

*Halloween night. A haunted house.
Will you live to see the morning?*

THE DARE

HORROR

WARNING
THIS VIDEO
CASSETTE WILL
MELT
IF LEFT IN THE CAR
OR IN THE SUN!

CALL of CTHULHU

By Kevin A. Ross
with Kramer, MacLean, McInnes,
and Engelhardt



The Dare



HP Lovecraft

THE DARE

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Finally I want to express my bottomless gratitude to Kevin Ross for so generously allowing me to tinker with his evil little creation. I don't know where those writhing bits I left on the table originally went and I can't find my watch, but the wee beastie has somehow survived. I am sorry this took so goddamn long.

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Note: This book bears a terrible curse. If you've downloaded a copy without paying for it, you may be devoured by a ghastly undead witch. Even now she is on her way with a large jar of mustard.

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Dedication

This book is dedicated to the jerks on Frazer Avenue who, on Halloween night in 1982, thought it would be funny to scare the kids coming down off of their porch by leaping out from behind a bush and screaming at them. This caused me to drop my half-full sack of candy, losing most of it. I have not forgotten and I have not forgiven.

I Double-Dog Dare Ya

Looking Back on The Dare, 20-Odd Years On
by Kevin Ross

The *Dare* IS ANOTHER OF THOSE THINGS I DID AGES AND AGES AGO, AND HAVE LARGELY FORGOTTEN, AND IN ANY CASE NEVER UNDERSTOOD WHY IT'S SO MEMORABLE FOR PEOPLE (THEN AGAIN, I NEVER UNDERSTOOD WHY "TELL ME, HAVE YOU SEEN THE YELLOW SIGN?" WAS SO POPULAR, OTHER THAN THE TITULAR SYMBOL). I DON'T KNOW IF IT WAS THE GRIM, NASTY LITTLE STORY ITSELF, OR THE FACT THAT IT WAS ONE OF THE FIRST RPG ADVENTURES WHERE THE PROTAGONISTS ARE KIDS, OR WHAT, BUT IT'S SOMETHING PEOPLE STILL TALK ABOUT, AND PLAY, AND ENJOY. AND ALL THAT FROM A SIMPLE LITTLE TOURNAMENT ADVENTURE THAT UNTIL NOW HAS ONLY APPEARED IN A FAIRLY OBSCURE LICENSEE-PRODUCED BOOK PUBLISHED OVER 20 YEARS AGO.

My memory's kinda fuzzy after all these years, but *The Dare* was originally written as one of the rounds of the original GenCon Call of Cthulhu Masters Tournament, back in the late 1980s or more likely early 1990s. The legendary Keith Herber started the GenCon Cthulhu Masters Tournament in the mid- to late-'80s, and for the first couple of years the 3-round tournament was run entirely by Keith, my old friend Todd Woods, and myself. Most of the scenarios in those early days were written by Keith, but gradually, as his Chaosium duties increased in the early '90s, others stepped in to write and run the tournament. I wrote a handful of them, and over the years people like Scott Aniolowski, J. Todd Kingrea, John Tynes, Fred Behrendt, Mike Szymanski, and others ran or wrote *Call of Cthulhu* tournament games at GenCon. It was an absolute blast running these things, as players really got into their characters and played the adventures to the hilt. (I remember running Keith's "Uncle Timothy's Will"—from *Blood Brothers*—several times one year, and every play was

fun, frightening, and more than a little back-stabby.)

Meanwhile, at about the same time, I was trying to put together a book inspired by Dario Argento's "Three Mothers" films, which at that time consisted of *Suspiria* and *Inferno*. I was going to Cthulhu-fy the background Argento had set up for his movies, but I couldn't get the thing nailed down tightly enough to actually write it. Soon afterward I discovered the story/essay that had inspired Argento's works, Thomas De Quincey's "Levana and Our Ladies of Sorrow," and that story took over as the main inspiration for the work that would later become my modern day supernatural horror campaign *Our Ladies of Sorrow* (released by Miskatonic River Press in 2009).

But back then I hit on the idea to do a sort of "warm-up" Three Mothers adventure, one that could be used as a tournament scenario. I have no recollection of where the idea came from to make the player-characters kids, but from my sparse original notes (yes, I still have them) it looks like that was the idea from the get-go. I don't know if anyone else had ever written an adventure where the PCs are kids, but *The Dare* was certainly one of the first, and more than likely the first *Call of Cthulhu* adventure to do so.

Looking back, I reckon the main inspirations at the time were the aforementioned Argento films. The portrait in the basement is definitely a riff on the submerged painting in the early scenes of *Inferno*, albeit less cryptically and nonsensically placed. I'm sure there were memories of Stephen King's *IT* at play as well, both the novel and the early TV miniseries. Perhaps even more of an influence was the terrifying adaptation of King's "Gramma" on the underrated *Twilight Zone* series of the 1980s: a boy is left alone in the house with his sinister dying grandmother with a reputed witchy past. (The 80s *Twilight Zone* was full of brilliant adaptations of some of the best fantasy and horror stories of the 60s, 70s, and 80s,

hardly surprising considering Harlan Ellison was the series story consultant. For my own part, that series' adaptation of Robert R. McCammon's story "Nightcrawlers" was one of the inspirations for my scenario "The Night War" in Miskatonic River Press's 2009 *New Tales of the Miskatonic Valley*.)

I also brought a lot of my own childhood and interests to *The Dare*. Kyle Robards is largely based on myself, save for the thing about being the smartest kid in class. I wasn't much of an organized sports kid, but back then my friends and I liked to play baseball or football in our spare time, hence all the baseball paraphernalia in the [original] scenario.

Other "kid movies" from the 80s and 90s probably played a part in inspiring the scenario. Old video store favorites like *The Gate*, *Monster Squad*, *Stand By Me* (there's King again), and so forth. (The VHS logo on the cover of this edition of *The Dare* is an amusing detail.) I'd say *The Goonies* was an influence as well but I confess I've never seen it. But I know something like *The Sandlot*, sort of a non-horror all-baseball version of *IT* (with kid and adult sections of the story), was another inspiration. Maybe *Scooby-Doo* too, though Scooby and the gang never ran into anything as horrible as Evelyn Barnaker: "Scooby-Doo, where are you?" "Ry'm retting ruh ruck rout of rere, Raggy!"

The scenario itself was written very sketchily, as it was intended to be read and run as a tournament adventure. Just enough details were included for the Keeper to be able to run the adventure as quickly and efficiently as possible. Tournament rounds were 4 hours long, and that included initial set up and voting for the winners of the round. I wrote it so that most Keepers could read it quickly and invent their own details on the fly, or expand on the basics of what was there. This is actually an advantage for Sentinel Hill Press' Kickstarter version, since it leaves a lot of room for expansion and options.

The adventure wasn't written with any specific era in mind, though looking at my notes it looks like the background dates suggested a 1920s setting. As originally written it certainly feels more like something closer to my own childhood era in the '70s, or a little later. I can easily imagine it happening in the 1980s, but running it for the modern day seems pretty inconceivable to me: the kids would be nose-deep in their phones, oblivious while rat-things and worse run all around them. They wouldn't last ten minutes in that house (though they'd probably be better armed). Between their phones and the modern mania of sharing all aspects of life on the internet, it seems to me *The Dare* would lose much of the sense of isolation and helplessness that drives it.

On the other hand, I find the idea of running kid Howard Lovecraft and his friends in the Barnaker house in the 1900s irresistible. Sign me up to play little Bob Howard—and stay the hell out of my/his way!

A couple of other notes and I'll leave you to the show itself. Bret recently emailed me with the news he'd found a real life house that closely resembled my original version of the Barnaker house, for mapping purposes. I laughed and told him the original was a very accurate depiction of the house I grew up in, down to the closets and attics and assorted quirks.

When I recently reread *The Dare* I discovered/remembered that a very brief but very nasty thing had been cut from my original manuscript. It occurs when the kids finally come face-to-eyeless-face with the horrible witch Evelyn Barnaker. She may or may not be glamored to appear like their grandmothers. So when she stands up and...well, Mike Szymanski of Triad Entertainments must have thought that what happened next was a step too far for what had been up to that point a PG or PG-13 rated scenario, so he cut it. Now you've got the unexpurgated version. You're welcome.

It's been fun revisiting this old piece of mine. I think it holds up pretty well these days. It seems to have spawned a number of "kids-as-protagonists" scenarios and games, from various *Call of Cthulhu* monographs to full-fledged RPGs like *Little Fears*. You're starting to see more mainstream horror entertainment using kids as the heroes, from Netflix's *Stranger Things* to the new film adaptation of Stephen King's *IT*.

So why does a work like this strike such a chord with us as adults? I think part of it's nostalgia, longing for our own childhoods, when things were simpler, less fraught with conflict and stress and angst. As adults we know how the world works, so supernatural shenanigans are going to affect us a certain way: we KNOW there aren't witches or familiars or spells, so if we (as player-characters) "actually" run into incontrovertible evidence of such things it plays hell with our grasp of reality. But when you're a kid, unburdened by a lifetime of absorbing "facts," you hold out hope (or fear...) that there MIGHT be such things as witches and ghosts and so forth; when you—as a kid player-character—encounter such a thing it reinforces something you've suspected all along, that OF COURSE there are ghosts and ghouls and monsters, that adults DON'T know everything, or else they've been lying to you all along. But were they doing so to protect you, or because they just didn't know the truth? Now you and your fellow kid heroes become the ultimate underdogs: the weak facing the supernatural unknown. No one will believe you, no one is coming to help you, it's just you and this horrible thing that looks like your Gramma but whose icy breath stinks of dead flesh, whose grating voice calls you to its foul embrace.

Jeez, don't just stand there gawking like a buncha fraidy-cats. Go get 'er, guys!

Kevin Ross
From Evelyn Barnaker's neighborhood
September 2017

The Dare

"Children will always be afraid of the dark."

—H.P. Lovecraft

Introduction

WELCOME TO *THE DARE*, A ONE-NIGHTER, TOURNAMENT-STYLE SCENARIO. IN IT, PLAYERS TAKE ON THE ROLES OF CHILDREN WHO ARE FORCED TO SPEND HALLOWEEN NIGHT IN A (SUPPOSEDLY) HAUNTED HOUSE. ROGER, A BULLY WHO HAS GOADED THEM INTO COMING, WILL BE THERE ALONG WITH THEM, TO MAKE SURE THEY DON'T CHICKEN OUT "LIKE A BUNCH OF FRAIDY-CATS."

This being a scenario for *Call of Cthulhu* 7th edition, the house, in a manner of speaking, is haunted, and Roger connives, cajoles, and conspires to keep the other kids in the house long after good sense would cause them to flee. Of course, Roger isn't what he appears to be either—he is, in fact, a reanimated monster used by the house's main "haunter" to lure other children to their deaths.

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

Within her chamber the grub-like, ancient, nightmare grandmother-thing seethes, birthing monstrous rat- and bat-like things, and resting quietly as the creatures of the dank and dark wriggle and scurry over her motionless body.

Though she lives and her consciousness never rests, she acts mostly through her verminous servants. Most of all she hungers, especially for the tender flesh of children.

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

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

PG vs. R: Two Scenario Options

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

To that end, we have provided, at certain points what we are terming "PG" or "R" options for the scenario. The **PG** option minimizes harmful violence, gore, and death, focusing more on menace and anxiety rather than carnage. The **R**

The Dare

options tend to be more visceral, with gore and a greater emphasis on injury and fatality. We do not feel that one version of the scenario is better than the other—*The Haunting* (1963) is an unsettling film, probably more so than many schlocky blood-soaked R-Rated B movies. In making these suggestions, we have had to make certain assumptions about what is disturbing to some players. As the Keeper, it is ultimately up to you to recognize what horrors are entertaining your players and which are not well received.

Setting Note

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

Running The Dare

The fun begins with the kid investigators meeting in front of the old Barnaker house. They are aware of listed rumors, their character's description, and they have all the listed equipment. Their darer, the obnoxious but persuasive Roger, insists that they proceed. He's along with them to make sure they don't go sneaking off. If the others threaten him with violence, he will remark that his older, and much larger brother Ace will come looking for them if they try anything.

Keeper's Note: To keep the players from guessing Roger's true purpose, copy only enough characters to cover the number of people in your group, then treat Roger as an "extra" character which you will - most graciously - run as an NPC, stating that there should be an investigator for each player. This will make Roger appear to be just another member of the group and make it easier for him to avoid suspicion.

Once the kid investigators have been persuaded to go in, describe the house as follows. Note that Keepers should phrase these descriptions as if a child the age of the characters were giving this information:

The yard is wildly overgrown, and the sinister swaying and rattling of the trees is not exactly reassuring. Only a few of the windows in the front of the house are broken, while those on the sides and at the rear appear to be intact. There are very few basement windows, but there is a coal chute which could be an easy way into the basement. There is, of course, a door at both the front and rear of the house.

If they wish, the kid investigators can explore the backyard before attempting to gain access to the house. Do not make this any more difficult than necessary. The doors are not locked (that would keep the little darlings out, now wouldn't it, and we do want them to come in, don't we?), but they are a bit warped and may require some shoving to open them far enough to permit entrance.

Once the kid investigators start looking around and discover the rats, they may want to leave. Again, bring Roger in with a few taunts and challenges: "I'm staying, you bunch of sissies. An' tomorrow, everybody's gonna know what fraidy-cats you are! Fraidy-cat! Fraidy-cat!" By the end of this scenario, the kid investigators should be sick and tired of that epithet. Use the phrase every time they think about hightailing it out of there.

After about an hour of exploration in the house, Roger should disappear, preferably while the group is on the upper floor. From this point on he will be trying to split the group, or ambush them one at a time.

He will create diversions, close doors, even lead them outside or make them think they are helping him pull off a practical joke; whatever it takes to isolate an intended victim. He will then try to knock them out and drag them down into the witch's lair, but he will kill them first if necessary.

If the kid investigators kill Roger prematurely, or if they decide to escape the house before the real fun begins, you have two options.

If you are far enough along in the scenario, you can simply let them escape, leaving the mystery of the Barnaker house unsolved. Otherwise, have the witch use her *Seal House* spell to magically "escape-proof" the house (doors and windows will not open, and glass will not shatter). The only way out will then be the tunnel under the front porch.

By all means, do not assume that every time the text states there is a creature present in a room that they will all attack or fight to the death. Use the creatures to frighten the kid investigators, only attacking when dramatically appropriate. Unnatural things should fight for one or two rounds and then flee.

SAN checks should be called for the first two times the kid investigators encounter each type of creature. Reward ingenuity; a firecracker is a simple and safe way to clear a room of rats, and perhaps their unnatural counterparts as well. Clever uses of food to distract the critters, or using tactics from comics or monster magazines could also be used to overcome such obstacles.

Controlling the Pace

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

- **Begin the scenario as the kid investigators enter the house.** Use their entrance as a chance for each kid investigator to introduce themselves and read their character's description to the others. If you are

worried they missed some useful gear in the shed, offer them their choice of the following items to use as weapons: small knife (damage 1D2), small blunt weapons—hammer, wrenches(damage 1D3) or large blunt weapons—require two hands; shovels, axe-handles (damage 1D6).

- **Use Roger.** Roger's role in the scenario is to toy with Evelyn's prey and then draw them down to the tunnels beneath the house to be consumed. Roger can easily drive the scenario forward simply by luring one or more of the kid investigators to a room in the house while the others are dawdling. Likewise, discovering Roger isn't human should be a moment when the scenario shifts into high gear. Once the kid investigators discover that they are trapped in the house, they will likely move towards a final confrontation with Evelyn.
- **Use the vermin.** We have generally kept rat and bat (and bat-thing and rat-thing) attacks to a minimum. If the kid investigators attempt to hunker down and wait out the night, use an attack of Evelyn's vermin and verminous children to demonstrate that this plan is unworkable. This also includes using Rastis. As the most capable of Evelyn's minions, Rastis can either assist Roger's efforts or serve as a stand-in for him if Roger is killed earlier in the scenario than is typical. Remember that Rastis can cast a few spells and has all of the combat abilities of rat-things, including a penalty to hit and a very high **Dodge** skill.

- **Use Evelyn.** Evelyn, while nearly immobile, is able to reach out to her victims via the house's many mirrors. These visions can be greater than just mere terrifying images of leering old women or Evelyn's decaying bulk—she can speak and even cast certain spells through them. *Mesmerize* is the most likely spell she would employ, but look at her spell list and consider how she might use it.

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

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

- Play out Roger's encounter with the kid investigators and making his dare. This can be used to establish his personality and define his terms for when the kid investigators might leave the house. It is never too soon to hate Roger.
- Play out vignettes of the various kid investigators' preparations to sneak away from their parents and load up on whatever gear they bring with them.
- Allow an investigative phase between Roger's dare and Halloween night wherein they learn some of the information that can be found in the **Large Attic Space** (page 19).

The Storm

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

The third function of the storm is one of mood—howling winds and driving rain are practically *de rigueur* in a traditional haunted house. All manner of weird noises, as mentioned above, might be created by the raging storm and a lightning flash works as a wonderful source of temporary illumination that at once reveals and conceals whatever horrors the house might contain. A fourth possible function would be for its lightning to serve as a *deus ex machina*, igniting the decades-old dry timber and starting a fire that will reduce the Barnaker house to ashes à la "The Picture in the House"—see "Ending the Scenario" on page 30.

The Keeper should remember the storm and be sure to include mention of it regularly throughout the scenario,

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

Though the children will not know it, the storm is a creation of Evelyn's sorcery; a means to keep her prey trapped within. It should also drive off any meddlesome passersby who might notice lights and movement within the abandoned house. It is the worst October storm the town has seen in many years, toppling trees, and knocking out power and phone service to parts of town, and wrecking many house's decorations. The storm will reach its greatest fury once Roger's true nature has been revealed and only break once Evelyn has been defeated, the kid investigators escape the house, or they are all consumed by Evelyn.

- Describe the approach to the house—the run-down neighborhood, the chill approach of winter in the air, the smell of burning leaves, the towering thunderhead on the horizon—and allow the investigators to role-play their conversations during the approach to the house.

A Short History of the Barnaker House

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

—Algernon Blackwood

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

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

After many years of this cycle of luring, devouring, and birthing, Evelyn discovered that while she remained immortal, her body had begun to transform into something inhuman. Similarly, Evelyn found it increasingly difficult to keep up her grandmotherly facade and she came to realize that she couldn't continue to function normally in society. In 1885 she "disappeared" into several secret rooms and then later the tunnels her inhuman offspring had dug below the house. Finding no heirs, the house was sold, and a new cycle of tragedies was begun. A new owner or renter would move in, encounter strange phenomena, suffer numerous mishaps, perhaps the loss of a pet (if they had one), and worst of all, one or more of their children would disappear. Evelyn continued to feed, either on the residents of the house or on the other children of the town, growing increasingly obese, decreasingly human, and mother to an ever-larger brood of "children."

The final resident of the Barnaker house was the Briggs family, who lived there for a little over a year, twenty years before the start of the scenario. The Briggs (father, mother,

older son, and young daughter) suffered under what was by then gossiped about as the house's "curse." When their youngest child vanished from her room one night, it was too much for the Briggs, and the house was abandoned, this time for good. Despite the best efforts of realtors and the town, the Barnaker house has stood vacant ever since.

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

The Barnaker House

The Neighborhood

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

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

Exterior General Notes

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

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

The Exterior of the Barnaker House

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

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

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

Fence

The grounds around the old Barnaker house are surrounded by a rusted wrought-iron fence, 4 feet high and topped with surprisingly still-sharp points. Safely climbing the fence requires a **Gym Class** roll. A failure costs 1D3-1 points of damage due to a rusty scratches; a Fumble means the fence was not climbed, in addition to the damage taken. Large, dying shrubs line the fence within the yard, in many places shielding the yard from view. Fortunately for the kid investigators there is a locked gate for the driveway (Hard **Fix Stuff** to unlock) and a sidewalk gate with a broken padlock. Rusted “No Trespassing” signs are posted along the fence frequently.

The Yard

The grass in the yard is over two feet high in places, and thoroughly overgrown with weeds and wild bushes, brown and brittle in the October night air. The driveway consists of packed gravel, and has nearly vanished beneath the overgrown lawn, while the sidewalk is composed of broken, irregularly tilting slate which is also being slowly consumed by the overgrowth. There are several sickly trees in the yard, bare of leaves due to the season. None of these are closer than a dozen yards of the house, though climbing one would allow the investigator to observe the exterior. Climbing a tree safely requires a **Gym Class** roll; a failed rolled results in a fall for

Roger Simmons

Roger is Evelyn’s tool for luring her latest batch of victims to their doom. Now a reanimated corpse, Roger retains the vindictive personality he had in life as well as all of his memories. His own wishes and desires, however, have been utterly replaced by a new, singular purpose—to serve his mistress. Roger is a Judas goat, albeit one that greatly enjoys its work.

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

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

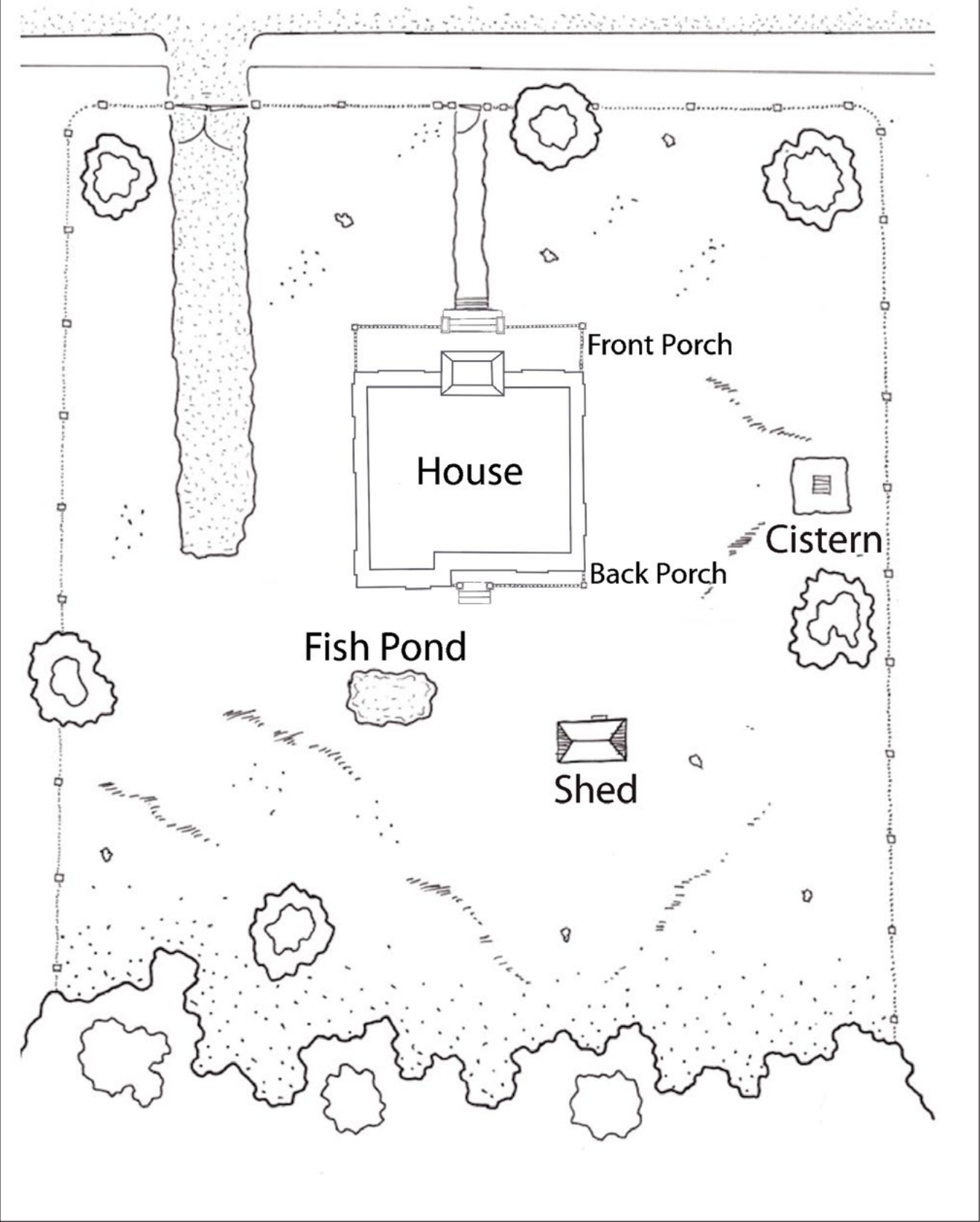
We offer, at certain locations, suggestions for Roger’s actions therein. As in all things, use your best judgment when deciding upon Roger’s activities. He is as much the Keeper’s tool in moving the kid investigators along as he is Evelyn’s.

1D6 points of damage. Around the back of the house there looks to be a little pond and a battered wooden shed.

A **Nature** roll will identify several best-to-be-avoided plants thriving in the yard, including stinging nettle, thistles, several thorny vines, and poison ivy. Anyone straying off the sidewalk must make a **Luck** (grant a bonus die on a successful **Nature** roll) roll to avoid taking 1D2-1 points of damage from the vegetation; a Fumble means the hapless kid investigator touched poison ivy and takes 1D3 points of damage from blisters and painful itching...unfortunately, this exposure is only noticed after the house is entered. (A successful **First Aid** roll will alleviate the itching as well as restore hit points.)

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

Exterior Map



The Shed

In the back yard, the shed is listing badly, its wooden walls rotted, its tar paper roof peeling. Inside are numerous rusty tools (hammers, saws, screwdrivers, hedge-trimming shears, a shovel and pick, a 10-foot length of chain, and other assorted items) cluttering the workbenches. Worried (or cautious) kid investigators might easily pick up a weapon here; see page 5 for details.

A **Fix Stuff** roll will spot a few tools in useable shape. Taking these along will grant the user a bonus die on any future **Fix Stuff** rolls.

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

Anyone with a **Play With Matches** skill above base who searches the shed will find a rusted can of kerosene. It can be used to start fires, create torches, or be used in a single attack. The whole can's contents will burn for 3+1D3 rounds for 1D6 points per round.

The Fish Pond

A stagnant natural pool just behind the house. Its waters are dark, smelly, and seem unfathomably deep. Interestingly, the pond is no more than three feet at its deepest part. A mat of dead leaves mixed with warped and sickly lilies cover most of its surface. Frogs croak and sing with deep, ominous tones. A



Roger's Actions

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

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

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

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

Roger's Actions

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

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

The Cistern

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

Anyone needing to swim inside the cistern must make a **Gym Class** roll. The water is extremely cold; swimmers take 0/1 points of damage every five minutes in the water. A failed roll indicates the kid investigator has begun to drown—every round in the water requires a successful **CON** roll or suffer 1D6 damage on that round until they can be rescued. This roll may be Pushed, only once, as they thrash about in the dark water on the edge of panic to stay afloat. A failed Push roll means that the **CON** roll to avoid drowning is made Hard and (**R-Rated**) the thrashing causes the bloated remains of a dead dog to float to the surface of the black water. An **INT** roll recognizes it as Rex, the beloved pet Scottish terrier of Mrs. Ward, a kindly old woman who lives near the Barnaker House, who has been missing for several days. **Sanity Cost:** 1D3-1 to fall into the water; 1D6 to start drowning, +1 for every subsequent round to a maximum of 6 points. Everyone seeing the dog loses 0/1D2 points; those recognizing it as Rex lose 1/1D3 points.

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

The Front Porch

It creaks with every step, draped in a shroud of dead leaves, overgrown on two sides with sickly, now leafless, shrubs. The place is noteworthy only for the fact that, in the cramped crawlspace beneath it, there is a trap door which opens into a tunnel leading down into the area **Beneath the Basement**. The trap door is under an inch of dirt and debris and cannot be discovered from above. Anyone crawling under the porch will be attacked by a rat (only a Hard **Notice Stuff** roll will spot it before it attacks). Attacking rats will flee if injured.

The Interior

General Notes

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

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

Smell

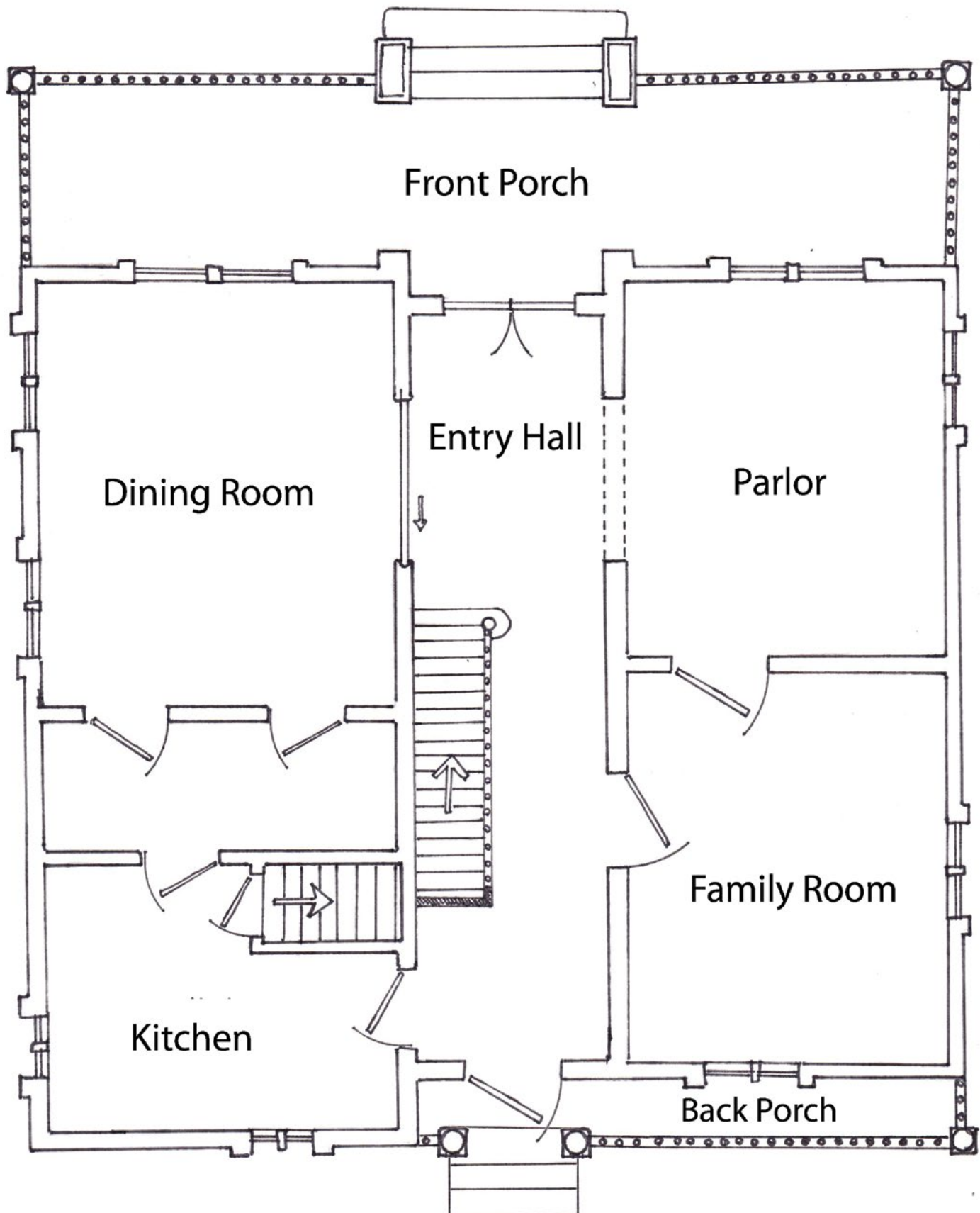
The whole house is rich with offensive smells. There is the stink of rat urine (and on the upper floor, bat guano). There is the mildewy scent of the furniture and carpets. There is the horribly distinct, but not identifiable by the kid investigators, smell of rotting bodies, large and small. Likewise,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

Noises

Even a welcoming and friendly old house creaks. The Barnaker house is neither welcoming nor friendly—it shrieks and cries almost as if it is in pain. Every board is somehow tuned to a dissonant note, creating a hellish symphony as the kid investigators walk about. Every hinge is rusted and protests against movement with a shrill wail. The wind of the ever-worsening storm rattles shutters and loose clapboards. In the strongest gusts, the whole house can be felt to shift slightly.

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

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



Ground Floor Map

Lighting

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

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

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

The Entry Hall

A long and narrow hallway, with the stairs to the second floor on one side. Nearly all of the furniture is gone, save for a few iron plant stands holding curiously robust ferns and other ornamental plants. Despite the lack of light and water, the plants are thriving, spilling out of their pots and filling the air with a faint scent of decaying plants. The only other furnishing is a grandfather clock which stands against the east wall. The mechanism inside has been gutted by vandals. Despite this, while elsewhere in the house, the kid investigators might hear the thing impossibly ticking and even chiming. Hearing a chiming clock that is known to be inoperable costs 0/1D2 points of **Sanity**.

If someone succeeds on a **Be Sneaky** roll while entering the house, several rats will be spotted scurrying off to the Parlor and the Kitchen.

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

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

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

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

Roger's Actions

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

The Kitchen

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

Anyone looking inside the oven will discover a mass of ashes including what seems to be several bones. A **Nature** roll can confirm it is not from a chicken, a cow, or any other normal farm animals. A **Hard Science Class** roll will identify the bone as pieces of the arm bone (an ulna) of a human child; this realization costs 1/1D4 points of **Sanity**.

There is an old-fashioned telephone attached to the kitchen wall. A **Fix Stuff** roll will be able to repair the phone and restore service. Any attempt to use the phone, however, will be unsuccessful. Calls briefly connect, but, before the kid investigators can speak, the line disconnects. Evelyn may use the phone to communicate with kid investigators if she desires. Until the kid investigators are aware that there is definitely something supernatural going on in the house, such contact will be limited to eerie static-masked whispers. **Sanity** cost of contact with Evelyn in this manner costs 0/1 to 1D2/1D6 points, depending on how direct the contact is; strange sounds cost a minimum while a conversation with the witch, who threatens and promises to inflict great suffering on the listener, costs the full amount.

Kid investigators looking for weapons can locate several small knives (1D3 damage) in the kitchen; the first one can be located without a roll, but subsequent weapons can only be found with a **Notice Stuff** roll. A **Hard** success will find a larger blade (1D6 damage) on top of a cabinet, though its blade is curiously flecked with dried blood and is of recent manufacture; this costs 0/1 points of **Sanity**.

The Dining Room

This room is unremarkable. There is a heavy oval wooden table surrounded by an incomplete set of wobbly wooden chairs, their stuffing long gnawed at by rats. Fragments of a larger

Roger's Actions

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

shattered mirror hang from a crooked frame on the south wall. Small broken bits of mirrored glass are scattered throughout the room. In one corner is a battered china cabinet, missing a door, with only a few small fragments within testifying to its former use.

The ceiling here has been damaged by a slow leak; Hard **Notice Stuff** roll to notice. Kid investigators in the ROOM above who fall through the floor will land on the table which somewhat serves to break their fall. Damage from the fall is 1D4+1.

The Parlor

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

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

- A pouch of tobacco and rolling paper
- One pocket knife (1D2 damage)
- A pint flask of whisky
- A roll of \$1 and \$5 dollar bills (\$104 in total)
- A few pieces of chalk in a match box

If the fireplace is examined, the flue is indeed shut, somewhat tightly. It can be forced open with a successful **STR** check; doing

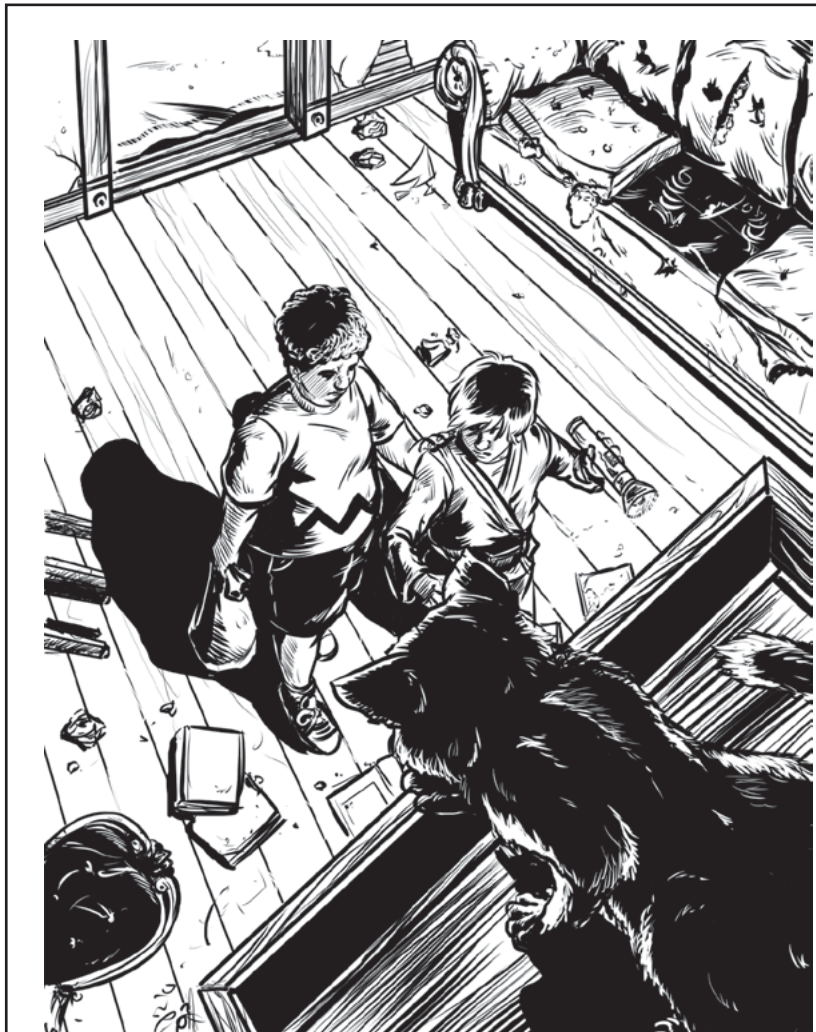
so makes the fireplace safe for use but also, unfortunately, permits the desiccated corpse of a raccoon to fall out of the chimney into the fireplace. Seeing the dead raccoon costs observers 0/1D2 points of **Sanity** (1/1D3 if the carcass fell on the kid investigator).

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

Anyone making a **Notice Stuff** roll or stating they are searching the room will find an iron fireplace poker, slightly bent, under one of the sofas; it does 1D6 points of damage; Evelyn cannot regenerate from damage caused by iron and Roger, if able, will attempt to get hold of it and dispose of it should the kid investigator set it down.

The Living Room

The living room is in better shape than most of the other rooms of the house and contains a sofa and a large set of shelves. On these shelves are dozens of miniatures and statuettes of cats, foxes, birds, deer, and other animals, made of glass and ceramic. On the highest shelf, there is a stuffed cat, a large thing with slate grey, glistening fur. This is Rastis who is toying with his mistress's victims. It will do nothing unless



disturbed, at which point it will snarl and suddenly attack; the “stuffed” creature suddenly springing to life costs 1/1D4 points of **Sanity** to all who witness it. Once he has drawn blood, he will run off. If badly hurt he retreats to the basement so that Evelyn can tend to his wounds. Should Rastis be ignored, he will be gone the next time the kid investigators visit the room; this discovery costs 0/1 points of **Sanity**.

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

Roger's Actions

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

Upper Floor

General Notes

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

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

Anyone who looks in the mirror will spot something pass by the doorway in the reflection but nothing can be found. A second look reveals what appears to be the kid investigator’s grandmother, though in a very frightening fashion (frowning, laughing or smiling evilly), standing behind them in the

Foreshadowing, Literally

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

doorway. The **Sanity** loss for this vision is 0/1; there is no one behind them when they turn around. No one else observes anything unusual beyond the panicked kid investigator.

At the **Top of the Stairs** is a small hallway, open to the ground floor on one side. At the end of the hall closest to the stairs is a trap-door to the **Attic**; the sharp ammonia scent of guano is notable to anyone who lingers here. To reach it, the kid investigator must either stand on the railing of the banister, drag furniture from another room and climb atop it, or be boosted up by one or more companions whose total **STR** is equal or greater than their **SIZ** x 2. Any of these actions require a **Gym Class** roll. A failed roll means a fall for 1D3-1 points of damage. A fumbled roll or failed Push roll could result in a fall down the steps below, doing 2D4 damage. On a failed Push roll, anyone who falls down the steps may unknowingly lose a small piece of equipment in addition to damage from the fall.

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

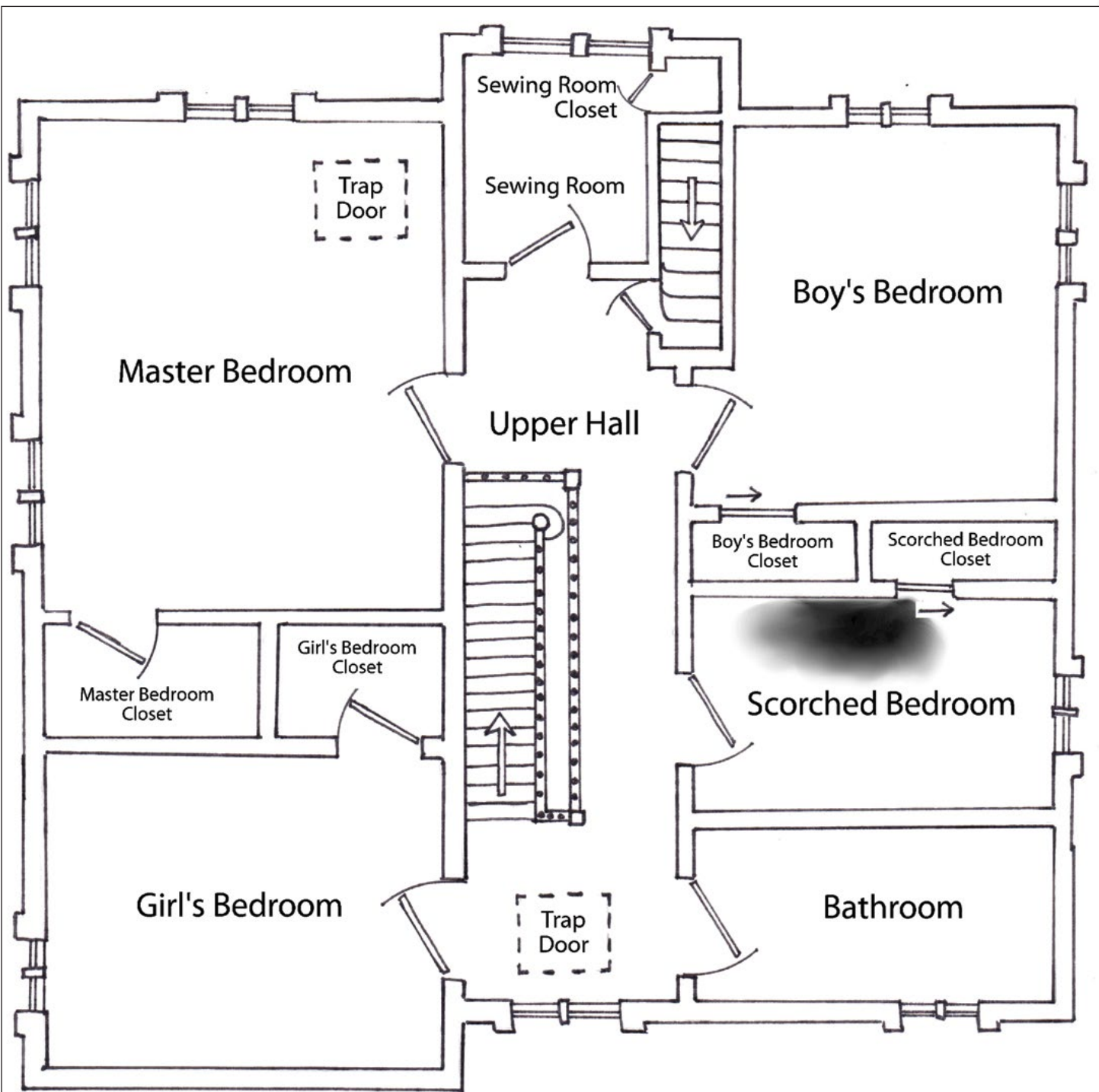
Through a Mirror, Dark Magically

Evelyn, through her magic, is watching the investigators through the mirrors of the house. She may become visible to them in a mirror by spending 1 magic point. Expending two magic points allows her to cast some spells through the mirrors: *Cloud Memory*, *Dampen Flame*, *Evil Eye*, *Mesmerize*, *Power Drain*, and *Wrack*.

The Girl's Bedroom

This room contains just a broken child’s bed frame and a battered and drawerless dresser topped by several more wildly-thriving potted plants (as per the **Entry Hall** on page 12). There is a closet door on the north wall along with the faint scent of guano.

A **Notice Stuff** roll will spot several small notches carved into the doorframe, with faint pencil notations; this was young Donna Briggs’ room and the marks were her parent’s way of



Upper Floor Map

marking her height as she grew. The last marking is for Donna at eleven years old. Kid investigators who have heard about the Briggs family lose 0/1 points of **Sanity** to have that tale (at least partially) confirmed.

The Girl's Room Closet opens off the **Girl's Bedroom**; there is a strong smell of bat guano. A panel in the ceiling has been removed, allowing access to the very cramped **Small Attic Space**; a **Gym Class** roll is needed to climb up and no more than

two kid investigators can fit. The contents of the space have been roughly tossed about, with a set of child-sized wooden chairs, boxes containing children's clothes, toys, children's books, and so on, all in a chaotic heap. Vile splotches of guano dot many of the surfaces.

On the ceiling above are perhaps two or three dozen (mundane) bats, waking up from their slumber. Everyone entering the area must first make a **Be Sneaky** roll; on a Fumble they

disturb the bats causing them to swarm (see below). Any failure results in one or two bats waking and fluttering about; everyone in the space needs to make a **Luck** roll to avoid having a bat fly too near them necessitating a **Sanity** roll (cost 0/1) to remain calm and quiet. If that roll is failed, the bats swarm as well. A fall from the **Small Attic Space** will cause 1D6 points of damage.

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

In the event of a swarm, everyone in the attic space must make **Sanity** roll (1/1D4) followed by those in the room below. Failure means that the kid investigator panics and begins thrashing about trying to swat away the bats as they fly out of the attic and into the house. The swarm lasts 1D4+1 rounds, and anyone who panics takes 1D3-1 points of damage from thrashing about. A Hard **Notice Stuff** roll will realize that the bats avoid Roger and he barely shows any reaction to their flapping about.

The Sewing Room

Located off the hall. Inside are needles, thread, yarn, knitting needles, a dressmaker's form, and a rusty foot-powered sewing machine. Roger has placed a candle behind the form so that it casts a shadow on the wall, visible as the kid investigators enter. With a failed **INT** roll, the first person entering the room momentarily mistakes it for a living person. Their resultant panic drives Roger into peals of laughter. Kid investigators looking for weapons can find a large pair of scissors here in a drawer; they do 1D3 points of damage.

The Sewing Room Closet opens off this room, containing an assortment of women's shoes and a few moth-eaten and decades-old dresses on hangers. **R-Rated:** The first kid investigator to examine the closet find a roughly stitched cloth doll of him- or herself, down to their current outfit. The doll's eyes are a pair of cord stitches forming an X; when examining the doll, the kid investigator discovers the abdomen is a pocket, from which spills a tumble of red yarn. Finding this ominous figure costs the discoverer 1/1D3 points of **Sanity**. Roger vehemently denies making it, as sewing is for girls. "I guess that means the ghost is gonna gut you first!"

Using Rastis

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

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

- **Spells:** Rastis knows several spells that can greatly complicate the kid investigator's actions. *Evil Eye* may be cast surreptitiously on a kid investigator. *Mesmerize*, especially against a single kid investigator, may be used to force them to sabotage their companions' efforts or even head towards the basement. *Drown Mind* might be used to disable a single kid investigator or protect Roger. *Implant Fear* can be used as a defense against attacks to effect an escape. Alternatively, it might cast it on a solo kid investigator after striking up a conversation with them. See "Voice in the Dark" below.
- **Tricks and Traps:** Without hands, Rastis can still play "tricks" on the kid investigators or lay traps for them. Doors may be shut behind them, potted plants knocked from the second floor to the hall below (**Dodge** to avoid, otherwise take 1D6 damage), nails scattered across a dark floor, etc. The precise nature of Rastis' sabotage is left to the Keeper; these attacks will intensify the

longer the kid investigators remain in the house. Initially they should be plausibly dismissed as bad luck or natural forces but should eventually be recognized as emanating from some unknown foe, which should be particularly disturbing if Roger is dead or run-off.

- **Theft:** Unwatched gear will be broken or stolen. Flashlights are likely targets, but anything out of sight might be stolen or broken. (Don't overuse this; your goal is to build anxiety, not strip the kid investigators of every useful piece of gear.)
- **Voice in the Dark:** Rastis can speak as a human, though it does this rarely since it rarely has need to due to its telepathic link to Evelyn. Nevertheless, a well-used chat in a darkened room might be useful to really terrify the kid investigators; while Rastis cannot mimic the other kid investigators, it can see in near darkness and will be happy to feign being an injured child or a friendly spirit, whatever it takes to draw more victims to its mistress.
- **Cat Scare and Ambush:** Rastis may target particularly weak or vulnerable seeming (unarmed or obviously reluctant to fight back) kid investigators. It may slip into a room they are about to search, only to spring out of hiding, hissing and yowling as they run off into the darkness. It may also lurk under furniture or on high shelves, lashing out with its wickedly sharp claws for a single attack (50% to hit for 1D2 damage) before, again, fleeing into the dark house. Rastis will do this once or twice at most, as any more would draw undue suspicion.

Less noticeable than the closet, is a small door on the other side of the room; a **Notice Stuff** roll spots it from the entrance; those who search the room may reroll with a bonus die. Behind this door is a narrow staircase to the **Cupola**. The water damage to the stairs is especially bad here and they creak audibly with every footfall. Every kid investigators with a **SIZ** of 50 or Higher needs to make a **Luck** roll; failure means that a step has finally broken. The unfortunate kid investigators take 1D3-1 points of damage from splinters and scratches.

The Cupola

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

While the bats have generally avoided it, one or two might be roused from the sagging ceiling above. What is more dis-

turbing in when kid investigators peer out onto the lawn in the spaces between the boards covering the windows. Despite the intensifying storm, odd lights can be seen on the lawn. At first glance, they seem to be candles—clearly impossible in this weather—but soon the viewer realizes they are flickering motes of light, somewhere between blue and lavender, floating free and slowly gathering in number around the house. A **Spooky Stuff** roll recognizes them at corpse lights, sometimes called Will-o-the-wisps, a form of ghost or spirit which are said to appear near where a body is buried. Anyone using a binocular or the telescope from the **Boy's Bedroom** to look more closely at them can see that in addition to the flickering light, each one is enveloped in a thin nimbus of light forming a child's body and that the light is where the heart should be. When observed, the specters turn their blank, mournful faces toward the viewer. Seeing the lights costs 1D3/1D6+1 points of **Sanity**; those seeing the lights as but a portion of a larger shade of a dead child lose 1D4/2D4+1.

The Scorched Bedroom

This room is notable for the heap of furniture on one side of the room, much of which has been damaged by fire. There

An Alternative Encounter

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

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

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

The Terrible Bat-Thing

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

STR 20 **CON** 55 **SIZ** 10 **INT** 25 **POW** 30
DEX 90 **HP** 6

Damage Bonus: -2

Build: -2

Move: 9

ATTACKS

Attacks per round: 2

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

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

Shriek: Every other round this monster lets out an eardrum piercing shriek. Those who fail to make a **CON** roll are incapacitated for 1D2 rounds.

Fighting (Brawl) 40% (20/8), damage 1D3

Dodge 55% (27/11)

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

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

Sanity Loss: 1/1D4+1

is a faint scent of wood smoke in the air. There is a large bed frame, drawers from several dressers, and a smashed wooden desk against one wall; one larger board has been propped against the wall. Bits of a charred curtain can be seen under the wooden fragments. The whole room reeks of some sort of oil. If the board is moved, "ROGER WAS HE!" can be seen to have been carved into the plaster of the wall. The R is incomplete.

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

Roger's Actions

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

The Boy's Bedroom

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

The old desk retains a single, locked drawer. A **Fix Stuff** roll can open it; alternatively doing 4 or more points of damage in a single attack can break it open as well. Inside the drawer is an old pocket watch, a folding knife with a polished horn handle (1D4 damage) and a collection of old coins, including many silver ones.

The closet is almost entirely bare, with a scattering of coat hangers on the floor and, rolled against the back of the shelf, a small dust-covered telescope which can be used as a small improvised club; 1D3 damage if used as a weapon.

The Master Bedroom

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

There is a trap door in the ceiling than can be reached in a manner similar to the one in the **Upper Hall** (page 14).

A successful **Nature** roll will identify the smell as a rotting animal of some sort.

Roger's Actions

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

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

Inside, crumpled against the back wall, are the remains of the vagrant so recently murdered by Evelyn's minions. The body, clad in a heavy jacket and trousers, has been gnawed by rats; he has lost both his eyes and his lips have been mostly chewed off as well, giving him a horrific sort of smile. A rough cord draped over his shoulders hints that he was strangled. His left hand has been separated from the body and cannot be found. The floor of the closet is still slick with blood. Seeing this mutilated body costs 1D4/2D6 points of **Sanity**. Anyone who makes an **INT** roll recognizes him as Old Danny, a homeless man known around town for doing the occasional odd job or seen picking through rubbish at the curb. He was harmless and generally thought to be a little "slow."

Only kid investigators who made their **Sanity** roll or who have been calmed with a **Be A Pal** roll may search the body. In his jacket pocket is a finely engraved cigarette lighter; tucked into one of his battered boots is a folding knife; 1D4 points of damage.

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

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

A **Spooky Stuff** roll will recall that a magician could create a terrible magic talisman from the hand of a hanged man, especially a felon. Called a “Hand of Glory,” it could be used to lock or unlock all the doors in a house, put the inhabitants into a supernatural slumber, or otherwise give its creator control of a house so long as the candle it holds burns. Recognizing this connection cost 1D2 points of **Sanity**.

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

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



- A final loose sheet, torn from another book. Apparently from *Witchcraft and Black Magic* by Rev. Montague Summers, the page discusses various methods for detecting and harming witches. A section discussing a witch’s aversion to iron and silver is underlined in pencil, as is a section on the efficacy of flame.

On one wall is a small (4') door leading into the attic proper. Anyone listening at the door can hear the squeaking and fluttering of bats from within the attic beyond. A small bat-thing was sleeping in the rafters, along with a few other normal (much smaller) bats. It will be spotted with a **Notice Stuff** roll, notable only for its large size; it will attempt to hide if not noticed. If the door to the attic is opened, the thing will attempt to flee into the interior of that dark space. If attacked or the kid investigators attempt to capture it, the creature will shriek "Maaaaaaaa! Maamaaaaaa!!!!" **Sanity** loss to realize the creature is not a normal bat is 1/1D4.

The Attic

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

The height of the ceiling varies greatly depending on where one stands, running from the floor to 7' at the highest points. Several smaller areas are enclosed (the **Small** and **Large Attic** spaces as well as the **Cupola**) by roughly plastered walls of roughly the same strength of the floor. The room reeks of the waste of the hundreds of bats that nest here. Anyone rolling under their **CON** will begin coughing and will do so for 1D4 rounds.

The whole section of the ceiling is alive with hundreds of small brown bats and, interspersed among them, 1D6 bat-things. The sound of the creatures is inescapable. The space is large enough that the bats will not become agitated unless there is a very bright light (stronger than a flashlight), a fire, or a very loud noise, like shouting or combat. Once disturbed, the bats will swarm as per the Small Attic Space, but the swarming will last 2D6 rounds.

There are several gaps in the roof which the bats use to enter and exit the attic; the largest of these allow something **SIZ** 35 or smaller to move through. Attempting to climb out onto the roof results in an attack of the large bat-thing as per the Cupola. Once out on the rain-slicked slate roof, the kid investigator will immediately realize how dangerously unsafe this place is. Each round moving on the roof requires a **Gym Class** roll to avoid slipping and falling. Allow a second **Gym Class** roll to grab onto something if that fails (taking 1 point of damage); a **Luck** roll will allow a last moment grab onto the edge of the roof as well. Anyone nearby may also grab hold of a stumbling companion with a Hard **Gym Class** roll. A fall from the roof is automatically fatal. (PG: the second **Luck** roll is waived and the falling kid investigator can catch themselves at the last moment.) Climbing from the roof should prove impossible until Evelyn's magical sealing of the house. If necessary have a bat-thing or three (see page 33) attack until they retreat.

Sympathy for the Devil-Spawn

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

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

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

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

The Basement

The basement, like the rest of the house, is unpleasant and unwelcoming. The air stinks of mildew, dirt, and other unpleasant things (rat urine and feces, dead bodies). The walls are rough stone (around the outside perimeter of the house) and rotting wood slats covered with horse-hair mixed mortar (interior walls) while the floor is rough-cut flat stones over dirt, unmortared. The air has a weird quality, as lights are inexpli-

cably dimmer, and shadows are stronger and almost palpable, oozing into the edge of every illuminated place. There are none of Roger's candles here, save for in Evelyn's chamber in the **Beneath the Basement** section. Sounds, like light, are dampened here as well, making it difficult to identify from where sounds might be coming from. Little sounds—scuttling and scratchings, dripping, creaking of the house above—are nearly constant.

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

The **Workroom** at the bottom of the basement steps is stocked with extra storm windows, boxes of useless plumbing supplies and assorted junk, plus a rusting coal-burning furnace. Some of these bits might be used as an improvised club (1D4 to 1D6 points of damage). Anyone looking through the ashes within the furnace will notice a few scraps of blackened clothing and bones; a **Science Class** roll will identify those as belonging to a human child, perhaps more than one, which costs 1/1D3 points of **Sanity**.

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

The Rat-Thing Librarian

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

STR 20 **CON** 55 **SIZ** 10 **INT** 25 **POW** 30
DEX 90 **HP** 6

Damage Bonus: -2

Build: -2

Move: 9

ATTACKS

Attacks per round: 1

Fighting 35% (17/7), damage 1D4

Dodge 45% (22/9)

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

Skills: Be Sneaky 80%, Dodge 85%, Issue Late Fees 0%.

Sanity Loss: 1/1D6 points to see a rat-thing.

The **Coal Room** is just off the **Workroom**, where a wooden-doored chute opens up next to the driveway outside. The funneled chute only allows **SIZ** 30 or smaller thing through. A successful **Gym Class** roll is needed to scale the mound of coal and negotiate the chute. Disturbing the coal fills the air with a thick cloud of dust, coal and otherwise, that causes everyone in the **Coal Room** and **Workroom** to cough uncontrollably for 1D6+1 rounds if a **CON** roll is failed.

Optional Encounter: Ace Arrives

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

There is a pounding at the door. Roger, genuinely surprised, stomps off to the front door (if he had slipped from the Master Bedroom earlier he suddenly reappears coming out of the Parlor. Roger pulls the key out of his shirt and unlocks the door. The door flies inwards, pushing Roger back into the hall. Framed in the open doorway and momentarily illuminated by a flash of lightning is Ace, Roger's terrifying older brother. Soaked to the bone, Ace picks his brother up by the collar, lifting him off the floor and loudly demands to know where he's been this past week. Their mother has been worried sick! He's been asking around for him, only to hear rumors that his brother was hanging out at the old Barnaker house. Roger pleads for this brother's mercy, saying that he did not mean to worry Ace or their mom and he can

explain everything if given a moment. The wind suddenly blows the door shut and Ace turns to look at it, dropping Roger, after slapping him hard across the face. Roger, in a terrible fluid motion, draws a switchblade from his pocket, flicks open the blade, then stabs his brother in the gut, violently and with a hideous snarl growing across his face. Ace stumbles back, blood flowing freely from his wound, despite Ace's attempt to staunch the bleeding. "Why?" Ace begs his brother, the color draining from his face. Roger, grinning, holds the knife out, pointed towards his brother. "Don't hit me," he replies. Ace drops to one knee, then collapses to the floor as the life fades from his eyes. Roger turns and walks towards the kitchen, where, unless interrupted, he opens the once-locked door and descends. Roger is happy to stab anyone who gets in his way. Witnessing Roger's horrific murder of his brother costs 1D4/1D6+4 points of **Sanity**.

Ace has a snub-nosed revolver tucked into the back of his pants; it does 1D10 points of damage but there are only five rounds left. All of the kid investigators are at base (20%) to fire the handgun, save those who have **BB Gun** as a skill who may fire the gun at ½ of their **BB Gun** skill (unless the base is higher). **R-Rated:** Cruel Keepers should recall the kick of a revolver in the hands of an inexperienced shooter and impose a **STR** test every time it is fired to avoid having recoil knock the gun out of the shooter's hands.

The Dare

On a failed Push, the coal mound may collapse, the climber tumbling into a nest of baby rats that bite at their face, for 1D2 points of damage and a **Sanity** loss of 0/1D3. There is a shovel here, and maybe even a rat or two on a group **Luck** roll.

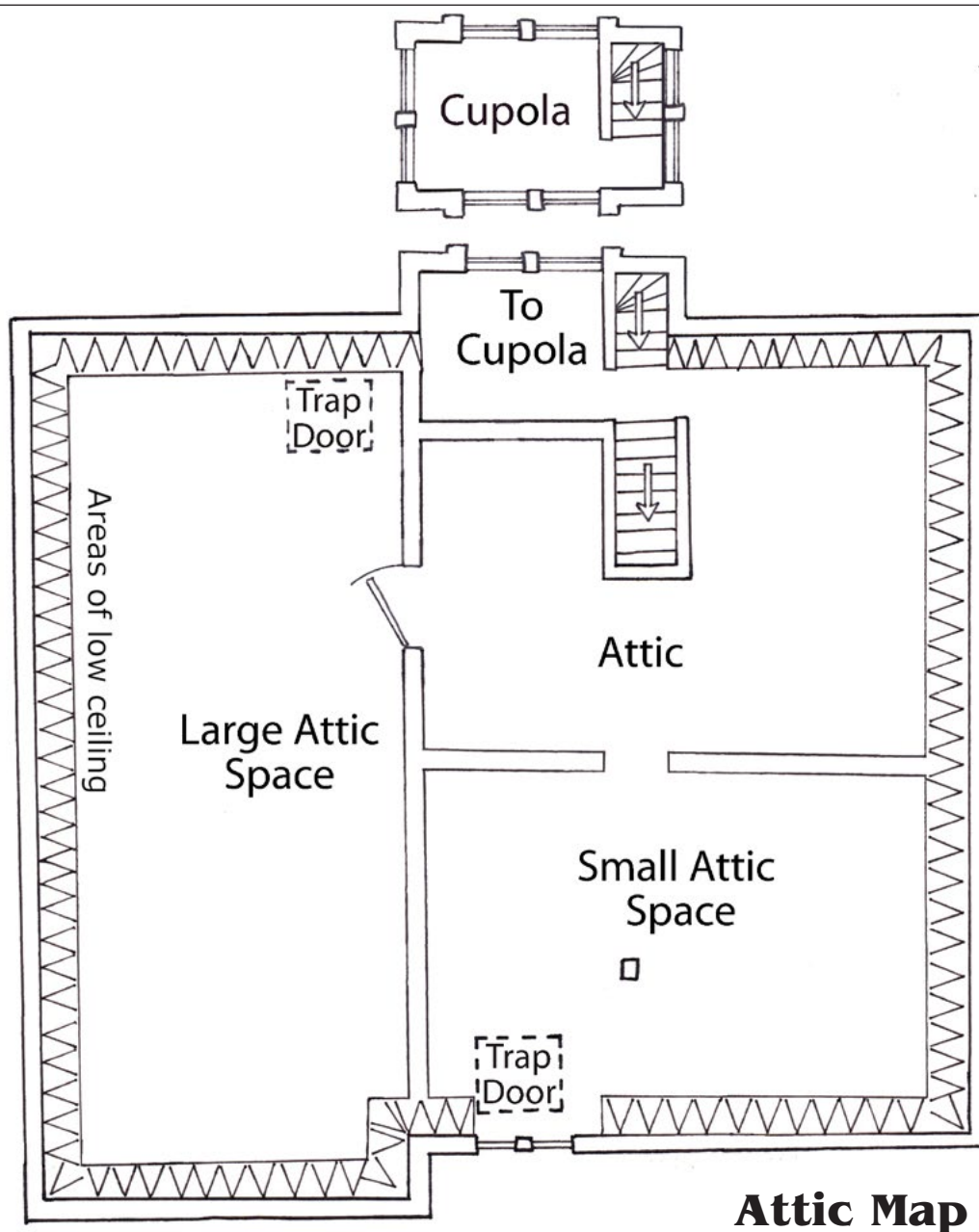
The Pantry is located off the **Coal Room**, and in it are shelves of bursted jars which once held preserves, jellies, juices, sauces, and so forth. The shelves are either tacky or fuzzy depending on if the kid investigator finds a patch of dried goo or mold. The place smells horribly of decay, and stains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

Anyone entering and looking around will, with a successful **Notice Stuff** roll, find an intact jar—one of few—hidden back on a shelf. Inside are several human eyes floating in a clear pinkish liquid. They are undoubtedly human eyes; this discovery costs 1/1D3 points of **Sanity**. Evelyn, ever in need of fresh eyes, had long ago forgotten this jar of them.

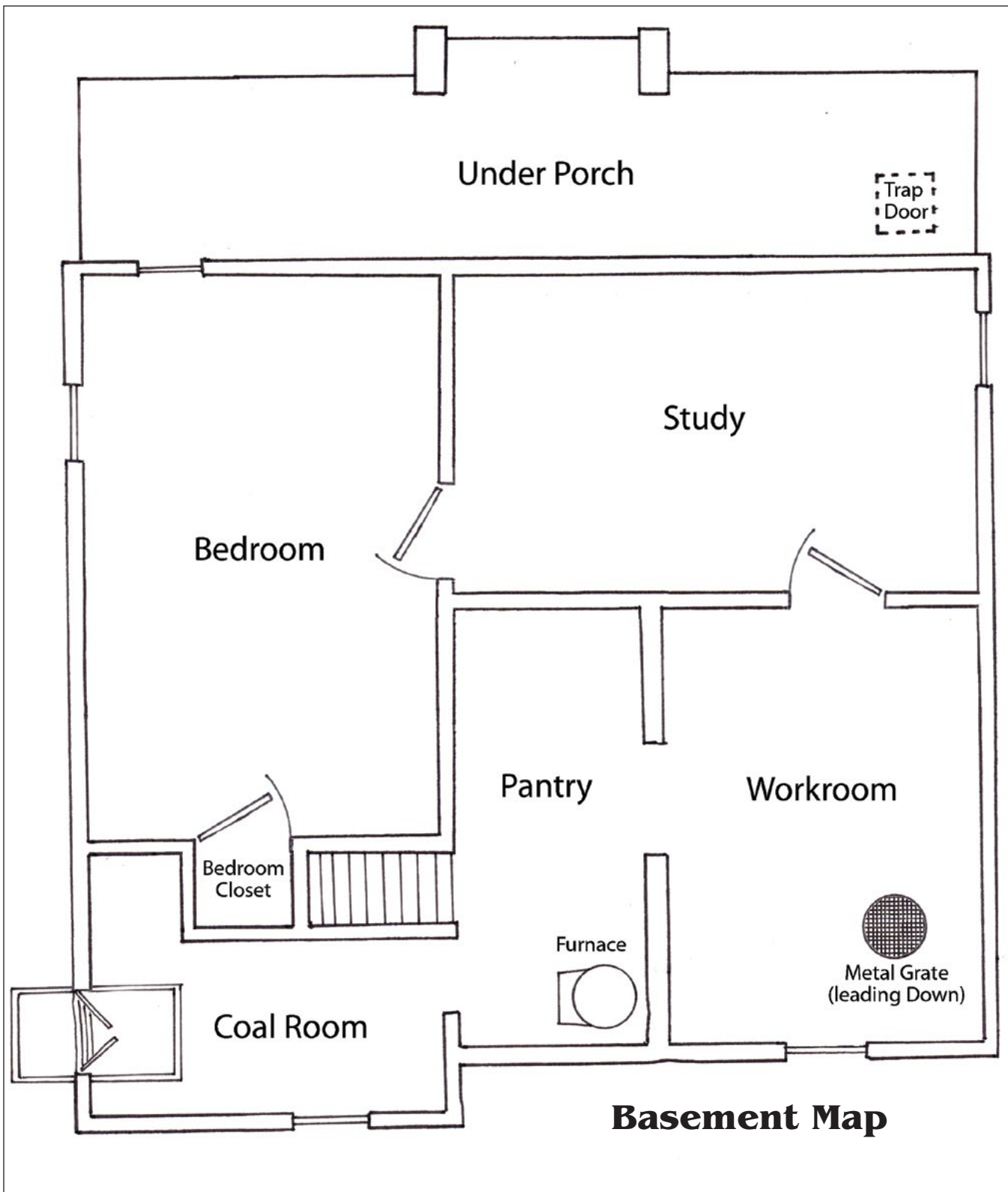
The “Study” is located opposite the **Workroom** behind a

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

Anyone inspecting the bookshelves will notice that a large rat-thing is sitting atop one large black book, high up on the top shelf, that half-hisses, half-grunts when spotted. It will not flee and will attack if anyone climbs up to retrieve the book. It will not leave the shelf unless attacked with missile weapons and will defend the book until killed. A successful **Gym Class** roll is required to reach said book. Fighting the rat-thing while holding onto the shelves requires a successful



Attic Map



Basement Map

Gym Class roll each round to hold onto the shelves; a failure results in a fall for 1D3 points of damage while a fumble means the whole section of self collapses, causing 1D6+1 to anyone near the shelf and ruining the book.

The book is very old—a handwritten manuscript on irregularly cut paper, bound in molding black leather. Anyone making an **EDU** roll can recognize that it must be at least 200

years old. Most of the pages are stuck together, and many flake right out of the binding in large, brittle chunks. A successful **Reading, Writing, & Arithmetic** roll will glean the information in *Handout #1* from one of the very few readable pages of handwritten text. Kid investigators may Push the roll if they take extra care, use a magnifying glass, or pull pages out of the book and spread them out on the floor. On a failed Push, the

pages might disintegrate or the old bookshelf might suddenly collapse on the reader for 1D4 damage, or the defeated rat-thing could suddenly spring to life for one last surprise attack. The **Sanity** cost for reading this fragment is 1/1D3 points.

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

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

A low doorway here opens into a cramped closet space with a couple of ratty women's dresses. There are three rat-things nesting in the debris they have collected here; they will avoid fighting and will flee if attacked. Also found here will be a stained but reasonably intact portrait of a salt and pepper haired, striking middle-aged woman who, while smiling benignly at the viewer, still gives the impression of furtive secrecy and perhaps even malice. Behind her can be seen a large library of books while sleeping on her lap is a large black cat. This, of course, is Evelyn Barnaker as she appeared in better days, along with her familiar Rastis. Anyone who has seen Evelyn's true form in the house's mirrors will immediately recognize the similarities between the smiling woman and the horrific grandmother thing they witnessed; understanding that this woman is the same as the thing menacing them cost 1/1D3 points of **Sanity**.

Fighting Evelyn

The kid investigators are trapped in the house until they defeat Evelyn or break her spell. Hopefully they will go into that fight prepared—there are some clues in the house that hint at certain weaknesses they might exploit. These weaknesses are spelled out in the notebook that can be found in the attic (see page 20), otherwise a successful **Spooky Stuff** roll can recall one of the items below per successful roll, if the investigator is trying to recall her vulnerabilities. (Failed rolls result in an end to speculation; a fumbled roll results in recalling a useless technique of the Keeper's choosing—we suggest saying witches hate carrots.) Here are some methods that will be particularly effective against Evelyn.

- **Silver and Iron:** Evelyn cannot regenerate from injuries caused by silver and iron. She has, for the most part, removed these metals from the house, but she has missed the fireplace poker in the parlor and the coin collection in the **Boy's Bedroom**; the latter can be fired at normal damage with a slingshot or be glued to any blunt weapon. Additionally, the silver backing of every mirror in the house is enough of the metal to cause her harm. Fragments of glass can be used as melee weapons—broken glass can be fired with a slingshot while fragile knives can be made from slivers of glass with a successful **Fix Stuff** roll. These break after 1 use (a miss requires a **Luck** roll to avoid breaking) but cause 1D4 points of damage each.
- **Fire:** Evelyn is very afraid of fire, despite her need to use candles as part of her spell, and, like silver, cannot immediately regenerate from wounds caused by it. She can control flames within the house by use of her spell Dampen Flames, but this requires her focus for one round. Elsewhere in the house, if confronted with flames, the rat- and bat-things will normally flee, hissing “No! Fire! No!” The undead witch suffers similar terror if threatened with a large torch or the like. See page XX for more information on using fire in combat with Evelyn.
- **Connection to Rastis:** Evelyn has a psychic link with her familiar. While he should be able to flee from combat in the house above, should he somehow die defending his mistress, Evelyn will be stunned for 1D3 rounds, unable to act beyond wailing for her beloved servant; she also loses 25 points of **POW**. Unfortunately, she will be even more dangerous after Rastis is slain, lashing out with fury at whoever killed the creature. At the Keeper's discretion, attacks that kill masses of her rat, bats, rat-things, and bat-things might have a similar effect (but are likely to harm Evelyn anyway).
- **Reflection:** Evelyn is a vain and petty monster that once employed the dark arts to sustain not just her life but her beauty. If she is confronted with the reality that she is now a deathless monstrosity and parody of her former self via a mirror, Evelyn will pause for a moment to study her reflection, shocked to see how much she has decayed. As the realization of her ghastly form dawns upon her, she recoils in horror. She cannot act for 2D3 rounds, unless attacked, during which point she recovers her focus after 1D3 round. Using her vanity against her allows anyone making a **Taunt** roll against Evelyn to gain a bonus die throughout combat.

Beneath the Basement

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

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

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

A successful **Be Sneaky** roll will allow the kid investigators to approach unnoticed, by the scurrying vermin at least.

Both tunnels lead to a large irregular room, roughly 30 feet across and 45 feet long. The walls are packed dirt, perhaps 10 feet high; the roof is irregular and varying in height from 10 to 15 feet. At the center of the room is a heap of bones, perhaps three or four feet high and almost ten feet across. The bones come from animals and humans—almost all children. There is a small pool of standing water along the eastern side of the room. Rats and rat-things can be seen to scurry about and there are bats and bat-things nesting in pockets across the ceiling. On the western side of the room, which cannot be seen immediately from either entrance of the room, is an alcove wherein resides Evelyn.

Each kid investigator viewing the witch must roll their **POW** versus the witch's **POW** of 120. If the kids succeed, they see the vile hag in her own form, a bloated distortion of the woman depicted in the portrait under the basement stairs, eyes long rotted away, bloated and glistening like a hellish grub. Kid investigators failing to resist the witch's influence see their

character's grandmother sitting cross-legged on the floor of this alcove. Anyone who fails their **POW** roll cannot attack Evelyn and will only attack her minions if attacked first until the spell is broken or they succeed in a subsequent **POW** roll.

Regardless of whether they see Evelyn Barnaker or their grandmother, the woman the kids see is filthy, pale, bloated, and all sorts of horrible vermin—rats, spiders, worms, snakes, and insects of all types—scuttle, writhe, creep, and crawl across and around her body. The **Sanity** loss is 1D3/1D10 for those kids seeing the witch, and 1D2/1D6+1 for those who see their grandmother under such revolting conditions.

Those who see Evelyn watch her strain for a moment then, with a pop and a small splash, another rat- or bat-thing is birthed by the witch onto the muddy floor. The newborn monstrosity is quickly swarmed by rats and rat-things, who carry the newborn monster into one of the many rat-sized tunnels lining the room. Witnessing this most unnatural birth costs 1D2/1D6 points of **Sanity**. Reaching for one of the crude niches behind her, Evelyn plucks a fresh eyeball from a dish and pops it into one of her rotted sockets. "Let's have a look at you sweetee



The Dare

children..." she rumbles in a voice several octaves lower than one might expect from your grandmother.

Afterward, as the terrified children watch, the woman, in whatever form, suddenly lurches off her muddy seat and trundles toward them. Cackling, her voice dripping with malice, she growls "Come to granny, dearie! Let me give you a great big hug!" Evelyn will attempt to scoop up one of the kid investigators, the closest one who is under her spell most likely, and begin to devour him or her. The **Sanity** loss to witness another child being devoured is 1D4/2D6. Once Evelyn attacks, any investigators still under the effect of her grandmother illusion may reroll against her **POW** of 120 but this time with a bonus die in order to see her as she is really. Affected investigators may continue to roll, with a bonus die, against Evelyn's **POW**, so long as they or their friends are under attack. Once broken, the illusion cannot be restored.

Evelyn is used to preying on children one-at-a-time and will be surprised when the investigators fight back, especially if they are prepared for the fight. She will retreat to her alcove if injured, and begin casting spells while her minions engage them directly. See **The Battle Against Evelyn** on page 28 for more details about Evelyn's tactics in battle.

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

In one corner (marked with an X) of the witch's lair, the kid investigators notice a steady seeping of water, which feeds the pool, coming from a patch of exposed bricks. Anyone who has seen the cistern outside and makes an **INT** roll will correctly suspect this is coming from the cistern outside. If the kid investigators can dislodge some of the bricks, the cistern will drain into this room—the resulting wave will wash away any rats and rat-things in the room. Each point of damage done to the brickwork—attack rolls are



still required to land an effective blow—produces a 5% cumulative chance the bricks give way. The Keeper should total the damage each round and roll once per round. **PG:** Kindly Keepers may roll each round after the first blow is struck, allowing for the pressure of the water in the cistern to push loose the damaged bricks, but this should be a last resort.

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

Tunnels Map Key

TD: Trap door up

(A): Small Room with earth walls and floor. An earthen passage leads off from one corner, from which trickling and faint scurrying sounds can be heard.

(B): Trap Door from the area beneath the basement steps.

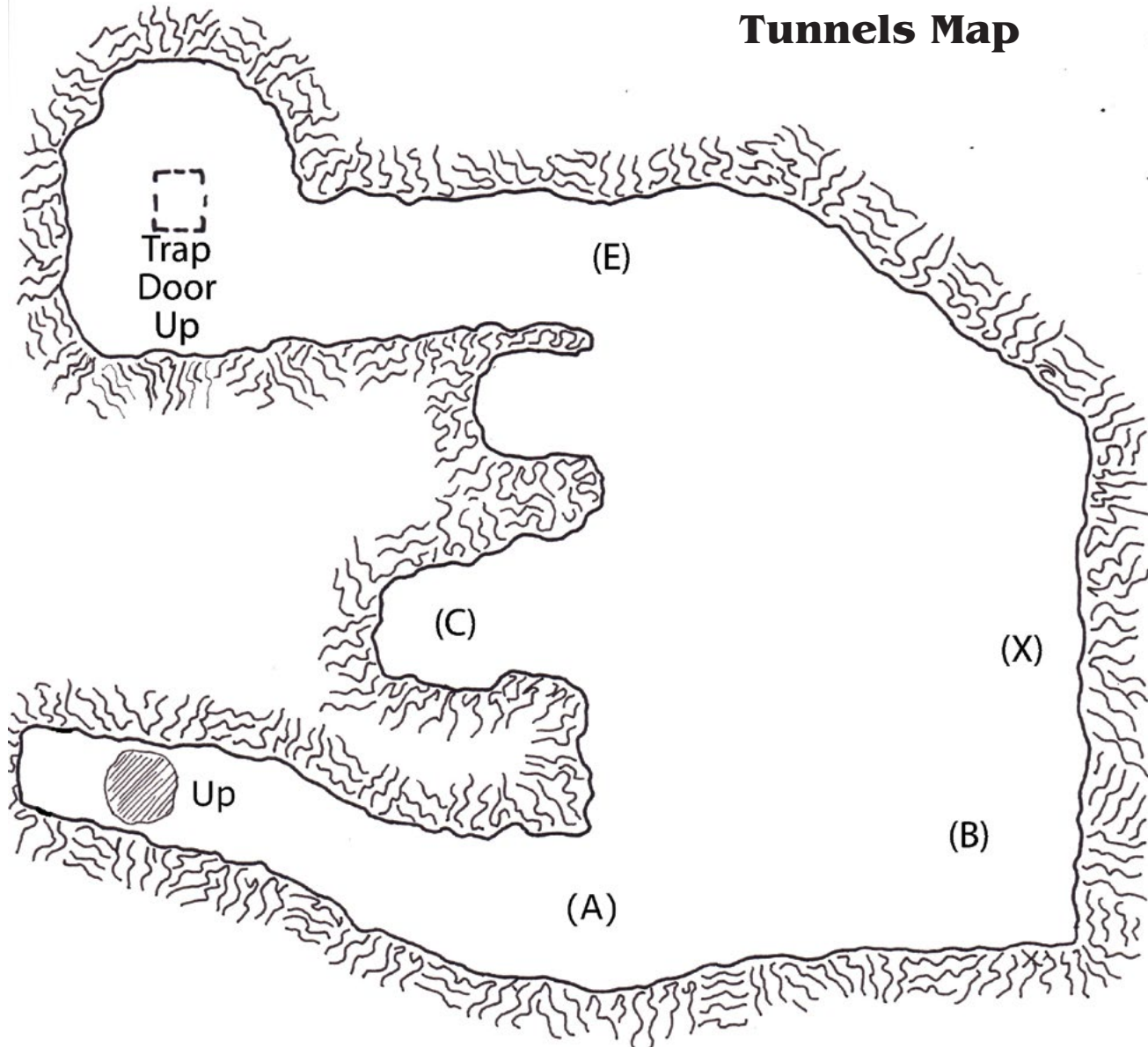
(C): This area is littered with bones (human and animal), numerous rats, and an occasional bat.

(D): Evelyn. Hello dearies!

(E): one corner of the witch's lair, the kids may notice a steady drip of water (from cistern; attack will flood room).

(F): a narrow tunnel sloping upward. Crawling up it, a kid will come out through the trap door beneath the front porch.

Tunnels Map



The Battle Against Evelyn

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

Arrayed against the kid investigators are the following forces:

Evelyn

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

Bringing Down the House

In addition to collapsing the cistern wall, the ceiling itself may be brought down, at least in part. Intentional attacks on the ceiling (assuming it can be reached) produce a cumulative 1% chance of bringing down a section roughly 5' x 5' and a few feet thick, causing 2D6 points of damage to everything in the area (rats and bats may not **Dodge** this effect but all other creatures might). In most cases the investigator causing the damage must make a **Gym Class** (or **Dodge** if that is higher) roll to jump aside before being injured. Explosive damage in the room (from firecrackers or M80s) will require a roll for the ceiling as well. Placed explosives (most likely intended to collapse a tunnel) can, with a successful **Play With Matches** roll, cause a cumulative 5% per point of damage done to collapse the ceiling. Impaling weapons can "impale" the ceiling (presumably dislodging structurally important stone or bits of earth); if the Keeper desires, tools like the shovel might be particularly effective, causing a 5% or even 10% chance of collapse per point of damage done. **R-Rated:** The investigators can cause a chain reaction if they Fumble a **Luck** roll during a collapse; at that point a 10' x 10' section falls, causing 3D6 points of damage and necessitating a Hard **Gym Class** or **Dodge** roll to avoid damage. A follow-up **Luck** roll means the collapse has stopped, otherwise the area remains dangerous each round and anyone passing through takes 1D6 points from falling stones. A second critical failure means the whole ceiling has given way; anyone in the room must make a Hard **Gym Class** or **Dodge** roll each round until they can reach one of the side tunnels or the cistern, otherwise they take 3D6 points of damage.

Rastis

While not as capable a spell-caster as Evelyn, Rastis is a dangerous opponent with or without magic. Evelyn will direct her familiar, if possible, to neutralize anyone making a ranged attack or who is the greatest threat—a kid with a bundle of fireworks or one taking pot-shots at the Hand of Glory for example. Rastis' tactic is not to attack targets directly, but rather to cast a spell—*Implant Fear*, typically—that removes the target from combat. Remember, that if Rastis dies, Evelyn immediately loses 25 points of **POW** and is stunned for 1D3+1 rounds.

Roger (and other reanimated corpses)

Should he survive, Roger can participate in the final battle, perhaps appearing suddenly out of one of the tunnels to surprise the kid investigators. He is by far the most dangerous opponent in hand-to-hand combat, though he has no ranged attack. He is armed with a large knife (1D4 damage) unless he was able to keep hold of the knife he hid in the kitchen. If the kid investigators are particularly tough or otherwise bowling over Evelyn's minions, Roger might be joined by his newly reanimated brother Ace (he will unexpectedly rise up from the pool of water on the eastern side of the room and is swinging a femur (works as a club for 1D6 damage). Exceptionally large groups might merit having the reanimated corpse of the vagrant come to Evelyn's aid, in his case stumbling into the room via one of the tunnels and using his fist to bash at the kid investigators (1D3 damage). **R-Rated:** If any of the other kid investigators have died in the house, they might reappear in the final battle as resurrected Skin Servitors; let the unfortunate players run their character's reanimated, monstrous corpse to keep them entertained.

Rat-things and Bat-things

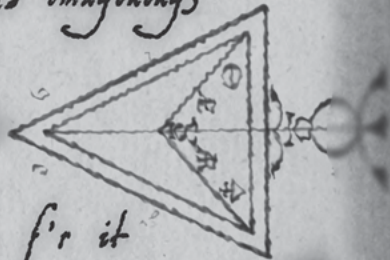
Of limited use individually in combat, consider having rat- and bat-things harass those kid investigators who are not otherwise engaged in combat. Have two (2) 'things' engage each kid investigator who is otherwise not under direct attack. Remember that the ceiling is high enough for bat-things to fly about with relative freedom. If the Keeper is employing the optional encounter "**Sympathy for the Devil-Spawn**" (see page 20), be sure to include an appropriate 'thing' so that it can betray Evelyn at a key moment.

Rats and Bats

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

shall stand in thy face thy good friends shall

have made ye part with the Black Man who hath many faces &
forms, that wisdom & life shall best thee beyond imaginings



Ye flesh of ye imature is yond which is most pure, f'r it
enwheels fender of ye taints yond age, exp'rience, carnality, & sineth
impart upon it. Sayd flesh can best consum'd raw or did cook,
though heateth tends to removeth some of ye sweetest flours of
innocence & inc'ruption. Such repasts impart upon ye feast'r ye
vitality did contain in potentiall within ye child's flesh.

Tribute wilt best given to yond Black Man bef're each
such feast, yond that gent might eke gain benefyt from it with the

his children shall thee beareth as ye did cost f'r his most wondrous

gi

Ending the Scenario: Closing Scenes

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

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

Loss

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

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

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

"What are you, scared?"

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

Draw

Describe the following to the least-injured kid investigator:

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

Rising from your bed, your legs still unsteady beneath you,

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

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

Fade to black. Roll credits.

Win

The surviving kid investigators gather on the playground at school. This is their first chance to talk after the events in the Barnaker house. Some may be bandaged or wearing a cast.

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

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

Creature and Character Statistics

Roger Simmons

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

To all, Roger appears as a normal kid. Once he gets in the house with his intended victims, he may unconsciously drop his guard somewhat; his skin may twitch and sag, or bulge unnaturally. Soon after they enter the house, Roger will slip away and try to pick them off one at a time, taking them to feed the witch. He will try to separate the kids from each other, preferring to attack a single target if possible, or ambushing a party member from behind. His weapons (knife and club) are hidden in the house, located where he can retrieve them unobtrusively.

Roger will be a fleeting shadow for the kids to deal with. If injured but not killed, he may sneak down to the cave below the basement to await their arrival. If Roger is killed his skin collapses as bugs, snakes, worms, and other horrible things crawl out of the now-useless skin. The **Sanity** loss for such a sight is 1D4/1D8.

ROGER SIMMONS, vindictive bully and undead thing

STR 50 CON 75 SIZ 45
INT 50 POW 25 DEX 45
APP 40 EDU 30 SAN 0
HP 12 Damage bonus: none.

Magic Points: 5

Build: 0

Move: 8

ATTACKS

Attacks per round: 1

Fighting (Brawl) 55% (27/11), damage 1D3

Small Club 45% (22/9), damage 1D6

Large Knife 35% (17/7), damage 1D6+1

Dodge 50% (25/10)

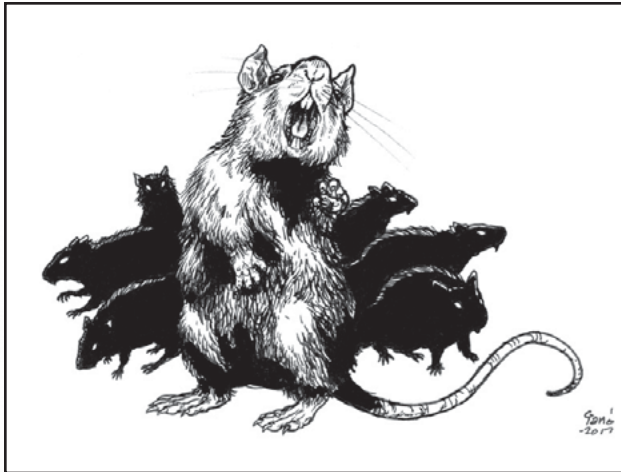
Skills: Be Sneaky 65%, Cthulhu Mythos 10%, Gym Class 55%, Notice Stuff 35%, Taunt 20%.

Defenses: None; Skin Servitors like Roger (who is little more than a skin-sack filled with vermin) take ½ damage from blunt weapons and only suffer normal damage on impales.

Sanity Loss: 1D3/1D6 when the kid investigators find out what Roger actually is. An additional 1D4/1D8 may be lost if Roger is killed in a way that reduces his hit points below zero, as hundreds of spiders, worms, and other loathsome things burst from the hollow shell that was his skin.



Rat Packs, rattus rattus



These creatures have average slats (as per page 338 of the *Call of Cthulhu Keeper's Rulebook*). Unless otherwise noted, the presence of rats in a given room is up to the Keeper, with 3D6 rats in any pack encountered. These creatures are mostly included for atmosphere; do not overdo it, this is not Exham Priory! In describing the rat packs, avoid using exact numbers. A child's imagination could transform a pack of 6 rats into a ravenous horde—describe it as a wave of black beady eyes, whiskers, fur, and teeth.

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

Sanity loss for a rat pack 1/1D3 points, but this cost is for the first pack encountered only. There is no loss for subsequent encounters unless the kid investigator has some sort of phobia, but that is beyond the scope of this scenario.

BAT SWARMS, myotis lucifugus

Like their rodent brethren, these creatures have average slats (as per page 336 of the *Call of Cthulhu Keeper's Rulebook*) and their presence is up to the Keeper unless otherwise noted. Bats are likely only encountered on the second floor, the attic, and Evelyn's chamber. A swarm of bats consists of 2D6+6 bats; like the rats, when describing them, focus on the flapping of wings, their shrieking chirps, and sudden, unexpected movements. Loud noises, sudden movements, and open flames larger than a candle drive off about 20% of a bat-swarm with each application (unless the creatures are under the direct command of Evelyn); otherwise each successful attack kills one bat for every two points of damage done. Bat swarms losing ½ or more of their original number or more will flee.

Sanity loss for a bat swarm is 1/1D3 points, but this cost

is for the first swarm encountered only. There is no loss for subsequent encounters unless the kid investigator has some sort of phobia, but that is beyond the scope of this scenario.



THE RAT-THINGS, unnatural malevolent scuttlers

	#1	#2	#3	#4	#5	#6	#7	#8	#9	#10	#11	#12
STR	10	10	15	10	5	10	15	10	10	5	15	10
CON	35	30	35	20	40	35	45	30	55	30	45	35
SIZ	5	5	5	5	5	5	5	5	5	5	5	5
INT	35	40	50	25	35	15	20	30	25	25	35	39
POW	40	25	15	45	35	30	25	45	35	15	20	40
DEX	90	100	95	55	70	95	110	100	85	115	65	90
HP	4	3	4	2	4	4	5	3	6	3	5	4

Av. Damage bonus: -2

Av. Build: -2

Av. Move: 9

ATTACKS

Attacks per round: 1

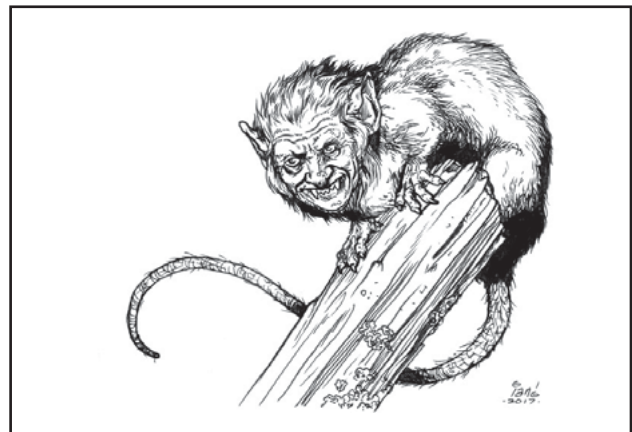
Fighting 35% (17/7), 1D4 + damage bonus

Dodge 45% (22/9)

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

Skills: Be Sneaky 80%.

Sanity Loss: 0/1D6 points to see a rat-thing.



THE BAT-THINGS, fluttering blasphemies

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

Some of these creatures may retain remnant memories of their former selves, and as such might look upon Evelyn's newest victims with pity. Patient and kindly kid investigators may be able to obtain the help of a sympathetic rat-thing; see page 20 for more details.

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



A DOZEN BAT-THINGS, reuse as needed

	#1	#2	#3	#4	#5	#6	#7	#8	#9	#10	#11	#12
STR	10	10	5	15	10	15	5	10	15	10	5	10
CON	30	15	35	35	45	25	50	30	55	45	45	55
SIZ	5	5	5	5	5	5	5	5	5	5	5	5
INT	30	15	35	35	45	50	45	40	50	40	45	35
POW	30	45	25	25	60	30	45	35	35	45	50	30
DEX	85	130	105	80	85	135	125	120	65	480	110	95
HP	4	2	3	4	5	3	5	3	6	5	5	6

Av. Damage bonus: -2

Av. Build: -2

Av. Move: 10

ATTACKS

Attacks per round: 1

Bite 35% (17/7), 1D3 + damage bonus

Dodge 95% (47/19)

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

Skills: Be Sneaky 40%, Notice Stuff 50%.

Sanity Loss: 1/1D6 points to see a bat-thing.

Rastis

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



RASTIS, Evelyn's feline familiar

STR 10 CON 50 SIZ 5 INT 75 POW 90

DEX 145

Damage bonus: -2

HP 5

Magic points: 18

Build: -2

Move: 10

ATTACKS

Attacks per round: 2

Claws: 50% (25/10), damage 1D3

Bite: 35% (17/6), damage 1D4

Rake: 40% (20/8) (If Bite succeeds), damage 2D3

Dodge: 90% (45/18)

Armor: None; he relies on stealth and evasion.

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

Sanity Loss: 0/1D3 to see Rastis if one realizes he is a witch's familiar or otherwise is supernatural.

Spells: Drown Mind, Evil Eye, Implant Fear, Mesmerize; see page 28 for suggestions as to their use.

Special Powers:

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

Psychic Link: Evelyn has a permanent psychic link with Rastis and anything he observes, she may view as well, after focusing one round. The death of Rastis stuns Evelyn for 1D3 rounds wherein she is unable to act, she also loses 25 POW. Rastis is not similarly affected, but will immediately flee the house should Evelyn be killed.

Rake: Should Rastis succeed with a Bite attack he may also perform a Rake attack, slashing repeatedly at his victim with his hind-claws; this attack causes 2D3 points of damage.

Note: Rastis' has considerable stealth skills; his task is to observe the kid investigators and draw them to Evelyn, not to provoke a batch of fresh human children.

Evelyn Barnaker

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

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

Evelyn will use the mirrors in the house to monitor the

Evelyn's Spells

The following spells are unique to Evelyn, she having used her dark powers to create them over the years. If the Keeper wishes, she has recorded them in her spellbook, which she keeps in one of the niches in her chamber. The book is hand-written in archaic English and is little more than notes on various incantations; it takes 20 weeks to study. It grants +5% to **Cthulhu Mythos**, cost 1D2/1D6+2 points of **Sanity** to thoroughly read and contains notes on all of the spells known to Evelyn.

CREATE SKIN SERVITOR

Cost: 10 magic points; 2D6 points of **Sanity**

Casting Time: 15 minutes; this does not include the amount of time needed to skin a human, however.

Similar to *Create Zombie*, this spell requires the skin of a freshly deceased human (other creatures as possible, perhaps). The spell must be cast underground or in some place where vermin are common. As the caster chants, all manner of insects, spiders, worms, grubs, and other pests (which have fed upon the corpse) fill up the empty skin, stitching shut holes with spider silk or their own bodies. Soon, the creature will rise up and await the caster's command.

The Skin Servitor has the same stats in had in life save for **POW**, which is only 1D6 x 5 (or whatever it had in life if lower) and the **APP** is reduced by 1D3 x 5 points. The Skin Servitor is wholly loyal to the caster but retains the memories and personality it had in life. It is, however, a monster masquerading as a person, and prolonged scrutiny will detect some oddity of manner or motion—it is boneless after all and utterly lacking in human feeling. For a time though, it can pass for human. See the description of Roger on page 31 for more information.

DAMPEN FLAME

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

Casting Time: Instantaneous

The caster may extinguish any natural flame visible to them. The area of effect can be as large as a sphere

with a radius of 10'; the caster can pick and choose between flames within the area if they wish. 1 magic point expended will extinguish all fires of a torch-size or smaller. 2 points will extinguish a campfire or fireplace. 3 points will extinguish a bonfire. Because of her mirrors and ability to see through the eyes of her servitors, unless the kid investigators remove these tools, the entirety of the house is effectively visible to her.

SEE THROUGH MIRRORS

Cost: 1 magic point to view; 2 to communicate

Casting Time: Instantaneous

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

SEAL HOUSE

Cost: 8 magic points

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

The witch can use this power to make it impossible for anyone to leave the house. It costs 8 magic points to cast and takes five minutes of chanting and tracing certain potent symbols in the air. Once cast, no one may exit or enter the structure until either the caster wills it, perishes, or dawn arrives. Doors and windows will not open and normal attacks will prove useless, harmlessly bouncing off the wood or even glass. Witnessing this supernatural force costs 1/1D3 points of **Sanity**. The spell may only be cast at night and requires some sort of enchanted object (in this scenario it is a Hand of Glory) as the focus of the spell; if that object is disturbed or damaged, the spell is also broken.

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

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

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

STR 45 CON 75 SIZ 90 INT 85 POW 120
 DEX 45 APP 10 EDU N/A SAN 90 HP 16
Damage bonus: +1D4 **Magic points:** 24
Build: 1
Move: 6

ATTACKS

Attacks per round: 1*

Devour, 100% but only against immobile opponent. 2D6 points of damage until victim is eaten or pulled free.

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

Defenses: 1 point of withered, iron-hard flesh.

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

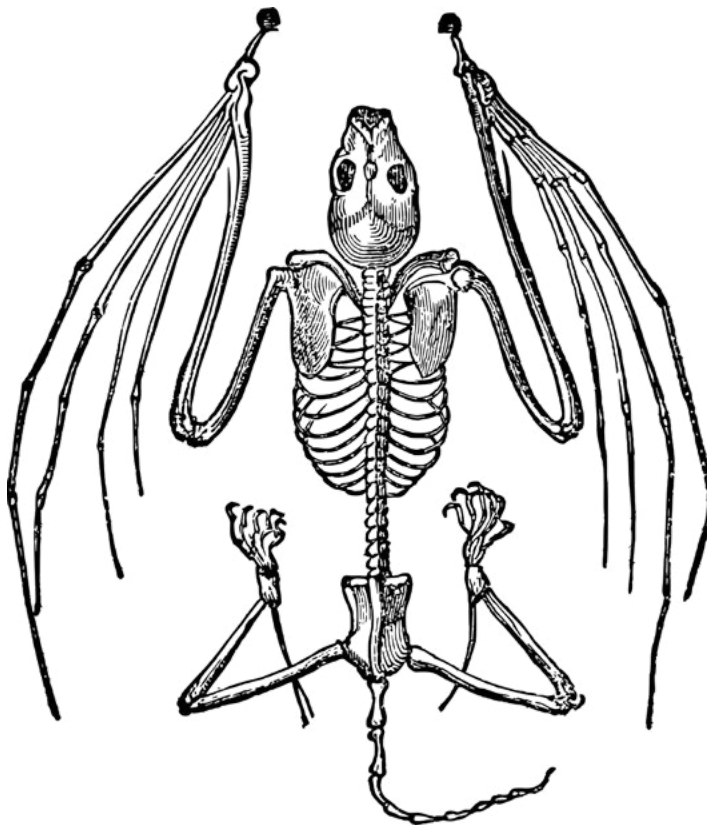
Sanity Loss: 1D3/ 2D4+ 1 if she is appearing in her 'grandmother' guise. 1D4/2D6 if appearing as her own pale, bloated, filthy self.

Special Powers:

The Grandmother Illusion: This power costs only 1 magic point, and requires a **POW** vs. **POW** roll, versus Evelyn's **POW** of 120. If the witch wins, the viewer sees his/her grandmother under the horrible conditions in which Evelyn actually lives. If the viewer resists, he or she sees no illusion—just the witch as she really appears. Only those who see Evelyn as she is may attack her.

Devour (mnvr): Immobilized: Either due to the Grandmother Illusion or one of Evelyn's spells; victims may be consumed whole. Evelyn picks up the victim and pulls them into her mouth as her jaw widens, snakelike, to engulf the victim, rows a razor-sharp teeth unfolding from her ever-lengthening gullet, her neck muscles compressing and releasing to pull the victim further into her hellish maw. Each round of being devoured causes 2D6 points of damage. Friends might try to pull a kid investigator from Evelyn's hideous mouth; the investigators (up to 2 may participate) roll their combined **STR** versus Evelyn's **STR**.

Spells: Evelyn is a witch and knows many spells; see the boxed text nearby for the detailed list.



The Call of Kid-cthulhu: Simplified RPG Rules for The Dare

Introduction

THE DARE, WHILE A SCENARIO FOR THE *CALL OF CTHULHU* ROLE-PLAYING GAME, USES A CONDENSED SET OF SKILLS AND RULES RATHER THAN THE REGULAR 7TH EDITION VERSION OF THE GAME. THIS SECTION SUMMARIZES THOSE DIFFERENCES FOR THE KEEPER AND SERVES AS AN INTRODUCTION TO THE *CALL OF CTHULHU* RPG FOR THOSE NEW TO THE GAME. THOSE LOOKING FOR A FULLER DISCUSSION OF THE GAME'S RULES SHOULD REFER TO THE FREE *QUICK-START PDF* (AVAILABLE AT CHAOSIUM.COM) AS WELL AS THE *INVESTIGATORS HANDBOOK* AND *KEEPER RULEBOOK* FOR THE *CALL OF CTHULHU* ROLE-PLAYING GAME.

The Absolute Basics

You are playing a game. You control a character in that game; we will usually call them a kid investigator. Other players control their own characters, except one player who is leading the game, they are called the Keeper of Arcane Lore (Keeper for short). They determine what happens to you and the other players; in this case, it is a story about a group of kids in a haunted house in the style of a 1980s horror movie. All of the information you need to know is recorded on your character sheet.

Understanding Your Character Sheet

The character sheet describes your character, using numbers and text. Familiarize yourself with it in advance of playing the scenario, if you are able, but do not feel obliged to memorize anything. Additionally, do not worry about what each number means. We will explain the various parts in more detail in the next section.

The character sheet is divided into the following sections:

- The top section lists your statistics—numerical values representing your physical and mental abilities.
- On either side of these numbers, there is also a space for an investigator portrait. We've provided some portraits on page 44-45. Use one of these classic 1980s heroes or a different image of your choosing. This is not essential but is a helpful way to anchor your imagination onto your character and for the other players to do the same.
- Next on the sheet are some more statistics, secondary values derived from the primary statistics above. These include **Hit Points** (how much injury you can suffer) and **Sanity** (your mental well-being).
- Below that are your skills. These describe how likely you are to succeed at different kinds of tasks when under pressure.
- The next section lists weapons (including how much damage they inflict and your chance to hit with them) and other equipment. See below for more information on weapons and equipment. You will be playing

a child in this scenario, so the availability of both will be limited.

- The final section of the character sheet are notes about the individual kid investigator, how they regard the other kids in their group, and finally, what rumors you've heard about the old Barnaker House.

Rules Basics and Skills

Statistics

These numbers describe the various qualities of your character and allow you to compare them to other kids (as well as any adults or, ummm...creatures...they might meet...). We measure the physical and mental abilities of your child-investigator in a number of ways

- **Strength (STR)** - Physical strength
- **Constitution (CON)** - Heartiness and endurance
- **Power (POW)** - Willpower and mental
- **Dexterity (DEX)** - Agility and physical quickness
- **Appearance (APP)** - Looks
- **Size (SIZ)** - Bigness...this roughly combines both height and weight
- **Intelligence (INT)** - Mental acumen and quickness
- **Education (EDU)** - Schooling (and to a lesser extent life experience); almost everyone will have exactly the same number as it roughly corresponds to what grade you are in at school.

In addition to these statistics, you'll see several more number ratings:

- **Luck** - Sometimes, the Keeper may need to determine randomly if something bad happens to someone; the higher your Luck, the less chance it will be you.
- **Magic Points** - Why is this here? Everyone knows that magic isn't real. If it were, you would need to keep track of these when casting spells or suffering magical damage.
- **Hit Points** - A measure of how much damage your character can take before they are disabled or even... (gulp)...killed.

- **Sanity** - A measure of mental health and resilience. Encountering something frightening or unnatural can require you to roll against your current Sanity.

Sometimes the Keeper will ask you to make a roll against one of your statistics; these work the same as skill rolls (see below).

Skills

Skills are the system we use to describe your chance to complete certain tasks in-game, typically in a high-pressure situation. *The Dare* uses a simplified set of skills as compared to the regular 7th edition of the *Call of Cthulhu* rules. It serves to both make this scenario very easy to use to introduce new players to the game and to help shape the play experience to model the sorts of horror films and stories that inspired *The Dare*. Below is the list of skills available to players, with a description and notes indicating which skill(s) this simplified list replaces or combines. Where a skill notes that it has a "base," this is the minimum percentage anyone has in that skill by dint of reaching young-adulthood (this information is also noted on the character sheet). We've made this basically the same as for adults, both to keep the rules simple and to give the kids in the scenario a little help. This base varies between skills depending on how commonly they are employed and how difficult they are.

- **Be a Pal:** This is supporting and helping someone else emotionally (and functions similarly to **Psychology** in traditional 7th edition *Call of Cthulhu* rules.) If one of your friends is frightened or upset because of something that they've seen or experienced, you can use this skill to help them recover more quickly; success in this skill negates a temporary insanity and/or restores 1D4 points of **Sanity** (but not higher than **POW**). The base for this skill is 10%.
- **Be Bossy:** This skill is used when you are trying to get other people to do what you want to do. The base for this skill is 10%. (This skill combines **Intimidate** and **Persuade**.)
- **Be Sneaky:** Do something without being noticed by others. (This skill combines **Sleight of Hand** and **Stealth**.) The base for this skill is 20%.
- **Dodge:** This skill lets you avoid being hit by something, usually an attack in combat. The base for this skill is 1/2 of your **DEX**. (This skill is the same as **Dodge** in normal *Call of Cthulhu* rules.)
- **Fighting:** Punching, kicking, biting, swinging a stick, or stabbing with something sharp. The base for this skill is 25%.
- **First Aid:** If someone gets hurt, you can help them out and, in a limited way, heal the wounds. With a successful roll, you can heal 1 point of damage. This

skill cannot be used during combat as it takes time and care. Likewise, the Keeper may rule that some injuries cannot be healed. This is either due to lack of materials (such as a broken leg if there are no available splints) or the wound is too severe for a child to manage (such as a lost limb or severed artery). The Keeper may allow one roll per individual injury if they desire. The base for this skill is 30%.

- **Fix Stuff:** This skill covers any sort of repair; **Mechanical** or **Electrical**, (and if the Keeper permits, possibly at a penalty, picking a lock). The base for this skill is 10%.
- **Gym Class:** Anything involving physical activity, running, jumping, climbing, swimming, throwing, etc. The base for this skill is 20%. (This skill combines several skills related to physical activity, including **Climb**, **Jump**, and **Throw** but excluding **Dodge**.)
- **Nature:** All the stuff you might learn in Boy Scouts or Girl Scouts—things about animals and plants, how to find North, tracking, that sort of thing. The base for this skill is 10%. (This skill combines **Navigate**, **Natural World**, **Survival**, and **Track**).
- **Notice Stuff:** Can you see or hear (or smell) something that others might not? This is that skill. The base for this skill is 25%. (This skill combines the observational skills of **Listen** and **Spot Hidden**.)
- **Play with Matches:** This skill covers a host of things children are not supposed to do; start fires, make traps, and otherwise cause bodily harm. This skill is used when trying to start a fire, misusing household chemicals, and otherwise making mischief (or worse) with everyday things. It is also used when attacking with firecrackers. The base for this skill is 0% because you are all a bunch of goodie-two-shoes who never have any fun, according to Roger, at least.
- **Reading, Writing, and Arithmetic:** This covers most academic skills, such as **Accounting**, **Language (Own)**, and **Library Use**. The base is 20%.
- **Science Class:** This covers any scientific skill, from astronomy to zoology. The base is 10%.
- **Spooky Stuff:** This is knowledge about creepy, weird things, like in Arthur C. Clark's *Mysterious World*, Scholastic's *Book of Ghosts*, *U.F.O.s or Monsters*, or on *In Search Of...* (In other words, the **Occult** skill for children). The base skill is 5%.
- **Taunt:** This skill is used to annoy or distract an opponent, assuming they understand what you are saying or doing. You can provoke someone to attack you, either causing them to initiate combat or distracting them from someone else. Anyone affected by this skill can only attack the successful taunter until they make

a successful attack on their tormentor unless they make an **INT** roll; this prevents them from dodging or using skills other than **Fighting**. The base for this skill is 0%.

Ultimately the Keeper decides which skills apply in the events of the game. For example, in a fight with a monster (not that there are any in the house...no way...), your character jumps onto the back of the creature. Your Keeper might decide your chance to hold on is determined by your **Fighting** skill or **Gym Class**, or maybe your **SIZ** and **STR**.

How Skill Rolls Work

When asked by the Keeper, you may roll against your skill. If you roll equal to or under your score, you succeed, congratulations. Should you roll over, you fail. Sometimes, especially when you are testing your skills against an opponent, the Keeper may assign a bonus or penalty die to the roll (see box), complicating or simplifying things for you. Sometimes the Keeper may ask you to make a **Hard** skill check, in which case you must roll equal to or under ½ of your skill or statistic. If you roll under 1/5th of your current skill, that is called an **Extreme** success and may gain some extra advantage. There are places on your character sheet to record the Hard and Extreme success values for each skill.

Bonus and Penalty Dice

Each bonus die gives you another "10s" die when you roll; you keep the lowest result. Yay! In the case of a penalty die, you roll an additional "10s" die but keep the highest result. Boo! Hiss! You may gain a bonus or penalty die (or dice) depending on the circumstances of your skill check, most often in combat, as assigned by the Keeper.

Combat

Combat is divided into rounds, a block of time "long enough for everyone to take one significant action." Kid investigators and their opponents act in order of **DEX** scores from highest to lowest (the Keeper should take note of every character's **DEX** scores at the start of the game to expedite things). Every round, you may **Attack** or **Dodge**.

If you and your opponent are both attacking each other, whoever has a higher level of success damages the other:

- You miss, they miss - Whiff. Time for round two.
- You hit, they miss - You had a normal success, they failed. You hurt them.
- You miss, they hit - You failed, they had a normal success. You are hurt.

- You hit, they hit: Whoever has the highest level of success hurts the other Extreme>Hard>Normal. If you both had the same level of success, the person who had the higher **DEX** wins and injures their opponent.

If one person is attacking and the other person is Dodging, the same rule applies: the higher level of success wins. The person Dodging wins in the result of a tie.

Injury

Whenever you are injured, subtract the damage you have taken from your current Hit Point total. If your hit points drop to zero or lower, you are unconscious and may die. Others may use certain skills like **First Aid** to heal you, if able. If a single attack causes ½ or more of your maximum hit points, you suffer a Major Wound and must roll under your **CON** (on a 1D100 roll). If this causes you to reach zero hit points, you are dying and must make a **CON** roll each round to avoid this fate until someone succeeds in a **First Aid** roll and stops the bleeding, etc. If you somehow ever suffer an injury that causes damage equal to or higher than your maximum hit points, you are dead. Sorry.

Injuries heal slowly enough that you will not naturally heal during this scenario. If you have suffered a Major Wound, the Keeper may penalize you in certain actions—a broken leg will make you move more slowly, a badly cut hand will make skill rolls using it harder, etc.—if they desire. Try to avoid getting hurt, ok?

Sanity

Call of Cthulhu is a horror game. Sometimes you might see something so horrible it causes damage to your mind. When this happens, the Keeper will ask you to make a **Sanity** roll. If you roll equal to or under your current **Sanity**, you suffer no loss (or in the case of really awful stuff, a lesser amount of damage). If you roll over your current **Sanity**, you lose 1 or more points of **Sanity** (your Keeper will tell you what die to roll).

If you lose 5 or more points of **Sanity** from a single roll, you must roll over your **INT** (yes, we said over. Ignorance can be bliss); otherwise, you will **Freak Out** (they call this a Temporary Insanity in the regular game). The Keeper will describe your immediate actions—run, attacking the nearest person, etc. Someone who is **Freaking Out** may only attack or run away and try to hide. A **Freak Out** lasts for 1D10 minutes; you can be calmed by someone who succeeds in a **Be a Pal** roll. Your Keeper can assign you a Phobia after your **Freak Out** ends, depending on what caused you to **Freak Out**. For example, if you saw a crocodile pop up out of the river and eat someone (and understandably **Freaked Out**), the Keeper could say you have a Phobia of water and must make a successful **INT** roll to come close to the water the next time you see it. Luckily, there are no crocodiles in this scenario, so everything will be fine. Yep.

(If somehow you lost 20% or more of your current **Sanity** from a single roll, you would **Totally Lose It** (a.k.a. suffer an Indefinite Insanity), and the Keeper would tell you what this meant for your poor kid. Don't worry though. There can't be anything that scary in this spooky old house. Nope.)

Pushing Rolls

If a skill roll is failed, you may ask to “Push” the roll and make a second attempt. So long as the Keeper agrees, you may make a second attempt immediately after a failed skill roll but note—you must first tell the Keeper why you should have a second chance as well as what sort of negative consequence this second attempt will have for your kid investigator should you fail a second time. So long as the Keeper agrees, you may roll again. If you succeed, there are no further consequences except possibly taking longer to complete a task than normal. Failure means you immediately suffer the negative results of your failure, likely suffering the effect you described, though the Keeper may adjust as they desire.

For example: while attempting to open a locked drawer (with a **Fix Things** roll) you fail on your first attempt. You then state you wish to push the roll, saying that you get out your pocket knife to help you force the drawer and that if you fail, you might break the blade off. You roll again and fail. The blade snaps, wedged into the drawer, and you take a point of damage as you cut your hand on the stub of the broken knife.

Combat and **Sanity** rolls cannot be Pushed.

Equipment

There are no specific rules for equipment beyond the damage assigned to certain weapons. Equipment must be requested from the Keeper, and they are the ultimate arbiters as to what effect your gear might have. Consider three factors:

- A) What sort of gear does your kid investigator have access to?
- B) What sort or how much gear could your kid investigator carry?
- C) What sort of equipment might your kid investigator think would be useful?

For example, a kid investigator might have something like a compass, a graphing calculator, or a Walkman; these are light and kid-appropriate (and might possibly be useful in the scenario). Your kid investigators could not have a propane tank (too heavy and mom and dad would definitely notice), a Geiger counter (too exotic), or a chainsaw (seriously? No.).

As a rule of thumb—no non-blunt weapons (golf club, baseball bat, walking stick, etc. are ok) bigger than a pocket knife, no firearms (or any projectile weapons without the Keeper's approval), no explosives (though kid investigators with a **Playing with Fire** skill above 0% can have firecrackers), nothing toxic or flammable (again those with Playing with Fire above 0% have matches or a disposable lighter), and nothing illegal...unless the Keeper allows it, of course.

Roleplaying as an 80s Kid

For some of us, the 1980s are an increasingly distant memory, while for an ever-growing section of the population, it is a genre-friendly setting with lots of easy fashion and cultural touch-points that makes for a fun era to explore. There are dozens of movies or TV shows you can plunder for inspiration: *E.T.*, *The Goonies*, and *Adventures in Babysitting* (or for a less exaggerated portrayal *Freaks and Geeks*; *Stranger Things* actually gets the details mostly right, at least cosmetically).

For horror aficionados, we have included an essay by film reviewer (and prolific *Call of Cthulhu* writer) Brian M. Sammons (see page 42) who has offered a list of 1980s horror films. The list is both an object lesson for your kid investigators on how to survive but which also offers a lot of pointers on the cultural ephemera that defined that decade as well.

Ultimately no one is going to grade you on how accurately you portray an 80s kid. You can lean as far into the era's stereotypes as you want, history be damned, wearing your Thriller jacket and Air Jordans while listening to Wham on your brand new Sony Walkman, with a Flock of Seagulls haircut and speaking solely in the lingo of a Valley Girl, or you can just keep an average kid with a wardrobe from Sears, a haircut from mom, and a heart full of dreams. The monsters will eat you either way. If there were monsters....

Creating Your Own Kid Investigator

Unlike in traditional *Call of Cthulhu*, where you play adult adventurers, *The Dare* is intended for pre-teen protagonists. Certain elements, such as the investigator's statistics as well as damage, have been adjusted to reflect this. While we have created a set of pre-generated kid investigators, you are free to create your own.

Profession: Unlike in regular *Call of Cthulhu*, there are no "child" professions. Everyone has the same profession - Kid. While kids differ greatly in aptitudes and interests, there are already restrictions regarding what skills (from our short

Halloween Costumes

The Dare is set on Halloween night and, if the players and Keeper wish, you may elect to have your kid investigators wearing their Halloween costumes at the start of the scenario. The decision is primarily a cosmetic one, of course—no costume should provide any protection from injury or any scenario-breaking advantage. Consider them more a way for expressing your character's personality and, potentially, a solid justification for a less common piece of equipment or two. For example, if your kid dressed up as tennis Grand Slam champ Chris Evert Lloyd, it would make sense that she might have a tennis racket and tennis shoes; "Dr. Jones," the globe-trotting archaeologist, might be wearing a fedora and a leather jacket (probably several sizes too large), be carrying a "bullwhip" (aka a jump-rope), and a cap gun. With the exception of blunt objects—a hockey stick, tennis racket, or baseball bat—no weapons your character might carry should be functional. What sane parent would send their eleven-year-old daughter out into the night dressed as a ninja with a sharpened katana? Ultimately the Keeper is the final arbiter of what gear you bring along on your adventure.

One thing to those who were not children in the 1980s might not realize is that store-bought costumes of this era were woefully inferior to almost anything one might create at home. Typically purchased at the drugstore or a 5 & Dime, most costumes of this era (even licensed ones of popular characters) were just a poorly-made plastic mask and a smock or tunic worn over your clothes. They were really, truly, terrible.

There is no reason, of course, for you child-investigator to suffer in this way, so let your imagination run wild and assume you have one or more loving parents who slaved over a sewing machine, or with a hot glue gun, to craft you the perfect costume. Make sure to thank them the next morning, assuming you survive the night.

list) a kid investigator may have, and so “professions” are not needed. You will note that the pre-generated characters have all been built around certain traditional archetypes (and are so noted on the character sheets) based on their highest skill ratings.

Statistics: Roll the following dice to determine your stats:

- $(1D4-2)+6 \times 5$ for EDU
- $1D6+6 \times 5$ for STR and SIZ
- $2D6+3 \times 6$ for APP and CON
- $3D6 \times 5$ for INT, DEX, POW, and LUCK
- Magic Points are equal to your POW divided by 5.
- Hit points are equal to your SIZ+CON divided by 10.
- Sanity is equal to your POW.

Skills: Kid investigators’ skills are assigned as follows: select 1 skill at 80, 2 skills at 60, 3 skills at 40, and 4 at 20 points. Add these points onto the base skill level; the maximum for any skill, however, is 99% regardless of base.

Creating Skills

We have left a blank skill slot available on *The Dare’s* character sheet. When creating a kid investigator, you may wish to provide them some skills not already included in the scenario (though we will tell you upfront that the kid investigators were all developed for use in this scenario, so other skills are probably not useful). So long as you and the Keeper agree about the effects and limits of a skill, feel free to add it to your character. If you create scenarios of your own using these modified rules, this blank slot might be more useful.

Equipment

What costume are you wearing? What stuff did you bring from home? Will it do you any good? You may have any piece of equipment your Keeper allows since it won’t do you any good anyway...bwahahahahaahaaa. Sorry. You’ll be fine. Have fun!



Grab the Machete

or: How I Learned to Stop Going Insane and Love 80s Horror Movies

by Brian M. Sammons

SO YOU'RE PLAYING *CALL OF CTHULHU* IN THE WONDERFUL HEYDAY OF THE AWESOME 80s. RAD! THE 1980s WERE A GOLDEN AGE FOR HORROR MOVIES AND THUS A GREAT PLACE TO LEARN SOME INVESTIGATOR TIPS FOR YOUR NEXT GAME. SO IF YOU ARE LOOKING FOR SOME CINEMATIC POINTERS ON THE DOS AND DON'TS OF HORROR SURVIVAL, YOU HAVE COME TO THE RIGHT DECADE. HERE ARE SOME TOTALLY TUBULAR EXAMPLES FROM THE WORLD OF CINEMA THAT JUST MIGHT SAVE YOUR INVESTIGATOR'S LIFE (OR INSPIRE KEEPERS TO GREATER HORRORS...)

***Halloween* (1978)**

Never assume the monster is dead and never drop your guard. Laurie attacks and "kills" the murderous madman twice. Each time she assumes the threat is over and turns her back on the fallen foe, only to have to fight for her life all over again when The Shape comes back. In *Call of Cthulhu* you don't know what you're facing, even when you're facing it, so don't let assumptions of safety or victory come back to bite you in the end. So whatever you do, don't be a Laurie. If you liked this bit of stalk and slash, I would recommend *Friday the 13th: The Final Chapter* (1984) to see how to properly deal with a threat when you've got it on the ground.

***Tourist Trap* (1979)**

Sometimes the threat is both the incredible and the mundane. Don't rule anything out. Here a group of four on a road trip come across the titular locale. Strange events start happening, followed by murder and madness. At first things look to have a supernatural explanation. Ghosts, maybe? Then it looks

to have a real world one. A psychotic, unseen brother with demented desires? It's only when the survivor realizes that the horror comes from both the everyday and the unbelievable that they have a chance of escape. For *Call of Cthulhu*, don't be in such a rush to believe in a Mythos or otherworldly explanation to the mystery, but don't rule such fantastical theories out, either. Keep an open mind to every possibility. There is no other movie quite like *Tourist Trap*, but another movie that defies expectations would be *Society* (1989).

***The Evil Dead* (1981)**

Don't fool around with strange books or even recordings of readings from strange books. It's not fun and it certainly is no game. *Call of Cthulhu* revolves around a few simple tenants, but one of the biggest is knowledge is powerful and acquiring it is usually costly. Always be wary and always treat such knowledge with the respect it deserves. Think of such tomes as loaded guns. Or perhaps even nuclear bombs. If you liked this movie then you obviously have a strong stomach, so why not see what can happen when playing around with an innocent little puzzle box in *Hellraiser* (1987).

***Madman* (1981)**

Don't make fun of the local legends; dismiss them as "silly stories" at your peril. In this movie a summer camp legend is told around the campfire about Madman Marz, who killed his entire family, was hung, survived, now haunts his old family home, and will kill anyone that disturbs him or even says his name above a whisper. Well one kid doesn't believe in such things, so he yells out to Marz, pokes around the old farmstead, and even breaks a window or two for good measure. Sadly the old campfire stories were true and now the camp counselors have to pay for one kid's stupid mistake. In *Call of Cthulhu*, not

every local legend is going to be true, but then again, they might just have something to them. Regardless, never go out of your way to prove them wrong. You're just asking for it. Another film where the wild stories of the past come true is the criminally underrated creature feature, *The Boogens* (1981).

***Poltergeist* (1982)**

Know as much of the history of any situation or location as possible. In this film a family moves into a nice, new home; unbeknownst to them it was built over a cemetery. Wouldn't you know it, haunting hijinks ensue. Now with just a little research the family could have learned about the graveyard, and with more digging (get it?) they might have been forewarned that the corpses were never moved, only the headstones. So do your due diligence because it might just save you from a lot of trouble to come. Another movie that shows a good investigation, albeit one after the fact in some instances, is *The Changeling* (1980).

***Fright Night* (1985)**

If you see or learn something that just can't be real, believe it. In this case a boy sees someone moving in next door, at night, with a coffin. He soon pieces together that his neighbor is a vampire, but that's ridiculous, right? Wrong, go with it. Trust your gut, trust your eyes. Doubt wastes time, and time is usually of the essence. Don't waste your essence doubting. Another movie where fast acceptance of the fantastical facts saves time, and possibly lives, is the 1986 remake of *Invaders from Mars*.

***The Fly* (1986)**

Take experiments seriously. Learned something new while going through your recently acquired *Book of Eibon*? Don't rush into it, take every perceivable precaution, try to think of all the ways the experiment could possibly go wrong, and take steps to mitigate unfavorable results. Also bring a buddy or several, someone that can help out if things go sideways, or at the very least, bear witness to your results to add credibility to your claims, if needed, or warn others should you suddenly not be 100% yourself or trustworthy. Yeah, those things do happen, so for the sake of your fellow investigators, never experiment alone...especially in movie directed master of body horror David Cronenberg. Another great movie (and an appropriate one for *Call of Cthulhu*) that shows the importance of having an experiment buddy, is Stuart Gordon's *Re-animator* (1985).

***Friday the 13th* *Part VI: Jason Lives* (1986)**

Don't bother with the authorities. Let's say you "accidentally" resurrect a long dead killing machine that is now moving through the countryside, murdering anyone that crosses its path. What authority figure (police, teachers, parents) is going to believe your wild claims? No one. So you can't count on others to save the day for you, you're going to have to do this yourself. Worse, once alerted to such strange things happening, the authorities could impede you and what must be done by following you about, asking others about you, blaming you for things, or locking you up (putting you in detention or grounding you) until you "calm down." Another example of the authorities not helping, or being out and out against you, is the 1988 remake of *The Blob*.

***The Lost Boys* (1987)**

Preparedness is king. When our plucky teen heroes first learn the location of the vampires, they go into things thinking they have everything well in hand. After running away screaming, they realize that they did not. Sound familiar? For the next confrontation they gather tools, supplies, and weapons and make plans on how to use them. Furthermore they pick where the next fight will be, gaining the tactical advantage, a critical resource. Success soon follows. Two other movies where being prepared makes a difference from master of horror, Wes Craven: *The Hills Have Eyes* (1977) and *A Nightmare on Elm Street* (1984).

***I, Madman* (1989)**

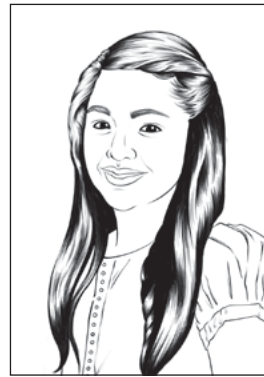
A pulp writer from the 1930s writes stories so horrible that they bend the fabric of time and space to become nightmares in the real world; does this not sound like a *Call of Cthulhu* adventure? The lesson learned here is never take reality for granted, and if called to do it, be ready to believe the utterly unbelievable. No matter how weird or completely crazy, believe it and take the proper steps to defeat it. It might save your life. For another example of warped reality being really real, try *Candyman* (1992).



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ՅԵՂՈՂԱՆԻՆԱ ՔՐԷԿԻՐՅՑ



ԳՐԵԽՍՆԱ ՊԵՂՈՂՆՆ



ՆՐԳԵՂ ԿՐԷԿՈՍԻՅՑ



ՆԱՆՆՐԷ ԿՐԷԿՈՂԱՆ



ՆՎՅՆԻ ԳՐԷԿԻՆ



ՅԵՂԿԻՆՍՆԱ ՆԵՆԿԻՐՈ



ՂԱՂԱՆԻ ԿՐԷԿԻՆԻՐՈՂԱՆ

KIT! YOU'RE SUPPOSED TO CALL ME ABOUT THE TRIP TO CRYSTAL LAKE THIS SUMMER! DON'T FORGET!!!



ՅՂԱՆԻ ԴԷԿՈՔԻՊ



ԳՐԷԿՆՆԻ ԴԷԿՈՔԻՊ



ՅԿՈՂԱՆՆԵՂՈՂ ՆՐՈՂԱՆ



ԴՆԻԿԻ ՅՂ



ՅԿՐԷԿՈՂԱՆԻ ՂԱՂԱՅՈՂԱՆ



ԿՐԷԿՈՂԱՆԻ ԿՐԷԿՆԻ ՆՆՆ



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ՊՐԷԿՈՂ ՊՐԷԿՈՂԱՆՆԵՂԱՆ



ՄԵԼԻՆԵՆԿԱ ՅԵՆՆԻ



ՄԱՆՈՒՅ ԶՄԻԿՍ



ՄԻԿԱՅԵՆՍԿԻ
ՄԻՅԱՅՅՅՆԻ



ՄԻՆԵՆԵՆԿԱ ՄԵԿԻՅՅՆԻ



ՄԻԿԱՆ ԶԵԼԻՄԻՅՆԵ



ԳԼԻՄԵՐԻ ԶԻՄԻՆԻՅՆ

*Has anyone ever
seen this guy?*

Photo Not
Available

ՊԵՏԵՐ ՅՄԵՅՅՆԻ



ՎԵԿԵՆԵՆԿԱ ԶՄԻՅՅՐԻ



ԶԵԼԻՄԵՆԿԱ ՄԵԿԻՄԵՆԿԱ



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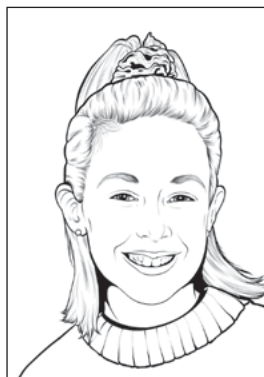
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ՅԵԿԵՆԵՆԿԱ ՊԵՏԵՐԻՅՅՆԻ

Kid Investigator (1980s)

Name Kyle/Kylie Robards Nickname The Bookworm
 Player _____ Age 11

Boy
Photo
Goes
Here

Girl
Photo
Goes
Here

STR 35 **DEX** 35 **INT** 60
CON 45 **APP** 45 **POW** 55
SIZ 35 **EDU** 35 **Move Rate** 8

Major Wound	00	01	02
Dying	00	01	02
Unconscious	03	04	05
	06	07	08
	09	10	11
	12	13	14
	15	16	17
	18	19	20

Temp. Insane	01	02	03	04	05	06	07
Indef. Insane	08	09	10	11	12	13	14
	15	16	17	18	19	20	21
	22	23	24	25	26	27	28
	29	30	31	32	33	34	35
	36	37	38	39	40	41	42
	43	44	45	46	47	48	49
	50	51	52	53	54	55	56
	57	58	59	60	61	62	63
	64	65	66	67	68	69	70
	71	72	73	74	75	76	77
	78	79	80	81	82	83	84
	85	86	87	88	89	90	91
	92	93	94	95	96	97	98
	99						

SANITY

THE DARE

Out of Luck	01	02	03	04	05	06	07
	08	09	10	11	12	13	14
	15	16	17	18	19	20	21
	22	23	24	25	26	27	28
	29	30	31	32	33	34	35
	36	37	38	39	40	41	42
	43	44	45	46	47	48	49
	50	51	52	53	54	55	56
	57	58	59	60	61	62	63
	64	65	66	67	68	69	70
	71	72	73	74	75	76	77
	78	79	80	81	82	83	84
	85	86	87	88	89	90	91
	92	93	94	95	96	97	98
	99						

00	01	02	03	04
05	06	07	08	09
10	11	12	13	14
15	16	17	18	19
20	21	22	23	24

MAGIC POINTS

SKILLS

<input type="checkbox"/> Be a Pal	40	<input type="checkbox"/> Fighting	25	<input type="checkbox"/> Nature	10	<input type="checkbox"/> Science Class	60
<input type="checkbox"/> Be Bossy	15	<input type="checkbox"/> First Aid	30	<input type="checkbox"/> Notice Stuff	40	<input type="checkbox"/> Spooky Stuff	60
<input type="checkbox"/> Be Sneaky	20	<input type="checkbox"/> Fix Stuff	40	<input type="checkbox"/> Play With Matches	05	<input type="checkbox"/> Taunt	05
<input type="checkbox"/> Dodge	18	<input type="checkbox"/> Gym Class	20	<input type="checkbox"/> Reading, Writing & Arithmetic	80	<input type="checkbox"/>	

WEAPONS

Weapon	Regular	Hard	Extreme	Damage	Attacks
Unarmed	25	12	5	1d3 + db	1

GEAR

Flashlight, backpack, notepad and pencil, a couple of horror comics

Who Are You? You are Kyle / Kylie Robards. You are what other kids like to call a nerd or a bookworm, but you just think of yourself as a normal kid who just really loves to read. You are a voracious reader and are a regular fixture at the public library where you're allowed to check out whatever you would like by the librarians. You've read a little of everything, from cowboy adventures and travelogues to hard sci-fi and Sherlock Holmes. You're abiding interest is in monsters, ghosts, and horror stories and secretly have been trying to write your own.

Schoolwork is generally easy but navigating the ever more complex social rules your classmates all seems to know instinctively has been tough. While you aren't athletic or interested in all the boy-girl stuff an increasing number of your classmates are, you're generally well-liked and have a reputations for being willing to help out classmates who are having trouble in a particular subject. The one exception to this is that... jerk (mom says swearing is for sailors) Roger who has been mercilessly bullying you this year. Hopefully he will lay off if you can just get through his stupid haunted house prank. If you've learned anything about ghosts from books is that, while they make a great story, they aren't real.

What Do Others Know About You?

Kyle/Kylie is a small, quiet, studious kid. He/she wear glasses, and are known as a bookworm who would rather read than play sports. They likes dinosaurs, monsters, and ghost stories, and such, and is always telling scary stories to the other kids. He/she is also one of the smartest kids in your grade but doesn't get too snobby about it. In fact, if you ask, he/she will often help you on a hard problem or to study for a test.

Kid Investigator (1980s)

Name Darren/Darlene Pickett Nickname The Athlete
 Player _____ Age 11

Boy
Photo
Goes
Here

Girl
Photo
Goes
Here

STR 55 **DEX** 85 **INT** 50
CON 65 **APP** 65 **POW** 65
SIZ 45 **EDU** 30 **Move**
Know Rate 9

Major Wound 11 Temp. Insane 65 Indef. Insane 99 Insane 01 02 03 04 05 06 07
 HIT POINTS 11 Dying 00 01 02
 Unconscious 03 04 05
 06 07 08 09 10
 11 12 13 14 15
 16 17 18 19 20

08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53
 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76
 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

THE DARE 13
 Out of Luck 01 02 03 04 05 06 07
 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53
 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76
 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

00 01 02 03 04
 05 06 07 08 09
 10 11 12 13 14
 15 16 17 18 19
 20 21 22 23 24

SANITY
 MAGIC POINTS

SKILLS

☐ Be a Pal 60 ☐ Fighting 40 ☐ Nature 10 ☐ Science Class 10
☐ Be Bossy 15 ☐ First Aid 40 ☐ Notice Stuff 40 ☐ Spooky Stuff 05
☐ Be Sneaky 20 ☐ Fix Stuff 40 ☐ Play With Matches 05 ☐ Taunt 05
☐ Dodge 60 ☐ Gym Class 80 ☐ Reading, Writing & Arithmetic 30 ☐ _____

WEAPONS

Weapon	Regular	Hard	Extreme	Damage	Attacks
Unarmed	40	20	8	1d3 + db	1
Bat	40	20	8	1d8 + db	1
_____	_____	_____	_____	_____	_____

GEAR

Thermos of soup, aluminum baseball bat

Who Are You? You are Darren / Darlene Pickett and you are a jock. You're the best player on your Little League team and are already plotting out which team sports to pick in Middle and High School. Mom and dad have drilled into though the value of teamwork and leadership; however good you are, you are better as part of a team. You're often picked to be captain or the like when you play games at school. Most of the time it is fine, but lately you've noticed people just assume you want the job, even when they don't ask you first. Nevertheless, if you are picked to be the leader, you do your darnedest to lead the team to victory.

What Do Others Know About You?

Darren / Darlene is probably the best athlete in your grade and well-liked by everyone in the neighborhood, kids and adults alike. They are a natural leader and good motivator, always pushing their friends to do their best, be it in a ball game, gym class or wherever. Darren/Darlene is a loyal friend, if a little pushy sometimes, but people tend to assume he/she are in charge of a group, even without asking or telling him/her.

Kid Investigator (1980s)

Name Joey (Joseph/Josephine) Delafano Nickname The Tough

Player _____ Age 13

Boy
Photo
Goes
Here

Girl
Photo
Goes
Here

STR 50

DEX 80

INT 45

CON 55

APP 60

POW 60

SIZ 45

EDU 25

Move Rate 9

Major Wound

Major 10P

Temp. Insane

Indef. Insane

60

99

Insane 01 02 03 04 05 06 07

HIT POINTS

Dying	00	01	02
Unconscious	03	04	05
06	07	08	09
10	11	12	13
14	15	16	17
18	19	20	

08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53
54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76
77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99

SANITY

THE DARE

Out of Luck 01 02 03 04 05 06 07

LUCK

08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53
54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76
77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99

Major 12P

00	01	02	03	04
05	06	07	08	09
10	11	12	13	14
15	16	17	18	19
20	21	22	23	24

MAGIC POINTS

SKILLS

☐ Be a Pal

10

☐ Fighting

80

☐ Nature

10

☐ Science Class

10

☐ Be Bossy

60

☐ First Aid

30

☐ Notice Stuff

25

☐ Spooky Stuff

05

☐ Be Sneaky

20

☐ Fix Stuff

10

☐ Play With Matches

40

☐ Taunt

40

☐ Dodge

40

☐ Gym Class

60

☐ Reading, Writing & Arithmetic

25

☐

WEAPONS

GEAR

Weapon	Regular	Hard	Extreme	Damage	Attacks
Unarmed	80	40	16	1d3 + db	1
Knife	40	20	8	1d4 + db	1

Pack of cigarette, lighter, folding knife (1d4)

Who Are You? You are Joey Delafano and you don't take crap from nobody. At home it is just you and your two younger siblings (a brother and a sister) and if it is up to you to take care of them when mom or dad are locked up in the drunk tank, again. You do what you can to take care of your brother and sister and worry that if Social Services catch wind of how bad things are, they'll split you up. As soon as you turn 16 you are going to get a car and get the three of you out of town and never see your parents again.

If it was anyone other than Roger, you would never have come along on this stupid haunted house trip of his, but you've seen what Ace can do to people who make Roger mad, so you're playing along for now.

What Do Others Know About You?

Joey is a troublemaker, a leather-jacketed tough who's had to repeat the fifth grade due to poor attendance more than poor grades. He/she picks fights, curses, (supposedly) smokes, and otherwise frightens the local adult population. They have been in trouble in and out of school, including not just fights, but shoplifting, vandalism, and breaking and entering - but they've never ended up in juvie because no one can run as fast as Joey.

Despite all of the rumors and the lawbreaking, Joey isn't a bully, like Roger. Indeed, Joey's been known to stand up for little kids who are being pushed around, especially his/her little brother and sister. Roger used to leave Joey alone and Joey avoided Roger because of his brother Ace.

Kid Investigator (1980s)

Name Rich/Rachel Davis Nickname The Side Kick
 Player _____ Age 12

Boy
Photo
Goes
Here

Girl
Photo
Goes
Here

STR 45 **DEX** 50 **INT** 50
CON 60 **APP** 45 **POW** 55
SIZ 60 **EDU** 30 **Move**
Rate 7

Major Wound 12 Temp. Insane 55 Indef. Insane 99 Insane 01 02 03 04 05 06 07
HIT POINTS 00 01 02
 Dying 00 03 04 05
 Unconscious 03 06 07 08 09 10
12 11 13 14 15
 16 17 18 19 20

08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53
 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76
 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

THE DARE 11
 Out of Luck 01 02 03 04 05 06 07
 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53
 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76
 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

00 01 02 03 04
 05 06 07 08 09
 10 11 12 13 14
 15 16 17 18 19
 20 21 22 23 24

SANITY **MAGIC POINTS**

SKILLS

☐ Be a Pal 80 ☐ Fighting 35 ☐ Nature 10 ☐ Science Class 10
☐ Be Bossy 40 ☐ First Aid 40 ☐ Notice Stuff 40 ☐ Spooky Stuff 05
☐ Be Sneaky 20 ☐ Fix Stuff 10 ☐ Play With Matches 05 ☐ Taunt 05
☐ Dodge 60 ☐ Gym Class 60 ☐ Reading, Writing & Arithmetic 30 ☐ _____

WEAPONS

Weapon	Regular	Hard	Extreme	Damage	Attacks
Unarmed	35	17	7	1d3 + db	1
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

GEAR

Bag of candy

Who Are You? You are Richard (Richie)/Rachel Davis and you are just a normal kid. Not the best at anything, not the worst. What you're really good at is being a pal to other kids. You like to talk and to listen. You especially like being with friends and having fun. You are an only child and both of your parents are much older than your friends and while you love Mom and Dad, your home life can be lonely at times. This isn't a problem when you're at school and you fill your days with sports and clubs, where you make friends with ease. The only exception to this is that jerk Roger Simmons. For whatever reason, he is entirely immune to your charms and seems to have it out for you a bit. You wonder if he's jealous. Maybe he just needs a friend?

What Do Others Know About You?

Richie/Rachel is everybody's friend. There is not much to say beyond that. He/she is a okay athlete and does fairly well at school, but doesn't excel at anything in particular. His/her real skill is getting along with just about everybody at school. You can't think of a person, well, other than Roger, who doesn't like Richie/Rachel.

Kid Investigator (1980s)

Name Paul/Pauline Laughlin Nickname The Prankster
 Player _____ Age 11

Boy
Photo
Goes
Here

Girl
Photo
Goes
Here

STR 35 **DEX** 70 **INT** 50
CON 45 **APP** 60 **POW** 60
SIZ 40 **EDU** 30 **Move Rate** 8

Major Wound		HP	9
Dying	00	01	02
Unconscious	03	04	05
	06	07	08
	09	10	
	11	12	13
	14	15	
	16	17	18
	19	20	

Temp. Insane		Indef. Insane		60	99	Insane	01	02	03	04	05	06	07
	08	09	10	11	12	13	14	15	16	17	18	19	20
	21	22	23	24	25	26	27	28	29	30			
	31	32	33	34	35	36	37	38	39	40	41	42	43
	44	45	46	47	48	49	50	51	52	53			
	54	55	56	57	58	59	60	61	62	63	64	65	66
	67	68	69	70	71	72	73	74	75	76			
	77	78	79	80	81	82	83	84	85	86	87	88	89
	90	91	92	93	94	95	96	97	98	99			

THE DARE

Out of Luck	01	02	03	04	05	06	07
	08	09	10	11	12	13	14
	15	16	17	18	19	20	21
	22	23	24	25	26	27	28
	29	30	31	32	33	34	35
	36	37	38	39	40	41	42
	43	44	45	46	47	48	49
	50	51	52	53	54	55	56
	57	58	59	60	61	62	63
	64	65	66	67	68	69	70
	71	72	73	74	75	76	77
	78	79	80	81	82	83	84
	85	86	87	88	89	90	91
	92	93	94	95	96	97	98
	99						

MAGIC POINTS				
00	01	02	03	04
05	06	07	08	09
10	11	12	13	14
15	16	17	18	19
20	21	22	23	24

SKILLS

<input type="checkbox"/> Be a Pal	10	<input type="checkbox"/> Fighting	25	<input type="checkbox"/> Nature	10	<input type="checkbox"/> Science Class	10
<input type="checkbox"/> Be Bossy	15	<input type="checkbox"/> First Aid	40	<input type="checkbox"/> Notice Stuff	60	<input type="checkbox"/> Spooky Stuff	05
<input type="checkbox"/> Be Sneaky	40	<input type="checkbox"/> Fix Stuff	40	<input type="checkbox"/> Play With Matches	60	<input type="checkbox"/> Taunt	80
<input type="checkbox"/> Dodge	35	<input type="checkbox"/> Gym Class	20	<input type="checkbox"/> Reading, Writing & Arithmetic	30	<input type="checkbox"/>	

WEAPONS

Weapon	Regular	Hard	Extreme	Damage	Attacks
Unarmed	25	12	5	1d3 + db	1
Slingshot	40	20	8	1d2 (rock)	1

GEAR

Joy buzzer, whoopie cushion, flashlight, lots and lots of firecrackers, slingshot

Who Are You? You are Paul/Pauline Laughlin and you love a joke. Everybody takes everything sooooo seriously, they need to lighten up. You're always out for a laugh and love punching holes in stuffy, uptight sorts. Mom and dad have laid down the law recently saying that if you got caught pranking a teacher at school you'd be grounded for the rest of the year, so you've decided to hold off. Halloween night, however, is a perfect time for pranks. Too bad Roger has threatened to pound you unless you come to his stupid haunted house. Hopefully you can get out of there before midnight so you can get to some real pranking.

What Do Others Know About You?

Paul is the class clown, a practical joke and all-around smartass. He/she is always getting in trouble at school for goofing off or for playing practical jokes, on students and teachers alike. They always have got some kind of trick up their sleeve (often the literally), a hand buzzer, joke gum, a squirting flower, and so forth. His tricks often get him in trouble with the class bullies, but he keeps right on with them.

Kid Investigator (1980s)

Name Julius (Jay)/Julia Thurston Nickname The Snob
 Player _____ Age 11

Boy
Photo
Goes
Here

Girl
Photo
Goes
Here

STR 40 **DEX** 45 **INT** 55
CON 35 **APP** 70 **POW** 70
SIZ 40 **EDU** 35 **Move Rate** 8

Major Wound

HP 8

Temp. Insane

Indef. Insane

70

99

Insane

01 02 03 04 05 06 07

HIT POINTS

Dying 00 01 02
 Unconscious 03 04 05
 06 07 08 09 10
 11 12 13 14 15
 16 17 18 19 20

08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53
 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76
 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

SANITY

THE DARE

LUCK

Out of Luck 01 02 03 04 05 06 07
 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53
 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76
 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

HP 14

00 01 02 03 04
 05 06 07 08 09
 10 11 12 13 14
 15 16 17 18 19
 20 21 22 23 24

MAGIC POINTS

SKILLS

☐ Be a Pal 60 ☐ Fighting 35 ☐ Nature 10 ☐ Science Class 10
☐ Be Bossy 80 ☐ First Aid 30 ☐ Notice Stuff 40 ☐ Spooky Stuff 05
☐ Be Sneaky 20 ☐ Fix Stuff 10 ☐ Play With Matches 05 ☐ Taunt 05
☐ Dodge 40 ☐ Gym Class 40 ☐ Reading, Writing & Arithmetic 35 ☐ _____

WEAPONS

Weapon	Regular	Hard	Extreme	Damage	Attacks
Unarmed	35	17	7	1d3 + db	1
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

GEAR

Swatch watch, Member's Only jacket

Who Are You? You are Jay/Julia Thurston. Your dad owns the largest car dealership in town and is probably going to run for mayor next year. You probably are not the richest family in town but you are almost certain you are the richest kid in school. Dad is just making you go there to show he has a common touch, otherwise you'd be at Randall Prep, where your older brother went. Oh well, you can put up with a few years in the salt mines if it helps dad out. You've learned a lot about people, mostly that when you are rich, almost everyone wants to be your friend. They aren't your friends though. They're all a bunch of low-class suck-ups who only pretend to like you for your money.

What you can't tell father about is how you've not been able to deal with this idiot tough Roger Simmons. You tried to buy him off. You tried to buy protection. You're hoping you can figure out what sort of criminal activity he's up to and let Juvie take care of him for good.

What Do Others Know About You?

Jay/Julia is the richest kid at school and everyone knows it. Even the teachers act like he/she is a big deal, probably because they're hoping his/her dad will give them a deal on a new car. All the kids act nice to him/her hoping they'll get invited to parties at the Thurston mansion, even if most people think he/she is more than a little stuck up.

Kid Investigator (1980s)

Name Joe/Joelene Bachman Nickname The Poor Kid
 Player _____ Age 12

Boy
Photo
Goes
Here

Girl
Photo
Goes
Here

STR 40 **DEX** 45 **INT** 60
CON 75 **APP** 40 **POW** 65
SIZ 30 **EDU** 25 **Move**
Know Rate 9

Major Wound		11		
Dying	00	01	02	
Unconscious	03	04	05	
	06	07	08	09
	10	11	12	13
	14	15	16	17
	18	19	20	

Temp. Insane		Insane	01	02	03	04	05	06	07
Indef. Insane		65	99						
	08	09	10	11	12	13	14	15	16
	17	18	19	20	21	22	23	24	25
	26	27	28	29	30	31	32	33	34
	35	36	37	38	39	40	41	42	43
	44	45	46	47	48	49	50	51	52
	53	54	55	56	57	58	59	60	61
	62	63	64	65	66	67	68	69	70
	71	72	73	74	75	76	77	78	79
	80	81	82	83	84	85	86	87	88
	89	90	91	92	93	94	95	96	97
	98	99							

THE DARE

Out of Luck	01	02	03	04	05	06	07
	08	09	10	11	12	13	14
	15	16	17	18	19	20	21
	22	23	24	25	26	27	28
	29	30	31	32	33	34	35
	36	37	38	39	40	41	42
	43	44	45	46	47	48	49
	50	51	52	53	54	55	56
	57	58	59	60	61	62	63
	64	65	66	67	68	69	70
	71	72	73	74	75	76	77
	78	79	80	81	82	83	84
	85	86	87	88	89	90	91
	92	93	94	95	96	97	98
	99						

13	00	01	02	03	04
	05	06	07	08	09
	10	11	12	13	14
	15	16	17	18	19
	20	21	22	23	24

SKILLS

<input type="checkbox"/> Be a Pal	<u>10</u>	<input type="checkbox"/> Fighting	<u>30</u>	<input type="checkbox"/> Nature	<u>60</u>	<input type="checkbox"/> Science Class	<u>10</u>
<input type="checkbox"/> Be Bossy	<u>15</u>	<input type="checkbox"/> First Aid	<u>40</u>	<input type="checkbox"/> Notice Stuff	<u>80</u>	<input type="checkbox"/> Spooky Stuff	<u>05</u>
<input type="checkbox"/> Be Sneaky	<u>40</u>	<input type="checkbox"/> Fix Stuff	<u>60</u>	<input type="checkbox"/> Play With Matches	<u>05</u>	<input type="checkbox"/> Taunt	<u>05</u>
<input type="checkbox"/> Dodge	<u>23</u>	<input type="checkbox"/> Gym Class	<u>40</u>	<input type="checkbox"/> Reading, Writing & Arithmetic	<u>25</u>	<input type="checkbox"/>	

WEAPONS

GEAR

Weapon	Regular	Hard	Extreme	Damage	Attacks
Unarmed	30	15	6	1d3 + db	1

Who Are You? You are Joe/Joelene Bachman, and while no one calls you it to your face, you are "the poor kid". The middle child of five, you know that mom does the best she can, but lately you've gotten sick of the hand-me-downs, the leftover casserole, and the constant barely scraping by. Nevertheless, you will knock anyone flat who mocks your family, or your threadbare clothes, or your haircuts done at the kitchen the table. One thing you know for sure is that you've got to study hard so you can become a doctor or lawyer or astronaut to help mamma with the bills.

What Do Others Know About You?

Joe/Joelene is probably the poorest kid at school, other than perhaps all of his or her brothers and sisters. There are just so many of them. Those kids who get passed his/her notable poverty find Joe/Joelene to be a loyal friend and an unexpectedly good student.

Kid Investigator (1980s)

Name Sherwood/Shirley Kent Nickname The Boy/Girl Scout
 Player _____ Age 12

Boy
Photo
Goes
Here

Girl
Photo
Goes
Here

STR 35 **DEX** 65 **INT** 55
CON 55 **APP** 65 **POW** 65
SIZ 35 **EDU** 30 **Move Rate** 8

Major Wound ☐ 9 HP Temp. Insane ☐ Indef. Insane ☐ 565 199 Insane 01 02 03 04 05 06 07
HIT POINTS Dying 00 01 02
 Unconscious 03 04 05
 06 07 08 09 10
 11 12 13 14 15
 16 17 18 19 20
LUCK 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53
 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76
 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99
THE DARE 13 HP
 Out of Luck 01 02 03 04 05 06 07
 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53
 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76
 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99
MAGIC POINTS 00 01 02 03 04
 05 06 07 08 09
 10 11 12 13 14
 15 16 17 18 19
 20 21 22 23 24

SKILLS

☐ Be a Pal 10 ☐ Fighting 30 ☐ Nature 80 ☐ Science Class 10
☐ Be Bossy 15 ☐ First Aid 60 ☐ Notice Stuff 60 ☐ Spooky Stuff 05
☐ Be Sneaky 40 ☐ Fix Stuff 40 ☐ Play With Matches 05 ☐ Taunt 05
☐ Dodge 33 ☐ Gym Class 40 ☐ Reading, Writing & Arithmetic 30 ☐ _____

WEAPONS

Weapon	Regular	Hard	Extreme	Damage	Attacks
Unarmed	30	15	6	1d3 + db	1
BB Gun	50	25	10	1d3	1
_____	_____	_____	_____	_____	_____

GEAR

Swiss Army Knife, BB Gun, Trail Mix, Canteen

Who Are You? You are Sherwood/Shirley Kent and you are a loyal Scout. You've loved camping since you were little and your whole family spent a week in the woods. Every night under the stars, every meal over a campfire... it was amazing. You have learned a lot since then, about wildlife, plants, survival, and scouting life. More than skills, scouting has taught you to be disciplined, organized, and prepared.

Other kids don't always get you. They think you are too serious, too sincere, too excitable. There aren't a lot of adults who would be excited to see a Pileated Woodpecker, let alone some 6th grader. You don't care if other kids don't think you are cool. You've got a row of merit badges that prove you're pretty awesome.

What Do Others Know About You?

Shirley/Sherwood (he doesn't like being called Woody) is a walking ad for the Scouts. They wear their scouting uniform to school as much as a possible and talk about camping all the time. Some kids make fun of them for it - he/she never misses a chance in class to talk all about woodpeckers or whatever. It is hard to dislike him/her, merit badge sash excluded.

Kid Investigator (1980s)

Name Charles/Charlotte Bruckner Nickname The Weirdo

Player _____ Age 11

Boy
Photo
Goes
Here

Girl
Photo
Goes
Here

STR 30

DEX 65

INT 65
Idea

CON 60

APP 60

POW 75

SIZ 35

EDU 30
Know

Move 8
Rate

Major
Wound

10P

Temp.
Insane

Indef.
Insane

75

99

Insane 01 02 03 04 05 06 07

HIT POINTS

Dying	00	01	02
Unconscious	03	04	05
06	07	08	09
10	11	12	13
14	15	16	17
18	19	20	

08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53
54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76
77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99

SANITY

THE DARE

Out of Luck 01 02 03 04 05 06 07

LUCK

08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53
54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76
77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99

15P

00	01	02	03	04
05	06	07	08	09
10	11	12	13	14
15	16	17	18	19
20	21	22	23	24

MAGIC POINTS

SKILLS

<input type="checkbox"/> Be a Pal	<u>40</u>	<input type="checkbox"/> Fighting	<u>30</u>	<input type="checkbox"/> Nature	<u>10</u>	<input type="checkbox"/> Science Class	<u>10</u>
<input type="checkbox"/> Be Bossy	<u>15</u>	<input type="checkbox"/> First Aid	<u>30</u>	<input type="checkbox"/> Notice Stuff	<u>60</u>	<input type="checkbox"/> Spooky Stuff	<u>80</u>
<input type="checkbox"/> Be Sneaky	<u>40</u>	<input type="checkbox"/> Fix Stuff	<u>10</u>	<input type="checkbox"/> Play With Matches	<u>05</u>	<input type="checkbox"/> Taunt	<u>60</u>
<input type="checkbox"/> Dodge	<u>40</u>	<input type="checkbox"/> Gym Class	<u>20</u>	<input type="checkbox"/> Reading, Writing & Arithmetic	<u>30</u>	<input type="checkbox"/>	

WEAPONS

GEAR

Weapon	Regular	Hard	Extreme	Damage	Attacks
Unarmed	<u>30</u>	<u>15</u>	<u>6</u>	<u>1d3 + db</u>	<u>1</u>

Walkman, mix tape

Who Are You? You are Charles/Charlotte Bruckner. You are relatively new to town - your dad works as a shrink for the VA and they keep moving him around. Most kids, if they know anything about you, is that your mom is dead. She died five years ago, along with your younger brother, in a car accident. You were in the car too, but you lived. You don't like to talk about it.

You think a lot but don't feel like talking much. Many other kids avoid you because you like to wear black and you don't like to look people in the eye when you talk. You do like to listen to music. Dad got you a walkman for your birthday. Your older sister at college left behind most of her records when she went to college so you've got a lot of mix tapes. You like those. You also like reading books about dead people, and ghosts, and murders, and vampires, and accidents, and lots of other stuff most people find creepy. You don't find it creepy at all. You find it interesting. Most people pretend they aren't going to die someday, but you know better.

What Do Others Know About You?

Charles/Charlotte is new to school and nobody knows him/her well. They spend most days, when not in class, sitting in the corner listening to the walkman and writing in a notebook. Some kids think they're spooky - always reading something weird about ghosts or werewolves. Kinda creepy if you ask me.

Kid Investigator (1980s)

Name Harry/Harriette Enslin Nickname The Know It All
 Player _____ Age 10 until next week

Boy
Photo
Goes
Here

Girl
Photo
Goes
Here

STR 35 **DEX** 35 **INT** 75
CON 35 **APP** 50 **POW** 40
SIZ 55 **EDU** 35 **Move Rate** 7

Major Wound ☐ Mc9HP Temp. Insane ☐ Indef. Insane ☐ 40 99 Insane 01 02 03 04 05 06 07
HIT POINTS Dying 00 01 02
 Unconscious 03 04 05
 06 07 08 09 10
 11 12 13 14 15
 16 17 18 19 20
LUCK 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53
 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76
 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99
THE DARE Mc8MP 00 01 02 03 04
 05 06 07 08 09
 10 11 12 13 14
 15 16 17 18 19
 20 21 22 23 24
MAGIC POINTS

SKILLS

☐ Be a Pal 10 ☐ Fighting 25 ☐ Nature 10 ☐ Science Class 80
☐ Be Bossy 15 ☐ First Aid 40 ☐ Notice Stuff 40 ☐ Spooky Stuff 05
☐ Be Sneaky 20 ☐ Fix Stuff 60 ☐ Play With Matches 05 ☐ Taunt 05
☐ Dodge 18 ☐ Gym Class 20 ☐ Reading, Writing & Arithmetic 60 ☐ _____

WEAPONS

Weapon	Regular	Hard	Extreme	Damage	Attacks
Unarmed	25	12	5	1d3 + db	1
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

GEAR

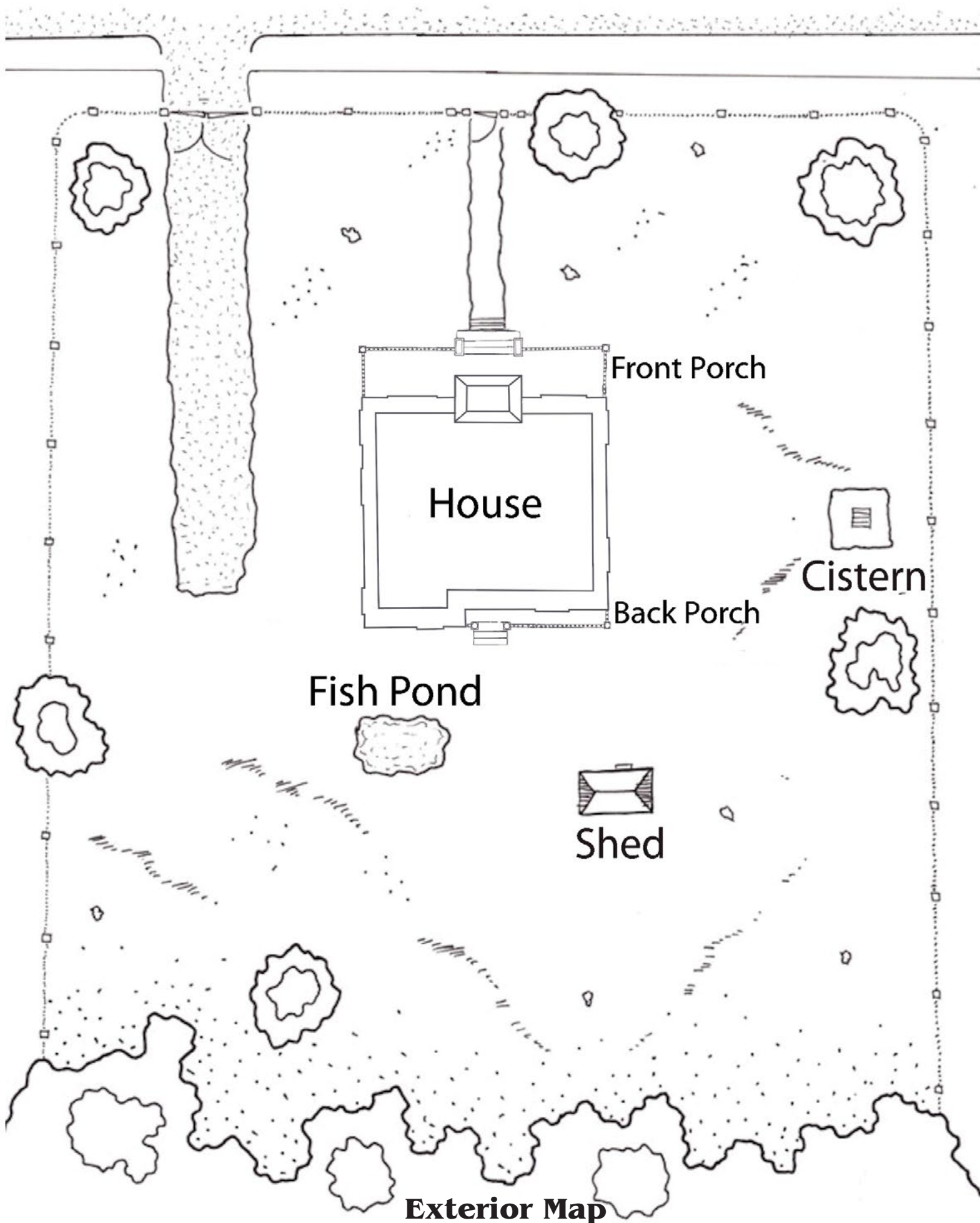
Microcassette recorder

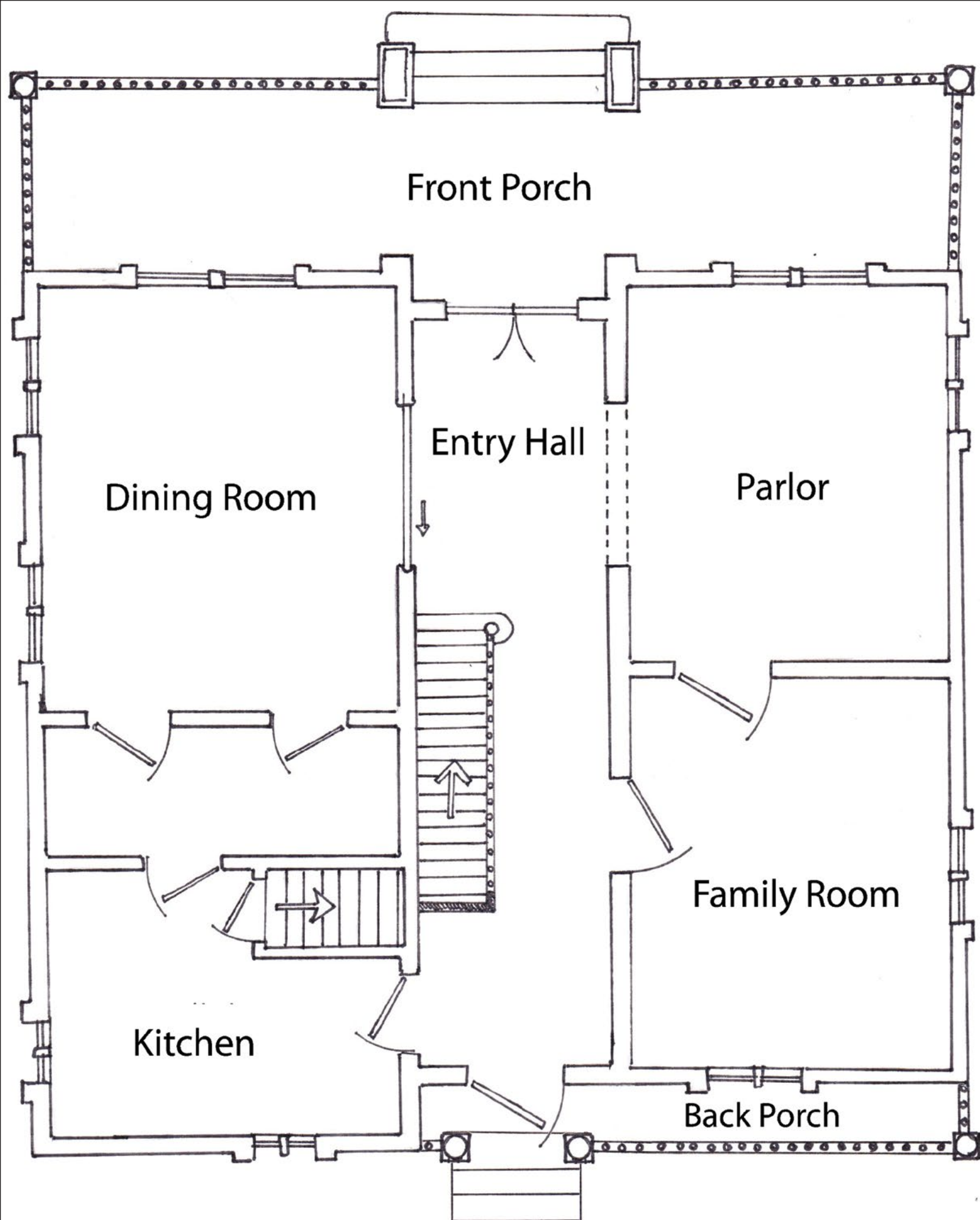
Who Are You? You are Harry/Harriette Enslin and you are the smartest kid at your school. You are more than a little insufferable on that point since you think every class is the perfect opportunity to show off how many facts you know. Teachers like you, at least, since you are probably raising the school's Iowa Testing average by a whole point all on your own.

Not wanting to get beaten by Roger, you've decide to turn this idiotic Halloween dare into a research opportunity - to study how morons react to a non-haunted house. Ghosts and other supernatural stuff isn't real, it is just dumb stories for babies.

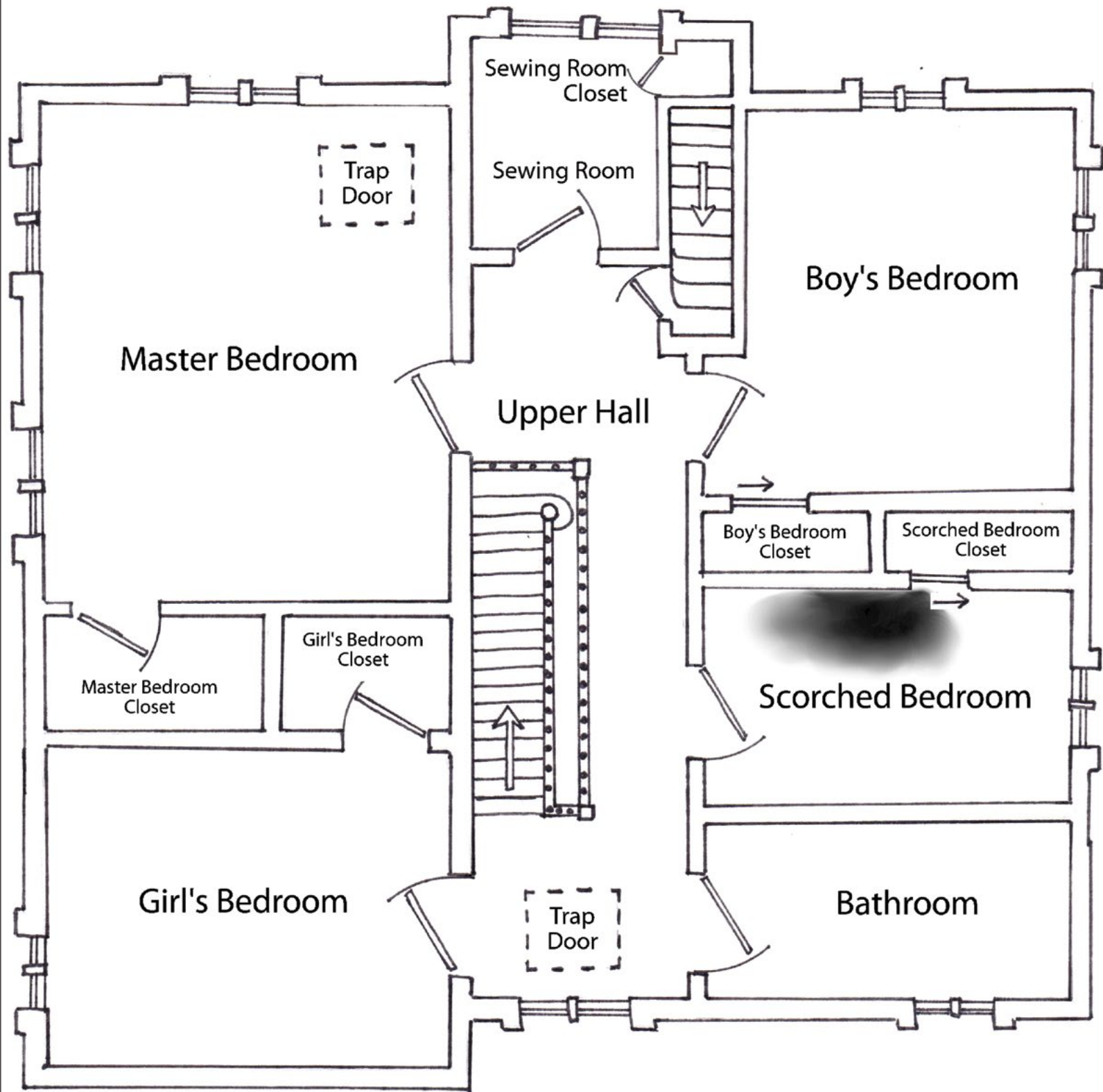
What Do Others Know About You?

Harry/Harriette is probably the smartest kid at school; he/she is certainly the most likely to tell you how smart they are... even if you didn't ask. It gets annoying sometimes, but at least they are as smart as they claim to be.

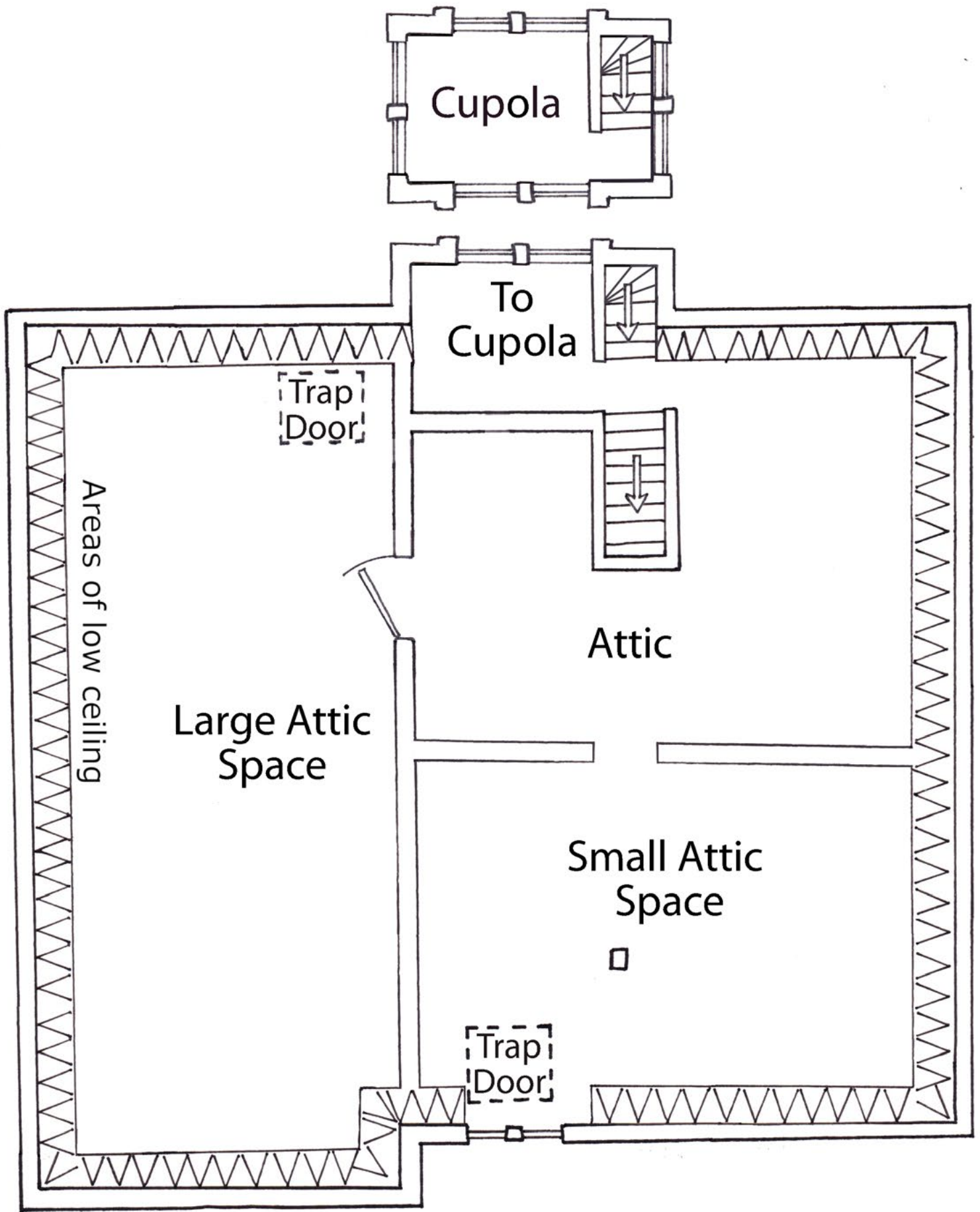




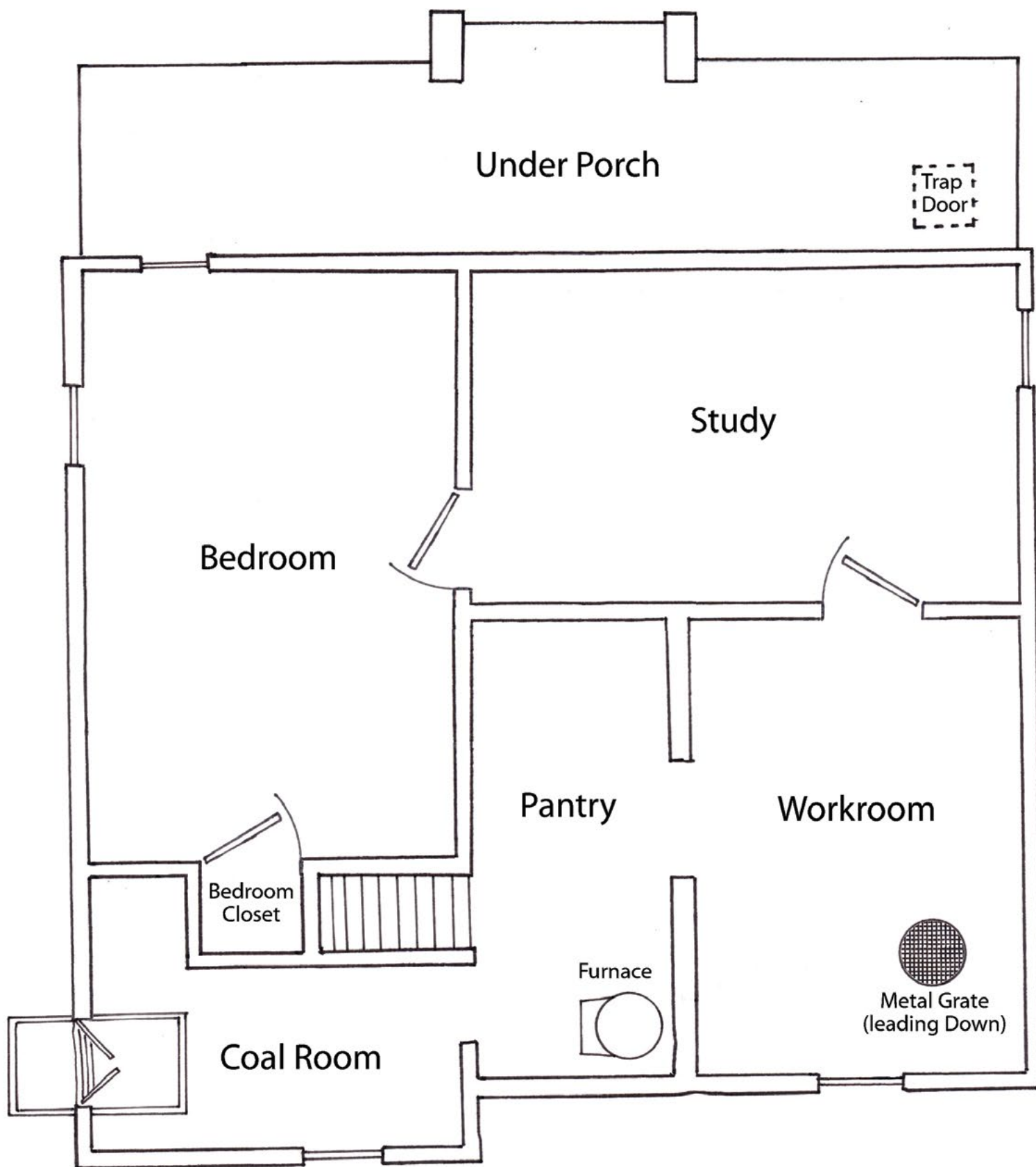
Ground Floor Map



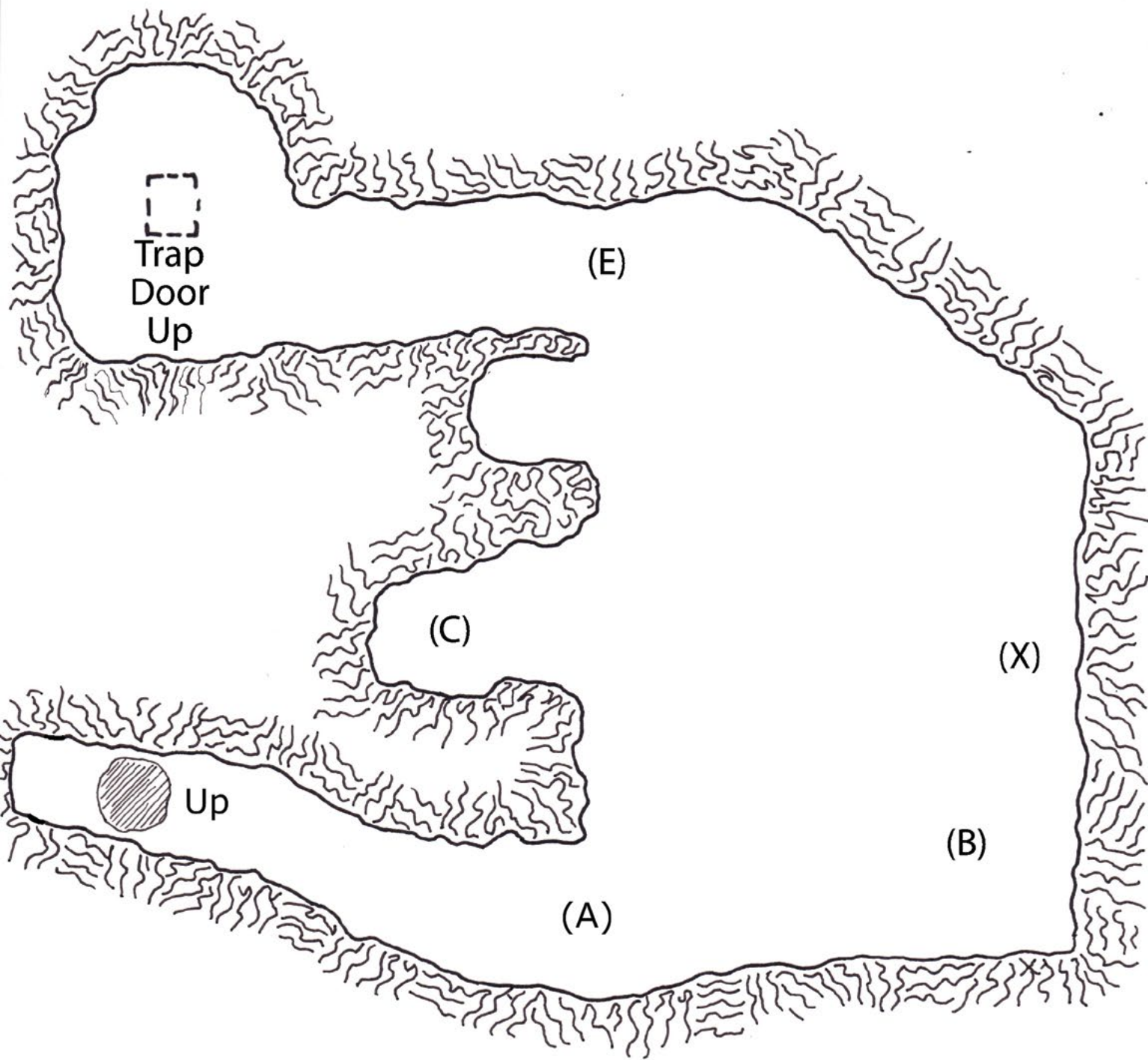
Upper Floor Map



Attic Map



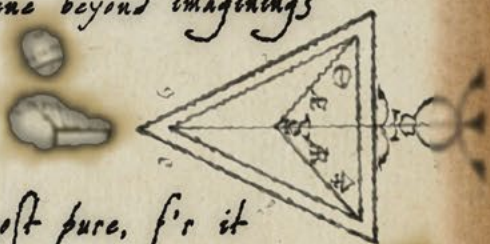
Basement Map



Tunnels Map

Just as in this life this great feast is

made ye part with the Black Man who hath many faces &
forms, that wisdom & life shall best thee beyond imaginings



Ye flesh of ye imature is yond which is most pure, f'r it
enwheels fender of ye taints yond age, exp'rience, carnality, & sineth
impart upon it. Sayd flesh can best consum'd raw or did cook,
though heateth tends to removeth some of ye sweetest stads of
innosence & inc'ruption. Such repasts impart upon ye feast'r ye
vitality did contain in potentiall within ye child's flesh.



Tribute wilt best given to yond Black Man before each
Such feast, yond that gent might eke gain benefyt from it

ye great banquet of the dead shall be as he is loved by all

his children shall thee beareth as ye did erst f'r his most wondrous

gift
ye great banquet of the dead shall be as he is loved by all
his children shall thee beareth as ye did erst f'r his most wondrous

THE DARE

CALL of CTHULHU

A HAUNTED HOUSE ON HALLOWEEN NIGHT. WHAT COULD GO WRONG?



50¢
CHARGE
if tape
is not
REWOUND

The Old Barnaker House. Every kid has heard about it. Everybody has a different awful story about it. All of them agree it is a very bad place. But here you are on Halloween Night, all because of that jerk Roger. He dared you and your friends to spend the night there. You couldn't let him bully you. You will show him who is chicken! Everybody knows that there are no such things as ghosts. Everybody knows that, right? So get your slingshot and your pocket knife. Grab some candy and ready your Rubik's Cube. You and your friends are going to go face-to-face with the horrors of the Barnaker House. Hopefully you will live to see the dawn.



"Possibly cursed!"

— Hollyweird Reporter

"Worst run Kickstarter ever!"

— Entertainment Shriekly

"I want my money back!"

— Sisk-Hell & Eeekbert

"Eh. It was okay, I guess."

— Fang-bore-ya,



SENTINEL HILL PRESS PRESENTS

A BRET KRAMER PRODUCTION

"THE DARE"

FOR CALL OF CTHULHU 7TH EDITION

WRITTEN BY KEVIN ROSS WITH BRET KRAMER AND BRIAN M. SAMMONS

ART DIRECTION IAN MACLEAN KATIE VON CSEFALVAY RICHARD LE DUC CLINT CRONK AND DEAN ENGELHARDT

PRODUCTION DESIGN BY BADGER MCINNES

EDITOR CHITIN PROCTOR AND KEITH MAGEAU

PRESENTED IN VHS-D-VISION

