

Storyline —

The year is 1987. In the small rural town of Hiddenbrooke is the **Hiddenbrooke Investigators of Supernatural Sighting**, better known as HISS. This group is small, but determined. They operate out of their school's boiler room as all the other club rooms were occupied. They have yet to come across any leads or supernatural cases, but they continue posting flyers and handing out cards for their team. With Halloween just a week away, the team is preparing for an influx in supernatural activity. One day, after school, the group goes down to the boiler room to find an envelope with HISS written out in wispy handwriting. Inside is a job offering from an unknown source. The writer alerts the group of an old house which is alleged to be haunted by multiple generations of ghosts. The house is marked for demolition and the writer is worried about said demolition job disturbing the ghosts. They ask the group to properly exercise the house before the crew plans to tear it down at the end of the month.

The person who wrote the letter to HISS is a girl around their age named Sarah Winslow. She's the granddaughter of the last owner of Brooke Manor. Her mother is Dorothy Winslow, a single mother who is in and out of hospitalization for her fragmented mental health. She constantly talks about being haunted by the ghost of her dead mother. This is the main reason Sarah wants the ghosts in the house to be set free. She fears her grandmother is already roaming the town of Hiddenbrooke and hopes that setting her ghost free will help her mother regain her sanity.

The Owners —

Gen One: 1700s era couple- The man (Robert Wolfenstein) was killed with poison, supposedly by his own wife (Eliza Brooke). The wife was publicly executed but buried on the property as it was her father's wish. The husband hides from his wife while the wife stays tied to the graveyard, sobbing because she didn't poison him. Neither know the truth of what happened. A sutor (John Hoskin) of Eliza's from her teenage years became obsessed with her, even after he was rejected. He would show up to the Brooke manor with gifts and well wishes, even after Eliza and Robert were wed. John was friends with the couple, but was secretly planning to murder them both. He poisoned Robert and framed Eliza. After Eliza's execution, he bid to buy the Brooke manor and bought it at a low price because of his friendship with the couple. A year into his ownership, John was killed by a falling tree when he was caught out in a storm. His ghost still haunts Brooke manor.

Gen Two: 1800s era mother and son family. The son (Charles Dirst) is a seventeen year old, average looking boy with a quiet mannered personality. He was killed by a clear knife wound to his neck. His mother (Alma Dirst) is about thirty-two and a soft woman with a kind heart. She absolutely admires her son and dotes on him frequently. She was killed by a stab wound in the back of her skull. Alma is of the belief that she and her son were killed by some random robber as she never saw her killer. Charles supports her theory. The truth of the matter is quite different. Charles himself killed his own mother for no clear reason other than that he wanted to. Possibly he resented her overbearing nature. The body of his mother was found by their maid, so rather than face repercussions for his actions, Charles stabbed himself in the neck with the same knife used to kill his mother. Their deaths were ruled to have been a murder from some unknown assailant. In the basement of the Brooke manor (which players can only find in this generation), there is an amalgamation of fur, feathers, claws, fangs, tails, and eyes. This cross hybrid spirit beast was born from years of Charles torturing and killing harmless animals. He would take them into his basement to 'experiment' on, but ended up killing them all. There are tens of animals buried in scruffy graves in the basement's soil/clay flooring. This spirit beast is full of rage, pain, and resentment. They wish to be set free and return to their owners.

Gen Three:

Act One — *Monday, October 19th, 1987. 3:45 pm*

We open on three highschoolers in the boiler room of their school. They are discussing their next mission. There are three main appliances that the school has given them for their club room; a generously sized fold out table in the middle of the room, metal fold out chairs surrounding it, and a rough "carpet" which is clearly a repurposed welcome mat. [Characters can describe their club room, giving the opportunity to place items into the game play that may be used at later points in the game]. As the kids explore their room and give life to new items, they find a letter addressed to their club sitting on their table.

Letter:

Dear Investigators,

I write to you with an urgent request. The Brooke Manor, one of the oldest buildings in our town, is scheduled for demolition at the end of October. I fear for the grave repercussions this may have on our town. There are records of at least eight mysterious deaths at or related to the Brooke Manor. There is a belief that those buried in the Brooke cemetery, who died without obtaining their Earthly desires, are doomed to roam the Brooke Manor as ghosts for eternity. I fear that the demolition of the manor may anger the ghosts and send them out towards our town with a vengeance. But perhaps I am wrong, and there are no ghosts at all. I cannot go on my own to investigate, but I trust you. Please consider taking a trip to the manor with your equipment, just to see if you find anything. I have included a map clipping of where you will find the manor. Thank you for your help.

Sincerely,

S.W.

Players are presented with an option here. They may take up this offer and go to the Manor, or they can ignore it and wait to see what happens.

[Go into town/home before Manor] 4:30 PM - 5:30 PM

- Players are able to explore their homes or the shopping center for an hour before going to the manor. They can use this time to gather supplies if they wish, or just to explore and familiarize themselves with the area. Afterward, they continue to the manor.

[Go straight to Manor] 4:30 PM - ?? PM

- Players venture to the Brooke manor with their vague knowledge of its location and the janky map they were given by S.W. There is a small park before they enter the deep forest. The park is joined with the Wood Lake. There is a clear gravel and stone walking path through the park, but it disappears once they reach the forest. The lake marks the edge. Players walk for a while and the forest becomes thicker. More trees crowd around them, as well as the danger of tripping roots. **[Players must make DEX saving throws as they walk along]**. Players come across four distinct and naturally formed paths in the woods. These are narrow pathways where the trees have cleared ever so slightly to make room for animals and humans to walk around. **[Players must make Perception rolls to choose a path. Nat 20/20+ = Players immediately stumble onto the Manor grounds. 19-16 = Players wander for an hour or so, make one more round of DEX saves, then find the Manor. 15-10 = Players wander for two hours, make two rounds of DEX saves, then find the Manor. 9-1 = Players wander for three hours, make three rounds of DEX saves, then find the Manor.]**

(Reminder, at any point when interacting with a ghost, players may attempt to exercise them. There will be repercussions if an exorcism fails. Further reminder, the player's goal is to find out why these ghosts have not left the house/moved on to the otherside. This can be figured out by interrogating them, presenting them with evidence which supports or disproves their claims, and helping them find the real reason they're tethered to the Earth.)

[5:00 PM] - Players are given a chance to explore the Manor grounds before their first Ghost encounter. They are not able to get into the *Main House* but the *Greenhouse* is open and they can explore there. **[Investigation rolls of 14+ = Players can discover an ax and a hammer. 14< = players find an unmarked key.]**

The rest of the grounds are empty of weapons, but it is good for players to familiarize themselves with the area.

[6:30 PM] - The sun is setting but players have a few minutes to familiarize themselves with the area and possibly make it into the greenhouse.

[7:00 PM] / [8:30 PM] - It is dark and players are immediately met with a cold, stiff wind against their backs. They all hear incomprehensible whispers. [**Players may roll Perception. Nat 20/20+ = the ghost of *John Hoskin* will appear at the foot of the Weeping Willow. 19-15 = the whispers become more clear. It's a male voice, telling them to get out while they still can. 14-9 = There is a rustle through the branches of the willow, but no other tree. It's clear that there is a spirit there trying to get their attention. 8-5 = The whispers cease and the cold air leaves, but the front door of the Manor slams open. 4-1 = Nothing happens.**]

[Interacting with *John Hoskin*] - The ghost of John Hoskin is dressed in a mid-colonial period nightgown. He looks to be soaking wet, even in his transparent state. He willingly shares the details of his death, his ownership of the manor, and the tragic death of his love, Eliza. He warns you not to go inside the house. He tells you about a crazed man who roams the halls, sobbing mindlessly, and that he is known to kill residents. [**Perception = John is lying about something. ++ The man/ghost inside is entirely safe to interact with.**]

If players choose to go inside the house, they must run. John will chase them to the front door in an attempt to move them. To pass John, players must succeed on DEX saving throws, or attempt to exercise/stun him with any ghost fighting tools they may have. John is unable to follow the players inside the house. They can hear him pounding on the front door, but he is unable to cross the threshold. Now that players are inside the manor, they have the chance to explore:

↳ The general structure of the manor is clear from the outside: it has two main stories, with a small third story/repurposed attic. The **main floor** has a few rooms: the dining room (to the left of the foyer/entrance), the kitchen (past the dining room), a den/living room (past the kitchen), then to the right of the foyer there is a long hallway. There is a locked door to the right wall of said hallway which leads to the Greenhouse. At the very end of the hallway is a door to the study which is connected to a bathroom.

[**dining room**] > There is a large, round table, set with frilly tablecloth and precious china. The plates, bowl, cups, and utensils all have a visible layer of dust caked over the top. (*Wiping off the dust from the utensils/bowl/plates reveals a family crest. On the utensil, the crest is small and carved into the metal. The bowl and plates both have a clearly hand painted image of a red, black, and gold crest with swirling detailing and a medieval knight's helmet on top. At the bottom of the crest, written in*

red calligraphy over a yellow scroll-like image, reads the name Brooke.) There are carving knives and other meat knives that players may take without consequence. [**Investigation:** There are large oil paintings of previous owners, as well as other scenery. At the bottom of one of these family portraits is a plate which reads: Brooke Family, 1787. Another painting depicts a landscape that vaguely resembles the town of Hiddenbrooke, though clearly from hundreds of years ago.]

[**kitchen**] > Continuing into the kitchen, players stumble upon a large kitchen, mixed between old and modern appliances. While it's clear that no one has lived here for decades, there was at least someone who lived here as recently as the early 50s. Players can **explore** and find more knives, cutlery with family crests, and paintings. [**Investigation:** There is a mix of old and newer paintings in this room. The older paintings are clearly stuck to the wall in a nearly unmoveable state. The newer paintings are more avant-garde, not particularly bad, but clearly done by someone not intending to sell or share said art. Some are scenery; players recognize the old structure of their school building in one of the drawings. Others are of people, faces that none of the students recognize. One painting, centered in the far wall of the kitchen, is of a mother and daughter. If players try to move said painting, a **letter** will fall out from behind it. It is address to a *Dotty Winslow*.]

[**den**] > The furniture in this room is almost entirely modern/50s. The paintings in this room are extremely abstract. This is a box-TV, coffee table, record player, stacks of old records and books, two large arm chairs, and some shelves. There are books and other bits of decorating on the shelves. There are pictures on the shelves, all either black and white or sun bleached and colorless. Most are of a family, young children gathered together, or scenic shots. All non-professional.

[**hallway**] > Trying the door to the greenhouse, players find it is locked.

[**study**] > There are two large bookshelves on either side of a large wooden desk. There are notebooks, loose papers, and general stationary over the desk. Most of the writing on the paper is illegible or faded. The ones you can read are simple notes such as a grocery list, a reminder to take medication, and what seems to be journal entries detailing someone's day. [**Investigation:** IF players found the key in the greenhouse, they are able to open a compartment in the desk. They find a **handgun** and a few loose **bullets**. There is a locked door in the back corner of the room- this leads to the graveyard. If players found the **unmarked key** in the greenhouse, they can open it]

[**bathroom**] > Players find a first aid kit, and another amateur of a vase of flowers.

As players make it up to the **second floor**, they hear the sound of sobs and wailings becoming louder and louder. This floor had fewer rooms. In the far right corner of the floor is another, much smaller staircase leading straight up. Nearly in front of the stairway that the players have just reached the top of is a door leading into the main bedroom (it's almost immediately clear that this is where the crying is coming from). The main bedroom has a bathroom attached. In the far left corner are two distinctly separate rooms. One is smaller and clearly intended to be a child's room. The other is large, possible for an older child or to be used as a guest room. Connecting these two rooms is another, smaller bathroom. There is an area, not marked off by walls, but still a clear separation from the rest of the floor. It has some smaller bookshelves and a coffee table, as well as a daybed and some armchairs; this is some sort of reading nook.

[**main bedroom**]-> The door is not locked, but jammed and requires intense force to open it. With a STR roll of 14+, players are able to break through. Kneeling next to a large painting of a 1700s era woman is the ghost of *Robert Wolfenstein*. His sobs are incomprehensible and he doesn't seem to notice when you enter, even after breaking through the door. He is reaching up toward this painting of a woman, head pressed against the wall under it and mindlessly crying.

[Interacting with *Robert Wolfenstein*] - Unlike John, Robert does not try to hide himself/his ghost form. He is dressed in a 1700s white blouse/dress shirt, breeches, and socks. Even in his ghost form you can tell that he is extremely pale, eyes bloodshot, and foam bubbling around his mouth. If you talk to him, he will cry to you about how his wife Eliza was blamed for his murder and then executed. He thoroughly believes it was not her and that she was wrongly convicted. He also mentions that it was her father's wish that all his family be buried in the Brooke family graveyard around the back of the manor. Robert believes that Eliza's ghost is there and he has spent the last few centuries trying to reunite with her, to no avail. If you ask him about John, he remarks that John was a close friend of his and Eliza's and that after their death, John bought the house. Robert has never met John's ghost and is unaware of how he died.

[**bathroom 2**]-> Another first aid kit, more scenic paintings.

[**child's room**]-> There are magazine clippings of celebrities on the walls, more paintings of flowers, and a neatly made bed with frilly sheets and floral prints. There is a small vanity with an oval mirror and small cushioned stool. It is covered with more old makeup, a small cup of wilted flowers, and magazines. There is a crate of records in the corner of the room, but no record player.

[**bathroom 3**]> There is a vase of wilted roses, old abandoned makeup, and more classical paintings of flowers.

[**guest room**]> Beige and remarkably empty. The bed is not made, but still covered in a film of dust and debris. Not paintings or decor, though there are empty picture frames leaned up against the walls as if someone was intending to hang something.

[**reading nook**]> Players find more incoherent notes and scrambled entries. There is a blue journal with gold detailing which seems to be remarkably clean compared to the other books.

[**Investigation:** There is a note inside which reads *This Journal Belongs to Henrietta Winslow*. Entries are dated from 1939 to 1954. The first entry talks about the birth of a daughter named Dorothy and how the journal's author wants to keep track of Dorothy's growth and behavior, as well as her own journey with motherhood.]

[**third floor staircase**] - This takes players up to a small room. There is a bed at the far wall with a nightstand and a lamp. There is a smaller wooden desk covered in open books, journals, and more paper. Some are crumpled or folded, some falling onto the floor. There is a stack of books in the corner which has fallen over and is littering books and paper over the ground. There is a decently sized oval rug in the middle of the room. [**Investigation:** In the nightstand is a collection of small glass pill bottles with the sticker having been crudely ripped off of all of them. Most still have pills in them, small white tablets.] At the desk, there are more legible notes. Here are a few excerpts: "He is experimenting with me" "I am not a lab rat" "I am a good mother" "They took her for the month but they refuse to bring her back" "It is better to stay inside". [**Investigation:** Inside the desk is a key to the greenhouse.]

[going to the **graveyard**] > Players must go outside and once again confront the ghost of John once more. He reminds you not to trust Robert, that he is a crazed man full of delusion. He refuses to talk about Eliza. []

[**graveyard**] > There are quiet sobs coming from the graveyard. There are only a few graves, maybe twenty at the most. The ones near the front are easier to read while the farther you go back, the more illegible to read they are. The oldest ones are covered in moss and debris, and players must wipe clean a few to find Eliza's tombstone. When players clean it off, Eliza's ghost will appear.

[Interacting with *Eliza Brooke*] - Eliza is standoffish and confrontational at first. She accuses the players of being descended from the townfolk who murdered her. She is interested and intent on learning more about the other ghosts in the house, especially her husband

Robert. When you tell her about John's ghost, she's confused. She was never aware that John bought the house or that he died there. She says that she would only ever appear at the graveyard at night and spent most of her days in the town center where she had been executed. When she came back to the grave yard, she would find flowers. She assumed they were from her father or a family friend. She confesses that John used to have a romantic interest in her and that is how the two actually met. She's adamant that there is no possible way he still has feelings for her. She claims that John and Robert were close friends and that she and Robert both trusted John like a brother. She is also adamant she did not poison Robert. She says that it happened over the course of a month, almost exactly. Robert fell ill; vomiting, running a fever, drowsy. Eliza and the maid took care of him and John came to stay at the house to make sure Eliza was taking care of herself as well. John's diet was almost entirely liquid for that whole month. Eliza claims she never left John's side, but there were times she fell asleep in the room with him and something could've happened then. There were other times John or the maid insisted that she go outside for a walk or have a meal in the dining room. She rarely took them up on these suggestions. She says that the day she found John dead, she woke up in their shared bedroom, curled up next to him in bed. When she felt his forehead, his fever was not only gone- he was ice cold. She called the maid to alert their local doctor and he was reported dead at the scene. The doctor would later conclude that he was poisoned, due to his symptoms and the smell of almonds in his drink.

☆ In order to pass Act One, players must:

- Exercise all the ghosts (C)
- Get a confession from John and relay this information to Eliza and Robert, which will allow them to move on. From here, players may either exercise John (B) or allow all three ghosts to move on (A).

Ratings:

(C) - no reward

(B) - level up

(A) - level up + new spells

Act Two — *Wednesday, October 21th, 1987. 12:35 pm*

We open on the players eating lunch in [location of their choosing, on school grounds]. They have freedom to roam the school, leave to go home/elsewhere, or wait for the bell to ring. The school day will continue as normal.

[Roam School]

[Leave]

[Wait for Bell]