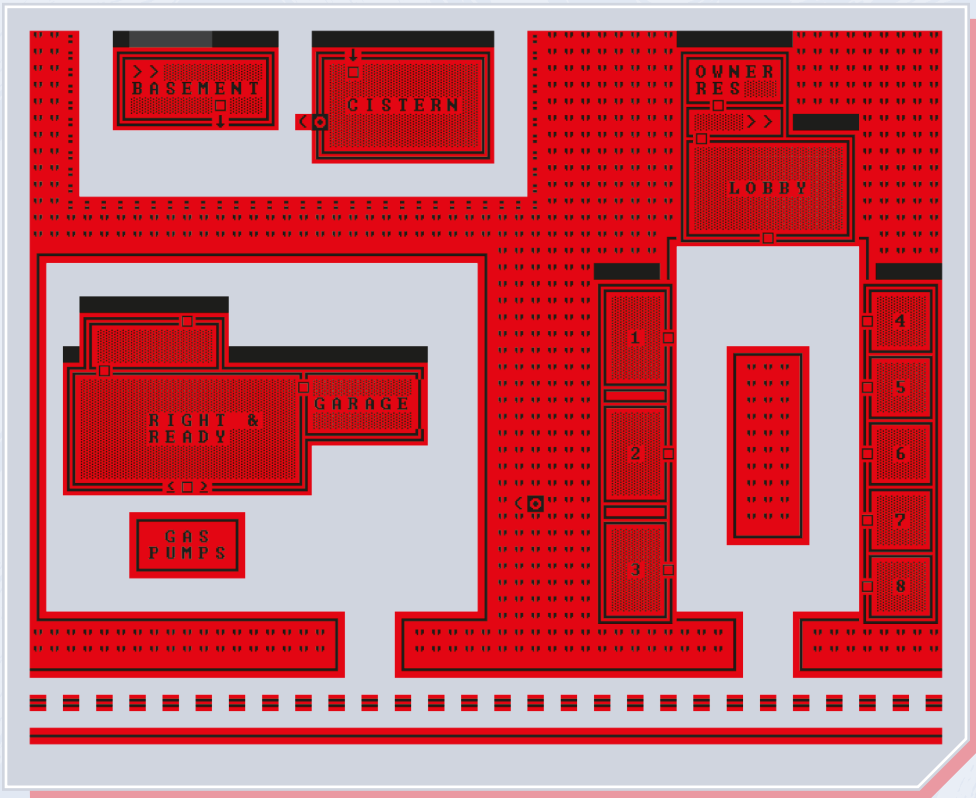


ONE NIGHT AT THE SHELTERWOOD INN

MOTEL

A
LIMINAL & TRIANGLE
HORROR GENCY
CROSSOVER REALITY

JOSH DOMANSKI GOBLIN ARCHIVES SEAN IRELAND CALEB ZANE HUETT



UNDERCOVER AGENTS

Otis - "The Owner": Portly, mustachioed. Office worker in over his head.

Wayne - "The Sheriff": Slight frame, wavy hair, cowboy hat. Never refuses a request.

Fred - "The Priest": Gray hair, well kept beard, wrinkled face. Clerical collar. Forgetful.

Claire - "The Magnate": Crisp pantsuit, pulled back hair. Uncannily quick. Unfeeling.

UNWITTING INVESTIGATORS

Jones Morrison - The Anchor: Up-dressed workwear. Charismatic. Compulsion to take the lead.

Blake Hainz - The Correspondent: Award winning smile, incredibly fashionable. Disarmingly clumsy.

Morgan Dinkly - The Producer: Glasses, functional wardrobe. Constantly taking notes.

Joseph Rogers - The Tech: Long hair, green coveralls. Constantly carrying a camera. Melancholic.

ONE NIGHT AT THE SHELTERWOOD INN

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A TWISTED CLASSIC

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SPACE PENGUIN INK



Acknowledgment: The *Liminal Horror Twisted Classic* line are ground up reimaginings of classic adventures. *One Night at the Shelterwood Inn* took life as a conversion of the *Warhammer* adventure *Night of Blood*, but veered off on its own twisted path after the folks from **Haunted Table** reached out for a collaboration. Thank you to Jim Bambra and team for the inspiration.

THIS EDITION WAS PRODUCED IN COLLABORATION WITH SPACE PENGUIN INK
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AND CALEB ZANE HUETT.

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INTRODUCTION

One Night at the Shelterwood Inn is an official **Liminal Horror & Triangle Agency** crossover adventure. Included within are two separate approaches for experiencing the same night at the titular hotel as events spin out of control.

LIMINAL HORROR

A group of Investigators on their way to a vacation find themselves stranded after a car accident. The Shelterwood Inn is their only solace. Unbeknownst to them, they've wandered right into a clash between a great horror and a dangerous corporation.

Using the Adventure

One Night is written for one or two sessions of play, but can lead to lasting consequences and a longer story, if desired.

- ‡ **If you're running a one shot:** Use the provided setup information and focus on coming to a settled conclusion, rather than worrying about the lasting consequences.
- ‡ **If you're running an ongoing campaign:** Place the titular hotel along nearly any secluded road that your party is traveling upon or seed rumors of strange events happening in **Coldwater** to draw them in.
- ‡ **If you're starting a new campaign:** Read through the **Aftermath (p.22)** to keep the potential consequences in mind during play. Use surviving NPCs to create complications down the line.

TRIANGLE AGENCY

An Anomaly has been detected at the Shelterwood Inn. A simple retrieval mission goes awry as a team of Field Agents must contend with meddling visitors interrupting their investigation of missing guests and a horrible creature on the loose.

Using the Adventure

One Night can be used in place of a standard Anomaly Retrieval Mission. However, this Mission introduces **Infect**, a new Chaos Effect for the Anomaly to use, as well as new conditions for adding Chaos to the Chaos Pool. If your Agents aren't careful, future Anomalies might learn these, and grow.

Here are a few tips to make sure the Shelterwood Inn is ready for your Field Team:

- ‡ Make sure to closely study the information provided for the Investigators and the Redding family. How might your Agents and their Relationships be connected to them?
- ‡ Consider who else from your Agents' lives might have visited the Inn recently. What became of them?

Content Warning: This adventure contains elements of *Body Horror, Graphic Violence, Conspiracy, and Nyctophobia.*

THE SHELTERWOOD INN

BASIC HISTORY

The main structure of Shelterwood Inn was once used as a part of a logging camp, but was retrofitted and expanded into a hotel in the 1970's. It served as a luxury stop between a few major metropolitan areas and the town of Coldwater, a popular tourist destination at the time, and its "No Vacancy" sign was lit more often than not. The decades have not been kind to the hotel though; diminishing traffic and low funds have left it a faded shell of its former glory.

IN THE FAMILY

The hotel was built and operated by retired athlete Robbert Redding, who lived in the attached Owner's Residence with his wife, Veronica, and son, James. As a child, James resented the business for trapping him in the middle of nowhere – but when his father died in 1997 he returned to take over. He and his wife Linda have kept the place running ever since, even as it decays.



THE ANOMALY

An Anomaly is an entity that enters our Reality from Somewhere Else. They are formed and strengthened by human emotion, fixation, and attention. Not everything unusual in our world is Anomalous, and it's possible that even seasoned Paranormal Investigators have never seen one before.

This Anomaly's story begins decades ago, in the Shelterwood Inn. **It ends tonight.**

HISTORY

The primary building of the logging camp built atop a **cistern (p. 16)**, which was used to collect and store rainwater for later use. When the building was updated into the hotel, it was connected to proper municipal systems, but the cistern was never filled in with cement or sealed off.

The cistern is accessible from a removable grate in the hotel's basement. Growing up, James' parents sternly warned against opening the grate, as the dark, water-filled space would mean almost certain death if a child were to fall in. The one time James opened it himself, at the age of 5, he lost his stuffed lion Touchdown to the depths. The long silence and quiet splash instilled in him an intense fear of the dark, which did not dissipate with age.

James forgot about the lion. It did not forget him. For decades this Anomaly lay largely dormant. When James returned to run the hotel it awoke to feed on his fear. Over the years it has haunted the hotel and tried many times to lure him into the cistern. Recently, it succeeded.

ANOMALY

Focus: *Fear.* It is no longer satisfied with only James' fear of the dark.

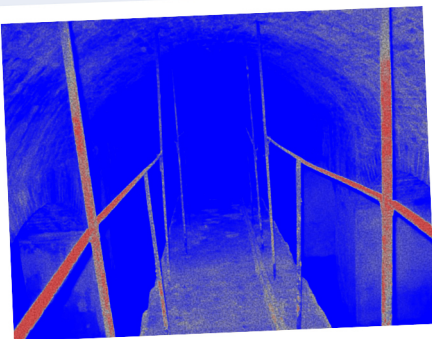
Domain: The *cistern (p. 16)* beneath the Shelterwood Inn.

Appearance: *An impossibly black, dripping mold that creates darkness as it spreads.* While it manifests in corners and shadows, its form can twist into dripping blob-like similes of creatures and humans, especially when threatened. At its core is

Touchdown, the stuffed lion that James dropped down the well out of curiosity as a child. Touchdown was once bright and vibrant, but has faded alongside the hotel and mold has replaced its stuffing.

Impulse: *To entice people to the edge, and then push them.* The anomaly sustains itself on fear, growing stronger when exposed to acts of violence or paranoia. Its mold is perfectly black, indistinguishable from complete darkness and easy to accidentally touch. Spores burrow into the body and have mood-altering effects, amplifying any instance of unease or dread. Emotions fester and grow until the victims are consumed by fear and assimilated into the Anomaly as puppets known as **Toys**.

By the time the night begins, the Anomaly has claimed the hotel's owner, his wife, three hotel guests, and a Beast that has been let loose to roam free of the hotel.



The Cistern

CLAIMED CREATURES

THE TOYS

Victims claimed by the Anomaly and infected with darkness. They attempt to draw victims through lies, but are quick to lash out with force. Infected members speak from under the cover of darkness, hiding their warped bodies.

LIMINAL HORROR

STR: 10 DEX: 8 CTRL: 14
HP: 4

Lunge & Grab (d4, DEX or STR to escape)

Shadow Emesis (d6 Stress)

Neural Override: Critical Damage only temporarily stuns a Toy. Unless the Anomaly is contained or STR is reduced to 0, they reanimate after a few moments.

THE BEAST

An animal from the forest that has been claimed by the Anomaly. What was once a mountain lion now writhes and changes, enveloped by shadows. It bears a mane of darkness and spores, a twisted version of Touchdown's original shape.

LIMINAL HORROR

STR: 12 DEX: 14 CTRL: 6
HP: 4 Armor: 1

Pounce (d6, DEX or STR to escape)

Shroud: A fissure splits along the spinal column, erupting in blood and shadows that disrupt light sources, casting the affected area into darkness. (d6 Stress, *blast*)

Neural Override: Critical Damage only temporarily stuns the Beast. Until the Anomaly is contained or STR is reduced to 0, it reanimates after a few moments.

TRIANGLE AGENCY

An **Impersonating** Minor Anomaly.

Threat: 1 Stability: 2

Perversion: A visibly distorted, but cunning and manipulative, mimicry of a Human.

Persistent: Use words, force, or other mundane means to entice victims into the darkness to be infected themselves.

Preserving: Run if exposed, and attempt to summon the Beast's attention if cornered.

TRIANGLE AGENCY

A **Violent** Minor Anomaly with unusual resilience.

Threat: 2 Stability: 5

Violent: Impossible to surprise. It always causes its Harm to a target unless they respond by reshaping Reality.

Lethal: Can spend Chaos to use the KILL ability from the **Chaos Effects table (p.21)**. When doing so, it treats any shadow as a Domain, gaining the appropriate bonuses.

LIMINAL HORROR

THE TRIP

Begin with your party of Investigators on a road trip together, heading for a campground near Coldwater in the late spring. They've gotten a late start, so night has fallen with a few hours drive still ahead of them. The Shelterwood Inn is situated on a long stretch of road surrounded by nothing but trees. It is far enough away from the city that cell service is spotty, if it exists at all.

THE CRASH

As the Investigators are traveling, a cold front brings freezing rain. A strip of black ice causes their car to careen off the road and sink into the mud of the verge. The only sign of civilization is the glow of a neon light far down the road.

The trek to the Shelterwood Inn is slower in the storm, and takes about a half hour of walking from the crash site. Over the patter of rain on the roadway, a haunting growl echoes from the woods (see **The Beast**, p.6). Every time the howl rings out it sounds closer, until it suddenly stops just before they reach the hotel. The silence might be worse.

ARRIVING AT THE HOTEL

When the Investigators arrive at the Shelterwood Inn, they're met with the buzz and glare of the neon sign. The only other light in the area comes from the **Lobby** (p.15). Muffled voices can be heard inside, but the front door is locked. Upon knocking, **Otis** (p.9) answers after an awkwardly long pause.

THE COVER-UP

Unbeknownst to the Investigators, they've stumbled into a mission underway led by Agents of the **Triangle Agency**, a secretive global corporation whose mission is to ensure humankind remains safe in the face of Anomalies. The **Undercover Agents** (p.9) are trying

to contain the **Anomaly** (p.5) beneath the hotel while keeping their involvement with the Agency and the Anomaly itself a secret. While the Agents do not want to harm the Investigators if possible, they will do everything in their considerable power to keep them from learning the truth while maintaining their cover as operators and guests of the Inn.

As the Investigators arrive, **Wayne** (p.9) is out searching the property for the **Beast** (p.6), with the other Agents waiting for his return in the **Lobby** (p.15). When **Otis** (p.9) opens the door, **Fred** (p.10) can be found mopping up a burgundy stain on the ground and **Claire** (p.10) is at the bar.

A TICKING CLOCK

The **Doom Clock** is a sequence of escalating narrative events that occur if the Investigators do not act. This serves as a guide to what's happening "offscreen" and is a tool to help maintain tension over the course of play. Details on the Clock may change as the Investigators intercede, but the forces at work in the adventure will still aim for their goals, so use the Clock as a guide for determining what happens next. The Clock begins ticking as soon as the Investigators arrive at the Shelterwood Inn. Advance the Clock forward one step about every 20 minutes in real time, or whenever the action starts to slow down.

FALLOUT

This is a representation of the **Anomaly** (p.5) having a tangible effect on the Investigators as it attempts to draw them in and feed on their fear. As these are directly linked to the Anomaly, they eventually dissipate if the Anomaly is contained or the victim moves a significant distance away. If needed, additional entries can be found in **Liminal Horror**.

DOOM CLOCK

- Doom 0 In the wake of **The Crash**, the Investigators arrive at the Shelterwood Inn.
- Doom 1 **Wayne (p.9)** walks in through the main door to the **Lobby (p.15)**, saying “*Got nothing. Must have run off. We’ll deal with...*”, before appearing momentarily surprised at the presence of the Investigators.
- Doom 2 **Otis (p.9)** offers to make the Investigators dinner. He disappears into the kitchen for an awkwardly long period of time before producing very rare hamburgers and undercooked fries.
- Doom 3 **Otis** offers the Investigators a complimentary overnight stay in the **Honeymoon Suite (p.18)**, intentionally giving them the incorrect key. After insisting on accompanying them for a tour, he locks the door to the room behind them.
- Doom 4 A loud clanging noise echoes into the **Honeymoon Suite** through the open window in the bathroom, coming from the direction of **Right & Ready (p.20)**. The **Toys (p.6)** leave the **Cistern (p.16)**.
- Doom 5 The **Undercover Agents** disappear down into the **Cistern** to attempt to contain the **Anomaly (p.5)**.
- Doom 6 The **Undercover Agents** are infected by the **Anomaly** and are assimilated into **Toys**, giving the Anomaly access to the Agents’ powers.

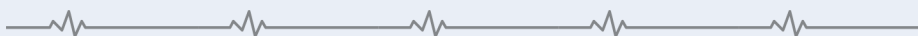
FALLOUT

- 1 **Disfigured Perception:** Something is lurking in the darkness. It shifts in your periphery, never quite coming into view. But you know you’re being watched.
- 2 **Fight-or-Flight:** You feel your chest tighten against your palpating heart. It becomes difficult to control your breathing as your lungs scream for more air.
- 3 **Tremors:** Your hands begin to twitch and oscillate. Their movement becomes spontaneously erratic, as if someone else takes momentary control over them.
- 4 **Nausea:** A pit settles in your stomach, followed by an extreme urge to vomit that never comes to fruition. Food and water no longer settle in your stomach.

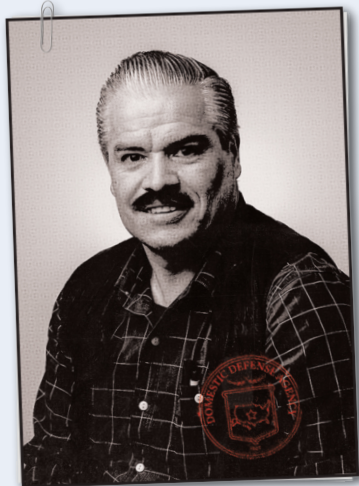
RESONANCE

When an Anomaly is cornered, it may attempt to escape capture or elimination by bonding with a human. That human becomes a **Resonant**, someone with Anomalous power, and the Anomaly ceases to have a will of its own. If that happens to one of the Investigators, they receive this permanent **Fallout**.

Resonance: The power of darkness wells up within you. You can see through the deepest darkness with no problem, and twist shadows gently to your will. The smell of fear is intoxicating.



UNDERCOVER AGENTS



Otis (he/him) - “The Owner”

STR: 12 DEX: 8 CTRL: 8 HP: 4

Two hands whose flesh can fuse together into a devastating haymaker (d6)

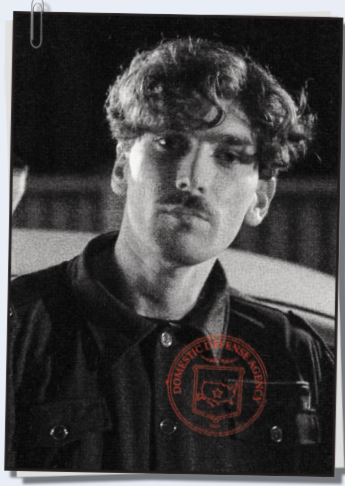
Portly, with a thick mustache. Sweater vest. Thinks much faster than he can speak.

Secrets

- ‡ A terrible cook.
- ‡ Not particularly confident in anything related to bartending.
- ‡ Typically works in the Public Relations branch of the organization, with very few field missions under his belt.
- ‡ Cannot tell an outright lie, only dance around the truth to create the desired impression.

The Lies They Tell

- ‡ *“The poor weather must be messing with the phone lines.”*
- ‡ *“Wayne is a good friend, he’s one of the few that keeps coming around.”*
- ‡ *“I believe it’s George that owns the garage over at the station. When he’s back in the morning he can get your car towed.”*



Wayne (he/him) - “The Sheriff”

STR: 14 DEX: 10 CTRL: 12 HP: 8

Shotgun (d8, bulky, brutal, capable of erasing things from existence)

Poor-fitting sheriff uniform over a slight frame. Swept back wavy hair under a cowboy hat. Charming southern drawl.

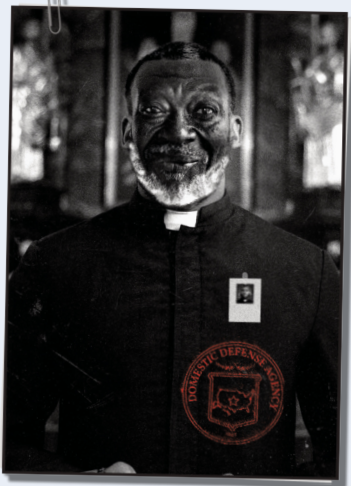
Secrets

- ‡ Specks of blood dot the back of his shirt.
- ‡ Has the keys to the sheriff’s patrol car.
- ‡ Newly employed as an Intern by the Agency.
- ‡ Required to comply with requests made by the other Agents, and is strongly motivated to follow nearly any direct request from anyone.

The Lies They Tell

- ‡ *“A bear’s been getting into the dumpster out back. We heard a bang, so I went out to take a look.”*
- ‡ *“I’m off shift, so my radio is back at the station.”*
- ‡ *“Hank, the mechanic from the gas station will be back first thing in the morning with that tow truck of his.”*

UNDERCOVER AGENTS



Father Fred (he/him) - “The Priest”

STR: 8 DEX: 12 CTRL: 12 HP: 4

Boot Knife (d6)

Gray hair and a well-kept beard. Wrinkles reveal years of deep smiles. Black button-up with a clerical collar.

Secrets

- ‡ Used to actually be a priest, but left the practice about 15 years back, so he’s behind on the current missal used in Mass.
- ‡ Has trouble remembering names, but hides it well.
- ‡ Generally works with the Gravediggers as part of the early response team that scouts sites to manage potential problems before Agents are brought in for containment procedures.

The Lies They Tell

- ‡ “I dropped my drink and figured I’d do the right thing and clean it up.”
- ‡ “My hands weren’t what they used to be. I’ve been going a bit shaky in my old age, so accidents happen.”
- ‡ “I’m ‘semi-retired’, but they needed a priest down at the parish in Coldwater for a few weeks.”



Claire (she/her) - “The Magnate”

STR: 14 DEX: 12 CTRL: 10 HP: 6

Containment Briefcase (d6)

Crisp navy pantsuit with a matching intensity in her eyes. Hair pulled up into a bun. Wherever you were going, she’s somehow able to get there first.

Secrets

- ‡ Only knows the most basic details on anything related to business. Tries to hide it with stoic silence when possible. She is, in fact, forbidden to talk about feelings.
- ‡ Surprisingly muscular under her suit.
- ‡ Within the Agency, her primary role is to make sure her fellow employees “have fun”.

The Lies They Tell

- ‡ “I’m heading down to Coldwater to scope out some potential redevelopment opportunities.”
- ‡ “Corporate figured it was cheaper to book a room here than in the town proper.”
- ‡ “I work for Vaulted Pyramid. We’re on the smaller side, but we’ve got offices dotted across the country and have been making key acquisitions lately.”

TRIANGLE AGENCY

THE INVESTIGATION

A high quantity of Resonance has been detected in proximity of the Shelterwood Inn near the Town of Coldwater. As a result, the Agency has quickly arranged an **Anomaly Retrieval Mission**. The objectives are simple: investigate the hotel, find the Anomaly's domain, and either apprehend it for storage or neutralize the threat if it cannot be apprehended.

Agents should be reminded to keep **Loose Ends** to a minimum. This is especially important because this is an Anomaly with a broad and primal Focus: a **Fear Anomaly**. The Agency may offer the following important warning to Agents at the start of the mission or by contacting them with an update once they've pieced together some of the Anomaly's details:

Instilling fear in others, especially through violence, dramatically increases this Anomaly's power.

- ‡ **4 Chaos** is added any time an **Unwitting Investigator's (p.13)** Secret Fear is expressed or they are genuinely scared.
- ‡ **10 Chaos** is added any time a Human is aware of their impending death.

SUPPLIED COVER

The Shelterwood Inn is a secluded location and there's not much information on it in the Agency database. To aid in the investigation, each Agent must create and maintain a cover until the threat can be ascertained and appropriately managed. A wardrobe trunk has been provided with various disguises. Agents should select an outfit and a name for their cover.

- ‡ Apron, ring of keys, name tag.
- ‡ Business suit, dress shoes, ornate cigarette case, lighter.
- ‡ Tan sheriff uniform, hat, belt.
- ‡ Black cassock, white collar, rosary, old bible.

MORNING MEETINGS

When setting up Morning Meetings with your Agents, first evaluate your Agents' Relationships to see which one(s) might plausibly replace one of the provided Investigators. If none of the Relationships work, then perhaps one of the Investigators is important to one of your Agents' Relationships. Then, consider any of the following to be the frame for one of your Agents' Morning Meetings:

- ‡ The lights turn out in an Agent's home, even though other powered appliances remain on.
- ‡ Every television, smartphone, and computer in the Agent's view begins playing a clip of an antlion popping out of its den to capture prey.
- ‡ An unpredicted solar eclipse occurs.
- ‡ Falling debris or water dripping on a pipe somehow perfectly plays the melody of "*Strangers in the Night*".
- ‡ A Relationship compares everything to something they've seen on their new favorite obsession, the show "*This Mysterious Life*".

UNEXPECTED GUESTS

Upon arrival, the Agents find the Shelterwood Inn to be seemingly abandoned. However, unexpected guests arrive very shortly after the Agents do. The hosts and crew of the independent paranormal news program “*This Mysterious Life*” were driving through stormy conditions for a story on some disappearances in Coldwater. Something rammed their van off the road. They’re unsure what it was, but the damage the van sustained is unlike anything they’ve ever seen (if the Agents investigate the crash, mold has already begun growing all over it). The Investigators walked a mile through the pouring rain to the Shelterwood Inn, beset with the feeling of being watched.

They only survived because the Beast was building up their fear. If Agents let the Investigators leave they will be killed, and their fear will fuel the Anomaly. If they stay, they are less likely to react with fear to unusual happenings than the average person because of their job.

DRIVE

The main priority of these unexpected guests is to be able to make it to their destination with their equipment intact. However, if they begin to suspect anything strange is going on, they become extremely interested and quick to film or document. They’ll be curious and push to try to uncover what exactly is going on between the thing in the woods and this abandoned hotel. *Unless the agents are masterful in their ruse, one or more of the NPCs will catch cracks in the cover and plan to broadcast it to the world.*

GENERAL MANAGER’S CODE

As a General Manager, the prime purpose for the existence of these characters is to be meddlesome. They are walking, talking Loose Ends and will closely scrutinize the Agents with well-honed journalistic instincts. The Anomaly preys upon their fears, using it to manifest clues to rouse suspicion against the Agents, so use them to make it difficult for the Agents to achieve their objectives. Try to stress that simply killing them makes the Anomaly more dangerous and difficult to contain. However, if they’re left alone, they will be found by the Toys, or the Beast, or worse.



UNWITTING INVESTIGATORS



Jones Morrison (he/him)
The Anchor

Up-dresses workwear to look both professional and down to earth. Charismatic, always taking point in socializing. Extremely affable, using his charm to find out as much as possible about any situation.

Occupational Drama

- ‡ Serves as the in-studio host and narrator for *This Mysterious Life*, but often tags along for field investigations to maintain involvement.
- ‡ Is supposed to take a backseat during field investigations, but has a compulsion to be “the face” of the team.

Secret Fear

- ‡ A ruined outfit.
- ‡ Being ignored.

Suggested Relationship Hooks

- ‡ One of the Agents just lost an acting job to Jones.



Blake Hainz (she/her)
The Correspondent

An award winning smile. A style that’s easy and approachable, but impossible to replicate. Clumsy (secretly on purpose). Always follows her intuition, which serves her well.

Occupational Drama

- ‡ The creator of *This Mysterious Life*.
- ‡ Takes the lead in the field investigation, serving as the on-camera talent for interviews and set pieces.
- ‡ Is good at justifying breaking rules in order to deliver.

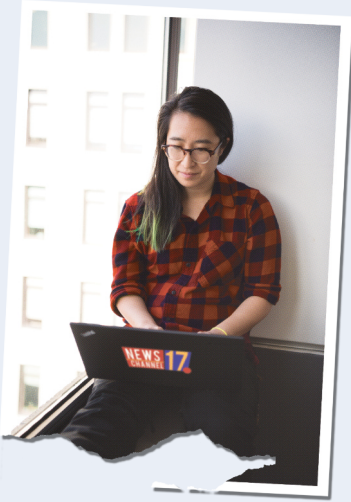
Secret Fear

- ‡ That Jones will be solely credited with the success of *This Mysterious Life*.
- ‡ Running out of funds to continue to produce the show.
- ‡ Being forced to sell out to a major network.

Suggested Relationship Hooks

- ‡ Blake recently visited a school to talk about her job and made a very favorable impression on one of the Agent’s Relationships.

UNWITTING INVESTIGATORS



Morgan Dinkly (they/them)
The Producer

Glasses, prioritizes functional wardrobe for the task at hand. Extremely observant, constantly taking notes for future reference.

Occupational Drama

- ‡ Ensures the behind the scenes elements of *This Mysterious Life* turn out smoothly, scouting locations, booking hotels, paying invoices, etc.
- ‡ Extremely invested in the outcomes of the show, far beyond what's expected for a typical career.

Secret Fear

- ‡ The unemployment line.
- ‡ Letting down their fellow coworkers.

Suggested Relationship Hooks

- ‡ Morgan has taken a huge loan from one of the Agents' Relationships, and is desperate to find a story that can turn their show into a blockbuster (or at least sell some cute merch).



Joseph Rogers (he/him)
The Audio/Video Tech

Older, with long, pulled back hair, and green coveralls. Constantly carrying his camera to get as much b-roll as possible to save future headaches. Always primed for a sigh.

Occupational Drama

- ‡ Takes pride in his craft but always advocates for the more straightforward assignments and easier shots.
- ‡ His caution is well earned through experience, but he'll make sure they get the shot.

Secret Fear

- ‡ Something happening to his dog back home.
- ‡ Missing the perfect shot.
- ‡ Editing.

Suggested Relationship Hooks

- ‡ One of the Agents' Relationships just started a romantic relationship with Joseph.

MAIN HOTEL

GARDEN & PARKING LOT

A **blazing neon** *Shelterwood Inn* sign illuminates a grassy patch of unkempt garden in the middle of a U-shaped parking lot.

- ‡ A faded red sedan is parked in front of **Room 1** and a black SUV is parked in front of **Room 5**.
- † **Neither cars start.** Mold cakes the engine compartments.
- ‡ *LH*: A sheriff's department squad car parked in front of the **Lobby**.
- † Locked. **Wayne (p. 9)** has the keys.
- † *Shotgun* (d8, *bulky*) in the trunk.

OWNER'S RESIDENCE

A quaint living space, added onto the main building sometime after its initial construction.

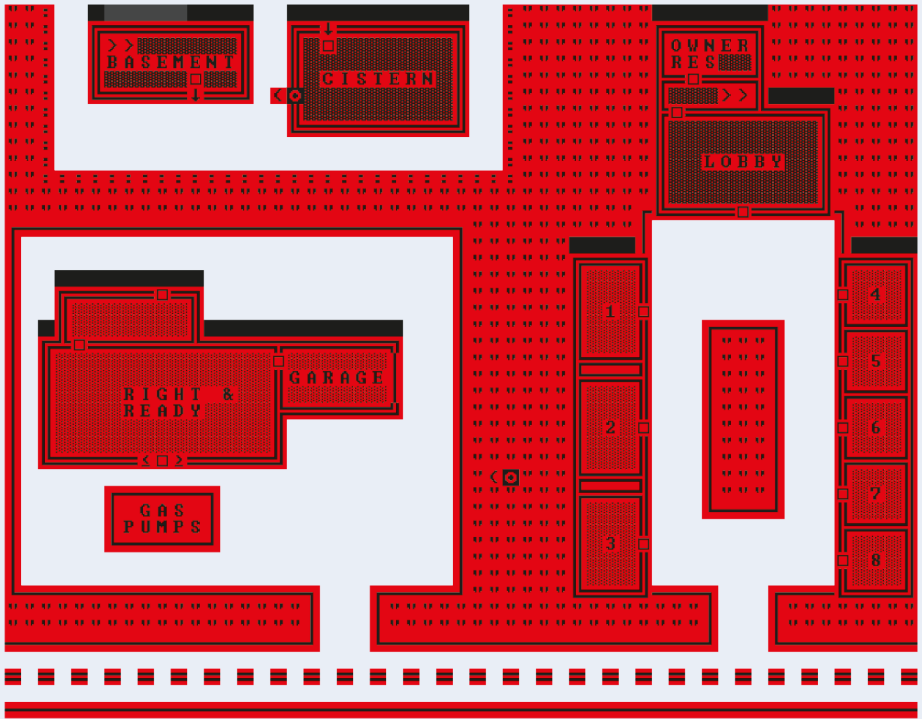
- ‡ Includes a **small bedroom, kitchen, and living room**.
- ‡ There are **candlesticks** in every room, each caked with the drippings of numerous candles, and spent matches neatly collected in a bin in the bathroom.
- ‡ The carpets display the same pattern here as elsewhere, but the color appears totally faded to black and white.
- ‡ The blinds in every room are fully open; it doesn't look like they've been closed in years.
- ‡ The **kitchen is filled with flies**; a half-eaten meal is left on the table.
- † A **computer tablet** is on the kitchen table. Powering it on reveals a selfie of **James and Linda (p.4)** laughing in front of the Inn.
- † The refrigerator has various staples, but notably, a lot of carrots.

LOBBY

The central building of the hotel. A **dated A-frame** structure once stylized to appear homely, but **faded with time**.

The interior was clearly once lavish, but is in desperate need of renovation.

- ‡ The walls are covered in a once-bright green floral wallpaper.
- ‡ Dust covered chandeliers dangle from the ceiling.
- ‡ A **marble reception desk** sits near the entrance.
- † Keys to the rooms can be found in a box behind the counter.
- ‡ A surprisingly **well stocked bar** takes up much of the western wall.
- ‡ Through a door adjacent to the bar is a small **kitchen**.
- † **Dirty**, as if the cook never cleaned up for the night.
- ‡ A small seating area with a soon covered unlit fireplace and several well worn leather chairs.
- † A jukebox sits along the wall. It only contains 15 songs from the 70s.
- ‡ A door along the back wall leads to the **Corridor (p. 16)**.



CORRIDOR

A drab **service corridor** with unpainted walls and a scattering of dusty boxes shoved up against the walls.

- ‡ A doorway along the northern side leads to the **Owners Residence**.
- ‡ At the eastern end, a set of creaky wooden stairs descend down into the **Basement**.

BASEMENT

A cold, damp room beneath the hotel. The **smell of mildew** hangs in the air.

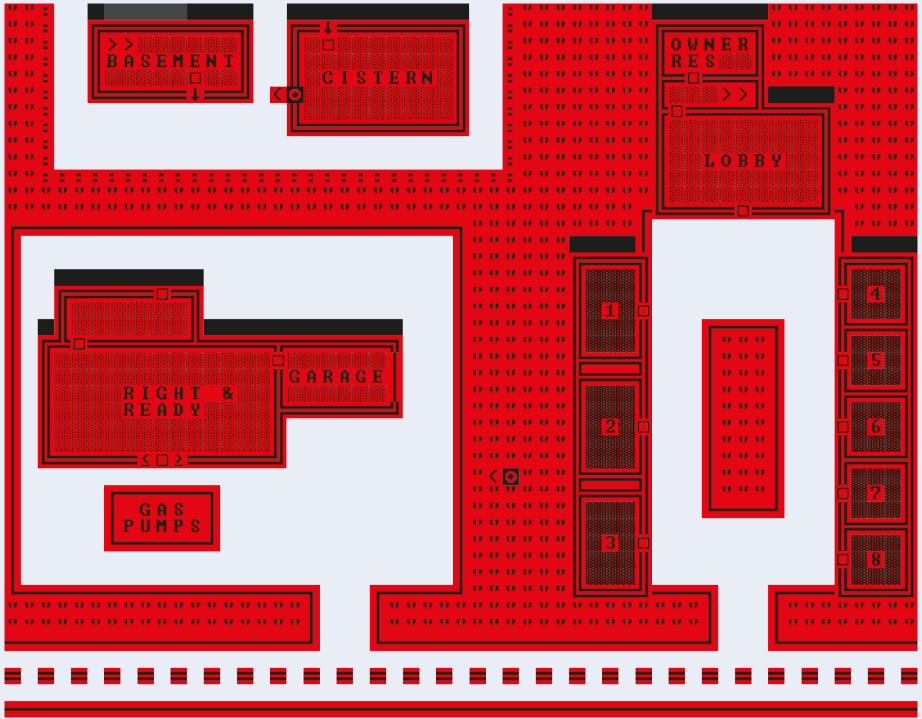
- ‡ Filled with shelves of supplies, extra furniture, and foodstuff.
- ‡ A **blood trail** on the floor leads to a metal grate.
 - † Opens to reveal a short passageway to the **Cistern**.

CISTERN

An old **brickwork chamber**, spanning the length of the building above. Three feet of **cold water** fills the bottom.

- ‡ Drips echo through the space as rainwater trickles out of conveyance pipes.
- ‡! The black mold of the **Anomaly (p.5)** clings to the ceiling and gathers in the corners.
 - † The mold **pulses and ripples**, distorting light sources.
- ‡ Unless otherwise roaming, **5 Toys (p.6)** lie submerged beneath the water.
 - † The bodies belong to James Redding, his wife, and 3 hotel guests.
- ‡ An **overflow pipe** on the western wall leads to the **Median (p.19)**.

HOTEL ROOMS



HOTEL ROOMS

The rooms through the hotel are generally clean, but those that are not actively in use are coated in a fine layer of dust.

Each room contains the following:

- ‡ An old cathode-ray television.
- ‡ Dated furniture
- ‡ Carpets that should have been replaced a decade ago.

The rooms on the western side are larger and cost a premium, while the rooms on the eastern side are smaller and more economical. Each room still uses a rather **archaic physical lock**, requiring the use of a key to lock and unlock the door on both sides.

With the exception of specific details in **Rooms 1, 2, and 5**, all rooms are similar.

ROOM 1

A large suite. The walls are covered with a fading **nautical themed wallpaper** and **shell motifs** have been crudely pasted in rather odd places.

- ‡ Very little of the room has been disturbed and the beds appear untouched.
- ‡ Two distinct sets of suitcases are lined up near the door, one red and one blue.
- † Among personal effects, each contain an elaborate set of **costumes** and stacks of **playbills** for *A Passion Play*.

ROOM 2

The **Honeymoon Suite**. A garishly decorated room, with faded red striped wallpaper and dim lighting.

- ‡ A **king-size waterbed** dominates much of the western wall.
- ‡ Half of the space is taken up by a **sunken seating area**.
 - † A fairly modern television has been crudely attached to a wall mount that sits at an odd angle to the cushioned seats.
- ‡ A **heart-shaped tub** sits opposite the seating area, conspicuously separated from the bathroom and barely big enough for two.

A wooden door near the northwest corner of the room opens to a gaudy tiled **bathroom**.

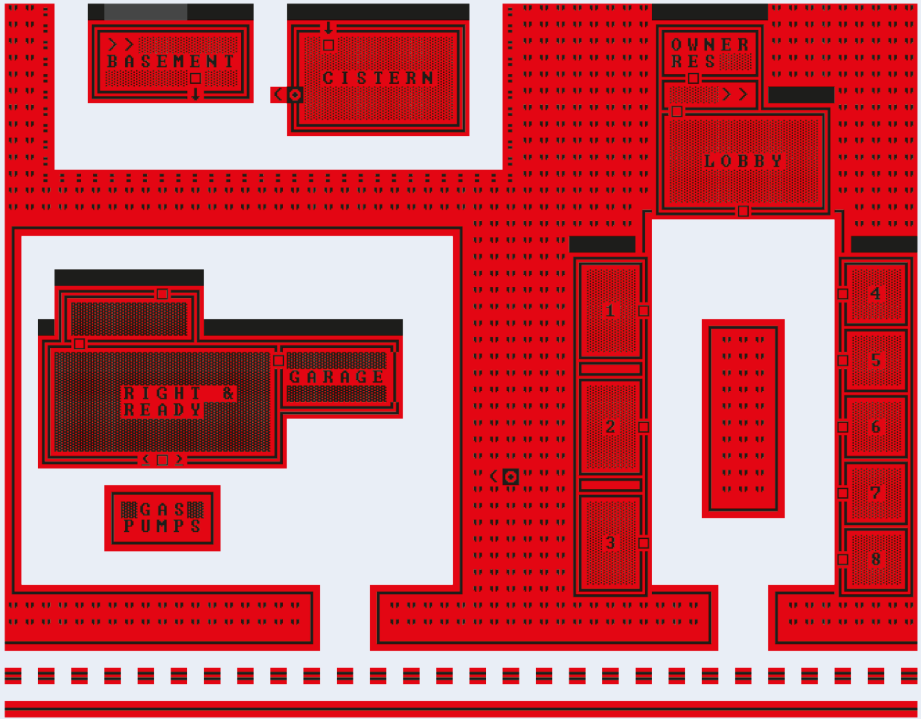
- ‡ The bathroom is fairly cramped, large enough for a double vanity, toilet, and a standing shower.
- ‡ A cool breeze and the sound of rain drifts in from an **open window** along the back wall.
 - † The window is just wide enough for an average sized person to slip through.

ROOM 5

A **cramped space**, mostly taken up by a **full-size mattress**, with just enough room around the edges to walk around.

- ‡ Spread throughout the room are the suitcases and personal effects of one individual.
 - † Includes various supplies and pieces of gear for an extended hike.
- ‡ The bed has been pushed askew. The **carpet** beneath is **torn**, as if someone had been attempting to rip it up.
- ‡ In the back of the room is a **small bathroom**.
 - † The **mirror** is **smashed**, with shards scattered across the floor.

CONVENIENCE STORE



MEDIAN

A stretch of **undeveloped land** between the hotel and convenience store, covered in unkempt grass, phragmites, and a scattering of pine trees.

- ‡ The area is **heavily saturated**.
- ‡ The ground dips slightly in the center where the phragmites are thickest, forming a small **retention ditch**.
- ‡ A **pipe** juts into the ditch, surrounded by **crushed vegetation**.
 - † The pipe outlet is covered in a rusted grate. Easily removable.
 - † Just large enough for a person to squeeze through.
 - † Leads to the **Cistern** (p.16).

GAS PUMPS

Four dated, but well maintained **gas pumps** sit beneath a **rusting canopy**, illuminated by the dim glow of one nearly burned out light bulb.

- ‡ One nozzle hangs by its hose, dragging along the ground.
 - † Several mostly dried puddles are scattered around the pump, accompanied by the pungently sweet **smell of benzene**.
- ‡ The price per gallon is just north of reasonable.
- ‡ The pumps still work with a credit card, even though the store appears to be closed.

GARAGE

A grease stained **single bay garage** with a roll down door.

- ‡ The bay door is **locked**.
- ‡ A two post lift system takes up much of the center of the space. It is currently not in use.
- ‡ The walls are lined with several work benches, covered with rusted tools and old parts to various vehicles.
- ‡ A **locked** door in the back of the bay leads into **Right & Ready**.

Behind the building lies a parked **tow truck**.

- ‡ **Unlocked**. The interior reeks of cigarette smoke.
- ‡ Keys tucked into the visor.
- ‡ **Does not start**.
 - † The engine components are slick with moisture and flecked with black mold.

RIGHT & READY

A cinder block **convenience store** with peeling paint and a **large glass window** stretching across the front.

- ‡ The front door is **locked**. A “Closed” sign hangs in its window.
- ‡ The interior consists of **neat rows of shelves**, filled with various snack foods and supplies.
- ‡ A door in the back leads to the **supply room**. A **locked** door on the eastern wall leads to the **Garage**.
- ‡! **A wet squelching and scratching emanates from between the shelves, as the Beast (p.6) feasts upon a human corpse.**
 - † As soon as the Beast is alerted to another presence, it runs out of the store, leaving its meal behind.
 - † The corpse belongs to the **shop’s mechanic**. **If disturbed, it reanimates as a Toy (p.6).**

Accessed through a door in the back of the shop and the building’s back door is a **supply room**.

- ‡ The back door swings open on its hinges.
 - † **Bent and scratched**, as if torn open with great force.
- ‡ The room is filled with sealed boxes of various goods, a small desk, and a break area.
 - † The room is **trashed**. Scattered goods (canned drinks, chips bags, a car jack, etc.) lie strewn about the floor.

ANOMALY BEHAVIOR

CHAOS EFFECTS

This Anomaly has an additional Chaos Effect.

Infect: 7 Chaos. A being currently not visible to the Agents becomes infected with the Anomaly's spores. Their fear and paranoia rapidly increases to dangerous levels unless something is done to help or stop them. Eventually, they become one of the **Toys (p.6)**.

The following examples describe ways in which the Anomaly might express its other Chaos Effects:

CHAOS EFFECTS

Distort	Ceiling lights, but not the electricity, go out. Also, note the Fallout Effects listed on p.8 .
Corrupt	Carpets, wallpaper, and decorations desaturate in color, then darken until they are jet black.
Reality Trigger	One of the Agents' Relationships follows one of the Investigators on social media and chose to follow them.
Manifest	The Anomaly creates an impression of a human, called a Trinket . It may be of any Category except Impersonating .
Attract	A distress call comes out from the basement, or one of the rooms in which a Toy is hiding.
Expand	The tenebrious medium that forms the Anomaly's mass expands from the basement to encompass another room of the Hotel.
Double	See Manifest .
Displace	If the Agents are in a Hotel Room, it is briefly restored to a state of former glory. The Anomaly assumes the form of James Redding and his wife, Linda.
Triple	See Manifest .
Kill	The Anomaly overtakes a Human, assuming control of its body and creating a Toy .
Overwhelm	The Anomaly overtakes an Agent, assuming control of its body and creating a Toy with limited abilities to access the Anomaly powers it wielded in life.

AFTERMATH

LIMINAL HORROR

If the Investigators escape the Shelterwood Inn with any of the Undercover Agents still alive, they become priority targets for apprehension. If all the Agents succumb to the Anomaly, the Agency won't send additional Agents until the first team fails to report in by the morning. Unless the Investigators left direct evidence of their involvement behind, they should be free from pursuit.

If the Investigators escape with their knowledge of the Anomaly intact they become Loose Ends, and potential targets for the Triangle Agency. Anyone could be an Agent attempting to corner the Investigators and either erase their memories or, in the case of a particularly cruel Agent, kill them.

If any Investigator receives **Resonance Fallout (p.8)**, they become high-priority targets for Agency capture or employment.

TRIANGLE AGENCY

Once the Anomaly has been taken care of, it's time for the **Performance Evaluation!** Total the **Commendations** and **Demerits** earned by the Agents, taking into account any **Loose Ends**. Don't forget to hand out the certificates for **Mission MVP** and **Resonant Probation**, and to give the team their final letter grade.

While this is a fairly standard mission, the potential **Loose Ends** here can have lasting consequences for the Agents, their employment status, and their personal relationships. *This Mysterious Life* has a large following, and an expose on the Triangle Agency and its activities has the potential to irreparably damage the company's ability to covertly operate.

Even if the Agents stop the show from collecting footage or evidence, they still air a largely-dramatized account of the events. (If they've lost their memories, these events will be largely made up around that fact.) The Agents will have a surprisingly accurate likeness in the show, making it difficult to escape being recognized by Relationships and other close acquaintances.

UNDER NEW MANAGEMENT

Interrupting a lonely stretch of highway, nestled between towering pines, lies the Shelterwood Inn. To the weary traveler, its blazing neon sign promises a restful stay ... but a deep darkness hangs beneath the glow. On this rainy night the fate of two parties intertwine, and both face that darkness: one to survive, the other to control.

One Night at the Shelterwood Inn is a crossover adventure playable in two game systems. With **Liminal Horror**, take the role of unfortunate souls stranded in a lonely hotel with something sinister hiding beneath the surface. With **Triangle Agency**, take the role of Field Agents straddling the line between containing a paranormal phenomenon and maintaining a cover.

TOUCHSTONES

- ‡ *Bad Times at the El Royale* (2018) - Drew Goddard
- ‡ *Night of Blood* (1987) - Jim Bamba
- ‡ *Twin Peaks* (1990-1991, 2017) - Mark Frost & David Lynch
- ‡ *Misery* (1987) - Stephen King
- ‡ *Mexican Gothic* (2020) - Silvia Moreno-Garcia

PRESENTED BY



GOBLIN
ARCHIVES



VAULTED
PYRAMID



Haunted
Table



SPACE PENGUIN INK

