Black House

Black House is the long-awaited sequel to *The Talisman*, reuniting readers with **Jack Sawyer**—now a retired LAPD detective living in small-town Wisconsin. But when a series of gruesome child murders plague the community, Jack is drawn back into the horrors of the **Territories**, the alternate universe he once traversed as a boy.

Teaming up with an aging biker named **Henry Leyden** and a boy with supernatural gifts, Jack confronts the **Fisherman**, a sadistic killer linked to the malevolent **Crimson King**—a figure central to Stephen King's *Dark Tower* mythos. The hunt leads to the eponymous *Black House*, a gateway to unspeakable evil where the boundaries between worlds bleed together.

Blending small-town horror, interdimensional fantasy, and hard-boiled detective fiction, *Black House* is a sprawling, ambitious nightmare that bridges King's multiverse.

Chapter 1

The chapter opens with a vivid aerial view of Wisconsin's western edge near the Mississippi River, capturing a serene yet enigmatic early morning in mid-July. The narrator reflects on the elusive nature of time, comparing the obscured future to the receding past, which darkens like a blind man's vision. The sunlit river and railroad tracks below hint at a quiet, almost suspended moment in the Coulee Country, where the air is so pure it feels almost surreal. This tranquil setting contrasts with the underlying tension of an uncertain future, setting the stage for the story's unfolding.

The focus shifts to Nailhouse Row, a row of dilapidated houses originally built for factory workers but now inhabited by a group of bikers known as the Thunder Five.

Despite their intimidating appearance, these men are actually educated professionals working at the local brewery, who ironically embrace their rough reputation. Their origins as university students in philosophy and English, along with their self-proclaimed title “the Hegelian Scum,” add a layer of complexity to their characters. The chapter hints at a darker undercurrent with posters demanding justice for someone named Amy, suggesting unresolved conflict or tragedy in the town.



The narrative then moves uphill to Chase Street, where the town of French Landing begins. The street transitions from worn, flood-marked buildings to a bustling main street lined with shops and businesses, reflecting the town’s resilience after past disasters like the 1965 flood. The description of the town’s layout—from its commercial heart to the outskirts—paints a picture of a typical Midwestern community. Yet, the absence of people at this early hour lends an eerie, almost ghostly quality, as if the town is holding its breath.

The final paragraph highlights the quiet emptiness of French Landing, emphasizing its seemingly peaceful and crime-free nature. However, the presence of barred windows and police cars at the local station introduces a subtle tension, hinting at hidden dangers beneath the town’s idyllic surface. The chapter closes with an unresolved question about the incongruity of such security measures in a rural setting, leaving readers curious about the darker secrets that may lie ahead. The stage is set for a story where appearances deceive, and the past’s shadows loom large over the present.

Chapter 2

The chapter introduces two contrasting residents of Maxton’s Elder Care Facility: Alice Weathers and Charles Burnside. Alice, a beloved piano teacher, moved to Maxton’s reluctantly after a lifetime in French Landing, accepting the inevitability of aging with grace. She is surrounded by familiar faces, easing her transition. In stark contrast, Burnside, a tall, gaunt man with advanced Alzheimer’s, lies in his bed, unbothered by his own filth, his mind vacillating between emptiness and bizarre lucidity. His erratic behavior and unsettling demeanor set him apart from other residents, leaving staff questioning the authenticity of his condition.

Burnside’s unpredictable nature defies typical Alzheimer’s patterns. While he often sinks into incoherence, he occasionally resurfaces with a venomous vitality, hurling insults and prowling the grounds. His sporadic clarity fuels suspicions among staff that he may be feigning illness to manipulate his environment. Unlike other patients, Burnside exhibits prolonged remissions, alternating between zombie-like stupor and malicious alertness. This duality makes him a figure of resentment and unease, challenging the facility’s routines and the patience of those who care for him.

The chapter delves into Burnside’s mysterious arrival at Maxton’s in 1996. Found wandering near La Riviere General Hospital, he carried suitcases of dirty clothes and spewed incoherent rants. Despite his claims of an aunt in Blair, no records of her existence could be found, leaving him a ward of the county. His admission to Maxton’s was initially temporary, but a sudden check from a dubious "Althea Burnside" secured his permanent stay, much to Chipper’s financial delight. Burnside’s origins remain shrouded in ambiguity, adding to his enigmatic presence.

Over the next six years, Burnside’s decline into Alzheimer’s appeared irreversible, marked by incontinence, rage, and memory loss. Yet his occasional bursts of clarity and malevolence continued to unsettle staff and residents alike. The chapter paints

him as a disturbing outlier, a man whose past is as murky as his present, and whose presence at Maxton’s is both a medical curiosity and a source of dread. His story contrasts sharply with Alice’s dignified twilight, highlighting the unpredictable nature of aging and mental decay.



Chapter 3

The chapter opens with a vivid aerial journey away from Libertyville, heading southwest toward the Mississippi River and the world’s largest six-pack of beer. The narrative paints a sensory-rich scene, capturing the smells of grass, trees, and yeast from the nearby brewery. The focus shifts to a small cinder-block building housing KDCU-AM, a local radio station, where a pink patrol van and a spray-painted declaration of love hint at small-town charm. The setting establishes a quirky, nostalgic atmosphere, blending industrial and rural elements.

The scene introduces a slender, elegantly dressed man emerging from the station, clad in khaki Dockers, a straw fedora, and maroon braces. His polished appearance contrasts sharply with the boisterous, larger-than-life persona of George Rathbun, the station’s beloved drive-time host. The narrator reflects on the dissonance between the man’s refined demeanor and the imagined image of Rathbun as a brash, overweight sports enthusiast. This reveals the central twist: the elegant man is, in fact, the real voice behind George Rathbun, a fabricated persona that has revitalized the struggling AM station.

The chapter delves into the irony of George Rathbun’s existence as a constructed character, a "hobby in action" that masks the man’s true identity. The station’s crew believes they understand the joke, but the reality is even more complex—the man embodies multiple personalities, with Rathbun being just one. This duality underscores the theme of performance and identity, as the station thrives on the illusion of Rathbun’s exuberant charm while the real man remains enigmatic and composed.

The narrative shifts to a conversation between the man, revealed as Henry Leyden, and Morris Rosen, a summer intern. Leyden’s sharp senses and cryptic wisdom, including a warning about Morris’s marijuana habit, highlight his perceptive nature. The exchange reinforces Leyden’s multifaceted personality, blending humor, insight,

and an almost supernatural awareness. The chapter closes with a sense of intrigue, leaving readers curious about Leyden’s other identities and the deeper mysteries surrounding him.



Chapter 4

The chapter follows Jack Sawyer, a former homicide detective, as he is driven by his admirer Dale Gilbertson to view a farmhouse Dale inherited from his father. Dale, awestruck by Jack’s reputation, offers the property at a minimal price, seeing it as an honor to have Jack live there. Jack, however, is overwhelmed by an inexplicable emotional connection to the landscape, feeling as though he is returning home. Despite Dale’s hero-worship, Jack is preoccupied with the profound sense of familiarity and sacredness the surroundings evoke, knowing he will buy the property regardless of its condition or cost.

As they travel along Highway 93, Jack experiences a deep, almost mystical resonance with the environment. The roadside landmarks, like Roy’s Store and Tamarack Creek, feel intimately known to him, as if he has encountered them countless times before. The natural beauty of Norway Valley intensifies his emotional response, bringing him to the brink of tears. Dale’s commentary about the area barely registers with Jack, who is consumed by a whirlwind of feelings he cannot fully comprehend. The sight of tiger lilies along the road triggers an inexplicable surge of emotion, further deepening his sense of connection to the place.

Upon arriving at the farmhouse, Jack is struck by its perfection—a sturdy, well-maintained home nestled in a lush meadow. The property’s seclusion and beauty resonate deeply with him, and he immediately declares it ideal. The narrative reveals that Jack, though unaware of it, has a hidden past tied to this place, including childhood adventures and heroic deeds he no longer remembers. The farmhouse becomes a symbolic anchor for his forgotten history, hinting at a deeper significance to his visceral reaction to the landscape and the house itself.

The chapter concludes with Jack exploring the house with Dale, who proudly showcases the repairs and improvements he made. Jack admires the craftsmanship,

but his mind remains preoccupied with the inexplicable pull he feels toward the property. The scene sets the stage for Jack’s new life in the farmhouse, foreshadowing that this place will unravel hidden truths about his past. The chapter blends Jack’s present reality with subtle hints of his forgotten heroism, creating a sense of mystery and anticipation for what lies ahead.



Chapter 5

The chapter introduces Pete Wexler, a janitor at Maxton Elder Care, who embodies cruelty and indifference toward the elderly residents. He takes pleasure in secretly tormenting them, particularly those with Alzheimer’s, stubbing out cigarettes on their skin and relishing their pain. His disdain is especially directed at Charles Burnside, a resident whose soiled and disheveled state disgusts Pete. The narrative highlights Pete’s smug attitude as he avoids responsibility for cleaning up Burnside’s mess, leaving it for his coworker Butch Yerxa, who is momentarily absent. Pete’s malicious humor and laziness underscore the bleak atmosphere of the facility.

Rebecca Vilas, the administrator’s girlfriend, interrupts Pete’s thoughts, demanding his attention. She is dressed elegantly, contrasting sharply with Pete’s slovenly appearance, and carries an air of authority. Pete resents her but is momentarily distracted by her attractiveness and the expensive ring she wears. Rebecca orders him to the common room for preparations for the upcoming Strawberry Fest! dance, chastising him for smoking in patient areas. Her commanding presence forces Pete to comply, though he remains resentful and suspicious of her motives.

Meanwhile, Charles Burnside undergoes a startling transformation. The seemingly senile and helpless resident suddenly reveals a sharp, predatory intelligence, shedding his facade of decrepitude. His eyes gleam with malice as he picks up Butch’s pet rock, hinting at a darker, possibly supernatural nature beneath his frail exterior. This shift suggests Burnside is not who he appears to be, foreshadowing danger and violence. The chapter builds tension by contrasting Burnside’s hidden menace with the mundane cruelty of Pete and the institutional neglect of Maxton Elder Care.

The final section describes the common room, decorated for Strawberry Fest!, where elderly residents will later dance to big-band music. Rebecca has set up a podium and a vintage microphone for the event, while Pete reacts with petty jealousy, suspecting

her of trespassing in his closet. The scene juxtaposes the festive preparations with the underlying darkness of the facility, emphasizing the contrast between outward appearances and hidden horrors. The chapter closes with Rebecca’s mocking smile, leaving Pete—and the reader—wondering what further conflicts lie ahead.



Chapter 6

In Chapter 6, tension mounts in French Landing as Officer Danny Tcheda calls the police department from a landline, bypassing standard radio procedure due to concerns about the Fisherman case. He reports finding a bike and a sneaker near Maxton Elder Care, potential evidence linked to the recent child abductions. Bobby Dulac, taking the call, grows uneasy, recognizing the implications. Danny explains he handled the items carefully to avoid public panic, but Bobby worries about procedural breaches and the automatic call recording. The chapter highlights the officers' dread of another Fisherman victim and the strain on the understaffed police force.

Dale Gilbertson, the police chief, grapples with stress, secretly smoking despite his wife’s disapproval. His recent interview with Tansy Freneau, mother of missing Irma, was emotionally draining. Dale’s hope that Irma’s father might be responsible is dashed by an email confirming his alibi. The bulletin board in Dale’s office, adorned with photos of previous victims, foreshadows Irma’s potential addition. When Bobby interrupts to relay Danny’s call, Dale’s resigned reaction underscores his growing despair over the unsolved cases and the community’s rising fear.

Meanwhile, Henry Leyden, a blind DJ, arrives at Maxton Elder Care to perform at the Strawberry Fest dance. Pete Wexler, resentful about assisting, carries Henry’s equipment, including vintage records and a white suit. Henry’s cheerful demeanor contrasts with Pete’s irritation, and their exchange reveals Henry’s sharp awareness despite his blindness. The scene shifts focus momentarily but maintains an undercurrent of unease, as Henry notices the earlier police presence at Maxton, hinting at the looming threat of the Fisherman.

The chapter weaves together the perspectives of law enforcement and civilians, emphasizing the pervasive anxiety in French Landing. Danny’s discovery, Dale’s exhaustion, and Henry’s arrival all contribute to a sense of impending crisis. The

narrative balances procedural details with emotional depth, painting a vivid picture of a community on edge. The Fisherman’s shadow looms large, affecting every character and action, as the town braces for potential tragedy.



Chapter 7

The chapter opens with a vivid description of Henry Leyden’s striking outfit, a blend of old-fashioned diplomatic finery and zoot suit flair, evoking the regal style of African-American entertainers like Duke Ellington or Cab Calloway. Rebecca Vilas, escorting Henry to the common room, vaguely recalls seeing similar attire in old films but remains curious about its origins. Henry, enigmatic as ever, offers no clear explanation, while Pete Wexler, pushing a cart of records, makes a crude remark about the suit’s provenance. Henry’s calm response and dignified demeanor disarm Pete, leaving Rebecca in awe of his coolness and poise.

The tension escalates when Henry questions Pete about rumors of a child’s disappearance near the building. Pete reveals he witnessed a police officer collecting a child’s bike and marking the sidewalk with chalk, though he avoided engaging with the officer. Rebecca is shocked Pete didn’t report the incident, while Pete defends his silence, claiming he saw no reason to intervene. Henry’s presence and measured questioning prompt Pete to share more details, including the officer’s distressed expression and the arrival of additional cops. Rebecca, frustrated, processes the information, trying to downplay the severity of the situation.

Rebecca’s reaction—raising her hands to her forehead—unintentionally gives Pete an opportunity to ogle her, highlighting his lecherous nature. Despite her irritation at Pete’s behavior, she refocuses on the incident, rationalizing that the bike might have been stolen or borrowed, not necessarily linked to a kidnapping. Pete, meanwhile, remains fixated on Rebecca’s appearance, revealing his crude and opportunistic mindset. The chapter underscores the contrast between Henry’s composed authority and Pete’s vulgarity, with Rebecca caught between them.

The chapter concludes with Rebecca attempting to maintain control of the situation, though Pete’s lack of professionalism and Henry’s cryptic nature complicate matters.

The unresolved mystery of the child’s disappearance lingers, adding tension to the narrative. Henry’s ability to command respect and Pete’s boorishness serve as foils, while Rebecca’s efforts to navigate the chaos highlight her role as a mediator. The scene sets the stage for further developments, leaving readers curious about the truth behind the sidewalk incident and Henry’s enigmatic persona.



Chapter 8

Jack Sawyer is reluctantly drawn back into action after two phone calls disrupt his secluded life in Norway Valley. The first call comes from his friend Henry, who informs him about the abduction of a child named Tyler Marshall from Maxton's, marking the Fisherman's fourth victim. Henry urges Jack to step in, arguing that his involvement could calm the panicked community. Despite Jack's initial resistance, the second call from Dale Gilbertson, the local police chief, reinforces the urgency. Dale reveals that Tyler's father, Fred Marshall, is desperate to speak with Jack, as his wife Judy has suffered a mental breakdown due to their son's disappearance.

Jack's decision to head to the police station is also influenced by a private, unacknowledged anxiety. He has been experiencing unsettling waking dreams and irrational fears, such as avoiding opening drawers or the refrigerator, fearing he might find robins' eggs—a symbol of his unresolved trauma. Though he dismisses these fears as temporary and irrational, they underscore his internal struggle. Jack rationalizes his trip as a mere formality, intending to offer Fred Marshall comforting platitudes before returning to his retirement. He resents the pressure from Henry and Dale, feeling his obligation is overstated.

As Jack drives to French Landing, he reflects on his reluctance to fully engage with the case. He plans to fulfill a superficial role, offering sympathy to Fred Marshall without committing to a deeper investigation. Jack's sarcastic musings about punishing Henry with bad music reveal his defensive attitude. Yet, his lingering unease is evident when he fixates on the ashtray in his truck, a trivial object that nonetheless symbolizes his suppressed fears. This small moment hints at the psychological toll of his past work and his unresolved connection to the Fisherman case.

The chapter captures Jack's conflicted state—torn between his desire for isolation and the pull of responsibility. His journey to the police station is framed as a reluctant

concession, but the underlying tension suggests he may not escape the case so easily. The narrative sets the stage for his inevitable deeper involvement, blending external pressure with his internal turmoil. Jack’s attempts to downplay his fears and obligations only highlight their significance, foreshadowing his eventual confrontation with the Fisherman’s horrors.



Chapter 9

Jack Sawyer finds himself in a desolate, dreamlike amusement park under a gloomy autumn sky, haunted by memories of his childhood. The eerie atmosphere is punctuated by the sound of waves and a foreboding guitar melody. Jack, now mentally regressed to his younger self, recalls fleeing with his mother from his uncle Morgan Sloat. He encounters Speedy, a deceased friend whose presence blurs the line between dream and reality. Speedy urges Jack to resume his forgotten role as a protector, hinting at a looming threat involving the Crimson King and a kidnapped child with dangerous potential.

Speedy’s cryptic warnings unsettle Jack, who resists the call to action, insisting he has retired from his past responsibilities. The conversation grows tense as Speedy emphasizes the urgency of rescuing the child, referred to as a "Breaker," whose powers could aid the Crimson King in catastrophic destruction. Jack’s reluctance is met with scorn, and Speedy’s tone shifts to a harsh, commanding Southern drawl, demanding Jack reclaim his courage. The dream’s surreal logic intensifies as Jack grapples with the weight of his unresolved past and the moral imperative to act.

The dream takes a darker turn when a malevolent voice taunts Jack, threatening him if he interferes. A vortex opens, offering Jack an escape, but the voice’s laughter follows him as he plunges into darkness. Upon waking, Jack struggles to recall the dream’s details but is left with a lingering unease. He rationalizes his childhood trauma as a stress-induced breakdown, dismissing his heroic memories as fantasies. Yet, the phone’s sudden ring triggers a visceral scream, underscoring his unresolved inner turmoil.

The chapter ends with Fred Marshall’s phone call, implying another layer of real-world urgency. Jack’s psychological conflict—between denial and duty—mirrors the dream’s themes of□□ and responsibility. The narrative blends supernatural dread with Jack’s

fragile mental state, setting the stage for his inevitable confrontation with both his past and the unfolding crisis. The chapter masterfully intertwines memory, prophecy, and horror, leaving Jack—and the reader—on the edge of revelation.



Chapter 10

Dale Gilbertson, the police chief of French Landing, searches through his cluttered wallet for a phone number while his deputy, Tom Lund, drives. He finds the number and calls Jack Sawyer's cell phone, only to be surprised when the call is answered by Henry Leyden, Jack's blind friend. Henry, riding with Jack in his truck, hands the phone back to Jack, who reluctantly takes it. The conversation reveals that the Fisherman, a serial killer, has contacted the police, claiming Irma Freneau's body is at Ed's Eats and Dawgs, a derelict diner near Goltz's.

Jack, initially skeptical about cell phones, pulls over to talk to Dale. He learns that the Fisherman called 911, hinting at Irma's location. Jack shares his own disturbing discovery: a box containing Irma's foot and Ty Marshall's cap, delivered to his doorstep. Dale, overwhelmed, admits his uncertainty about handling the case, while Jack advises him to secure the pay phone at the 7-Eleven for fingerprints, suggesting the killer may have grown careless. Jack's calm demeanor contrasts with Dale's near-panic, highlighting the tension between the two.

The narrative shifts to a broader perspective, describing the journey of Jack and Dale toward Ed's Eats and Dawgs. Gossip about the murder spreads quickly through the community, reaching figures like Beezer St. Pierre, a grieving father and leader of the Thunder Five motorcycle gang. The scene is set with vivid imagery of the decaying diner and the surrounding overgrown landscape, creating an eerie atmosphere. The chapter builds suspense as the characters converge on the location, hinting at the grim discovery awaiting them.

As Jack and Dale arrive at the dilapidated diner, Jack scans the area for signs of disturbance, signaling the beginning of their investigation. The chapter ends on a tense note, with the reader anticipating the gruesome revelation of Irma Freneau's fate. The interplay between the characters—Jack's resolve, Dale's desperation, and

Henry’s eerie perceptiveness—adds depth to the unfolding mystery, setting the stage for the next developments in the hunt for the Fisherman.



Chapter 11

The chapter opens with Myrtle Harrington, harboring a crush on Richie Bumstead, informing him about the discovery of Irma Freneau’s body. Richie, a truck driver for Kingsland Brewing, has a begrudging respect for Beezer St. Pierre and his biker gang, the Thunder Five, after initially dismissing them as hoodlums. Despite their rough exterior, Richie learns they are intelligent, educated, and passionate about brewing. He feels compelled to share the news with Beezer, believing the biker has a right to know, given his personal connection to the case.

Richie calls Beezer, who reacts with a mix of anger and grief upon hearing that the police located Irma’s body only after the killer, dubbed the Fisherman, tipped them off. Beezer’s emotional turmoil is evident as he processes the news, swearing vengeance. His partner, Bear Girl, urges him to stay composed and avoid violent confrontations with the police, emphasizing the need for restraint. Despite her concerns, she supports his decision to investigate, reminding him of his responsibility to keep his gang in line.

Beezer rallies his gang—Mouse, Doc, Sonny, and Kaiser Bill—and delivers a fiery speech, vowing to hunt down the Fisherman. He stresses that their mission is for justice, not chaos, but his rage simmers beneath the surface. The chapter captures the tension between Beezer’s desire for retribution and Bear Girl’s plea for caution, highlighting his internal struggle as a grieving father and a leader.

The chapter concludes with the Thunder Five roaring through town on their motorcycles, their presence commanding attention. Beezer, leading the pack, embodies a mix of determination and fury, his focus squarely on avenging his daughter and the other victims. The imagery of the bikers’ thunderous ride underscores their resolve, setting the stage for their confrontation with the Fisherman and the unfolding investigation.

Chapter 12

The chapter opens with Wendell Green, a journalist, arriving at the dilapidated Ed’s Eats, where the Thunder Five bikers and local police are gathered. Wendell, hoping to capture a sensational story, discreetly observes the scene, noting the chaos as officers struggle to control curious onlookers near the highway. He focuses on documenting the events, particularly the interactions between the bikers and law enforcement, while avoiding detection. The atmosphere is tense, with the stench of decay hinting at a grim discovery inside the building. Wendell’s anticipation grows as he positions himself to witness and record the unfolding drama.

Wendell’s attention shifts to Jack Sawyer, who emerges from the building carrying a plastic bag and a baseball cap. Jack’s furtive behavior—attempting to hide the items in his truck—piques Wendell’s curiosity. Sensing a scandal, Wendell photographs Jack, convinced he has uncovered evidence of misconduct. The discovery excites him, as it could expose Jack’s involvement in a cover-up, potentially tarnishing his reputation. Wendell’s glee is palpable as he imagines the fallout from his exposé, though he remains cautious, aware that the situation is still developing.

The scene grows more chaotic as additional police arrive, including two inexperienced officers who are visibly unnerved by the stench and the unexpected camaraderie between Chief Gilbertson and Beezer St. Pierre. Wendell notes the officers’ admiration for Jack, contrasting it with his own suspicions. He also observes a mysterious figure in a straw hat, who exudes authority and seems to command respect from both Jack and the chief. Wendell speculates about this man’s role, sensing he may be central to whatever is being concealed. The tension builds as Wendell waits for the right moment to act on his plans.

Wendell’s determination to secure a gruesome photo of the crime scene for tabloid profit underscores his opportunistic nature. Despite his excitement over potentially

exposing Jack, he remains focused on his goal, biding his time amid the disorder. The chapter ends with Wendell poised to exploit the situation further, highlighting his ruthless ambition and the broader themes of media sensationalism and moral ambiguity. The decaying setting and the characters’ conflicting motives create a dark, suspenseful tone, setting the stage for further revelations.



Chapter 13

Danny Tcheda and Pam Stevens, officers managing the chaotic scene near Ed’s Eats, struggle to control a growing crowd of morbid onlookers eager to witness the alleged crime scene. Despite their efforts, the crowd grows increasingly hostile, with many accusing the police of covering up the truth or even protecting the Fisherman, a suspected criminal. The officers face absurd demands, including requests for "keepsakes" from the tragedy, highlighting the ghoulish fascination of the public. Danny’s frustration peaks as he confronts a man resembling George Rathbun, threatening to arrest him if he doesn’t leave, showcasing the tension between authority and the entitled crowd.

The situation escalates with the arrival of the Thunder Five, a biker gang whose presence initially terrifies Danny and Pam. The officers brace for confrontation, but the bikers unexpectedly pass by, only to return moments later, leaving Danny torn between relief and dread. The crowd’s attention briefly shifts to the bikers, but the chaos resumes as more people demand access, including a self-proclaimed honorary officer who tries to leverage his connections. The officers’ exhaustion is palpable as they continue to fend off the relentless, entitled mob, their patience wearing thin.

Amid the turmoil, Danny realizes Wendell Green, a reporter he despises, has slipped away, likely sneaking into the restricted area. The discovery adds to Danny’s frustration, but the crowd’s demands soon drown out his thoughts. Horns blare, voices shout, and a few men even step out of their cars to confront the officers directly. The chapter captures the overwhelming pressure on Danny and Pam as they try to maintain order while grappling with their own anger and disbelief at the public’s behavior.

As the crowd finally dissipates, the officers are left drained but momentarily relieved. The highway returns to its usual quiet, and Danny and Pam consider whether to

investigate further. The chapter ends on an uncertain note, emphasizing the emotional and physical toll of their duty. The scene underscores themes of public sensationalism, the challenges of law enforcement, and the dark curiosity that drives people to exploit tragedy for their own gratification.



Chapter 14

The chapter opens with Fred Marshall and Jack Sawyer stopping at a scenic overlook near Arden, where Fred reflects on how his wife, Judy, often pauses here to appreciate the view. The tranquil landscape contrasts with the tension between the two men, as Fred struggles to articulate his concerns about Judy's mental state. Jack remains reserved, carrying his father's briefcase—a detail Fred notices but doesn't question. The peaceful setting becomes a backdrop for Fred's emotional turmoil, as he hints at Judy's unusual behavior and his own conflicted feelings about her recent calmness despite their son Tyler's disappearance.

Fred reveals that Judy's demeanor has shifted dramatically; though still distressed, she seems oddly composed and fixated on a seemingly trivial news story about a rare word, "opopanax." Jack's reaction to the word suggests a deeper significance, hinting at hidden connections. Fred confesses his fear that Judy's newfound serenity might be a sign of further mental decline, yet he clings to the hope that her intuition about Tyler's whereabouts holds truth. His vulnerability is palpable as he grapples with the possibility that Judy's insights, however irrational, could be valid.

The conversation takes a darker turn as Fred shares Judy's belief that Tyler is alive and that Jack alone can find him. Judy's references to cryptic figures like the "Crimson King" and "Abbalah" unsettle Jack, evoking memories of a surreal alternate world he once encountered. Fred's desperation is clear—he oscillates between dismissing Judy's words as delusional and clinging to them as a lifeline. Jack, though cautious, recognizes the urgency of speaking to Judy directly, sensing that her fragmented thoughts may hold clues to Tyler's fate.

The chapter closes with their arrival at French County Lutheran Hospital, a grim, Gothic structure that unnerves Jack with its oppressive atmosphere. The stark contrast between the earlier idyllic scenery and the hospital's foreboding appearance

underscores the chapter’s tension. As they enter, the mundane lobby offers a brief respite, but the stage is set for a pivotal confrontation with Judy, whose mysterious perceptions may unravel the truth about Tyler—or plunge them all deeper into uncertainty.



Chapter 15

The chapter opens with a chilling description of a fog settling over French Landing, transforming the familiar into something eerie and unsettling. The fog, carrying a pungent, ancient odor, evokes a sense of dread, as if awakening primal fears of monsters lurking in the mist. The atmosphere is tense, with characters like Debbi Anderson and Bobby Dulac discussing horror films, drawing parallels to the unsettling events unfolding around them. Mr. Patel, standing near the 7-Eleven, ominously remarks that the fog provides cover for unseen threats, hinting at the looming danger in the town.

Debbi Anderson and Dale Gilbertson’s wife, Sarah, both exhibit unease as they observe the fog, their shared frowns reflecting the town’s collective anxiety. Dale, despite his efforts to maintain normalcy with a family dinner, is preoccupied with the day’s events, including the suspension of Officer Arnold Hrabowski. The fog exacerbates the tension, with residents keeping their children indoors, fearing the unknown. Dale’s intuition tells him something is amiss, and his wife’s loyalty underscores the emotional strain on the family as they grapple with the town’s unraveling safety.

The tension peaks when Dale discovers his son, David, missing from the kitchen, the back door left open. A paralyzing fear grips him as he imagines the worst—the Fisherman, a sinister figure haunting the town, has taken his child. The fog becomes a metaphor for the loss of control and the fragility of safety, as Dale’s worst fears seem to materialize. His frantic search ends in relief when David reappears, having been innocently playing in the fog, unaware of the danger. Dale’s overwhelming urge to punish his son for the scare quickly turns into a protective embrace, highlighting the vulnerability of parenthood in such uncertain times.

The chapter closes with Dale’s sobering realization that the fog—and the threat it represents—cannot be ignored. His son’s innocent joy contrasts sharply with the underlying terror, emphasizing how the ordinary has become fraught with peril. The unresolved tension lingers, leaving readers with a sense of impending doom as the town remains shrouded in fog, both literal and metaphorical. The Fisherman’s presence looms large, and the characters’ fears suggest that the worst may yet be to come.



Chapter 16

The chapter opens with French Landing enveloped in an uneasy quiet, hinting at impending chaos. At Maxton’s nursing home, Chipper enjoys a sensual moment with Rebecca Vilas while the elderly residents are engrossed in *The Sound of Music*, except for Burny, who is absent and under the control of a sinister force. Meanwhile, Jack Sawyer arrives at Henry Leyden’s house to discuss music and resume reading *Bleak House*. The town’s tension is palpable, with Fred Marshall grieving at home and the Crow Gorg whispering poison to Tansy Freneau at the trailer park.

Dale Gilbertson, the local police chief, receives a call from Debbi Anderson about a breakthrough in the case. The discovery of disturbing Polaroids in George Potter’s closet shocks Andy Railsback and Morty Fine, who report their findings to Dale. Despite the grim situation, Dale remains composed, relying on Jack as his safety net. The chapter underscores the growing dread in French Landing as the investigation intensifies, with Dale coordinating his team to respond to the new evidence.

At the police station, Ernie Therriault and Doc Amberson, a biker with a mysterious past, exchange greetings before entering. Doc and his group, the Five, have been patient but are growing restless. Dale, now focused and decisive, instructs Railsback and Fine to monitor the lobby for Potter’s return, though Fine is reluctant. The chapter highlights the collaboration between law enforcement and the biker group, hinting at an impending confrontation.

The narrative shifts to Dale’s strategic thinking as he prepares to involve Doc Amberson in the investigation, signaling a turning point in the case. The chapter closes with Dale’s determination to apprehend the killer, emphasizing the town’s collective anxiety and the blurred lines between official and unofficial efforts to solve the crime. The stage is set for a dramatic escalation in the hunt for the perpetrator.

Chapter 17

In Chapter 17, Jack Sawyer visits George Potter, a terminally ill cancer patient held in a jail cell under suspicion of murdering a child. The setting is grim, with the holding cell reeking of disinfectant and urine. Potter, a former carpenter turned contractor, is resigned to his fate, acknowledging his limited time left due to advanced cancer. Jack, hyperaware and intuitive, quickly assesses Potter's condition and demeanor, recognizing the man's frailty and despair. Their conversation begins with Potter's resigned acceptance of his circumstances, hinting at his weariness with life and the inevitability of his death.

Jack probes Potter about his past, learning he once had wealth and success but lost everything. Potter reveals he chose French Landing for its peacefulness, believing it to be a place where he could find decency in his final days. The town's proximity to the river and its serene atmosphere offered him solace. Jack connects with Potter by sharing his own mother's battle with cancer, establishing a rapport. Their dialogue shifts from personal history to the immediate crisis: Potter's wrongful accusation in the murder case, which he vehemently denies.

Jack explains how Potter was framed, detailing how a nosy neighbor, Railsback, was manipulated into leading authorities to Potter's room, where incriminating Polaroids of dead children were planted. Potter, though initially angry at Railsback, grasps the larger conspiracy. Jack suggests the real killer targeted Potter deliberately, possibly due to a past grudge. Potter struggles to recall anyone who might hold such a vendetta, though he mentions building homes in Libertyville decades earlier and a vague memory of a shady acquaintance from Chicago.

The chapter ends with Jack sensing a breakthrough in the case, his intuition lighting up as Potter mentions the term "moke"—a slang reference to a dubious character. Though Potter dismisses its relevance, Jack suspects this clue might be pivotal. The

interaction underscores Jack’s skill in eliciting information and his determination to uncover the truth, even as time runs short and external pressures mount. The chapter blends tension with introspection, revealing both characters’ depths while advancing the mystery.



Chapter 18

The chapter opens with widespread media coverage of the chaotic events outside the French Landing police station, particularly the footage of Officer Arnold Hrabowski striking reporter Wendell Green with a flashlight. This incident captivates viewers across Wisconsin, especially in French Landing and nearby towns. Jack Sawyer watches the news on a portable TV, reflecting on the fallout: he hopes Hrabowski’s suspension won’t be revoked and that Green will face consequences, though he doubts either outcome. Jack also dwells on Andy Railsback’s account of a suspicious old man at the Nelson Hotel, potentially linked to the Fisherman case, and considers Maxton’s Elder Care as a possible hideout for the suspect.

Wendell Green, nursing a head injury, watches the same footage in his hotel room, seething with anger and humiliation. Despite his self-justification—claiming his aggressive reporting is necessary—he fears professional repercussions. Green plans to appease his editor by emphasizing his exclusive coverage of the Fisherman case and then pursue a lead from Fred Marshall, a Goltz’s salesman. Meanwhile, Officer Hrabowski, now a hero to his wife, contemplates appealing his suspension, while Police Chief Dale Gilbertson admires Hrabowski’s decisive action and considers reinstating him.

The narrative shifts to Wanda Kinderling, a bitter and isolated woman who blames Jack Sawyer for her husband Thorny’s wrongful imprisonment. She listens to the radio, having sacrificed cable TV for alcohol, and seethes with hatred for Sawyer and the media. Wanda believes the Fisherman’s crimes are retribution against the community she despises, and she fantasizes about further violence. Her venomous thoughts reveal her deep resentment and conspiracy theories, including the idea that Sawyer framed Thorny for crimes he couldn’t have committed.

The chapter concludes with brief mentions of other characters: Gorg, who remains detached in Faraway, and Charles Burnside, who dreams ominously at Maxton’s. These glimpses hint at broader supernatural and malevolent forces at play, tying into the overarching mystery of the Fisherman. The chapter weaves together media frenzy, personal vendettas, and dark undercurrents, setting the stage for further conflict and investigation in French Landing.



Chapter 19

The chapter follows Jack Sawyer and the Thunder Five biker gang as they embark on separate journeys—Jack toward Judy Marshall’s locked ward, and the bikers westward toward an enigmatic destination known as Black House. The Thunder Five, led by Beezer, exude confidence and solidarity, traits that define their tight-knit group. Unlike most people, they thrive in fear-inducing situations, viewing them as opportunities to focus their collective strength. However, the unknown nature of Black House unsettles them, as it represents something entirely outside their experience, hinting at a danger that even their unity may not fully counter.

Mouse, one of the bikers, reluctantly leads the group toward Black House, a place he visited years ago under traumatic circumstances. His memories of the house resurface with unsettling clarity, including the grim realization that it was indirectly responsible for the death of a girl named Little Nancy Hale. The house’s malevolent presence lingers in his mind, and he struggles to reconcile his past with the task at hand. Despite his efforts to locate the hidden road leading to Black House, his subconscious resistance and the overgrown terrain make the search difficult, adding to the group’s growing tension.

As the bikers continue their search, internal friction arises. Sonny, skeptical of Mouse’s recollections, challenges his leadership, accusing him of being unreliable due to his past drug use. Beezer intervenes, urging patience and determination, but the group’s dynamic shifts as doubts creep in. Mouse’s inability to find the road fuels Sonny’s frustration, while Beezer remains steadfast, driven by a mix of loyalty to Jack Sawyer and personal resolve. The chapter underscores the clash between Mouse’s haunted past and the group’s need for direction, highlighting the psychological toll of their mission.

The chapter builds toward an unresolved tension, leaving the bikers at a crossroads. Beezer’s unwavering commitment contrasts with Sonny’s impatience, reflecting the broader uncertainty surrounding Black House. The eerie atmosphere and Mouse’s lingering trauma suggest that the house’s influence extends beyond the physical, preying on their fears and doubts. As they prepare to retrace their steps, the chapter sets the stage for a confrontation with the unknown, emphasizing the psychological and supernatural challenges ahead.



Chapter 20

Jack Sawyer receives a frantic call from Fred Marshall, whose wife Judy has been disturbed by a disturbing tape sent by the Fisherman, the serial killer targeting children in French Landing. The tape features the Fisherman taunting Judy with Tyler's screams and a mocking, accented voice, pushing her into a state of distress. Jack, already en route to the hospital, lies to Fred about his reasons for going, aiming to investigate the tape himself. Fred reveals he inadvertently shared details with reporter Wendell Green, complicating the situation. Jack's priority is to secure the tape and analyze it for clues, hoping it might reveal the killer's identity or motives.

The chapter highlights Jack's reliance on his friend Henry Leyden, whose acute hearing could decipher nuances in the Fisherman's voice. Though Jack doubts the killer would be easily identifiable, he trusts Henry to detect subtle patterns or historical hints. Meanwhile, Henry is preoccupied with radio ads, humorously downplaying his role. Jack's urgency is palpable as he speeds to the hospital, reflecting his growing sense that events are accelerating and converging around Judy Marshall. The Fisherman's deliberate targeting of Judy and Jack suggests a deeper, more personal confrontation ahead.

Fred's emotional breakdown during the call underscores the toll the Fisherman's actions have taken on the Marshall family. The tape's contents—Tyler's cries and the killer's boastful threats—reveal a sadistic mind reveling in terror. Jack's calm demeanor contrasts with Fred's despair, emphasizing his role as a stabilizing force. The chapter also critiques institutional negligence, as hospital staff allowed Judy to hear the tape unchecked, exacerbating her trauma. Jack's determination to retrieve the tape and collaborate with Henry underscores his methodical approach to the investigation.

The chapter builds tension by intertwining personal and procedural stakes. Jack’s lie to Fred hints at his protective instincts, while Wendell Green’s involvement introduces media scrutiny as a complicating factor. Henry’s lighthearted interlude provides brief respite, but the focus remains on the Fisherman’s escalating brutality. The narrative suggests Judy’s connection to the Territories and Jack’s role in the unfolding mystery are pivotal, setting the stage for a deeper exploration of their intertwined fates in the chapters to come.



Chapter 21

The chapter opens with Jack in a state of emotional and physical disorientation as he reunites with Sophie in a surreal, tent-like structure. His trembling legs, numb lips, and racing heart reflect a mix of terror and exhilaration. Their repetitive exchange of her name and his realization of its familiarity—reminiscent of a scene from *The Terror of Deadwood Gulch*—adds a layer of dark humor. Sophie’s calm affirmations and subtle smile contrast with Jack’s overwhelming emotions, highlighting their connection despite the strangeness of their surroundings. The dialogue underscores Jack’s struggle to grasp the reality of his situation while Sophie remains a grounding presence.

Jack observes the dilapidated tent, noting its resemblance to the Queen of the Territories’ pavilion but with a ragged, translucent quality. The environment, filled with fluttering rags and a shadowy cross, feels ephemeral and fragile. As he pieces together his transition—referred to as "flipping"—he notices objects from his world transformed into unfamiliar items, like a Georgia O’Keeffe print becoming a carved stone. Sophie’s confusion over his words, such as "halogen lamp," emphasizes the cultural divide between their worlds. Despite his disorientation, Jack’s focus remains on Sophie, whose beauty and presence captivate him completely.

Their interaction deepens as Jack kisses Sophie’s hand, noticing her bandaged fingers and sensing her vulnerability. He recognizes her as Judy Marshall’s Twinner, a parallel-world counterpart, and learns of their childhood connection through dreams. Sophie’s tears reveal her guilt over Judy’s mental state, fearing she may have driven her mad. Jack reassures her, praising Judy’s resilience. The revelation of Sophie’s trauma at the hands of Morgan of Orris—mirroring events in Jack’s past—intensifies his protective instincts and rage. The shared pain of their histories binds them further, adding emotional weight to their reunion.

The chapter concludes with Sophie pleading for Jack to reunite Judy with her son, Tyler, as she herself is unable to bear children due to Morgan’s abuse. Jack’s visceral reaction—a snarl of hatred—reflects his deep-seated animosity toward Morgan. The tragic parallel of Sophie’s suffering at age twelve, mirroring Jack’s own experiences, underscores the interconnectedness of their fates. The fragile tent, fluttering in the breeze, serves as a metaphor for the precariousness of their reality as they prepare to confront the challenges ahead, united by love, trauma, and purpose.



Chapter 22

The chapter opens with Jack Sawyer experiencing a surreal moment reminiscent of his past skydiving adventure, where the rushing wind triggers fragmented memories. Disoriented, he hears fire alarms and feels a sudden shift in his surroundings, as if transported from one reality to another. The sensory overload—smells of honeysuckle, the weight on his chest, and Judy’s presence—culminates in a passionate, impulsive kiss between them. Their intense connection is interrupted by chaos in the hallway, where patients and staff panic amid the blaring alarms, adding to the chapter’s frenetic energy.

Amid the turmoil, Wendell Green bursts into the room, disheveled and frantic, clutching a recorder and batteries. His appearance is grotesque, with torn clothes and a wild demeanor, contrasting sharply with Jack and Judy’s intimate moment. Wendell’s hysterical accusations of rape and assault amplify the tension, though his claims are blatantly exaggerated. His erratic behavior and distorted perception of events suggest he’s grappling with his own disorientation, possibly from the same forces affecting Jack and Judy.

Jack and Judy quickly regain their composure, with Judy dismissing Wendell’s outbursts. As Jack attempts to defuse the situation, Wendell escalates his theatrics, stepping on glass and stumbling into a recliner. His desperate attempts to frame Jack as a predator highlight his manipulative nature, but Jack responds with a measured punch, silencing him. The scene underscores Wendell’s role as an antagonist, driven by self-interest and sensationalism, while Jack remains pragmatic and protective.

The chapter concludes with a blend of absurdity and tension, as the ongoing alarms and chaos outside the room contrast with the momentary calm inside. Jack’s reference to "The Mad Hungarian" hints at his wry humor even in crisis. The interplay of memory, reality, and emotion leaves the characters—and readers—questioning what is real,

setting the stage for further unraveling of the story’s mysteries. The chapter masterfully balances action, psychological depth, and dark humor, advancing the plot while deepening character dynamics.



Chapter 23

Henry Leyden, a blind radio personality, finds himself in a tense negotiation with Penniman, an ESPN representative, at the Oak Tree Inn bar. Penniman, an overweight and pushy man, insists on another drink to "seal the deal" for Henry’s show to go national under ESPN. Henry, however, is hesitant, sensing the offer might compromise his integrity. The encounter is laced with Henry’s disdain for Penniman’s arrogance and his own internal conflict about commercializing his work.

Amid the negotiation, Henry is struck by the sudden scent of "My Sin," his late wife’s perfume, and even feels her touch on his neck. This sensory hallucination unsettles him, as his heightened sense of smell has never deceived him before. The bartender, Nick Avery, confirms no one else is present, deepening Henry’s confusion. The moment serves as a poignant reminder of his past and his unresolved grief, contrasting sharply with the crass commercialism of Penniman’s pitch.

Penniman grows increasingly drunk and belligerent, attempting to strong-arm Henry into accepting the deal by implying his career hinges on ESPN’s approval. Henry, however, remains composed and arranges for a taxi to escape the situation. His refusal to be manipulated highlights his self-respect and disdain for Penniman’s lack of authenticity. The bartender’s subtle support underscores Henry’s dignity in contrast to Penniman’s boorishness.

In the end, Henry decisively rejects Penniman’s offer with a biting insult, choosing integrity over financial gain. The chapter closes with Henry walking away, reaffirming his independence and moral compass. The encounter, punctuated by the ghostly presence of his wife, reinforces his commitment to staying true to himself, even at the cost of professional advancement.

Chapter 24

The chapter explores the ripple effects of *d’yamba*, a powerful spell that connects individuals across a mystical web. When Jack Sawyer uses it to heal Mouse, the energy spreads, touching several characters: Tansy Freneau glimpses her deceased daughter’s potential future; Dale Gilbertson feels a sudden urge to collaborate with Jack; Judy Marshall sees her son Ty alive in Faraway; and the villainous Mr. Munshun senses a chilling warning. Meanwhile, Henry Leyden experiences clarity, realizing his visions of his late wife were born of loneliness. The spell’s reach underscores the interconnectedness of the characters’ fates.

Henry Leyden, now aware of the Fisherman’s presence at his studio, devises a plan to defend himself. Recognizing the intruder as the old man from Maxton’s, he prepares to exploit the element of surprise. Though the odds are against him, Henry calculates his moves carefully, arming himself with a broadcasting award and a sharpened switchblade. His calm demeanor masks his readiness to act, as he listens intently for the Fisherman’s approach, knowing his survival hinges on perfect timing.

The Fisherman, Charles Burnside, and his malevolent master, Mr. Munshun, grow increasingly agitated. Munshun recoils from the *d’yamba*’s intrusion, sensing Jack Sawyer’s impending threat to Black House. Burnside, driven by rage and bloodlust, prepares to kill Henry before fleeing to his dark realm. The tension escalates as Burnside knocks again, and Henry feigns ignorance, luring him inside. The scene is set for a deadly confrontation, with Henry’s life hanging in the balance.

As the Fisherman silently enters the studio, the air thickens with the scent of perfume and the metallic hint of his weapon. Henry, pretending to work, listens for the telltale signs of attack. An image forms in his mind of the Fisherman poised with shears, ready to strike. Henry’s survival depends on his ability to counterattack at the precise moment. The chapter ends on a cliffhanger, leaving the outcome of their confrontation

unresolved but emphasizing Henry’s remarkable composure in the face of mortal danger.



Chapter 25

The chapter opens with Charles Burnside, a grotesque and malevolent figure, emerging from a toilet bowl in a men's restroom on Daisy Wing, clutching Henry Leyden's hedge clippers like a prized possession. Bloodied from stab wounds on his abdomen and arm, he moves unsteadily, his appearance as unsettling as his actions. Despite his injuries, Burny methodically tends to his wounds using bandages from a cabinet, leaving a trail of blood on the pristine white tiles. His focus is on minimal cleanup, aiming to avoid notice rather than achieve any semblance of neatness, as he dons his damp, bloodstained shirt and prepares to leave.

A moment of self-reflection catches Burny off guard when he glances at the mirror, shocked by his own deteriorated appearance. The once-sly, foxy man now looks haggard, ill, and terrifying, with sunken eyes, veiny baldness, and a skeletal frame. Though he dismisses the vision as a trick of the harsh lighting, the encounter unsettles him. His internal monologue, filled with crude, disjointed phrases, reveals his connection to a sinister master, Mr. Munshun, who urges him to move forward. Burny’s mind drifts to Black House, a place of both comfort and horror, where he anticipates tormenting a captive boy, Tyler Marshall.

Burny’s thoughts shift to his immediate plans, fueled by a desire for revenge and pleasure. He spots Butch Yerxa, the night attendant, asleep at his desk, and relishes the idea of using the hedge clippers as a weapon, recalling how they severed Henry Leyden’s fingers with ease. His primary target, however, is Chipper Maxton, whom he blames for his physical decline, accusing him of skimping on food and stealing Medicaid funds. Burny’s twisted logic justifies his impending violence, seeing it as retribution for Chipper’s greed and neglect.

The chapter concludes with Burny sneaking into the hallway, heading toward the lobby with malicious intent. His actions are driven by a blend of vengeance, sadism, and

obedience to Mr. Munshun’s demands. The narrative underscores Burny’s depravity and the looming threat he poses, leaving the reader anticipating the chaos he is about to unleash. The vivid descriptions of his appearance and mindset reinforce his role as a terrifying antagonist, embodying both physical decay and unchecked evil.



Chapter 26

The chapter explores the contrast between ordinary homes, which symbolize stability and sanity, and the eerie, otherworldly nature of Black House. Most houses in French Landing, like those on Robin Hood Lane, represent a defense against "slippage"—the collapse of order into chaos. Black House, however, defies this norm. Its exterior, though unsettling with its black facade and leaning structure, appears deceptively ordinary. Inside, it defies logic, stretching into near-infinite spaces filled with remnants of lost souls, creating a labyrinth of terror and disorientation.

Black House’s interior is a nightmarish realm where dimensions warp and time distorts. Corridors and rooms extend beyond reason, littered with bones and relics of past victims, including children. The house hums with unnatural sounds—distant machinery, howling winds, and the barking of a demonic hound. This unsettling environment reflects its malevolent purpose, serving as a prison and hunting ground for its inhabitants. The chapter emphasizes the house’s duality: a mundane shell hiding a vast, predatory interior.

The narrative shifts to a decrepit sitting room within Black House, where Charles Burnside, an aging killer, lies wounded. The room, adorned with yellowed news clippings of infamous murders, mirrors Burnside’s grotesque obsessions. His dialogue with Mr. Munshun, a sinister entity, reveals his dwindling control. Munshun insists Burnside move Tyler Marshall, a captive boy, to End-World, fearing Jack Sawyer’s ability to navigate the house’s infinite spaces. Burnside resists, weakened by injuries inflicted by a "blind man," but Munshun’s authority prevails.

As Munshun materializes—a monstrous figure with a shark-like eye—the chapter builds tension around Burnside’s impending forced awakening. Munshun’s presence underscores the supernatural forces at play, manipulating Burnside as a pawn. The chapter closes with the inevitability of Burnside’s compliance, setting the stage for

Tyler’s transfer to a darker realm. The house’s malevolence and the looming threat of End-World heighten the stakes, leaving readers uneasy about the boy’s fate and the heroes’ pursuit.



Chapter 27

Jack Sawyer and Dale Gilbertson enter the Sand Bar, finding it nearly empty except for bikers Beezer and Doc, who are unusually subdued, and Stinky Cheese, who avoids them. The atmosphere is tense, heightened by the absence of their usual companions. A TV plays an old movie featuring Jack's mother, Lily, whose dialogue eerily mirrors their current situation. Jack smiles at the coincidence, unsettling Dale, who struggles to grasp the unfolding events. The scene underscores the surreal and foreboding mood as Jack prepares for a dangerous mission, drawing parallels between the movie's themes and their impending confrontation.

The group discusses their plan to confront the Fisherman and rescue Judy Marshall's son, Ty. Beezer and Doc reveal they are armed, and Dale provides Jack with a service revolver. Despite their readiness, Jack remains preoccupied, sensing the mission's supernatural undertones. He anticipates their weapons may transform in the otherworldly Black House, likening their quest to a final, desperate stand. The clock's approach to noon adds to the tension, with Jack delaying their departure for symbolic reasons, emphasizing his superstition and the gravity of their task.

Beezer and Doc express their fears about Black House, describing its oppressive, sickening aura and the physical toll it takes. Beezer admits to sending his family away, fearing none of them will return, yet he refuses to back down, driven by loyalty and unresolved grief. Doc, haunted by past mistakes, agrees to join, motivated by vengeance for Mouse's death. Their candid confessions reveal the personal stakes and emotional weight of their mission, highlighting their bravery despite overwhelming dread.

Jack recognizes the need to strengthen the group's resolve and considers using the mystical word "d'yamba," which holds power but is finite. He reflects on his unique role as a leader with otherworldly experience, understanding that belief is crucial to

surviving Black House’s psychological assaults. As the clock nears noon, Jack prepares to rally the group, aware that their success hinges on unity and faith in the face of unimaginable horror. The chapter closes with a sense of impending doom, setting the stage for their perilous journey.



Chapter 28

The chapter opens with Jack Sawyer, Dale Gilbertson, Beezer St. Pierre, and Doc Amberson standing before the ominous Black House, a place that defies natural laws. The house shifts in size and appearance, while the surrounding woods whisper threats and host unnatural creatures. The atmosphere is oppressive, filled with a pre-storm tension and strange noises, including a guttural growl that unsettles the group. Dale, overwhelmed by the surreal environment, vomits, while the others struggle to maintain their composure. The house itself seems to resist entry, its front door appearing painted shut, heightening the sense of dread.

As the group attempts to enter, the eerie surroundings grow more hostile. A scream from the woods pierces the silence, adding to the tension. Jack, however, remains determined, wielding a baseball bat as a symbol of authority. Suddenly, a massive swarm of bees descends, creating a protective canopy over the clearing. The bees' presence silences the hostile forces in the woods, and Jack feels a connection to them, recalling memories of his mother, Lily. The bees seem to respond to him, hinting at a deeper, mystical bond tied to his family's legacy.

Jack uses the bat to strike the door, demanding entry in the name of his mother and Queen Laura DeLoessian. The door cracks open, revealing a musty, death-filled interior. Just as Jack prepares to lead the group inside, Doc Amberson begins screaming, signaling another layer of horror. The chapter shifts abruptly to Ty Marshall, a boy trapped in a nightmarish machine called the Big Combination. Ty regains consciousness to the sounds of screams and machinery, realizing he is still shackled and in grave danger.

The chapter juxtaposes the two narratives: Jack's confrontation with the supernatural forces at Black House and Ty's desperate struggle for survival. Both scenarios emphasize themes of resistance against evil and the power of familial bonds. Jack's

connection to his mother and the bees suggests a latent strength, while Ty’s ordeal highlights the brutality of the world he’s trapped in. The chapter ends on a cliffhanger, leaving both groups in peril and setting the stage for further confrontation.



Chapter 29

The chapter opens with Dale, Doc, Beezer, and Jack preparing for a high-profile press conference in La Follette Park. Doc is visibly nervous, while Beezer and Dale remain composed. The event, organized by Jack, aims to present a controlled narrative about their involvement in the Fisherman case. The press is restless, but Dale ensured local residents have prime seating. The group rehearses their story: Henry Leyden identified the Fisherman, who was later found dead at his home, where Ty Marshall and other children were rescued. Key details are intentionally vague, with the group agreeing to claim memory lapses due to "bad air" at the scene.

Jack emphasizes the importance of sticking to their story to protect Dale’s reputation and honor Henry’s heroism. The narrative frames Henry as the true hero who uncovered the Fisherman’s identity before being killed. The group plans to downplay their own roles, attributing the resolution to Henry’s actions and the subsequent police work. They also avoid mentioning the destruction of Burnside’s house, deflecting questions with claims of faulty memory. The goal is to reassure the public that French Landing is safe again while deflecting scrutiny from their unconventional methods.

As they step onto the platform, the crowd erupts in applause, with local residents and media alike cheering. The scene is chaotic, with flashing cameras and shouted questions, but the group remains focused. Jack, confident and polished, leads the way, while Doc, now calmer after smoking a joint, follows. The atmosphere is electric, blending relief and celebration. The presence of familiar faces from French Landing adds a personal touch, underscoring the community’s collective trauma and healing.

The chapter captures a pivotal moment of closure and public reckoning. Jack’s strategic storytelling ensures the group’s actions are portrayed as lawful and justified, while Henry’s sacrifice is elevated. The press conference symbolizes a return to normalcy, though the underlying tensions and unanswered questions linger. The

crowd’s enthusiastic response hints at a community ready to move forward, even as the truth remains partially obscured. The scene sets the stage for the story’s resolution, blending triumph with ambiguity.

