

Part One:

The Night Floors

CASSILDA: Here then, let us set ourselves upon the only mission:
To die when we are to die,
To scream when one is to scream, as expected.
To go into those darker places
And say to the feast of reason: No more,
I have had my fill.

—"The King in Yellow," Act II, Scene 2



Part One: The Night Floors

FRESH TONIGHT OR

"THE NIGHT FLOORS" IS AN OPERATION SET IN Manhattan in the summer of 1995. Players take the roles of Delta Green agents brought in to catalogue the articles of a missing painter in a Manhattan art co-op called the Macallistar Building. The bizarre items in her apartment hint at something more than the everyday. For those few that can solve the mystery, the rewards might be reaped...elsewhere.

Background

Abigail Laura Wright (Caucasian woman, age 26), a successful fine artist, is missing from her apartment in Manhattan. She was last seen four days before she was reported missing on 4 JUN 1995 by her father, Nassau County police officer Thomas Wright (Caucasian man, age 50). He pulled strings to get the NYPD immediately involved.

Abigail Wright lived in Manhattan for seven and a half years. In that time, she only went to the police once, to report a mugging in 1994 (unsolved). She had a distinguished academic record and an impressive list of credentials and former clients. Late last year, her first show was held at the Mercury, a trendy art gallery downtown on Franklin Street. She managed to sell 15 pieces, and with this money she took a half-year off to paint.

Six months later, she disappeared on, as best the authorities can guess, 1 JUN 1995. Police entered her studio in the Macallistar Building at East 32nd Street, in the Kips Bay neighborhood of Manhattan, on 4 JUN 1995. They found a baffling tableau. What once was a modest apartment had become an obsessive-compulsive's dream.

Every available surface was covered in junk, glued or taped to the walls. Only the floor remained clear, the rug yanked up to reveal a battered linoleum surface. Among the junk were sets of dentures, partial dentures, a 1940s wheelchair, modern and antique artificial limbs, dozens of shirts, shoes, and briefcases, assorted radios spanning several decades (some still operational, but mundane), all manner of jewelry, earrings, rings, and necklaces, and thousands of papers of all designs and ages, some in Spanish, some in Mandarin, and even a college economics report in Farsi. Almost all these items were glued to the wall with a fast-setting, cheap, full-bond epoxy.

Prior to this, Wright had been a fastidious young woman not given to accumulating odds and ends. There were no obvious signs of a struggle or any sort of violence, and the neighbors offered no useful testimony. Detectives investigated several leads but uncovered nothing. The apartment remained a crime scene and was visited four times by the NYPD, but only twice by detectives due to backlog.

IN THE FIELD: Stages of "The Night Floors"

"The Night Floors" is a clear entry point to the surreal horrors of the King in Yellow. It moves in stages:

1. **THE NORMAL WORLD:** At the start of the operation, the world appears normal. Agents are confident in reality.
2. **MOMENTARY GLIMPSES:** Agents are startled by one-off, bizarre occurrences, strange figures, voices, and other oddities in the Macallistar Building, but the world around those things remains consistent.
3. **UNFOLDING IMPOSSIBILITY:** The Agents meet the night tenants of the Macallistar Building and find their way into the impossible, endless Night Floors. Their reality is shaken.
4. **EXISTENTIAL TERROR AND ESCAPE:** Lost in the Night Floors, their sense of reality fading, the Agents struggle to find their way back. If they escape, they may understand that what they once thought of as reality may be an illusion.



Two months later, on 4 AUG 1995, Wright's credit card was used in Patience, Maryland, to purchase a pack of Old Gold cigarettes. The case was given to the New York FBI as a possible kidnapping. The FBI reexamined the tenants of the building and Wright's associates and friends, and came to the same dead end which stopped the NYPD. Employees at the gas station where Wright's credit card was used had no particular recollection of the transaction and did not recognize Wright from photographs. The signature on the receipt was her name but not her handwriting. The gas station had no surveillance cameras.

Among the debris found in Wright's apartment was a piece of paper with an occult symbol hastily scrawled in golden ink. The symbol caught the attention of a Delta Green friendly at the New York FBI who was marginally associated with the case. This friendly, Sandra Levinson, reported it to her Delta Green contact, the leader of New York's M-cell: Agent Marcus, Dr. Marvin Bloom.

The Truth About Abigail

Abigail Wright has come under the influence of the play *The King in Yellow*, which she purchased at an odd, unnamed bookshop on 22 FEB 1995 (see **EXEUNT: THE BOOKSHOP** on page 120). The play opened her

mind to the ministrations of Carcosa. She shared the play with her fellow art co-op tenants. The infection has set in, opening a portal to the Night World in the Macallistar Building—but only after the sun goes down.

Wright vanished in these infinite rooms, and each of the remaining infected tenants now lives a double life. During the day, they have no idea what happened to Wright. But at night, they travel to the Night World, where they know Wright fled, to work on their shared obsessions. The power of Carcosa spreads in the building, minute by minute. It will soon consume them all.

Operation ALICE

Agent Marcus summons the Agents to Washington Square Park at 4:45 P.M. on 10 AUG 1995, through various means: a couriered letter indicating the return of a lost wallet, a phone call from a secretary indicating a preplanned meetup that didn't exist before, etc. The Agents understand that Delta Green is summoning them to an operation.

Agents who show up at the park at the allotted time find it filled with people, musicians, clowns, and jugglers, as well as hundreds of tourists. Marcus collects the Agents one by one, smiling a false smile

PURSON: answereth truly of all Earthly things both Secret and Divine, and of the Creation of the World.

A. Wright 94



and pointing at landmarks like the Washington Square Arch. He introduces himself only as Marcus, and is very careful about what he says. When all Agents are present, he fills them in on Operation ALICE:

- » The Agents have been granted clearance to assist the FBI in the collection and typing of evidence from a location of interest in a woman's disappearance, a suspected kidnapping. Law-enforcement officers are deputized to the FBI. Others are temporarily hired as advisors.
- » As part of their FBI cover, the Agents are to catalog every item and paper in Abigail Wright's apartment.
- » A symbol associated with demonology and the occult was found at this location. Marcus does not have a copy of the symbol or know its name or what it looked like. He says only, "It was an occult symbol. That's all you need to know."
- » The Agents are to investigate the location and determine whether an unnatural influence is behind the disappearance.

NEW YORK POST
LATE CITY FINAL MONDAY, JULY 10, 1995

MISSING ARTIST PROMPTS NEW FEARS IN KIPS BAY

By Raymond Diaz

For those who knew artist Abigail Wright, her disappearance from her Kips Bay co-op around June 4 is a mystery. Authorities have been frustrated in their efforts to find the young woman, last seen near her apartment at East 32nd Street and 2nd Avenue. According to a source familiar with the case, early leads have collapsed. A month on, Chief Detective Graham Giuradanda says the NYPD is no closer to locating Wright.

The source also said a strange and disturbing collection of items had been found in Wright's apartment, including medical

supplies, books, and machinery. Wright's neighbors maintain that all was fine with her, and nothing indicated she was in danger or planning to leave. Her apartment was locked from the inside.

A rise in break-ins, muggings and assaults in the neighborhood prompted youth leader Anthony Scott to comment: "It is well known in the neighborhood that after 5 P.M., the sidewalks roll up and the police are nowhere to be found, particularly on foot." Scott said that people walking around after dark in the area are watching their backs, or should be.

CUT ALONG THE LINE

INT

- » If an unnatural influence is found, it is to be stopped or destroyed.

Marcus hands an Agent a leather valise. In it are various papers:

- » Temporary FBI credentials for all Agents and friendlies.
- » A *New York Post* article on the case (see page 68).
- » The Abigail Wright police and FBI files (see **BACKGROUND** on page 66).
- » The address of the Macallistar Building.
- » A set of freshly made keys to the building and to Wright's apartment, stamped "DO NOT DUPLICATE."
- » A Polaroid photograph of Abigail Wright, taken by herself, out of focus. A sticker on the back of the photo reads, "WRIGHT, A. 1-JUN-94."

Marcus then answers questions. He knows nothing about *The King in Yellow* or the Yellow Sign. If Agents stray into slightly paranoid territory, Marcus may open up about Project CATALYST (see **AGENT MARCUS** on this page) and his fears of a counter-conspiracy.



Agent Marcus

Dr. Marvin Bloom, aka Agent Marcus (Caucasian man, age 35), is the leader of Cell M and serves as Sandra Levinson's point of contact with the conspiracy. When she saw an occult symbol in the Wright files, she told Agent Marcus.

After the briefing, Marcus rarely makes personal appearances to the Agents. If possible, he contacts them only by encrypted email or phone. If they request a face-to-face meeting, he dictates the arrangements. He is paranoid of a "counter-conspiracy" hunting Delta Green members. He often asks questions

IN THE FIELD: The Clown and the Paper Dragon

The Agent with the highest **Corruption** rating notices a dancing clown. In the summer-packed park, filled with tourists, onlookers are gathered around an open area. Inside, a small clown dances to a strange, looping dirge interspersed with a relentless drum, playing from a scratchy, old-looking record player. The clown appears to be a child in a coverall emblazoned with geometric shapes filled with various colors, wearing a clown mask that covers the entire head. The mask's face has a smile exposing rectangular teeth, and its eyes are black slits.

The clown dances on stage in precise movements to the music and drags a ribbon-covered paper dragon through the air. The paper dragon draws very specific patterns in the air. An Agent who pauses and makes an **INTx5** roll can memorize the shape. It is the Yellow Sign, though until it is transposed to a physical surface, it has no effect. If the Agent tries to draw it, treat it as a normal Yellow Sign with all attendant negative effects.

No attempt to interrupt or apprehend the clown works. Instead, the crowd suddenly breaks up, rushing off in many directions, and the child-clown is lost in the confusion.

Agents with 0 **Corruption**, or with lower **Corruption** ratings than the Agent who sees the clown, see nothing unusual.

They will see the clown again

which seem unrelated to the case: Were the Agents followed? Can they account for all their waking hours? That sort of thing.

If asked for help, Marcus ushers requests up the chain of command to have simple tasks completed for the Agents, such as retrieving a book from the Library of Congress or checking out a DMV file.

Marcus is only available for a given phone call if the Agent makes a **Luck** roll. Otherwise he is not available for 2D10 hours. He never reveals his real name. He insists that the Agents follow this rule as well so he “won’t know too much.”

Although Marcus has no real connection to the case other than supervisory, his paranoia should be played up to keep the Agents on their toes. His fears of a counter-conspiracy and his nervous manner could both anger and unsettle the Agents, cloaking the entire operation in insecurity.

Marcus makes an ideal replacement for an Agent lost during play. See **AGENT MARCUS** in **CHARACTERS** on page 114 for details.

The Macallistar Building

The Macallistar Building is located at 210 East 32nd Street, New York, NY, 10016. It was built in 1924. It is a classic brownstone structure, three stories and a basement, with a faux-castle design, in the Kips Bay neighborhood of Manhattan. A fake portcullis hangs above the large double doors, artificial ramparts encircle the windows and ledges, and cheap concrete gargoyles watch from the rooftop.

The four floors are referred to as the basement, the ground floor, the first floor and the second floor. A buzzer allows tenants to unlock the front doors through an intercom system installed sometime in the 1960s. In the foyer is a small marble-floored room with the tenants’ mailboxes. The floor is often covered in old newspapers, sale circulars, and pizza coupons. The tar-paper rooftop is filled with vents, old aerials, and open airshafts. The basement is only accessible from the street.

A single hallway runs the length of the building, carpeted in plush burgundy, with two apartments on

either side. A staircase runs up and down at the mid-point of the hall.

There are 11 apartments in the building (five occupied), along with four storage rooms and a boiler room in the basement. The apartments are large by New York standards. Each has one main room with a kitchenette and separate bathroom. Some have smaller nooks and separate rooms as well. Each bathroom has an old-fashioned, hammered-tin ceiling, and most have a claw-foot bathtub placed wherever it was expedient to put a water hook-up.

The Secret of the Macallistar Building

Abigail Wright came upon a copy of the play *The King in Yellow* five months before her disappearance. Reading it and seeing the Yellow Sign changed her. Being on friendly terms with the other artists in her building, Wright lent the play out. Each resident, egged on by the others, read it in turn. Like Wright, they have come under the influence of the King.

Soon the apartments began to change. Odd visitors turned up often, entering or exiting broom closets without explanation. Strange voices were heard having heated conversations in unknown languages in empty rooms. An anonymous writer took to leaving a typewritten play under each tenant’s door at night: a play about the tenants and their mounting encounters with the strange, sometimes bizarre visitors to their building.

The tenants relished the unusual new quality of their lives as inspiration for their art, finding their new world much more beautiful and baroque than any they had known before. The building changed, and the tenants changed with it.

Abigail Wright was different. Her art descended into madness and through madness to enlightenment. Out of all the tenants, Wright alone had the insight necessary to use the change. She set up her shrine as a last message, utilizing every bit of rubbish she could find in the Night Floors that appeared in the building after dusk. Her shrine now affects the mind. Those who view it for an extended time become open to the advances of the King in Yellow.

Reminder: Issue invitation to Abby

// Impossible Landscapes //

A. Darabondi 1913

DISINFORMATION

YELLOW

RESEARCHING THE MACALLISTAR BUILDING

Looking into the history of the Macallistar Building can yield interesting results.

CITY RECORDS: Requires **Bureaucracy** or **Art (Architecture)** at 50% or higher, or a successful roll. A search of city records at New York City Hall uncovers the original building permit from 27 MAY 1921. The building began as a private residence for Henry M. Lundine (28 MAY 1886-30 APR 1952), built in the classic brownstone style. An addendum to the permit on 2 MAR 1953 shows the Lundine house being refitted as an apartment building. There is nothing amiss in these records. The architect is listed as A. Darabondi (spelled incorrectly).

BLUEPRINTS: Requires **Bureaucracy** at 20% or higher, or a successful roll, and spending \$200. A search of city records at New York City Hall reveals that they still have Macallistar blueprints, originally the Lundine house, on file. A fee of \$200 must be paid to get photostatic copies. Paperwork comes along with them, almost all of it mundane. Only one item is odd: a single slip of elegant cream-colored stationery for the HOTEL BROADALBIN in New York City, listing no address, stapled to a city permit. The stationery has a handwritten note on it, scribbled in long-faded ballpoint pen: "I saw the rooms tonight at dusk." Searching for Hotel Broadalbin leads nowhere. As far as New York City is concerned, there has never been such a hotel.

THE INTERNET: Requires **Computer Science** at 20% or higher, or a successful roll. Searching the nascent and sparse 1995 Internet, Agents can find recently digitized public records for the building, including the date of its construction permit as the Lundine house (27 MAY 1921) and of its completion (21 MAY 1924), as well as various sales and purchases. It was sold by the Lundine estate on 3 FEB 1953 to the Star Corporation, and on 6 MAY 1967 to ARTLIFE, the current owners. One website says the architect, Asa Daribondi, was famous for having been involved in a scandalous murder case, but says nothing else about it.

CITY CRIMINAL RECORDS: Requires **Bureaucracy** or **Criminology** at 50% or higher, or a successful roll. Searching records at New York City Hall for crimes related to the Macallistar Building finds that the architect, Asa Severin Daribondi (born on 28 MAY 1886, disappeared in 1950, declared dead on 2 SEP 1960), is suspected to have drowned at least five (and possibly as many as 20) children between 1947 and 1950. Charles Lundine, the son of the owner of the building and a talented musician, hanged himself in the second-floor ballroom on 30 AUG 1950.

(CONTINUED)

Reminder: Have the salesman show Chas the ballroom.
Then, he becomes the Golden Boy.

031-51937 0-46

A homeless woman found Wright's credit card in a garbage pile outside the building. The card was sold for drugs and found its way to Maryland. It is a dead end with no connection to the case.

In the context of this operation, Wright is lost. She remains in the shadow realm of the Night World, where she moves ever closer to meeting her King. Even though she is gone, the Macallistar Building is not right. Subtle changes are noticeable in the daytime. At night, it is a different place altogether.

So far, the police and FBI have come and gone only during the day.

At night, doorways appear as if by some malignant cancer of reality. Windows open on impossible scenes. The exit that once led to the roof now leads into a near-endless expanse of rooms: the Night Floors. Within the walls of the Macallistar Building, nothing is impossible anymore, and reality is as unstable as the shifting sands of a windblown desert.

Along with the building, the tenants undergo a transformation after night falls. Their polite smiles are replaced by malevolent grins. Their honest daytime confusion as to the disappearance of Abigail Wright is replaced by first-hand knowledge of her fate.

The tenants and the building itself have become inextricably linked, each feeding on the other in an ever-quickenning loop of fantasy. This loop turns so quickly now that the tenants never sleep. They lead a twofold existence, feeding the fire that the Macallistar Building has become. When their imaginations finally consume them, the building will become part of the Night World forever. *already happened?*

Ownership of the Macallistar

The Macallistar Building is owned by a company called ARTLIFE. This nonprofit firm purchases property and rents it to professional artists at low cost. It is in turn supported by grants from famous artists and artist organizations. ARTLIFE bought the Macallistar Building from the Star Corporation, a mundane Delaware holding company, in 1967.

ARTLIFE is located at 23rd Street and 3rd Ave. East, not far from the Macallistar Building. The small office is open from 10:30 A.M. to 6:00 P.M., Monday

Moseby went to court. He must have found his bottle.

EXEUNT: Threats in the Photo

The Handler might populate the Broadalbin photo, or other photos in *The Devil's Craftsman* (see page 73), or other books on Daribondi, with anyone of interest from the campaign to deepen the mystery. Such a subject appears to be moving through the frame of the photo, blurred and out of focus but still recognizable. Likely subjects include:

- » **EMMET MOSEBY:** The rogue Delta Green agent most likely responsible for unleashing *Le Roi en jaune* in English in 1951, Moseby sports a dim, knowing smile. A travel brochure protrudes from his pocket showing the fragmented word "—RCOSA."
- » **A CURRENT OR FUTURE AGENT:** The Agent with the highest Corruption sees himself or herself, or an Agent the player will take the role of in future operations. Those who see themselves lose 0/1D4 SAN from the unnatural.
- » **DR. ELIAS BARBAS:** A tall, gaunt, African-American man steps through the photo while reading a tape-bound paper book that looks homemade. The only letters visible on the cover are "—OE-TIA." (See DR. ELIAS BARBAS on page 146.)
- » **ABIGAIL WRIGHT:** Noticing the 26-year-old person you are searching for in a book published 43 years ago is worth losing 0/1D4 SAN from the unnatural and gaining +1 Corruption.

through Friday. It is run by Cynthia Lechance (African-American woman, age 47), a well-to-do art collector who enjoys giving new artists a fighting chance.

Lechance is easily intimidated by federal authorities and cooperates fully to help any investigation. She knows of the Abigail Wright disappearance, and questions about her are answered promptly with motherly concern. She is also familiar with the other tenants in the building.

Lechance has no knowledge of the Night Floors or the strange tenants who live there. If asked about a "night manager," to whom some of the tenants might

*I saw the room
tonight at dusk*

CYNTHIA LECHANCE
(SEE IMPERIAL DYNASTY OF AMERICA)

DISINFORMATION

RESEARCHING THE MACALLISTAR BUILDING (CONT'D) YELLOW CARD

On 30 APR 1952, Henry M. Lundine, the owner of the building, was found in the staircase to the roof, dressed in strange "plastic" silver robes, wearing a papier-mâché mask. A brief investigation by the NYPD determined he had died of a massive stroke. Photographs show a fat man in black and white sprawled on the third-floor landing wearing an expressionless white mask. (The Agents may find later that this outfit matches the outfits worn by others in the strange Encounter Group, described on page 202.)

ASA DARIBONDI: Requires Art (Architecture), Bureaucracy, or History at 50% or higher, or a successful roll. Researching Daribondi at the New York City Public Library finds several books on him and his crimes: The Devil's Craftsman by Cavett Monaghan, 1952; A Darkness at the Corners by Elizabeth Ortiz, 1957; Architecture, Genius, and Mental Illness by Dr. Peter Johansson, 1961. During his early career, Daribondi was called the Picasso of architecture. He designed strange, misshapen constructions that he called "Thought Buildings" between 1905 and 1921 in Chicago. After having what is sometimes called a "religious revelation" and sometimes a "drug experience," he moved to New York in 1921 and took up residence at an unnamed midtown hotel. The nine buildings he erected in New York City all still stand. They are, unlike his previous structures, mundane and of the age, with small, obsessed-about flourishes. Only after his disappearance in 1950 was Daribondi suspected of having drowned at least five children, beginning in 1947. The books speculate he may be responsible for many more. He vanished without a trace in 1950, leaving behind the drowned body of five-year-old Isabelle Sauer, huge debts, a log book which appears to track the deaths of children dating back to 1921, and many, many questions. He was declared legally dead by his mother on 2 SEP 1960.

THE DEVIL'S CRAFTSMAN: Requires History at 50% or higher or a successful roll. A careful reading of The Devil's Craftsman finds a photo of Daribondi standing in front of an art deco hotel with a "B" emblazoned on each door. The caption reads, "(1928) DARIBONDI LIVED FOR A TIME AT NYC HOTEL WHICH HE HELPED RESTORE IN LIEU OF PAYMENT." A park is reflected in the hotel window, and in it is a huge flagpole with a distinctive stone base. Native New Yorkers, or Agents who roll INTx5, recognize the reflection as the Eternal Light Flagstaff in Madison Square Park. Going there, they find no such hotel where it should be. It is the Hotel Broadalbin, and it can only be found under very specific circumstances.

CUT ALONG THE LINE

DETECTIVE
GRAHAM
GIURADANDA



refer after dark, she's perplexed. There is no building manager besides her, and she doesn't use that title. The building is maintained by several workers under contract from ARTLIFE.

Simple questions reveal that the residents of the Macallistar Building have not paid their rent in more than a month, and late notices have been sent. After eight weeks of nonpayment, the bills will be sent to a collection agency and ARTLIFE will begin the process of eviction. Lechance has visited the building and tried to talk to the tenants, but none will speak with her. The company is actually eager to have an empty building and does very little to try to fix the situation. It hopes to complete a large renovation on it before the summer of 1997.

Lechance offers a confused comment as the Agents leave: "I've never had to evict a whole building at once."

PASSING STRANGE: Cynthia Lechance's older brother Damien was discovered drowned in the Harlem River on 3 APR 1948, nine days before she was born. Later, in 1950, Damien Lechance's name was discovered in Asa Daribondi's list of supposed victims. The boy is widely considered a victim of the architect's murder spree. Lechance has no idea about this connection. Agents who researched Daribondi's crimes remember the victim's name when they meet Cynthia Lechance.

Arrival and Detective Giuradanda

When the Agents first arrive at the Macallistar Building, they are greeted by NYPD Detective Graham Giuradanda. Charismatic and a natural leader, he is currently in charge of the Abigail Wright case. The detective is eager to let the "feds" do their job. He freely admits he's "never seen anything like this shit," indicating the shrine.

IN THE FIELD: Effects of the Shrine

Each Agent who remains in Abigail Wright's apartment for three or more hours, or who is alone in the apartment for one hour or more, or who spends the night there, must make a **SAN** roll.

FIRST FAILURE: Those who fail experience an odd sensation akin to being watched, and lose 1 **SAN** from helplessness.

SECOND FAILURE: The second time this **SAN** roll is failed by an Agent, the Agent loses 1 **SAN** from helplessness and hears voices through the walls, laughing or crying. Words cannot be discerned. If investigated, the noises issue from a wall that borders an empty hallway. This discovery costs 0/1 **SAN** from the unnatural.

THIRD FAILURE: The third time this **SAN** roll is failed by an Agent, the Agent loses 1 **SAN** from the unnatural and sees an unknown person rapidly passing in front of the open door of the bathroom in Wright's apartment, as if on a brisk walk. It seems to be a white man in white shoes, carrying a briefcase. The bathroom is tiny, and there's nowhere a person could come from or go to. All present gain +1 **Corruption**, and are now open to the full range of possibilities in the building, including access to the Night Floors.

He hands the Agents his card and leaves after checking to see if they have everything they need. He honestly does what he can to assist them, but makes a point to stay out of their way if his presence is not specifically requested. Giuradanda is a deeply religious Roman Catholic. If recruited to Delta Green, he sees all encounters with the unnatural through a biblical lens. Giuradanda makes an ideal replacement for a player who loses an Agent in play.

Abigail's Apartment and Shrine

Abigail Wright's apartment is a testament to methodical madness. The walls and ceiling are covered in layers of papers and objects epoxied in a bizarre but seemingly meaningful pattern of strata. Most of the items cannot be unstuck without damaging them, so very little has been taken down by the police. Only a transistor radio, a small tape player, and a CD Walkman have been wrenched from the wall in the hopes of tracking their serial numbers. None of the devices appear to work. The Walkman left behind a chunk of plastic from its casing.

The floor is bare. The rug has been ripped up and taken away, exposing battered and stained linoleum.



There is no furniture. Some of Wright's possessions, such as her television and VCR, had serial numbers registered with her insurance company, but none have turned up in pawnshops or police seizures.

Agents who search the apartment with Search at 40% or higher, or who make a roll, spot a tiny microphone sticking out from under the hallway rug, next to the base of Wright's door as if to record sounds from inside. The microphone is on a wire that leads under the rug across the hall into Thomas Manuel's apartment. See **INVESTIGATING MANUEL BY DAY** on page 87.

The Assignment

The Agents find a cardboard box in the apartment marked "EVIDENCE, FBI WHITE PLAINS, WRIGHT-A, 10-AUG-95," containing four Polaroid

cameras and 100 packs of film, which allows them to take 800 photographs. In addition, there are latex gloves, evidence bags, stickers, and sealing tape, as well as a manifest list for the contents of the box.

An INTx5 roll or a **Bureaucracy** roll indicates the job is likely to take eight days for one person, six days for two, four days for three, or three days for four people. No matter how many people assist, it takes a minimum of two days to catalog everything in the apartment. Those who fail such rolls have no idea how long the job might take, except a long time.

Each day spent documenting the contents of the apartment grants two Search rolls for each Agent. Each successful roll yields access to one of the clues listed below.

The Diagrams

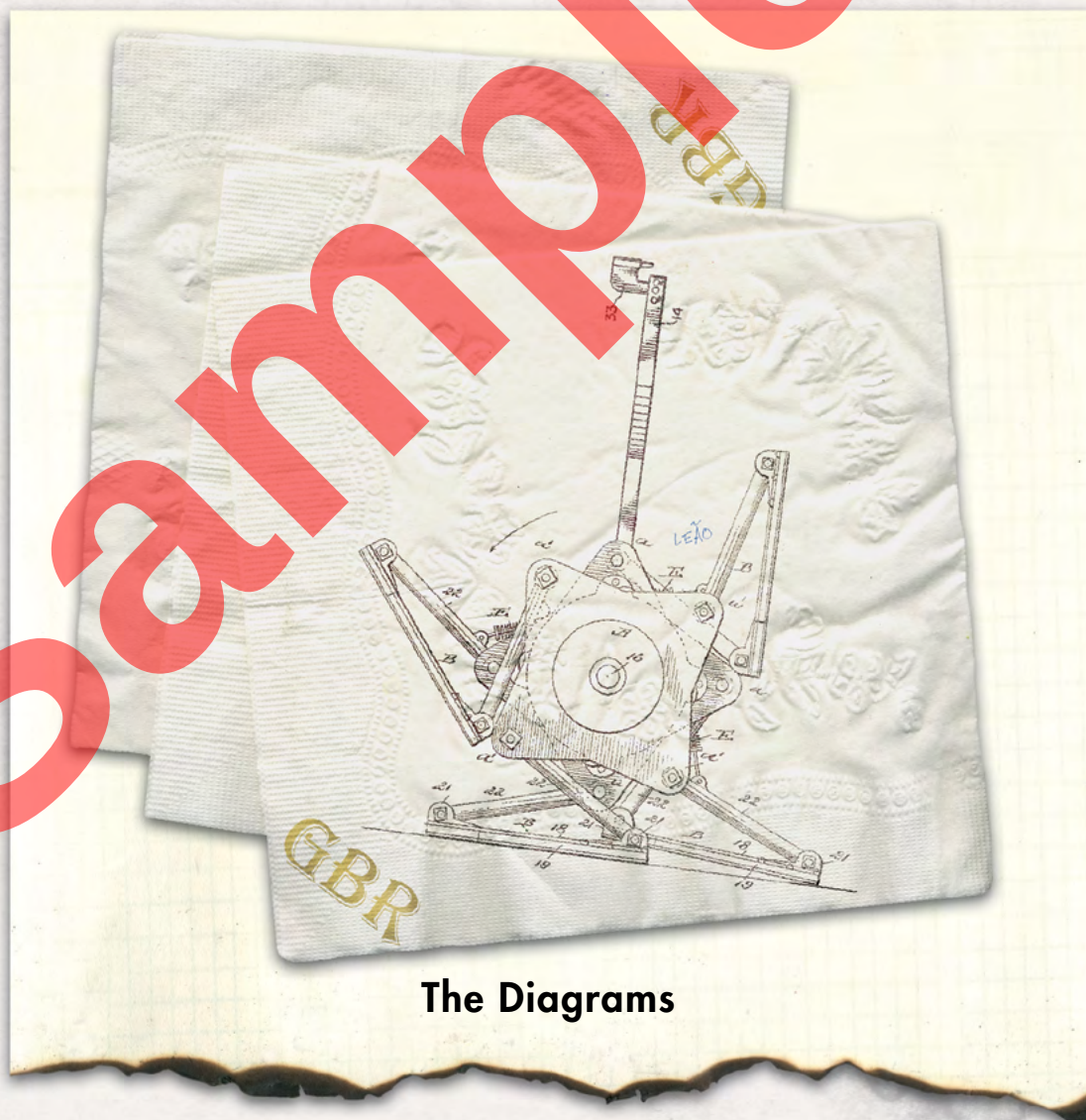
Move one day after to D. car. DON'T FORGET.

Meticulous plans for odd mechanical machines are drawn in ballpoint pen on what looks like unfolded, thick, paper napkins with gold initials in the corner: GBR. One diagram is labeled “LEÃO” (“THE LION” in Portuguese). The other is labeled “ESCRIBA” (“THE SCRIBE” in Portuguese). Agents with **Craft (Mechanics)** at 30% or higher, or who make a successful roll at +20%, cannot understand the diagrams, but cannot say what is wrong with them. This costs 0/1 SAN from the unnatural. A day after these diagrams are cataloged, no matter their location, they vanish, even from a sealed evidence bag. (For more information, see **A VOLUME OF SECRET FACES** beginning on page 132.)

The Letterhead

An elegant page of cream-colored stationery is glued to the wall. It is crumpled but new. The heading reads “HOTEL BROADALBIN, NEW YORK CITY” in an art deco font, but there is no street address. Scribbled in pen is a rudimentary map which shows an elevator (marked with an X and “elev.”) and various tunnels, leading to a smaller X which reads, “JL bottle.” It is clear that the map is not of the Macallistar Building. Those who follow this map in the Broadalbin will find the Whisper Labyrinth with a successful **Navigation** roll, and locate the Soul Bottle of “J. L.” with another **Navigation** skill roll. (See **EXEUNT: HOTEL BROADALBIN** on page 284 for more information.)

Study of the stationery by an expert (having **Forensics** at 30% or making a roll at +20%) reveals it is linen bond paper with a heavy weight, and a concealed press mark indicates it was manufactured in 1933. Otherwise, it is identical to the stationery found stapled to the Macallistar blueprints.



The Diagrams