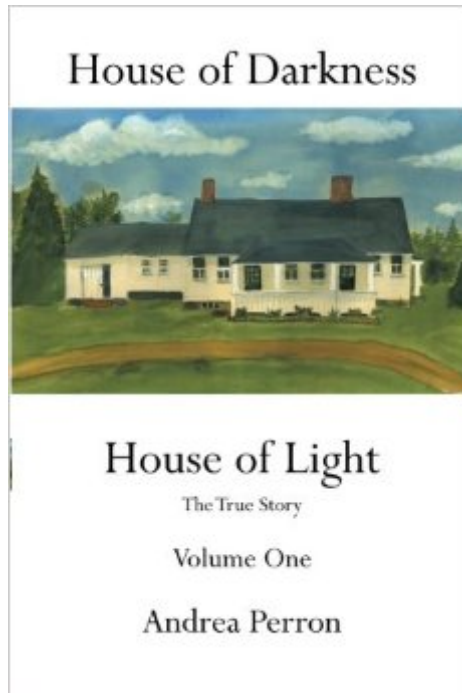


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House Of Darkness: House Of Light- The True Story, Vol. 1



Synopsis

Roger and Carolyn Perron purchased the home of their dreams and eventual nightmares in December of 1970. The Arnold Estate, located just beyond the village of Harrisville, Rhode Island seemed the idyllic setting in which to raise a family. The couple unwittingly moved their five young daughters into the ancient and mysterious farmhouse. Secrets were kept and then revealed within a space shared by mortal and immortal alike. Time suddenly became irrelevant; fractured by spirits making their presence known then dispersing into the ether. The house is a portal to the past and a passage to the future. This is a sacred story of spiritual enlightenment, told some thirty years hence. The family is now somewhat less reticent to divulge a closely-guarded experience. Their odyssey is chronicled by the eldest sibling and is an unabridged account of a supernatural excursion. Ed and Lorraine Warren investigated this haunting in a futile attempt to intervene on their behalf. They consider the Perron family saga to be one of the most compelling and significant of a famously ghost-storied career as paranormal researchers. During a séance gone horribly wrong, they unleashed an unholy hostess; the spirit called Bathsheba . . . a God-forsaken soul. Perceiving herself to be mistress of the house, she did not appreciate the competition. Carolyn had long been under siege; overt threats issued in the form of fire . . . a mother's greatest fear. It transformed the woman in unimaginable ways. After nearly a decade the family left a once beloved home behind though it will never leave them, as each remains haunted by a memory. This tale is an inspiring testament to the resilience of the human spirit on a pathway of discovery: an eternal journey for the living and the dead.

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> Supernatural

Customer Reviews

Count me as a first time reviewer, and this book was so poorly written, I simply had to put my two cents in. I have come to a totally new appreciation for editors and the rest of the staff at professional publishing houses. Andrea writes in one chapter about an incident in 1972. In the next chapter, it's now 1976. Suddenly you're reading about how they'd only been in the house "a couple of months." Huh? What? A story, any story, simply has to flow. This doesn't. It's choppy and takes you all over. In one chapter she suddenly brings up "Holly." Unfortunately, she doesn't actually introduce the character until several chapters later - it's at that point we find out who this "Holly" person is. There are typos in here, and no, I'm not normally the typo police, but it seems unprofessional. Andrea also writes about the Warrens all the way through the first book, but you don't find out how it is they came to be there or what actually happened until book 2. Had she put things in chronological order, her readers might understand more of what she was trying to convey to us with what the Warrens brought to the story. Okay, so Andrea gets a dog and names her Bathsheba, then they encounter "Bathsheba" at the house. I kept waiting for her to comment on such a coincidence, but she doesn't. It just seemed natural to me that she would - otherwise why even put it in? She also brings up an incident and writes about it more than once. We got it the first time, thanks! And enough with the "Boo!" It's way overdone. How many of you want to throttle the mother yourself? After a couple of incidents in the 'burbs, she sees this place, takes every dime out of the bank account and they make the move work.

Update 7/23/2013 Andrea Perron has simultaneously proven both the failure of the American education system and the desperation of Hollywood in these modern times in which they'll slog for years through endless pages of drivel and sophomoric narrative padding in order to tease a semi-coherent and decently scary story out of what would otherwise be nothing more than a prime candidate for both the physical and digital recycle bins. If you can believe it, self-proclaimed "author," Andrea, actually holds an inter-disciplinary degree in philosophy and English literature from Chatham College in Pittsburgh, PA. Meaning that she actually went to school, spent the time, and paid a whole bunch of money to learn about English literature, and still produced these "novels." I don't know whether to laugh at or cry for her. Now having seen the movie, I can safely say that everything I wrote in my review is absolutely, completely and 100% justified; besides the names, they didn't use a single line or event from the book in the movie, much to the moviegoers' delight,

I'm sure. As the "Warrens," played by Patrick Wilson and Vera Farmiga (who are a bajillion times more sane, logical and sympathetic than the Warrens are in real life), explain in the movie, ghosts are not able to possess people. Only demons can do that. This means that the only ghost they kept from the book, Bathsheba, is now a demon and no longer a ghost. Surprise, surprise. To the person who said that the movie was going to be different because it was from the "Warren Files," and more from their point of view, let me just say how funny it is that the Warrens just happened to skip over the part in the book (in Vol.

I saw the film *The Conjuring* and I wanted to know more about the case and the Warrens. I've read two of the Warren's books and I came back to this case because they haven't written one about it and they hadn't made any significant mentions of the case that I could easily find elsewhere, so I decided to read Andrea's first two books. I got what I wanted and more, so I rated it five stars. I got the impression from reading the reviews that even though the rating system is pretty simple: hated it/loved it, it turned into more of a writing style rating system for some reviewers. What I liked the most about book 1: This is a rare experience. New England has lots of old houses, some are haunted with spirits, and this book is a privileged peek into what living in a haunted house with an evil spirit was like and how the family of seven were affected by their decade at the farm. Despite all the chaos the spirits created in the Perron's home, Andrea did a good job of depicting how their life in the countryside was pretty ideal and peaceful. There's always a sense of balance in the book: for example, the evil Bathsheba, trapping a child in a trunk in contrast with the benevolent spirits at Fran's house helping to turn the sheet music when Andrea plays the piano. Even Andrea's passages of deep analysis is balanced with "Boo!" throughout the book. I also liked the occasional philosophical analysis and the Socratic style of questioning which allows the reader to examine his or her preconceived ideas about spirits and the paranormal, and not just vicariously experience these events through the family members.

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