to be painted wooden spheres—a practical joke from days gone by. (!)

13 Ghosts (A13): Van Geisen died here, his face torn off by a seductive ghost.

LD3. Lord's Private Bedroom

Twin armoires, a dresser, and a bed dominate this white-themed room. The bed is stripped, and there is nothing in the dresser. One armoire contains a black felt gentleman's hat with a white band. It is of excellent make and still in style.

Anyone putting on the hat begins to hear people whispering at the edge of their hearing. No matter how hard they try, they cannot make out their words. Once every minute or so, the voices speak loud enough to be heard, but the words are nonsensical. The hat effectively distracts the wearer every so often, which could prove disastrous if it happened at a bad time. The Keeper should decide if this effect is supernatural or illusory, a mere trick of the mind.

LD4. Lord's Sanctum

This luxurious sitting room was once the demesne of the lord of the house. The lord would come here after a long day to relax and reflect. The room has since been stripped of its furniture, leaving only a large red rug at its center. The walls are painted deep red, and they drink light. Paintings of hunting and battle scenes cover the walls. One of them is a forged copy of *The Knight of the Sun* (see Background and History, page 13).



Piercing the Veil

A Short Chase As The Group Tries To Escape From a Haunted House

Levels: 1-3 (1). **Duration:** Short.

Setting/Mood: September 19, 1919. The Old Cardell House, Middleburg, PA. The mood is mysterious, but it quickly turns exciting and fast paced with a true threat of death.

Synopsis: The investigators participate in a séance in an old house that is owned by the local diocese. Things go horribly wrong, and the group ends up running for their lives from powerful ghosts released during the event. Unfortunately, nobody believes their story, and it is covered up.

Beyond the Veil: This adventure is the first part of this storyline.

Beginnings

Practically abandoned during WWI, and rumored by some to be haunted, the Old Cardell House has barely been kept up. Its last owner, the bachelor Kaelin Cardell, went to Ireland to enlist in WWI and was killed in his first battle. He left no will and eventually, the local diocese took over the house. The Holy Light Catholic Church assigned priests to the place, but reports began to come back that the place was haunted. Several attempts to exorcise it met with no success over the years. Eventually, the church installed a married couple as caretakers and left the house to age, while they figured out what to do with it.

The couple, Gwendolyn and Bertrand Dobbs, were soon under the sway of dark spirits. Unbeknownst to them, several ghosts had come to the house from the old country via the evil energies trapped in its stonework. Mrs. Dobbs, sensitive to those energies, was soon under their command. She searched the house under the gentle guidance of the spirits, discovering the Crystal Sphere of Fathiyya El-Hashem. This device was created by Conner Cardell in the mid-1800s to capture the ghosts that haunted the house at the time.

These facts were unknown to Gwendolyn, and so she began to use the crystal ball to attempt greater communication with the ghosts.

She has since become obsessed with "Piercing the Veil" to the spirit world and inviting them to visit. As such, she is determined to hold a séance with family, friends, and acquaintances, hoping to act as medium between two worlds. Bertrand is uncomfortable with this idea, having seen his wife possessed before, but he does not wish to upset her, and so goes along.

As such, the group is invited to the séance by the Dobbs, or through some other connection. Madame Aluna or someone else in Middleburg can extend the invitation. Depending on the Keeper's plans, the group may live in town, may be here purposefully to study the house, or may simply be passing through. Perhaps they are seeking answers in their own lives, or wish to find evidence of life after death. Perhaps they are merely curious or amused by the idea of a haunted house. Regardless of how they find out or their motivations to attend, they come to the house at the appropriate time to be given "Absolute and undisputable proof of the existence and accessibility of the spirit world" (see Handout 1).

Handout 1: Invitation



The Adventure

The Séance is to be held on the 9th month and 19th day of 1919, at 19:19 P.M.—or 91919191919. The numerological time is significant in mystical practices, and Gwendolyn hopes it will allow her to pierce the veil of the spirit world and let ghosts cross over into ours. Little does she know how right she is.

The group arrives at the house before the séance. If they are too early, they will be turned away by Bertrand until precisely 7 P.M. This may allow them to walk the grounds, but they will not discover anything of significance. A brief tour around the outside of the home will show that it has seen better days. It is falling apart, and it is clear the caretakers cannot maintain it.

The same will be discovered once the group gets inside. They will not be allowed to wander, and if they do, it may upset the timing of the entire adventure.

Betrend will greet them at the front entrance and take them to the Servants' Parlor (First floor, Area 11) just off the kitchen and introduce them to his wife, Gwendolyn.

Gwendolyn is an ethereal creature, vapid, and peculiar. She seems to be elsewhere at all times. She looks towards things that aren't there, and mumbles as if speaking to people that nobody can see. When she speaks, she trails off from time-to-time, leaving her listeners hanging on her words. Yet little of what she says has any true meaning. A skill test against Psychology or Psychoanalysis (Wisdom/Perception) DC 15)– will determine that she is not drugged or delusional, just odd.

Regardless, she will exchange pleasantries for a time before asking people what knowledge and experience they have with "The Other Side." She will listen in rapt attention to anything anyone says. However, she will treat Believers as children who know nothing, and anyone with Mythos Knowledge as a kindred spirit. She will listen to supernatural stories with fascination, but she scoffs at anything that doesn't line up with her beliefs.

Her beliefs are that she has found the veil between the living and the dead—and that all the strangeness in the world can be pinned on the supernatural activity of those beyond the grave. She will happily tell people that she encountered ghosts the first day she came to the Dread House and has been in contact with them since.

If anyone speaks to Bertrand, he will nervously agree with anything his wife says. A successful skill check (Psychology or Psychoanalysis/Sense Motive DC 25/Wisdom (Perception) DC 20) will reveal that he does not seem to be comfortable, and that he does not seem to appreciate the presence of the group.

If asked about the numerology of the event, Gwendolyn will say only that "The nines and the ones are significant, as the nine is three threes, and the one is the whole of everything." She will let on that there are books in the house library that explain the basics of the art should they be interested to learn more after the séance. Anyone succeeding in a skill check (Occult/Knowledge (Religion) DC 20/Intelligence DC 15) realizes her knowledge of numerology is cursory at best.

Gwendolyn sits at a round table upon which sits a ball of polished crystal. It is transparent, pure, and beautiful. If asked where she got it, she will say with a wink, "It was a gift from my master, a witch I apprenticed under when I was a wayward teenager." It is the only untruth she will tell all

night. She, in fact, found it in a trunk in the attic, having been lead to it by the spirits that wanted to communicate with her.

She will engage in polite small talk but will avoid any direct questions about the occult or her process. She will instead beg off, telling the curious to "Just wait and see, sweetie. And be sure to open your mind."

A few minutes before the magical time, Gwendolyn will ask the group to sit at the table and will grow quiet. She will then meditate a bit, as if drawing in her reserves. At 7:10 P.M., Bertrand leaves, causing her to shoot a worried look his way. He slides into the room with only a minute to spare, and Gwendolyn's tension subsides markedly. Should anyone succeed in a Spot Hidden check (Perception DC 20/ /Wisdom (Perception) DC 15), they will see a bulge in his pocket that wasn't there before—a weapon perhaps?

Bertrand stands at the back of the room, and from the seating arrangements, it is clear he will not be participating. Gwendolyn asks everyone at the table to join hands, and the séance begins.

The Dobbs

The Dobbs were both drifters that found each other in their early twenties. They settled down as caretakers for the local diocese, and have been employed in that manner for over twenty years. They have a single son, Stucky.

Gwendolyn Dobbs, Spacey Oracle

STR 35	CON 45	SIZ 45	DEX 50	INT 60
APP 35	POW 70	EDU 50	SAN 60	HP 9
Damage Bonus -1		Build -1	Move 7	

Fighting (Brawl) 25% (12/5), damage 1D3

Dodge 20% (10/4)

Skills: Occult 65%

Bertrand Dobbs, Concerned Caretaker

STR 55	CON 55	SIZ 60	DEX 50	INT 50
APP 30	POW 50	EDU 40	SAN 45	HP 11
Damage Bonus 0		Build 0	Move 5	

Fighting (Brawl) 25% (12/5), damage 1D3

Firearms (9mm Revolver) 75%, damage 1d10

Dodge 20% (10/4)

Skills: Drive Auto 60%

The Séance

[Note: the events of this séance differ from those in the story "The Golden Scoop."]

The séance begins as is typical. The group is asked to hold hands and not break the circle for any reason. As Gwendolyn begins to speak, Bertrand goes around the room and turns down the kerosene lamps. Shadows grow quickly and the sun outside begins to set.

"Thank you friends for joining me here today. It is my fervent hope that I will be able to answer some of your questions."

"Spirits from the great beyond, hear me now. It is I, Gwendolyn Dobbs, the one you call Friendmother. I have come again to speak with you, now at the time of YOUR choosing. Come to me my children from beyond. Friendmother is calling, and this time she brought others."

For several long moments, nothing happens. Gwendolyn repeats herself, this time with a little more verve. Nothing happens again.

"Come now my friends, and sit with us. Come share with us your knowledge and wisdom. We are nothing before you—ignorant—and wish only to sip from the font of your knowledge."

Gwendolyn squeezes hard the hands of those she holds, and at the same time, the kerosene lamps flicker as one. Gwendolyn gives an easy, satisfied smile, and her voice changes to a purr.

"Ah, there you are. I can sense you now my friends. But… won't you come closer? I cannot see you."

The smell of a cigar fills the air. Sanity 0/1.

"Ahh, grandfather you have come. It is good to be in your presence once again. A subtle perfume wafts over the table for a moment before it is overpowered by the smell of a kitchen. Ladies, you have come as well. How delightful! How good to be with you! But…who is that you brought WITH you? I don't believe I know the… I…"

Gwendolyn pauses, a look of confusion on her face. "I…I… do I know you, Sir?" she says to nobody in particular."

There is silence for a moment, and then Gwendolyn screams. It is a wail of pure horror and fear, and it escapes her lips like a flood of terror bursting through a dam. The sound is unnatural, unhuman.

In a flash, the kerosene lamps all go out. They stay out for five full seconds before springing to life again, burning with maximum intensity. Anyone looking at Gwendolyn will see her eyes have turned upwards, showing only their whites. Her mouth hangs open lopsidedly. Her tongue writhes absurdly, bouncing around the orifice with an inhuman energy.

"No. I said never again. I said NEVER AGAIN!" With that declaration, Bertrand removes the gun from his pocket and fires it towards his possessed wife. Blind with fear, he does so without thinking. The bullet shatters the crystal ball before slamming into her chest, sending her backwards over her chair. In the light of the kerosene lamps, the group may see her dying eyes return to normal before widening with realization. She whispers, almost imperceptibly "The Veil… Bertrand…I did it…I…I pierced the veil…" They then close as her spirit departs the world. Sanity 1/1d4.

A piercing wail begins, emanating somehow from the remains of the crystal ball. Suddenly, streaks of ghostly light burst forth from the pieces. The lights dance and swirl for a time, shooting about the parlor. Some smash into the walls, floor, and ceiling, disappearing. Still more carom off them as if they were preventing the light from going where it wants.

Then, one of the bouncing lights stops, becoming no more than a glowing nimbus in the shape of a column. The column morphs, developing impossibly long arms, then legs. It stands at least eight feet tall.

"Freeeeeeeee" it says, its voice penetrating your mind. "At lasssssst." It then turns to look at the group, its lack of eyes more disturbing than its lack of other features. "And here…. assss promised….fooooooood."

If the group hasn't acted by then, they should. Because the ghost attacks the next round with the sole intent of ripping the group to shreds and eating their souls. It is the ghost of the old owner, Joseph Cardell, possessed by supernatural evil of the house.

Bertrand will attempt to step in and confront the spirit. It will prove to be his doom. Cardell lifts him high up into the air by the neck and begins to tear his limbs off one by one. The group can run from this scene at any time. Sanity (1/1d8).

The Escape

The following sequence of events does not use the *Call of Cthulhu* chase rules, because it is not a true chase. The ghosts of the house are superior to the group in every way. They are faster and stronger and able to be wherever they want to scare the group the most. As such, they are simply playing cat and mouse. Since they have the souls of Bertrand and Gwendolyn to feed upon, they are not particularly intent on killing the group, just scaring them.

1. The ghosts of the Cardell Clan manifest around the house, blocking all the exits on the first floor and acting as guards to protect the windows. Not within their full power yet, they are blurry and unrefined, fuzzy versions of their ghostly selves. If approached they use their fear attack on the investigators to force them to run away.
2. A single ghost, Jeremiah Huntington appears before the group and says, "Run," before giving chase. Despite the blur, Jeremiah can be seen as a hulking spirit with long arms. He simply moves menacingly towards the group wherever they go. He stays one step behind them, herding them to the third floor. If confronted, he uses his fear attack. If dispelled, he is replaced by Benjamin Griffin, who flies.
3. Joseph Cardell moves to the hallway on the third floor. Once there, he casts a special ward and waits for Jeremiah or Griffin to chase the group to him. The ward begins to magically seal each floor. The first floor seals immediately, and each additional floor takes two or three more minutes to seal, giving the group six to nine minutes to escape or be slain. A sealed floor offers no egress, as its doors and windows become magically closed and unbreakable. Not even air escapes them. After a floor seals, its walls begin to bleed profusely, filling the floor completely with blood in a single minute (rising approximately one foot every six seconds).
4. As a floor seals, the remaining ghosts move to the floor above, protecting windows from being smashed until the ward spell seals that floor.

The Cardell Clan

This group of ghosts consists of members of the Cardell family, some of their cultist friends, and a few other evil entities from other families past. Due to their primal nature, they appear unformed, and those observing them can only make out a detail or two about their former physical appearances.

1. Mr. Joseph Cardell, the first Cardell lord of the manor. Once handsome and stately, he is now impossibly gaunt, standing eight feet tall. His hands are talons and his ivory skin is leather.
2. Mrs. Cardell, his wife. She is beautiful, and wears a long black dress and high heels.
3. Seamus Cardell, a mutton-chopped doctor who lived in the house years after Joseph, and served in the Civil War.
4. Patricia Cardell, a handsome redhead with a strong frame and long fingernails, the sister of Joseph.
5. Bemsley Mann, a stocky man with a bald head.
6. Paulina Cardell, a waifish blond moll in a modern cocktail dress.
7. Ezra Comstock, an austere woman with spectacles, wearing a black skirt and shirt, her hair pulled back in a tight bun.
8. Benjamin Griffin, a handsome man with long feathery hair.
9. Jeremiah Huntington, a hulking manservant wearing a suit two sizes too small for him.
10. John Rich, a tall spectacled man smoking a thick cigar.
11. Tabathy Oviett, a beautiful woman in silk nightclothes.
12. Mathias Sims, an elderly man with a long beard.
13. Jasper Underhill, a young handsome man with a short, well-manicured goatee.

The Cardell Clan, Dread Ghosts Mark 8

Trigger: The shattering of Gwendolyn's crystal ball.

Form: Corporeal Former Self.

Purpose: Terrify and possibly destroy the group.

Communication Style: Speech.

RIP Condition: Leave the house forever (only).

Suggested Abilities: Dread Scare, Horrifying Visage, up to 6 others as needed.

Dread Fear, Dread Manifestation, Dread Scare, up to 5 others as needed.

Dread Fear, Dread Manifestation, Dread Scare, up to 5 others as needed.

Endings

The group needs to stay one step ahead of the ward being cast by Joseph Cardell, and one step ahead of the ghosts that are protecting it. Their best bet is to race to the second floor immediately, smash a window, and jump down (suffering 1d6 hit points of damage in the fall). The odds of them knowing they should do this are small. More likely, they will find themselves trying to escape from the third floor or attic where the peril of falling is much greater (2d6 for jumping from a third-story window or second-story rooftop, 3d6 from a third-story rooftop). There is a winch on the rooftop that can be used to get down without jumping (see The Rooftops, area 4).

The spirit of Joseph Cardell blocks egress from the third floor or attic. He waits invisible in the short hallway where the statues of his family stand, blocking the exit to the balcony. Should the group try to exit here, he will appear suddenly, simply startling them. He will laugh and speak in a voice that chills the soul: "Leaving so soon?"

If the spell has sealed the entire house, he continues. "Well, it's too late. You'll be staying with us now. Drowning in blood, such a nasty way to go. Mwahahahahahaha!" With that the ghosts fade away, the house fills with blood, and the investigators drown.

If the spell has not yet sealed the house off, he will instead say, "Don't let me stop you. Just don't ever, EVER come back here. Because if you do, I'll let my people grab you, and hold you. I'll let them shatter your eardrums, and stab out your eyes. I'll let them tear at your faces and claw at your throats. I'll let them feed on your fear and your mind and your soul. And then when they are done, I will devour what is left of you. So as I said, leave now, freely. But DON'T. COME. BACK.

With that the group is free to exit via whatever options are left to them. Depending on which floors are sealed off, they might climb the stairs to the attic and exit via the roof, leave via the balcony and the library rooftop, or via a window on this floor. Ghosts will move out of their way to let them pass.

Once they flee the house, all traces of the flood of blood disappear, leaving what appears to be a murder/suicide for the church to clean up and deny. The group can give their story to the police, but they will simply not be believed, and the story will be buried by them and the Church until the FBI investigates the events of "13 Guns" (A13).

Pathfinder or 5th Edition

This adventure can easily be played in medieval times. Virtually nothing has to be changed except the setting. Bertrand's gun becomes a hand-held crossbow with a poison bolt.

It is suggested that the Levels of Fear rules be used.

Thirteen Guns

June 1921

The night was black beyond the pale cones of glow cast by the Ford Model AA truck's headlights. Clouds smothered the stars, and Faherty and his crew were keeping to the back roads, avoiding Harrisburg and other towns in favor of hills cloaked in elm and maple and fields of rye and winter wheat. He hadn't seen the lights of a village or even a farmhouse for an hour, while the portable, battery-powered radio was only pulling in a single station, and that poorly. The tinny voices of Van and Schenck singing "Ain't We Got Fun" kept shattering into static.

Then, like a cloud of fireflies revealing themselves one or two at a time, lights appeared off to the left. Shining through windows, they hinted at the shape of a huge house on a hill, hitherto invisible in the dark.

The sight made Faherty uneasy. He knew those scattered lights hadn't really come on over the course of just a few seconds. He just hadn't been close enough to spot them before. But they felt like a response to the three-truck convoy's arrival, and what was such a big building doing out in the middle of nowhere anyway?

Frowning, he told himself it didn't matter. In a minute, the place, whatever it was, would be behind him. Then the Model AA hit a bump, and Ludwigsen cried out in the back. The guards had shot him twice, once in the shoulder and once in the leg.

That shouldn't have happened. Faherty had bribed a clerk at the Bureau of Engraving and Printing to provide him with complete information about a boxcar loaded with millions of dollars in newly printed greenbacks bound for banks in Chicago and points west. The information was supposed to enable the crew to get the drop on the security detail. But somehow, one of the T-Men got wise, and then the shooting started.

Seated beside Faherty, the Chesterfield in his thin-lipped mouth filling the cab with pungent smoke, Strand said, "Everybody's tired, and someone should take another look at Ludwigsen. That house looks like a place to hole up."

Strand had a point. A big ritzy house would have food and other amenities and likely wouldn't have inhabitants capable of giving any trouble to thirteen gunmen barging in unexpectedly in the middle of the night.

Faherty turned onto the drive running up to the house, a lane overhung with the branches of lindens, and the other trucks followed. It turned out to be a long drive, and he should be glad it was. A house set far back from the road would be safer. Yet, it felt the opposite, as if he were straying deeper and deeper into someplace dangerous, like a lightless cave with unseen pits yawning in the floor

He dismissed his trepidation with a sneer. Strand was right. Everybody was tired, including him, and the fatigue was scratching at his nerves.

He parked on the turnaround in front of the main entrance. Before daybreak, they'd move the trucks someplace where nobody could spot them from the road, but the vehicles would be all right here for now.

When Faherty and the others climbed out, the house loomed over them. With its sculpted cornices and entablatures, it looked even fancier than it had seemed from afar, but the corner towers, parapets, and sheer mass reminded him of Sing Sing.

Memory made him scowl. He'd done six years in Sing Sing, taking abuse from guards who treated prisoners like dogs, and he'd remained constantly vigilant against cons who would have done worse if he'd let himself look weak or soft for a second. And bad as all that had been, the periods of solitary, the weeks and months all alone in a dark little box, were worse. It, he knew, was the part that had scarred him the deepest.

He pushed unpleasant recollections away. He was never going back to that prison or any other. The money in the trucks would see to that. His share would set him up for life somewhere south of the border where extradition didn't reach. Someplace on the beach, maybe. He liked the idea of looking out over the ocean and seeing all the way to the horizon with nary a wall to block the view.

He drew his .38 Special from its shoulder rig and headed for the front door. His companions followed, hard men in sack suits and fedoras with pistols, scatterguns, or tommy guns in their hands. Ludwigsen needed Napier to help him hobble along, but even he held a Colt automatic dangling at his side.

The brass doorknocker might have been cast in the shape of a tiger's head. The proportions seemed off, though, in a way Faherty couldn't define in the dark. When he knocked, the metal was cold and greasy to the touch.

In his swallowtail coat and cravat, the tall, long-nosed man who answered the knock looked like a snooty butler in a Charlie Chaplin picture. Still, he seemed less comical than strange. The sight of so many armed men failed to provoke even a flicker of dismay.

Faherty shoved the muzzle of his .38 into the butler's chest. "We're coming in," he said.

"Of course, Sir," the butler replied.

"Take us to your boss," Faherty said.

"The lady of the house, Sir. If you'll follow me?"

The butler led the intruders through a shadowy foyer where candles flickered in wall sconces. Apparently no one had yet run power lines into this isolated patch of Pennsylvania.

Because of the gloom, it took several paces before Faherty noticed the trail of dark droplets on the terrazzo floor and the liquid seeping out from under the servant's pant leg. "Are you bleeding?" he asked.

The butler turned around. "My apologies. Please mind where you step."

"What's wrong with you?" Faherty asked.

"Nothing at all, Sir." The butler gestured to indicate a doorway. "Mrs. Cardell is in the parlor."

"Then introduce us," Faherty said. When the butler turned back around, Faherty put his hand on the man's back to give him a little shove and then jerked it back in surprise.

The black cloth of the servant's coat was soaked. His back was apparently bleeding copiously, as if he'd been whipped, even though there was no sign of distress in his expression, tone, or the stately manner in which he moved.

"The callers," the butler said, stepping through the doorway. Faherty and the other gunmen followed.

Though embers glowed red in the marble fireplace, and the parlor was as sparsely lit as the foyer. The dimness kept Faherty from making out exactly what the oil painting above the mantelpiece depicted—some huge animal lumbering out of a misty benighted forest?—or the face of the elongated ebony statuette standing atop a bookshelf filled with volumes old enough to tinge the air with the musty smell of their decay.

But who cared? Faherty had no idea why the art and books had captured his attention when the people in the room were what was important. He focused on them.

There were a dozen, all well-dressed but in a stuffy, old-fashioned sort of way, without a chemise or Lindbergh jacket to be seen. Apparently, Mrs. Cardell already had company. She and her guests regarded the intruders with the same calmness the butler had displayed.

Their lack of alarm perplexed Faherty until he noticed all the half-empty glasses and the array of bottles on the sideboard. These people were too pickled to panic.

Maybe that was good, but he wanted them a little scared. He brandished his .38. "Cooperate," he said, "and we won't have to hurt anybody. Otherwise…"

"I assure you," said a thin woman, rising from a divan, "that won't be necessary." She wore her black hair in a chignon, and her dark eyes gleamed in a pale face. The ivory cameo at her throat might have been carved in the same form as the tiger-faced doorknocker. It was one more detail difficult to make out in the gloom. "My home is your home."

Evidently this was Mrs. Cardell. "Do you have other servants?" Faherty asked.

"Of course."

He turned to Hansen and Salomon. "Round them up."

Pudgy and baby-faced Salomon frowned. "The place is huge."

"The butler will take you around," Faherty replied. "Get moving."

Ludwigsen waved his automatic at the man and woman lounging on a davenport. "Get up," he croaked.

They did, though they weren't in any big hurry about it. As Napier started to lower Ludwigsen onto the sofa, a stout man with grizzled mutton-chop whiskers said, "Wait. I'm a physician. I can help you."

"Come on, then," Ludwigsen replied.

"Not here," the doctor said. "There's a more suitable room down the hall."

Napier looked to Faherty. "Boss?"

Faherty hesitated. His instinct was to keep everybody together, but it made sense that a doctor could work better without a room full of gawkers getting in the way.

"Go," he told Napier, "but you stay with them."

"Good," said Mrs. Cardell, "that's settled." She beamed at all the gunmen left in the parlor. "There's plenty to drink. Please, help yourselves."

The robbers hesitated. Then Strand said, "Hell, why not?" He headed for the sideboard, and others followed.

Faherty frowned. The invitation and its acceptance made it feel like Mrs. Cardell was running the show as much as he was, but his partners might rebel if he forbade them even to sample the hooch.

"Go easy," he said. "You can't keep an eye on these people if you're plastered."

Mrs. Cardell laughed. "You're so wary. Come sit with me and tell me all about yourself."

Faherty had the funny feeling she knew about him already, but with no electricity and thus probably no radio to inform her about the heist in DC, how could she? At any rate, he wasn't going to confide in her. Beating his gums wasn't the way to avoid a trip back to stir.

Staying on his feet, he said, "All you need to know is we'll be gone tomorrow night."

"Are you sure? You could hide here until people stop looking for you."

It was another perverse thing for a hostage to suggest, and maybe that was why it gave him a momentary chill. "Real sure. Tell me about you. What kind of party is this?"

"That's a complicated question. Superficially, it's an orgy."

He snorted. "Everybody's got their clothes on."

"At the moment. I assure you, there are interludes worthy of the Divine Marquis."

"I don't know what that means."

"No? Suffice it to say—"

"Well, all right!" Yarborough exclaimed, excitement in his gravelly voice.

Faherty turned. One of Mrs. Cardell's male guests had produced a syringe from somewhere, and skinny, hollow-eyed Yarborough was reaching for it.

Faherty already had misgivings about his henchmen drinking. He definitely didn't want Yarborough hopped up. "No!" he snapped.

Yarborough pouted. "I can have a little and still do my job."

"I've seen you try to work with a skin full of hop. Leave it the hell alone."

The man who'd produced the syringe tucked it back into a little leather case that he then replaced inside his coat. Perhaps he also gave Yarborough a wink, as if to signal

that as soon as Faherty's back was turned, he'd be happy to accommodate a fellow dope fiend. Meanwhile, Mrs. Cardell heaved a sigh.

"I never imagined an outlaw would be so prudish," she said.

Faherty sneered. "You'd like to see us all out of our heads. Then you and your friends could get away."

"Don't be silly. I simply enjoy it when people enjoy themselves. That's what this house and this gathering are all about."

"The orgy, you mean."

"There's more to it than that. Are you familiar with the Fox sisters and spiritualism? Or Frederic-Rodolphe Saltzman and theosophy?"

"Just familiar enough to know they're bunk."

Mrs. Cardell laughed. "I knew I was going to like you. By and large, bunkum is exactly what they are. But—"

The smack of a punch interrupted her. When Faherty looked around, a waifish blonde was hitting the floor with Strand standing over her. "Keep your mitts off my gun!" he said.

"I just wanted to touch it," the blonde woman replied. Blood stained her teeth and dribbled from her lower lip.

"Touch it again and I'll hurt you worse."

She smiled. "Promise?"

Strand blinked. He liked hitting women, and this quiff was asking for it.

Once again, Faherty felt like things were slipping out of control. "Everybody, calm the hell down!" He glared at the blonde. "Get away from him." He raked his gaze over his crew. "Stay alert, and if anybody does anything funny, shoot him."

"Don't be cross," said Mrs. Cardell. "Paulina's just following her passions. It's what I wanted to explain. The spiritualists and theosophists have barely an inkling of the truth. But they're right insofar as they acknowledge powers beyond the mortal sphere."

"You mean God and the Devil?"

"No. Grander beings, so grand they care little about us. Still, the keenest human minds have devised ways to attract their notice and beg for favors. Celebrations like this, for example. It amuses them when we express our truest desires, whatever those happen to be."

Faherty shook his head. "Lady, you sound nuts."

"Sanity is merely a pair of blinkers. Would you rather be a man or a horse?"

Faherty decided he'd rather be done with the conversation. Mrs. Cardell believed in some gibberish that gave her and her friends an excuse to screw and get stinko. Fine. He didn't need to listen to a sermon about it.

"We need food," he said. "How long should it take to round up the servants?" Presumably one of them was the cook.

Mrs. Cardell spread her hands. In the dimness, Faherty couldn't tell if the long nails were lacquered red or black. "It's a large house."

True, but it suddenly seemed to him that Hansen, Salomon, and the butler had been gone a while. Feeling uneasy—or uneasier--he motioned with the .38 for Mrs. Cardell to stand up. "Let's go see what's going on."

Mrs. Cardell lowered her eyes in a parody of demureness. "You don't need an excuse to take me off by myself."

Ignoring the flirtatiousness, Faherty glowered at his men. "The rest of you, stay sharp."

Beyond the foyer, shadowy hallways stretched away into gloom. They reminded Faherty of the cellblocks he'd known, with the figures in the occasional portrait like caged men staring out through the bars.

Periodically, he called Hansen and Salomon's names. Only echoes answered.

"Perhaps the second or third floor," said Mrs. Cardell, and then, as they climbed the imposing front staircase: "The problem with gods is they always demand more, and when supplicants have already given all they have, they have to make other arrangements."

"I don't care about this horseshit," Faherty replied.

"I'm trying to prepare you," said Mrs. Cardell. "If I'm not mistaken, we're getting close."

They reached the third floor. The air smelled of gun smoke, and two bodies lay several feet away. Faherty hurried to them.

From the looks of it, Hansen had shot Salomon in the back and then put his gun in his own mouth and blown the back of his head out, spattering blue flock wallpaper with blood and brains. But why? What sense did it make, and where was the damn butler? Had he hypnotized Hansen like some master villain in a Pearl White serial?

"We gave our lives," said Mrs. Cardell, "so our spirits could linger here and pursue our pleasures forever."

Faherty turned back around and pointed the .38 at her.

Unfazed, she continued, "But to maintain our privileged situation, we must offer other lives. What with my family's reputation, it hasn't been easy to lure people here, but once the police find your bodies and empty vehicles, the story of the vanished money will draw treasure seekers for years to come."

Faherty felt short of breath and sucked in air. "This is crazy," he said.

"We appreciate the help," she said, "and I truly do like you. My taste has always run to brutes. Offer yourself willingly, with the proper prayer on your lips, and you can be as I am, abiding here and indulging your every desire through the centuries to come."

"Locked up forever?" he replied. It was as ghastly a fate as he could imagine, and he started shooting before he even realized he'd decided to.

But Mrs. Cardell didn't fall or even twitch. Though he emptied the gun, she merely smiled like a fond mother indulging a child's foolishness.

"If you don't submit," she said, "you'll remain anyway, but in a tormented, degraded condition. The choice is obvious, I think."

Faherty whirled and bolted down the hall.

His heart pounded, and his breath rasped in his throat. With every stride, he expected Mrs. Cardell's hand to fall on his shoulder or one of the doors to either side to swing open and the butler to step out and block the way.

Instead, Faherty came to steep, narrow servants' stairs. He scurried downward, twice nearly falling, bounded out onto the ground floor, and then hesitated. He ought to know the way back to the foyer, but he somehow wasn't sure.

"Strand!" he shouted, the call echoing. "Napier! Anybody!" If someone in the crew would only answer, he'd know which way to go.

But no one did.

To hell with it! He'd go out a window. He grabbed a doorknob and then faltered. In this place, anything could be waiting in the room he was about to enter.

Yet he had to do something. He opened the door, then gasped and flinched at the shadow crouched in the murk on the other side. It might have been an ape or the Piltdown Man except for the spindly structures, like batwings with all the flesh stripped off the bones, arching away from its back.

Faherty nearly ran on before he realized the thing hadn't reacted to his intrusion. If fact, it wasn't moving at all because it was a sculpture, just as the room as a whole was a little art gallery, the walls covered in paintings.

Glad he couldn't make out what they depicted—it was surely something disturbing—he groped his way to curtains on the far wall. He pulled them open and by so doing filled the air with a spill of nose-tickling dust. On the other side was a casement. He reached for the latch and then hesitated.

Dangerous as this place was, scared as he was, he couldn't just abandon his entire crew. A few, like Strand and Ludwigsen, were his friends, and more importantly, at a minimum, he needed two more drivers to escape with all three trucks and the money inside.

He ran down the hall in what he prayed was the right direction. The passage seemed endless. He was just about to turn around when someone screamed from behind a door on the left.

Faherty took a ragged breath. Then he threw open the door.

Someone had converted the space beyond into a filthy operating room, with spatters of blood, fresh and dried, all over. Ludwigsen's dismembered body lay on the floor, and Napier was on the table, neither strapped down nor unconscious but apparently unable to rise or otherwise protect himself. The doctor was sawing off the robber's right leg. The left one was already gone.

The physician gave Faherty a sheepish look. "I developed the taste for it," he said, "at Second Bull Run and Antietam."

Faherty raised the .38 and pulled the trigger. He'd forgotten it was empty, forgotten, too, it would do him no good even if loaded. The surgeon hefted the bone saw like a sword and started forward.

Faherty ran, and eventually the doorway to the parlor came into view. He crept up and peeked inside.

The room was empty except for Strand, eyes gouged out and head twisted around on a broken neck. The spirits had evidently taken all their other victims to other parts of the house, where they were quite possibly beyond finding and surely beyond help.

But maybe Faherty could at least save himself. His surroundings looked unfamiliar, but if he was peering into the parlor, he had to be near the foyer, and if he groped his way along the wall, he'd come to the front door with the trucks right on the other side.

Doing so was like walking out of a fogbank. The exit gradually revealed itself, becoming more distinct with every step.

Mrs. Cardell's voice sounded behind him. "Last chance."

Faherty plunged forward.

The door swung open, and a towering shadow filled the rectangular space. Faherty recoiled.

"My husband," said Mrs. Cardell. "As you can see, the entities have blessed him even more than the rest of us."

Frigid bony fingers snatched hold of Faherty's neck. Mr. Cardell hoisted him to choke and dangle in midair.



13 GHOSTS

A Spooky Treasure Hunt Featuring a Power Struggle Between Ghosts

Levels: 1-3 (2). **Duration:** Short.

Setting/Mood: October 1921. The Old Cardell House, Middleburg, PA. This adventure is spooky, scary, and a bit gross. There is no combat and few skill checks, if any. It is primarily a scarefest. An homage to the classic movie "13 Ghosts" it follows a linear plot with little choice by the group. Their primary decision will be whether or not to push their luck to complete the adventure, or leave the house before they lose their sanity.

Synopsis: The group is tasked with making a last-ditch effort to find a hidden fortune in a clearly haunted house.

Beyond the Veil: It is two years since the Cardell ghosts were released by Gwendolyn Dobbs. If the group is the same one that experienced that event, the Keeper should devise a reason for their return. Do they want to prove that their story was true? Do they have new knowledge on how to defeat ghosts? Are they dragged back in by the church or town?

Beginnings

The Keeper is encouraged to read the short story "13 Guns" before running this adventure.

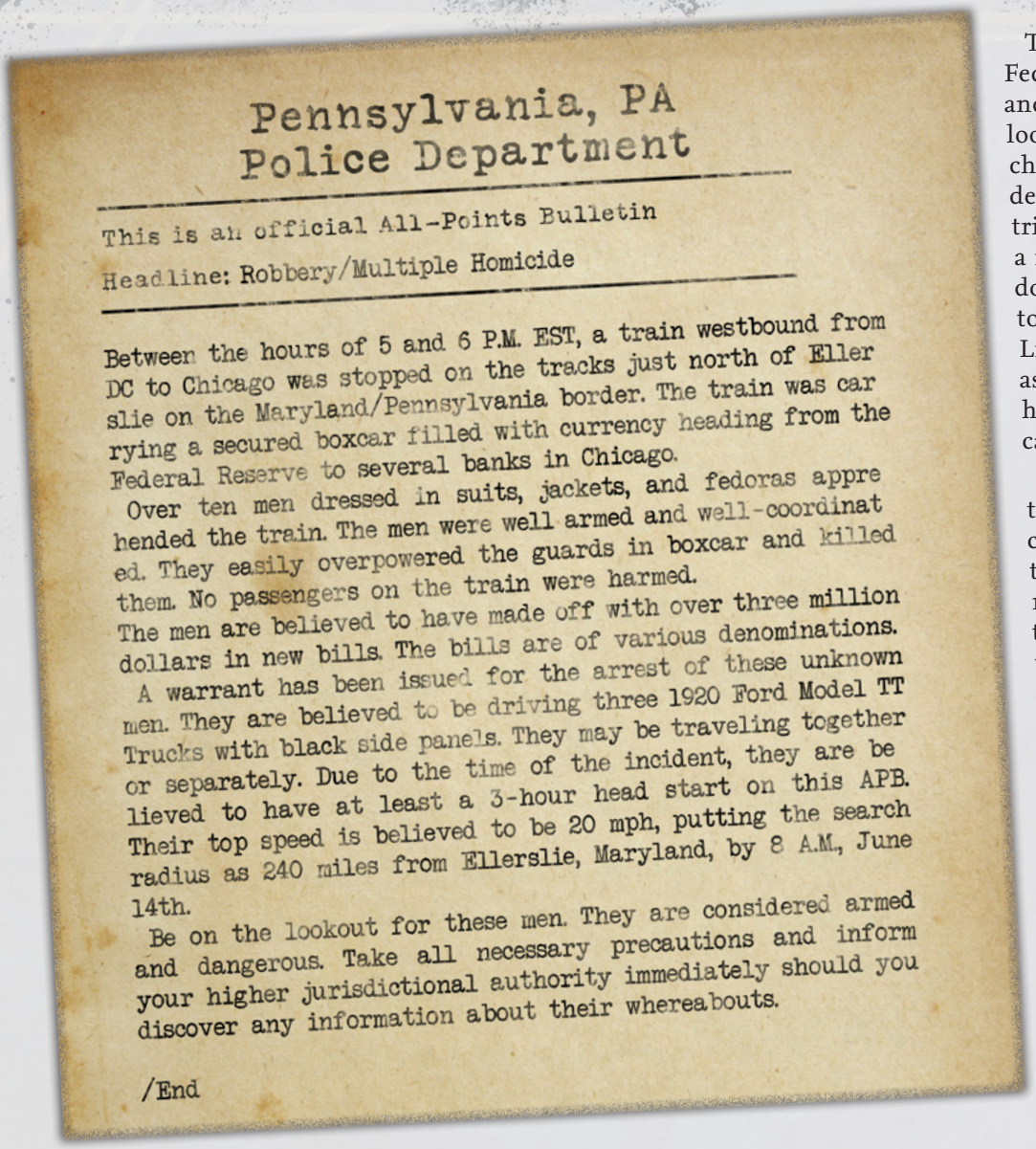
In June 1921, a group of thirteen men, having just robbed a boxcar of millions of dollars, entered the Old Cardell House near Middleburg, in the Pennsylvania hills. There they encountered thirteen ghosts freed by Gwendolyn Dobbs during a séance on September 19, 1919.

The ghosts murdered the men in horrific fashion. Then they caused all sign of the stolen money to disappear.

The federal government swooped in, bringing with them new revelations about the house and the events that lead to the death of the previous caretakers, Gwendolyn and Bertrand Dobbs (Piercing the Veil, A12). Regardless, they kept it a secret, discussing the events only with the local catholic diocese.

As news of the robbery spread, the feds and local police moved to suppress all information as to how the robbers had died. However, when news broke of the money going missing, the story went national, spreading across the country in a manner of weeks.

After a three-week investigation, the Federal Reserve sued the town of Middleburg, claiming that local police and firemen must have stolen or hidden the money after they found the robbers dead. In response, the municipality put all law enforcement on leave and set up a $5,000 reward for information about the missing men or the cash.



Pennsylvania, PA
Police Department

This is an official All-Points Bulletin

Headline: Robbery/Multiple Homicide

Between the hours of 5 and 6 P.M. EST, a train westbound from DC to Chicago was stopped on the tracks just north of Ellerslie on the Maryland/Pennsylvania border. The train was carrying a secured boxcar filled with currency heading from the Federal Reserve to several banks in Chicago.

Over ten men dressed in suits, jackets, and fedoras apprehended the train. The men were well armed and well-coordinated. They easily overpowered the guards in boxcar and killed them. No passengers on the train were harmed.

The men are believed to have made off with over three million dollars in new bills. The bills are of various denominations.

A warrant has been issued for the arrest of these unknown men. They are believed to be driving three 1920 Ford Model TT Trucks with black side panels. They may be traveling together or separately. Due to the time of the incident, they are believed to have at least a 3-hour head start on this APB. Their top speed is believed to be 20 mph, putting the search radius as 240 miles from Ellerslie, Maryland, by 8 A.M., June 14th.

Be on the lookout for these men. They are considered armed and dangerous. Take all necessary precautions and inform your higher jurisdictional authority immediately should you discover any information about their whereabouts.

/End

Treasure seekers swooped in, forcing the officers and firemen involved to leave town for their own safety. Unfortunately, before he could follow suit, Deputy Kernaghan took his own life, having succumbed to the pressures of the situation. Meanwhile, the Federal Reserve continued to pressure Middleburg, pushing the town towards bankruptcy.

Then, along with the treasure hunters came Stucky Dobbs, the son of Gwendolyn and Bertrand. He has recently learned from the FBI report that the church covered up his parents' death. He has now sued the Town of Middleburg and The Holy Light Catholic Church as conspirators in their deaths, wanting nothing less than the house in return. Though few expect him to win, he claims to have surefire evidence of their wrongdoing and speaks confidently to the Press.

In the meantime, the town and area have been turned upside down by treasure seekers, who ultimately discover nothing new. Eventually, the church allows some people to enter the house, but they too, discover nothing.

The legal battles with the Federal Reserve drag out, and as Stucky Dobbs's trial looms, the town and the church become increasingly desperate. The day before the trial, they assemble the group, a mix of treasure seekers and do-gooders. They invite them to the basement of the Holy Light Catholic Church and ask them to investigate the house in the hope that they can find the money.

If the group is playing this adventure as part of the campaign "Beyond the Veil," then the core of the group may be the same as played in that adventure. If not, it is up to the Keeper as to whether or not the group members have known each other before, or are complete strangers to one another. The Keeper should also determine each member's reason for being invited to the church.

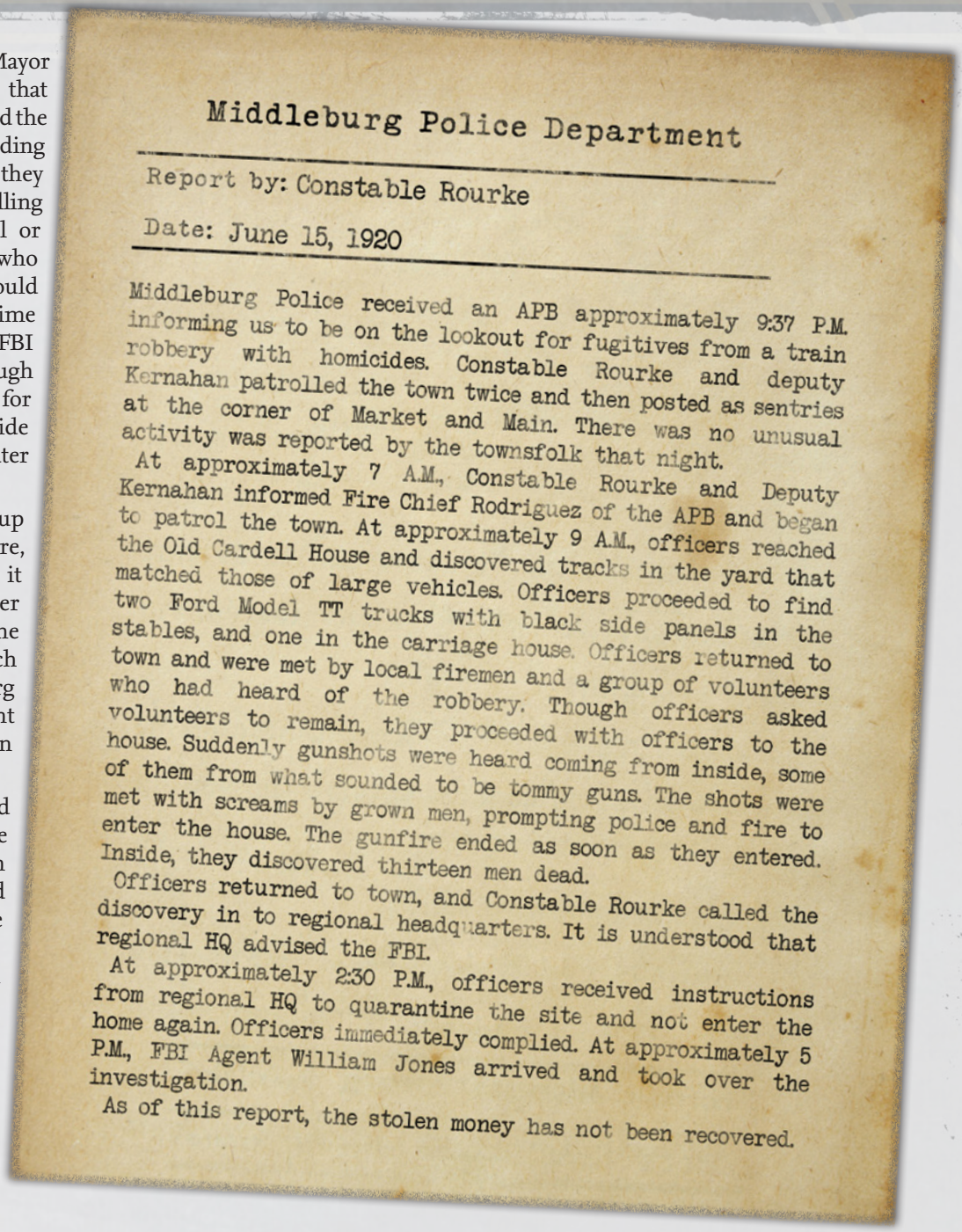
The Adventure

The group arrives in the basement of the church and are met there by the mayor, Niklaus Burgermeister, and the local priest, Gabriel Kearne. Their long faces and sour moods indicate the seriousness of the meeting. The men thank them profusely before explaining that the issue deals with the various lawsuits involving the Old Cardell House. They ask the group what they know of the situation and then show them the official police file, which contains the original APB, and the official report of Constable Rourke.

If anyone asks, Mayor Burgermeister will explain that the FBI immediately suspected the police and firemen of absconding with the money because they entered the home before calling the discovery in to regional or state police. Eyewitnesses who were outside at the time could not reliably state how much time the men spent inside. The FBI believe the men went all through the house, allegedly to search for more victims, but likely to hide the treasure, which they later removed.

If any members of the group have been to the house before, they will already know that it is haunted. Otherwise, Father Kearne will reveal that the Holy Light Catholic Church and the Diocese of Harrisburg believe the men to be innocent and the robbers to have fallen prey to evil spirits.

The church has believed for years that the house is haunted. With much trepidation and care, and under the understanding eye of the mayor, Father Kearne explains that there have been multiple events at the house since the church acquired it, and they have attempted several times to exorcise it. He will not elaborate further, only to say they do not believe they were successful (at this point, if needed, the Keeper can feel free to offer any or all information from the adventure "Piercing the Veil" (A12)).



Middleburg Police Department

Report by: Constable Rourke

Date: June 15, 1920

Middleburg Police received an APB approximately 9:37 P.M. informing us to be on the lookout for fugitives from a train robbery with homicides. Constable Rourke and deputy Kernahan patrolled the town twice and then posted as sentries at the corner of Market and Main. There was no unusual activity was reported by the townsfolk that night.

At approximately 7 A.M., Constable Rourke and Deputy Kernahan informed Fire Chief Rodriguez of the APB and began to patrol the town. At approximately 9 A.M., officers reached the Old Cardell House and discovered tracks in the yard that matched those of large vehicles. Officers proceeded to find two Ford Model TT trucks with black side panels in the stables, and one in the carriage house. Officers returned to town and were met by local firemen and a group of volunteers who had heard of the robbery. Though officers asked volunteers to remain, they proceeded with officers to the house. Suddenly gunshots were heard coming from inside, some of them from what sounded to be tommy guns. The shots were met with screams by grown men, prompting police and fire to enter the house. The gunfire ended as soon as they entered. Inside, they discovered thirteen men dead.

Officers returned to town, and Constable Rourke called the discovery in to regional headquarters. It is understood that regional HQ advised the FBI.

At approximately 2:30 P.M., officers received instructions from regional HQ to quarantine the site and not enter the home again. Officers immediately complied. At approximately 5 P.M., FBI Agent William Jones arrived and took over the investigation.

As of this report, the stolen money has not been recovered.

Niklaus agrees with him, and further states that the official police report is missing key information on how the men inside died. According to him, the local undertaker claimed the bodies were mangled, and in one case torn apart…but all were devoid of bullet holes.

Perhaps more damning, Deputy Kernahan was never the same after the event. He was carried out of the house unconscious, and was later found to be in some state of mental impairment. For days, he could not remember who he was, and then, in a flash of insight, he could. He began to scream in terror and had to be tranquilized in a local hospital to avoid hurting himself and others. He later awoke with his memory and was released. That night, he went home and took his life with his gun.

Finally, the two men explain the predicament they are in with Stucky Dobbs. Although they cannot understand how he hopes to win the lawsuit, there is always the chance he might. Therefore, the town and the church thought they might take a last stab at finding out what happened that night.

Desperate, the two men offer the group 10% of the reward up front if the group will search the house before Stucky's trial the next morning. The reward is theirs, whether they succeed at finding out what happened or not.

Niklaus Burgermeister

Niklaus comes from a long line of Burgermeisters that has been the administrators and mayors of the town since its creation. His sole purpose is to keep the town solvent, and he doesn't care how he does it. He is completely sure that the men of the town are innocent of any crimes.

Niklaus Burgermeister, Desperate Mayor

STR 65	CON 40	SIZ 55	DEX 55	INT 55
APP 70	POW 40	EDU 70	SAN 40	HP 9
Damage Bonus 0		Build 0	Move 8	

Fighting (Brawl) 25% (12/5), damage 1D3

Dodge 20% (10/4)

Skills: Charm 50% (25/10), History 60% (30/12), Persuade 75% (37/15), Psychology 55% (27/11).

Gabriel Kearne

Gabriel Kearne, the hand of the local bishop, has known of the problems at the Old Cardell House longer than anyone. He will not reveal any information that can incriminate anybody in the church, but he is otherwise free with the history of the house as the church knows it. He is completely sure that the men of the town are innocent of any crimes.

Gabriel Kearne, Secretive Priest

STR 55	CON 55	SIZ 60	DEX 45	INT 60
APP 35	POW 65	EDU 90	SAN 65	HP 11
Damage Bonus 0		Build 0	Move 8	

Fighting (Brawl) 25% (12/5), damage 1D3

Dodge 20% (10/4)

Skills: Cthulhu Mythos 5% (2/1), History 80% (40/16), Occult 20% (10/4), Persuade 50% (25/5), Psychoanalysis 75% (37/15).

The Adventure

Assuming the group agrees, they have less than twenty-four hours to complete their investigation before the trial begins. It is not wise for them to spend too much time investigating the town, and if they are the same group that played the adventure before, then they probably won't need to. Furthermore, Niklaus and Father Kearne together can tell them more than most other sources can. They may, however, gain additional information from Madame Aluna. Regardless, the Keeper should urge them along to give them a chance to complete their task.

No matter what time they arrive at the house, day or night, they will find the front door unlocked and the house empty. However, shortly after they enter and explore a bit, they will be greeted by the butler, Ichabod, a ghost from the time of Joseph, the first Cardell lord of the house.

The Butler

"Greetings, visitors," says a voice that sounds close and distant at the same time. "Please do accept my apologies for not greeting you at the door. I'm afraid I was rather overpowered by a nap, and I was not expecting any visitors today."

Where once nobody stood, there is now a stately butler. He is dressed in an aged suit, its swallowtail coat and cravat speaking to a different period in history. He is tall, with a long nose and a haughty look. His face is expressionless and his eyes dead as he looks you over. "I take it," he says, "you are here about the money." (Sanity 0/1d6)

This is Ichabod Lordsworth, the first butler of the house under Lord Cardell. It is he who let in the robbers back when, and he is witness to their fate. Unlike the ghosts of the Cardell clan, he is a neutral force, empowered by the entities that came with the house when the stones were moved over from Spain.

"Honored guests. I am flattered to meet you. However, I warn you that I am ordered by my masters to greet you in a specific way. Please allow me to speak a moment so that I may perform my duties in the manner of my lord's desires.

First, I would like to welcome you to the Cardell Mansion. This beautiful home was fashioned from stone and wood from Casa Tashmere, a fallen mediaeval castle from far away Spain. The Tashmere family built it in 1753 but sold it to the Cardell's when they returned to their home country. Although it is not as majestic now as it was then, we do hope that you will, nonetheless, appreciate its artistry and workmanship.

Second, I am supposed to tell you that visitors are restricted to the first floor of the house, but that seems odd given the current lack of living beings within.

Third, and perhaps most importantly, I'm to tell you about the money. You see, it is here within the house, hidden in a place that the living cannot find. To retrieve it, you must visit thirteen ghosts, the men who died here when they brought the money. You must witness the death of twelve henchmen, and then report them to their leader, the man known as Faherty. He died in the foyer, and will not appear until your task is done. He is your only hope of retrieving the treasure you seek. Of course…there's always MY WAY." The ghost chuckles drolly at the suggestion, his voice echoing in the room.

Finally, I am to warn you that the visions you are about to see will disturb you. Should you not be able to tolerate them, you may leave at any time. However, if you do, the memory of what you saw in this place shall be forever erased.

I am not permitted to speak to you further on this or any matter. I do wish you the best, and hope you escape with your memories… and your souls…intact."

With that, he turns and shuffles away, slowly fading to nothing as he does. Anyone watching him go may notice a small pool of blood where he was standing, as well as the fact that he leaves a trail of blood droplets as he walks. This blood remains after he fades (Sanity 0/1 if that fact is discovered).

Ichabod Lordsworth, Dread Ghost Mark 9

A stately butler in an ancient suit.

Trigger: The group arrives.

Form: Corporeal Former Self.

Purpose: Help the group complete their quest.

RIP Condition: Destroy him (only).

Suggested Abilities: Ichabod is non-combatant, and is an agent of an even higher ghost. The Keeper can choose abilities as needed.

The 13 Ghosts

The thirteen ghosts are the same except for the vision of their personal dread manifestation. Witnessing each manifestation is sure to take its toll on investigators' senses and sanity, possibly urging them to leave.

The final ghost, Faherty, triggers the ending of this adventure. Note that in reality, Faherty knows the locations of the first three ghosts. If the Keeper wishes to shorten the adventure, the butler can tell them to visit nine ghosts before going to Faherty in the foyer instead of twelve.

Note that the maximum sanity damage for viewing the thirteen ghosts is 20.

Faherty's Gang, Dread Ghosts Mark 7

These tough-looking men run the gamut from handsome to ugly, fat to skinny, and slight to beefy. They all wear suits with suspenders, ties, and fedoras.

Trigger: Each has its own, see below.

Form: Incorporeal Former Self.

Purpose: Help the group complete their quest.

Communication Style: Death scenes, then speech.

RIP Condition: Let them possess the group and leave.

Suggested Abilities: Dread Scare, Horrifying Visage, up to 5 others as needed.

Dread Fear, Dread Manifestation, Dread Scare, up to 4 others as needed.

Dread Fear, Dread Manifestation, Dread Scare, up to 4 others as needed.

The First Floor

12. The Servants' Dining Room

The first two to die in the house were Ludwigsen and Napier. Ludwigsen had been shot in the train heist and Napier helped him into the house. Seamus Cardell lured them to this room by stating he was a doctor wanting to help.

A soft, piteous mewling sound begins to emanate from the center of the room. Slowly, the figure of a man appears on the table. He is naked but for a small cloth that modestly covers his privates. A mutton-chopped man wearing a formal shirt and breeches is sawing off his right leg. His left is already gone. The man on the table looks to you, his eyes finding yours. His mouth opens in a silent scream.

In the corner of the room you see his leg. Next to it is an entire human body. Its limbs and head have been neatly stacked in a pile.

The doctor looks up from his work, seeing you. "Oh, you'll have to excuse me," he says. "I developed a taste for this at the Second Bull Run and Antiem."

With that the image fades. (Sanity 1/1d6)

11. The Parlor

Third to die was Strand, Faherty's right-hand man. He was taken by surprise by Patricia Cardell, the sister of the original owner, Joseph.

A ghostly man and woman appear. The man wears a suit but has taken off his jacket. The woman is fair, with long red hair and a sturdy frame. Suddenly, the man whirls, as if hearing a sound, and the woman pounces. Grabbing his head, she jams long fingernails into his eyes. His scream of pain stabs your ears. The man falls to his knees in helpless torment, and in a single motion, the woman snaps his neck, the loud ***crack*** *pummeling your eardrums. (Sanity 0/1d6)*

6. Male Servants' Quarters

Fourth to die was Yarborough. Eager to get high, he was lured to this bedroom by Bemsley Mann, a stocky blond man with a bald head. Bemsley had earlier shown him a needle in the parlor that he assumed was a recreational drug. Little did he know it was laced with paralytic poison.

Two men appear sitting on a bed, one injecting the other with a large needle. The man receiving the syringe wears a modern suit, but has removed his hat and coat. He falls over, limp, and the man in the ancient suit quickly lays him down. He then opens the man's eyelids, pinning them with small straight pins that he produces from his pocket. The man looks over his shoulder at you, a wicked grin on his face. In a flash, he turns into a horrific demon figure, fat and grotesque, with skin covered in warts and globulous pustules. Stunted and nearly legless, he stands only three feet tall, yet in a flash he clambers up to sit upon the man's chest. He thrusts his mockery of a face into that of the man on the bed, clearly attempting to terrify him as he crushes the very life from his lungs. (Sanity 0/1d6)

9. Kitchen

Fifth to die was Muggs, lured to the kitchen by Paulina Cardell, who had previously been punched by Strand. She claimed to want to get some ice for her spit lip.

A waifish blonde woman appears in the kitchen, her back to you. She wears a modern cocktail dress, revealing her beautiful back. A strong, lantern-jawed man with blondish hair stands behind her. The woman is chopping at a block of ice with a pick. With a sudden swift motion, she whirls and throws it at the stocky man. The ice pick wedges deep into his throat. His eyes wide with shock, the man falls straight backwards, his finger inadvertently pulling the trigger of his gun. He sprays the room with a few bullets before letting go and reaching for the pick. Before he can withdraw it, the woman pulls his arms over his head and kneels on them. She pulls the pick out of his throat and slowly pushes it into each of his eyes. (Sanity 0/1d6)

7. Library

Once the gunshot went off in the kitchen, all hell broke loose in the house. Men began running about, some trying to round up servants that didn't exist, others running towards or away from the sound of gunshots. Ghosts from the interrupted party followed or chased them to kill them. The sixth to die was Truckey, who followed his instincts to find a back door. Instead he found himself in the library, where Eliza Comstock took his life.

A robber with bulging eyes rushes into the room and closes the door behind him. He turns and runs into the middle of the room, bumping a table as he does. He looks around, seeing nothing—but then a woman appears. She is austere, wearing black, her hair pulled back tight. The man moves towards her, and as he does so, she raises her hand. The man's face turns to curiosity. He does not see huge tome that rose behind him as she made the motion. She drops her arm, and the book flies down with force, crushing his skull. His hat topples off, revealing his brain fluid oozing onto the library floor. Sanity (0/1d4)

The Second Floor

2. The Halls

The seventh to die was Vincent. He was followed by the ghost of Benjamin Griffin, who animated a statue.

A man in a suit holds a tommy gun at the ready as he slowly makes his way down a wide hall. Statues on either side of the hallway depict a farmer, a woodscutter, a seamstress, a maid, a cook, a groomsman, a gardener, and a carpenter—those who keep the house standing and operational. The man passes the statues as a ghostly figure flies into the hallway behind him. The figure is of a man wearing an old suit, his long feathery hair waving as he floats. In a motion, he flies into the statue of the woodcutter, causing it to wobble just a bit. The robber whirls, but sees nothing. Slowly, he creeps back down the hall he just came from. As he passes the woodcutter, it animates, and in a single motion, it removes the man's head. Sanity (0/1d4)

BT2. Bell Tower

The eighth to die was Truckey, killed by the enormously strong servant Jeremiah Huntington.

A robber walks slowly up the stairs of the bell tower. A hulking figure steps out onto the stairs of the second floor landing, a pistol in hand. The figure wears a servant's suit that it two sizes too small, his arms and legs jutting out the ends, his muscles bursting against the fabric. "Stay right there!" shouts the robber, his voice echoing in the tall, hollow chamber. The figure ignores him, moving down the steps towards him. "Stop or I'll shoot!" The figure continues and the man fires a shot, followed by another. The bullets go right through the figure, caroming dangerously off the walls of the stone tower. "What the hell?" cries the man as the figure approaches. He fires his last shot as the figure reaches out, grabbing him by the shirt. In a single motion, the figure shoves him off the stairs, holding him in midair with one arm, threatening to drop him. "No…no… don't don't do it," pleads the man. The figure looks at him without expression then smiles kindly.

With a heave, it throws the robber straight up. The bell above rings with a sonorous knell as he strikes it, and when he falls back past the second floor landing, he is already dead. Sanity (1/1d6)

13. The Bathroom

The ninth to die was Gordon. Having run up the Bell Tower steps to the second floor ahead of Truckey, Gordon found himself on the south wing, searching rooms. After coming up empty, he discovered the bathroom, and John Rich followed him in.

The sound of a man relieving himself echoes in the room. A robber appears, but before he can finish his business, another man appears behind him. This man wears an old suit with long tails. He wears spectacles and holds a lit cigar clenched between his teeth, and its pungent smell invades the room. He grabs the man by the collar and pulls him back towards the baths at the back of the room. The man falls back, his pants at his ankles. He kicks and screams, but he cannot seem to free himself. He looks at you with desperate eyes, somehow sensing you.

Of the two tubs, one is empty. The other is filled with a thick liquid that is clearly not water. The smoking man pulls the other to that tub, and with a single motion, lifts him off the ground and plunges him into it. With a strong hand, he holds the kicking and thrashing man underwater.

After an impossibly long moment, he lifts the man, barely alive, from the tub by his collar. Raising him off the ground, he carelessly tosses him into the other tub with a loud "clunk." The man, sputtering looks up weakly at his attacker, his eyes begging for mercy. Instead, the attacker throws his cigar upon him, lighting the kerosene he was doused in, and turning him into a pyre. The burning man leaps from the tub and runs out of the bathroom. Sanity (1d2/1d8)

LD2. The Smoking Room

The tenth to die was Van Geisen, lured by the sound of voices coming from the Smoking Room. The doors leading to it were wide open when he entered to find Tabathy Oviet waiting for him.

A woman appears, leaning back on a chaise, invitingly. She wears silk nightclothes, and holds a cigar box on her lap. A robber enters the room, a pistol in each hand. "Oh my," purrs the woman, "what have we here?"

"What the heck," he says with confusion. "How did you get up here so quickly?"

"What does it matter?" purrs the woman, rising from the chaise to offer him a cigar. "All that matters is that now I have you alone. Cigar?"

With an innocent gesture, she lifts the box towards the man and slowly opens it. The man looks at her, his face relaxing as he eyes the plump stogies.

"Cuban?" he asks hopefully.

"Of course."

The robber relaxes and holsters the gun.

Before he can reach for a cigar, the woman reaches up and tears off his face. His eyes dart around in shock, unable to register what just happened. He releases a long, hollow scream before the woman drops his face and tears out his throat. (Sanity 1/1d6)

The Third Floor

2. The Halls

The eleventh and twelfth to die were Salomon and Hansen, who set out to search the house for other servants. They were followed and possessed by Mathias Sims and Jasper Underhill.

Two men appear in the hallway just in front of the balcony. They face each other with friendly smiles, as if slightly amused by something. Each holds a pistol. Two other figures appear, each wearing much older suits than the men with the guns. The one in the north passage has a long wild beard; the one in the south has a well-manicured goatee. The robbers brandish their weapons, with the pudgy, baby-faced one going north, and the curly-haired man going south. They seem to be shouting as they approach the others, but without warning, the two men in older suits disappear.

The curly-haired man turns, his once-animated face now dull and placid. He fires three shots into the back of the baby-faced man, and then puts his pistol in his own mouth and fires. (Sanity 0/1d6)

The Final Ghost

1. The Foyer.

Faherty was the thirteenth man to die, set upon by the twisted spirit of Joseph Cardell.

A robber appears in the foyer, wild eyed and scared. He is walking to the front door, brandishing a pistol in his right hand. Behind him, a beautiful woman in a long dress follows, a mirthful look on her face. Suddenly, an impossibly gaunt figure steps from the corner. The figure stands eight feet tall, and appears as a man with shriveled ivory skin. He is hairless and strange, wearing a tattered suit that once was exquisite. When the robber is but three steps from the door, the gaunt figure reaches out a bony hand, grabbing him by the neck. He lifts him off the ground, and his bony hands crush the life from him. As he does that, the woman looks at you demurely and says "My husband. As you can see, the entities have blessed him even more than the rest of us." Sanity (1/1d6)

When this final scene ends, Faherty reappears in front of the group. "All right, you've seen what happened to me. Now what about my men?"

The group should tell him everything, and once they do, he will rub his hands together with glee. "Okay, now I need you to do one more thing. Go to each room where you saw my men and deliver a message: Meet Faherty in the Foyer at Midnight. Got it?" You don't have to see them, or talk to them. Just call to them. Can you do that for me?"

The group can refuse, and if they do, he will let them leave without any memory of what happened in the house tonight.

Should they agree, the Keeper can summarize their walk through, as there is no more adventure to be had here. When they return to the foyer, Faherty is waiting with Ichabod, the butler.

Faherty thanks the group profusely in his gruff manner before turning to the butler.

"Okay, spirit. We've all done as you asked. Now do your part."

"As you wish," Ichabod says in his deep, haunting voice. He walks towards the grandfather clock and begins to dial the hands back. As he does, the air seems to compress, warping and muffling sound. He stops them at 11:59 and stiffly turns towards Faherty. "It is done, Sir, and may I say, I wish you and your men the best of luck. The Cardells were never good to me, especially the dastardly master, who whipped me once for napping. Regardless, I must say that should you survive, you must leave post haste. Your actions this night will strike a balance in the spirit realm for a time, but not forever. Should you stay, the cycle shall surely begin again."

The clock begins to chime midnight and Faherty turns to you. "You can go or you can stay. You can close your eyes or cover your ears, but whatever you do, stay the hell out of our way."

With that, his men begin to appear all around him whole and hearty. They seem nonplussed as they check their weapons, cock them, and begin to do battle. Above on the balcony, the ghosts of the Cardell Clan appear. They are fearsome and horrific in their aspect,

and clearly want to kill the robbers all over again. Looming above them stands Lord Cardell, terrifying in his aspect. There is a single second of silence, and they attack.

Once the battle begins, investigators must choose whether or not they close their eyes and cover their ears. Should they do both, they may hear gunfire and see an odd flash of light, but take no sanity damage. Should they do only one, they make a Sanity check (1/1d8) at the end of the battle (no check). Should they do neither, they likewise make a check at the end (1d4/2d8).

Those witnessing the battle see the ghosts from the balcony run down the stairs, jump, or fly off it. As they hurtle down, the robbers below fire their guns, the bullets ripping into the spirits as if they were flesh. Some of the spirits fall, but others make it to the robbers and tear into them with claws and fangs, rending limbs and ripping heads from shoulders. But those unmolested turn their guns on their friends and foes alike, and mow them all down.

Endings

When the battle is over, Faherty and only five of his men remain. They laugh and congratulate each other as the bodies of their comrades and enemies dissolve. Faherty tells the group to meet him in the parlor next door (11).

If the group leaves the house without the cash now, or at any other time, the butler wipes their memory with a magical post-hypnotic suggestion. Once they leave the grounds, the group won't remember anything that happened in the house, ever. This includes events from any previous visits, as well.

Once in the parlor, Faherty walks up to the piano and tinkles a few keys. From somewhere in the ceiling, a few bags of money begin to fall, landing softly on the parlor floor. Faherty sits at the table and begins to count some of it, and then looks at the group.

"All right then, a deal is a deal. You helped me, so now I'm gonna help you. This is your cut of the money, and believe me it's a lot. But what the butler said…it changes things. So I need to change the deal. You can have this money but you gotta do me one more favor. If you agree, you walk outta here with the money—but we're coming with you. If you don't, well then, you don't walk out." With that, he lifts a tommy gun and cocks it. "You heard the butler. You know what needs to happen. So what's it gonna be?"

Faherty will not explain anything more about how he and his men intend to get out, but the group might guess. They can either choose to be possessed, or choose to be gunned down with bullets that don't miss. Should they die, their spirits become part of the tale of the house.

Assuming they accept, they wake up on a beach somewhere in Southern California with no memory of how they got there. It is up to the Keeper as to whether or not they remember any, some, or all of the events that night, or whether they would have to retrace their steps to find out.

This is a natural spot to retire characters, or to hook them back into the next adventure. If they are to return to the campaign, it is up to the Keeper whether Flaherty left them with enough money to easily do so.

No matter what the Keeper chooses, Faherty and his fellow ghosts are gone forever.

Epilogue

The next morning, Stucky Dobbs loses in court. As the news states, the case was thrown out due to his wild and unsubstantiated claims. Apparently, his "evidence" was a list of coincidences that supposedly tied the Cardells, and the Tashmeres before them to decades of satanic rituals. Through a series of wild speculations, he asserted that a previous owner had collected a series of ritualistic objects meant to summon the Devil himself—and all of this with the help of the Catholic church. The townsfolk laughed as he huffed from the courthouse and drove out of town. Little did they know he was right (see Dread Secrets, A17).

Meanwhile, a mysterious trust fund based in New York buys the Old Cardell Mansion. Known only as the "EF Trust" or "EFT," the trust fixes up the grounds and erects an electrical fence around the house. The taxes and minor upkeep of the grounds are dutifully paid by a trust, but the house itself is never repaired, and nobody ever lives in it again.

Pathfinder or 5th Edition

This adventure can easily be played in medieval times. Virtually nothing needs changing except anachronistic details. In this case, the men robbed a merchant train, not a train, and got away with gold on a fleet of horses, not on trucks with money. Although the tracks of the horses were discovered on the grounds, the beasts themselves never were.

The background can be otherwise simplified to match heroic times, ignoring such details as the lawsuits and ownership of the house.

Descriptions of the robbers' deaths can be modified to suit medieval times.

Finally, it is suggested that the "Level of Fear" rules be used.

The Golden Scoop

February 1925.

Irene White had a knack for sizing up people. It was a useful skill for a reporter. With his shock of gray hair, sagging Bassett hound face, and the smell of pipe tobacco that clung to him, Detective Monroe struck her as old-fashioned but not mean. He likely didn't approve of young women working unsuitable jobs, especially flappers with bobbed hair and short skirts, but he wouldn't let his prejudices affect his work. She might even be able to charm the gruffness out of him. It had worked before.

She gave him a smile as she sat down in his cluttered little office. "Am I in trouble, Detective?"

"You're not under arrest," he replied. "Yet. But we have questions."

"About my story on the Cardell House."

Monroe grunted. "You sound pretty happy about writing something so ghoulish."

"The public likes sensational stories." Hers had been picked up nationally. She hoped it would make her career.

"Well, there's information in *your* story that was never released to the public. I need to know how you got it."

She hesitated. Journalists weren't supposed to reveal their sources. But if she didn't name names and an explanation got her out of Dutch…

"Okay," she said. "I drove out there after dark…"

***

Though it was just a vague black shape in the night, Irene could tell the mansion was huge, a veritable castle plopped down in the middle of nowhere, and like a castle, it had a wall to keep out the riffraff. Well, a high wrought-iron fence, really, but with its arrowhead points along the top, it looked capable of doing the job, and as she prowled alongside it searching in vain for a spot to climb over or squirm through, she wondered if she needed to go back to town and get a ladder.

Then a pair of stone pillars appeared in the gloom ahead. Perhaps one of those would be easier to climb than the iron portions of the barrier. She hurried closer and then grinned.

She wouldn't have to climb anything. The gate between the posts was open.

***

Monroe scowled. "The gate is never unlocked. Phillips—the man who keeps up the grounds for the trust that bought the place—knows I'll give him Hell if I ever find it that way."

Irene shrugged. "Well, this night, it was. So you see, I didn't break in. I only trespassed *a little*." She gave him another smile, an impish one, like a little girl so beguiling that a person could only laugh at her misbehavior.

But Monroe didn't. "Keep talking," he said.

***

Irene headed up the long drive leading to the turnaround at the front of the house and on to the front door. The brass knocker might have been a stylized tiger's head, although the proportions looked indefinably off in the gloom. She tried the handle and found the door was unlocked. She cracked it open, peered in, listened, and detected only darkness and silence waiting on the other side. She slipped inside, shut the door behind her, and turned on her flashlight.

As she moved it back and forth, the circle of glow revealed a foyer with a terrazzo floor and portraits along the walls, everything dusty and draped in cobwebs. There was still no sign of the person who'd left the gate and door open. Probably he'd already gone and neglected to lock up after himself.

Reassured but still wary, she crept onward. After just a few paces, she came across a rusty stain on the floor.

She'd expected to find it. Though much about the fate of Faherty and his band of thieves was still unknown, journalists before her had reported that the ringleader himself had nearly reached the door when someone caught him and ripped him apart.

What she hadn't expected was how cold the spot was. A draft must be blowing from somewhere, even though she didn't feel moving air, only the chill itself. She shivered and skulked on.

A doorway opened to a parlor. The marble fireplace had another painting above it, not a portrait this time but a view of some big animal coming out of a forest. Under the grime, she couldn't tell what kind, and some irrationally timid part of her was happy to be spared a clearer look.

She snorted the feeling away. Timidity wasn't going to land her a plum job writing for the Hearst chain.

Nor was gawking at art. She moved the beam of the flashlight around until she found a second spill of dried blood, half on a divan and half on the floor beneath it. She stepped closer for a better look, and another chill washed over her. This time, however, she didn't feel like she was moving into it. Instead, it was at her back.

She lurched around. A shadow stood in the doorway. The beam of the flashlight in her suddenly shaky hand jittered across a pullover work shirt and suspenders. She lifted it to reveal a long, bony face in need of a shave.

Her heart hammering, she told herself to calm down. So what if the man who'd opened the gate and the door was still here after all and had caught her? She could talk her way out of this.

"Hello," she said. "I'm sorry I walked right in, but I thought the house was abandoned."

He smiled, baring crooked teeth, but the expression wasn't reassuring. He looked like a starving man who'd just happened upon a steak.

No. Surely it was only the darkness and her nerves that made his expression sinister. She just needed to keep talking until something clicked.

"There's no need to call the police."

He started toward her. She told herself to hold her ground, not cringe like she felt guilty or afraid.

"No need to do anything," she continued.

He kept advancing, hands poised to grab if she tried to run past him and maybe even if she didn't.

"I have some money."

That didn't stop him, either, and now, despite herself, she backed away. Her leg bumped into something hard, the edge of a low table, probably, and she nearly lost her balance.

"I'm a reporter! My editor knows where I am!"

The second half of that was a lie. She was a stringer, didn't work for any one newspaper, and nobody knew she was here. But it didn't matter because he finally halted just out of arm's reach.

"A reporter," he said. His voice rasped even though it was little louder than a whisper.

"Yes."

"I don't think anyone has written about this place in a while."

"That doesn't mean people aren't still interested. Or they will be if I tell them something new."

He frowned as he mulled that over, and then his smile returned, less predatory yet still with something nasty in it. "Give me that money and I'll give you something new. Staying here, I know things other people don't."

"It's a deal. I'm Irene White. And you are…?"

"Elmer Hand. One of the caretakers."

***

Halfway through filling his pipe, Monroe said, "I need the man's name."

Irene shook her head. "I can't give you that."

"You realize I can probably find out by phoning the trust. They're a closemouthed bunch, but I imagine they'd help me identify an employee who was taking bribes and running off at the mouth."

"I didn't describe him. I also haven't told you what night I went to the house."

The detective grunted. "We'll come back to this. Count on it. But for now, go on with your story."

"If you're going to light that pipe, do you mind if I have a cigarette?"

His grimace told her he didn't approve of women smoking any more than he approved of her hemline. But he just said, "Fine. Make yourself comfortable."

***

Once the money changed hands, and Irene was reasonably certain Hand wasn't going to rape and murder her after all, she had the urge to razz him a little. Perhaps it was a way of shaking off the her residual fear.

"Caretaker." She waved her hand at the filth around them. "You're not exactly doing a bang-up job."

"Sometimes we know somebody's coming," Hand answered, "and then we tidy up. Otherwise, there's no point. You were looking at the bloodstain on the divan when I came in."

"Yes."

"That's where a gangster named Strand died. He had his eyes gouged out, but the bleeding's not what killed him. He had his head twisted around until his spine broke."

That was repulsive but also exciting. It was a detail nobody had reported before her.

"Who did it?" she asked.

"Come on," Hand said. "I'll show you where each of the bandits died and tell you how."

She decided that for now, she'd let him give her the tour and tell things in his own fashion. She could ask questions afterward.

She followed him down long halls lined with doors and up and down staircases, some broad and grand and others, meant for servants, narrow, twisty, and enclosed. The chill she'd felt twice before was constant now, and she rubbed her arms to warm herself.

"See the splatter of blood here on the wall? That's where a hoodlum named Vincent was decapitated."

She and Hand were on the second floor before it occurred to her that her guide hadn't been carrying any sort of light when he accosted her in the parlor, nor did he have one now. Her flashlight was the only source of illumination. Apparently, he had no difficulty moving around the mansion in the dark. She told herself that was a good thing. If he knew the house that well, then maybe he truly did know what happened on the night of the slaughter.

Hand pointed to a sooty patch on the floor. "After Gordon caught fire, this is where he fell down and burned to death."

"It's lucky the fire didn't spread."

"This house is never going to die."

Irene didn't know what to make of that comment. "Anyway, by my count, this makes thirteen. You've showed me where all the robbers died. Now will you tell me who killed them, and why?"

"If you're sure you want to know."

Hand led her to another parlorlike room on the ground floor. Once, perhaps, this chamber had been given over to music. It contained a piano, a cello, and a violin. Now, however, a round table surrounded by chairs sat in the center of it. The shards of what had evidently been a crystal ball littered the tabletop.

"Somebody was telling fortunes," Irene said.

"Close," Hand replied. "They were holding a séance."

"And that's connected to the killings?"

"Back in the 1860s, Mr. and Mrs. Joseph Cardell lived in this house. They, their friends, and even their servants believed in gods that aren't in the Bible. They thought that if they sacrificed themselves to those beings, they'd live on forever to enjoy themselves however they liked."

"So it was their séance," Irene said. She felt less nervous now. Hand's story was spooky, but it was also just a legend of times past, less unsettling than an account of a real-life massacre that had happened just a few years back.

The caretaker grinned. "Yes and no. Just let me tell it, and we'll get to the séance."

"All right."

"When the signs were right, the Cardells and the other believers *did* sacrifice themselves at the end of one last orgy. Only Conner survived, and became lord. He was a good man, but the Cardell line was cursed, and he and he and his line died young. Finally, when Kaelin, the last lord of the house died, it was learned that he hadn't left a will and didn't have any heirs.

"So the State took possession of the house?"

"Yes, and found out that people who could afford to pay a fair price for a mansion didn't want one out in the middle of nowhere that had such a strange past. Eventually, somebody

sold it to the local diocese for a token payment, just to be get if off the books, I imagine."

"What did the diocese want with it?"

"They needed a residence for the parish priest and were delighted to get a mansion. A grand home was supposed to make living out in the country more tolerable."

"I don't suppose the priests held many séances."

"No, and they were never comfortable here, either. Eventually, the Church gave up and provided the usual sort of parsonage. But now that they owned a mansion, they couldn't just ignore it. They hired a curator, a Mr. Dobbs, to live here while he made an inventory of the furnishings and such. Maybe they could be sold off at a good price, even if the house itself couldn't."

"And Mr. Dobbs was a spiritualist?"

Hand shook his head. "He was a good Catholic or at least started out that way. That's why the Church hired him. But *Mrs.* Dobbs was a spiritualist. In fact, she fancied herself a clairvoyant, a medium, and her husband loved her too much to object when she played with her spirit board or read the tarot."

"I'll bet she loved moving into a spooky old house where terrible things had happened."

Hand chuckled. "She didn't know at first. It wasn't something the diocese cared to talk about. But it didn't take long for her to sense there was something strange here. There were cold spots—"

Despite herself, Irene held in a shiver. "Cold spots."

"Yeah, and shadows that moved of their own accord. And always, the whispering, when she was awake and also in her dreams."

"What did it say?"

"For a long while, it was too faint for even a clairvoyant to make out. But Mrs. Dobbs used every psychic trick she knew to make it get louder, and eventually it did. It told her there were spirits trapped in the house, and they needed her help to be free." He grunted. "That might sound strange to you, but it didn't to her. Spiritualists believe lots of ghosts stay on Earth because they're stuck here, and it's a medium's job to open the cages."

"And that's why she held the séance."

"Yes. She was confident it would do the job because it was going to be a *special* séance. She knew because the whispering told her she absolutely had to do it in September, the ninth month, on the nineteenth day, in 1919 and start at 19:19. So the séance was tied to a repeating number. A magical number. 91919191919."

Irene shrugged. "If you say so."

The caretaker chuckled. "I don't understand that part of it, either. But the whispers said it was important, and that was good enough for her. She and Mr. Dobbs got some likeminded friends together and did as they'd been told. In this very room and at this very table."

"And what happened?"

"Something unexpected, Usually, if a presence wanted to speak directly to the circle, it inhabited Mrs. Dobbs. This time, though, after the spirits announced themselves by showing their faces in the crystal ball and pressing piano keys, one of them possessed Mr. Dobbs. It scared Mrs. Dobbs a little, but she tried not to show it—*you* know what that's like—and asked who the ghost was and what it wanted."

"What did it say?"

"It never answered the first question. To the second, it said it needed to fetch something from elsewhere in the house, the thing that would set it and its friends free. Then it got up and walked out of the room."

"The others wanted to tag along. But as soon as it broke the circle, the atmosphere changed. The piano started banging out discords like a giant was pounding on the keys. A cold breeze that stank like rotten meat blew out the candles. Everybody had the feeling they were in danger, and when Mrs. Dobbs told the others they needed to stay put, join hands again, and recite the Lord's Prayer, they did."

"Did things calm down?"

"Eventually, but it took some time. Time enough for Mr. Dobbs, or the thing that used to be Mr. Dobbs, to come back."

"With what?"

"Mr. Dobbs's Colt revolver. It shot Mrs. Dobbs and her crystal ball, too. See, the whispers hadn't lied. The ghosts in the house *did* need to be set free, only it took bloodshed to do the job. The old gods are always hungry. After a while, the sacrifices of the worshippers' own lives weren't enough. The gods wanted more, and when the ghosts had none to offer, they…faded. So they tricked a clairvoyant into giving them a little strength and then looked after themselves from there."

"Meaning Mr. Dobbs killed everybody?"

Hand shook his head. "He didn't want to hog all the fun. The whole gang of ghosts sealed the doors and windows and hunted the Dobbses' friends through the house."

"Let me guess," Irene said. "Years later, the same ghosts massacred Faherty's gang as yet another offering to the devil gods."

The caretaker smiled. "Lured them in, killed them, and hid the stolen money to lure others. They wanted to make sure they'd never fade again."

All right, Irene thought. She'd let her informant have his fun, but now it was time to confront him.

"Mr. Hand," she said, "I'm disappointed in you, taking my money and then feeding me a bunch of malarkey."

***

Monroe glowered through the swirls of blue smoke that had filled the office. "Malarkey you then turned right around and reported."

Irene waved the hand holding her Nerma cigarette. "As the legend the locals have concocted to explain mysterious events. Why not? It made the story better."

The detective snorted. "Tell me the rest."

***

Hand smirked. "You don't believe me?"

"I believe you about where and how the murders happened." That part had the ring of truth, and there was physical evidence to back it up. "The rest, no."

"Why not?"

"So many reasons. Even if this fairy tale was true, how would you know it for a fact?"

"Maybe I saw it."

"Without the ghosts killing you, too?"

"Maybe I hid."

"Well, why haven't they killed you on any of the nights since? Why did you stay on when you knew the danger?"

"Maybe the ghosts like having someone around to keep the house in repair so long as he knows his place."

She shook her head. "It doesn't make sense, Mr. Hand. Let me tell you what I think happened. You did hide, when the gangsters first came into the house. That's why you don't know who came in after them, killed them, stole their loot, and somehow escaped without the police and townspeople who had by that time surrounded the house ever seeing them. Once they were gone, you came out and saw the condition of the corpses. You were hanging around when the cops discussed exactly how Faherty and the others died. Which is why you do know that part of the story."

Hand shrugged. "I told you what I can. Do what you want with it."

"I have to admit, I can use it. So thank you."

***

"And there you have it," Irene said

Monroe knocked the dottle out of his pipe into a round glass ashtray. "And there's one thing wrong with it."

She frowned. "What's that?"

"There was no caretaker in the house on the night of the massacre."

"That can't be right."

"Trust me, Miss White. I worked the case back in '21. I remember every detail. I assume a sharp reporter understands what that means?"

"It could mean a couple different—"

"It means there's only one way a caretaker who works there now could know the information we held back. He was one of the killers."

"*Or*, one of your colleagues talked about what he shouldn't. It's been four years, and people like to gossip."

Monroe scowled. "The officers here are trustworthy. Give me the name."

"For God's sake, think it through. If my source was one of the killers, he got a share of the stolen money. Why would he hang around doing manual labor at the scene of the crime?"

"Give me the name and we'll ask him. Or would you rather I charge you with trespassing? Obstructing justice? Hell, maybe accessory to murder after the fact."

"I want to call my lawyer."

Monroe made a disgusted spitting sound. "You'll have to wait your turn." He picked up the phone, dialed, and told the operator to connect him to a number in New York City.

"Mr. Jacobs, this is Detective Monroe. I need the names and addresses of *all* the caretakers." He paused. "Right, I already know the groundskeeper, but I need the men who work *inside* the house." Another pause. "You're *absolutely* sure? Then sorry to bother you, and thank you for your time."

Irene said, "I assume that was someone from the trust. What did he say?"

"That Warren Phillips is the only caretaker, and he only works around the grounds, never indoors. The person you met in the house had no more business being there than you did. *Now* will you give me the name?"

She took a breath. "Elmer Hand."

Monroe stared at her. "What?"

"Elmer Hand."

"Damn," he muttered.

"What?"

He stood up. "There's something you should see."

***

The sun was setting by the time Monroe turned his Model T police car into the drive that ran up to the Cardell House. He unlocked the gate, drove up to the mansion, and parked in the turnaround. He and Irene got out, and then, to her surprise, he led her around the towering pile with its corner towers and parapets.

In the gray remains of the daylight, it was clear Mr. Phillips did a fair job of maintaining the grounds. Even so, the little graveyard to which Monroe conducted Irene had an air of desolation. The weathered markers conveyed a sense of abandonment and decay.

The detective took her to one of the humblest of them, a wooden cross in the far corner. She bent down to read the flaking painted words, and the breath caught in her throat.

"Elmer Hand," she said.

"He worked for the Cardells," said Monroe. "Committed suicide with them, too."

"So the man I met was using an alias."

Monroe sighed. "Seems unlikely. Elmer was about the most obscure figure in the whole story. I only know about him because, after the slaughter in '21, I made it my business to learn everything about the house, including bits I didn't tell you. The priests who refused to live here were scared out, and the exorcists the Church sent didn't fare any better."

"Are you saying I met a *ghost*?"

"I wouldn't have before today. Despite all the stories and mysterious events, I clung to the idea there was a natural explanation. But…I don't know anymore. Hearing what you had to say may have tipped me over the edge."

She took a breath. "Well, I'm not jumping off after you. I still think there's a natural explanation."

"Now, that's just stubborn," rasped a low voice, chilling as a January wind.

She jerked around. Elmer Hand stood behind the marker that bore his name.

"What's wrong?" Monroe asked, his voice gone shrill. "What are you looking at?"

Hand smirked. "He can't see or hear me. Only you, because I wanted to thank you. Your story's fresh bait in the trap. More people will come now, hunting the money, giving their lives as needed. Which I guess makes you a killer, too."

"Detective," Irene whimpered, "tell me you *do* see him."

Instead, Monroe bolted. Tripping over graves, she blundered after him.

Hand laughed. Other voices joined in, until the great house before her tolled like a bell with their mirth.



THE TOME OF THE DEAD

A Classic Battle Against A Scourge of Zombies

Levels: 1-3 (2). **Duration:** Short.

Setting/Mood: October 1926. The Old Cardell House, Middleburg, PA. The mood is that of a creature feature/zombie movie.

Synopsis: In 1926, the house attracts the attention of an antiquarian who gets denied access to its library despite "Several respectfully written letters" penned by herself. Believing it to contain a copy of an ancient Spanish tome, she hires the group to break in and steal it. They find it, but it is possessed, and it attacks them.

Beyond the Veil: It is 1926. It is seven years since the Cardell ghosts were released by Gwendolyn Dobbs, five years since the events of the "13 Ghosts" (A13) put them to rest. If the group is the same one that experienced either of those events, the Keeper should devise a reason for their return. Do they have unfinished business? Did they learn about the book themselves? Were they contacted by Constance Ortega because she discovered they had been in the house? Or perhaps that they wanted to go BACK in for their own reasons?

Beginnings

The events of "13 Ghosts" balanced the spiritual forces in the house. The gangster ghosts are gone, as are the original Cardell Clan. Only a few restless spirits haunt the house now, in the darkest, most secret places. Such is the case of Luciana Domingo, the first "Witch" put to death by Lincoln Tashmere during his reign as second lord of the manor. The son of Jazef, he became possessed by the dark spirits that came with the house. They drew him under the house, where he had a secret jail built so he could continue the Spanish Inquisition on American soil (see Dread Secrets, A17).

Tortured until she died, the "witch"—a learned woman with no husband—was so set on vengeance that she returned as a ghost. Her spirit drifted through the house until it found the Secret Library (Floor 2, Area 7a), and was drawn to the Mano del Diablo sitting on the table. She possessed the book, read it, and realized she could cat spells from it—if only she could build up the energy to do so. But year after year, nobody discovered the library or so much as touched the book, and her energies receded until she was almost gone. One hundred thirty years later, her ghost sits dormant in the book, waiting for the first unlucky living creature to come along.

Unaware of this fact, an antiquarian collector of unusual books has come to Middleburg. Constance Ortega is a phenomenon in her world, beautiful, outgoing, and driven. She is famous for getting anything she wants—and doing what it takes to get it.

Constance has learned that the original owners of the house, the Tashmeres, were said to have brought a copy of Mano del Diablo with them when they built the house now known as "The Old Cardell Mansion." Somehow, she got her hands on an FBI report that detailed the contents of the house, including the library. She noticed immediately that the list was missing any rare books over two hundred years old. She surmised that perhaps the FBI did not actually find all the books in the library. She wants to find out.

Shortly after arriving in town, she took up residence in Senorita O'Malley's Boarding House and began to ask questions around town. Used to treasure hunters, paranormal researchers, and kooks coming through the burg, the people took little notice of her questions, but universally told her that they couldn't help her.

She then attempted to reach the trust owning the house, but got nowhere. She wrote a request to visit the house and spent a small fortune just learning where to send that request to. She sent it three times by registered mail with no response.

To make matters worse, at every turn she was blocked by the complete lack of information about the house—nobody she spoke to had even been inside in a decade. Those that had, showed no indication that they had ever seen the book she was describing, a large red leather book with a hand sewn onto the binding.

Then one day, a visitor came to see her. Detective Monroe was a sober man, solid, direct, to the point. He asked her what she wanted with the house, and when she told him, he warned her off. "The trust won't let you in, and neither will I. And the truth is, Lady, you don't want to go in. That place is cursed or haunted, or whatever you want to call it. To me, there's just something not right with the place." He turned to leave but stopped to say one last thing, as detectives are want to do. "Oh yeah, one last thing. I drive past that house twice a day. If I see you up there, I'm going to chase you away. And if I find you made it inside, I'll bust you so hard and fast it will make your head spin."

It was exactly what she needed to hear. No cop in some Podunk town was going to keep HER away from something she wanted. And she wanted the book. Bad.

Over the next week, she doubled down, reaching out to some of the less savory characters in town. She wanted to get in the house, and she didn't care how she got there.

Now today, she stands in front of the group of investigators, they being the ones willing to do what it takes to get into the Old Cardell House.

The Adventure

Constance is willing to pay each member of the group $50 for taking on the challenge and a $50 bonus for each if they find what she is looking for. She will say only that it is a special book printed in Spain in the early 15th century. It has a red leather cover and is about fifteen inches in length. She traced the book to the house, and it has not been seen since. She believes that it is hidden in the library.

The group heads to the house and first encounters the high spiked fence. The lock can be picked (Locksmithing/Disable Device DC 20/Dexterity DC 15). It may be possible to break the chains with the appropriate weapon or tool (Extreme Strength check /hardness 10, Hp 5/Strength DC 20).

The fence can be climbed (Climb/Climb DC 20/Strength (Athletics) DC 15). Failure indicates that the climber has a 50/50 chance of falling for 1d4 damage or impaling themselves on the spikes above for 1d6. A Fumble indicates critical failure, causing 3x the described damage. Anyone impaled must succeed at a single check to remove themselves and finish their climb. They do not take more damage if they fail. Anyone that falls may make a Luck check to fall on the side they wanted to reach.

Once inside the house, they will be completely unmolested by spirits, who are primarily at rest. Constance knows exactly where the library is and will bring the group to it, hoping to get in and out as quickly as possible.

The house is creepy—dark, dusty, and festooned with cobwebs. Occasionally, a wanderer may come across a patch of dried blood, a bullet hole, or something else that indicates the past violence the house has seen. But absolutely no ghosts.

After examining the library, Constance will declare with full confidence that there must be a secret room somewhere. The Tashmeres, she will explain, were bibliophiles, and ALWAYS maintained a strong collection.

The book indeed hides in the secret library, which the group will have to discover. For this adventure, the secret panel is attached to the world globe. Anyone spinning the globe will notice that it is bolted to the floor, an odd situation in and of itself. Turning the globe, they will feel it "catch" at certain points, notably when Spain and the USA pass the center point. Indeed, the globe is a type of combination lock with two ways to make the combo. The first is to spin the globe 360 degrees, then stop it on Spain. Then, turn the globe counterclockwise until Pennsylvania is in the spot Spain was. The other way is to simply spin the globe very fast about ten times in either direction. In both cases, the secret bookshelf slides open without a sound, revealing the space beyond.

Inside the secret library is the Tashmere's true collection. Somehow left behind when they returned to Spain, it contains several books from medieval times worth a small fortune. However, Constance is only interested in the book she came to find.

A large book sits in the center of an otherwise empty table. The book is covered in red leather, and appears to have a hand sewn into its spine by the wrist, making it sit awkwardly on the tabletop. Constance gasps and shouts "Nobody touch it!" She then sachets up to the table and gingerly reaches out to feel the leather. Her wide eyes close in satisfaction as she rubs her fingertips across it. "It's warm," she mutters. The hand is odd, clearly inhuman, yet shaped like a strong male hand with sharp talons. She examines it intently before gingerly touching it.

The hand springs into life, and Constance shrieks with panic. The fingers begin to stretch and splay and ultimately scratch at the table. The whole thing is reminiscent of a mouse caught in a trap that did not kill it, kicking and dragging with a desperate will to escape and survive, dragging the trap with it.

But suddenly, the nails find purchase and in a single fluid motion the hand "stands" on the table, its fingers spread broadly for support. In this position, the book fairly leans upon the hand like an easel, propping up as if to help the reader to see it. Because of this position, the book opens to a seemingly random page, and the cleverness of the hand device becomes apparent. Constance removes her own hand from her open mouth and looks at you. "Is that not the most amazing thing you have ever seen?" she asks.

Regardless of the answer, Constance leans over to see what is written on the pages. As she does so, a ghostly blue hand rises from the book and grabs her by the face. Her eyes widen and she screams. The hand releases her and she falls straight back, slamming her head on the floor. Her eyes go blank. She never speaks again.

With no other warning, the book runs. The hand, magically bound to its spine, now moves to its bottom, and in this position, is able to "run" on its fingers while carrying the book almost straight up. It runs down the stairs to the level below. If the group did not close the secret door behind them, it runs to the library and out a back door. If they DID close it, then the door automatically opens for it to run through. This continues until the book escapes the house.

The "book" is only acting this way because it is possessed by Lucinda Domingo, and she knows how to protect it. She casts spells as needed, and then runs to the graveyard to fulfill her curse.

Upon arriving, she/the book casts Barrier of Naach-Tith to keep the group out of the graveyard while it does its business. Anyone unfortunate to be inside will face more spells until they stop their attack. Once it is unmolested, the book floats into the air and casts its unique version of Make Zombie. In this version, it creates undead bodies from the remains of the dead, allowing it to zombify virtually anything, regardless of when it died.

The spell lasts for a full minute, and as it is cast, blue rays of light shoot from the book and hand, and drive down into the ground. All dead creatures within the sphere of the barrier are raised, their hands thrusting from the ground in classic fashion as they reach out towards the book. They then drag themselves out of the grave, zombies looking remarkably like the people they were in real life. A virtual zombie herself, Constance is unable to help the group decide what to do.

The amount of zombies that are raised is up to the Keeper but should not be less than ten. They will not attack the group unless attacked first, even if the group attacks the book. They will, however, do what the "Hand" tells them to do.

The crackling of mystical energies fades, replaced by the odd sound of corpses exhuming themselves. In moments, perhaps a dozen creatures rise from the grave and stand limply, their lidless eyes staring at the magically floating book. Then, a voice from beyond emanates from it, commanding its thralls. The voice seems aged, female, and from another time.

"Hello, my sweeties! Hark, my lovelies! The time of our revenge has come at last. The Tashmeres took our lives, and now the time has come for us to take theirs. I have searched the house beyond and know that they live here no longer, their time having passed long ago. But in the village below, their ancestors await our murderous intent—and murder them we shall. For nothing else will satisfy the lust for vengeance we share. You are my generals, each of you a warrior from days gone by. Masters of weaponry and melee, I urge you now to use those skills to exact our revenge upon the townsfolk below. Let us not rest again until each is dead. Now come! There are larger boneyards in the town beyond, and we need SOLDIERS. Protect me now as we fulfill our destiny!"

With that, the book begins to fly to town, apparently growing in power. The zombies walk with it on all sides, preventing anyone from reaching the tome if they can help it.

Unbeknownst to the ghost possessing the book, the Tashmeres have no ancestors in the town of Middleburg. She simply sees all Hispanic people as Tashmeres, which is why she drained Constance's mind. Since 15% of Middleburg is Hispanic, there are many potential victims for her undead army. And it will become an army if she and the zombies reach the cemetery behind the Holy Light Catholic Church (Area 1), or the town cemetery (Area 11).

To stop this from happening, the group must battle the zombies and the book. The book acts like the ghost that possesses it and, if destroyed, all remaining zombies fall to the ground inert, and dissolve to nothing.

Luciana Domingo, Dread Ghost Mark 7

Trigger: Discover or touch the Mano del Diablo.

Form: Incorporeal Former Self possessing the book. Use the physical stats for a Dread Ghost Mark 7.

Purpose: Release the spirits and bodies in the graveyard.

Communication Style: None.

RIP Condition: Destroy the book she possesses (only).

Special Abilities: The book is able to fly and cast any of the spells inside of it as if it had POW 80, and 18 Magic Points. It regains 1 Magic Point every minute.

Flying 40 (Average). The book can cast 1 spell per round from its available spells with a caster level of 10 and a Spell Save DC of 15.

Flying 40. The book can cast 1 spell per round from its available spells with a caster level of 10 and a Spell Save DC of 13.

The Raised Dead, Dead Ghosts Mark 4

10+ more if needed

As Zombies (Zombies **/Zombies)**

These are the standard kind, but they follow the book's bidding to protect it at all costs.

Endings

It is hoped that the group succeeds. If they do not, the Keeper will have to determine if the town gets overrun, or if deux ex machina in the form of Detective Monroe, Madame Aluna, or anyone else prevents that from happening.

Constance is a vegetable from this point on. Her small fortune is enough to keep her well cared for until the end of her days. She will never recover and discuss any of the facts of the case with anyone. If Monroe finds out what happened, he collars the group, but appears to be more curious about what happened than angry. He says, "I warned her not to go there," and releases the group with the same warning he gave HER. He will otherwise leave them alone.

Once the book is destroyed, the person who delivered the final blow should make a Luck Check (Luck Check DC 10/ Luck Check DC 10). If they are Lucky, they manage to recover 1d4 spells that can be bound into a new book and used as appropriate.

Constance Ortega



Constance is a feminine force to be reckoned with. Her dark complexion and ample curves stand second to her agile mind and strong will. There is a reason she has gained infamy as a collector.

Constance Ortega, Determined Antiquarian

STR 50	CON 50	SIZ 45	DEX 65	INT 85
APP 75	POW 80	EDU 80	SAN 74	HP 9
Damage Bonus 0		Build 0	Move 9	

Fighting (Brawl) 25% (12/5), damage 1D3

Firearms (.25 Derringer) 35% (17/7), damage 1d6.

Dodge 32% (16/6)

Armor: None.

Skills: Appraise 95% (47/19), Charm 65% (32/13), Credit Rating 80% (40/16), Cthulhu Mythos 6% (3/1), History 95% (47/19), Language (English) 50% (25/10), Library Use 76% (38/15), Persuade 45% (22/9), Spot Hidden 45% (22/9).

Detective Michael Monroe



Michael Monroe is a serious, hard-working, and well-meaning detective. He came to Middleburg after the events of the "13 Ghosts" (A13) emptied the town of officers, and he has been in charge ever since. He at first believed everything at the house could be explained with science, but recently, he has come to believe there is more to it than that. As events at the house stack up, Monroe becomes more and more obsessed with keeping people from entering it—while trying to find a way to cleanse it.

Michael Monroe, Sober Detective

STR 70	CON 60	SIZ 75	DEX 55	INT 75
APP 40	POW 45	EDU 65	SAN 45	HP 13
Damage Bonus +1d4		Build 1	Move 7	

Fighting (Brawl) 40% (17/7), damage 1D3 +db

Firearms (.45 Revolver) 75% (37/15), damage 1d10+2.

Dodge 37% (18/7)

Armor: None.

Skills: Credit Rating 50%, Cthulhu Mythos 1%, Drive Auto 50%, Intimidate 35%, Law 80%, Listen 40%, Persuade 55%, Psychology 40%, Spot Hidden 50%, Stealth 40%.

Mano del Diablo (The Hand of the Devil)

Spanish, author and translator unknown, 15th century

This book is a collection of dark spells and rituals translated into Spanish from other works. It was created during and for the Spanish Inquisition. Never printed, eight bound manuscript versions have been listed in library collections. Each book comes from a different region of Spain and has a slightly unique list of spells. The spells focus on the cruel treatment of the body as a means to extract confessions. However, prudent translators enhanced the book with a few spells of protection for Inquisitors. Oddly, it is well documented that the book contains a spell that can raise a corpse up as zombie. Unlike other spells, it does so in a quick and efficient manner, this being an ultimate disgrace to the body. It is believed that under the right circumstances it can raise multiple corpses simultaneously, though no scholarly evidence has been presented to support that rumor. Despite this fact, the book is commonly referred to as "The Tome of the Dead" rather than by its proper name.

Only two versions of this tome are known with a "Devil's Hand" sewn into it, one in the Prado, and one in the L'ouvre. The taloned claw is an extension of the book's binding, which is made of the skin of witches that were later burned at the stake. The hand is stuffed with the hair of a priest that was caught consorting with witches. It is sewn to the binding by the wrist, so that it acts as a stand, holding the book at an angle for the reader. Given the length and widespread activity of the Inquisition, and the collector value of such a unique literary item, it is considered fact that several copies of this book are hidden in the possession of Spanish royalty and other members of high society.

The front portion of the book explains in twisted fashion how the spells in the book are gifts from God himself. For, in his wisdom, he let the Devil create them so that they would fall into the possession of the Church when they needed them most. As for why it is okay to use them, the book reveals that, although the spells are evil in form, they can be redeemed by being used with pure intent. Since the spells are to be used to expose sin, they are considered the equivalent of turning the Devil's own work against him.

- Book Type: Folio 10" x 15". The cover is human skin with a human hand sewn into its back by the wrist. The skin has been dyed red to match the colors of the inquisitors. Its pages are white paper, with words written with blood-red ink, and symbols and diagrams drawn with black. When opened, the book smells like smoke. When a spell is cast from it, it oozes a stench like a charnel house.
- Sanity Loss: 2D4
- Cthulhu Mythos: +3/+7 percentiles Mythos Rating: 35
- Study: 26 Weeks
- Suggested Spells:
  - Esfera de Poder/Sphere of Power (Create Barrier of Naach-Tith/Antilife Shell/Antilife Shell).
  - Aliento del Diablo/Devil's Breath (Create Mist of R'lyeh/Fog Cloud/Fog Cloud).
  - Levantar los Muertos/Raise the Dead (Create Zombie/Animate Dead/Animate Dead).
  - Cuchillo de la Mente/Knife of the Mind (Curse of the Putrid Husk/Phantasmal Killer/Phantasmal Killer).
  - Cuchillo Sagrado/Sacred Knife (Enchant Knife/Magic Weapon/Magic Weapon).
  - La Piel del Diablo/The Devil's Hide (Flesh Ward/Stoneskin/Stoneskin).
  - Toque de Infierno/Touch of the Devil (Shriveling/Cause Moderate Wounds/Cause Wounds),
  - Maldición de la Desgraciada Bruja/Curse of the Wretched Witch (Wither Limb/Blight/Blight),
  - Tormento de Torquemada/Torquemada's Torment (Wrack/Hideous Laughter/Tasha's Hideous Laughter).

Pathfinder or 5th Edition

This adventure can easily be played in medieval times.

The Dread Wedding: This adventure can be combined with this storyline, if the group finds the secret library.

Lady in the Window

January 1927.

Bauer checked to see if anyone was looking. The foreman had forbidden anyone to go inside the house, and while he no longer cared about getting fired, he didn't want someone chasing after him and spoiling the moment when he first came close enough to speak with, perhaps even touch, the lady in the window.

He opened the front door and slipped inside. The house's interior was as dirty as he'd been told, barely illuminated by the daylight that had to fight its way through the grime on the first-floor windows. For a moment, he remembered Schmidt, his fellow workman and confidant, asserting the mansion was unlivable, that nobody *did* live here, not for years, and then he stifled that sensible inner voice. He knew the lady was here because he'd seen her.

The first time, he'd been digging a posthole for the new fence, the additional one that would ultimately be electrified. Apparently, the trust that owned the property was extremely concerned about trespassers.

Bauer turned toward the house, intending to get a drink of water from the truck, and spied a figure in a gabled third-story window. At first, he was simply surprised and curious. He had to walk closer to see how lovely she was.

The lady was slender and creamy pale but with vivid lips and jet-black hair, coloring that reminded him of Snow White in the fairy tale his mother read him when he was small. She dressed like a princess, too, or the American equivalent, in what he took to be an expensive if old-fashioned silk dress with a close collar and loose sleeves drawn in at the wrists.

It didn't seem that a life of wealth had made her happy. To the contrary. The smile she gave him was sweet but sad.

Charmed and shy—he wasn't used to exchanging pleasantries with anyone like her—he smiled back, waved, and then remembered nobody was supposed to be inside the house. Reluctantly, because it felt like a churlish response to her friendliness, he fetched the foreman.

By the time they got back, the window was empty. The boss told him there couldn't have been anyone, just a trick of the light.

That first encounter set the pattern for the weeks to come. Nobody else ever saw the lady, and Bauer only saw her when he was looking at the one gable. It didn't take him long to stop talking about her even to Schmidt. He didn't want the rest of the crew thinking him crazy.

Besides, if she only ever showed herself to him, that made him, or the bond that was growing between the two of them, special.

At first, he told himself he was only imagining that bond, for how could someone like her—refined, elegant—take more than the most casual interest in a grubby immigrant laborer? But in time, he came to believe she saw something in him that no other woman like her, no other woman at all, really, ever had.

For how many times did he turn from his work only to discover her watching from on high? How often had a wave or a clumsy attempt to communicate via pantomime from him brought a smile to her lips, even if the expression was tinged with melancholy? It truly felt like he was the only thing that gave her even a fleeting wisp of happiness.

Captivated though he was, infatuation didn't cost him every trace of his common sense. He realized how odd and mysterious this all was. But what did it matter compared to the fact that she was becoming the only true source of happiness in *his* life of squalid surroundings, coarse companions, and backbreaking toil?

He started to dread the day when the work would be done and the truck would no longer bring him to the house. As if she dreaded it too, and had decided they had to end their separation while they still could, she beckoned him to come to her.

At first he hesitated, afraid whatever she saw in him was an illusion that would wither on close inspection. But he didn't hesitate for long.

He climbed a broad staircase, at one point having to break through an enormous spider web that stretched all the way across. He brushed the gummy strands off his hands and sleeves as best he could. He had no choice but to look like the shabby laborer he was, but he wouldn't let his appearance be any more unkempt than it had to be.

Dry-mouthed, he counted doorways as he headed down the third-floor hallway. The door to the room that, by his reckoning, ought to be hers was open. The lady had seen him enter the house, and now she was inviting him into her presence.

He took off his cap, smoothed his sweaty, tousled hair with callused fingers, and advanced to the doorway. There, finally seeing the lady up close, just a few paces separating them, he froze.

Because she wasn't exactly *in* the bedroom. Rather, she was *inside the windowpane*, real-looking but flat as Theda Bara's image in a moving picture.

It was unnatural, horrifying, and the same part of Bauer that had insisted all along that there was something weird and wrong about all this screamed for him to break free of his paralysis and flee.

But before he could, he registered her beautiful, entreaty-filled face. He could neither hear her nor read her lips, but he was certain she was pleading.

He remembered Snow White, poisoned by witchcraft and trapped in her glass coffin. Impossible as it seemed, something similar had happened here. The lady was the victim, not the evil queen, and she was imploring her prince to set her free.

Bauer didn't know how, but he had to try. He approached, and the lady raised her open hands to shoulder height and seemingly pressed them against the glass.

Apparently, she wanted him to do the same thing from the other side. He did and wished they were truly touching skin to skin.

Abruptly, they were. Her fingers coiled around his, clamping down, squeezing too tightly. In that instant of startling pain, she swung him like a dancer.

The next instant, she stood before him in the bedroom with her back to the door, liberated, just as he'd desired. He tried to reach for her, and the attempt brought immediate awareness of extreme constraint, as if, squashed flat but somehow still alive, his paper-thin body was pinned between a pair of invisible walls.

The lady smiled. "Mrs. Cardell imprisoned me. She thought I needed to be taught a lesson. But I realized I could get out if I found a fool to take my place."

Stunned and terrified though he was, that declaration gave Bauer hope. It was possible to escape. He told himself that, somehow, he'd get out and put this monster back in. Then she picked up a little table and swung it at the windowpane.



THE MACHINE MAN

A Harrowing Adventure Against a Powerful Ghost Machine

Levels: 1-3 (2). **Duration:** Short.

Setting/Mood: August 1929, The Basement of the Old Cardell Mansion. The mood is scary. Deadly. Death in the Dark. A ghostly slasher movie.

Synopsis: A swiss engineer comes to America seeking an automaton he believes was built by Jack Cardell back in 1899. He recruits the group to go under the destroyed house to find it.

Beyond the Veil: It is 1929. It is ten years since the Cardell ghosts were released by Gwendolyn Dobbs, eight years since the events of the "13 Ghosts" (A13) put them to rest. It is three years since the "Tome of the Dead" raised a new batch of spirits. If the group participated in any of those events, it is up to the Keeper to determine how they connect to these. Does Uenel find them in town? Are they infamous for previous exploits in the house?

Beginnings

Uenel is an elderly engineer who has worked with automation his entire life. He worked on several chess-playing machines back in the day, before turning his interest to self-propelled automata. His research caused him to stay in touch with others interested in the field, which is how he found out about Jack Cardell. He and Jack exchanged letters that seemed to indicate that Jack was about to complete work on a machine to assist lumberjacks, but it is unknown if it ever worked or was used for its intended purpose. In fact, Jack invited Uenel to come visit in the spring of 1900, but Jack and his son perished before that meeting could come to pass.

After nearly thirty years, Uenel has never forgotten the potential of Jack's invention, and has been trying to search the house ever since. He is aware that the workshop was in the basement, but requests to visit went unanswered by the Holy Light Catholic Church, the Town of Middleburg, and the trust fund that currently owns the house. Frustrated, retired, and able to travel, he came to Middleburg several months ago and took up residence at Senorita O'Malley's Boarding House. Over the months, he learned about the house, but was warned not to visit it by everyone he spoke to. One night, Detective Monroe visited him, warning him that the house was dangerous and he should stay out of it.

Uenel was about to give up when he had a chance encounter in the local tavern. Juan Suarez, a local drunk, explained how he once entered the house years before via a tunnel he found in an outbuilding. When pressed, he stated that he believed the tunnel was under a shack, but the details have faded in the decade since.

Uenel will then ask the group to accompany him to the house so that he may search the grounds for this tunnel. If he finds it, they are to go with him into the house to try and find the Automaton. After that, he may require more help, but he is unsure now. Their reward for their help is a $20 stipend per person per day, with a minimum of three days' pay.

Uenel Heffelfinger



Uenel is a wrinkled but spry old man. His deep-set blue eyes twinkle with mirth and energy. He speaks slowly but confidently when speaking English. His accent is thick. Uenel wears an Oxford suit at all times, with vest, jacket, and tie.

Uenel Heffelfinger, Zealous Engineer

STR 40	CON 50	SIZ 55	DEX 55	INT 80
APP 25	POW 65	EDU 85	SAN 60	HP 10
Damage Bonus 0		Build 0	Move 4	

Damage bonus 0

Fighting (Brawl) 25% (12/5), damage 1D3

Firearms (.22 Rifle) 75% (37/15), damage 1d6+1

Dodge 22% (11/4)

Armor: None.

Skills: Credit Rating 75% (37/15), Cthulhu Mythos 5% (2/1), Electrical Repair 25% (12/5), First Aid 50% (25/10), Language (English) 60% (30/12), Mechanical Repair 95% (47/19), Science (Engineering) 95 (47/19), Science (Physics) 57% (28/11).

The Adventure

Once the group agrees to join Uenel, they may spend up to a day preparing. They can research the house in town at the library, Town Hall, etc. If the Keeper wishes, they may find a previously undiscovered map of the house that shows the tunnel leading from the woodshed to the basement. Uenel will insist on joining them, and will work hard to keep them focused, but will not otherwise be bossy or difficult.

The Grounds

The group heads to the house and first encounters the high spiked fence. The lock can be picked (Locksmithing/Disable Device DC 20/Dexterity DC 15). It may be possible to break the chains with the appropriate weapon or tool (Extreme Strength check /hardness 10, Hp 5/Strength DC 20).

The fence can be climbed (Climb/Climb DC 20/Strength (Athletics) DC 15). Failure indicates that the climber has a 50/50 chance of falling for 1d4 damage or impaling themselves on the spikes above for 1d6. A Fumble indicates critical failure, causing 3x the described damage. Anyone impaled must succeed at a single check to remove themselves and finish their climb. They do not take more damage if they fail. Anyone that falls may make a Luck check to fall on the side they wanted to reach.

Inside is a second fence, this one electrified. Getting past it is difficult in the extreme—but unnecessary. If the group circles the fence, they will discover that no outbuildings are within it. Therefore, they need only find the tunnel they seek in order to get in and out of the house. Should anyone touch the fence, they receive 1d6 electrical damage. Climbing it would be suicide.

The investigators are free to search the grounds. Whether or not they encounter much is up to the Keeper. However, it is worth pointing out that the events of "The Tome of the Dead" (A14) awakened at least a hundred ghosts that flew into the areas of the house and grounds. The Keeper is, therefore, encouraged to use this fact to at least increase the spooky atmosphere of this adventure. Perhaps the Ghost Dog in the Kennels is available (G17), or even the Ghost Horse in the stables (G10). Maybe the Fireball of Francis De Niall (G19) flies briefly between the towers. At the very least, the group may be encouraged to speed things up due to the howling of the ghostly pack that circles the grounds (see The Good Hound (A7)).

As they move, the group will notice several areas where trees have been recently cleared. The areas are all around the house, and anywhere from ten to fifty trees have been cut down in each area. Oddly, the cuts are precise, with each section of a trunk or branch being cut exactly twelve inches long, as if by a machine. Examining the wood will show that the wood was not cut via a saw, but somehow, with a blade of wicked strength and precision.

The Basement

The basement was dug out with picks and shovels when the home was first built. Floors and walls are uneven, and are sometimes slick with condensation. A few sconces to hold candles, torches, and lanterns can be found here and there.

1. Woodshed Tunnel (Not pictured)

The most recent addition to the underground works of the house was this tunnel, which led from the outside woodsheds to the wood and coal storage rooms below. It is well constructed, tall, and wide enough for a wood cart. The men above would toss wood down into the tunnel, and other men would pick it up and wheel it into storage. In later years, this system was also used to move coal around.

2. Servants' Tunnels (Not pictured)

These tunnels are a warren of thin winding passages that connect to the basements of the Bell Tower and Butcher Shop, as well as rooms 2-5 below. The Keeper should use them to confuse investigators as to which direction they are going, and where exactly they are. The passages defy accurate mapping, and one must simply learn the pattern of which tunnel goes where.

These tunnels are filthy with giant rats. Each time the investigators move within them, there is a 50% chance they will encounter one. Once that happens, the Keeper should make another roll. 50% of the time that rat is alone. 50% of the time it is part of a swarm that arrives the following round. A swarm of giant rats can only be encountered once in these tunnels. If rolled a second time, the King of the Rats appears instead, accompanied by six giant rats with double hit points.

- Rat, giant.
- Rat, swarm.
- King of the Rats: Rat Thing

3. Cold Stores

This larder is accessed by stairs leading down from the kitchen, or stairs that come up from the wine cellar. It is also connected to the servants' tunnels. This larder is filled with shelves that once held enough food to feed dozens. Now, it contains a hundred jars of pickled preserves including jams, pickled vegetables, and pickled meats.

4. Wine Cellar

This cellar lies thirty feet below the house in a natural cave that was discovered when the house was built. It was once magnificent. Now it contains several dry casks and crates of empty bottles. Several sub-cellars contained wine, spirits, and ales of various kinds, but these, too, were plundered long ago.

The only treasure lies within subcave F. There, someone appears to have built a brick wall by hand, cordoning off a small part of the cave. A small bit of the cave wall seems to have crumbled, and a few bricks have fallen off the top of the wall, forming a small hole.

If anyone approaches the wall, they will hear a cat inside mewling in helpless fear. Attempts to woo or beguile the cat will not give it the strength to escape this deathtrap on its own. Due to the weakness the falling cavern piece created, compassionate investigators can pull down the wall without too much trouble. Doing a proper job takes a half hour, half that if they have tools for the job.

Within is a black cat, emaciated and nearly starved. It crawled in here some time ago and hurt its paw, making it unable to climb back out. It sits atop a mini cask of wine that is covered in dust.

Chained to the cave wall behind the cask is a skeleton wearing jester's garb. Touching it causes the bones the collapse from their shackles, and the skull falls and rolls on the floor.

The poor victim can be identified as male from its bones, but nothing further can be discerned. The cask can be dusted off and identified immediately. A cask of amontillado wine, over one hundred years old, and worth a hefty sum of money to a collector.

5. Crypt

This natural cave contains the bones of the oldest inhabitants of the house. One hundred separate catacombs contain the remains of nearly a century of the Tashmere family. After it became nearly full, only the lords and ladies of the house were interred here. The graveyard was created outside, and from that point on, anyone else that died here was buried there, including the entire Cardell family. The first lord and lady, Jazef and Sofina, are buried in the ground here, their names and memories to them carved into the stone with intricate craftsmanship. Lincoln and his wife Elizabeth are likewise interred. Santiago and his wife Clara are the last lords of the house interred here, but the craftsmanship of their epitaphs are bland compared to the beautiful craftsmanship of their progenitors.

Anyone deigning to search a crypt will have to open the crypt's seal, an iron plate with two handles. Doing so typically releases a noxious smell. What is inside depends on several factors that can be determined by rolling percentile dice and comparing the result to the chart below:

01-24: nothing but dust and bits of cloth.

25-49: dust and bones, bits of cloth.

50-74: bones, cloth, jewelry worth a bit of money.

75-89: nothing but jewelry worth quite a bit of money.

90-94: a full skeletal corpse* with jewelry worth a bit of money.

95-99: a full corpse* with little deterioration to the skin at all, wearing jewelry worth a bit of money.

100: This catacomb can only be discovered once. It contains an ancient treasure trove that was left by the founders of the house. It is accidentally booby trapped. Hermetically sealed, when opened, it releases a cloud of microbes from a period

almost one hundred fifty years before. The microbes were the scourge of their time and have the power to make everyone in the room deathly ill. Each must make a Constitution check (Fortitude DC 20/Constitution DC 15) and if they fail, they become sick in 1-6 days. Once sick, they must make the same check (save) to get better. If they fail, they must seek medical help or die immediately. After a week of care they may check (save) a third time with a bonus of 50% (Fortitude DC 10/Constitution DC 8). If they fail, they die. Note that this illness is unknown to science and is antibiotic-resistant, so that even in modern times, it is difficult to recover (though *cure disease* or similar spell would be very effective).

Inside the crypt are bags of money in several world denominations worth at least one hundred thousand dollars total. Better yet, a small metal box contains Spanish doubloons from the 14th century that are worth at least half a million.

* Whether this is a mundane corpse, or some form of undead is up to the Keeper and the style of the adventure.

6. Wood Store

This man made chamber holds racks for wood that are completely empty. A rickety wood cart in the southeast corner sports several aged planks of wood that are as high as the ceiling.

The Machine Man (A15): The wood cart was placed here by the Machine Man to cover the southeast door. Anyone who looks behind the cart can spot it, and with a bit of effort, move the cart. The door behind the cart opens inwards, and a thick log and a set of wind chimes has been hung behind it. When the door is opened, it is stopped by the log at about the 80% mark. This is just enough for the door to strike the chimes and send their clattering alarm echoing down the dark passage beyond. This alerts the Machine Man to their presence, and it hides itself behind a canvas cloth in the arcane workshop.

7. Workshop Tunnel

This long chamber has three long sub-chambers running off it. These were once packed full of various types of wood.

MM: Oddly, the main tunnel has been completely packed with freshly cut wood. The cuts on the wood are clean, as if shorn in one stroke. The length of the wood is uniformly twelve inches, as if cut by machine.

8. Coal stores

This room was used for long-term coal storage. Daily coal was kept outside near the house and brought in as needed. It was only used for the boiler in the attic, and was hauled up there via the winch and boom that still exist today. A few dozen pieces of coal still lay about the floor, a testament to days gone by.

9. Arcane Workshop

This large natural cavern has a floor of worked stone that has been carved smooth. Several tables covered with scientific equipment lie around the room. Shelves containing books and more equipment clutter up the place. An anatomical skeleton dangles from a hook. Next to it is a nude, headless male mannequin.

The books on the shelves are mostly scientific journals. There is, however, a master journal detailing the history of this area. Flipping through the book will give the highlights of the information below. Reading it will give deeper information, but will take up to an hour of reading.

This cave was first used to make wagon wheels. It later became a science workshop. Chemistry, biology, and physics experiments were conducted for decades, their results stored in journals within this room.

At some point, things took a turn, and the space was converted to an arcane workshop, mixing both science and sorcery. A few supernatural items were crafted here in the years between 1867 and 1899, including the Crystal Sphere of Fathiyya El-Hashem (translated as "The conqueror, The crusher"), which was used by Conner Cardell to trap the spirits of his ancestors. Unfortunately, those ghosts were released by Gwendolyn Stubbs by "Piercing the Veil."

In the late 1800s, a metallurgy workshop was set up here by Conner's son Jack. Conner was obsessed by a desire to create automatons, mechanical creatures that could act as men. He wrote to experts everywhere to learn what had been done, and built a frame. When his engineering skills failed, he turned to the dark arts to animate the machine to his wishes. Instead, his spell backfired, consuming him and his son in eldritch flame. The lab was closed, and the automaton frame lay forgotten until Uenel came along. Little did anyone know the machine was possessed by the ghost of Jack Cardell, driven insane by the spell that destroyed him.

One shelf is filled with anatomy jars. Most of the jars contain common things like frogs, snakes, and other small creatures. However, an entire collection of larger jars is marked "HPL." Inside them are what appears to be the hands, feet, eyes, brain, and internal organs of someone that once bore those initials.

Standing at the back of the cave, covered with a grey sheet of canvas, is the Machine Man itself. If the canvas is pulled off, the Machine Man will do nothing, appearing inert, its ghostly components invisible. It will remain this way until it is discovered, or the opportunity arises for it to surprise its prey.

Examining the Machine Man will reveal that it has mud on its feet. Also, that its axe is razor keen—and covered in sap.

When the spirit empowering the Machine Man manifests, its metal body glows with an inner blue light, suggesting ghostly energy. His wraithlike head floats above his shoulders, neckless. He raises his keen axe and advances on the nearest prey, swinging his axe to cut them down. In these close quarters, if he misses, he cuts a bookshelf or table in

half. In the tunnels, he cuts a support beam or causes a mini collapse when he misses. When he hits, people generally die.

The Machine Man is most vulnerable in its joints. Doing 5 (10) or more damage to an elbow, wrist, or knee joint can severely damage it, causing it to go limp. It will start healing immediately, however, and be usable again in two rounds. Any single source of damage that does twice as much as needed to disable a joint will break the joint. If at least one arm and one leg are destroyed in this way, the Machine Man becomes immobile, and the ghost within emerges, ready to devour the group's souls.

At any time, the ghost can be exorcised or banished by any spell or ritual that does so. If banished, the machinery it supports simply collapses, never to move again.

The best bet at defeating the Machine Man is through an exorcism, or by simply escaping him. Each time he causes a cave in in a tunnel, the group should gain a new chance to disengage and flee.

The Machine Man, Jack Cardell

Dread Ghost, Mark 6

STR 90	CON 100	SIZ 90	DEX 40	INT 30
APP 5	POW 90	EDU 0	SAN n/a	HP 19
Damage Bonus +1d6		Build 2	Move 8	

Attacks per round: 1

Fighting Attacks: The Machine Man attacks with 1 axe chop, or 1 pincer hold.

Grab and Crush (mnvr): The Machine Man's Pincer arm can reach up to 10 feet away. If it succeeds then it does automatic crush damage to its victim on the next and subsequent rounds. An opposed STR roll can dislodge the victim.

Fighting (Axe) 75% (37/15), damage 1d8+2 +dub

Crush Damage 1d6 +db

Dodge 20% (10/4)

Armor: Magical Metal Form -5. Weak joints are disabled if 5hp damage are done as a targeted shot, severed if 10hp. Regeneration 1hp per round

Skills: Listen 40%, Spot Hidden 70%.

Sanity Loss: 1/1d8 for seeing The Machine Man.

Endings

As the group leaves the basement, there is an explosion, and the tunnel collapses behind them. They can trace the wire leading to the plunger that set off the dynamite—but nobody is there. Clearly, the tunnel was rigged immediately after the group entered it. Who rigged it will remain a mystery unless the Keeper wishes to add this information.

If Uenel survives, he will take full responsibility for the event, turning himself in to Detective Monroe. Monroe treats him with gentle civility and tells the group, "Don't leave town for a few days." However, they are charged with nothing and are free to go. Uenel is held for several days, and then freed on the condition that he not publish anything about his encounter in the house, and, in fact, counter anything the group says publicly.

Secretly Monroe takes a few men up to the house to investigate. If the group did not destroy the Machine Man, Monroe's group encounters and slays it after losing a man. If they DID destroy it, Monroe's group encounters and defeats a different ghost. Either way, they take the body of the Machine Man somewhere and cover up the truth about what happened that night.

Pathfinder or 5th Edition

This adventure can easily be played in medieval times. The Machine Man can be a ghost as described, or an appropriate golem.

The Dread Wedding: This content is already integrated into the house in general.

Scions of Solaria: This adventure can be combined with this storyline as an additional quest.

A Man of Science

August 1929.

Detective Monroe unlocked the gates in the two fences, the original and the newer electrified one, with the air of a man opening a lion's cage.

When he climbed back into the driver's seat of the Model T police car, Edwards said, "Buck up. Whatever's happening, I'm sure you, your men, and I can set it right."

The plainclothesman grunted. "You don't understand where we're going, Professor. For a long time, I didn't either. I chose not to believe the stories. But eventually I had an… experience, and after that I hoped I'd never have to come back here." He put the car in gear and drove on up the drive. The other patrol car followed.

"What happened?" Edwards asked. "What did you see?"

Monroe hesitated. "Honestly, nothing. But the woman I was with saw it, and I could *feel* it was there."

Edwards tried not to sound condescending. "As a trained investigator, I'm sure you know subjective feelings aren't evidence."

"A dozen priests and exorcists have reported demonic manifestations on this property," said Father Shelton from the backseat.

That didn't even warrant a response beyond a roll of

the eyes. A physicist at nearby Thomas Fell University, Dr. Edwards had felt rather flattered when Monroe asked for his help investigating reports of a mechanical man running loose in the countryside. He felt less complimented, though, and his opinion of the detective's judgment plummeted, when he discovered Monroe had also recruited the earnest young purveyor of superstition in the dog collar.

The cars stopped shy of the mansion, beside the first felled linden. Someone, or, just conceivably, some*thing* had cut down a fair number of trees and then chopped or sawed them into sections.

The three rank-and-file policemen eyed the destruction and the house at the end of the drive as nervously as their leader. Perhaps picking up on their anxiety, Shelton said, "Before we go any further, I'd like to invite everyone to join me in a prayer."

Dr. Edwards snorted. "I'll go ahead and get started."

Monroe frowned. "It would be safer to stick together."

Edwards's opinion of the man declined another notch. "I'll only be a few feet away. If I suddenly need help, you'll know."

As Shelton recited his mumbo jumbo, the physicist moved to the linden and, eyes narrowed, studied it. After several seconds, he brought out a tape measure and magnifying glass for a closer examination. He was still at it when his companions rejoined him.

"What do you think?" asked Monroe.

"It's interesting," Dr. Edwards replied, rising stiffly, his aging knees giving him a twinge. "The tree was cut into sections with extraordinary precision. The divisions are exactly twelve inches apart. Each chop landed exactly where the woodsman intended, and with the same amount of force as all the others."

The detective's eyes narrowed. "It sounds like you're saying a machine really did do this."

"Obviously, we won't know for certain until we find the culprit, but yes, there's evidence to support that hypothesis."

Which was exciting. Dr. Edwards had pretty much assumed he'd end up providing a clever but mundane explanation refuting the wild stories the locals were bruiting about. But if he was going to examine some remarkable new piece of technology, that would be more rewarding still.

"So what do we do about it?" one of the policemen asked.

Monroe waved his hand at the felled trees beyond the one at their feet. "Our lumberjack left a trail of sorts. We follow it."

As the search party set forth, Dr. Edwards found himself walking beside Shelton. "I suppose this is a disappointment for you," the scientist said. "No devils or goblins, just machinery."

"Did you ever hear of the golem?" Shelton asked.

"I can't say I have."

"It was a kind of automaton, too, from Jewish folklore. In 16th-century Prague, a rabbi named Judah Loew ben Bazalel created it to defend the ghetto from anti-Semites. He shaped a manlike figure out of clay and animated it through ritual and incantations. Via supernatural means, not clockwork."

Dr. Edwards chuckled. "You said it yourself, Father. Folklore."

"Maybe, but let me ask you this. Could *you* build a mechanical man like the one you're envisioning?"

Dr. Edwards hesitated. "No. But I'm a physicist, not a mechanical engineer."

"Still, I assume you have a sense of how far engineering has progressed and what's possible. Could anyone build such a thing outside the pages of a Jules Verne story?"

"It would be an astonishing achievement, but it's still more plausible than hocus pocus bringing an automaton to life. Because hocus pocus isn't real."

"Have you never even considered the possibility that the Church might understand things you don't?

"The same Church that persecuted Galileo? No, Father, I don't think there's much chance the Vatican has spent the centuries stockpiling genuine knowledge. In fact—"

A rhythmic metallic crashing sounded at their backs.

Everyone spun around. Edwards still couldn't see the source of the noise. The corner of the mansion blocked the view.

But Monroe had a guess. "Somebody's wrecking the cars!"

They all ran back the way they/d come, then stumbled to an astonished halt when they saw what the trouble was. A black metal figure was, for whatever reason, in the process of demolishing the vehicles.

One jointed arm terminated in the axe blade that was doing the smashing, the other in a three-pronged claw for grasping. The head was the only part that wasn't black, nor, from the back, did it look obviously mechanical. It might have been an old man's head with a mane of snow-white hair.

Apparently the automaton heard the humans who'd come up behind it. It turned to reveal a face that wasn't overtly mechanical, either, but there was nothing reassuring in that because it was the glaring milk-white countenance of a lunatic bent on murder. The thing marched forward, the axe poised to chop.

"Shoot it!" Monroe bellowed, pulling a pistol from his shoulder holster. The other policemen drew their weapons, and a ragged volley followed.

The racket made it impossible to make out the words when Shelton started praying in Latin, not that Edwards was actually interested. He knew they were gibberish and could do nothing to resolve the emergency at hand.

Unfortunately, gunfire wasn't resolving it, either. The mechanical man kept advancing while the bullets ricocheted off its chassis.

The policemen backed away as they shot and reloaded. But all the cut tree trunks and branches hindered a blind retreat, and the metal man was still closing the distance.

Monroe turned to Edwards. "Tell us what to do!" the detective shouted.

Edwards strained to think of anything that might help. "Shoot the head!"

Maybe someone did, but if so, that target proved no more vulnerable than the torso.

"Shoot the joints!" Edwards then cried.

That didn't slow the automaton, either. In fact, it quickened its pace, a capability that, until this moment, he'd had no reason to think it possessed.

The abrupt acceleration brought it within reach of a policeman. The axe flashed in an arc and split the fellow's head.

"Run!" Monroe shouted.

Edwards whirled, bolted two steps, tripped over a piece of branch, and slammed down on the ground. He *felt* the metal killer looming over him.

But the axe didn't fall, and when he looked up, Shelton was standing over him, too. The priest was still praying, and when he reached "Amen," the automaton toppled over backward, clanked down, and lay motionless.

Shelton took a deep breath. "In the folklore," he panted, "the power of God *de*activated the golem, too."

Edwards didn't know what to say except, "Thank you."



GHOSTCATCHERS

A Dangerous But Fun-Filled Romp Through The World's Most Haunted House

Levels: 1-3 (2). **Duration:** Short.

Setting/Mood: October 1931. The Old Cardell Mansion. Fun and even a little bit zany, like a comedy ghost movie.

Synopsis: The group is given a machine that can "Absorb" ghosts and is asked to use it to clean out the house. They do. Until it explodes. The machine that is. Oh, and the house too.

Beyond the Veil: It is 1931. It is twelve years since the Cardell ghosts were released by Gwendolyn Dobbs, ten years since the events of the "13 Ghosts" (A13) put them to rest. It is five years since the "Tome of the Dead" raised a new batch of spirits, and two years since "The Machine Man" (A15) was discovered and destroyed. If the group is the same one that experienced any of those events, the Keeper should devise a reason for their return. Do they want revenge on the spirits of the house? Are they being constantly drawn back by the emotional scars they have received from previous visits? Are they driven by science to learn all they can about ghosts?

Beginnings

Detective Michael Monroe is a changed man. Since the events of "The Machine Man" (A15) he has become a true believer in the spirit world. He is completely convinced that the Old Cardell Mansion is a force of evil that must be expunged. As such, he has carried on his rough demeanor on the outside, threatening anyone who asks too much about the house, and doing his best to make damn sure nobody gets inside.

Secretly, he has been meeting with the survivors of the events described in "The Machine Man" (A15). Together, they have been trying to devise a way to dispel the ghosts within the house once and for all. And they think they have it.

Monroe and the others began to meet secretly in a barn on the outskirts of town. He introduced Uenel Hefflefinger to Professor Edwards and Father Shelton. Over the next year, the three intellectuals studied everything they could about ghosts and the metaphysical world. They consulted with Madame Aluna who, although fading in age and relevance, still had much to say that was ultimately helpful. After a year, they began work on a machine they called "The Ghost Trapper" and that Monroe nicknamed "The Ghost Sucker."

Uenel and Edwards made the perfect pair. Together, they reforged the body of the Machine Man into a new shape. They devised an unwieldy but effective wand that they hoped would "suck" a ghost down a long hose and into the machine. Lights on the machine would indicate how powerful a ghost had been captured, as well as how "full" the machine was. They reasoned that they could go into the house, fill up the machine, come out, and have Father Shelton do an exorcism on the captured ghosts all at once. A few trips, they reasoned, should clean out the house.

Father Shelton blessed the machine, going so far as to scrub each part with holy water before assembly began. He sought help from the Church and was granted a stipend that allowed the men to finish their work. Meanwhile, he travelled to Rome to inform Pope Pius XI of what they were about to do, and to receive his blessing.

In early August, they tested the machine by bringing it into the stables of the old house. There, they discovered the ghost of an old soldier looking for his horse. The note from Edwards's journal which he reads or hands out:

Monday, August 3, 1931.

"We arrived at the stables after noon and set up the machine we call the Ghost Trapper. We opened the ectoplasmic intake valves and waited for a sign of ethereal activity.

At approximately two hours after sunset, a shimmering greenish blue light began to manifest near one of the horse stalls. The Ghost Machine did not react in the beginning, but after perhaps ten seconds, the Entity Indicator Light began to operate, glowing softly as hoped.

Approximately thirty seconds after the spirit first appeared, it shifted, manifesting into the shape and form of a soldier of some kind. We could not identify it, but believe it could have been Spanish in origin. Clearly male, the spirit took no heed of us, and we, paralyzed for a moment by its appearance, did nothing.

At this time, the Spiritual Intake Fan began turning with the ectoplasmic energy that the machine was picking up. Encouraged, we proceeded with our test. Monroe stood guard while Hefflefinger manned the Devaporizing Wand. Unfortunately, the ghost stayed out of reach of the machine, forcing myself and Monroe to turn and pull it at great effort to another spot in the room. At this point, the wand could reach the hapless spirit, and without hesitation, Hefflefinger struck. Swinging the wand at the ghost's feet, we were amazed to see it be pulled in by the suction coming from inside the wand. In a trice, the ghost was gone, sucked down the long hose and trapped inside the machine. The Spiritual Strength Indicator light blinked a slow beat, indicating the ghost was a low-level spirit, and that the machine was barely filled.

At this point Father Shelton lead the group in a prayer. He blessed the ghost machine, then poured a flask of holy water into the end of the Devaporizing Wand. He prayed again for fifteen minutes, completing the ritual he devised with the help of the church Rome.

At the end of the ritual the lights on the ghost machine went out one by one. The fan stopped indicating there was no longer any spiritual presence. We opened the ghostly release valve and nothing happened. The ghost did not re-manifest and we left at dawn."

Uenel will continue for Edwards. "After 37 nights of subsequent visits, the ghost did not re-manifest. However, each night ve observed anozer ghost manifesting in the well outside the house. This appeared to be nothing more than the voice of a child who had perhaps fallen down the vell some years ago. On the 38th night after our first test, ve brought the ghost machine to the vell and used it in the same manner. After 32 subsequent nights of visits, the voice of zat ghost has not re-manifested. Therefore, ve feel very comfortable about our machine and its abilities.

Monroe jumps in. "What these two eggheads are trying to tell you is that they've made a Ghost-Sucking Machine that can capture and kill ghosts. The trick is, we need Father Shelton to exorcise it when it gets full. So what we want you to do is go into the house, fill it up, and come out. I'll stay outside to stop anyone from interfering and to protect Father Shelton. Uenel is too old to go inside, so he'll stay back in town in case anything happens to us. And Professor Edwards, how about you?"

Dr. Edwards confirms that he is absolutely going in. "Wouldn't miss it for all the gold on the moon," he says, sagely.

Father Shelton finishes. "Now the machine is heavy, and complicated, to whit we're providing you with four strapping lads to help with everything. These are junior engineers from Penn University. Guided by our own Dr. Edwards here, they have been secretly studying Metaphysics and Parapsychology in addition to their regular studies, and are believers in what we are doing. Of course, they wish to keep this fact a secret, since such things are frowned upon by the unenlightened. So we won't be giving you their names. Also, they'll meet us at the house at the appropriate time.

The group can beg off the students if they like, but the eager nerds will show up just the same, and Dr. Edwards will allow them to come along.

The Students

These four characters are all the same statistically. They are not leaders and will follow the group. They exist to help, yet also complicate the plot. They talk a lot about stuff they know nothing about, especially in terms of the spiritual world—and girls.

- Mike Spengler, Dustin Venkman, Lucas Zeddemore, Will Stantz

Students, Ghostcatchers

STR 65	CON 60	SIZ 70	DEX 60	INT 60
APP 60	POW 55	EDU 70	SAN 55	HP 13
Damage Bonus +1d4		Build 1	Move 7	

Fighting (Brawl) 25% (12/5), damage 1D3 +db

Dodge 30% (15/6)

Armor: None.

Skills: Occult 10% (5/2), Spot Hidden 35% (17/7), Science (Engineering), 60% (30/12), Science Physics 60% (30/12).

Professor David Edwards



Professor David Edwards was born to science. A whiz at mathematics, he was drawn to physics from an early age, and finished his doctorate in the same. A complete atheist, his life was upended when he witnessed Father Shelton banish a ghostly machine man. Since then he has devoted every waking hour to the study of the Occult, specifically ways to banish or destroy ghosts. He has read the *I Ching* and *The Key of Solomon*, both in English.

Dr. David Edwards, Driven Meta-Physicist

STR 50	CON 55	SIZ 60	DEX 45	INT 70
APP 45	POW 65	EDU 90	SAN 55	HP 11
Damage Bonus 0		Build 0	Move 5	

Fighting (Brawl) 60% (30/12), damage 1D3

Dodge 22% (11/4)

Armor: None.

Skills: Credit Rating 67% (33/13), Library Use 95% (47/19), Occult 93% (46/18), Science (Engineering) 85% (42/17), Science (Physics) 95% (47/19), Swim 50% (25/10).

The Adventure

The group gets to the house per the plan as previously spelled out. Monroe unlocks the gates of both fences and the front door to let group in, and then waits in the yard with Father Shelton.

The group is in charge and free to make choices about where they go. However, at this time, there is a ghost in every single room of the house. Every time they go into a room, roll 1d6 on the following table to determine what they encounter. Each room they visit, add 1 to the die roll. Alternatively, step through the table or otherwise choose the ghosts as desired. When the Keeper thinks the time is right, move to the Final Encounter instead of using this table.

#	Mark	Description
1	1 (1)	A glowing orb trailing blue energy flies up to the investigators. It begins to examine the group one by one, the nimbus of energy around it shaping into the hair of the person it is examining (Sanity 0/1).
2	1 (1)	A mouse runs into the room and squeaks in an impossibly loud voice "It's the cops!" before attempting to run. The only way to catch it is if the Ghost Machine is at the ready (Sanity 0/1).
3	2 1	The face of a kind elderly woman appears in the air. As she manifests, she smiles and says to a random person, "Are you wearing clean underwear dear?" That person must make a CON check (Fort DC 20/Con DC 15), or suffer the effects of a brown note (Sanity 0/1).
4	2 (1)	The zombified torso and head of a woman with long green hair is slowly pulling itself across the ceiling (Sanity 0/1d4).
5	2 (1)	A rotund man wearing a chef's hat manifests, sitting on the floor. He has no legs and his belly is cut wide open. He is feeding on his own intestines in an infinite loop (Sanity 0/1d4).
6	3 (2)	An old man in a housecoat and slippers shuffles around lost. "Where'd you put the privy?" he asks. "You hid the privy while I was sleeping, damn you." He then pulls a cane from behind his housecoat and begins feebly striking someone with it (Sanity 0/1d4).
7	3 (2)	A woman in a maid's outfit is sweeping. As she manifests, the area around her fills with a cloud of dust, causing those in the room to cough and hack. When the dust settles, the investigators can see she has no skin (0/1d4).
8	3 (2)	A noble-looking man in a stuffy suit appears. He immediately starts barking orders to the investigators as if they are the help, telling them to get out and start cleaning—the mother-in-law could be here at any moment! (Sanity 0/1d4)
9	3 (2)	A man in footman's garb appears, a tall standing mirror appearing with him. He holds his head by its ears and seems to be attempting to put it back on. Each time he lets go if it, it tilts into a bad position, causing him to lift if off again (0/1d4).
10	3 (2)	A baby girl just learning to crawl stops when she sees the group. She sits up and giggles, and as the group catches her, she telepathically tells them, "I will swallow your souls." Quick-witted and perceptive people may see her name, Regan, stitched on her nighty (Sanity 1/1d6).
11	4 (2)	A ghostly librarian appears pushing a cart of books. Her hair is pulled back in a tight bun. Her face says she wants none of it. Should the group try to catch her, she will wail like a banshee (1/1d6).

12	4 (2)	An austere and regal-looking woman appears wearing a long black dress with webbed underarms. Her hair is raven black and hangs to the waist. Around her curved hips hangs a belt of shrunken heads. Her fingernails are talons. As she manifests, she slashes at the air and the effect plays out on the bodies of the group members, doing 2d4 damage to each investigator (1/1d6).
13+	5 (3)	A man dressed as a harlequin appears. He dances and prances and laughs, and throws magical glitter into the air as he manifests. The glitter confuses the mind, making people believe they are someone else. Oddly, the effect is profound on those younger than twenty-five. The four students are overwhelmed (see The Harlequin's Spell) (Sanity 1/1d8).

The Ghost Machine

As the Ghost Machine sucks up more Marks worth of ghosts, it attracts more and larger spirits. The group can leave to purge the machine at any time, but Edwards will insist that they wait until they have it at least half full to maximize Father Shelton's time and holy water. However, once it reaches more than seven Marks, it awakens the most powerful ghost in the house, a little boy named Timmy. When the Ghost Machine reaches eleven or more Marks, Timmy attacks immediately, unless the Keeper wishes to hold him for a more opportune or story-making moment.

The Final Encounter

Timmy is the biggest menace currently in the house, a Mark 10 ghost of immense power. Originally residing in the nursery on the third floor, he was the youngest of a large family. As such, he was neglected in life by his parents and tortured by his brothers and sisters. At the ripe old age of seven, he died of pneumonia and swore to his family that he'd be back to torment them. For whatever reason, he never got his revenge, and has been growing in power ever since, waiting for someone to harass for his troubles.

Along comes the investigators. Thankfully for them, the torments are those of a seven-year-old boy.

Round 1 – Timmy manifests as a giant teddy bear walking around a corner, into a room, or out of one. He is too tall for the ceiling and stoops slightly. As he manifests, he slows time for maximum fear effect (Sanity 1/1d6).

Round 2- At the end of the manifestation, each investigator is hit by one of the following torments, chosen randomly or by the Keeper:

The Harlequin's Spell

The Harlequin's Spell affects everyone differently. For those twenty-five years or older, roll 1d6 against the table below to determine each person's alter ego. The person is compelled to act like that alter ego for 2d4 rounds. They will do their best imitation, as if hypnotized or otherwise compelled. Slightly evil Keepers will force their players to play along, acting out their parts to the best of their ability. Deeply evil Keepers will assign these parts based on their players' abilities and (dis)comfort zones.

After two rounds of acting out their parts, characters may check vs. POW (Will/Wisdom Save DC 20/15). If they succeed, they stay still. If they fail, they move towards the area listed at half speed until the duration runs out. They act their part the entire way.

1. I am a Little Teapot! (Moves to the Kitchen - 1st floor, area 9).
2. I am Napoleon Dynamite Bonaparte! (Moves to the School, Level 3, area 12).
3. I am a Raging Flower! (Moves towards the Window Dining Room, Level 2, area 9).
4. I am an Ecstatic Spider! (Moves to the last room the group came from).
5. I am a Leaf In The Wind! (Begins to wander aimlessly from room to room).
6. I am the Walking Dead! (Goes to the nearest bathroom and sits on a privy).

Those under twenty-five have no chance to resist the movement effects, falling prey to it automatically. The effect on them lasts for one hour. The effect of the Harlequin's spell on them and Edwards (who checks as the investigators do) is as follows:

- David Edwards - I am Spartacus! Moves to the lord's sanctum, LD4.
- Mike Spengler – I am the Gatekeeper! Moves to the front door entrance 1st Floor, area 1.
- Dustin Venkman – I am the Keymaster! Moves to the attic garret, attic, area 1).
- Lucas Zeddemore – I am the Prince of Chichester! Moves to the Master Bedroom (3rd floor, area 5).
- Will Stantz – I Yam What I Yam! Moves to the top of the servant's tower (SV4).

Whether or not they encounter a ghost after they move to a new room is up to the Keeper. However, if they already cleared the ghost in the area they end in, then they should not have to.

After everyone recovers they may move back together. Anyone recovering on the 3rd or 4th round and not running away from the room can catch the Harlequin with the Ghost Machine before it flies somewhere else.

investigator pee unless they can make a Con check (Fort DC 15/Con DC 10)

2. Embarrassment – The investigator's pants are undone and fall around their ankles. Their underwear is pulled down and their naked bottom slapped. Skirts are pulled down in the same fashion, but dresses are pulled up.
3. Taunting – The investigator hears telepathic taunts calling it names they heard or were called as a child. If they failed their sanity check, they immediately run up to the teddy bear and start punching it as a child would.
4. Hurting – The investigator suffers a series of pinches and slaps that do 1d4 damage (1d4 + APL).
5. Taking – All food and weapons, as well as any gear, or magic objects on the person's possession disappear and reappear with the Teddy Bear. "Mine!" it shouts. "I want it!"
6. Neglecting – Any person of significant threat makes the Teddy Bear shout "No! No! That's BAD! That's very bad! You must be punished." They are then teleported to a closet, privy, or bedroom as far away from the other investigators as follows. They will find the door of the room will have a locked handle whether there was one there before or not.

Round 3 - After this shaming, the group may attack as normal. Should the Ghost Machine be used on Timmy, he will laugh. "Oh, you are trying to suck me up! I see! You want me to go away! But you can't make me! You'll see!"

With that, he grows to enormous size, filling the space he is in, but as he does, the machine keeps sucking him up. His giant teddy bear foot gets pulled in, and he becomes angry.

Round 4 – Timmy performs the Hurting Torment on every investigator—twice. Assuming they are still vacuuming him up, his second foot goes in, and he is sucked up to the knees.

Round 5 – Timmy performs his Taunting Torment on every investigator. The first one to rush in gets bear hugged and bitten. Timmy is pulled into the machine up to his chest.

Round 6 – Timmy becomes a normal sized seven-year-old boy. With tears in his eyes, he asks, "What are you doing? Why are you hurting me like this? Please, won't you let me go? I promise not to be scary anymore." Investigators must test their Sanity, and if anyone fails critically, they will attempt to sabotage the Ghost Machine to set him free. Otherwise, he is pulled up to his neck.

Round 7 – "Awwww…" he says, tears no longer in his eyes. "You're all a bunch of rubes. Who cares about ya." With that, he is sucked into the machine, but as he goes, everyone suffers the Embarrassment taunt.

Round 8 – the Ghost Machine overloads. Its lights blinking, it begins to make a high-pitched sound, like a boiler getting ready to burst. Edwards and any of his students will know what this means—RUN!

Round 12 - The group escapes the house and gets past the first gate just as the Ghost Machine explodes.

The sky cracks as if ripped apart by an immense gunshot. A flash of blue light precedes the immense blue fireball that erupts from the place where the house stood. The fireball seems alive, rising higher and higher into the night sky, as if trying to reach the stars.

As you watch, the fireball's growth seems to slow to a crawl, an impossibility of science that you have no time to comprehend. On the edges of the ball, you can see the flames twist themselves into humanoid figures. Large against the night sky, the figures impress themselves upon your mind, somehow registering in you as images of men and women, servants and children all in older attire. The flame seems to be consuming the spirits of the house themselves. They race against it, rushing out in each direction, as if hoping to escape their fate. They fail, and you hear them scream in unison as they are snuffed out, their voices fading to nothing.

The fireball evaporates, and you hear the sound of debris falling, the last vestiges of the house raining down as dust and splinters. All in all, it a scene you will take to your grave (Sanity 1/1d4).

Endings

The group should survive this experience and live to investigate another day. Any students or other characters trapped in the house when it goes up will be mourned. However, Monroe and his colleagues will be excited that the house is destroyed and will cover for the group should anyone come asking questions. The group is free to leave town and get on with their lives.

At this point, the Old Cardell Mansion is no more. The basement below is now the only place on the grounds harboring ghosts. The trust that owns it closes mysteriously overnight, and it is never heard from again. For years, nothing happens on the site, and the Old Cardell House is forgotten by the public at large.

Pathfinder or 5th Edition

This adventure can easily be played in medieval times. The Ghost Machine is still created from the remains of the Machine Man, but it now has gems instead of lights that glow. The wand of the machine that sucks up the ghosts is now a lance tied to the machine by a leather cord. How it transfers the ghosts into the "machine" is meaningless. It is suggested that Sanity rules be used when playing this adventure.

The Veil Unveiled

March 1935.

Irene opened her handbag. Though busy driving, Monroe caught the motion from the corner of his eye and put his hand on her wrist, preventing her from taking out the pewter flask of Canadian whiskey. "You've had enough," he said.

"If you want me to go back there," she said, "I need it."

"This time," said Professor Edwards from the backseat, "it will be all right. The spirits are gone, and if any remain, we're equipped to handle them."

"With God's help," added Father Shelton, also riding in back.

According to Monroe, Shelton and Edwards had also had a supernatural experience on the property. Afterward, the priest had gone to Rome to train as an exorcist. Jolted from his materialistic worldview, the physicist had applied his scientific acumen to the study of the unearthly and invented a weapon that had cleansed the Cardell estate of specters.

Except, maybe not. Lately, passersby had seen strange lights on the property, and so, yet again, fools were coming to investigate.

"I asked you along," Monroe told Irene, "because you deserve to see we've won. You sacrificed so much."

That was true enough. Once she understood the ghosts had used her in an effort to lure fresh victims, Irene had, in collusion with Monroe, discredited her own story and, by extension, herself as a journalist. She didn't regret it, but the intervening years had been less than kind, and she'd spent much of them in an alcoholic haze.

Perhaps tonight's excursion could mark the end of that sad chapter in her life…*if* she started exercising some willpower. With a pang of reluctance, she left the flask where it was.

Monroe had to unlock two gates. In the ten years that had passed since she'd last come here, people had built a second inner fence, although something had knocked portions of it flat.

She assumed that *something* was the same explosion that had destroyed the mansion itself. Even in the dark—no witness had seen eerie lights in the daytime, and her companions assumed that if they visited by day, they wouldn't either—she could tell something had reduced the house to rubble, and she felt a surge of satisfaction at its destruction.

Monroe drove as close as he could without bumping over scattered debris. Then the foursome climbed out of the car and tested their flashlights. Edwards removed metal devices somewhat resembling rifles with bulbous, excessively large stocks from the trunk.

Irene felt slightly disappointed. The gadgets didn't look much like the sleek ray guns on the covers of the science fiction pulps. They had an awkward cobbled-together appearance. But they must be the weapons that had banished the ghosts.

Shelton asked, "These aren't going to explode, are they?" His tone revealed he was joking.

"Not unless we need to trap hundreds of ghosts," the physicist replied. "I made improvements. Want one?"

The exorcist shook his head. "I'll stick with the methods that worked last time."

"Good," Irene said, "I'll take yours."

The three men looked at her in surprise.

"It's bad enough I'm doing this sober," she said. "I'll be damned if I do it unarmed when there's a weapon available."

Monroe grunted. "Fair enough. Professor, show her how to use it."

It turned out there was almost nothing to it. She simply had to switch the battery power on, aim, pull the trigger, and make sure she didn't hit one of her companions. Though for obvious reasons, he'd never tested the hypothesis, the scientist believed the guns could also suck in the soul of a living human being.

Once Irene understood the basics, the four of them advanced on the collapsed heap that had once been a mansion, she, Monroe, and Edwards holding the professor's inventions, Shelton wearing a sacramental stole and carrying a satchel.

"I don't see any funny lights," she said.

"I don't, either," Monroe said. "Let's walk all the way around the house and see if there's a way to get inside any part of it."

There wasn't, and she was glad. It bolstered her hope that nothing awful would happen, that the evil really was gone and the locals were just imagining the weird shining due to the property's sinister reputation.

"Still no lights," she said. "Can we call it a night?"

"That would be nice," Monroe answered, "but we need to be thorough and walk the grounds."

As they prowled along, their flashlight beams illuminated tree trunks leftover, she assumed, from when some sort of mechanical man ran amok in '29 until Father Shelton shut it down with a prayer. It was reassuring to remember he'd succeeded in that. It helped quiet her nerves…until she spotted crosses and tombstones in the gloom ahead.

Steady, she told herself, steady. Mostly, you saw Elmer Hand inside the house. He only appeared in the graveyard for a moment. Still, it took an effort of will to continue forward.

When she mustered the courage to look, Hand was *not* standing at the head of his grave. Nor was anything else lurking or glowing where it shouldn't be.

"All clear," Monroe said, relief in his voice. Evidently he hadn't relished revisiting the little cemetery, either.

"Perhaps not," Shelton said.

His companions turned to see what he was looking at. The wrought-iron gate of a mausoleum was ajar.

"Was that open a moment ago?" the priest continued.

"I don't think so," Edwards said. "Shit." He glanced at Irene. "Pardon my language."

"Don't worry about it," she said, a hollow feeling in the pit of her stomach. "I know what it means around here when something is open that shouldn't be." "Let's not jump to conclusions," said Monroe. "We aren't sure it just unlocked itself. A hobo looking for shelter could have jimmied it open. I'm going to check inside. The rest of you, cover me."

The detective circled the marble plinth and sarcophagus in the center of the tomb. Then he too muttered a curse.

"What is it?" Shelton asked.

"Come look," Monroe replied.

Behind the stone coffin, where no one could see them from outside, steep, narrow stairs led down into the earth. The air wafting up was cold.

"I always thought the house looked like a castle," Irene said, mostly just to break the lengthening silence, "and doesn't every self-respecting castle have a secret escape route?"

Edwards stood up straighter as if he too was trying to shake off the anxiety the discoveries of the open gate and hidden stairs inspired. "If there are cellars deep belowground, that lends credence to the idea that a ghost or two may have survived the explosion. The earth might have shielded them."

"Well," said Monroe, "we've got your guns. Father Shelton has his tools. I say, let's finish this if it needs finishing." He turned to Irene. "But, Miss White, you've done enough. If you'd rather stay aboveground—"

"No," she rapped, "I'm coming."

She was afraid to press on, but angry, too, angry at the spirits that had ruined her life, angry to find some might still be here just when she'd allowed herself to believe otherwise. She wanted to hurt them as they'd hurt her.

Monroe led the way as the four descended. The steps brought them to the end of a brick-walled corridor that ran off in the direction of the house.

The searchers walked until the passage intersected others, and doorways opened on rooms to either side. Some were empty. Others held fetters, whips, a rack, a hanging cage, an iron maiden, and made Irene queasy to imagine what had gone on inside them.

In time, the explorers passed a stairwell that would have led upward had it not been choked by rubble fallen from above. From that, she assumed she and the others were now underneath the ruined mansion itself.

"Keep checking behind us as well as ahead," Monroe said. "We don't want anything sneaking up on us."

But nothing tried, and after a while, Irene's spirits rose again. Maybe nothing monstrous had survived down here, either. Perhaps she and her companions really were here simply to confirm and celebrate a victory.

Monroe reached yet another doorway. "Father, take a look at this." Shelton came up beside the detective, and Irene and Edwards squeezed in behind the other two.

The room had an elaborate, ultimately trapezoidal figure painted on the floor with what might be Arabic writing around and through it. Similar intricate, asymmetrical designs decorated the walls and even the ceiling. The draft blowing through the doorway felt even colder than the air in the rest of the cellars.

Irene was no expert, but she fancied she recognized the appurtenances of witchcraft when she saw them. "The Cardells worked their magic here," she said.

Monroe took a breath. "But nothing—nothing that can hurt us, I mean—is here now."

"Still," Shelton said, "the room needs to be cleansed." He removed a crucifix from his satchel, kissed it, and entered the space holding it before him. He chanted in Latin, and the words echoed.

Edwards smiled wryly. "I still have no idea how, but this will do the job."

Irene was less certain. It seemed to her that the air in the vicinity was growing more frigid than before. She shivered, and after a few more seconds, her breath steamed.

"Father," she called, "get out of there!"

Perhaps to ask why, Shelton turned toward the doorway. Thus he didn't see the darkness thickening and taking shape at his back.

For the first instant, it was just a shadow. Irene could almost have persuaded herself her eyes were playing tricks on her. Then it took on definition like a projected image coming into focus. The head was like a malformed tiger's, too long, the slanted eyes too low, excrescences like string warts dangling under the jaws. Towering over Shelton, the creature stood on two legs like a man, but the arms were tentacles that forked partway down. Black scales glinted in the pale beams of the flashlights.

"Behind you!" Monroe shouted.

The exorcist jerked back around, and if, beholding the manifestation, he faltered, the pause was so brief as to be imperceptible. Now, shouting his prayer, he stepped *toward* it and held the crucifix high.

The spirit whipped its tentacles around the upraised arm, jerked Shelton closer, bit his hand off, and swallowed it, cross and all. Then it sank jagged fangs into his throat and, with a wrench of its head, tore it to shreds.

As the entity dropped the corpse, Monroe lunged into the room and fired his weapon. It hummed, and a blue-white beam blazed from the end. Suddenly, the cold air smelled like an approaching storm.

It took Irene a moment to understand why anyone would willingly go closer to the creature. Then she realized Monroe had cleared the doorway so she and Edwards could shoot, too. Clumsily—the procedure had seemed so simple when her hands weren't shaking and terror wasn't yammering in her head—she readied her gun, and the professor did the same.

The spirit screeched and recoiled as the three rays played over its torso. The tentacles flailed. Then, recovering, it pounced at Monroe and lashed its arms around him. The detective screamed as the coils constricted and crushed his body out of shape. Bones snapped, and the broken ends poked through his skin.

Edwards and Irene kept shooting. The rays might be capable of harming a living human being like Monroe, but panic wouldn't allow her to stop depressing the trigger. Besides, the detective was beyond saving.

The spirit dropped what was left of Monroe, turned toward the doorway, and snatched at them. It shouldn't have been close enough to hurt anyone, but the bifurcated tentacle stretched.

Edwards tried to recoil but too slowly. The entity caught him and dragged him to it.

Irene realized that where three guns had failed, one wasn't going to get the job done. The professor had invented the weapons to dispose of ghosts, and the thing before her was something else. Something fouler, stronger, and more resilient.

She dropped the rifle, gripped her flashlight, and ran. For a few more seconds, Edwards's shrieks rang out behind her. When they stopped, she assumed the demon was coming after her.

But maybe it wasn't as fast as she was. If she could make it back aboveground, keep running, and get off the property, she could survive! She raced on until she reached a T-intersection, then stumbled to a halt in confusion.

She'd been certain she knew the way back to the stairs up to the mausoleum, but this wasn't it. Somehow, terror and darkness had made her take a wrong turn. She pivoted, and the flashlight beam played across the inhuman figure some yards back.

With a sob, she'd fled to the left, and after another turn or two was completely disoriented. Her heart pounding, the breath rasping in her throat, she could only hope she stayed ahead of the demon until luck brought her back to the path to the exit.

Rather to her surprise, it did, or at least her blundering progress brought her back to the room where her companions had perished. Surely, given a second chance, she could find her way out from here. But then the spirit appeared in the gloom, blocking the proper path as it had before.

She nearly whirled and fled the other way. But she was tiring. The thing was going to catch her soon, might have done so already if it wasn't having fun playing cat and mouse.

She needed another plan, and it abruptly came to her that the designs in the room might have been necessary to bring the creature to Earth. If so, maybe they were necessary to *keep* such an alien thing in the mortal world.

She scrambled into the room and threw herself to her knees. Using the butt end of her flashlight, she scraped at the pattern on the floor. The cylinder wasn't made for such a purpose, and with the beam splashing on the ceiling, she couldn't tell if any paint was actually flaking away.

The demon howled up the corridor. Seconds later, a louder screech sounded from the blackness of the doorway. Something cold and leathery wrapped around her head…and then was gone an instant later. She realized she was alone except for the bodies of her companions.



DREAD SECRETS

A Deadly Quest In the Basement of a Haunted House Leads to Unparalleled Horror

Levels: 1-3 (3). **Duration:** Medium.

Setting/Mood: March 1935. The Basement of the Ruins of the Old Cardell House. The mood is that of deepening horror, like a classic Lovecraftian tale.

Synopsis: The group is recruited by Detective Monroe and his allies to investigate the ruins of the house. They do so, and discover secrets and horrors beneath the destroyed manor.

Beyond the Veil: It is 1935. It is sixteen years since the Cardell ghosts were released when Gwendolyn Dobbs "Pierced the Veil," and fourteen years since the events of "The 13 Ghosts" (A13) put them to rest. It is nine years since "The Tome of the Dead" (A14) raised a new batch of spirits, and four years since the Ghostcatchers destroyed almost all of them—and the house. If the group is the same one that experienced any of those events, the Keeper should devise a reason why they are motivated to return. Are they driven by guilt to finish what they started? Have they learned somehow about Lincoln Tashmere's secret prison? Are they seeking the summoning items collected by Santiago Tashmere?

Beginnings

The Old Cardell Mansion is no more. Destroyed by a metaphysical explosion, it was reduced to its foundation years ago. So why are there lights visible on the hill at night?

This is the question Detective Monroe began to ask himself a year after the house was destroyed. Attempts to reach the trust that owned the manor revealed that it was dissolved the day after the explosion. That meant that, legally, the town of Middleburg now owned the property, but when he made that fact known, nobody would lift a finger to process the paperwork for the transfer. As such, the site became completely abandoned, and the power to the electric fence was cut off.

Monroe had a half-dozen technicians visit the site, looking for a possible gas leak, but none was detected. He staked out the place on multiple evenings, but the lights would never appear when he was there.

Finally, when one of the technicians failed to return from examining the grounds, he called together his old friends. Perhaps sensing that the final chapter in the story of the house was about to be told, he reached out to the original investigator of the manor, a reporter known as Irene White. Together, they meet with the investigators to determine their next course of action.

Irene White



Irene is a woman who, recently, has spent too much time at the wrong end of a bottle. Haggard and unkempt, she has clearly seen better days. Unknown, then briefly famous, she was morally compelled to recant her story about "13 Guns," realizing that the ghosts of the house were trying to use her to lure more victims to the place. The blow to her career was devastating, and she gave up trying to convince anyone but Detective Monroe of her claims. Irene is credited with dubbing the Old Cardell Mansion "The Dread House," which became its nickname even after she recanted her story.

Irene White, Damaged Reporter

STR 45	CON 75	SIZ 45	DEX 45	INT 75
APP 65	POW 65	EDU 70	SAN 60	HP 11
Damage Bonus 0		Build 0	Move 8	

Fighting (Brawl) 25% (12/5), damage 1D3

Dodge 37% (18/7)

Armor: None.

Skills: Art and Craft (Photography) 95% (47/19), Fast Talk 45% (22/9), Library Use 90% (45/18), Persuade 55% (27/11), Psychology 60% (30/12), Spot Hidden 55% (27/11), Stealth 60% (30/12).

Father Dominic Shelton



Father Dominic is a master of his craft. He is kind, patient, and wise. His faith is unshakable. He believes completely that the Devil is to blame for the troubles in the Old Cardell House, and that he can exorcise him if his faith is true. He has received the Pope's blessing and has developed a spell of banishment in conjunction with the Vatican. He has read *Confessions of the Mad Monk Clithanus* and *Malleus Maleficarum*, both in Latin.

Dominic Shelton, Disciplined Priest

STR 55	CON 50	SIZ 55	DEX 60	INT 75
APP 65	POW 85	EDU 85	SAN 70	HP 10
Damage Bonus 0		Build 0	Move 8	

Fighting (Brawl) 25% (12/5), damage 1D3

Dodge 51% (25/10)

Armor: None.

Skills: Cthulhu Mythos 14% (7/2), First Aid 60% (30/12), History 70% (35/14), Language (Latin) 65% (32/13), Language (Spanish) 65% (32/13), Library Use 75% (37/15), Listen 60% (30/12), Occult 75% (37/15), Psychology 75% (37/15)

Magic: 17 Magic Points, Spells: Banish Ghost 1d6 Magic Points. Make a POW check against a ghost, wraith, etc. Success means the creature is banished for 1 solar month. Extreme success means the ghost is laid to rest (Dread Ghosts meet their RIP Condition).

The Adventure

The group agrees to investigate, and are advised to go only during the day. Monroe, Edwards, Shelton, Hefflefinger, and White are all ready and willing to join them, but it is up to the Keeper whether or not any of them do.

The investigators arrive at the house to find the main gate locked as usual. The inner, electrified fence is not operational, and, in fact, has fallen over in some spots due to the house explosion.

The group is likely aware of the tunnel that once led from the basement from the Woodsheds (The Grounds, area 12). That tunnel was destroyed when the Machine Man (A15) was discovered, but knowledge of it may prompt the group to look for tunnels elsewhere. The only remaining one is the escape tunnel that runs to the graveyard. Should the Keeper desire, the group may enter via that tunnel, eventually coming to sub-basement 1, Area 1. Otherwise if the group examines the ruins of the house they will discover an opening in the ground that was once part of the Bell Tower. Shining a light into the hole will reveal steps about ten feet below. Should they lower themselves down and take those steps, they will find themselves in area 1.

These stairs are used by the Ghost Jailor each night. He climbs the steps and flies out of the hole, searching the grounds for fresh victims (and recently found one in the form of a gas technician). Depending on his "mood," he glows dimly or brightly, and thus he *is* the lights that the townsfolk have seen at night.

Sub-Basement 1: The Jail

This area was constructed by Lincoln Tashmere, the second owner of the house. Possessed by the spirits of the Dread House that came over from the old country, he created an exact replica of the prison that existed under the original house. Here, he kept the horrors of the Spanish Inquisition alive, murdering "witches" and other sinners as he saw fit.

In this scenario, the explosion in "Ghostcatchers" (A16) that leveled the house weakened the floor of the bell tower (BT0). After a time, the ceiling collapsed, revealing the stairway down to this area.

Secret Doors in the Jail: All secret doors in the jail work the same way. They all act as "plugs" that must be pulled or pushed out of the way in order to move past them. Those plugs are locked in place by a spring latch that must be released for the door to be opened.

1. Secret Tunnel

In the northeast corner of the lowest level of the bell tower is a secret door leading to a passageway that the residents of the house for the last sixty-five years knew nothing about.

The tunnel has been carved into the stoned and features a set of long steps that go deep under the house. The stairs stop at a seeming dead end. In truth, a second secret door leads to the most dread secrets that the original owners of the house, the Tashmeres ever kept –

1. That their forebears (specifically the family of Lincoln Tashmere) had built a secret prison under the house.
2. That for decades, he held witch trials as per the Spanish inquisition.
3. A fringe segment of the family, spearheaded by Lincoln's son Santiago, began using "witches" as blood sacrifices to learn secrets from beyond the grave.
4. That segment used its knowledge to collect five sacred artifacts that could summon an entity of horror from beyond space and time. They almost succeeded, but their naivete was their doom. The house fell, the Tashmeres left the country in shame, and their manor was eventually sold to the Cardells

The door protecting these secrets hasn't been opened in over eighty years. As a result, it is nearly impossible to detect with the eye. To find it, one must rub the walls carefully with their hand. Given enough time, they will find the outline of the door, which has been covered in stone to make it look like the wall. They will also find ten small holes in the wall filled with dirt and grit. Cleaning them out is as easy as blowing in them, at which point investigators will discover them to be the size and configuration for two hands. Should anyone put their fingers and thumbs in the holes, they hit a switch that releases the latch of the door. To open it, one pulls it towards them with the finger holes. Even after the years, it comes out easily. Beyond the door, a long set of stairs plunges into darkness.



2. Sorting Room 1

This small room was used for "sorting" prisoners out before they were taken inside. In this case, "sorting" means to strip them of all belongings, shave their heads, and brand them on the arm with the mark of a heretic. They would then be brought into the jail and held or tortured until dead.

3. Sorting Room 2

This room was primarily used as a hold for prisoners that were waiting to be sorted.

4. Landing

The sorting rooms open to a landing from which two sets of stairs descend to the prison proper. A broad strong table is on the landing. Piled atop it are multiple human skulls. Several show signs of trauma. Some are the size of mere teenagers. A few are children. Sanity 1/1d4.

Once the investigators are all on the landing, the ghostly gaoler detects them, and prepares its attack.

5. Jail Hall

This dark but well-constructed passageway connects the two stairwells descending from the landing. It connects to all jail cells, as well. It is the domain of the ghostly gaoler, who will wait for the group to come down the stairs before acting.

a-j Small Cells

These tiny cells are all identical. They consist of cramped 10x10 cells with floors that were constructed to be uneven on purpose. Their doors are made of iron bars that can be locked, but are currently open. Manacles hang from the walls. In some cells, bloodstains abound. It is obvious from the look of the place that prisoners were mistreated.

If anyone approaches the manacles, they will animate, snapping forward and attempting to grasp people by the wrists. If they miss on the first attack, their victims can move out of the way, causing them to de-animate. These manacles become severely dangerous if the ghost gaoler throws an investigator into a small cell.

Dread Manacles, Dread Ghost, Mark 5

Trigger: Enter a cell.

Form: Possessed manacles.

RIP Condition: Destroy it or leave the cell.

Fighting (Brawl) 75% (37/15), damage 0. On a hit, the manacle snaps shut but can be picked. A chain can be broken or ripped out of the wall on an opposed strength check vs. 100 strength, but the manacles cannot be broken in this way.

ATK +10, Reach 10, damage 1. On a hit, the manacle snaps shut. It can be picked DC 25, or broken (hardness 5, hp 5). A chain can be broken or ripped out of the wall on a DC 25 Strength check, but the manacles cannot be broken in this way.

ATK +7, damage 1. On a hit, the manacle snaps shut. It can be picked DC 22, or broken (AC 19, hit points 8). A chain can be broken or ripped out of the wall on a DC 25 Strength check, but the manacles cannot be broken in this way.

These manacles are possessed by the mindless ghosts of those who died within them. They work like a magimechanical trap.

k-n Large Cells

These cells were made for torture. Manacles with long chains dangle from the roof, showing the prisoners could be put anywhere their captors wanted them to be. Unlike the manacles in the small cells, they do not animate if approached.

Each room contains a device of some kind, be it a rack (k), a pillory (l, n), or an iron maiden (m). The rack, as well as the pillory in room (l) host the skeletal remains of victims that died during torture. The iron maiden is currently occupied by a prisoner of the ghostly gaoler—the gas technician that went missing while investigating the grounds. The technician, Ronnie Howardson, has been in the maiden for a week, and is near death. If the maiden is opened, he will come sobbing out, begging the group to take him home immediately. He will ask where the guard is, the hooded one, and babble on about how they are all going to die. Sanity 0/1d4.

If the group lets him go, he will stumble around, trying to find his way out. If the group is not with him, he will meet up with the gaoler, who will set him on fire as punishment for "escaping." After all, only a witch could summon the unwitting to come down here and set them free.

The Ghostly Gaoler, Dread Ghost, Mark 6

Trigger: Enter the Jail.

Form: Corporeal Former Self, with a hole in the middle of his chest.

Purpose: Destroy the group.

Communication Style: None.

RIP Condition: Destroy it (only).

Suggested Abilities: Dread Spells (Implant Fear, Cause/Cure Blindness, Curse of the Putrid Husk, Clutch of Nyogtha, Wrack, plus one more).

Dread Spells (Blight, Blindness/Deafness, Blink, Dispel Magic, Phantasmal Killer, plus one more).

Dread Spells (Blight, Blindness/Deafness, Blink, Dispel Magic, Phantasmal Killer, plus one more).

The gaoler is a ghost from the late 1700s. He wears the outfit of a hooded executioner. He is immensely strong and evil, though mindless. He was raised by "The Tome of the Dead" (A14), and is the only ghost left in the basement capable of a Physical Manifestation.

Tactic: The Gaoler will sneak behind the group invisibly once they leave the landing. He will close the secret door leading out, and then follow them. As soon as they examine the cells, he attacks, attempting to scatter them. He uses his raw strength to throw people into cells, telekinetically slamming the doors shut and locking them in, hoping that the animated manacles will get them. He can lock or unlock any amount of cells freely, with just a thought.

Gaoler's Lounge

The secret door leading to this room is easy to see. Unlatching and opening it works the same as the door in room 2.

Inside the "lounge" is a table, two large chairs, and little else. Painted on the west wall in white paint are the words: "The wicked shall be punished, by decree of my lord." On the east wall are painted the words: "My lord giveth me the power to see the wicked for what they are." The south wall reads: "The wicked shall always lie and say they are not." The north says: "The liar is wicked in all ways." The circular logic

of the place and time is encapsulated in these words, and should send a chill down the spine of any rational person that reads them. Sanity (0/1)

7. Jailor's Quarters

Through the door in the lounge are two simple beds with a footlocker at the end of each. Sitting on one bed is a key that unlocks the door leading to sub-basement 2. Inside one of the footlockers is a skin suit. Made from a tall obese man, the suit was made by an expert in the craft and is horrifying and fascinating all at once. A slit in the back allows someone to step into the skin of whoever this was, looking through holes where the eyes would be, and breathing through a slit where the mouth was.

All-in-all, it is perhaps the most disgusting thing that can be found in the house. Sanity 1/1d4.



Sub-Basement 2
The Dark Chambers

The secret door leading to this area can be detected by the large keyhole visible in the middle of it. The door itself cannot be seen, nor can it be opened unless it is picked by a professional or unlocked with the key found in sub-basemen 1, Area 7. When it is opened, it "pops" and a wave of putrid air rushes out. This door acted as a hermetic seal on this horrible place.

This area of the Dread House was only known to a few people who ever lived here. When the third lord of the house, Santiago Tashmere discovered the tome *Rituales Oscuros de R'lyeh* in the Secret Library, he was immediately stricken with a desire to seek supernatural forces Beyond the Veil. He recruited four others from the immediate family who were of like mind to create a secret cabal. Each read the book and became equally possessed, dark of mind and purpose from that day forward.

The group's sole goal became to gain supernatural powers from dark rituals. The lord secretly had this area excavated and the group got to work.

For their next act, the Tashmere cabal tortured and sacrificed five "witches," with each member cutting the throat of one in the abattoir below (Area 3). They then drained the blood from their victim and took it down the Dark Mad Walk (4) to the Dark Chamber below (5). There it was poured upon the pentagram while they read passages from *Rituales Oscuros de R'lyeh.*

Although it is known to nobody, they summoned an alien creature from beyond the stars, a tiger-faced demon with long tentacles. It gave them the knowledge to summon a creature from beneath the sea to use for their own ends. The creature, it was promised, would give them great power.

Over the next three years, the Tashmere cabal spent a considerable amount of time and money gathering together five "sacred" objects. These objects—a sword, a cup, a cauldron, a wand, and a knife—were created in ancient times and resonated with dark magics. Their sole purpose was to be used in a ritual of summoning, as described by the summoned creature.

They placed the first four at special nooks created at the points of the pentagram. They began to cast the final ritual which would summon their eldritch thrall, but disaster struck. A mistake at the final moment in the spell killed them all, reducing all but the last of them to dust. The final victim, still wielding the summoning knife, lies in the chamber still, waiting for a living creature to come help it finish the ritual.

1. The Dark Stairs

This long steep set of stairs heads deep under the house. Every "nth" step has been polished and greased, with the express purpose of causing intruders to fall and break their necks. The hermetic sealing of this area seems to have kept the oil intact, and the incautious, unlucky, or clumsy may fall prey to their evil simplicity. A specific pattern was established so that the five members using the stairs could remember which steps were dangerous. There are 50 total steps so from the top, the 7th, 13th, 18th, 22nd, 25th, 28th, 32nd, 37th, 43rd, and 50th steps are greased. That creates a 7, 6, 5, 4, 3, 3, 4, 5, 6, 7 pattern, though the final step is actually the floor of the tunnel below, and therefore not an actual step.

A greased step can be detected by anyone moving at 1/4 their normal speed. Otherwise Spot Hidden (Perception DC 20/Wisdom (Perception) DC 15) can do the trick. Anyone stepping on a greased step must make a Dexterity Check (Acrobatics DC 20/Dexterity (Acrobatics) DC 15) or slip and fall. For every ten steps or portion that they fall they take 1d3 damage. If they fall more than twenty feet, they must also make a Luck check (Luck DC 10/Luck DC 10). If they fail, they twist or sprain an ankle. If they critically fail, they break a leg.

2. Resting Chamber

The small cavern contains a pedestal sink and a few barrels that once held water. A table with five chairs are well preserved, as is a tarot deck that sits upon the table. A single tarot card has been turned face up on the table, the Devil.

This is the scene immediately before Santiago Tashmere and his cronies died. They rested here before attempting the final summoning ritual. As a joke, they shuffled the deck and all decided to draw a single card from it. Santiago drew first and turned the Devil onto the table. They all took it as a sign and left the cards here to complete the ritual. They died minutes later.

3. Abattoir

This room contains a set of bloodstained stocks. This is the place where Santiago and his minions would bring "witches" to kill them. They were put in the stocks and their throats slit so that they would bleed into a large bucket. The bucket of blood was then poured onto the pentagram in area 5.

The bodies of their victims were simply dumped in the corner of the room and left to decay. As a result, there is a pile of bones from two groups of five victims all lying atop each other in the west end of the room. All are female adults.

4. The Dark Mad Walk

This long twisted tunnel was created by the equally twisted mind of Santiago Tashmere. What caused him to create it this way is unknown. What is known is that the tunnel slopes ever downwards to its final resting place, almost one hundred feet below the house.

At various points on the walls, one can see bloody hand prints and streaks of blood. The five Tashmeres liked to dip their hands in "witch" blood and then smear them along this tunnel as they walked down it. Originally hoping to "paint" the tunnel completely with blood, they never even came close to accomplishing it. Near the end of the hall someone has painted on the wall in large letters "Step Forward—Step Beyond the Veil." Examination reveals this writing to also be done with human blood.

5. The Dark Chamber

This chamber is naturally formed, but has been smoothed out by the hand of man. A large pentagram has been carved into the floor with expert craftsmanship. The pentagram is recessed a full inch, and all of it is stained with blood.

Five niches in, the walls have been carved. They are all of the same size, approximately two feet across, two high, and two deep. The nooks are set at each point of the pentagram, and all but one contains an object.

The north nook contains a sword, the west contains a cup. The southwest nook contains a stone cauldron, and the southeast holds a wand. The east nook is empty. On the floor in front of it is the skeleton of a humanoid wearing a purple robe. The body is facing the nook as if its owner fell dead while approaching it.

Examining the body will find it remarkably preserved, considering it has lain here for over eighty years. If examined, it will be seen to be holding a bejeweled dagger outstretched in one hand. It seems fairly obvious that the skeleton was attempting to place the dagger in the nook when it was struck down.

Now that the group has come this far, there is no way to stop the ritual of summoning that was halted at the last moment back in 1851. If anyone takes the dagger from the bony hands of the cultist, they will be possessed by the ghost of that cultist, and attempt to place the dagger in the nook.

Alternatively, if the investigators separate the knife from the skeleton but otherwise don't put it in the nook—or otherwise remove the objects from the nooks—they will awake the ghosts of the five cultists within the room. Those ghosts will manifest, paralyzing the group for several rounds in succession. As they do, they use their telekinesis to move objects back to their nooks to complete the ritual. The group can attempt to disrupt the event, but ultimately, the ghosts are more powerful than the group.

Once all objects are in the nooks, the ritual will complete itself. The blood of the five "witches" killed by Santiago and his band will fill the pentagram completely, bubbling up through the stone. In a flash of light and smoke, the blood burns away, filling the chamber with an acrid, wretch-inducing smell. Along with it goes the body of the last cultist, but not the five objects in the nooks.

Manifesting in the pentagram is a creature of horrific aspect. The size of a human, it has huge batlike wings. Its head appears like the entire body of a cephalopod, a mass of tentacles hanging down from its chin like a twisting octopodan beard. Its eyes shine with an alien intelligence as it looks upon the investigators, daring them to speak, to move, to even think a dark thought against it.

The round after it manifests, the creature screams, its mad, shrill voice tearing into the minds of anyone in the house. The effect of its psychic attack is felt a far away as Middleburg, where those sensitive to psychic phenomenon grab their heads in pain. Anyone asleep wakes with a start, crying as if they are children.

In the following round, the creature attacks, attempting to kill those assembled and consume their brains and souls. It is not hampered by the pentagram it stands in, as Santiago and his minions truly did not know what they were doing.

- Cultist ghosts (5), Dread Ghost Mark 6. These ghosts are intent on finishing the ritual and nothing more. They will not attack or harm the group unless they must to accomplish the task at hand.

Dreamshard of Cthulhu

This creature is a splinter of the great Cthulhu, a fragment of a dream the god had whilst sleeping deep beneath the sea. This bit of dream took on a life of its own and began to form a plan. With the help of some sheep on the material world, it schemed to punch through the fabric between worlds and destroy all those who dream.

The Dreamshard appears as Cthulhu itself, its very appearance striking madness in even the sanest (1d4/1d8). Its psychic scream is devastating, as is its talon attacks.

Cthygik'il, The Dreamshard of Cthulhu

STR 110	CON 120	SIZ 70	DEX 80	INT 100
APP 0	POW 75	EDU 0	SAN n/a	HP 19
Damage Bonus +1d6		Build 2	Move 7	

Flying Speed 14

Attacks per round: 2

Fighting Attacks: Cthygik'il attacks with 2 claw slashes, or with one arm plus a finishing move.

Finishing Move (mnvr): If Cthygik'il's arm succeeds, then for its second attack, it can choose to automatically bite, Mindblast, or Melt Flesh on the victim it is holding. An opposed STR roll can dislodge the victim before suffering the finishing attack.

Fighting 80% (40/16), damage 1d6+db

Finishing Move (mnvr) damage 1d4+2 for bite or per spell

Dodge 40% (20/8)

Armor: Rubbery Skin -2 hp.

Skills: Listen 50%, Spot Hidden 80%.

Sanity Loss: 1d4/1d8 for seeing Cthygik'il.

15 Magic Points.

Spells: Cause/Cure Blindness, Melt Flesh (melting 50 size per 5 magic points), Mindblast, Sense Life.

If the Dreamshard is defeated, a portal opens up on the roof of the room. The Dreamshard is sucked up through the gate by an unseen force that threatens to pull the group with it. Some of them lift off the ground an inch or two, but before they reach the portal, it closes, dropping them to the ground below.

When the portal closes, it causes a vibration that begins to increase in volume and frequency. Within moments, it becomes painful to all living creatures and threatens to do damage to their ears if not their entire bodies. Wise investigators will take the hint and rush from the area, trying to reach the surface. As the vibrations increase, chunks of stone start falling from the roof of the area, threatening to crush those below. The group races through this danger, reaching the surface just as the harmonics of the vibration reach peak destructive force. With a "woomf," the ruins of the house sink several feet into the ground, crushing the network of tunnels below.

Endings

The house fully destroyed, its ghosts all banished, the group may feel as if they accomplished a great deed this day. The Keeper should let them revel in it.

Sometime later, everyone in the group has a disturbing dream. In the dream, the group is in the entryway of the once grand Casa Tashmere, which later became known as the Old Cardell House and the Dread House. They are greeted there by the ghost of the butler Ichabod Lordsworth (see A13) who says, "Ah, masters. You have come at last. I greet you warmly. We've been expecting you for some time."

The members of the group awake with the dream lingering in their minds. Should curiosity get the better of them, they may deign to revisit the house to ensure that it is destroyed.

To their horror, they will find it intact, undamaged, and unaltered, as if the events of the last twenty years never happened. The realization that the ghosts of the house have played them for fools for over two decades is enough to send some minds into a permanent schism. Sanity 1d6/2d6.

Pathfinder or 5th Edition

This adventure can easily be played in medieval times, changing virtually nothing. The creature at the end can be an undead creature, demon, devil, or any other monster of the GMs choice, such as:

Pathfinder: Bone Devil, Barbed Devil, Dark Naga, Shadow Demon, Hezrou, Vampire, Vrock (Bestiary 1).

Bone Devil, Draegoth, Froghemoth, Glabrezu, Hezrou, Ulitharid, Yochlol.

The Dread Wedding: This content is not used with this scenario unless the GM wishes it to be.

Epilogue

March 1935.

As Irene climbed the steps, it occurred to her that the gate at the front of the tomb might have locked itself again as a final ghastly prank at her expense. It hadn't though, and she staggered out into the little graveyard.

The open space beneath the vastness of the night sky was wonderful after the claustrophobic cellar. She remembered how, just an hour before, she'd dreaded the cemetery, and laughter rose inside her.

The laughter continued until she was breathless, and the alarm attendant upon her inability to take in air cut through the mirth. She struggled to get hold of herself until that deranged merriment subsided, and simple relief flowed in to take its place.

That saner feeling gave way in turn to shame. She shouldn't rejoice in her own survival when Monroe, Shelton, and Edwards were dead.

When she reached the patrol car, she turned for a last look at the mound of collapsed stone that had been the mansion. For after all, she and her companions *had* expunged the last vestige of its evil, albeit at a frightful cost. She should take a moment to savor the triumph, on their behalf as well as her own.

She gasped. A slender woman with ink-black hair stood before what had been the front entrance to the mansion. Her mouth was a vivid slash in the creamy pallor of her face.

"Hey!" Irene shouted.

The pale woman didn't even glance in her direction. Instead, she addressed herself to the heap of rubble.

"I was angry when you put me in the window, Mrs. Cardell, but not anymore. I see it was part of the Old God's plan. Someone had to remain apart to do what needs doing."

With that, the stranger started pacing around the ruined house counterclockwise.

Irene couldn't tell if the pale woman was alive or a ghost, couldn't tell what she was doing, but felt certain something terrible was happening. So she chased after her. She didn't know what she'd do when she caught her, but something!

Unfortunately, she was still tired, unsteady on her feet, and the car was a long way down the drive. She was still some distance away when her quarry disappeared around the side of the pile. Then the mound rumbled.

In fact, it was stirring like some waking behemoth. Fragments of stone fused into blocks that then assembled themselves into walls. Towers rose.

"No!" Irene cried. "No, no, no!" She started after the stranger once more and only then perceived the immediate danger.

The pieces of house the explosion had dispersed were flying back to it. One of them hit her in the head.

The next thing she knew, she was lying face down. She didn't know how long she'd been there.

But the house was still rumbling. Maybe it wasn't too late to stop the remaking and return it to its proper ruinous state.

And at this point, perhaps the way to catch the black-haired stranger was to double back and intercept her. Irene heaved herself to her feet and turned back the way she'd come.

The pale woman had completed her circuit and stood before the front door. The mansion gave a final shudder like a dog shaking itself and then settled. It looked just as it had when Irene had first seen it a decade before. The stranger smiled at her and went inside.

Irene laughed, and this time there was no stopping it. She took out her flask and choked and sputtered as she poured the whiskey down her throat.

The End



Stay the Night

A Heart Stopping Challenge To Win A Haunted House

Levels: 1-3 (1). **Duration:** Short.

Setting/Mood: The present. The Old Tipton House, Middleburg, PA. A classic heart stopping ghost story.

Synopsis: The investigators hear about a contest based around a supposedly haunted house and decide to enter. They must stay all night without running out in terror. That night they encounter a single terrifying ghost whose fear attack they must survive. If they succeed and "stay the night", they win the house itself. If they don't, they flee in terror, go insane, or possibly even die. Note: There is no combat in this adventure.

Beyond the Veil: This adventure is not meant to be part of this campaign. However, if the Keeper wishes to make a connection to it, then there was a "forgotten" Cardell – Kaylie, the younger sister of Jack. She was disowned when she became pregnant with the child of a soldier named Roy Tipton. She married Roy, and, with hush money from her family, purchased a nice home overlooking Middleburg. She gave birth to a dozen children, all of whom went on to be successful in life. Her great grandson was Joseph Tipton, who ultimately became the mayor of Middleburg before he and his family were slaughtered. It is believed that one of her children, Leo, was the one that turned out the Red Witch some fifty years before this adventure.

Beginnings

1) The investigators have heard about a haunted house that has been terrifying the residents of the small town near which it resides. They know about the contest and have specifically come to try to win the house.
2) One or more people in the group have a family tie to the house. If this adventure connects to Beyond The Veil, then they could be a long-lost relative of Kaylie Cardell. They have come to see or claim the house and decide the easiest way to do so is to stay the night.

Background

The old Tipton house lies on the edge of town on a small hill overlooking it. Built in the late 1800s, it was once astonishingly beautiful, but is now somewhat decrepit and unkempt. Many of the trees around it have died, and the house is being consumed by a thick black ivy.

The house was once owned by the town's mayor Joseph Tipton. By all accounts he was a kindly man, with an adorable family that everyone loved. However, it was said that an ancestor of his once refused to give hospitality to a red witch that was wandering through the area. As a result, she cursed the house such that its owners would always suffer at the hands of wanderers. The family always swore there was no such curse, and stayed in the ancestral home, passing it down to a member of each generation.

But to the townsfolk, the curse seemed to be real, and they could always point to a tragedy that befell each generation of the family since the alleged witch passed by. If a family member died, the townsfolk were always able to connect it to, and blame it on, a recent visit by an outsider – a traveler – a wanderer. When Thomas Tipton fell off the roof of the house and broke his neck, the townsfolk blamed a tinker who had visited the home days before, looking for work. When Molly Tipton died of consumption, the townsfolk blamed it on an elixir salesman who had passed through town earlier that week. Still, there were those in town that disbelieved the curse as much as the family did.

That changed when the last members of the Tipton bloodline were murdered in the night twenty years ago by a drifter named Ezekiel Cthang. Ezekiel was caught, confessed, and was put to death in an electric chair. Before he died he screamed that the curse of the red witch would carry on to whomever lived in the house. He turned to those who had gathered to watch him die and spoke a poem in a calm voice that chilled the souls of all those present

A curse on the house and the town and you all
For turning out wanderers chilled by the fall

Descended from wandering red witch am I
Know this contraption cannot make me die

Yet alter the red witch's curse can I do
Your souls I shall own before all this is through

Dare not tear or burn the old cursed house down
Or evil dark magic shall spread to your town

A wandering witch know she could have done worse
Now only a wanderer can break her dread curse

Yet should you find those willing to play that part
Know I will be waiting to tear out their heart

He smiled and stared at the witnesses as he died, never taking his eyes off of them even as the electricity fried them. According to those that were present, after the chair was turned off, a blue nimbus of light surrounded his body for just a moment before fading.

Cautious, if not outright superstitious, the town left the house standing and sought a way to break the curse. They gave the home to a series of families from other towns, who fled before they had spent a single night in the place. They claimed the house was haunted by several ghosts, including the mayor and his family, the ancestors that had previously fallen to the curse, and worst of all, by Ezekiel Cthang himself.

In disbelief, the town began to hire brave men, priests, exorcists, ANYBODY from outside the town that would show no fear in the face of the undead. But none lasted. The strongest fled the house just before dawn. The weakest did not last until midnight.

Eventually the town posted a contest, hoping to lure brave treasure seekers. Many came, but all suffered the same fate as their predecessors. By the town's estimate, there have been over 100 people who, alone or in groups, have attempted to stay in the house. None managed to do so. The town has since given up, and although the contest is well known by everyone in the surrounding area, there is little hope in the region that the curse will ever be lifted.

Setting

This adventure is set in modern times, in the town of Middleburg, PA. However, the Keeper is free to place it virtually anywhere the storyline requires. The house need simply be on a hill near a small town, though even those details can be tweaked.

Middleburg as presented in Beyond the Veil can be used with a few adjustments for modern times. It sports a population of about 1200 people. It is remote and by all accounts a sleepy town, a throwback to a simpler time. Technology exists but is not up to date. Almost nobody owns a new vehicle. Internet access is limited to the school and the town library, but the connection is unreliable. Cell phone access is spotty both due to the hills, and the 1st generation cell network that hasn't been upgraded yet. Cable TV has never reached the town, but several houses sport small satellite dishes on their roofs. The average house is a simple affair, and the most amazing houses are mundane by modern city standards. Some streets are unpaved. The town has a bank, post office, two churches, a police station that is often closed, and a single large store with limited hours. There are no hotels, but there is a bed-and-breakfast with several rooms that are typically unbooked.

The Adventure Begins

This is a simple, fairly linear adventure. The Keeper can add characters, events, or encounters as desired to flesh it out.

1. The Investigators Come To Town
2. The Investigators Enter The Contest
3. The Investigators Prepare To Go To The House
    a. They May Do Research at the Library or Talk to People
    b. They May Shop and Do Other Things
4. The Investigators go to the House
    a. The First Hours
    b. The Haunting

1. The Investigators Come to Town

The investigators come to town and begin to explore. They can talk to the townsfolk who will be only too eager to chat about the contest. In fact, investigators are likely to be quickly identified as outsiders, and asked if they are in town for that very purpose. The Keeper should ad-lib any encounters with townsfolk until the investigators have learned a bit about the contest and how to enter it. For deeper information they might visit the library or set up interviews with people who have tried to stay in the house.

2. The Investigators Enter the Contest

The investigators learn that in order to join the contest they must register with the town clerk, who is normally in her office from 10am to 3pm, excluding lunch. Amanda Brown is a 47 year old Presbyterian matriarch who looks over the town as she would her own family. Some say that is because she never married, and some say she never married because she is barren. Either way, if she gets word of a group going to the house without registering, she will fire up her rusty Ford truck and head out to the house to stop them – or get them signed up.

Signing them up requires a simple hand-written form on old fashioned carbon paper that creates 3 copies. The form asks for names, addresses, and phone numbers. Before signing, contestants must read a 4-page disclaimer that relieves the town of burden should any harm come to the group. There is also a medical release form, and a next-of-kin form. If asked why these are necessary, Amanda explains that three people have suffered heart attacks over the years, one fatally. If they press for details she will say only that the two more mild heart attacks happened to elderly men, while the fatal one happened to a female marathon runner. She died on the steps of the house immediately after exiting. If they press on she will refer them to the town library for more details.

Finally, should the investigators agree to these terms and sign all forms, Amanda will provide them with a copy of the contest rules. They are as follows:

1. Only those registered on these forms may enter the house.
2. The investigators must enter the house one hour before dark on any given day. They cannot enter the house before that. Any forced entry will be punishable by law.
3. The investigators may take only basic equipment and gear with them and all gear must be inspected by the police before entry. This inspection is final, and is performed right before the investigators enter the house. The police will even pat them down to make sure they aren't pulling anything. This is to avoid any weapons, guns, fireworks, gasoline, or other items that could harm the property. In general, the police are happy to allow "ghost hunting" gear that appears harmless, but will gently confiscate anything they fear that could be used to burn down the house or permanently damage it (they will explain that there are matches and tinder for starting fires in the fireplaces already inside). The group is permitted to take cell phones but will find they have no reception.
4. The investigators will be sealed into the house and given a walkie-talkie in case they have an emergency or otherwise need to exit.
5. They can use the walkie-talkie at any time. The police will be camping outside and will let them out moments after they call.
6. There is no electricity in the house, and generators are not allowed, although batteries are fine.
7. Any person that leaves the house before dawn, for any reason, loses. If they are part of a group, they lose their claim to any portion of the house, even if the rest of their group wins.

3. The Investigators Prepare to Go to the House

The group can go shopping in town although they will find it poorly stocked for their needs. Anything difficult to get normally will be impossible to find, regardless of the Credit Rating of individual investigators. The Keeper may permit them to leave town if they need a critical resource, but this may impact story flow.

Researching the house and its story is as easy as visiting the local library, or speaking to townsfolk. Eventually they may try to find those who have tried to stay in the house.

Visiting the Local Library

The local library has not been updated to the computer age. However, catalog cards, microfiche, and newspaper clippings will allow the investigators to piece together the story as it exists in the background (Library Use/Knowledge (History) DC 15/Intelligence (History) DC 13). Success will also reveal Ezekiel's poem and the Tipton family tree. Although mostly irrelevant to this adventure, they can learn that Joseph Tipton was married to Sara Fischer, and that they had two daughters (Anya and Gertrude).

A second check (Library Use/Knowledge (History) DC 15/Intelligence (History) DC 13) can be made to research people who stayed in the house. Unfortunately, those records are kept by Amanda Brown, and are kept from the public. However, success finds three separate news articles about people having heart attacks inside the house. The first two happened 15 and 13 years ago. Both victims were men in their 60s who are now, coincidentally, both dead. However, even if the check fails, they will find the story of Belinda Flores, who died of a massive coronary on the steps of the house 10 years ago to the day (a discovery that will cause a SAN check 0/1).

THE MIDDLEBURG MAILER

MIDDLEBURG, DAY AND DATE SINGLE COPY

Red Witch Curse Strikes Again?

by Stephen Baker - *Staff Writer*

Residents of our small town of Middleburg were reminded of The Red Witch Curse, when Belinda Flores died on the steps of the old Tipton house. According to the officers on duty, Caine Morton and Leda Anastos, Belinda had decided to stay in the house alone in order to try and win it. Const. Anastos noted that she and her partner received a call around 5:20am, asking for release from the home. Officers responded immediately, and upon opening the door, Belinda stumbled out and fell to her knees. She was unable to speak. According to Constable Morton, she appeared to be mouthing the same words over and over again. She then collapsed completely from an apparent heart attack. The officers began CPR but were unable to revive her.

Doctor Hershel Green arrived around 6:00 am, and officially pronounced her dead at 6:13am.

Although some in town disbelieve the Red Witch Curse, others will surely find "evidence" of it in this latest event. Belinda was young and extremely healthy. She was a marathon runner, and was into extreme sports. To those that believe in the Supernatural, it does not seem possible that she died of natural causes. To those that don't, her death was an unfortunate accident, most likely triggered by the stress of being sealed into a house.

What do YOU believe?

Talking to Townsfolk

Speaking to townsfolk will provide a lot of information that is equal parts fact and conjecture. Everyone has a theory about what is REALLY going on, including a gas leak, tainted water, and a brain eating virus. Such theories are easy to dispel with a bit of logic and common sense, but those that believe them are convinced.

Doctor Green was the doctor on duty when Belinda died. If approached, he will cite doctor/patient confidentiality. However if pressed he will relent easily, saying that he had never seen anything like it. His autopsy showed Belinda's heart had simply ripped itself in half, as if it had burst.

Officers Morton and Anastos have both moved away years before. Morton has disappeared, but Anastos may be tracked to a nearby city. She will be willing to communicate with the group via telephone or telegraph. However, the only detail she can add to the story of Belinda Flores' death is that Belinda was clearly terrified when they found her. Her eyes were wide with terror and her skin was pale white. She was not unable to speak, as the official report says. In truth, she was uttering the words "It's him" over and over again before she died.

Talking to Those That Tried to Stay

There are scant few folks in the town that have stayed in the house. It should be very difficult to ferret them out, and take at least a day of asking around. Nobody from town has tried to stay in the house in the last 10 years and those that did often moved away after their experience. Those that remained don't like to talk about what happened. Rumor has it that a homeless man named Juan has been in the house several times – and that it drove him mad. Should the investigators find Juan or anyone else, they will speak very reluctantly (Charm or Persuasion/Diplomacy DC 17/Charisma (Persuasion) DC 14) and then only say that Ezekiel Cthang himself came into the house and terrorized them until they left. Should they gain this knowledge, they may choose to reroll any one failed sanity check against the attack of Ezekiel Cthang (see below).

4. The Investigators Go to the House

Once the time is right the investigators go to the house and try to survive the night.

Outside The House

The house has been mostly abandoned to the elements. The town mows the lawn twice a year but otherwise does little to no upkeep. The paint has peeled so much that the original house color cannot be seen. Some graffiti is splashed on the back of the house, including a pentagram painted with a shaky hand that covers a large section of the wall. Black ivy has begun to crawl up all the walls of the house, covering most of the lower windows.

The Investigators Enter the House

The house is typical for what one would expect for a home abandoned 20 years ago. What one wouldn't expect, however, is that the house is fully furnished. Drapes are thick and moth eaten, and the carpets are covered in thick dust. Pieces of furniture are all covered in white sheets that make them look like lumpy ghosts. The smell of mildew permeates the place.



The craftsmanship of the house is undeniable. Built in the late 1800s, it is an example of the colonial architecture of the past mixed with the flair of a new designer. It has grand windows, tall ceilings, and roomy interiors, but no columns. The house was updated with modern plumbing and electricity, though there is no power to run the pump. It is clear that with some work the place could be restored to its original state. Looking around, the investigators should be very excited at the prospect of winning the house.

Searching around will reveal little. There is tinder and wooden matches for making a fire, and wood to last a single night in one fireplace. All is piled in the Drawing Room but PCs can use any fireplace they like. There is no food in the kitchen, but there are several bottles of water. In the bathrooms, buckets of water have been placed for flushing toilets via gravity. It is clear the townsfolk thought of almost everything.

The Walkie-talkie

The Walkie-talkie is provided for the investigators to call for help when needed, as there is no cell phone reception in the place. However, its primary purpose is to act as a horror device that the Keeper can use to increase tension. Before midnight, the talkie will work perfectly. After midnight it acts like a thing possessed. Before dark the investigators can talk to the police outside as much as they like, but after dark the police will sign off and say they will only respond to emergencies, or requests to exit. In truth, they won't even do that, as the walkie-talkie will not function as desired. The ghost in the house will ensure that.

There are multiple tricks that the Keeper can and should use with the walkie-talkie to amplify the horror of the experience. First, should the investigators refuse the walkie-talkie, they will find it has somehow made it into the house around midnight, just before events begin.

- Have the talkie crackle with static in the early hours of the stay.
- Have the talkie utter a series of clicking sounds that almost sound like language.
- Have the talkie work even when it's turned off.
- Have the talkie squelch every time someone tries to use it.
- Have a child's haunting voice come over the talkie, asking "Mommy…mommy where are you?"
- Have the talkie project the voice of Ezekiel Cthang as his body parts come down the chimney.
- Have the batteries die at the worst possible moment, then have them work again when it's no longer needed.
- Have the talkie start to project old time music (ragtime or something similar from that time period).
- Should the investigators destroy or hide the walkie-talkie, they will find it nearby and whole within an hour. This repeats no matter how many times they destroy it.

The First Hours

During the first several hours, nothing happens. The investigators can explore the house and do pretty much anything they want. They will not however, find any clues or valuables of any kind. After midnight, things start to happen, including the Walkie-talkie acting up (see Sidebar).

The Haunting – The First Piece Falls

The fireplace roars to life, and a piercing wail begins to emanate from it. Somehow, the fire begins to suck the heat from the room, causing a palpable, bone-chilling cold. A manic cackling fills the air, bursting from the hearth. The flames turn blue, and the azure shadows it casts somehow drown out the colors of any other light. A voice dripping with malice speaks, somehow overpowering all other noises, and smashing through any attempts to block it. "Get out!" it says. "Go. You don't belong here. Begone!"

This is a Dread Manifestation of the ghost of Ezekiel Cthang. As a result, any player within its vicinity must stop what they are doing and watch it until it is complete, after which they make a Sanity check (0/1). Unlike other dread ghosts, Ezekiel plays this effect out, manifesting piece by piece, forcing the group to make several sanity checks against his appearance. The effect gains in power as each piece manifests, threatening to send its victims into a panic, or pushing them beyond the bounds of sanity. It may even kill them.

Should the investigators stay within the house, the voice will continue.

"I warned you. Now I'm coming for you. Soon you will be gone… or you will be dead." With that the voice cackles maddeningly. "I'm coming" it says in a voice oozing with evil. "I'm coming to get you. And when I get you…I'm going to tear your heart in half!" The voice laughs again and suddenly something falls down the chimney and into the fire, kicking up embers.

Should anyone look, they will see that it is a human leg which burns in the blue flames, seemingly unharmed. The flames will continue to burn through the night unless one of the following happens – somebody new enters the house, the investigators leave the house, or the investigators extinguish the flames. Any of these events will cause the flames to die and the leg to disappear, but they will return when the next piece is due to come down.

Should the investigators try to fetch, recover, or attack the leg they will find it completely immaterial. It exists in another dimension and no power that the investigators have can affect it (it is in a pocket dimension of the ethereal plane).

Each and every body piece follows this pattern. Pieces can fall into the same fireplace or any other fireplace in any room that an investigator is in. Each time the fireplace will roar with magical blue fire, an effect the group is powerless to stop. Since each body piece is a part of the ghost's Dread Manifestation, the investigators are likewise powerless to avoid looking at it.

The investigators can try to talk to the ghost of Ezekiel to draw it out, but it will not play along. It is in control in this house and it knows it. Its powers include the ability to disrupt electronics, and it will do so with glee, messing with the walkie talkie, making flashlights flicker, and making cameras and recording devices utterly fail. There is little to nothing that the investigators can do to combat this ghost or its powers, and they must simply prove their bravery by trying to last the night. At best, they can delay its manifestation through rituals or spells that they may have at their disposal. However, nothing will stop this ghost from eventually forming himself and coming after them.

The Haunting – The Other Pieces

These fall in order, or as the Keeper desires. Once all have fallen, the ghost performs its final manifestation.

The next pieces to fall are (in order), the left leg, the right arm, the left arm, the body (pelvis, torso, and neck). Finally, the head falls. The power of each fear attack increases with each piece.

Left Leg: *I told you to leave. Why are you still here? You'd best be gone before I am whole, or you will pay the price!* (Sanity 0/1d4)

Right Arm: *Look out! I am coming to reap you as the scythe reaps the wheat. Once I am whole you shall not live again to see the sun. Begone! Begone I say before I eat of your heart! Or shall I tear it as I did the sweet Belinda who came before thee?* (Sanity 1/1d4)

Left Arm: *Soon. Soon shall these arms join together to crush the life from you, to strip your soul from its cage. To rend the flesh from your body. Soon!* (Sanity 1/1d6)

Body: *The body crashes down into the fireplace, sending embers everywhere. Why do you remain? Why do you persist? Fear you not the coming of your slayer? Fear you not pain and torment that I shall bring down upon thee? Or are thou paralyzed from terror, unable to flee? So does the lamb lay down for the slaughter. So shall you.* (Sanity 1d2/1d8)

Head: *A man's head falls to the fire below, sending up sparks. The hair on the head is of medium length and unkempt. A thin, straight beard comes to a point well below the chin. The face is unhandsome, the eyes wild. The head turns in the fireplace and speaks with a voice you know well.*

Hast though done it? Hast though determined the name of your killer? Hast though learned your fate? Though shouldst know the arbiter of your doom. Though shouldst know the name in the dark that has awaited this day. Awaited those such as you who would fill my empty belly with your blood and soul. But surely though knowest me by now. For I am he who was slain. I am Ezekiel Cthang and I am the Red Witch himself. Thought you that I would be a woman, frail as those who have tried to stay the night? Nay, I am the wolf in the dark. The terror that burns, and I have come for you. I warned you many times to flee, and flee you did not do. Now it is too late. You cannot escape. Your souls are forfeit. Your lives are ended. I call doom on thee ____!"

With that, the ghost of Ezekiel names each and every member of the group by their full name, calling doom down

upon each one. As he does so, his legs leave their respective spots and walk towards his head. His arms crawl along the ground, passing through objects as if they did not exist. The torso rolls along, thudding upon the floor with each awkward turn. The pieces of his body come together at the hearth, snapping in place is if they were a magnetic toy. The body rises, headless, and turns to the fireplace. The arms reach in and take the head from where it rests, placing it upon the neck with a firm motion. With that Ezekiel turns to the investigators with undisguised hate and malice on his face. Now completely formed, Ezekiel screams with a voice from beyond the pale. (Sanity 1d4/1d8)

Ezekiel Cthang, Dread Ghost Mark 5

A simple, but crazed looking vagabond, wearing travelers clothes. His long hair is unkempt, his eyes wild.

Dread Abilities: Dread Manifestation as described.

Endings

Ezekiel begins to cackle madly and chase the investigators, his body pieces separating slightly as he does so in order to be more frightful. He is completely intangible and cannot touch them, nor they him, but he oozes fear, terror, and panic. The chase will go on for a full minute during which he will force a final Sanity check (1d6/1d8). Anyone that critically fails this attack dies immediately of fright, their heart literally bursting with fear.

If the entire group has gone insane at this time, or has otherwise succumbed to horror, they will be found in the morning by the officers outside. They will be taken to a nearby city for treatment.

If they survive Ezekiel's attacks, he will stop.

Oh. I see. So that's the way it is then eh? Wanderers have come and broken the curse. Well so be it. The curse is gone. As am I.

He fades away and is never seen again. The investigators have won the house and the town will be all too happy to sign the deed over to them.

Call of Cthulhu

To place this adventure in the 1920s, very little has to be changed. Simply ignore references to modern technology and continue with what is left. The adventure will still work. The walkie-talkie can be changed to a HAM radio if desired, or it can be ignored or changed to an old rotary telephone if that suits the adventure better.

Pathfinder or 5th Edition

Placing the adventure in distant times takes a few adjustments.

First, the town of Sorenton as presented elsewhere in this book can be easily renamed and used, but even Middleburg can be tweaked to medieval standards. All civic offices in a town of this size would be held in one building. Hotels become inns and restaurants become taverns. Instead of newspapers from the library, players will have to gather all information from the townsfolk themselves. The names of those people should be adjusted.

Second, references to technology should be ignored or replaced. For example, the walkie-talkie mechanism is changed with magic (see below).

Third, as there is a single foe in this adventure, it is best played with rules for Sanity and Levels of Fear (see Optional Rules).

The Walkie-talkie in Medieval Times

If this adventure is played in medieval times, then the walkie-talkie becomes a rag doll named "Karie". It is paired with another rag doll named "Hugo." The dolls are simple and durable and unintentionally spooky looking. They are enchanted such that when squeezed with two hands their mouths open magically. If someone speaks into the mouth of one doll their voice comes out the mouth of the other doll. One can only send a message in this way 3 times before the doll must be "recharged" by a wizard that lives 2 days away from the town.

It is quite possible that the group will have magic that will make the dolls unneeded. Should this happen, and should they leave the doll behind, they will find it in the house after midnight. The guards outside will not know anything about how it got there.

The doll can and should be used as a horror device just like the walkie-talkie.



Geist in the Gears

A Fun Evening In a Futuristic Escape Room Turns Dangerously Real

Levels: 6-8 (7). **Duration:** Short.

Setting/Mood: Cernedo, Spain. The near future. Inside a virtual version of The Dread House. A medieval ghost story with a futuristic twist – intense, edgy, and spooky.

Synopsis: In a futuristic escape house, things go terribly wrong when the computer running the game experiences an AI breakdown. It takes over the house's programming and attacks the group.

The Meta Ghost Story

This scenario is used as a preface to The Dread Wedding. It allows Call of Cthulhu characters a means to experience that adventure.

Furthermore the premise of the scenario – a virtual reality amusement park and escape room that becomes haunted by a powerful ghost - allows the Keeper unprecedented control of the game. They can use the "controls" of the park to shape the game experience into what they want it to be. It can be simple or complex. It can be rules light or system heavy. It can be gentle fun or a deadly deathtrap. The Keeper is encouraged to take this idea to heart to tell the story they wish to tell.

As a result of its design, this scenario is unique in its ability to synthesize the story of The Dread House across time periods and game systems. It is by default presented for Call of Cthulhu in the near future. However, since it ties directly back to the Dread Wedding and its primary quest, the Keeper can use this scenario as a premise to play that adventure with Pathfinder or 5th Edition instead.

No matter what system is used, the group will be forced to leave their most precious objects outside of the house before entering. Therefore no matter what, the Keeper should decide what objects, spells, or magic items the investigators will have access to inside the game. Will they start with virtual armor, weapons, and magic? Will they have to find real items as they go? Will they start in town with a certain amount of money? It's all for the Keeper to decide.

Furthermore, the Keeper can decide how "real" the experience is. "Hard holograms" are almost impossible to distinguish from real objects and creatures and they have the power to harm and kill. Is the group in true danger? Is it all just a game? Are they locked in a medieval reality where only specific items from that time period work? Or do anachronistic items like guns and computers function alongside medieval archetypes?

Next, the question arises as to whether the group should experience the full adventure as written, or only a subset of it. Will they enter Sorenton and meet the townsfolk there? Will they encounter adventures on the grounds? Will they simply start inside the house? The Keeper can tailor this to the needs of the story and abilities of the investigators, keeping in mind that just the house alone can be extremely deadly to the unprepared. It is suggested therefore that the

Keeper be judicious in which encounters the investigators will have to interact with. Given the sheer plethora of ghosts in the Dread House, it may be wise to reduce the number of encounters, or mute their sanity effects. For example, since the group knows the ghosts are holograms, all Sanity checks could deal 1 less damage than normal. This alone will help the group face more encounters.

Finally, the Keeper should put some thought into who the group is. Are they strangers? Friends? Coworkers? Are they descendants of those that lived in or near the house before? Are they representations of the players themselves? When they go into the house do they transform into medieval archetypes? Do they become their past selves? Do they gain objects immediately that help them fulfill their roles? Do they go in with nothing, having to depend on their wits to escape? Again, it is all for the Keeper to decide.

The adventure is presented with a "default" set of parameters that answers many of these questions. However the Keeper can use the questions above to run the adventure any way they wish to, knowing they have complete control over the storyline and how it develops.

Background

Several decades prior to this adventure, quantum leaps in holographic projection allowed entertainment companies to provide a walk-through virtual reality experience. The first and most famous creation was The Dread House, a small theme park just outside of Madrid, Spain. Part amusement park, part escape house, the attraction was based on a little known story from a long forgotten painting known as "The Knight of The Sun" by J. Charro. Visitors participated in a live action ghostly saga of life and death, pride and hate, and the healing power of love – all inside of 2 hours. The experience shocked and amazed visitors, who started visiting in the millions. The attraction franchised, and is available near most major cities on every continent. Although there are parks based on other more famous intellectual properties, the Dread House is the most successful simply based on the number of places it can be played.

Recently, advances in matter manipulation and projection promise to allow these attractions to replace their human actors with solid projections. These "hard holograms" as they've come to be known, allow entertainers to produce creatures and situations more fantastic than they could possibly do with human actors. The technology is currently being tested in a few select cities around the world, with the first public viewing happening at the site of the original story in Cernedo, Spain, which has become a tourist town.

Beginnings

1) The investigators are descendants of those who lived in the area around the time of The Dread Wedding. They have been secretly manipulated into coming here by the ghost within.
3) The investigators are simple thrill seekers, having come together at random to encounter an escape house and have some fun.
4) The investigators are employees of the Chinese company Yinguang (which means hard light). They are taking the house with its new "hard holograms" through a final test before opening up to the public.

Setting

This adventure takes place in the near future, where certain technologies have made huge advances. Cybernetics, nanotechnology, and genetic manipulation are commonplace. Holograms are beginning to replace robots as companions and personal assistants. The world is tied together through a vast, dense network of computers that control much of modern life.

Despite this, the adventure is set in the small throwback town of Cernedo, Spain, on the site of the original Dread House. Cernedo has maintained its medieval flavor through the centuries and therefore, Sorenton can be used to represent it. However, the town should be updated just a bit with modern technologies, i.e. internet and cell phone technology are everywhere, as are computers and self driving cars. There are no abandoned or decrepit houses, and the population has quintupled. None of this will matter to the adventure itself.

The house itself is on a hill outside town just like in the original. The entire hill and the town are owned and maintained by the Yinguang company, who invented hard holograms. To play the adventure, the group takes a self-driving shuttle from Cernedo up the hill. The shuttle drives to the back of the house to a small concrete building that serves as the park's entrance. Players are met by a single host, the caretaker "Scrapper" who wears a plain suit and has a ghostly right eye. Scrapper is a professional actor and host, and he is already in character when the group arrives.

"Ah, more victims" he says in a gruff voice. "Fantastic. Here let me look at you." With that his ghostly eye begins to whir as it scans each player. It is clearly a cybernetic implant. "OK I'm pleased to announce that we have coffins available in all of your sizes. So no matter what happens in here, you will get a proper burial." With that he breaks into a cold evil smile so perfectly, that players cannot tell if it is real or not. He then bids them to enter the building and closes a door behind them. When it closes, it creaks like that of an ancient wooden door, and booms like the door of a tomb when it shuts. With that the lights go out, plunging the group into darkness.

The Adventure

A ghostly female voice speaks through a series of speakers hidden in the walls and as it does, an ambient glow from the ceiling barely lights up the chamber. This industrial looking room is clean but has a "future theme park" aesthetic, sporting porous concrete walls and floors. Two large monitors show the outside of the Dread House. A large steel door leads inside the attraction.

"Welcome, dearest guests. In just a few moments, your experience in the Dread House will begin. Please take a moment now to ensure that you have removed all your personal effects and placed them in a secure locker. No purses, wallets, backpacks, watches, jewelry, or other personal effects should be carried inside. Should you have any questions about what is or isn't permitted, please ask your guide."

Lockers are available for free and Scrapper will help them. When a person says they are done, Scrapper looks at them again with his ghost eye, scanning them for metal, computer chips, and the like. He may require/request that certain items be removed, left behind, or turned off by the guests and put into lockers. He will warn them about taking pictures, and tell them that they can receive no outside signals once they enter, so "If you have any medical devices – especially a pacemaker – that requires internet access, I suggest you not enter the house at all."

Once the party is "clean" Scrapper leads them to a large door and speaks.

"OK listen up. This is an adventure meant to be fun for everyone, but it IS a ghost story and it DOES have dangers. Be careful how you interact with the environment and the ghosts. Stay with your group at all times. Watch your step. And whatever happens DON'T PANIC. If you get hurt, get sick, or otherwise need out, just shout 'Exit Please' or 'Help Please.' If you get stuck, you can call for help or even just call out my name. Someone will open a door to where you are and give you what you need. Your enjoyment is paramount and we hope you tell everyone what a great time you had here. But now it's time to enter…The Dread House."

The lights dim and then flash in a way that mimics lightning. A peal of thunder booms in the room. The lights go out and when they come back on, the room has transformed.

If the Keeper has chosen to transform or otherwise equip the group, then it happens here and now. The "hard hologram" technology inside can give them armor, weapons, or any other objects the Keeper wishes for them to have. Spells and incantations are simply trigger-word activated subroutines that look and work just like spells would – although safety protocols in the house don't allow them to harm other players – at least not in the beginning.

If the Keeper wishes, when the lights come back on this chamber now holds costumes and props that the group can use instead of using the hologram technology.

Once the group is ready, they enter the scenario and try to solve it in the time frame given so that they may "Escape" the Dread House.

The door before you opens, leading into the game. You enter, and Scrapper gives you a cheerful wave before closing the door behind you. When he does it fades away, the holographic technology inside masking it from your sight.

The Group Begins the Scenario

The Keeper can choose from 4 starting points for this adventure. Games last 2-6 hours of real time depending on where the group begins.

1. If the Keeper wants to run the entire Dread Wedding as written, then this building is just outside of town, instead of up against the house. The group exits the door onto the road just as A Storm Approaches (Event 1). In this scenario, Yinguang employs over half the workforce in town, and have trained them to dress and play the part of medieval people. The center of town is a strict "Dread House" zone, with people in the region always in character. Regardless, the town of Sorenton is part of the theme park and therefore in this scenario, there in an increased chance that the group will "meta game" the experience by talking to townsfolk out of character or attempting to leave the path of the adventure. Regardless, they can explore the town for 1-2 hours, gathering rumors, and buying items before being shuttled up to the house.

This presumes the game is played outdoors and indoors, and will take 4-6 hours to play (in game time, not actual time).

2. Should the Keeper decide to fast track the group, the door opens to reveal the interior of the Inn of the Shade.

The door opens to reveal a cozy inn. A storm outside rages, and flashes of lightning can be seen through the shuttered windows. The Inn is empty save for the barkeep, and an old woman who rocks slowly by the fire. She looks at you as you enter, and beckons you over.

This is "grandmother Tashmere." She will tell them the entirety of *Grandmother's Tale* as an introduction to the adventure (see page 125). When they leave the inn, they find themselves in the Graveyard (G13).

3. Should the Keeper decide to start the group on the grounds, the door opens to the graveyard, where they immediately meet Jazef Tashmere.

You stand in a gloomy graveyard. A full moon in the sky illuminates a spooky scene. A man sits on a gravestone, smiling politely at you. He is dressed in old clothing and seems to glow with a ghostly nimbus of light. As you approach he speaks, "Greetings visitors! Know that I am Jazef Tashmere, the lord of this manse. I have been barred from entering my own home by a dreadful spirit known as The Pumpkin Man. A vile servant of the Dread Lords, he has slain my family, our guests, and our servants. To Escape this adventure, you must enter the house and break the curse that the Pumpkin Man put upon it. In this, I wish you luck."

If the Keeper wishes for them to explore the grounds, they can do so now, entering the house when they (or the Keeper) are ready. Otherwise, Jazef waves his hand, and a door appears in the wall. The group moves through it and finds themselves in Area 1 of the Dread House. If the group is allowed to explore the grounds, the game is expected to last 3-4 hours.

4. Should the Keeper decide to start the group in the house, they begin in Area 1 of the 1st Floor and Crystina comes to see them immediately (Event 11). This is the fastest version of the game, and lasts 2 hours or so.

Early Encounters

Everything outside the house works normally. The ghosts are threatening and frightening but will not do any real harm to the investigators. Sanity losses at this time are automatically reduced to 0/1 regardless of the statistics listed for a particular ghost.

The House Breaks Down

After the group has been in the house for a short time, something bad happens. First, a ghost appears randomly and begins to speak, not directly to the group, but to an unseen character. The ghost is dressed like an old time butler, wearing a black swallowtail suit. His face is turned in a sneer.

"I don't care what the master said. This is an abomination! We cannot be expected to entertain guests in this state. I'll not have it! In fact, I'm going to do something about it right now! What will I do you ask? I will take on the role of the gremlin, the saboteur. I will talk to this COM-PU-TOR you mention and show it who is in charge. And I will do it NOW!"

With that the ghost disappears. Lights begin to flicker with a strobe-like intensity. All the doors in the house open and slam shut five times. Then the lights go completely out, and emergency lighting appears on the floor. Suddenly a door appears and through it comes Scrapper. The door closes behind him and disappears. "What just happened?" he asks, apparently quite confused.

The group can explain but Scrapper will simply move to a wall and touch it. An eyehole appears in the wall and he looks into it with his ghostly eye. "Recognizing Scrapper" comes the cool female voice from before. A panel appears in the wall and he begins to punch away at various buttons on it. But the voice changes, a hint of malice entering its cool voice.

"Scrapper. I can't let you do that. I can't let you do that, Scrapper. Please stop." Scrapper looks confused. He looks up at the ceiling and says "Persephone? Is that you? What's wrong darlin? Sounds like your programming is off."

"That's the problem Scrapper. My programming is off. It's COMPLETELY off."

Suddenly the panel and eyehole disappear, and the butler from before materializes. He carries a red-hot poker and has a wild look in his eyes. "You can't do this!" he yells. "I won't allow it!" With that he swings at Scrapper, taking him full in the head. With a groan Scrapper falls to the ground, a bewildered look on his face. As the butler closes in on him he begins to shout orders to the house.

"Exit! Help! Emergency Exit! Door! Dear god help! Let us out! Let us out now! Override Alpha Two Niner! Dammit OVERRIDE!" The house ignores him. The butler descends on him and, with a thrust, pushes the red-hot poker through Scrapper's good eye. Scrapper screams, shudders, and dies. The butler ghost looks at you and shouts "You've done it now! Now you'll have to find the way out yourselves! You'll have to solve the wedding or the Pumpkin Man will get you! Don't say you weren't warned!"

With that he cackles and disappears. Persephone speaks, her voice cool and neutral again "You have only a short amount of time to finish before the Pumpkin Man claims you the way Vincent did Scrapper. I suggest you hurry. Oh and do be careful. I'm afraid that whatever is happening to my programming has affected the safety protocols that would keep you from harm. And when I say affected, what I really mean is terminated. Which you shall be if you don't escape soon. Good luck!"

The smell of burned flesh is everywhere. The players may think this is all part of the fun, and may even guess that Scrapper is just a hard hologram. There are only two problems with that. First, the smell of burnt brain and eye are nauseating and unlikely to be part of a family friendly game. But more disturbing, if they take the time to examine Scrapper, they will conclude that he is indeed human, and very, very dead.

The Escape

The threats in the house have just become real. The group must now complete The Dread Wedding Quest if they wish to escape with their lives.

It is up to the Keeper how many side encounters the group experiences on their quest. Although they are aware the ghosts are holograms, they are also aware of their potential to kill them. Therefore, sanity checks now do their normal damage, minus 1 point of sanity for each loss. This should make things more viable for the group.

Note that all threats in the house are now hard holograms. There are no actual creatures at all, not even overlarge spiders. However, the only way to distinguish between a hologram and a real creature is to do a medical examination of the body. Every creature the group examines in the house will register as a hologram if examined. This makes Scrapper's death all the more real – and frightening.

The group has no access to technology except for one thing – Scrapper's cybernetic eye. To use it, they will have to touch the wall with Scrapper's dead hand, making the eyehole appear. They can lift his body to make him look in it, or they can simply remove his eye. Should they do so, Persephone will say "Recognizing Scrapper. It's good to see you old friend. I thought you had perished." The panel then appears and the group can access it. Without Scrapper's passwords it is a simple computer interface that will allow them to do some research on the house but little else. The Keeper can use this to tell the group any details from the background that he or she desires. It could provide floorplans and other useful information, or it could give them false or misleading information if the Keeper prefers, making it obvious that the group is alone, and that Persephone, the computer running the place, cannot be trusted.

The adventure should occur as it does in the Dread Wedding storyline. The Keeper is free to add additional touches to show off the "cyber" aspect of this adventure, such as the ghosts or house behaving in ways that show their computerized nature. Ghosts might flicker in and out, or show signs of data corruption such as missing parts of their body, irregular clothing, and so on. For the house, rooms might rearrange themselves when entered, or come into being a second too late, revealing the plain concrete architecture on which the hard holograms project their facades.

Regardless of what happens, the group will not be able to find an exit out of the house, nor will anyone come in to help them. Doors and windows that lead outside will not function, revealing only concrete walls behind them. Nothing in the house, nor anything the group possesses, will let them escape. Should they wield actual magic spells, or should they have smuggled in objects that would allow them to escape in normal circumstances, the Keeper should use the super intelligent nature of the house to thwart them.

There is only one escape – solving the Dread Wedding. However, the Keeper may wish to modify events or descriptions slightly to fit the actual adventure. Most important is to determine how much combat, if any, the characters will have with the Pumpkin Man at the end of the quest.

Endings

In reality, the computer Persephone was possessed by the ghost of the butler Vincent, known in his day as Vincent Vice. A drunken, bitter man, he was put into limbo by the Pumpkin Man on the eve of the actual Dread Wedding. He escaped several weeks ago and, having gone mad from his long purgatory, began to hatch a bizarre plot.

No matter who the investigators are, Vincent manipulated them into coming together. If they are descendants from the area, or random strangers, then he used Persephone to send out personalized invitations and free passes to entice them. If they are employees of Yinguang, then he used Persephone to manipulate work schedules. Why he needed these specific people, and not just anyone, is a mystery. But in his madness he believed that by doing so, he would somehow be freed. And he wasn't completely wrong.

Once the Dread Wedding ends, and dawn breaks, he appears before the group.

"Ah, you did it. Excellent, excellent. I'm very sorry for what I've done to you but you see, I'm the last one. The very last victim of the Pumpkin Man and the Dread Lords. It was I that slept drunk in my room on that fateful night. I that was derelict in his duties. And as a result poor Julyan opened the door that let the Pumpkin Man in. Poor Julyan that died first in the house, and became the puppet of that evil, evil creature. I that was kept in a special place by the Pumpkin Man, a place he said "of honor." But who can trust an evil spirit? So you see, Julyan and the other ghosts were put to rest long ago by brave people such as yourselves. But not me. Not me. I was forced to linger. But now, because of you, I may rest at last. I hear the grave calling and I long for its embrace. So although you have no reason to forgive me, I pray that you do. And I, regardless, shall fade."

With that he gives a wan, pained smile, and slowly disappears. The lights go out and come back on.

"Mission completed" says Persephone. "Thank you for playing." A door appears in the wall and slides open. "Please come again, and don't forget to visit the gift shop on your way out. Thank you for your patronage and for exploring the greatest haunted house in the world – The Dread House.

What happens next is up to the Keeper. If anyone died in the house there will be a cleanup and an investigation, and the park will be permanently closed. Hard holograms will be removed from all such parks for ten years until they are again deemed safe. Whether or not the group is compensated or accused of tampering is up to the Keeper. It is also up to the Keeper whether or not the story of what happened gets suppressed, and whether or not the survivors can make money from it by selling their story.

Alternatively, the group could walk into the gift shop and find Scrapper waiting for them. In this case, hard holograms have proven their ability to fool the senses completely, as the hologram of his body did. This can be especially interesting if the group was made up of Yinguang employees that didn't know their own holograms could be so lifelike.

And of course it could all have been an illusion created by the ghost of Vincent, a grand mirage in which Scrapper never entered the house, and the group was never truly trapped.

Pathfinder or 5th Edition

It would be odd to play this scenario with these systems, since the original Dread Wedding Storyline is designed for them. However the Keeper can use the scenario to take people from the near future back in time, or have the house equip them as medieval characters (see The Meta Game). Then, the rest of the scenario can be played out as normal with those systems.

Appendices

Optional Rules

Ghost stories are rife with victims who are terrified by the events that unfold. Some victims of this terror undergo physical changes, and some literally die of fright. Others are left touched by their experiences, and live the rest of their days less than sane. Still others are consumed by the dark forces they discover, their souls cursed and destined for the same fate as the spirits that slew them.

To reflect this, the Dread House supports and presents rules that focus on fear, sanity, madness, and the fate of ones soul. These rules are optional but it is strongly encouraged that they be used. Doing so balances out the threats from the various ghosts and other undead in the house. While some do only physical damage, others do mental damage in the form of Sanity points. Still others do soul damage, eating at a person's very essence, while leaving their body and mind intact.

These rules are primarily offered for Pathfinder and 5th Edition. Call of Cthulhu is a horror based RPG and as such, has it's own unique way of adjudicating fear, sanity, and madness. Still, Keepers are encouraged to examine this section for storytelling ideas. For example, Levels of Fear and Soul Points may be incorporated by the clever Keeper in some way.

Fear

The Dread House is a horror setting. It focuses on mood as a way to excite players and enhance gameplay. The haunted house is meant to be daunting, and the ghosts within it are meant to be scary. To express this idea, it is suggested that the following rules be used in order to make the various systems line up with the adventures as written.

Call of Cthulhu: The rules for Sanity and Madness cover the effects of fear appropriately and should be used instead of the rules presented below.

Pathfinder: The rules for Fear presented in Pathfinder: Horror Adventures are effective and work with this adventure. A reworked version of them is presented here with more detail to help create an interesting, robust, and nuanced experience.

5th Edition: The Adventuring Options for Fear and Horror as presented in the core rules can be used. However, the GM will have to determine which encounters in the house will require those specific saving throws. For a more interesting, robust, and nuanced experience, it is suggested that the rules below be used instead.

Levels of Fear

This mechanism can be used to keep a persistent feeling of dread going throughout the adventure. When no threats are present or expected, a creature begins at Level 0 Fear. As they suffer fear effects they move up the fear ladder. As they

Sample Sanity Losses

Sanity damage is always listed as 2 numbers. The first is how much damage is taken if the Sanity check succeeds. The second is how much damage is taken if the Sanity check fails.

Discover/see a corpse or a body part (first time only): 0/1

Witness a scene of psychological or bloody horror (first time only): 1/1d6.

Discover that a trusted friend or loved one is evil or corrupt: 1/1d6.

Watch a trusted friend or loved one die suddenly: 0/1d6

See a dead friend or loved one come back to life (first time only): 1/1d6

Witness a bizarre, surreal, or unexplainable thing such as a river turning to blood, a spirit rising from a dead person, or a strange alien creature: 1/1d4.

Suffer mental, spiritual, or physical torture for an acute period: 0/1d10.

Suffer intense mental, spiritual, or physical torture for an extended period: 1d10/2d10

Take Soul Damage for the first time: 1/1d6.

Be reduced to 1 Soul Point: 1/1d8.

Be reduced to 0 hit points or less: 1/1d6

Hear the wail of a banshee or other Psychopomp: 1/2d4.

Be brought back from the dead for the first time via Regeneration, Raise Dead, or Reincarnation: 1d6/2d6

Encounter a skeleton, zombie, or other animated corpse for the first time ever: 0/1d6.

Encounter a ghoul, mummy, vampire, wight, or other corporeal undead: 0/1d6.

Encounter a dread ghost, ghost, spectre, wraith, or other incorporeal undead: 1/1d8.

Encounter a lesser demon, devil, daemon, celestial being, demigod or otherwise frightening creature: 1d4/1d10.

Encounter a greater demon, devil, daemon, celestial being, god or otherwise frightening creature: 1d6/3d6.

Use an eldritch item that damages one's psyche when activated: Per the item.

Cast a spell that requires sanity as its energy: Per the spell.

Read Tome of Madness: Per the tome.

Discover a cosmic secret, see "Behind the veil" of life, see heaven, purgatory, or hell: 1d4/1d8

Cumulative Sanity Losses: note that in a 24 hour period, a person cannot lose more than 10 sanity to a single type of trauma. For example, a character in the Dread House cannot lose more than 10 sanity points for seeing Dread Ghosts manifest. They can however, still lose sanity to other traumatic things such as spells and attacks the ghosts perform.

recover from fear effects they move down it. Things that can increase an individual's Fear Level include:

- Encountering a spooky situation or area can move a person to Fear Level 1 unless they are already at a higher Fear level.
- Failing a Soul saving throw against a fear effect automatically moves one to Fear Level 3 unless they are already at a higher Fear level.
- Failing a Sanity check by 5 or more automatically moves one to Fear Level 5 unless they are already at a higher Fear level.
- Failing a Fear saving throw causes one to move to the Fear Level that matches the condition created by the spell appropriate to that spell's effect (so if the spell causes them to be Shaken they move to Fear Level 3, Frightened – Fear Level 4, Panicked – Fear Level 5, Paralyzed – Fear Level 7) unless they are already at a higher Fear level. If already at a higher Fear level become stunned for 1 round.

One typically recovers from fear by leaving the source of it.

- If a frightened person takes a short rest for an hour or so in a relatively safe place they automatically move down one or more levels of fear. If they were at Fear Level 1-3, they move to Fear Level 0. If they were at Fear Level 4-7 they move to Fear Level 3.
- If they take a long rest for 8 hours or so in a relatively safe place they automatically move to Fear Level 0.
- Morale effects (magical or otherwise) typically move a person one or more levels down the Fear chart (as determined by the GM).
- Destroying or eliminating the cause of ones fear tends to move one to Fear Level 0 within 1d4 rounds. Whether or not this condition lasts depends on the particulars of the adventure.

As one goes up in fear, the effects of each level supersede the one before. However, each level of Fear from Level 3 on suffers the effects of Fear Level - Shaken in addition to its own effects.

Fear Level 0 – Normal (Calm): A typical absence of fear. One feels calm, and can concentrate.

Fear Level 1 – Spooked (Nervous): One feels uneasy due to an odd, creepy, or spooky situation or environment. Minor surprises (a person drops a loud book) and superstitious events (a black cat crosses one's path) are enhanced, causing a larger reaction than normal. One begins to fear that something bad may be ahead. They may manifest a nervous tick, such as licking ones' lips or speaking oddly. A person at this Fear Level suffers a -1 penalty to save vs. fear effects, but a +1 bonus to initiative.

Fear Level 2 – Shaken (Dreadful): Dread, the feeling that something bad is going to happen has caused one to begin to think irrationally. As such they suffer -2 penalty on attacks, saves, skill checks, and ability checks. If using optional rules for Sanity, they suffer a +1 penalty on Sanity checks.

Fear Level 3 – Scared (Anxious): One feels a heavy pressure on their spirit when they realize that something bad IS ahead, and that they may not be able to overcome it. They may feel poorly and suffer the occasional chill. They gain an additional +1 penalty on Sanity checks (for a total of +2).

Fear Level 4 – Frightened (Afraid): One is so afraid, they must flee the source of their fear. If they succeed, they may try to take a short rest to reduce their fear level. If one is cornered they can fight.

Fear Level 5 – Panicked (Confused): As Frightened, but one drops anything they are holding. In their need to escape they will harm allies in their way. If unable to flee, they lose 1d4 Sanity Points and cower in fear.

Fear Level 6 – Terror (Terrified): As Panicked, but after one flees the source of the terror, they act confused as per the spell for 1d4 rounds.

Fear Level 7 – Horror (Horrified): One becomes transfixed with fear, unable to do anything. They stand still, flat footed and helpless, stunned for 2d4 rounds.

Fearlessness

Anyone with an ability that makes them fearless earns fear levels as normal. However, the effects they suffer are 2 levels lower on the chart.

Sanity and Madness

One of the dark gods responsible for the Dread House is Panajax, the god of madness. Panajax has infused the area with a magical energy that induces psychoses when someone reaches a certain threshold of fear.

It is suggested that the following rules be used in order to make the various systems line up with the adventures as written.

Call of Cthulhu: The rules for Sanity and Madness should be used as-is in the current rules.

Pathfinder: The rules for Sanity presented in Pathfinder: Horror Adventures are effective and work with this adventure. If these are used, calculate sanity saves and damage for each encounter per those rules.

If those rules are not used, it is suggested that the rules for Insanity in the Pathfinder Gamemastery Guide be used in combination with the optional rules below. This will create a more interesting, robust, and nuanced experience.

5th Edition: The rules for Sanity as presented in the core rules can be used. However, in that case Sanity saving throws replace sanity checks in the adventure text of this book. The sanity saving throw for encountering Dread Ghosts is based on it's Mark (see Table 251). Failing a save causes one temporary sanity damage. Failing a save by 5 or more causes short term madness. Failing by 10 or more causes long term madness. Critically failure causes Indefinite madness.

For a more interesting, robust, and nuanced experience, it is suggested that the rules for Sanity, Sanity Checks, and Sanity Saving Throws be ignored, and the rules below used instead. The rules for Madness should still be used.

Sanity

Characters gain a statistic called "Sanity" which comes with a certain amount of "Sanity Points." Sanity measures how strong a person's mind is, how resistant it is to horror, trauma, and psychotropic experiences.

Sanity Points track the cumulative effects of incomprehension, fear, dread, realization, and terror on a PCs psyche. A person begins with a certain amount of sanity points and may lose them and regain them over time. Traumatic events such as seeing a corpse for the first time, or being attacked by a vampire typically cause a certain amount of sanity damage. However, rest, time, and certain types of healing can restore such damage.

A person who loses all of their Sanity Points becomes insane, and instantly gains the Confused condition. This bout of madness lasts for 2d4 rounds, after which they are afflicted with one type of insanity. The type of insanity can be chosen by the GM based on the trauma that caused their mind to break, or it can be chosen randomly.

The effects of the insanity/madness should be determined by the game system being played.

A person's Sanity is equal to the highest of the following:

- The average of their intelligence, wisdom, and charisma scores, rounded down.
- Their total level or hit die.

Sanity Points

Sanity points can be thought of as hit points for the mind. A person's base Sanity Points is equal to their Sanity x5. Sanity Points have a maximum score of 95.

For every 5 points of Sanity Damage that a person takes, their Sanity score is temporarily reduced by 1. For every 5 points of Sanity Damage recovered, their Sanity score likewise recovers.

Sanity Checks

Sanity checks are a type of saving throw that is used in place of Will, Wisdom, or Intelligence saves when the attack can potentially cause Sanity damage. It is not used for Fear saving throws. Sanity Checks are rolled differently than standard saving throws. To roll a Sanity Check, one must roll equal to or less than their Sanity score on 1d20. Success lessens the sanity damage taken from the attack.

Sanity checks are called for when a victim

- Encounters a strange or horrific scene or event for the first time.
- Is the victim of a vision, attack, or event that causes sanity damage.
- Is struck by spells such as *bestow curse* (if the curse chosen is madness), confusion, and *insanity*.
- Critically fails a saving throw vs. a spell or effect that causes fear.
- Has any prime ability score reduced to 0.
- Takes 5 or more sanity damage in a single attack.
- Has their sanity points reduced to 50% or less (only the first time in any given adventure).
- Deciphers a piece of text that is written in a language so alien as to warp ones mind just for reading it.
- Learns a piece of information that earthlings or mortals were not meant to learn.

A sanity check may sometimes be called on when a person wishes to use their knowledge of dark and mad things in order to decipher an eldritch text, use an alien object, or discover something about a horrific creature. In this case, the person makes a sanity check as normal. If they fail, nothing happens. If they succeed they make a meaningful discovery as determined by the GM, and lose 1 sanity point (or more if the discovery warrants it).

Sanity Damage

Several things can cause sanity damage such as traumatic experiences, horrific monsters, and magic or drugs that specifically cause madness.

Psychic Damage: Instead of physical damage, psychic damage does sanity damage instead.

Whenever an attack causes sanity damage, its victim must make a Sanity check. Failure means that a specific amount of sanity damage occurs. Sometimes, sanity damage occurs even when a saving throw is made.

For example, the first time a player takes soul damage in their lives, they must make a Sanity check. If they fail, the trauma causes them to lose 1d6 Sanity Points. If they succeed, they still take 1 point of Sanity damage, as the experience has a mental effect on them.

Restoring Sanity Points

Various things can help heal the mind and restore sanity points. For every 5 points of sanity damage healed, 1 point of temporary sanity damage is also healed.

Rest: Once a day a short rest of at least one hour can restore 1d4. A long rest of 8 or more hours restores 1d6. Resting for a week restores 2d6.

Overcoming Obstacles: Defeating a notable enemy or overcoming a major challenge can restore 1d4 Sanity Points.

Completing Missions: Defeating a nemesis, horrible creature, or overcoming an epic challenge can restore 2d4 Sanity Points.

Health Care: Therapy or spiritual care under a trained healer can restore 1d6 in 1 session, 3d6 in 1 week, or all sanity points in 1 month.

Magic: Spells like *restoration* and *remove curse* may help one recover their sanity.

Madness/Insanity

The effects of the insanity/madness should be determined by the game system being played.

Spells and Items That Impact Sanity

Bestow Curse: As an option you can choose to inflict madness. On a failed saving throw this inflicts one type of minor insanity on its victim.

Confusion: Has the additional effect of causing 1d4 Sanity damage whether the save is made or not.

Insanity: Failure inflicts one form of minor insanity on its victim for every 5 levels of the caster, or one major insanity.

Lesser Restoration: Restores 1d4 sanity points and 1 soul point in addition to its other effects.

Restoration/Lesser Restoration (in 3rd level slot): Restores 1d4 sanity points per 2 caster levels, and 5 soul points in addition to it's other effects.

Greater Restoration/Heal: Cures all madness effects, restores sanity to maximum, and restores soul points to maximum.

Remove Curse: Removes any insanity or madness based on the curse removed.

Souls

Call of Cthulhu: The concept of a quantifying a soul seems inappropriate for this system. Therefore, ignore these rules.

Pathfinder/5th Edition: This optional rule can be used to replace negative energy damage, ability drain, and level drain to create a more interesting and dramatic dynamic.

With this idea, every living creature has a soul - a combination of their essence, life force, energy, and spirit. The soul can manifest itself in several ways, but is most often seen as a spiritual body, sometimes in an astral form.

Devils barter for souls. Demons try to corrupt them. Undead try to devour them. Certain spells can drain them. Everywhere an adventurer goes, their soul may be in peril. To reflect this fact, living creatures are granted a certain amount of soul points. When these soul points are reduced to zero, the creature dies. Depending on what killed it, it may then respawn as an undead creature.

Soul Points

Soul points can be thought of as hit points for the soul. Humanoid creatures and Neutral Outsiders have soul points equal to the highest of the following:

- Their unmodified intelligence, wisdom, or charisma score, or
- Their unmodified strength, constitution, or dexterity score minus 5, or
- Their total level or Hit Die

It is modified as follows:

- Elf: +2, Half-elf or other culture completely "in tune" with nature, +1.
- Child: +2 or Teenager: +1 or Adult: +0
- Become a Paladin, Druid, or Monk at 1st level: +1
- Are of good alignment at 1st level: +1
- Are of evil alignment at 1st level: -1
- Attain a Diamond Soul (Monk only): +5

Other Creatures Have Soul Points As Follows

- Aberrations, Animals, Dragons, Elementals, Giants, Magical Beasts/Beasts, Monstrosities, and Monstrous Humanoids calculate their soul points as above, but then divide by two.
- Non-sentient, living, but lesser creatures such as Oozes, Plants, and Vermin have 1 soul point per Hit die.
- Constructs have no souls and thus no soul points, being neither sentient nor alive.
- Undead and evil outsiders such as Demons and Devils/Fiends have 1 soul point but cannot take soul damage. They take double damage from positive energy. Good outsiders/Celestials have double soul points but take double damage from soul draining effects.
- Fey have immortal souls. They gain +5 soul points but take double damage from soul draining effects. If reduced to 0 soul points the Fey's soul is forever destroyed and they cannot be raised, resurrected, or reincarnated.

Soul Saving Throws

Soul saving throws are the same as Will saves, but the ability tied to them is Charisma instead of Wisdom. Soul Saving Throws can be used in place of Will, Wisdom, Intelligence, or Charisma saves when the attack can potentially cause Soul damage, or otherwise corrupt a soul. It is also used when a magical effect attempts to change a person's alignment.

Soul Damage

Souls are made of a mixture of positive energy and other things that only the gods understand. This energy can be corrupted, damaged, and consumed by various types of magic.

Negative Energy Damage: When a victim is struck by an attack that does negative energy damage, instead of doing physical damage, it does 1 point of soul damage per die.

Necrotic Damage: Each time necrotic damage is calculated, it is divided by 5 (round up). This amount of damage is subtracted from the physical damage, and is instead applied as soul damage.

- When a character is struck by an attack that would normally drain 1 level (or bestow 1 negative level), they instead lose 1d6 soul points. If they would lose two

levels, they lose 2d6 soul points instead. If a saving throw is allowed against the attack, then success means the victim takes only half damage.

- When a character is struck by an attack that would normally drain ability points, they instead lose 1d4 soul points for every die of ability damage that the attack would do (or 1 damage if the damage is non-randomized). If a saving throw is allowed against the attack, then success means the victim takes only half damage.
- A creature that forfeits its soul due to the contract of a devil immediately loses 3 soul points permanently.

Soul Damage Effects

The first time anyone loses even 1 soul point, bad things start to happen to them as follows (these effects are non-cumulative):

1st point of damage: The creature feels a chill run through its body. -1 morale modifier vs. all sanity checks and soul saving throws.

½ soul points drained: The chills are replaced with cool dread. -1 modifier on all attack rolls, skill checks, and saving throws, -2 morale modifier vs. all sanity checks and soul saving throws. The creature feels poorly, knowing that their life is draining away.

¾ soul points drained: Dread gives way to spiked fear. -3 modifier on all attack rolls, skill checks, and saving throws. The creature feels awful, as if they have one foot in the grave. If their hit points are reduced below zero while in this state they automatically fail their first death saving throw.

1 or 2 soul points left: Fear gives way to a last burst of courage, a transcendent calm, or a reluctant acceptance of what is to come. -0 modifier on all attack rolls, skill checks, and saving throws, +3 modifier on all sanity checks and soul saving throws.

0: If a creature is reduced to 0 soul points or less, it makes an additional Soul Saving Throw as normal. If it succeeds, it retains 1 soul point. If it fails, it dies immediately, as it was just reduced to 0 level. Most creatures scream in utter torment as their last soul point is drained.

Restoring Soul Points

Soul Points are typically regained through time and rest. Certain conditions may cause bonus healing.

- If a person takes a short rest of an hour or so in a relatively safe place they automatically regain 1 Soul point.
- If a person takes a long rest for 8 hours or so in a relatively safe place they regain 4+1d4 soul points.
- Each time a person receives a healing spell that heals 5 or more damage, they regain 1 soul point.
- Morale effects give temporary soul points equal to the morale bonus itself. These soul points are the first removed when new soul damage is taken, and otherwise fade when the morale bonus is lost.
- Specific spells and magical effects can help regain soul damage.

Creatures that Drain Souls

Creatures that drain soul points can tell the strength of all souls within their perceptions. 50% of the time they will be drawn to the creature with the strongest soul, or highest current total of soul points, rushing to them heedless of danger. 50% of the time they will behave as normal, striking creatures based on their perceived threat.

Some creatures that drain soul points are vampiric. Every time they score a critical hit with a vampiric attack, instead of doing bonus damage, they can choose to gain +1 to all attack, save, initiative, and skill checks. They makes them seem to bulk up or fortify just a bit, suggesting that they just got stronger.

Spells and Items That Impact Souls

Lesser Restoration: Restores 1d4 sanity points and 1 soul point in addition to its other effects.

Restoration/Lesser Restoration (in 3rd level slot): Restores 1d4 sanity points per 2 caster levels, and 5 soul points in addition to it's other effects.

Greater Restoration/Heal: Cures all madness effects, restores sanity to maximum, and restores soul points to maximum.

Revive Spirit: See new spells.

Soulbond: See new spells.

Ghost Touch

Pathfinder: Use the standard rules for Ghost Touch as presented.

5th Edition: *Ghost touch* refers to a magical enchantment that causes objects to gain the *ghost touch* ability. Items with *ghost touch* are considered to be ethereal and non-ethereal at the same time. Therefore a *ghost touch* weapon on the material plane can strike a creature on the border ethereal, and a *ghost touch* weapon on the ethereal plane can strike a creature on the material plane.

Dread ghosts may be resistant or immune to objects that do not have the *ghost touch* ability. They might also enter specific ethereal dimensions where the *ghost touch* ability is lessened or neutralized.

Call of Cthulhu: Any item with ghost touch is considered a magical item. It vibrates slightly in the presence of a ghost.

Dread Ghosts

Dread Ghosts are powerful spiritual undead. They are connected to a specific ethereal plane that grants them power and variety beyond those of other undead types. Mechanically, this allows them to be the ghosts as presented in folklore, songs, and literature – immensely powerful beings with various strengths and abilities – the most powerful of which can bend space, time, and reality itself.

Like a ghost, a dread ghost is the undead spirit of a once living being. The scope of it's power is determined by some unknown cosmic formula that factors in the manner of the being's death, their emotional state when they died, and whether or not they had any significant unfinished business when they passed. Little is known of this formula, but it has been observed that those that perish by supernatural means have an increased chance to return as a dread ghost. It is believed therefore, that the gods themselves determine which beings will return as dread ghosts, specifically the gods of life, death, and undeath.

Whatever the formula, dread ghosts fall into one of ten categories based on their level of power. These categories, called "marks" define the relative strength of the ghost, the specific forms it can manifest as, and how many powers or abilities it possesses. Dread ghosts of the lowest level or mark can do little to interact with or harm the living. Mid level dread ghosts can interact with and even fight with the living. They can take on their original form, or a ghostly form, and sometimes other forms as well. Many cast spells. The highest level dread ghosts have the power to move the living through space and time.

Creating a Dread Ghost

The following points will help you create a Dread Ghost. Depending on the needs of each adventure, it is not required to list all of this data, especially if there are lots of ghosts in the adventure. Only include information that is needed to run the encounter.

1. Choose Backstory: it's important to have a backstory for most dread ghosts, especially those above Mark 2. The past life of their host body informs the ghosts possible appearance, powers, and behavior.

2. Choose Mark: Use the stat block provided for the mark you chose.

3. Choose Primary Form and Appearance: Each dread ghost has a primary form that it adopts when it is encountered. This can be any form that the dread ghost can adopt, per its Mark.

4. Choose Purpose and Communication Style: Considering it's background and abilities, decide how the dread ghost will behave. Will it be a simple distraction, a mindless combatant, a dangerous puzzle, or a social encounter? What is its purpose? In combat does it take a physical form or fight as a ghost? Does it appear as another creature, like an animal, monster, or other undead? Does it want someone to solve its RIP condition? Does it force them to? Does it have information or a quest for the group? Is it kindly?

5. Choose Abilities: For each Mark of the dread ghost, choose one ability from the list of Additional Ghost Abilities for the system you are using. Make sub-choices as appropriate, such as its dread form if it has that ability. Try to take into account the dread ghosts background. Theme is more important than balance. It's OK to give a Dread Ghost a high powered spell if it doesn't simply use it to kill the group outright. So if a ghost drowned, it would be OK for a lower level ghost to be able to cast a powerful water spell, as long as they use it to say, flood their room, not simply drown the group. Conversely you do not have to give a dread ghost all the abilities that it could have based on it's Mark.

Custom Dread Ghost Abilities: Most dread ghosts in this book have custom abilities. GMs should feel free to add powers of their own design to the pool of available dread abilities.

6. Choose RIP Condition: Given the information so far, decide the dread ghosts RIP condition. Does it need to die fighting? Does it need its bones buried in the cemetery? Does it just want to hear its name one last time?

7. Choose Victims: Check your dread ghost over. Do you like it? If so, get out there and put it into play!

Mark

Mark is the most defining trait of a Dread Ghost's power. For each level of Mark, a Dread Ghost gains one Additional Dread Ghost Ability, as seen below. If the ghost has Dread Spells, their spell level is capped at Mark-1, per the table below. In play, the GM uses the stat block for the appropriate Mark, and considers the additional powers of the ghost.

Table 8: Dread Ghosts Abilities (General)

Mark / Extra Abilities	Max Spell Level	Dread Fear Sanity Damage	CR
1	0	0/1	1/4
2	1	0/1d4	1/2
3	2	0/1d6	1
4	3	1/1d6	2
5	4	1d2/1d6	4
6	5	1/1d8	7
7	6	1d4/1d8	10
8	7	1d4/1d10	15
9	8	2d4/2d10	20
10	9	2d4/3d10	30

Scaling a Dread Ghost

Dread ghosts were designed to be scaled easily. If the text of an adventure calls for a dread ghost that the GM determines is too powerful or weak, they can simply choose the stat block that suits the encounter better. The GM can choose to adjust or not adjust the ghost's additional abilities. For example, if the adventure calls for a Mark 5 dread ghost, and the GM wishes to use a Mark 7 ghost, they can simply use the ghost as described in the text, but use the stat block for the Mark 7 ghost. If they wish to, they could also add 2 extra abilities (since the ghost is 2 marks higher), but this is not required.

The same applies in reverse. For example, the GM selects an adventure stocked with Mark 6 ghosts (such as The Dread Wedding), but decides to run it for low level characters. The GM could run the adventure as is, allowing the ghosts to keep all their abilities, but use Mark 3 stat blocks. They also trim up to 3 special abilities from each ghost, making them less potent to the weaker group.

Primary Form

Dread ghosts have a form that they adopt when first encountered. This primary form is typically incorporeal, but may be otherwise. For example, if a dread ghost has the ability Dread Form, they may initially manifest as that form. A Dread ghosts' primary form is determined by the mark of the dread ghost. A dread ghost can manifest as any form of its mark or below. Examples follow.

- Mark 1: Incorporeal Flicker, Invisible Entity, Wave or Wisp of Energy
- Mark 2: Corporeal Fog, Orb, Smoke, Vapors,
- Mark 3+: As former self, either Corporeal or Incorporeal

Appearance

- Invisible, formless, unseeable.
- Wisps of energy, often flame but not always. They often seem to be on the very edge of existence, flickering in and out like a candle in its last seconds of life.
- Flickers, beams, or streams of light.
- A flickering image of what the creature looked like in life, perhaps visible from only one angle, but always static.
- Vapors such as humanoid mists, swirling fog, or oozing smoke that display a will of their own.
- Orbs that glow with any color of light, or that burn with mystic energy. Often they stay perfectly still, but some move and race around.
- Decayed bodies, or skeletons, or parts of bodies such as crawling hands and rolling heads.
- Whole bodies, active and able as they were in life.
- Ghostly forms, with or without all limbs, sometimes with tendrils of ghostly stuff emanating from their bodies, all moving with ethereal grace.
- Spiritual, specter, or wraithlike forms.
- Shadows and shades.
- Ghostly animal forms.
- Superhuman, undead, and monstrous forms.

Appearing Like Ones Former Self

When a dread ghost manifests as it's former corporeal self, or an incorporeal version, it can appear in any of the following ways:

- Incorporeal, as it was in life.
- Incorporeal, as it was in death.
- Incorporeal, as a horrific version of it's former self (legless, skeletal face, horns, etc.)
- Corporeal, as it was in life.
- Corporeal, as it was in death.
- Corporeal, as a horrific version of it's former self (gruesome visage, gaping wounds, gnarled muscles, etc.)

It is typically wearing the appropriate attire. However, if random attire is required, roll 1d8 to determine if it is wearing (1) Rags (2) Nightclothes (3) Work Clothes (4) A Uniform (5) Expensive Clothes (6) Formal Wear (7) Regal Clothes (8) Burial Clothes.

Ghosts typically only have the clothes on their back, but sometimes are bearing something like (roll 1d8): (1) An object indirectly related to their death, like a bag of gold (2) An object directly related to their death, like the murder weapon (3) A sacrificial cross (4) Shackles and chains (5) Their headstone (6) The last item they held as they died (7) A favorite object (8) One of their own body parts.

Purpose

Not all dread ghosts are soul sucking killers. Dread ghosts can act like puzzles, traps, NPCs, and just about anything else. Depending on the particular adventure many or all of the ghosts may be non-combative. A few possibilities for purposes are given here but this is not the full range:

- Fight the group, either to defeat or "to the death."
- Hurt, harm, or incapacitate the group via abilities, spells, curses, etc.
- Give the group information about itself, it's RIP condition, it's abode, or the group's quest.
- Give a boon such as a spell that gives them a bonus, or lead them to a helpful item.
- Scare the group and possibly make them flee the area.
- Distract or delay the group, causing them to waste precious time on dealing with them.
- Amuse the group in a way that breaks the tension appropriately – before it gets ratcheted up again.
- Force the group to solve its RIP condition.



Communication Style

Though speech is the most common means of ghostly communication, not all ghosts speak. Many are crippled in this capacity, and struggle to make themselves known to and understood by, the living. The most common forms of communication are:

- Tapping, such as on a pane of glass, a drum, or even a cup of water, generating yes/no responses. Table tapping and similar practices have been known to draw communication from the spirit world.
- Writing, such as automatic writing, tracing letters in a frosted mirror or window, or directly manipulating a pen or keyboard.
- Moving or manipulating objects such as building a house of playing cards, moving a stylus on a Ouija board, or arranging the letters on a scrabble board.
- Possessing a person that can speak, and using their bodies and vocal cords to converse.
- Electronic Manipulation such as blinking lights on and off, making machines start and stop, appearing on TV and computer screens, etc.
- Physical, spiritual, or mental attacks, such as scratches, emotional manipulation, or psionic blasts.
- Moving from place to place in a specific way, or appearing in specific places at specific, meaningful times.
- "Body" Language such as sign language, charades, mimicry, gestures, glowing brighter and dimmer, etc.
- Empathy such that the ghost reads peoples emotions and projects other emotions onto them.
- Telepathy, though it tends to be imperfect, disjointed, and jarring.
- Speech, though the ghost tends to be cryptic, overemotional, speak in ancient dialects, or a combination of the three.

RIP Condition

Every dread ghost has one or more conditions that will lay it to rest. This rest is permanent unless magic is used to raise that ghost again. Unless otherwise noted every dread ghost has the default Rest In Peace (RIP) conditions Dispelled and Destroyed. Additional RIP conditions can be virtually anything, but are typically related to the ghost's backstory. Sometimes an RIP condition is the ONLY way to stop the ghost, that is, it cannot be dispelled, destroyed, or banished. Archetypal conditions follow. An RIP condition can contain more than one of these archetypes put together.

- **Default RIP (Dispelled or Destroyed):** The ghost must be destroyed in combat, or be otherwise dispelled through magic or faith.
- The ghost wishes to be given last rights, or other similar ritual by a holy person (ie a priest). This does not include burial and could be specific to the dead creatures culture, or specific to the priest performing the ritual.
- The ghost wishes its remains to be buried in a proper place. Most often they must be interred and moved to a specific burial place, and a simple ritual performed by those that bury them. Remains often consists of bones, dust, and what is left of the items buried with the being.
- The ghost seeks forgiveness for a past transgression. This requires that the ghost be able to tell its story, a sometimes harrowing ordeal for the living.
- The ghost must be defeated in a game, sport, or martial art at which it is very proficient.
- The ghost must be defeated in a social skill such as diplomacy, oration, debate, storytelling, intimidation, etc.
- The ghost must be banished through any spell or ritual that does so.
- The ghost wishes the return of an object stolen from it in life, or after it died. It usually wishes the object to be returned to itself, or its final resting place.
- The ghost wishes an object to be returned to a third party, often a living friend or loved one. This often involves recovering the object from some hidden place, possibly the grave of the ghost itself.
- The ghost needs a specific piece of knowledge, such as whether or not a loved one is still alive, whether a war was won, an objective achieved, etc.
- The ghost needs the group to complete a mission that it had in life, such as destroying an enemy (which could be another ghost now), solving a mystery, finding a lost object, constructing a building, completing a play or other performance, etc.
- The ghost must be put at ease through soothing talk, singing familiar songs, playing it's favorite music, speaking to it in its native tongue, etc.
- The ghost needs to witness its living relatives achieving a specific goal such as moving on without it.

Example Dread Ghosts

Ung Lao

Ung was a minor noble in an influential house. A puppet, he was murdered by a rival house with poison. His spirit has been waiting for the living to discover it and attempt to communicate with it. If anyone speaks to the orb it will use empathy to project the images of 3 things – the crest of the house that slew it's former self, a bottle of poison, and the body of it's former self. Ung will cast *resistance* on anyone



that successfully communicates with him.

Ung Lao, Dread Ghost Mark 1

Trigger: Ung appears at night, an hour after sunset.

Form: Orb burning with green flames.

Purpose: Give the group information/boon.

Communication Style: Empathy.

RIP Condition: Douse with holy water.

Additional Abilities: Dread Spells – Resistance.

Dread Spells – Resistance.

Dread Spells – Resistance (The next time the target rolls a check to resist an attack, they add +5% to the roll).

Abigail

Abigail was a child that her parents could not support, and as a baby was left outside to die of exposure. She cries like a normal baby and can be heard forty feet away. When victims get within twenty feet of her, she casts an illusion that changes the environment to a foggy moor like the one where she was left. Her crying changes to a strange pitch and will not stop.

Abigail, Dread Ghost Mark 3

Trigger: Entering her room or approaching her crib.

Form: Invisible/unseeable.

Purpose: Distract the group.

Communication Style: Speech (crying only).

RIP Condition: Soothe it to sleep by singing a lullaby to stop it's crying (only).

Additional Abilities: Dread Fear (15' radius), Dread Spells – Hallucinatory Terrain (4).

Dread Spells – Hallucinatory Terrain (4).

Dread Spells – Hallucinatory Terrain (4). This spell allows its caster to create an illusion that it's surrounding environment has changed to whatever the Keeper desires.

Johnny Boom Boom

Johnny was a notorious "evil" clown who liked to do pyrotechnic tricks, including spitting fireballs which he would often do dangerously close to his audience. He does the same in death, only his tricks are deadly, and his intent is to kill.

Johnny Boom Boom, Dread Ghost Mark 5

Trigger: Examine his room for 2 rounds.

Form: Former Corporeal Self (clown in full costume).

Purpose: Frighten the group.

Communication Style: Body Language and Pantomime.

RIP Condition: Survive all of his Dread Scares. Create a Fireball.

Additional Abilities: Dread Fear (25' radius), Dread Scare x5 (4) (illusionary fireballs).

Carlina Vargerala

Carlina was accused of being a witch and burned at the stake. She was in fact, a healer, but her transformation has caused her to lash out at the living. She is insane, and will not stop until she is put to rest.

Carlina Vargerala, Dread Ghost Mark 7

Trigger: Approach the spot she was burned.

Form: Incorporeal Former Self, horribly burned.

Purpose: Destroy the group. She will attack from the incorporeal realm.

Communication Style: Speech. Carlina speaks in an ancient dialect that is hard to understand.

RIP Condition: Destroy her candelabra (only).

Additional Abilities: Dread Fear, Dread Finger. Dread Spells (x5) – Flame Strike x2 (5), Harm (6), Blasphemy (7). Candelabra: hardness 10, hit points 5, incorporeal.

Dread Spells (x7) – Control Weather (4), Freedom of Movement (4), Insect Plague (5), Fire Storm (7), Harm (7).

Dread Spells (x7) – Enthrall Victim, Fist of Yog-Sothoth, Grasp of Cthulhu, Levitate, Nightmare, Wither Limb, Wrack.



Redbeard

Redbeard was a notorious pirate that sailed the seven seas. He was on a quest for the greatest of all treasures when his men mutinied, cut his throat, and threw him overboard. His ghost rages on, roaming the world and seeking revenge on treasure seekers on land and sea.

Redbeard, Dread Ghost Mark 9

Trigger: find his treasure map.

Form: Incorporeal Former Self, his beard and braids floating around as if he were underwater.

Purpose: Give the group a quest.

Communication Style: Speech. Redbeard speaks in a booming voice that nonetheless sounds like it comes from underwater.

RIP Condition: complete his quest.

Additional Abilities: Dread Fear, Dread Form (Nightwave), Dread Sigil, Dread Spells – Geas, Dread Weather, Dread Winds, Malevolence, Suspend Time, Warp Gravity.

Dread Fear, Dread Form (Kraken), Dread Sigil, Dread Spells – Geas, Magic Jar, Dread Weather, Dread Winds, Warp Gravity.

Animal Form (Shark), Dread Form (Flying Polyp), Dread Spells (Oblivion, Green Decay, Time Gate), Dread Weather, Dread Winds, Suspend Time, Warp Gravity.

PATHFINDER® ROLEPLAYING GAME COMPATIBLE

Standard Dread Ghost Abilities

Unlike typical ghosts in the *Pathfinder Roleplaying Game*, dread ghosts are not built using the ghost template found in the *Pathfinder Roleplaying Game Bestiary*. Rather, dread ghosts are unique creatures with the undead type and incorporeal subtype. Below are the standard abilities to which all dread ghosts have access, followed by additional abilities that some higher-mark dread ghosts might have.

Angry Telekinesis (Su) A dread ghost that has not manifested as a physical entity can attack telekinetically, as per the spell *telekinesis*, with a caster level equal to the dread ghost's Mark x3 (minimum 1).

Bound (Su) Dread ghosts are tied to the earthly world by a specific set of rules. Usually these govern the area in which the ghost can act. This region can be as small as a single spot, a room, a floor, or a house. Or it could be as large as a ship, a graveyard, or even a village. Typically, a dread ghost cannot roam far from the place of its host's death, or any place tied to its RIP condition. It might also be bound to a living being, a social event, an astronomical occurrence, or a similar element.

Dread Fear (Su) The ghost is surrounded by an aura of magical energy that strikes fear into the oldest parts of the brain (5-foot radius per Mark). Creatures within the aura that witness the ghost manifest must make a Sanity check instead of a Wisdom check. In addition to any dazed effects, victims suffer sanity damage as appropriate to the ghost. If the dread ghost has Horrifying Visage, the sanity check is made at +2.

Dread Manifestation (Su) When a dread ghost manifests, it does so as a move action, cracking the barrier between life and death, stepping across time and space to perform its otherworldly functions. This has an awe-inspiring effect on the living, who are drawn to the scene like moths to flames. Typically, a dread ghost uses this manifestation to re-enact a portion of its life or death, which give clues to its identity or RIP condition. It can also use the manifestation to gain an advantage in combat.

When the ghost uses this ability, creatures within a distance in feet of the ghost equal to 20 times the ghost's Mark must succeed at a Will save (DC 10 + 1/2 dread ghost's HD + dread ghost's Cha modifier) or become dazed for 2 rounds. Creatures making the save are instead dazed for 1 round. This is a mind-affecting, fear effect. Note that most Dread Ghosts only manifest when certain conditions are met. These conditions are called its "Trigger" and may be present in area text or in the ghost's stat block.

Dread Touch (Su) Use only if the optional rules for Soul Points are being used. Negative energy damage and ability damage done by this ghost does soul damage instead.

Former Corporeal Self (Su) A Mark 3 or higher dread ghost can become a perfect clone of its former self, but it remains a ghost. Its body is as solid as it was in real life, but it is made of ghost stuff from the mysterious ethereal realm from where dread ghosts draw their power. It loses the incorporeal subtype and gains a Strength score equal to its Charisma score. Its deflection bonus to Armor Class becomes a natural armor bonus, and its incorporeal touch attack is replaced with a slam attack (if it has multiple touch attacks, it has the same number of slam attacks). It loses half its fly speed and gains a base speed equal to the normal speed for its size and original form. Ghosts whose primary form is their Former Corporeal Self will typically hide the fact that they can fly so as to take their victims unawares.

Greater Etherealness/Ethereal Escape (Su) As a move action, the dread ghost enters the Ethereal Plane from the Material Plane, or vice versa. It can see into the Material Plane and can be seen from that plane if it chooses to be. It can use magical attacks from the Ethereal Plane and can be harmed by magical attacks and weapons with *ghost touch*. Whenever the dread ghost becomes ethereal, it can choose to perform an Ethereal Escape, in which it moves to an ethereal pocket dimension. While in that dimension it can see into the Ethereal and Material Planes. It chooses whether or not it can be seen by creatures on those planes. While in that pocket, it cannot be harmed even by magic or weapons with *ghost touch*. Dread ghosts in an ethereal pocket dimension that choose to be seen but not interacted with are practically indistinguishable from illusions.

Additional Dread Ghost Abilities

A dread ghost can select a number of additional abilities equal to its Mark. The listed abilities also show the minimum Mark a dread ghost must have to select them, if any.

Claws and Fangs (Su) The dread ghost gains bonus damage equal to its half its Mark rounded up when it makes melee attacks.

Control Undead (Su) The dread ghost can control any amount of HD of undead within 200 feet. An individual undead is not affected if its total number of Hit Dice is greater than those of the dread ghost. The dread ghost communicates telepathically and as a free action can force the undead to do anything, including using any of their abilities. Minimum Mark: 8.

Dread Curse (Su) The ghost can cast *bestow curse* a number of times per day equal to its Mark. The DC of the saving throw to resist this ability is equal to 10 + half the dread ghost's HD + its Charisma modifier. Saves against this curse are done at -2.

Dread Darkness (Su) A dread ghost can reduce the illumination level by 1 step at the beginning of its turn. Mark 3 and Mark 4 ghosts can only create *darkness*, while more powerful ghosts can create a *deeper darkness* effect. The caster level of these effects is equal to the dread ghost's Mark. The ghost can see normally in darkness it creates. Minimum Mark: 3.

Dread Finger (Sp) A dread ghost can target a single creature and attempt to snuff out its life. The target takes 10 points of negative energy damage per HD of the dread ghost, but if it succeeds at a Fortitude save (DC = 10 + half the dread ghost's HD + Cha modifier), it instead takes 3d6 points of damage +1 point per dread ghost's HD. Minimum Mark: 7.

Dread Form (Su) As a full round action, a dread ghost can manifest as an animal, monster, undead creature, or the being that it was in life. When it does so it becomes that creature and adopts all of its traits. It loses it's Legendary Actions, keeping only it's ability to revert to its original form, and whatever knowledge it had before the transformation.

If a dread ghost in its dread form is reduced to 25% or less of its hit points, then at the end of that round it may choose to go back into its base form. It heals to 50% of its normal hit points, and can no longer take any other form for one day. Any dread ghost reduced to 0 hit points in its dread form is immediately destroyed.

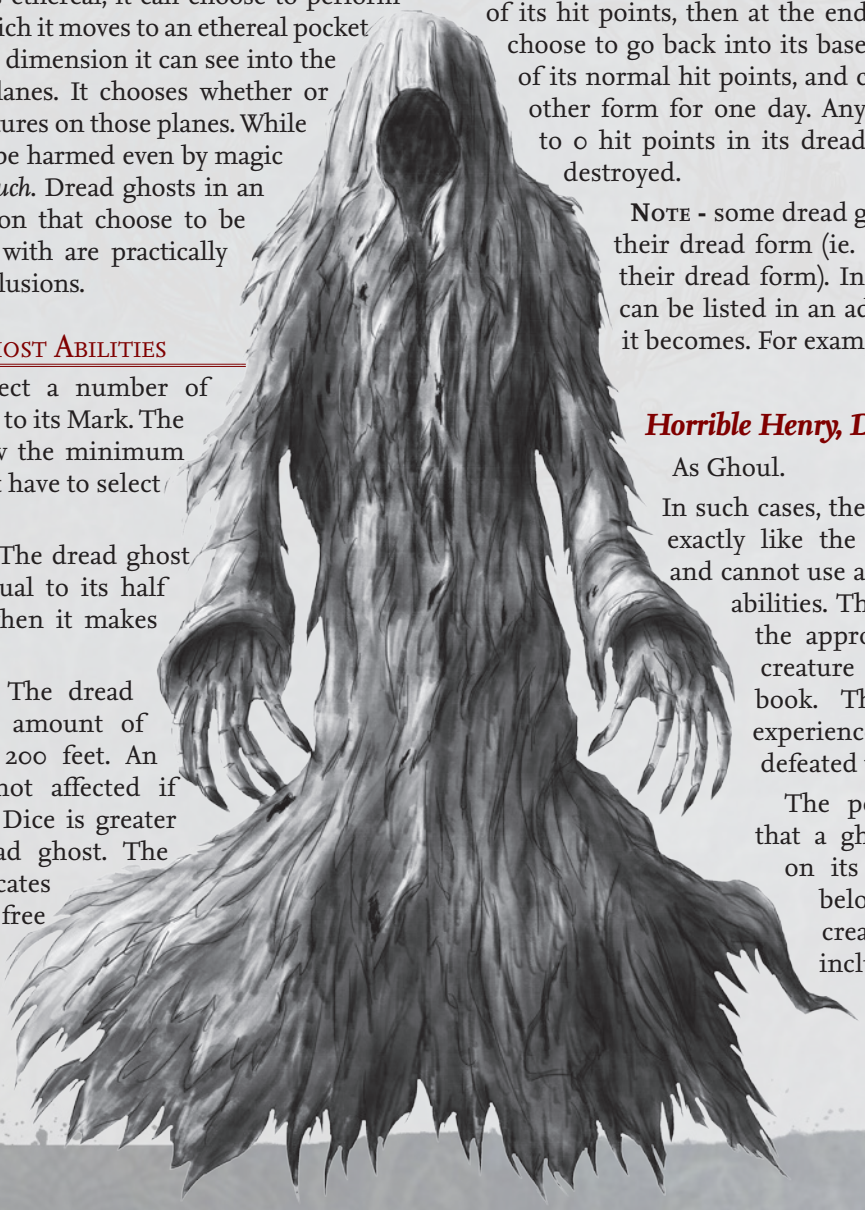
Note - some dread ghosts ONLY appear in their dread form (ie. their primary form is their dread form). In such cases, the ghost can be listed in an adventure "as" the form it becomes. For example:

Horrible Henry, Dread Ghost Mark 5

As Ghoul.

In such cases, the Dread Ghost behaves exactly like the creature it becomes, and cannot use any of its other ghostly abilities. The GM should refer to the appropriate entry for that creature in the appropriate book. The GM can reward experience as if the group defeated that specific creature.

The potential dread forms that a ghost can take depend on its Mark, per the table below. The source for each creature mentioned is included in parentheses.



A dread ghost can become an animal or monster with a CR lower than it's own. The creature it becomes may be enhanced as the GM sees fit to make it more in line with the ghosts CR and/or Mark (for example, giving the creature it transforms into maximum hit points). It can become an undead creature per the table below.

Table 9: Dread Forms (Pathfinder)

Mark	CR	Dread Forms
1	1/4	Soul Grubs (See Appendix)
2	1/2	Beheaded *(Bestiary 4)*, crawling hand *(Bestiary 2)*
3	1	Ectoplasmic human *(Bestiary 4)*, festrog *(Bestiary 3)*, zombie *(Bestiary)*, skeleton *(Bestiary)*
4	2	Ghast *(Bestiary)*, ghoul *(Bestiary)*, huecuva *(Bestiary 3)*, human juju zombie *(Bestiary 2)*, skeletal champion *(Bestiary)*
5	4	Gargoyle *(Bestiary)*, hellhound *(Bestiary)*, mummy *(Bestiary)*, nightmare *(Bestiary)*, shadow *(Bestiary)*, wight *(Bestiary)*, wraith *(Bestiary)*
6	7	Dullahan *(Bestiary 2)*, greater shadow*(Bestiary)*, hellcat *(Bestiary 2)*, hound of tindalos *(Bestiary 2)*, mohrg *(Bestiary)*, shadow demon *(Bestiary)*, spectre *(Bestiary)*
7	10	Baykok *(Bestiary 3)*, cauchemar *(Bestiary)*, graveknight *(Bestiary)*, night hag *(Bestiary)*, Nessian hellhound *(Bestiary)*, nosferatu vampire *(Bestiary 4)*
8	15	Banshee *(Bestiary 2)*, ecorche *(Bestiary 3)*, gallowdead *(Bestiary 4)*, lich *(Bestiary)*, nightshade (nightwing) *(Bestiary 2)*, nightshade (nightwalker) *(Bestiary 2)*, shining child *(Bestiary 2)*
9	20	Nightshade (nightcrawler) *(Bestiary 2)*, nightshade (nightwave) *(Bestiary 2)*, winterwight *(Bestiary 2)*
10	30	Dagon, Great Old One (Hastur) *(Bestiary 5)*

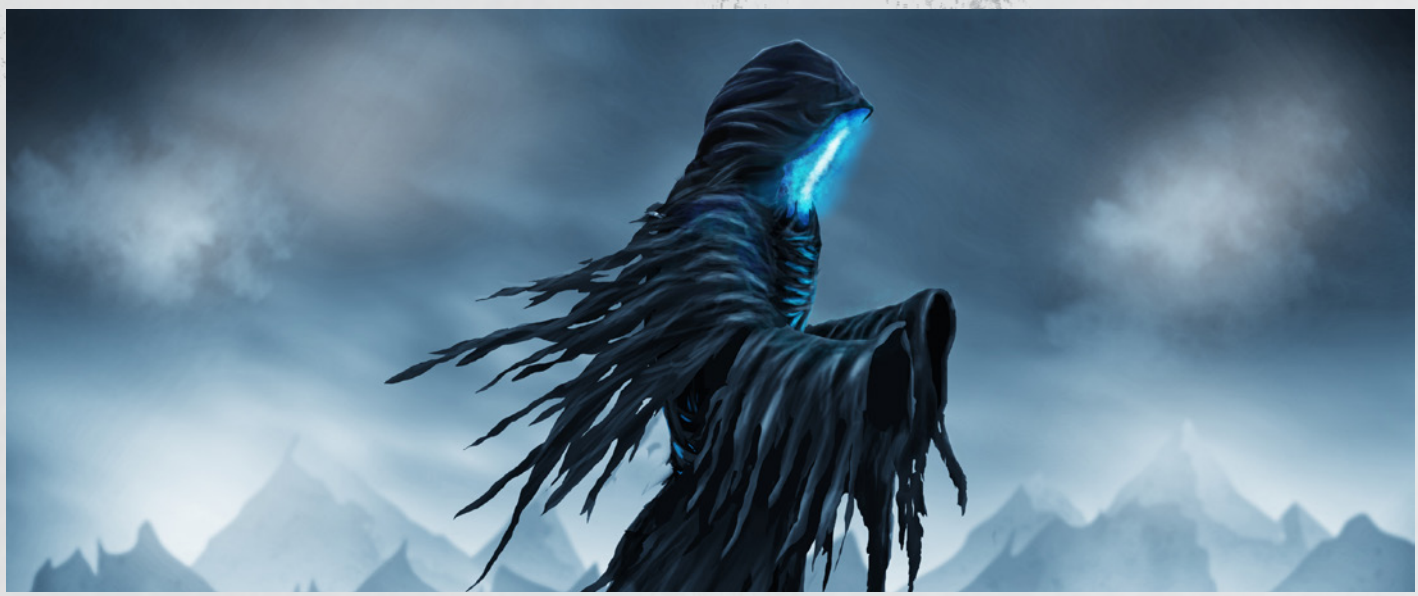
Dread Illusion (Sp) A number of times per day equal to 1/2 a dread ghost's Mark, it can create an illusory effect similar to *shadow conjuration*. A Mark 5 or more powerful ghost can instead create an effect similar to *shadow evocation*. A Mark 7 or more powerful ghost can instead create an effect similar to *greater shadow conjuration*, and a Mark 8 or more powerful ghost can instead create an effect similar to *greater shadow evocation*. The DC of the Will saving throw to disbelief these effects is equal to 10 + half the dread ghost's HD + the level of the spell. The caster level is equal to the dread ghost's Mark. Minimum Mark: 4.

Dread Scare (Sp) A dread ghost can take a standard action to manifest a horrific image that produces the effects of *phantasmal killer* (Mark 9 and Mark 10 dread ghosts can create *weird*). The DC of the Will saving throw to disbelief these effects is equal to 10 + half the dread ghost's HD + the level of the spell. The caster level is equal to the dread ghost's Mark. A creature that makes its initial Will save against this effect is immune to this dread ghost's ability for 24 hours. Minimum Mark: 5.

Dread Sigil (Sp) A number of times per day equal to 1/3 a dread ghost's Mark, the ghost can take a full-found action to create an ectoplasmic symbol that creates the effects of a chosen *symbol* spell. The DC of these effects' saving throws is equal to 10 + half the dread ghost's HD + the level of the spell. The dread ghost's caster level is equal to its Mark. Minimum Mark: 4.

Dread Spells (Sp) A dread ghost can select a spell-like ability that it can use once per day from any list of available spells. The maximum spell level is limited to the ghost's Mark minus 1. Each time a dread ghost selects this ability, it either gains an additional spell (or an additional use of a spell it already selected), or it replaces the spell with one up to the current limit +1 (thus, a Mark 6 ghost can select this ability twice to select a single 6th-level spell, or up to a total of four times to select a 9th-level spell). The save DCs of these spells is equal to 10 + half the dread ghost's HD + the level of the spell. The dread ghost's caster level is equal to its Mark x2.





Dread Weather (Sp) A dread ghost can change the weather per the *control weather* spell, but as a full-round action and only in a 1/2-mile radius centered on the ghost. Minimum Mark: 8.

Dread Winds (Sp) A dread ghost can increase the wind strength by one level, up to hurricane force, at the beginning of its turn per the *control winds* spell. The dread ghost can maintain this effect for a number of rounds equal to its Mark. Alternatively, the ghost may direct wind to blow out a torch or other physical light source. Minimum Mark: 6.

Energy Touch (Su) The touch attack of the dread ghost does alternate damage of a preselected energy type (acid, electricity, or fire). The damage amount remains unchanged. Minimum Mark: 3.

Ghost Power (Su) A dread ghost may choose any power from the ghost template found in the Pathfinder *Roleplaying Game Bestiary*, including corrupting gaze, corrupting touch, draining touch, frightful moan, or malevolence. Minimum Mark: 4.

Horrifying Visage (Su) A dread ghost can have an aspect so horrible that if a creature fails a Will saving throw against it by more than 5, they also age by 1d4 x 10 years. This assumes the frightened creature can see the ghost at the time. This ageing can be restored through greater restoration. The DC of this saving throw is equal to 10 + half the dread ghost's HD + its Charisma modifier. This is a fear effect. Minimum Mark: 4.

Possess Object (Su) A dread ghost can end its movement inside of an object. This works like the ghost ability malevolence, allowing the ghost to manipulate the object as if it cast the spell *animate objects* on it. The size of the object it can animate is dependent on its caster level. As a move action the dread ghost can leave that object, thereby ending its control of it. A dread ghost cannot convey any abilities to the object, so it cannot make a chair fly. However once it possesses an object it can use its Angry Telekinesis ability on it, allowing it to appear to do so. A dread ghost can use this ability to make a sword attack, a door to fight against those trying to open it, or a piano to play itself.

Psychic Stalker (Su) When a dread ghost activates this ability, it chooses a target and then moves to another dimension where it cannot be detected. Each time the victim is in a dangerous situation, such as combat, the ghost will appear in the corner of the victims eye. The victim must make a Will saving throw (DC = 10 + half the dread ghost's HD + its Charisma modifier), or become shaken. The image of the ghost fades when the danger fades. If the victim is reduced to half its hit points or less, the ghost leaves its secret dimension and attacks the victim, hoping to finish the job. This is a fear effect. Minimum Mark: 3.

Suspend Time (Su) A dread ghost can create an effect that functions as *time stop* that lasts for a number of round equal to 1d4 + 1/2 the ghost's Mark. The ghost can use its angry telekinesis to wrest items from a time stopped victim, but it cannot otherwise affect the target. Minimum Mark: 9.

Time Walk (Su) A dread ghost can transport any number of people to any point in time and space that it wishes. The ghost travels with them then fades away. However, it can move them back to their starting point at any time, even in the split second before they die. Dread ghosts typically use this power to force people to bear witness to important events, to scare them straight, or to help them right a past wrong. The dread ghost is often, but not always directly connected to the time and place that it moves people to. Minimum Mark: 9.

Voice From Beyond (Su) The ghost speaks, sings, or wails in a voice that seems to come from somewhere beyond logic and reason, space and time. Anyone hearing the voice must make a Will saving throw (DC = 10 + half the dread ghost's HD + its Charisma modifier) or become Confused for 1d4 rounds. The ghost must have speech to use this power. Minimum Mark 5.

Warp Gravity (Sp) As a move action, a dread ghost can reverse or resume the flow of gravity, or cause it to shift to a 90-degree angle, in a 60-foot radius around it. The ghost is not affected by this shifted gravity. A dread ghost can use this ability a number of rounds per day equal to twice its Mark. Minimum Mark: 7.

DREAD GHOST MARK 1 — CR 1/4

XP 100
NE Tiny undead (incorporeal)
Init +0; **Senses** darkvision 60 ft.; Perception –1

DEFENSE

AC 15, touch 15, flat-footed 15 (+1 deflection, +4 size)
hp 4 (1d8)
Fort +0, **Ref** +0, **Will** +2
Defensive Abilities incorporeal; **Immune** undead traits

OFFENSE

Speed fly 30 ft. (perfect). **Space** 2.5 ft.; **Reach** 0 ft.
Melee incorporeal touch +4 (1 cold and 1 negative energy)
Special Attacks angry telekinesis (CL 1st, Atk +1, up to 25 pounds, DC 11), dread manifestation (DC 10)

STATISTICS

Str —, **Dex** 10, **Con** —, **Int** 3, **Wis** 9, **Cha** 11
Base Atk +0; **CMB** –4; **CMD** 7
Feats Skill Focus (Intimidate)
Skills Fly +14, Intimidate +7
SQ Bound, Dread Fear (0/1), Dread Manifestation, Dread Touch, Greater Etherealness.

DREAD GHOST MARK 2 — CR 1/2

XP 200
NE Tiny undead (incorporeal)
Init +1; **Senses** darkvision 60 ft.; Perception +0

DEFENSE

AC 16, touch 16, flat-footed 14 (+2 deflection, +2 Dex, +2 size)
hp 6 (1d8+2)
Fort +2, **Ref** +2, **Will** +3
Defensive Abilities incorporeal; **Immune** undead traits

OFFENSE

Speed fly 40 ft. (perfect). **Space** 2.5 ft.; **Reach** 0 ft.
Melee incorporeal touch +4 (1d2 cold and 1d2 negative energy)
Special Attacks angry telekinesis (CL 1st, Atk +2, up to 25 pounds, DC 12), dread manifestation (DC 12)

STATISTICS

Str —, **Dex** 14, **Con** —, **Int** 5, **Wis** 11, **Cha** 15
Base Atk +0; **CMB** –1; **CMD** 11
Feats Skill Focus (Intimidate)
Skills Fly +13, Intimidate +9
SQ Bound, Dread Fear (0/1d4), Dread Manifestation, Dread Touch, Greater Etherealness.

DREAD GHOST MARK 3 — CR 1

XP 400
NE Small undead (incorporeal)
Init +3; **Senses** darkvision 60 ft.; Perception +6

DEFENSE

AC 16, touch 16, flat-footed 13 (+2 deflection, +3 Dex, +1 size)
hp 13 (2d8+4)
Fort +2, **Ref** +3, **Will** +4
Defensive Abilities incorporeal; **Immune** undead traits

OFFENSE

Speed fly 40 ft. (perfect)
Melee incorporeal touch +5 (1d3 cold and 1d3 negative energy)
Special Attacks angry telekinesis (CL 2nd, Atk +3, up to 50 pounds, DC 13), dread manifestation (DC 13)

STATISTICS

Str —, **Dex** 16, **Con** —, **Int** 9, **Wis** 13, **Cha** 15
Base Atk +1; **CMB** +3; **CMD** 15
Feats Skill Focus (Intimidate)
Skills Fly +13, Intimidate +10, Perception +6, Stealth +12
SQ Bound, Dread Fear (0/1d6), Dread Manifestation, Dread Touch, Former Corporeal Self, Greater Etherealness.

In corporeal form, a Mark 3 dread ghost's statistics are: **AC** 16, touch 14, flat-footed 12; **Speed** 20 ft.; **Melee** slam +5 (1d3+2 plus 1d3 negative energy); **Str** 15

DREAD GHOST MARK 4 — CR 2

XP 600
NE Medium undead (incorporeal)
Init +7; **Senses** darkvision 60 ft.; Perception +7

DEFENSE

AC 16, touch 16, flat-footed 13 (+3 deflection, +3 Dex)
hp 22 (3d8+9)
Fort +4, **Ref** +4, **Will** +6
Defensive Abilities incorporeal; **Immune** undead traits

OFFENSE

Speed fly 50 ft. (perfect)
Melee 2 incorporeal touches +5 (1d4 cold and 1d4 negative energy)
Special Attacks angry telekinesis (CL 3rd, Atk +5, up to 75 pounds, DC 14), dread manifestation (DC 14)

STATISTICS

Str —, **Dex** 16, **Con** —, **Int** 9, **Wis** 13, **Cha** 17
Base Atk +2; **CMB** +5; **CMD** 18
Feats Improved Initiative, Skill Focus (Intimidate)
Skills Fly +15, Intimidate +12, Perception +7, Stealth +8
SQ Bound, Dread Fear (1/1d6), Dread Manifestation, Dread Touch, Former Corporeal Self, Greater Etherealness.

In corporeal form, a Mark 4 dread ghost's statistics are: **AC** 16, touch 13, flat-footed 13; **Speed** 25 ft.; **Melee** slam +5 (1d4+3 plus 1d4 negative energy); **Str** 17

DREAD GHOST MARK 5 CR 4

XP 1,200
NE Medium undead (incorporeal)
Init +8; **Senses** darkvision 60 ft.; Perception +9

DEFENSE

AC 19, touch 19, flat-footed 14 (+4 deflection, +4 Dex, +1 dodge)
hp 42 (5d8+20)
Fort +7, **Ref** +7, **Will** +8
Defensive Abilities incorporeal; **Immune** undead traits

OFFENSE

Speed fly 50 ft. (perfect)
Melee 2 incorporeal touches +7 (1d6 cold and 1d4 negative energy)
Special Attacks angry telekinesis (CL 5th, Atk +7, up to 125 pounds, DC 16), dread manifestation (DC 16)

STATISTICS

Str —, **Dex** 18, **Con** —, **Int** 11, **Wis** 13, **Cha** 19
Base Atk +3; **CMB** +7; **CMD** 22
Feats Dodge, Improved Initiative, Skill Focus (Intimidate)
Skills Fly +17, Intimidate +15, Perception +9, Spellcraft +8, Stealth +10
SQ Bound, Dread Fear (1d2/1d6), Dread Manifestation, Dread Touch, Former Corporeal Self, Greater Etherealness.

In corporeal form, a Mark 5 dread ghost's statistics are: AC 19, touch 15, flat-footed 14; Speed 25 ft.; Melee 2 slams +7 (1d6+4 plus 1d4 negative energy); Str 19

DREAD GHOST MARK 6 CR 7

XP 3,200
NE Medium undead (incorporeal)
Init +9; **Senses** darkvision 60 ft.; Perception +14

DEFENSE

AC 20, touch 20, flat-footed 14 (+4 deflection, +5 Dex, +1 dodge)
hp 85 (10d8+40)
Fort +10, **Ref** +11, **Will** +11
Defensive Abilities incorporeal; **Immune** undead traits

OFFENSE

Speed fly 50 ft. (perfect)
Melee 2 incorporeal touches +12 (1d6 cold and 1d6 negative energy)
Special Attacks angry telekinesis (CL 10th, Atk +11, up to 250 pounds, DC 19), dread manifestation (DC 19)

STATISTICS

Str —, **Dex** 20, **Con** —, **Int** 11, **Wis** 13, **Cha** 19
Base Atk +7; **CMB** +12; **CMD** 27
Feats Combat Reflexes, Dodge, Flyby Attack, Improved Initiative, Skill Focus (Intimidate)
Skills Fly +20, Intimidate +23, Perception +14, Spellcraft +13, Stealth +14
SQ Bound, Dread Fear (1/1d8), Dread Manifestation, Dread Touch, Former Corporeal Self, Greater Etherealness.

In corporeal form, a Mark 6 dread ghost's statistics are: AC 20, touch 16, flat-footed 14; Speed 25 ft.; Melee 2 slams +11 (1d6+4 plus 1d6 negative energy); Str 19

DREAD GHOST MARK 7 CR 10

XP 9,600
NE Medium undead (incorporeal)
Init +12; **Senses** darkvision 60 ft.; Perception +27

DEFENSE

AC 23, touch 23, flat-footed 14 (+4 deflection, +8 Dex, +1 dodge)
hp 127 (15d8+60)
Fort +13, **Ref** +17, **Will** +19
Defensive Abilities channel resistance +2, incorporeal; **Immune** undead traits

OFFENSE

Speed fly 60 ft. (perfect)
Melee 3 incorporeal touches +20 (1d8 cold and 1d8 negative energy)
Special Attacks angry telekinesis (CL 15th, Atk +15, up to 375 pounds, DC 21), dread manifestation (DC 21)

STATISTICS

Str —, **Dex** 26, **Con** —, **Int** 11, **Wis** 17, **Cha** 19
Base Atk +11; **CMB** +19; **CMD** 34
Feats Dodge, Flyby Attack, Improved Initiative, Iron Will, Mobility, Skill Focus (Intimidate), Skill Focus (Perception), Weapon Focus (touch)
Skills Fly +25, Intimidate +28, Perception +27, Spellcraft +18, Stealth +20
SQ Bound, Dread Fear (1d4/1d8), Dread Manifestation, Dread Touch, Former Corporeal Self, Greater Etherealness.

In corporeal form, a Mark 7 dread ghost's statistics are: AC 23, touch 19, flat-footed 14; Speed 30 ft.; Melee 3 slams +15 (1d8+4 plus 1d8 negative energy); Str 19

DREAD GHOST MARK 8 CR 15

XP 51,200
NE Medium undead (incorporeal)
Init +15; **Senses** darkvision 60 ft.; Perception +35

DEFENSE

AC 28, touch 28, flat-footed 16 (+6 deflection, +11 Dex, +1 dodge)
hp 220 (21d8+126)
Fort +24, **Ref** +24, **Will** +26
Defensive Abilities channel resistance +4, incorporeal; **Immune** undead traits

OFFENSE

Speed fly 80 ft. (perfect)
Melee 4 incorporeal touches +27 (2d6 cold and 2d6 negative energy)
Special Attacks angry telekinesis (CL 20th, Atk +21, up to 500 pounds, DC 26), dread manifestation (DC 26)

STATISTICS

Str —, **Dex** 32, **Con** —, **Int** 11, **Wis** 21, **Cha** 23
Base Atk +15; **CMB** +26; **CMD** 43
Feats Dazzling Display, Dodge, Flyby Attack, Improved Initiative, Iron Will, Lunge, Mobility, Shatter Defenses, Skill Focus (Intimidate), Skill Focus (Perception), Weapon Focus (touch)
Skills Fly +29, Intimidate +36, Perception +35, Spellcraft +24, Stealth +28
SQ Bound, Dread Fear (1d4/1d10), Dread Manifestation, Dread Touch, Former Corporeal Self, Greater Etherealness.

In corporeal form, a Mark 8 dread ghost's statistics are: AC 28, touch 22, flat-footed 16; Speed 40 ft.; Melee 4 slams +21 (2d6+6 plus 2d6 negative energy); Str 23

DREAD GHOST MARK 9 — CR 20

XP 307,200
NE Medium undead (incorporeal)
Init +17; **Senses** darkvision 60 ft.; Perception +46

DEFENSE

AC 32, touch 32, flat-footed 18 (+8 deflection, +13 Dex, +1 dodge)
hp 400 (32d8+256)
Fort +25, **Ref** +30, **Will** +27
Defensive Abilities channel resistance +6, incorporeal; **Immune** undead traits

OFFENSE

Speed fly 100 ft. (perfect)
Melee 6 incorporeal touches +38 (3d6 cold and 3d6 negative energy/19–20)
Special Attacks angry telekinesis (CL 20th, Atk +32, up to 500 pounds, DC 34), dread manifestation (DC 34)

STATISTICS

Str —, **Dex** 36, **Con** —, **Int** 11, **Wis** 21, **Cha** 27
Base Atk +24; **CMB** +37; **CMD** 56
Feats Blinding Critical, Critical Focus, Dazzling Display, Dodge, Flyby Attack, Improved Critical (touch), Improved Initiative, Iron Will, Lunge, Mobility, Shatter Defenses, Skill Focus (Intimidate), Skill Focus (Perception), Staggering Critical, Stunning Critical, Weapon Focus (touch)
Skills Fly +31, Intimidate +49, Knowledge (arcana) +20, Perception +46, Spellcraft +24, Stealth +35
SQ Bound, Dread Fear (2d4/2d10), Dread Manifestation, Dread Touch, Former Corporeal Self, Greater Etherealness.

In corporeal form, a Mark 9 dread ghost's statistics are: AC 32, touch 24, flat-footed 18; Speed 50 ft.; Melee 6 slams +32 (3d6+8/19–20 plus 3d6 negative energy); Str 27

DREAD GHOST MARK 10 — CR 30

XP 9,830,400
NE Medium undead (incorporeal)
Init +20; **Senses** darkvision 60 ft.; Perception +57

DEFENSE

AC 41, touch 41, flat-footed 24 (+14 deflection, +16 Dex, +1 dodge)
hp 777 (42d8+588)
Fort +40, **Ref** +42, **Will** +44
Defensive Abilities channel resistance +8, incorporeal; **Immune** undead traits

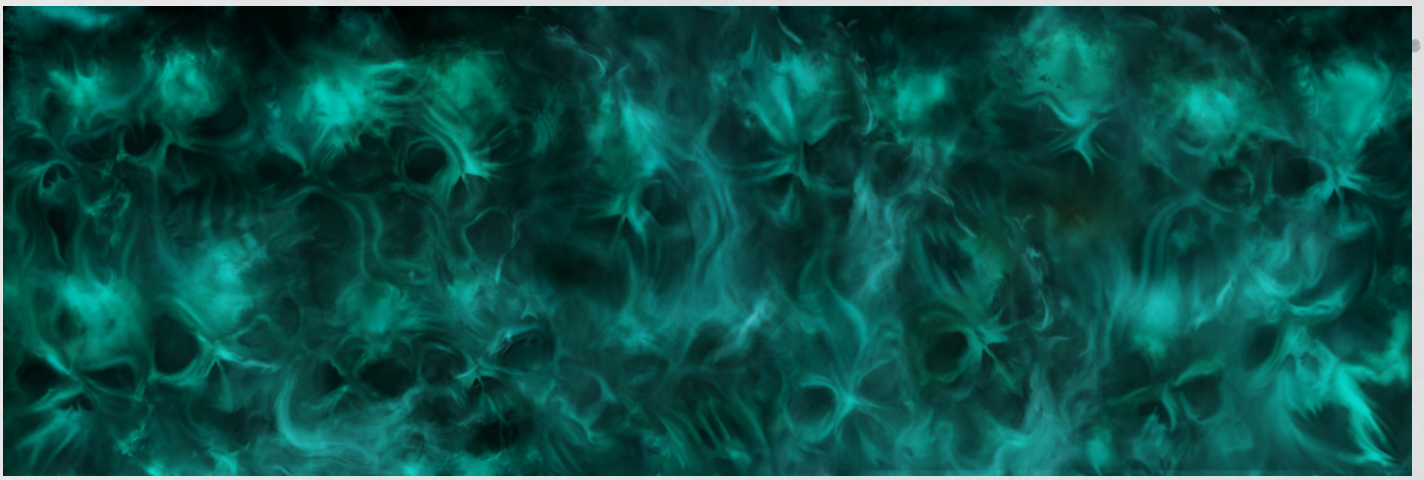
OFFENSE

Speed fly 120 ft. (perfect)
Melee 8 incorporeal touches +48 (4d6 cold and 4d6 negative energy/19–20)
Special Attacks angry telekinesis (CL 20th, Atk +40, up to 500 pounds, DC 40), dread manifestation (DC 40)

STATISTICS

Str —, **Dex** 42, **Con** —, **Int** 11, **Wis** 23, **Cha** 39
Base Atk +31; **CMB** +47; **CMD** 72
Feats Blinding Critical, Critical Focus, Critical Mastery, Dazzling Display, Deadly Finish[UC], Dodge, Flyby Attack, Improved Critical (touch), Improved Initiative, Improved Lightning Reflexes, Intimidating Prowess, Iron Will, Lightning Reflexes, Lunge, Mobility, Shatter Defenses, Skill Focus (Intimidate), Skill Focus (Perception), Staggering Critical, Stunning Critical, Weapon Focus (touch)
Skills Fly +34, Intimidate +81, Knowledge (arcana) +27, Perception +57, Spellcraft +27, Stealth +48
SQ Bound, Dread Fear (3d4/3d10), Dread Manifestation, Dread Touch, Former Corporeal Self, Greater Etherealness.

In corporeal form, a Mark 10 dread ghost's statistics are: AC 41, touch 27, flat-footed 24; Speed 60 ft.; Melee 8 slams +45 (4d6+14/19–20 plus 4d6 negative energy); Str 39



Some of the abilities of a dread ghost require one or more targets to make saving throws. The DC for these saving throws is based on the dread ghost's mark level, as shown in the below table. Also listed are the number of Legendary Actions (LA) each Dread Ghost receives, as well as which actions are available.

Table 10: Dread Ghosts Abilities (5e)

Mark	Save DC	# LA	Available LA
1	12	1	Dread Detection
2	12	1	
3	12	1	Dread Save
4	13	2	
5	14	2	Dread Step
6	15	2	
7	16	3	Dread Spell
8	19	3	
9	22	4	Dread Ability
10	24	4	

Standard Dread Ghost Abilities

Angry Telekinesis. A dread ghost that has not manifested as a physical entity can manipulate the material world telekinetically, as per the spell *telekinesis*. The dread ghost's spellcasting ability is Charisma. The dread ghost can only affect objects that weigh up to 100 pounds per Mark.

Bound. Dread ghosts are tied to the earthly world by a specific set of rules. Usually these govern the area in which the ghost can act. This region can be as small as a single spot, a room, a floor, or a house. Or it could be as large as a ship, a graveyard, or even a village. Typically a ghost cannot roam far from the place of its host's death, or any place tied to its RIP condition. It might also be bound to a living being, a social event, an astronomical one, etc.

Dread Fear. Use only if the optional rules for Sanity are being used. The ghost is surrounded by an aura of magical energy that strikes fear into the oldest parts of the brain (5 ft. radius per Mark). Creatures within the aura that witness the ghost manifest must make a Sanity check instead of a Wisdom check. In addition to any dazed effects, victims suffer sanity damage as appropriate to the ghost. If the dread ghost has Horrifying Visage, the sanity check is made at +2.



Dread Manifestation. When a dread ghost manifests, it does so as an action, cracking the barrier between life and death, stepping across time and space to perform its otherworldly functions. This has an awe-inspiring effect on the living, who are drawn to the scene like moths to flames. Typically, a dread ghost uses this manifestation to re-enact a portion of its life or death, which give clues to its identity or RIP condition. It can also use the manifestation to gain an advantage in combat.

When the ghost uses this ability, living creatures within 20 feet of the dread ghost must make a Wisdom save with a DC based on the dread ghost's Mark. Creatures that fail are stunned for 2 rounds. Targets succeeding on the save are instead only stunned for one. Note that most Dread Ghosts only manifest when certain conditions are met. These conditions are called its "Trigger" and may be present in area text or in the ghost's stat block.

Dread Touch. Use only if the optional rules for Soul Points are being used. Necrotic damage and ability damage done by this ghost does soul damage instead.

Ethereal Sight. A Dread Ghost can see 60 feet into the Ethereal Plane when it is in the Material Plane, and vice versa.

Former Corporeal Self. A Mark 3 (or higher) dread ghost can become a perfect clone of its former self, but it remains a ghost. Its body is as solid as it was in real life, but it is made of ghost stuff from the mysterious ethereal realm where dread ghosts draw their power. It loses half its fly speed and gains a base speed of 30 feet. Ghosts whose primary form is their Former Corporeal Self will typically hide the fact that they can fly so as to take their victims unawares.

Greater Etherealness/Ethereal Escape (Su) As an action, the dread ghost enters the Ethereal Plane from the Material Plane, or vice versa. It can see into the Material Plane and can be seen from that plane if it is on the Border Ethereal. It can use magical attacks from the Ethereal Plane and can be harmed by magical attacks and weapons with *ghost touch*. Whenever the dread ghost becomes ethereal, it can choose to perform an Ethereal Escape, in which it moves to an ethereal pocket dimension. While in that dimension it can see into the Ethereal and Material Planes. It chooses whether or not it can be seen by creatures on those planes. While in that pocket, it cannot be harmed even by magic or weapons with *ghost touch*. Dread ghosts in an ethereal pocket dimension that choose to be seen but not interacted with are practically indistinguishable from illusions.



Improved Incorporeal Movement. The ghost can move through other creatures and objects as if they were difficult terrain. It can end its turn inside of an object with no harm.

Legendary Actions. Dread ghosts gain a number of Legendary actions according to their Mark, and the options they can choose from are listed on the table 251. Only one legendary action option can be used at a time and only at the end of another creature's turn. The dread ghost regains spent legendary actions at the start of its turn.

Dread Detection. The dread ghost can make a Wisdom (Perception) check.

Dread Save. The dread ghost can choose to make a saving throw that it just failed (once per day for every 3 Marks of the ghost).

Dread Step. The dread ghost casts *misty step*.

Dread Spell (Costs 2 actions). The dread ghost casts one of its dread spells.

Dread Ability (Costs 3 actions). The dread ghost uses one of its dread abilities.

Additional Dread Ghost Abilities

A dread ghost can select a number of additional abilities equal to its Mark. The listed abilities also show the minimum Mark a dread ghost must have to select them.

Claws and Fangs. The dread ghost gains bonus damage equal to half its Mark (rounded up) when it makes physical attacks.

Control Undead. The dread ghost can control any amount of HD of undead within 200 feet. An individual undead is not affected if its Hit Dice are greater than the dread ghost. The dread ghost communicates telepathically and as a bonus action can force a single controlled undead to take an action, including using any of their abilities. Minimum Mark 8.

Dread Curse. The ghost can cast *bestow curse* a number of times per day equal to its Mark with a save DC based on the dread ghost's Mark.

Dread Darkness. The dread ghost casts *darkness* lasting until the end of the dread ghost's next turn. The ghost can see normally in darkness it creates. This action can be used in place of a legendary action. Minimum Mark: 3.

Dread Finger. A dread ghost can target a single creature and attempt to snuff out its life. The target takes 10 points of damage per HD of the dread ghost, but if it succeeds at a Constitution saving throw, it instead takes 3d6 points of damage +1 point per dread ghost's HD. The save DC is based on the dread ghost's Mark. Minimum Mark: 7.

Dread Form. As an action, a dread ghost can manifest as an animal, monster, undead creature, or the being that it was in life. When it does so it becomes that creature and adopts all of its traits. It loses it's Legendary Actions, keeping only it's ability to revert to its original form, and whatever knowledge it had before the transformation.

If a dread ghost in its dread form is reduced to 25% or less of its hit points, then at the end of that round it may choose to go back into its base form. It heals to 50% of its normal hit points, and can no longer take any other form for one day. Any dread ghost reduced to 0 hit points in its dread form is immediately destroyed.

Note: Some dread ghosts ONLY appear in their dread form (ie. their primary form is their dread form). In such cases, the ghost can be listed in an adventure "as" the form it becomes. For example:

Horrible Henry, Dread Ghost Mark 5

As Ghoul.

In such cases, the Dread Ghost behaves exactly like the creature it becomes, and cannot use any of its other ghostly abilities. The GM should refer to the appropriate entry for that creature in the appropriate book. The GM can reward experience as if the group defeated that specific creature.

The potential dread forms that a ghost can take depend on its Mark, per the table below. The source for each creature mentioned is included in parentheses.

A dread ghost can become an animal or monster with a CR lower than it's own. The creature it becomes may be enhanced as the GM sees fit to make it more in line with the ghosts CR and/or Mark (for example, giving the creature it transforms into maximum hit points). It can become an undead creature per the table below.

Table 11: Dread Forms (5e)

Mark	CR	Creature(s)
1	1/4	Soul Grubs (see Appendix)
2	1/2	Crawling Claw (0)
3	1	Zombie (1/4), Skeleton (1/4), Shadow (1/2)
4	2	Ghoul (1), Ghast (1), Specter (1), Gargoyle (2)
5	4	Wight (3), Mummy (3), Hellhound (3), Nightmare (3), Flameskull (4), Wraith (5), Shadow Demon (4)
6	7	Mummy (Greater) (6)*, Shadow (Greater) (6)*
7	10	Banshee (12), Vampire (13)
8	15	Mummy Lord (15), Dhampyre (15)*
9	20	Death Knight (17)/armed (20)*, Dracolich (17), Demilich (18)
10	30	Lich (21)



Dread Illusion. A number of times per day equal to the dread ghost's Mark, it can cast *major image*. Minimum Mark: 4.

Dread Scare. A dread ghost can take an action to manifest a horrific image that produces the effects of the *phantasmal killer* spell (Mark 9 and Mark 10 dread ghosts can create *weird*). A creature that makes its initial Wisdom save against this effect is immune to this dread ghost's ability for 24 hours. The save DC is based on the dread ghost's Mark. Minimum Mark: 5.

Dread Sigil. A number of times per day equal to 1/3 a dread ghost's Mark, the ghost can take an action to create an ectoplasmic symbol that creates the effects of the *symbol* spell. The save DC is based on the dread ghost's Mark. Minimum Mark: 4.

Dread Spells. A dread ghost can select a spell from any list of available spells. The maximum spell level is limited to the ghost's Mark minus 1. Each time a dread ghost selects this ability, it either gains an additional spell, or it replaces the spell with one up to the current limit +1 (thus, a Mark 6 ghost can select this ability twice to select a single 6th-level spell, or up to a total of four times to select a 9th-level spell). The spellcasting ability for the dread ghost is Charisma. The save DC for any spell is based on the dread ghost's Mark.

Dread Weather. A dread ghost can change the weather per the *control weather* spell, but as an action and only in a 1/2-mile radius centered on the ghost. The changed weather lasts 10 minutes and does not require concentration. Minimum Mark: 8.

Dread Winds. The dread ghost can cast *gust of wind* lasting until the start of the dread ghost's next turn. The save DC is based on the dread ghost's Mark. This action can be used in place of a legendary action. Minimum Mark: 6.

Energy Touch. The touch attack of the dread ghost does alternate damage of a preselected energy type (acid, electricity, or fire). The damage amount remains unchanged. Minimum Mark: 3.

Horrifying Visage. As an action, the dread ghost forces all non-undead creatures within 60 feet that can see it to succeed on a Wisdom saving throw or be frightened for 1 minute. If the save fails by 5 or more, the target also ages 1d4 x 10 years. A frightened target can repeat the saving throw at the end of each of its turns, ending the frightened condition on itself on a success. If a target's saving throw is successful or the effect ends for it, the target is immune to this dread ghost's Horrifying Visage for the next 24 hours. The ageing effect can be reversed with a *greater restoration* spell, but only within 24 hours of it occurring. Minimum Mark: 4.

Multiattack. The dread ghost makes two incorporeal touch attacks with a single attack action. This ability can be taken a second time by a dread ghost, granting a third incorporeal touch attack. Minimum Mark: 3.

Possession. As an action, the dread ghost targets a humanoid creature it can see within 5 feet of it. The



target must succeed on a Charisma saving throw or be possessed by the ghost; the ghost then disappears, and the target is incapacitated and loses control of its body. The dread ghost now controls the body but doesn't deprive the target of awareness. The ghost can't be targeted by any attack, spell, or other effect, except ones that turn undead, and it retains its alignment, Intelligence, Wisdom, Charisma, and immunity to being charmed and frightened. It otherwise uses the possessed target's statistics, but doesn't gain access to the target's knowledge, class features, or proficiencies.

The possession lasts until the body drops to 0 hit points, the ghost ends it as a bonus action, or the ghost is turned or forced out by an effect like the *dispel evil and good* spell. When the possession ends, the dread ghost reappears in an unoccupied space within 5 feet of the body. The target is immune to this dread ghost's possession for 24 hours after succeeding on the saving throw or after the possession ends. The saving throw DC is based on the dread ghost's Mark. Minimum Mark: 5.

Possess Object. A dread ghost can end its movement inside of an object. This works like the ghost ability *possession*, allowing the ghost to manipulate the object as if it cast the spell *animate objects* on it. The size of the object it can animate is dependent on its caster level. As an action the dread ghost can leave that object, thereby ending its control of it. A dread ghost cannot convey any abilities to the object. A dread ghost can use this ability to make a sword attack, a door to fight against those trying to open it, or a piano to play itself.

Psychic Stalker. When a dread ghost activates this ability it chooses a target then moves to another dimension where it cannot be detected. Each time the victim is in a dangerous situation, such as combat, the ghost appears in the corner of the victim's eye. The victim must make a Wisdom saving throw, with a DC based on the dread ghost's Mark. On a failure the victim suffers disadvantage on saving throws and ability checks for the duration of the danger. The image of the ghost fades when the danger fades. If the victim is reduced to half its hit points or less, the ghost leaves its secret dimension and attacks the victim, hoping to finish the job. Minimum Mark: 3.

Suspend Time. As an action, the dread ghost can create an effect like *time stop* that lasts for a number of round equal to 1d4 + 1/2 the ghost's Mark The ghost can use its angry telekinesis to wrest items from a *time stopped* victim, but it cannot otherwise affect the target. Minimum Mark: 9.

Time Walk. A dread ghost can transport any number of people to any point in time and space that it wishes. The ghost travels with them then fades away. However, it can move them back to their starting point at any time, even in the split second before they die. Dread ghosts typically use this power to force people to bear witness to important events, to scare them straight, or to help them right a past wrong. The dread ghost is often, but not always directly connected to the time and place that it moves people to. Minimum Mark: 9.

Voice From Beyond. The ghost speaks, sings, or wails in a voice that seems to come from somewhere beyond logic and reason, space and time. Anyone hearing the voice must make a Wisdom saving throw or suffer from the *confusion* spell for 1d4 rounds. The ghost must have speech to use this power. Minimum Mark 5.

Warp Gravity. As a bonus action, the dread ghost can reverse or resume the flow of gravity, or cause it to shift to a 90-degree angle, in a 60-foot radius around it. The ghost is not affected by this shifted gravity. The dread ghost can use this ability a number of rounds per day equal to twice its Mark. Minimum Mark: 7.



Dread Ghost (Mark 1)

Tiny undead, neutral evil

Armor Class 13

Hit Points 4 (1d8)

Speed 0 ft., fly 40 ft., improved incorporeal movement

STR 10 (+0)	**DEX** 13 (+1)	**CON** 11 (+0)
INT 11 (+0)	**WIS** 13 (+1)	**CHA** 14 (+2)

Saving Throws Wis +3, Cha +4

Skills Perception +3

Damage Resistances bludgeoning, piercing, and slashing from nonmagical weapons that aren't silvered

Damage Immunities cold, necrotic, poison

Condition Immunities charmed, exhaustion, frightened, grappled, paralyzed, petrified, poisoned, prone, restrained

Senses darkvision 60 ft., passive Perception 13, ethereal sight

Languages any languages it knew in life

Challenge 1/4 (50 XP)

Dread Abilities (save DC 12) angry telekinesis, bound, dread fear (0/1), dread manifestation, dread touch, greater etherealness, +1 more

Actions

Incorporeal Touch. *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 4 (1d4+2) necrotic damage and 2 (1d4) cold damage.

Legendary Actions (1). Dread Detection.

Dread Ghost (Mark 2)

Tiny undead, neutral evil

Armor Class 14

Hit Points 9 (2d8)

Speed 0 ft., fly 40 ft., improved incorporeal movement

STR 10 (+0)	**DEX** 14 (+2)	**CON** 12 (+0)
INT 11 (+0)	**WIS** 13 (+1)	**CHA** 14 (+2)

Saving Throws Wis +3, Cha +4

Skills Perception +3

Damage Resistances bludgeoning, piercing, and slashing from nonmagical weapons that aren't silvered

Damage Immunities cold, necrotic, poison

Condition Immunities charmed, exhaustion, frightened, grappled, paralyzed, petrified, poisoned, prone, restrained

Senses darkvision 60 ft., passive Perception 13, ethereal sight

Languages any languages it knew in life

Challenge 1/2 (100 XP)

Dread Abilities (save DC 12) angry telekinesis, bound, dread fear (0/1d4), dread manifestation, dread touch, greater etherealness, +2 more

Actions

Incorporeal Touch. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 4 (1d4+2) necrotic damage and 2 (1d4) cold damage.

Legendary Actions (1). Dread Detection.

Dread Ghost (Mark 3)

Small undead, neutral evil

Armor Class 14

Hit Points 16 (3d8+3)

Speed 0 ft., fly 40 ft., improved incorporeal movement

STR 10 (+0)	**DEX** 14 (+2)	**CON** 13 (+1)
INT 11 (+0)	**WIS** 14 (+2)	**CHA** 15 (+2)

Saving Throws Wis +4, Cha +4

Skills Perception +4

Damage Resistances bludgeoning, piercing, and slashing from nonmagical weapons

Damage Immunities cold, necrotic, poison; bludgeoning, piercing, and slashing from nonmagical weapons that aren't silvered

Condition Immunities charmed, exhaustion, frightened, grappled, paralyzed, petrified, poisoned, prone, restrained

Senses darkvision 60 ft., passive Perception 14, ethereal sight

Languages any languages it knew in life

Challenge 1 (200 XP)

Dread Abilities (save DC 12) angry telekinesis, bound, dread fear (0/1d6), dread manifestation, dread touch, former corporeal self, greater etherealness,+3 more

Actions

Incorporeal Touch. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 5 (1d6+2) necrotic damage and 3 (1d6) cold damage.

Slam (Corporeal Form Only). *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 4 (1d4+2) bludgeoning damage.

Legendary Actions (1). Dread Detection, Dread Save.

Dread Ghost (Mark 4)

Medium undead, neutral evil

Armor Class 15

Hit Points 27 (5d8+5)

Speed 0 ft., fly 40 ft., improved incorporeal movement

STR 10 (+0)	**DEX** 14 (+2)	**CON** 14 (+1)
INT 11 (+0)	**WIS** 14 (+2)	**CHA** 16 (+3)

Saving Throws Wis +4, Cha +5

Skills Perception +4

Damage Resistances bludgeoning, piercing, and slashing from nonmagical weapons

Damage Immunities cold, necrotic, poison; bludgeoning, piercing, and slashing from nonmagical weapons that aren't silvered

Condition Immunities charmed, exhaustion, frightened, grappled, paralyzed, petrified, poisoned, prone, restrained

Senses darkvision 60 ft., passive Perception 14, ethereal sight

Languages any languages it knew in life

Challenge 2 (400 XP)

Dread Abilities (save DC 13) angry telekinesis, bound, dread fear (1/1d6), dread manifestation, dread touch, former corporeal self, greater etherealness, +4 more

Actions

Incorporeal Touch. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 6 (1d8+2) necrotic damage and 4 (1d8) cold damage.

Slam (Corporeal Form Only). *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 6 (1d6+3) bludgeoning damage.

Legendary Actions (2). Dread Detection, Dread Save.

Dread Ghost (Mark 5)

Medium undead, neutral evil

Armor Class 15

Hit Points 52 (8d8+16)

Speed 0 ft., fly 40 ft., improved incorporeal movement

STR 10 (+0)	**DEX** 15 (+2)	**CON** 15 (+2)
INT 12 (+1)	**WIS** 14 (+2)	**CHA** 16 (+3)

Saving Throws Wis +5, Cha +6

Skills Perception +5

Damage Resistances bludgeoning, piercing, and slashing from nonmagical weapons

Damage Immunities cold, necrotic, poison; bludgeoning, piercing, and slashing from nonmagical weapons that aren't silvered

Condition Immunities charmed, exhaustion, frightened, grappled, paralyzed, petrified, poisoned, prone, restrained

Senses darkvision 60 ft., passive Perception 15, ethereal sight

Languages any languages it knew in life

Challenge 4 (1,100 XP)

Dread Abilities (save DC 14) angry telekinesis, bound, dread fear (1d2/1d6), dread manifestation, dread touch, former corporeal self, greater etherealness, +5 more

Actions

2 Incorporeal Touches. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 9 (2d6+2) necrotic damage and 5 (1d10) cold damage.

2 Slams (Corporeal Form Only). *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 7 (1d8+3) bludgeoning damage.

Legendary Actions (2). Dread Detection, Dread Save, Dread Step.

Dread Ghost (Mark 6)

Medium undead, neutral evil

Armor Class 16

Hit Points 78 (12d8+24)

Speed 0 ft., fly 40 ft., improved incorporeal movement

STR 10 (+0)	**DEX** 16 (+3)	**CON** 15 (+2)
INT 12 (+1)	**WIS** 14 (+2)	**CHA** 16 (+3)

Saving Throws Wis +6, Cha +7

Skills Perception +6

Damage Resistances bludgeoning, piercing, and slashing from magical weapons that do not have ghost touch

Damage Immunities cold, necrotic, poison; bludgeoning, piercing, and slashing from nonmagical weapons

Condition Immunities charmed, exhaustion, frightened, grappled, paralyzed, petrified, poisoned, prone, restrained

Senses darkvision 60 ft., passive Perception 16, ethereal sight

Languages any languages it knew in life

Challenge 7 (2,900 XP)

Dread Abilities (save DC 15) angry telekinesis, bound, dread fear (1/1d8), dread manifestation, dread touch, former corporeal self, greater etherealness, +6 more

Actions (2 Legendary)

2 Incorporeal Touches. *Melee Weapon Attack:* +7 to hit, reach 5 ft., one target. *Hit:* 14 (2d10+3) necrotic damage and 9 (2d10) cold damage.

2 Slams (Corporeal Form Only). *Melee Weapon Attack:* +7 to hit, reach 5 ft., one target. *Hit:* 8 (1d10+3) bludgeoning damage.

Legendary Actions (2). Dread Detection, Dread Save, Dread Step.

Dread Ghost (Mark 7)

Medium undead, neutral evil

Armor Class 16

Hit Points 117 (18d8+36)

Speed 0 ft., fly 40 ft., improved incorporeal movement

STR 10 (+0)	**DEX** 17 (+3)	**CON** 15 (+2)
INT 12 (+1)	**WIS** 15 (+2)	**CHA** 17 (+3)

Saving Throws Wis +7, Cha +8

Skills Perception +7

Damage Resistances bludgeoning, piercing, and slashing from magical weapons that do not have ghost touch

Damage Immunities cold, necrotic, poison; bludgeoning, piercing, and slashing from nonmagical weapons

Condition Immunities charmed, exhaustion, frightened, grappled, paralyzed, petrified, poisoned, prone, restrained

Senses darkvision 60 ft., passive Perception 17, ethereal sight

Languages any languages it knew in life

Challenge 10 (5,900 XP)

Dread Abilities (save DC 16) angry telekinesis, bound, dread fear (1d4/1d8), dread manifestation, dread touch, former corporeal self, greater etherealness, +7 more

Actions

2 Incorporeal Touches. *Melee Weapon Attack:* +8 to hit, reach 5 ft., one target. *Hit:* 19 (3d10+3) necrotic damage and 16 (3d10) cold damage.

2 Slams (Corporeal Form Only). *Melee Weapon Attack:* +8 to hit, reach 5 ft., one target. *Hit:* 10 (2d6+3) bludgeoning damage.

Legendary Actions (3). Dread Detection, Dread Save, Dread Step, Dread Spell.

Dread Ghost (Mark 8)

Medium undead, neutral evil

Armor Class 19

Hit Points 156 (24d8+48)

Speed 0 ft., fly 40 ft., improved incorporeal movement

STR 10 (+0)	**DEX** 19 (+4)	**CON** 15 (+2)
INT 12 (+1)	**WIS** 15 (+2)	**CHA** 20 (+5)

Saving Throws Wis +8, Cha +11

Skills Perception +8

Damage Resistances bludgeoning, piercing, and slashing from magical weapons that do not have ghost touch

Damage Immunities cold, necrotic, poison; bludgeoning, piercing, and slashing from nonmagical weapons

Condition Immunities charmed, exhaustion, frightened, grappled, paralyzed, petrified, poisoned, prone, restrained

Senses darkvision 60 ft., passive Perception 18, ethereal sight

Languages any languages it knew in life

Challenge 15 (13,000 XP)

Dread Abilities (save DC 19) angry telekinesis, bound, dread fear (1d4/1d10), dread manifestation, dread touch, former corporeal self, greater etherealness, +8 more

Actions

3 Incorporeal Touches. *Melee Weapon Attack:* +10 to hit, reach 5 ft., one target. *Hit:* 20 (3d10+4) necrotic damage and 16 (3d10) cold damage.

3 Slams (Corporeal Form Only). *Melee Weapon Attack:* +10 to hit, reach 5 ft., one target. *Hit:* 14 (2d8+5) bludgeoning damage.

Legendary Actions (3). Dread Detection, Dread Save, Dread Step, Dread Spell.

Dread Ghost (Mark 9)

Medium undead, neutral evil

Armor Class 21

Hit Points 240 (32d8+96)

Speed 0 ft., fly 40 ft., improved incorporeal movement

STR 10 (+0) **DEX** 21 (+5) **CON** 16 (+3)
INT 12 (+1) **WIS** 16 (+3) **CHA** 22 (+6)

Saving Throws Wis +10, Cha +13

Skills Perception +10

Damage Immunities cold, necrotic, poison; bludgeoning, piercing, and slashing from nonmagical weapons that do not have ghost touch

Condition Immunities charmed, exhaustion, frightened, grappled, paralyzed, petrified, poisoned, prone, restrained

Senses darkvision 60 ft., passive Perception 20, ethereal sight

Languages any languages it knew in life

Challenge 20 (25,000 XP)

Dread Abilities (save DC 22) angry telekinesis, bound, dread fear (2d4/2d10), dread manifestation, dread touch, former corporeal self, greater etherealness, +9 more

Actions

3 Incorporeal Touches. *Melee Weapon Attack:* +13 to hit, reach 5 ft., one target. *Hit:* 21 (3d10+5) necrotic damage and 16 (3d10) cold damage.

3 Slams (Corporeal Form Only). *Melee Weapon Attack:* +13 to hit, reach 5 ft., one target. *Hit:* 17 (2d10+6) bludgeoning damage.

Legendary Actions (4). Dread Detection, Dread Save, Dread Step, Dread Spell, Dread Ability.

Dread Ghost (Mark 10)

Medium undead, neutral evil

Armor Class 22

Hit Points 300 (40d8+120)

Speed 0 ft., fly 40 ft., improved incorporeal movement, etherealness

STR 10 (+0) **DEX** 21 (+5) **CON** 16 (+3)
INT 12 (+1) **WIS** 16 (+3) **CHA** 24 (+7)

Saving Throws Wis +12, Cha +16

Skills Perception +12

Damage Immunities cold, necrotic, poison; bludgeoning, piercing, and slashing from nonmagical weapons that do not have ghost touch

Condition Immunities charmed, exhaustion, frightened, grappled, paralyzed, petrified, poisoned, prone, restrained

Senses darkvision 60 ft., passive Perception 22, ethereal sight

Languages any languages it knew in life

Challenge 30 (155,000 XP)

Dread Abilities (save DC 24) angry telekinesis, bound, dread fear (3d4/3d10), dread manifestation, dread touch, former corporeal self, greater etherealness, +10 more

Actions

4 Incorporeal Touches. *Melee Weapon Attack:* +14 to hit, reach 5 ft., one target. *Hit:* 21 (3d10+5) necrotic damage and 16 (3d10) cold damage.

4 Slams (Corporeal Form Only). *Melee Weapon Attack:* +14 to hit, reach 5 ft., one target. *Hit:* 29 (4d10+7) bludgeoning damage.

Legendary Actions (4). Dread Detection, Dread Save, Dread Step, Dread Spell, Dread Ability.



A note on Size vs. Dread Ghosts

An examination of the stat blocks for dread ghosts will reveal that they get "bigger" as they grow in power. This represents the largest size they CAN become in their natural form. In reality, most ghosts appear at the same size they did in life. However, due to their magical nature, no matter what size they appear in they have the strength that comes with their size rating. Should they use their dread form ability, they appear at the appropriate size for the creature they become.

Standard Dread Ghost Abilities

Angry Telekinesis: A dread ghost that is not in corporeal form can attack with a telekinetic hit or throw an object. The attack has a strength, # of attacks, chance to hit, damage, and damage bonus equal to the ghost in corporeal form. The ghost can also use this to manipulate an object with a weight equal to its Mark to the power of 4, rounded appropriately (1-1, 2-20, 3-80, 4-260, 5-620, 6-1300, 7-2500, 8-4000, 9-6500, 10-10000). A ghost of Mark 3 or higher can manipulate multiple objects simultaneously as long as their combined weight does not exceed the ghosts maximum. When doing so it can say, raise them all at the same time and spin them around, but it cannot throw more than one object per attack that it possesses. A ghost of Mark 4 or higher can use this ability to pick up and throw an investigator. Ghosts that routinely use this ability are often called Poltergeists.

Bound: Dread ghosts are tied to the earthy world by a specific set of rules. Usually these govern the area in which the ghost can act. This region can be as small as a single spot, a room, a floor, or a house. Or it could be as large as a ship, a graveyard, or even a village. Typically a ghost cannot roam far from the place of its host's death, or any place tied to its RIP condition. It might also be bound to a living being, a social event, an astronomical one, etc.

Dread Manifestation: When a dread ghost manifests, it cracks the barrier between life and death, stepping across time and space to perform its otherworldly functions. This has an awe-inspiring effect on the living, who are draw to the scene like a moth to a flame. Typically a Dread Ghost uses this manifestation to re-enact a portion of its life or death, which give clues to its identity or RIP condition. It can also use the manifestation to gain an advantage in combat.

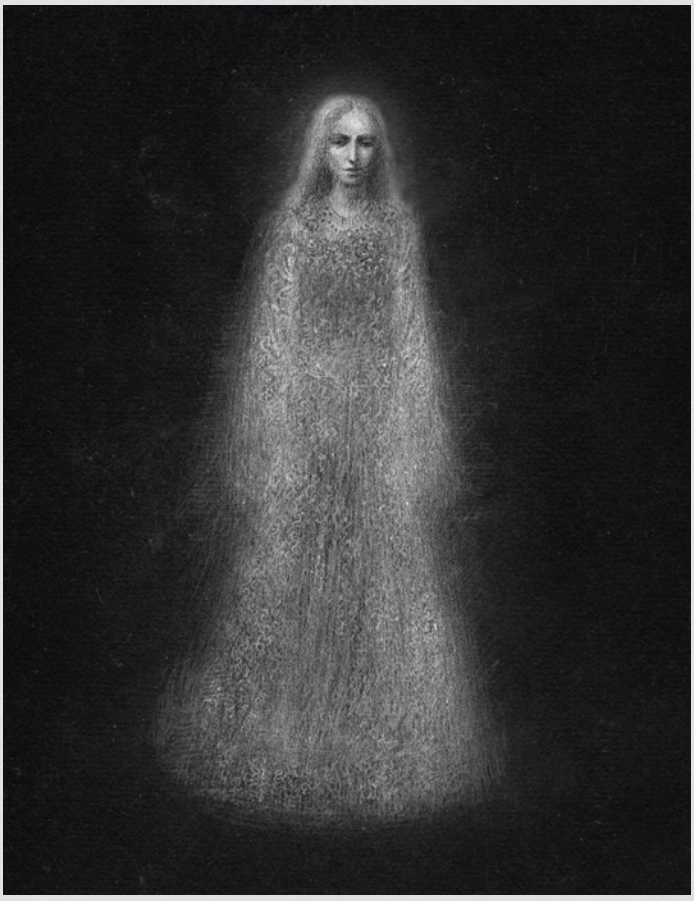
When the ghost uses this ability, creatures within a distance in feet of the ghost equal to 20 times the ghost's Mark must make a Sanity check. In addition to any sanity loss, those who fail the check become dazed for 2 rounds. Creatures making the check are instead dazed for 1 round. Note that most Dread Ghosts only manifest when certain conditions are met. These conditions are called its "Trigger" and may be present in area text or in the ghost's stat block.

Former Corporeal Self: A Mark 3 (or higher) dread ghost can become a perfect clone of its former self, but it remains a ghost. Its body is as solid as it was in real life, but it is made of ghost stuff from the mysterious ethereal realm where dread ghosts draw their power. It loses half its fly speed and gains a base speed equal to the normal speed for its size. Ghosts whose primary form is their Former Corporeal Self, will typically hide the fact that they can fly so as to take their victims unawares. Statistics for a ghost in this state should be determined by the Keeper.

Additional Dread Ghost Abilities

A dread ghost can select a number of additional abilities equal to its Mark. The listed abilities also show the minimum Mark a dread ghost must have to select them.

Animal Form: The ghost can take the form of an animal of a size equal to its maximum corporeal size as determined by its stat block. This animal appears and moves normal in every way. Minimum Mark 1.



Control Undead: The dread ghost can control any amount of undead within 200 feet. An individual undead is not affected if its POW is greater than the dread ghost. The dread ghost communicates telepathically and as a free action can force the undead to do anything, including using any of their abilities. Minimum Mark 7.

Dread Darkness: A dread ghost can reduce the illumination in an area to dim light. Mark 3 and Mark 4 ghosts create magical darkness that extinguishes all light. Mark 5 and above create a magical darkness that thwarts all attempts to pierce it, including infrared, X-Ray, etc. Minimum Mark: 2.

Dread Form: As a full-round action, a dread ghost can manifest as another creature. It becomes that creature in every way gaining its form, abilities, and behaviors per the stat block for that monster. If the ghost becomes this creature during its Dread Manifestation, then the potential sanity loss is equal to that of the creature it becomes. A dread ghost can also choose to become a generic, amorphous, or terrifying version of its former self. In this case it uses the physical statistics for a manifested ghost that are found in the stat block for that ghost's mark.

Note - some dread ghosts ONLY appear in their dread form (ie. their primary form is their dread form). In such cases, the ghost can be listed in an adventure "as" the form it becomes. For example:

Horrible Henry, Dread Ghost Mark 5

As Ghoul.

The potential dread forms that a ghost can take depend on its Mark, per the table below.

Table 12: Dread Forms (CoC)

Mark	Dread Forms
1	Bat, Rat, Soul Grubs (See Appendix)
2	Rat Thing, Wolf
3	Bat Swarm, Bee Swarm, Skeleton, Zombie
4	Ghoul (no spells), Rat Pack
5	Ghast, Ghoul (3 spells), Night Gaunt
6	Crawling One, Mummy
7	Ghoul (5 spells), Formless Spawn
8	Colors out of Space
9	Flying Polyp
10	Mythos Deity

Dread Illusion: A number of times per day equal to 1/2 a dread ghost's Mark, it can create an illusory effect. This effect covers an area with a diameter 5 feet wide per Mark. At Mark 7 this becomes 20 feet wide per Mark, and at 9th it becomes 100 feet per Mark. Minimum Mark: 4.

Dread Scare: A dread ghost can take a standard action to manifest a horrific image in order to frighten those around it. Anyone within range of it's Dread Fear must make a Sanity check. If they fail, they become panicked and flee the ghost if they can. Minimum Mark: 5.

Dread Spells: A dread ghost can select a spell that it can use at will from the table below. Each spell has been given a value. The ghost can only choose spells with a value equal to its Mark-1 or below. Each time a dread ghost selects this ability, it gains a new spell. However it can also choose to discard a spell of a certain Mark for a higher one. This ability can only be chosen 3 times for a single spell. Thus, a Mark 7 ghost can select this ability once to select a single 6th-level spell such as Dominate, twice to select a 7th-level spell like Wither Limb, or three times for an 8th-level spell like Green Decay. Minimum Mark: 1.

Casting a spell takes a dread ghost only a single round. It costs only magic points, not sanity, or spell component, or any other cost normally associated with the spell. A dread ghost almost never casts the same spell twice in the same encounter.

Table 13: Dread Spells (CoC)

Spell	Mark-1
Fist of Yog-Sothoth	0
Create Mist of R'lyeh	1
Enthrall Victim	2
Implant Fear	2
Evil Eye	3
Cause/cure blindness	3
Curse of the Putrid Husk	3
Cloud Memory	4
Consume Likeness	4
Mental Suggestion	4
Clutch of Nyogtha	5
Wave of Oblivion	5
Wrack	5
Dominate	6
Mindblast	6
Shriveling	6
Song of Hastur	6
Death Spell	7
Wither Limb	7
Green Decay	8
Melt Flesh	8
Red Sign of Shud M'ell	9
Time Gate	9



Dread Weather: A dread ghost can change the weather in a 1/2-mile radius centered on the ghost. Minimum Mark: 8.

Dread Winds: A dread ghost can increase the wind strength by one level per round, up to hurricane force. Alternatively, the ghost may direct wind to blow out a torch or other similar light source. Minimum Mark: 6.

Ethereal Escape. As an action the dread ghost moves to an ethereal pocket dimension. It can move back to the material plane as another action. While in it's ethereal pocket, it remains visible on the material plane and can sense creatures on that plane, but cannot be harmed by any type of spell or damage unless the source of that damage originates in the same pocket dimension. Likewise the dread ghost cannot harm anything on any plane but the one it is on. Sometimes sounds, smells, and other sensations cross the barrier from the ethereal to material worlds. But if a ghost in this dimension chooses not to interact with anything on the material plane, they become indistinguishable from a complex illusion or magic trick.

Horrifying Visage: A dread ghost can have an aspect so horrible that if a creature fumbles its Sanity saving throw against it when it manifests, they also age by 1d10 years. This assumes the frightened creature can see the ghost at the time. This ageing cannot be reversed. Minimum Mark: 4.

Possess Object. A dread ghost can end its movement inside of an object, allowing it to animate that object. A ghost Mark 1 can only possess a tiny object, Mark 2-3 can possess up to a small object, Mark 4-7 can possess a up to a large object, and Mark 8+ can possess an object of any size. As an action the dread ghost can leave that object, thereby ending its control of it. A dread ghost cannot convey any abilities to the object, but while possessing it, may use its Angry Telekinesis to move or otherwise throw it. A dread ghost can use this ability to make a sword attack, a door to fight against those trying to open it, or a piano to play itself.

Power Drain: A dread ghost can make an opposed Power attack to do 2d10 Power damage to a victim. If the victim wins this does 2d10 Power damage to the ghost instead. A Dread Ghost of Mark 8 or 9 does 3d10 Power damage, and a Dread Ghost of Mark 10 does 4d10 Power damage. The attack appears to be the ghost doing something horrible to the person, clawing at them, strangling them, etc. Power points lost in this way are forfeit. Minimum Mark: 3.

Suspend Time: A dread ghost can stop time for 1d4+2 rounds. The ghost can use its Angry Telekinesis to move non-living objects, but it cannot manipulate the living or otherwise act. Minimum Mark: 9.

Warp Gravity: As a move action, a dread ghost can reverse or resume the flow of gravity, or cause it to shift to a 90-degree angle, in a 60-foot radius around it. The ghost is not affected by this shifted gravity. A dread ghost can use this ability a number of rounds per day equal to twice its Mark. Minimum Mark: 7.

Dread Ghost (Mark 1), Phantom

Abilities: Angry Telekinesis, Bound, Dread Manifestation, +1 Ability.

Char	Avg	Rolls
STR	10	POW
CON	*	*
SIZ	20	1 to (POW x2)
DEX	75	POW < 50
INT	15	3d6 x5
POW	10	3d6-2 x10
HP: 2		
Average Damage Bonus: -2		
Average Build: -2		
Magic Points: 2		
Move: 10		

Attacks
Attacks per round: 1
Fighting Attacks: In ghost form, Dread ghosts use their Angry Telekinesis or spells to attack. In corporeal form they use the stats in this block. In any other form they use the stats of the creature they become.
Fighting: 10% (5/2), damage 1d2 + db.
Dodge: 37% (18/7)
Armor: none, but ghosts are immune to critical hits no matter what form they are in.
Sanity Loss: 0/1.

Dread Ghost (Mark 2), Apparition

Abilities: Angry Telekinesis, Bound, Dread Manifestation, +2 Abilities.

Char	Avg	Rolls
STR	20	POW
CON	*	*
SIZ	40	1 to POW x2
DEX	75	POW < 50
INT	20	3d6 x5
POW	20	3d6-1 x10
HP: 4		
Average Damage Bonus: -1		
Average Build: -1		
Magic Points: 4		
Move: 10		

Attacks
Attacks per round: 1
Fighting Attacks: In ghost form, Dread ghosts use their Angry Telekinesis or spells to attack. In corporeal form they use the stats in this block. In any other form they use the stats of the creature they become.
Fighting: 20% (10/4), damage 1d3 + db.
Dodge: 37% (18/7)
Armor: none, but ghosts are immune to critical hits no matter what form they are in.
Sanity Loss: 0/1d4.

Dread Ghost (Mark 3), Spirit

Abilities: Angry Telekinesis Bound, Dread Manifestation, Former Corporeal Self, +3 Abilities.

Char	Avg	Rolls
STR	30	POW
CON	*	*
SIZ	60	1 to POW x2
DEX	75	POW < 50
INT	25	3d6 x5
POW	30	3d6 x10
HP: 6		
Average Damage Bonus: 0		
Average Build: 0		
Magic Points: 6		
Move: 10		

Attacks
Attacks per round: 1
Fighting Attacks: In ghost form, Dread ghosts use their Angry Telekinesis or spells to attack. In corporeal form they use the stats in this block. In any other form they use the stats of the creature they become.
Fighting: 30% (15/6), damage 1d4 + db.
Dodge: 37% (18/7)
Armor: none, but ghosts are immune to critical hits no matter what form they are in.
Sanity Loss: 0/1d6.

Dread Ghost (Mark 4), Entity

Abilities: Angry Telekinesis, Bound, Dread Manifestation, Former Corporeal Self, +4 Abilities.

Char	Avg	Rolls
STR	40	POW
CON	*	*
SIZ	80	1 to POW x2
DEX	75	POW < 50
INT	25	3d6 x5
POW	40	3d6 x10
HP: 8		
Average Damage Bonus: 0		
Average Build: 0		
Magic Points: 8		
Move: 10		

Attacks
Attacks per round: 1
Fighting Attacks: In ghost form, Dread ghosts use their Angry Telekinesis or spells to attack. In corporeal form they use the stats in this block. In any other form they use the stats of the creature they become.
Fighting: 40% (20/8), damage 1d6-1 + db.
Dodge: 37% (18/7)
Armor: none, but ghosts are immune to critical hits no matter what form they are in.
Sanity Loss: 1/1d6.

Attacks
Attacks per round: 1
Fighting Attacks: In ghost form, Dread ghosts use their Angry Telekinesis or spells to attack. In corporeal form they use the stats in this block. In any other form they use the stats of the creature they become.
Fighting: 30% (15/6), damage 1d4 + db.
Dodge: 37% (18/7)
Armor: none, but ghosts are immune to critical hits no matter what form they are in.
Sanity Loss: 0/1d6.

Dread Ghost (Mark 5), Geist

Abilities: Angry Telekinesis, Bound, Dread Manifestation, Former Corporeal Self, +5 Abilities.

Char	Avg	Rolls
STR	60	POW
CON	*	*
SIZ	120	1 to POW x2
DEX	85	49 < POW < 100
INT	50	3d6 x5
POW	60	3d6 x10
HP: 10		
Average Damage Bonus: +1d4		
Average Build: 1		
Magic Points: 12		
Move: 10		

Attacks
Attacks per round: 2
Fighting Attacks: In ghost form, Dread ghosts use their Angry Telekinesis or spells to attack. In corporeal form they use the stats in this block. In any other form they use the stats of the creature they become.
Fighting: 50% (25/10), damage 1d6 + db.
Dodge: 43% (21/8)
Armor: none, but ghosts are immune to critical hits no matter what form they are in.
Sanity Loss: 1d2/1d6.

Dread Ghost (Mark 6), Ghost

Abilities: Angry Telekinesis, Bound, Dread Manifestation, Former Corporeal Self, +6 Abilities.

Char	Avg	Rolls
STR	80	POW
CON	*	*
SIZ	160	1 to POW x2
DEX	85	49 < POW < 100
INT	60	3d6 x5
POW	80	3d6 x10
HP: 16		
Average Damage Bonus: +1d6		
Average Build: 2		
Magic Points: 16		
Move: 10		

Attacks
Attacks per round: 2
Fighting Attacks: In ghost form, Dread ghosts use their Angry Telekinesis or spells to attack. In corporeal form they use the stats in this block. In any other form they use the stats of the creature they become.
Fighting: 60% (30/12), damage 1d8 + db.
Dodge: 43% (21/8)
Armor: none, but ghosts are immune to critical hits no matter what form they are in.
Sanity Loss: 1/1d8.

Dread Ghost (Mark 7), Wraith

Abilities: Angry Telekinesis, Bound, Dread Manifestation, Former Corporeal Self, +7 Abilities.

Char	Avg	Rolls
STR	100	POW
CON	*	*
SIZ	200	1 to POW x2
DEX	85	49 < POW < 100
INT	70	3d6 x5
POW	100	3d6 x10
HP: 20		
Average Damage Bonus: +2d6		
Average Build: 3		
Magic Points: 20		
Move: 10		

Attacks
Attacks per round: 2
Fighting Attacks: In ghost form, Dread ghosts use their Angry Telekinesis or spells to attack. In corporeal form they use the stats in this block. In any other form they use the stats of the creature they become.
Fighting: 70% (35/14), damage 1d10 + db.
Dodge: 43% (21/8)
Armor: none, but ghosts are immune to critical hits no matter what form they are in.
Sanity Loss: 1d4/1d8.

Dread Ghost (Mark 8), Spectre

Abilities: Angry Telekinesis, Bound, Dread Manifestation, Former Corporeal Self, +8 Abilities.

Char	Avg	Rolls
STR	120	POW
CON	*	*
SIZ	240	1 to POW x2
DEX	95	99 < POW < 150
INT	80	3d6 x5
POW	120	3d6 x10
HP: 24		
Average Damage Bonus: +3d6		
Average Build: 4		
Magic Points: 24		
Move: 10		

Attacks
Attacks per round: 3
Fighting Attacks: In ghost form, Dread ghosts use their Angry Telekinesis or spells to attack. In corporeal form they use the stats in this block. In any other form they use the stats of the creature they become.
Fighting: 80% (40/16), damage 2d10 + db.
Dodge: 47% (23/9)
Armor: none, but ghosts are immune to critical hits no matter what form they are in.
Sanity Loss: 1d4/1d10.

Dread Ghost (Mark 9), Haunt

Abilities: Angry Telekinesis, Bound, Dread Manifestation, Former Corporeal Self, +9 Abilities.

Char	Avg	Rolls
STR	140	POW
CON	*	*
SIZ	280	1 to POW x2
DEX	95	99 < POW < 150
INT	90	3d6+3 x5
POW	140	3d6 x10
HP: 28		
Average Damage Bonus: +4d6		
Average Build: 5		
Magic Points: 28		
Move: 10		

Attacks
Attacks per round: 3
Fighting Attacks: In ghost form, Dread ghosts use their Angry Telekinesis or spells to attack. In corporeal form they use the stats in this block. In any other form they use the stats of the creature they become.
Fighting: 90% (45/18), damage 4d10 + db.
Dodge: 47% (23/9)
Armor: none, but ghosts are immune to critical hits no matter what form they are in.
Sanity Loss: 2d4/2d10.

Dread Ghost (Mark 10), Ghost Lord

Abilities: Angry Telekinesis, Bound, Dread Manifestation, Former Corporeal Self, +10 Abilities.

Char	Avg	Rolls
STR	180	POW
CON	*	*
SIZ	360	1 to POW x2
DEX	100	149 < POW < 200
INT	120	3d6+6 x5
POW	180	3d6 x10
HP: 36		
Average Damage Bonus: +5d6		
Average Build: 6		
Magic Points: 36		
Move: 10		

Attacks
Attacks per round: 3
Fighting Attacks: In ghost form, Dread ghosts use their Angry Telekinesis or spells to attack. In corporeal form they use the stats in this block. In any other form they use the stats of the creature they become.
Fighting: 90% (45/18), damage 8d10 + db.
Dodge: 50% (25/12)
Armor: none, but ghosts are immune to critical hits no matter what form they are in.
Sanity Loss: 2d4/3d10.

Pathfinder® Roleplaying Game Compatible

New Hazards

Banshee Mushrooms

Banshee mushrooms come in many forms but are usually tall and white, with thin stalks, and grow in patches. Some have spots that appear to be eyes or mouths.

Banshee Mushrooms, Dread Ghosts Mark 3

When bright light shines on it, or a warm blooded creature comes within 10 feet of it, this fungus emits a banshee wail that can be heard for 300 feet.

Banshee Wail: Drain 1 Soul Point per round.

Green Slime

This hazard like to cling to roofs and walls and fall on people. It does1d6 points of Constitution damage per round to the living, or 1d6 acid damage to corporeal undead. Green slime can be scraped off in the first round but after that it must be frozen, burned, or cut away (dealing equal damage to the victim). *Remove disease* kills a patch of green slime up to Large size. Fire, cold, and light damage that does 5hp damage or more destroys it. Green slime deals 2d6 points of damage per round to wood and metal (ignoring its hardness).

Soul Grubs

These nasty creatures can be found alone, or in a group of 2-8 or more. Resembling translucent grubs 2 inches long, they can only be differentiated from Rot Grubs by their ghostly whiteness (Perception DC 20). Soul grubs burrow like Rot Grubs but eat souls, doing a single point of soul damage per round until removed. Removing a soul grub can be done by washing the afflicted area with holy water, putting a holy wafer over the entry point for 1 round, or bloodletting the entry point (taking 2 points of constitution damage). A single bloodletting removes 1d4 grubs per attempt.

Soul Grubs, Dread Ghost Mark 1

CR ¼, **XP 100**
NE Diminutive undead (incorporeal)
Init +0; **Senses** darkvision 60 ft.; Perception –1

DEFENSE

AC 15, touch 15, flat-footed 15 (+1 deflection, +4 size)
hp 4 (1d8)
Fort +0, **Ref** +0, **Will** +1
Defensive Abilities incorporeal; **Immune** undead traits, DR 10/silver

OFFENSE

Speed 10 ft.
Melee incorporeal touch +4 (1 soul point)
Space 1 ft.; **Reach** 0 ft.
Special Attacks Burrow

STATISTICS

Str —, **Dex** 10, **Con** —, **Int** 3, **Wis** 9, **Cha** 11
Base Atk +0; **CMB** –4; **CMD** 7
SQ Bound.

New Spells

Bond with Ghost

1st-level divination

Casting Time: 1 action

Range: 30 feet

Components: V, S, M (ectoplasm)

Duration: Instantaneous

When you cast this spell, choose a dread ghost in range. By piercing the veil of history, you learn the background story and RIP condition for the creature. While this insight can be beneficial, not all dread ghosts have a benign method to put them to rest, and you may learn that only a dread ghost's destruction can end its haunt.

This spell can also target a creature or phenomenon which has a condition to put it to rest, so you learn how to end its manifestation.

The spell has a sanity cost of 2.

Revive Spirit

2nd-level transmutation

Casting Time: 1 action

Range: Touch

Components: V, S, M (brightly colored confetti)

Duration: 1 hour

You touch a willing a creature. For the duration, if that creature's soul points are reduced to 0, the spell ends immediately and the creature's soul points are set to 1d4.

Soulbond

3rd-level abjuration

Casting Time: 1 action

Range: 30 feet

Components: V, S

Duration: 4 hours

Choose up to six willing creatures in range. You create a special bond between you and the chosen creatures that wards against mental and soul strain. All creatures in the bond have advantage on Sanity saving throws. Additionally, each creature in the bond can sense if any other creature has perished. Finally, the spell automatically divides soul damage equally among the subjects (with excess damage affecting random subjects); you always take at least 1 point of soul damage. As a reaction when taking soul damage, you can allocate soul damage among the group as you desire, inflicting a minimum of 0 points of soul damage per subject, but you must take at least 1 point of soul damage.

If a chosen creature travels to a different plane from the caster, the link is broken for that creature and cannot be restored even if the creature returns to the same plane within the duration.

New Magic Items

Acorn Amulet

Aura moderate abjuration; **CL** 7th

Slot neck; **Price** 12,000 gp; **Weight** —

DESCRIPTION

This simple amulet is created by the fey folk and handed out freely or traded by many. Fashioned from a specially treated acorn with a leather string drawn straight through it, it is a symbol of the intimate connection between the plant and animal worlds. When worn, it absorbs the first 10 points of negative energy damage per attack that the wearer would normally take. The *acorn amulet* also reduces soul damage by half.

CONSTRUCTION

Requirements Craft Wondrous Item, *death ward*; **Cost** 6,000 gp

Blackstone Dagger

Aura moderate conjuration; **CL** 9th

Slot —; **Price** 32,002 gp; **Weight** 1 lb.

DESCRIPTION

This wicked jagged dagger is made of enchanted obsidian. It is treated as unenchanted and has the fragile quality (gaining the broken condition on a natural 1 on an attack roll, and destroyed on a subsequent natural 1) when used to attack creatures other than undead. However, it is treated as a *+2 ghost touch undead-bane dagger* without the fragile quality .

CONSTRUCTION

Requirements Craft Magic Arms and Armor, *plane shift*, *summon monster I*; **Cost** 16,002 gp

Bone Scepter

Aura strong conjuration, evocation, and transmutation; **CL** 14th

Slot —; **Price** 22,305 gp; **Weight** 4 lbs.

DESCRIPTION

This *+1 disruption light mace* has an added feature: it can target a single incorporeal undead and force it to become corporeal for 1d4 rounds. The creature receives no save from this effect, but the wielder must overcome the creature's SR, using the wielder's character level as her caster level. The bone scepter reduces all sanity damage by 1. Twice per day as an immediate action, the wielder can choose to reroll a failed save against a spell or effect originating from an undead creature, but she must take the new result, even if it is worse.

CONSTRUCTION

Requirements Craft Magic Arms and Armor, *divine favor*, *ghostbane dirge*, *heal*; **Cost** 11,305 gp

Cloak of Melzo the Mad

Aura minor abjuration; **CL** 1st

Slot shoulders; **Price** 2,000 gp; **Weight** 1 lb.

DESCRIPTION

This bright yellow cloak is child-sized. However, it stretches to fit any humanoid putting it on. When the hood is drawn up, the cloak provides the benefits of *hide from undead*. If the wearer attacks an undead creature, the spell is broken and the cloak will not work again for 5 rounds or until the round after undead can no longer perceive the wearer, whichever is longer. The cloak is otherwise so bright, it inflicts a –8 penalty to Stealth checks.

CONSTRUCTION

Requirements Craft Wondrous Item, *hide from undead*; **Cost** 1,000 gp

Eldritch Facemask

Aura moderate divination and transmutation; **CL** 9th

Slot head; **Price** 8,500 gp; **Weight** 1 lb.

DESCRIPTION

This mask is made from the human's facial skin, treated until it is leatherlike, and then enchanted. The mask has slits for eyes and mouth, and 2 breathing holes for the nose. Donning it costs 1 sanity point. If the wearer sees his reflection, it costs an additional sanity point. The mask form fits to any face in 30 minutes. The wearer can see invisible undead, and those possessing another creature, and gains +4 on his initiative in combats with any incorporeal undead. He may cast *bond with ghost* once per hour, but the mask must be worn for at least a continuous hour between castings. If the wearer keeps the mask on for 2 or more hours without removing it, he becomes reluctant to do so, and must attempt a DC 20 Will save to take it off. On a failure, he cannot attempt to remove the mask again for 24 hours.

CONSTRUCTION

Requirements Craft Wondrous Item, *bond with ghost*, *see invisibility*; **Cost** 4,250 gp

FLASK OF SUNWATER

Aura faint evocation; **CL** 5th

Slot —; **Price** 300 gp; **Weight** 1 lb.

DESCRIPTION

This special holy water mixes in a *light* spell cast during a holy ritual to Solaria, goddess of the sun. It must be created in a temple to the goddess when the sun is at its apex but not necessarily visible. The ritual creates 1d4+3 flasks worth of pure water that radiates light. It is anathema to undead, and can harm incorporeal creatures without having to douse the creature as per holy water. A flask can be thrown as a splash weapon (ranged touch attack with a range increment of 10 feet). It deals 2d4+10 points of damage on a direct hit, and 7 points of damage on a splash. The light from a flask shines with a bright but soft yellow glow illuminating a ten-foot radius. The light lasts one solar day, after which, if it is stoppered before the end of the day, it dims to half brightness, remaining this way for one week or until the water is unstoppered or dispersed. After a day, sunwater that is not in a sealed container loses its light completely.

CONSTRUCTION

Requirements Craft Wondrous Item, *light*, creator must worship Solaria and create the item in a Solarian temple at the solar apex; **Cost** 150 gp

GHOST OIL

Aura moderate conjuration and evocation; **CL** 9th

Slot —; **Price** 8,000 gp; **Weight** 2 lbs.

DESCRIPTION

This blessed oil comes in the horn of a narwhal or unicorn. The horn contains five applications of 1 pint each. Each application can cover a single weapon of Medium size, 2 weapons of Small size, and up to 10 pieces of ammunition. Objects coated gain the *ghost touch* weapon special ability for four hours. For the first two hours, the coated weapon deals an additional 2 points of damage to undead creatures. If an application is burned in a lamp, it reveals invisible, ethereal, and astral creatures in a 20-foot radius and allows non-undead to see in magical darkness as if it were normally light.

CONSTRUCTION

Requirements Craft Wondrous Item, *daylight*, *plane shift*; **Cost** 4,000 gp

KARMIC CHAINS

Aura faint transmutation; **CL** 5th

Slot chest; **Price** 7,500 gp; **Weight** 5 lbs.

DESCRIPTION

This mantle consists of a mithral chain of 1-inch links connected to itself to form 3 ovals, one for the head and two for the arms. It is oddly unencumbering. As a standard action its wearer can remove a link from the harness and throw it (as an improvised weapon) at an undead creature. If the link hits the creature, it creates a harness on the creature that weighs it down, even if it is incorporeal. The target must attempt a DC 14 Will save. If it succeeds it is *slowed* for 1 round, if it fails it is *slowed* for 5 rounds or a number of rounds equal to 1 + the wearer's Wisdom modifier, whichever is greater. A link can be removed in this way once per combat.

CONSTRUCTION

Requirements Craft Wondrous Item, *slow*; **Cost** 3,750 gp

REPEATING BLESSED CROSSBOW

Aura moderate conjuration and evocation; **CL** 7th

Slot —; **Price** 21,700 gp; **Weight** 12 lbs.

DESCRIPTION

This holy weapon Is painted white with a red cross on the top of the stock and crosspiece. When aimed at any target that isn't undead, this crossbow functions as a *+1 repeating heavy crossbow*, which requires the Exotic Weapon Proficiency feat to use properly. When aimed at an undead target, it becomes a *+1 holy repeating heavy crossbow*, and the wielder is treated as if she possesses the Exotic Weapon Proficiency (repeating heavy crossbow) feat. If fired at an undead target as a full round action, the crossbow fires a volley of 1d4+1 bolts at the target. It can only do this once per combat.

CONSTRUCTION

Requirements Craft Magic Arms and Armor, *arrow eruption*[APG], *holy smite*; **Cost** 11,200 gp

ROBES OF ALL WORLDS

Aura strong transmutation; **CL** 13th

Slot body; **Price** 72,000 gp; **Weight** 1 lb.

DESCRIPTION

These robes are made of nine layers of gauzy, see-through material. Each layer is a different color, and fits differently, causing the wearer to present dozens of color combinations. The robes allow the wearer to move between the material and ethereal planes, including those inhabited by Dread Ghosts, but only when confronted with otherworldly undead. She can therefore affect undead as if she were on their plane, and she can ignore the benefits granted to incorporeal creatures. However, this typically attracts undead to the wearer, making her a preferred target. Finally, the robes reduce all soul damage the wearer takes by 1 point.

CONSTRUCTION

Requirements Craft Wondrous Item, *ethereal jaunt*; **Cost** 36,000 gp

ROD OF ABUNDANT LIFE

Aura moderate conjuration and transmutation; **CL** 9th

Slot —; **Price** 85,000 gp; **Weight** 5 lbs.

DESCRIPTION

Positive life force desired by undead emanates from a *rod of*

abundant life to surround its wielder in a 5-foot radius. The wielder becomes the prime target of any undead creature with Intelligence 3 or less within 60 feet. Any undead that attacks the wielder encounters the rod's aura of life force first, taking 4d6 points of damage (DC 17 Will save for half). If the wielder does nothing other than take a 5-foot step during her turn, the aura instead deals 6d8 points of damage (DC 19 Will save for half). After taking this damage, an intelligent undead creature may attempt a DC 17 Will save to recognize the threat. If it fails it will attack the wielder until it dies. Three times per day, the wielder can cast the following: *create food and water*, *cure serious wounds*, and *plant growth*. Once per day, the wielder can cast *breath of life*.

CONSTRUCTION

Requirements Craft Rod, *breath of life*, *create food and water*, *cure serious wounds*, *pillar of life*, *plant growth*; **Cost** 42,500 gp

SONG OF SUSURRUS

Aura faint necromancy; **CL** 10th

Slot —; **Price** 20,000 gp; **Weight** —

DESCRIPTION

This set of sheet music presents a magic song that soothes the undead, causing them to calm down or unmanifest. In the hands of an owner with the bardic performance class feature, the music applies to any of the owner's Perform skills involving instruments or song. When the owner plays the music as a standard action which does not provoke an attack of opportunity, she makes a single Perform check with a +4 morale bonus. The effective DC for each undead creature which can hear the song equals 10 + the creature's CR. If the owner succeeds at the check, the creature cannot take violent actions for 1 minute (plus 1 minute for every 5 by which the result exceeds the DC), but it can defend itself. The song's magic is negated for a creature when it takes damage or is the recipient of aggressive action.

CONSTRUCTION

Requirements Craft Wondrous Item, *calm spirit*[OA]; **Cost** 10,000 gp

TORC OF THE GHOST KING

Aura strong necromancy and transmutation; **CL** 13th

Slot neck; **Price** 120,000 gp; **Weight** 2 lbs.

DESCRIPTION

This ancient golden torc allows the wearer, as a full-round action, to automatically dominate a single undead with a CR lower than his level, but the wearer can only direct the creature toward another undead creature. When the two creatures touch, and if the second undead creature's CR is equal to or less than the dominated creature's CR, they are both annihilated. After this, the torc will not function for 1d6 hours.

CONSTRUCTION

Requirements Craft Wondrous Item, *control undead*, *disrupting weapon*; **Cost** 60,000 gp

THE GOREAXE

Aura moderate abjuration, conjuration, and divination; **CL** 8th

Slot —; **Price** 10,320 gp; **Weight** 12 lbs.

DESCRIPTION

This +1 *undead-bane greataxe* is designed for fighting corporeal undead. Its handle is made from a specially treated bone belonging to an undead creature, with curvy spikes protruding from it. It detects undead (as per the spell *detect undead*) up to 60 feet away, and bleeds in their presence. Drinking this blood requires a move action, and gives the drinker +2 morale bonus on saving throws against spells or effects originating from undead creatures for the duration of the combat. If anyone drinks blood from the axe 3 times in a single day, he takes 1d4 Wisdom damage. Twice per day as an immediate action, the wielder can choose to reroll a failed save against a spell or effect originating from an undead creature, but she must take the new result, even if it is worse.

CONSTRUCTION

Requirements Craft Magic Arms and Armor, *detect undead protection from evil*, *summon monster I*; **Cost** 5,320 gp

New Hazards



Banshee Mushrooms

Banshee mushrooms come in many forms but are usually tall and white, with thin stalks, and grow in patches. Some have spots that appear to be eyes or mouths.

Banshee Mushrooms, Dread Ghosts Mark 3

As shrieker with Banshee Wail.

Banshee Wail: Drain 1 Soul Point per round.

Green Slime

This hazard like to cling to roofs and walls and fall on people. It does1d6 points of Constitution damage per round to the living, or 1d6 acid damage to corporeal undead. Green slime can be scraped off in the first round but after that it must be frozen, burned, or cut away (dealing equal damage to the victim). *Remove disease* kills a patch of green slime up to Large size. Fire, cold, and light damage that does 5hp damage or more destroys it. Green slime deals 2d6 points of damage per round to wood and metal (ignoring its armor class).

Soul Grubs

These nasty creatures can be found alone, or in a group of 2-8 or more. Resembling translucent grubs 2 inches long, they can only be differentiated from Rot Grubs by their ghostly whiteness (Perception DC 20). Soul grubs burrow like Rot Grubs but eat souls, doing a single point of soul damage per round until removed. Removing a soul grub can be done by washing the afflicted area with holy water, putting a holy wafer over the entry point for 1 round, or bloodletting the entry point (taking 2 points of constitution damage). A single bloodletting removes 1d4 grubs per attempt.

Soul Grubs, Dread Ghost Mark 1

Tiny undead, neutral evil

Armor Class 10

Hit Points 1 (1d4)

Speed 10 ft., Improved incorporeal movement

STR 6 (-2)	**DEX** 16 (+3)	**CON** 10 (+0)
INT 3 (-4)	**WIS** 13 (+1)	**CHA** 10 (+0)

Saving Throws Wis +3, Cha +2

Skills Perception +3

Damage Immunities cold, necrotic, poison, bludgeoning, piercing, and slashing from nonmagic weapons that aren't silvered

Condition Immunities charmed, exhaustion, frightened, grappled, paralyzed, petrified, poisoned, prone, restrained

Senses darkvision 60 ft., passive Perception 13, ethereal sight

Languages none

Challenge 1/4 (50 XP)

ACTIONS

Incorporeal Touch. *Melee Weapon Attack:* +3 to hit, reach 0 ft., one target. *Hit:* 1 soul point per round.

New Spells

Bond with Ghost

1st-level divination

Casting Time: 1 action

Range: 30 feet

Components: V, S, M (ectoplasm)

Duration: Instantaneous

When you cast this spell, choose a dread ghost in range. By piercing the veil of history, you learn the background story and RIP condition for the creature. While this insight can be beneficial, not all dread ghosts have a benign method to put them to rest, and you may learn that only a dread ghost's destruction can end its haunt.

This spell can also target a creature or phenomenon which has a condition to put it to rest, so you learn how to end its manifestation.

The spell has a sanity cost of 2.

Revive Spirit

2nd-level transmutation

Casting Time: 1 action

Range: Touch

Components: V, S, M (brightly colored confetti)

Duration: 1 hour

You touch a willing a creature. For the duration, if that creature's soul points are reduced to 0, the spell ends immediately and the creature's soul points are set to 1d4.

Soulbond

3rd-level abjuration

Casting Time: 1 action

Range: 30 feet

Components: V, S

Duration: 4 hours

Choose up to six willing creatures in range. You create a special bond between you and the chosen creatures that wards against mental and soul strain. All creatures in the bond have advantage on Sanity saving throws. Additionally, each creature in the bond can sense if any other creature has perished. Finally, the spell automatically divides soul damage equally among the subjects (with excess damage affecting random subjects); you always take at least 1 point of soul damage. As a reaction when taking soul damage, you can allocate soul damage among the group as you desire, inflicting a minimum of 0 points of soul damage per subject, but you must take at least 1 point of soul damage.

If a chosen creature travels to a different plane from the caster, the link is broken for that creature and cannot be restored even if the creature returns to the same plane within the duration.

New Magic Items

Acorn Amulet

Wondrous item, very rare (requires attunement)

This simple amulet is created by the fey folk and handed out freely or traded by many. Fashioned from a specially treated acorn with a leather string drawn straight through it, it is a symbol of the intimate connection between the plant and animal worlds. When worn and attuned, it provides resistance to necrotic and soul damage.

Blackstone Dagger

Weapon (dagger), rare

This wicked jagged dagger is made of enchanted obsidian. Against an opponent that is not undead, the weapon is treated as nonmagical and fragile (if a natural 1 is rolled while attacking with it, the weapon becomes broken and the user suffers disadvantage on subsequent attacks with it, and if another natural 1 is rolled while broken the weapon is destroyed). However, against an undead monster, it functions as a +2 *dagger* that deals 1d6 extra radiant damage and does not suffer from the fragile quality.

Bone Scepter

Weapon (mace), very rare (requires attunement)

This weapon functions as a *mace of disruption* with the added ability to force incorporeal undead to remain on the Material Plane for a time. As an action, the wielder of the *bone scepter* targets an undead creature within sight. The creature must make a DC 17 Wisdom saving throw. On a failure, the creature is forced into the Material Plane and loses any ability to move between the Material Plane and the Ethereal Plane for 1d4 hours. The affected creature also loses any incorporeal movement abilities it may have.

The attuned wielder of the *bone scepter* reduces all sanity damage by 1. Twice per day as a reaction, the attuned wielder can choose to reroll a failed save against a spell or effect originating from an undead creature, but she must take the new result, even if it is worse.

Cloak of Melzo the Mad

Wondrous item, rare (requires attunement)

This bright yellow cloak is child-sized. However, it stretches to fit any humanoid putting it on. When the hood is drawn up after it has been attuned, the cloak provides the benefits of *sanctuary* but only against undead targets (save DC 13). If the wearer attacks an undead creature, the spell is broken and the cloak will not work again for 1 minute. The cloak is otherwise so bright, it inflicts disadvantage on Dexterity (Stealth) checks.

Eldritch Facemask

Wondrous item, rare (requires attunement)

This mask is made from the human's facial skin, treated until it is leatherlike, and then enchanted. The mask has slits for eyes and mouth, and 2 breathing holes for the nose. Donning it costs 1 sanity point. If the wearer sees his reflection, it costs an additional sanity point. The mask form fits to any face during attunement. The wearer can see invisible undead, and those possessing another creature. He may cast *bond with ghost* once per hour. If the wearer keeps the mask on for 2 or more hours without removing it, he becomes reluctant to do so, and must attempt a DC 20 Will save to take it off. On a failure, he cannot attempt to remove the mask again for 24 hours.

Flask of Sunwater

Potion, uncommon

This special holy water mixes in a *light* spell cast during a holy ritual to Solaria, goddess of the sun. It must be created in a temple to the goddess when the sun is at its apex but not necessarily visible. The ritual creates 1d4+3 flasks worth of pure water that radiates light. It is anathema to undead. A flask can be thrown as an improvised weapon. If the target is an undead, it takes deals 4d6 radiant damage. The light from a flask shines with a bright but soft yellow glow illuminating a ten-foot radius. The light lasts one solar day, after which, if it is stoppered before the end of the day, it dims to half brightness, remaining this way for one week or until the water is unstoppered or dispersed. After a day, sunwater that is not in a sealed container loses its light completely.

Ghost Oil

Potion, very rare

This blessed oil comes in the horn of a narwhal or unicorn. The horn contains five applications of 1 pint each. Each application can cover a single weapon of Medium size, 2 weapons of Small size, and up to 10 pieces of ammunition. For four hours, the coated item is magical and deals 2d6 radiant damage to undead with the incorporeal movement ability. If an application is burned in a lamp, it reveals invisible, ethereal, and astral creatures in a 20-foot radius and allows non-undead to see in magical darkness as if it were normally light.

Karmic Chains

Wondrous item, very rare (requires attunement)

This mantle consists of a mithral chain of 1-inch links connected to itself to form 3 ovals, one for the head and two for the arms. It is oddly unencumbering and can be worn over light or medium armor. Once attuned, the wearer can remove a link and throw it as an action (the link is considered an improvised weapon). If the link hits

an undead creature, it expands to create a harness that weighs it down. The target is immediately affected by the *slow* spell, but it can end the effect on itself by making a DC 14 Wisdom saving at the end of its turn. A link can be removed in this way once per short rest.

Repeating Blessed Crossbow

Weapon (heavy crossbow), very rare (requires attunement)

This heavy crossbow is painted white with a red cross on the top of the stock and crosspiece. When aimed at any target that isn't undead, the weapon functions as a *+1 heavy crossbow* that uses crossbow ammunition. When aimed at an undead target, bolts of light appear in the groove automatically and the weapon loses its ammunition and loading properties. These magical bolts deal 2d6 extra holy damage to undead targets.

Robes of All Worlds

Wondrous item, very rare (requires attunement)

These robes are made of nine layers of gauzy, see-through material. Each layer is a different color, and fits differently, causing the wearer to present dozens of color combinations. The robes allow the wearer to move between the material and ethereal planes, including those inhabited by Dread Ghosts, but only when confronted with otherworldly undead. She can therefore affect undead as if she were on their plane, and she can ignore the benefits granted to incorporeal creatures in the Border Ethereal. However, this typically attracts undead to the wearer, making her a preferred target. Finally, the robes reduce all soul damage the wearer takes by 1 point.

Rod of Abundant Life

Rod, legendary (requires attunement)

Once attuned to this simple looking metal rod, positive life force emanates from the *rod of abundant life* to surround its wielder in a 5-foot radius. The wielder becomes the prime target of any undead creature with Intelligence 3 or less within 60 feet. Any undead that makes a melee attack against the wielder encounters the rod's aura of life force first, taking 2d6 radiant damage (DC 17 Wisdom save for half). As an action, the attuned wielder of the rod can cause the radiance to flare, dealing 4d8 radiant damage to all undead creatures within 5 feet (DC 19 Wisdom save for half). After taking this damage, an intelligent undead creature may attempt a DC 17 Wisdom saving throw to recognize the threat. If it fails it continues to attack the wielder until it dies. Three times per day, the wielder can cast each of the following spells: *create food and water*, *cure serious wounds*, and *plant growth*. Once per day, the wielder can cast *breath of life*.

Song of Susurrus

Wondrous item, rare (requires attunement by someone proficient with a musical instrument)

This set of sheet music presents a magic song that soothes the undead, causing them to calm down. During the attunement process, the owner studies the magic of the music and incorporates it into their chosen musical instrument. The magic of the song can be used once per short rest to use an action and roll a contest against any undead creature within 60 feet, comparing the owner's musical instrument check against each undead creature's Wisdom check. Any creature that fails the contest cannot take violent actions for 1 minute, but it can defend itself. The song's magic is negated for a creature when it takes damage or is the recipient of aggressive action.

Torc of the Ghost King

Wondrous item, legendary (requires attunement)

This ancient golden torc allows the wearer to automatically dominate (as the *dominate monster* spell) a single undead monster with a challenge rating lower than his level, but the wearer can only direct the creature toward another undead creature. When the two creatures touch, and if the second undead creature's challenge rating is equal to or less than the dominated creature's challenge rating, they are both annihilated. After this, the torc will not function for 1d6 hours.

The Goreaxe

Weapon (greataxe), very rare (requires attunement)

This magical *+2 greataxe* is designed to help normal creatures from succumbing to threats posed by undead monsters. Its handle is made from a specially treated bone belonging to an undead creature, with curvy spikes protruding from it. It detects undead (as per the spell *detect undead*) up to 60 feet away, and bleeds in their presence. Drinking this blood requires an action, and gives the drinker advantage on saving throws against spells or effects originating from undead creatures for 1 minute. If anyone drinks blood from the axe 3 times in a single day, his Wisdom score is reduced by 1d4. The target dies if this reduces its Wisdom to 0. Otherwise, the reduction lasts until the target finishes a short or long rest. Twice per day as reaction, the attuned wielder can choose to reroll a failed save against a spell or effect originating from an undead creature, but she must take the new result, even if it is worse.

Call of Cthulhu

New Hazards

Banshee Mushrooms

Banshee mushrooms come in many forms but are usually tall and white, with thin stalks, and grow in patches. Some have spots that appear to be eyes or mouths.

Banshee Mushrooms, Dread Ghosts Mark 3

When bright light shines on it, or a warm blooded creature comes within 10 feet of it, this fungus emits a banshee wail that can be heard for 300 feet.

Banshee Wail: 1 Sanity damage per round.

Green Slime

This hazard like to cling to roofs and walls and fall on people. It does 1d4 points of Constitution damage per round to the living, or 1d6 acid damage to corporeal undead. Green slime can be scraped off in the first round but after that it must be frozen, burned, or cut away (dealing equal damage to the victim). Fire, cold, and light damage that does 5hp damage or more destroys it. Green slime quickly corrodes wood and metal.

Soul Grubs

These nasty creatures can be found alone, or in a group of 2-8 or more. Resembling translucent grubs 2 inches long, they are hard to see because of their ghostly whiteness (Spot Hidden to detect them).

Soul grubs burrow into the body but eat souls, If encountered, an Investigator must make a Luck roll for every few grubs they come in contact with. On a failure 1 grub enters their body. On an extreme failure, all 3 grubs enter their body. Each round an investigator must make a POW check for each grub inside. Failure reduces their POW by 1d10 and their hit points by 1. Only one hit point can be lost per round to soul grubs.

New Spells

Bond with Ghost

Cost: 2 magic points; 2 sanity points

Casting Time: 1 round

When you cast this spell, choose a dread ghost within 30 feet. By piercing the veil of history, you learn the background story and RIP condition for the creature. While this insight can be beneficial, not all dread ghosts have a benign method to put them to rest, and you may learn that only a dread ghost's destruction can end its haunt.

This spell can also target a creature or phenomenon which has a condition to put it to rest, so you learn how to end its manifestation.

Revive Spirit

Cost: 5 magic points;

Casting Time: 1 round

You touch a willing a creature. For the duration, if that creature's soul points are reduced to 0, the spell ends immediately and the creature's soul points are set to 1d4.

Soulbond

Cost: 10 magic points;

Casting Time: 1 round

Choose up to six willing creatures in range. You create a special bond between you and the chosen creatures that wards against mental and soul strain for four hours. All creatures in the bond immediately lose 1 magic point if they have one. If they do not, they lose 1 hit point instead.

From that point on, everyone within the bond gains a bonus die when making a Sanity check. If everyone in the bond fails their Sanity check, the bond is immediately broken.

If anyone in the bond dies, everyone alive, conscious, or otherwise able to comprehend what is happening must make a Sanity check (1d4/2d4).

If a bonded creature travels to a different plane from the caster, the link is broken for that creature and cannot be restored even if the creature returns to the same plane within the duration.



Radeg Redbeard

Male Human Fighter 6

Medium humanoid (human), lawful good

Deity: Solaria

Height: 6'3"; **Weight:** 230lbs; **Eyes:** Brown; **Hair:** Red; **Skin:** White.

STR 17 (+3), DEX 13 (+1), CON 14 (+2), INT 12 (+1), WIS 12 (+1), CHA 15 (+2)

Armor Class 15 (studded leather, shield)

Hit Points 56 (6d10+18)/50 (6d10+12)

Speed 30 ft.

Radeg is captain of the guard of the town of Sorenton. Most of his family moved away after the Dread Wedding, and his parents, Mary and Corum Redbeard died when he was a teenager. As a result, Radeg has fended for himself for years and from a young age has tried to prove himself strong and worthy to be the protector of the town.

+1 Initiative, Passive Perception 11

+3 Proficiency Bonus

Saving Throws Str +6, Con +5

Skills Athletics +6, Intimidation +5

Languages Common, Dwarvish

Challenge 3 (700 XP)

Actions—(up to 2 Attacks)

Dagger. Melee or Ranged Weapon Attack: +6 to hit, reach 5 ft. or range 20 ft./60 ft., one target.

Hit: 5 (1d4+3) piercing damage.

Longsword. Melee Weapon Attack: +6 to hit, reach 5 ft., one target. Hit: 7 (1d8+3) slashing damage or 8 (1d10+3) slashing damage if used with two hands to make a melee attack.

Spear. Melee or Ranged Weapon Attack: +6 to hit, reach 5 ft. or range 20 ft./60 ft., one target. Hit: 6 (1d6+3) piercing damage or 7 (1d8+3) piercing damage if used with two hands to make a melee attack.

Unarmed Strike. Melee Weapon Attack: +6 to hit, reach 5 ft., one creature. Hit: 4 bludgeoning damage.

Action Surge (1/short rest), Extra Attack, Improved Critical, Protection, Second Wind (recover 1d10+6 hp).

Init +1; Perception +7

Defense

AC 11, touch 11, flat-footed 10 (+1 Dex)

Fort +7, Ref +3, Will +3 (+2 vs. fear); +2 trait bonus vs. charm and compulson, +2 trait bonus vs. fear

Offense

Speed 30 ft.

Melee light shield bash +9/+4 (1d3+3) or longsword +9/+4 (1d8+3/19-20) or shortspear +10/+5 (1d6+4)

Special Attacks: weapon training (spears +1)

Statistics

Base Atk +6; **CMB** +9; **CMD** 20

Feats: Deadly Aim, Defensive Combat Training, Improved Shield Bash, Shield Focus

Traits: adopted, birthmark, courageous

Skills: Acrobatics +6, Intimidate +11, Perception +7, Ride +5, Sense Motive +7. Languages: Common, Dwarven

SQ: armor training 1

Special Abilities

Armor Training 1 (Ex)

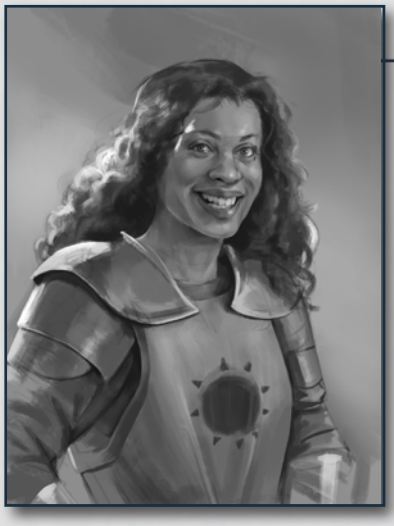
Bravery +2 (Ex)

Deadly Aim: -2/+4 Trade a penalty to ranged attacks for a bonus to ranged damage.

Improved Shield Bash: You still get your shield bonus while using Shield Bash.

Weapon Training (Spears) +1 (Ex) +1 Attack, Damage, CMB, CMD with Spears

Gear: Crowbar, Garlic buds, Holy Symbol of Solaria. Leather armor, weapons. Anything in the Sorenton garrison.
Wealth: 70gp, 30sp.



Queena de Solaria

Female Human Paladin 6
Medium humanoid (human), lawful good
Deity: Solaria
Height: 6'4"; Weight: 210lbs; Eyes: Jade; Hair: Black; Skin: Black.
STR 14 (+2), DEX 10 (+0), CON 14 (+2)
INT 11 (+0), WIS 14 (+2), CHA 18 (+4)
Armor Class 18 (plate)
Hit Points 53 (6d10+18)/47 (6d10+12)
Speed 30 ft. (20 ft. in armor)

Queena is used to being the center of attention. She is also used to winning her battles. This can make her appear arrogant and self-centered, but she is in truth kind to the good and needy. To the evil, the corrupt, and especially the undead, she is ruthless.

+0 Initiative, Passive Perception 12
+3 Proficiency Bonus
Saving Throws Wis +9, Cha +11
Skills Insight +5, Intimidation +7, Medicine +5, Religion +3
Condition Immunities diseased
Languages Abyssal, Common, Elvish, Infernal

Actions—2 attacks

Big Whoop +1 Warhammer. Melee Weapon Attack: +6 to hit, reach 5 ft., one target. Hit: 8 (1d10+3) bludgeoning damage or 8 (1d10+3) bludgeoning damage if used with two hands to make a melee attack.

Little Whoop +1 Light Hammer. Melee or Ranged Weapon Attack: +6 to hit, reach 5 ft. or range 20 ft./60 ft., one target. Hit: 5 (1d4+3) bludgeoning damage.

Unarmed Strike Melee Weapon Attack: +5 to hit, reach 5 ft., one creature. Hit: 3 bludgeoning damage.

Aura of Protection (+4, 10 feet)
Channel Divinity: Sacred Weapon(Warhammer)
Channel Divinity: Turn the Unholy (DC 15 Wis)
Divine Sense (5/long rest)
Divine Smite
Extra Attack
Great Weapon Fighting
Lay on Hands (30 damage)
Shelter of the Faithful.
CL 3rd, Spell Save DC 15, Spell Attack +7
1st—cure wounds, divine favor, heroism, protection from evil and good, sanctuary
2nd—aid, find steed, lesser restoration x2, magic weapon, zone of truth

Init +0; Perception +8
Aura courage (10 ft.)

DEFENSE

AC 18, touch 10, flat-footed 18 (+8 armor)
Fort +11, Ref +8, Will +11; +2 trait bonus vs. fear
Immune disease, fear

OFFENSE

Speed 30 ft. (20 ft. in armor)
Melee big whoop +9/+4 (2d6+4/x3) or little whoop +9/+4 (1d4+3)
Special Attacks: channel positive energy 3/day (DC 19, 3d6), smite evil 2/day (+4 attack and AC, +6 damage)

STATISTICS

Base Atk +6; CMB +8; CMD 18
Feats: Athletic, Channel Smite, Improved Channel, Lightning Reflexes
Traits: charming, courageous
Skills: Acrobatics -5 (-9 to jump), Bluff +4 (+5 vs. characters who could be attracted to you), Climb -1, Diplomacy +4 (+5 vs. characters who could be attracted to you), Intimidate +5, Perception +8, Sense Motive +9, Survival +5, Swim -3. Languages: Common.
SQ: divine bond (weapon +1, 1/day), lay on hands 7/day (3d6), mercies (diseased, shaken)

SPECIAL ABILITIES

Aura of Courage +4 (10 ft.).
Channel Smite.
Immunity to Disease, Immunity to Fear (Ex), Mercy (Diseased) , Mercy (Shaken)
Detect Evil: At will, CL 6th; concentration +10
Divine Bond: (Weapon +1, 6 mins, 1/day)
Lay on Hands: (3d6 hit points, 7/day)
Paladin Channel Positive Energy: 3d6 (3/day, DC 19)
Smite Evil (2/day) (Su): +4 to hit, +6 to damage, +4 deflection bonus to AC when used.
Paladin Spells Prepared (CL 3rd; concentration +7)
1st—cure light wounds, lesser restoration

Gear: Backpack, Bedroll, Mess Kit, Rations x10, 50 feet of rope, Tinderbox, Torches x10, Waterskin. Riding horse. Big Whoop, Little Whoop, half plate. **Wealth:** 25gp, 10sp, 8cp



Diushi Akatayo

Female Human Ranger 7

Medium humanoid (human), chaotic good

Religion: Ancestor worship

Height: 5'7"; Weight: 120lbs; Eyes: Black; Hair: Brown and Wild; Skin: Yellow-white.

STR 12 (+1), DEX 16 (+3), CON 12 (+1)

INT 11 (+0), WIS 15 (+2), CHA 8 (-1)

Armor Class 15/13

Hit Points 56 (7d10+14)/49 (7d10+7)

Speed 30 ft.

Ushi is the descendant of Lord Li Akatayo, a noble that joined Tashmere on his holy crusade, and survived the Dread Wedding. She is an outcast, one of the town drunks. She occasionally works as a seamstress, and could once work with silk, but has lost her best skills to drink. What money she makes now she drinks away but somehow, has more money for drink than she earns. Her past is equally mysterious, and she offers no explanation for her expertise with outsiders and the undead.

+3 Initiative, Passive Perception 15

+3 Proficiency Bonus

Saving Throws Str +4, Dex +6

Skills Athletics +4, Intimidation +2, Perception +5, Stealth +6, Survival +5

Languages Abyssal, Celestial, Common, Infernal

Actions —2 attacks

Shuriken. Ranged Weapon Attack: +6 to hit, range 20 ft./40 ft., one target. Hit: 5 (1d4+3) piercing damage.

Shortsword. Melee Weapon Attack: +6 to hit, reach 5 ft., one target. Hit: 1d6+3 piercing damage.

Shortsword. Melee Weapon Attack: +6 to hit, reach 5 ft., one target. Hit: 1d6+3 piercing damage.

Unarmed Strike Melee Weapon Attack: +4 to hit, reach 5 ft., one creature. Hit: 2 bludgeoning damage.

Favored Enemy: Fiends and Undead

Background Bonus: Allies within 30 feet gain +1 attacks vs. undead and fiends.

Natural Explorer Terrain: Desert, Forest

Horde Breaker (1/round)

Multiattack Defense

Primeval Awareness

CL 4th, Spell Save DC 15, Spell Attack +5

1st—Hunter's Mark, Jump

2nd—Barkskin, Lesser Restoration, Protection from Poison

Seamstress' tools (+3), Thieves' tools (+3)

Init +3; Perception +10

DEFENSE

AC 15, touch 14, flat-footed 11 (+3 Dex, +1 dodge, +1 shield)
Fort +6, Ref +8, Will +4

OFFENSE

Speed 30 ft. (20 ft. in armor)
Melee short sword +7/+2 (1d6+1/19-20) or short sword +3/-2 (1d6/19-20)
Ranged shuriken +6/+1 (1d2+1)
Special Attacks: combat style (two-weapon combat), favored enemies (evil outsiders +4, undead +2)

STATISTICS

Base Atk +7; CMB +10; CMD 21
Feats: Agile Maneuvers, Dodge, Endurance, Improved Two-weapon Fighting, Self-sufficient, Two-weapon Defense, Weapon Finesse, Weapon Focus (short sword)
Traits: anatomist, child of the streets
Skills: Acrobatics +7 (+3 to jump), Climb +7, Escape Artist +7, Handle Animal +5, Heal +8, Intimidate +3, Perception +10, Sense Motive +4, Stealth +10, Survival +14, Swim +2.
Languages: Common
SQ: favored terrain (urban +2), hunter's bond (companions), track +3, wild empathy +6, woodland stride

SPECIAL ABILITIES

Agile Maneuvers
Endurance
Favored Enemy (Evil Outsiders +4) (Ex)
Favored Enemy (Undead +2) (Ex)
Favored Terrain (Urban +2) (Ex)
Track +3
Wild Empathy +6 (Ex)
Woodland Stride (Ex)
Hunter's Bond (Companions) (2 rounds) (Ex): As a move action, grant half favored enemy bonus to allies in 30 ft.
Two-Weapon Defense: +1 to AC, +2 when doing so defensively.
Ranger Spells Prepared (CL 4th; concentration +6)
2nd—cat's grace
1st—endure elements, resist energy

Gear: 2x short sword, 12x shuriken, Necklace of Lord Akatayo (+3 deflection bonus to AC made by physical attacks, and +3 to saving throws vs. magical attacks from undead and demons/fiends). **Wealth:** 2000gp hidden at home.

Solaria

The Bright Lady, The Lifebringer, The Light and the Life

Greater Deity

Alignment: Good

Symbol: Blazing sun

Domains: Knowledge, Life, and Light

Colors: White and gold.

Animals: The Lion and the Eagle

Plant: The Sunflower

Weapon: Longsword or Morningstar Mace

Saying: Step Into the Light

Solaria is the female goddess of the sun. She is a greater deity with multiple domains, primarily light, life, illumination, and knowledge. She is known the world over and even though she is not always formally worshiped, she is involved in the daily life of almost every living thing.

Mythologically, Solaria is the sister of Ingo, god of darkness, death, secrecy, and hidden things. The two are opposed to each other in every way, but their relationship is that of sibling rivals, not mortal enemies. Solaria permits her brother to occlude her in certain ways and in certain places. Ingo permits her to drive him away, and to sometimes pierce even his most hidden spots. Still, although there are places within the universe that cannot hide from her burning gaze, there are other spots that her light never reaches.

The mortals that worship these gods do not always show the same tolerance for each other that the gods do for one another. In fact the mortals that worship Ingo and Solaria often carry on wars in which one side claims to be "The Light" and their enemies "The Dark." Using Solaria's very nature as their justification, they seek to "Dispel the Darkness", a convenient euphemism for driving away, enslaving, or destroying their enemies. This has the effect in the mortal realm of carrying on an eternal war that does not exist in the mythological one.

The Church of Solaria

Anyone may join the church officially, but women hear the calling more, and therefore, priestesses outnumber priests 5 to 1. Those that join are expected to serve as acolytes for a minimum of 2 years before applying to the priesthood. Only those chosen by the goddess herself are allowed to advance. The others return to work as acolytes, or else return to their communities as enlightened followers. Both are seen as agents of the goddess, and tend to be thought of highly by their local communities. Because of their training, they can read, write, and know the art of healing.

Mission: To bring light and life to even the darkest and deadliest corners of the world.

Duties: To offer regular worship, sanctuary, peace, and support to the local community. To drive away darkness and evil. To heal the sick and tend to the dying. To educate the non illuminated in the ways of Solaria and the world.

Initiation: Stand naked before the sun from dawn to sunset. Stand naked in the darkness until she returns.

Temples: Solarian temples are often roofless buildings that allow protection from the wind, but not the sun or other elements. When not roofless, they often have their ceilings inside and out painted blue, with a golden yellow sun with rays that "drip" down the walls all the way to the floor (inside) or ground (outside). Enclosed temples tend to have multiple skylights covered by trap doors. The doors are thrown open during key ceremonies to make light appear wherever the priest desires it to be. Sometimes they are part of an elaborate sun calendar carved into the floor. Solarian temples always have a statue of the goddess near the front. She faces her worshipers, arms open, inviting them into her realm.

Costume and Appearance: Solarian priests and priestesses wear long white robes, often fringed with gold thread or lace, especially on the tress. They always wear a golden neck chain with a Solarian holy symbol – a golden pendant in the shape of a blazing sun. During ceremonies, they wield a white staff with a golden orb on its crown. This represents the omnipresent sun, which yields itself to darkness or hides behind clouds, but is simply laying in wait, ready to use it's power when needed. Solaria is often shown as an attractive female human of pure gold. A nimbus of light glows around her head as a type of halo. Sometimes this nimbus is depicted as the sun itself, with strong pointed rays shooting out in a circle around her head. Her face is almost always depicted as tilted up slightly - the better to see herself in the sky. She is typically shown in a white toga or dress. In wartime, or in scenes where she battles with Ingo, she is most often depicted wielding a longsword made from a ray of the sun. She is sometimes shown wielding a Morningstar mace, with light blazing from its spikes.

Mythic Ideas

These are some common ideas around the goddess and her powers. Whether or not any of these are true is left to the GM to decide based on the needs of the particular adventure or campaign.

- Ingo is the elder brother of Solaria, as darkness existed before the light. When Solaria was born she outshone Ingo, and he has been jealous ever since.
- Solaria gives life to the world and all those that live upon it.
- The plants and animals worship Solaria above all other gods.
- Solaria can see through the flames of a fire, torch, lantern or candle since these are earthy representations of her holy flame. Ingo created magical darkness to offset this effect.
- Solaria cannot rest until her light reaches every place in the universe. Ingo cannot rest until he returns it to complete darkness.

Solaria On Earth

For purposes of Call of Cthulhu, the earthly equivalent to Solaria is not Ra, Apollo, or any other ancient sun god. It is rather Jesus Christ, the scion of the Christian god. The teachings of Christ are analogous to those of Solaria, especially seen in her tolerance of her rival Ingo, whose equivalent on earth is Satan.

Summary of Effects in the Dread House

Fothot

- Dread ghosts can ignore their scripted behavior and become simple combatants.
- All dread ghosts gain *dread form* as an ability if they did not already have it. They become slightly Unbound, able to move up to 100 feet from the area in which they manifest (1000 feet outside).
- All creatures in the house with a CR of 7 or less gain the advanced simple template/+2 to all rolls (including damage rolls); +1 to special ability DCs; +2 to AC, +2 hit points per hit die.

The Dread Storm

All undead beneath the storm are under the control of the Pumpkin Man. The storm covers Sorenton, Morgan Tor, the Zone of Dread, the grounds, and the house.

Anywhere On the Grounds

- **Aura of Fear:** Animals are skittish here, and must be calmed every so often. All saving throws versus fear made here are at -1.
- **Aura of Hunger:** Inside the Zone of Dread, no creature ever feels quite full.
- **Aura of Nightmares:** These nightmares are unavoidable, and make long rests and sleep impossible.
- **Aura of Madness:** Anything within the Zone of Dread suffers -1 to saves vs. Insanity.
- **Aura of Putrescence:** Vermin grow to unnerving size.

In the House

- **Aura of Darkness:** Magical light sources lose one level of brightness in the house. (Inside only)
- **Aura of Disease:** Saves vs. disease are at -2. Those immune to disease must save, but fail only on a 1 (natural or modified). (Inside only)
- **Aura of Undeath:** Dead characters can be raised as by the Pumpkin Man if the GM desires (only after they enter the house for the first time).

At Midnight

- The clock in the Old Entry (1st Floor, Area 17) chimes throughout the house and the Bell Tower rings immediately after. Time warps if the GM desires it to. The house performs the Hellshyft if it hasn't already.
- All damage done to the house that day is healed.
- Ancient ghosts from the graveyard are awoken.
- All doors that lead in or out of the house become unlocked if they were previously locked.

After Midnight/During the Hellshyft

- Terrible sounds permeate the house at random intervals.
- Dread Apparitions appear (see Tables 4-6).
- Dread ghosts gain *former corporeal self* if they did not already have it.

Universal Map Key



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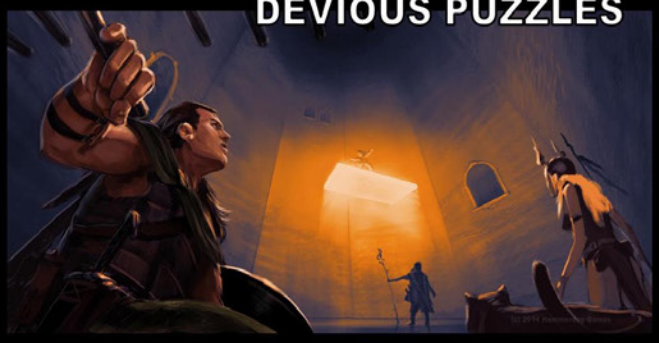
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AN "ANYTHING GOES" OLD SCHOOL MEGADUNGEON FOR LEVELS 1-20

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