

## **The Dark Path**

*"The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown."*

*~H. P. Lovecraft*

I curse it. With every breath, at every moment, in every waking part of my life, I curse the day this all started. I have much time to fill with my curses as well. Sleep is a long gone memory. What hours I can spend trying to rest are filled with nightmares that I can not explain. Vision haunt me, and they are all the more distinct and draining for what they lack. My dreams have no monsters, no spirits, and no terrors to comfort me with their solid forms. In my nightmares, there is only myself, and the darkness.

### **For Those Who Judge and Are Judged in Turn**

For those who will dare this journey, welcome to a roleplaying [game](#) of horror and mystery. Labyrinthiathan is an idea that I have had in the back of my mind for some time, and I'm glad that an opportunity has come for me to express it for the world.

The basic premise of this [game](#) is that some terrors are just too big for one group to handle. The idea is that over a series of [games](#) and generations of characters, the players might solve the mystery at the core of the [game](#).

### **Theme:**

At the height of the Civil War, a band of disparate travelers find themselves trapped in a strange mansion, which is bigger on the inside than it is on the out. The greatest threat of all, however, may be neither the House nor the horrifying **Beast** who rules it, but the other forlorn travelers themselves.

### **Ingredients:**

*Companion* – No one person can stand alone against the horror of the House. You need your friends.

*Accuser* – But they may not need you, and when the others start vanishing, who will take the fall.

*Invincible* – Compared to a single human life, the mystery of the labyrinth is unfathomable and invulnerable.

### **Rules Limitation:**

The basic dice mechanic of the [game](#) yields at least three pieces of data with but a single roll. In a combat, it actually yields 5: damage, hit location, did-I-hit, initiative, and fatigue state.

The Arcane Deck is homemade.

The Arcane Deck sort-of uses color.

The sample scenerio makes use of premade characters.

# LABYRINTHIATHAN

**A Game of What Lies In Darkness**

by

**Chris Andrews**



## **Signposts**

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Beware of what lies in darkness, for the shadow's are closer than you think. May you experience terror, fear, and great joy when you face this roleplaying [game](#). I sincerely hope you enjoy yourself.

~C. T. Andrews

This is not for you.

And you only get one warning.

## **Labyrinthiathan**

### *Labyrinth*

*An intricate structure of interconnecting passages through which it is difficult to find one's way*

### *Leviathan*

1. large Biblical sea monster
2. something large

What you see before you is a [game](#), a roleplaying [game](#). What is that, you might ask? Well, it's a great many things. A roleplaying [game](#) is entertainment, primarily, but it is also a chance to explore other sides of a person. The purpose of this [game](#) is to explore many perspectives, under extreme situations. Players should be encouraged to explore their angry side, their funny side, their adventurous side, their dark side, and much more. In the end, what matters is that you learned something from the experience.

### **The Devil's Tools**

To play this [game](#) requires a few materials.

- Three ten-sided dice (3d10). Two should be similar in appearance, and one should be noticeably different (such as two white dice and one black die.)
- The Arcane Deck, printable from the back of this document.
- Character record sheets, also in the back.
- Utensils to write on the sheets with.
- Friends and a good imagination.

## **What Lies Behind**

*In My Master's House* tells a powerful story of humans facing dark forces far greater than themselves. To make a [game](#) based on such a masterful piece of drama would require some very specific elements. As later research would show, the House and the trouble surrounding it did not end with Master LeFeux's exploration. While this [game](#) is set primarily within that historical period, it can be used for journeys set later in time as well.

The first element of this tale is that the horror is bigger than any one person. The slave Kriftu, the Confederate soldier Brackish, and all the others are equally helpless when they find themselves alone. Players of this [game](#) take on the roles of people like those from *In My Master's House*. The players must work as a group, because many parts of the mystery can not be solved without a companion.

In addition, entire groups can only hope to solve one piece of the puzzle. If a single group, played in a single session, can reach a certain goal and leave behind a legacy of it, then that is a successful [game](#). The next time the group plays, players must make new characters and attempt the mystery again. This time, however, they will have the clues left behind (and the [metagame](#) knowledge) of the first group, which will help this group get farther. Over many generations, or many unlucky travelers, the mystery can be solved and the horror stopped.

The second element of the [game](#) is that trust is a vital and scarce resource. As seen by the actions and thoughts of Brackish, being within such a terrifying

and taxing place as LeFeux's house for so long digs away at a person's mind. When members of the group begin dying and vanishing, is it the malevolent forces of the house itself, or is one of the party committing these acts of murder and sabotage?

Each character stands the risk of death or madness at all times. For the players, every step could be the last. Working together is fine, but what if food is running short and removing one of the other members would stretch out supplies? How safe can a person really feel when a starving man with a gun is walking behind him? Keep in mind, however, that accusations can be as deadly as silence.

The third element of style in this [game](#) is that of the mystery itself. Someone has to be responsible for keeping suspense up, building tension between group members, and directing the malevolent forces of the horror against them. One player takes on the role of the **Beast**. The **Beast** is not trying to help the players. The **Beast** should be fair, and provide a challenge, but always be aware that the goals of the **Beast** are not in line with yours.

These elements should help direct the focus of the [game](#), and give you a good idea of what it is about. In the following pages, more will be revealed and the exact mechanics of play and maintaining these elements will be explained.

### **Divining the Nature of the Companions**

Character creation for this [game](#) is meant to emphasize speed, so that new characters can be made without much hassle when the old ones

inevitably die. The challenge, however, is that each character must feel unique, and have some hook for the player to care about. While they are all doomed, the player should care enough not to simply throw the character away.

The [game](#) attempts this by making characters using a tarot-like pack of cards call the Arcane Deck. The **Beast** will lay out the fortunes of each new character, and the player will set them to a record sheet. The interpretations of the cards should be an exercise between the **Beast** and the player, but in any matters involving the Arcane Deck, the **Beast** always has the final say.

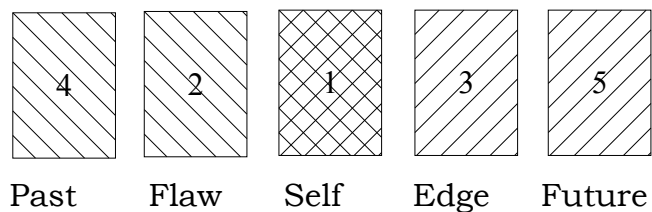
The layout for this divination is a special one made for this [game](#). All orientations (for determining reversals and whatnot) are made towards the player. First lay down a card(1), which is the Self. It is the fundamental nature of the character. Whatever is implied by the card, must be worked into the player's idea of who that character is.

Next, lay down a card on before (to the player's left) the first(2). This card is the Flaw, and represents some disadvantage which impedes the character's progress. It can be an actual flaw of some sort, or simply a personality quirk, but it must be worked into the character concept. Then lay down a card after (to the player's right of) the first card(3). This is the Edge of the character, something that helps the character. It is, in short, the character's special ability or skill.

Finally, lay out two cards, one to either side of the first three. The card to the player's far left is the

Past, that which comes before(4). The past card tells something about the character just prior to the start of the story. The card to the far right is the Future(5). It tells something about the character just after the story.

The final layout should appear similar to this:



### Facing the Dark

In this [game](#), a single mechanic is used for situational resolution, roll three 10-sided dice. As mentioned in the materials section, two of these d10 should be similar, while one should be noticeably different. It will be called the odd die for simplicity's sake.

Whenever a roll is made, the player and the **Beast** will want to take special note of which die is highest, which die is lowest, and which die falls to the middle. Matching pairs and triplets are somewhat special and will be covered just after this part.

For almost any test, the resolution is basically the same. Combat and conflicts in general have a very slight rewording, but are also handled in much the same manner. The first thing to know is that there are two components to a situation in regards to finding if an action is successful or not. The first is

difficulty, the second is degree. Difficulty is how well the character must do to complete an action successfully, and degree is how well or poorly the character succeeds or fails at it. Before going into that, though, you should understand how to read the rolls.

The lowest die represents speed. The higher this die reads, the faster the character is able to perform the action. In a conflict, this determines whose action is resolved first. In a non-conflict where timing is important, subtract this number from 10 to see how long it takes. The units depend on the situation. Reloading a weapon takes only seconds, but fixing a complex device might take hours. In addition, the **Beast** can artificially inflate the timing to make situations more interesting. For example, jumping a great chasm only takes seconds, but the **Beast** might set the timing in minutes to represent the time the character spends building himself up for the jump.

The middle die represents quality. It is this die which determines success or failure. The base difficulty is a 6. If this die can roll a 6 or more, then the action is a success. Some things can make this easier or harder. If the task being attempted is in line with the character's Edge, then reduce the difficulty by 2. On the other hand, if the task could be hindered by the Flaw, then increase difficulty by 2. In addition, certain elements of a situation, such as a particularly difficult or easy task, might raise or lower the difficulty number. Certain items can also help in some situations.

The highest die represents endurance. Every action taken requires the investment of energy from the person doing it. Within the confines of the mystery, every action can have deadly consequences. The **Beast** is watching, and if the highest die falls below your character's fatigue level, something bad happens. The player's, however, should never know their fatigue, just that the highest die should always be as high as possible.

The odd die serves two special roles. First, the number shown on it (no matter whether it is the highest, lowest, or middle die) tells some special data about the action. For most normal actions, there is nothing special to tell. In combat, the odd die tells what location you hit at. Consult the chart to see what location this might be, based on the form of combat. Physical combat is probably the most common, but the **Beast** might engage in many forms of combat against the players, at any time.

The position of the odd die also says something. If the odd die is the highest, improve the degree by 1. If the odd die is lowest, make the degree worse by 1. If the odd die is the middle, do nothing extra with the degree.

Degree tells how well a character does. A successful action is an automatic degree of success of one, just as a failed action automatically has a degree of failure of one. A degree of zero is a neutral result. So, if a character fails an action, but the odd die is high, then the degree is zero. The character does not succeed at what was attempted but nothing really bad happens. Likewise, a successful action that has

the odd die as the lowest might succeed, but nothing extra or interesting will happen, because degree is zero. The **Beast** might also choose to allow no success in such a situation, but with no penalty. Shooting a gun and getting a degree zero can be a miss or a hit, but if it is a hit, it does no damage.

Degree of one is a normal success or failure, with some minor consequence. Successfully shooting a gun will hit the enemy (for one point of damage), failure will miss. Degree of two is more powerful, more interesting. A successful gunshot of degree two does two damage, hitting in a vital location. A failure of degree two is most likely some bad problem, like the gun misfiring and taking an extra turn to clean out. Degrees of three and higher are very special. They are likely to be turning points in the [game](#). For each degree of success, do one point of damage in an attack, or get one bit of descriptiveness added to any other action. A test to pick a lock that score a degree 4 succeeds, and does so quietly, quickly, and the guard on the other side is asleep. (1 degree for success, 3 specials). A failure gets the same treatment, only the degree is now the number of bad things that happen.

Doubles are a bit tricky, because they remove the middle die and make just highs and lows. When you have a double, just treat the matched number as both middle and low or high, whichever the two are. So if you roll 5, 3, and 3, then you have a speed and a quality of 3. The fatigue check is at 5. If the odd die is a three, then degree is degraded by 1, because it is technically the low die. In addition, because doubles

are a rare result, draw a card from the Arcane deck and let its interpretation guide the result of the action. Due to the power of the cards, a failure can become a lucky success, or success can be snatched away.

Triples work much the same way, but are even rarer. With a triple, all results drawn from that roll are equal to the matched value (hope you rolled high!). In addition, two Arcane cards must be drawn and read together. Also, because there is no high or low die, the odd die cannot be used for degree modification. Rather, the degree is always at 3. With a triple-matched roll, the results are either spectacularly great, or abysmally horrible.

This mechanic is the core resolution for the entire [game](#). Anytime the result of an action is in dispute, the dice are rolled to see how it turns out.

Combat is handled much like any other action, with a few quirks. The first is that in combat, action happens quickly. To keep things straight, conflicts are broken down into turns. The people involved in a conflict first state their intent, then roll dice all at once, then resolve the actions. Declarations are made in order of who has the lowest value for the card in the Self position. It then goes up in order until the person with the highest value has declared his intent. If two people are tied for value, then resolve in order of the element the card is linked with. Fire goes first, then Air, then Water, then Earth, and Spirit goes last.

Once declarations are made, everyone rolls. Resolve the actions in the order of whoever rolled the

highest speed value, and down. If there is a tie here, the whoever declared first is resolved last.

In combat, many actions can be taken, but the only two that are really operate any differently than normal are Attack and Defend. An attack is an attempt to harm another. As mentioned earlier, the odd die determines hit location (if a hit is made) and the degree is how much damage is done. Defense works exactly the same way, except that degree is how much the damage is reduced by. If the degree is reduced to a negative, then the attacker fails. At degree of failure of two, the attacker is stunned and the defender gets a free attack against him. Of course, defense is rendered useless if the attacker is faster, since the attacker gets the hit in before the defense is ready. Whenever a successful attack is made, raise the difficulty of the target's actions for that round by 1. That means if the defender got a 6, but was hit, then he now fails, since the difficulty is now 7. For defenders, this is an obvious result, but it can mean dire straights for someone attempting and barely succeeding at another action. When defending against multiple targets, the defender must divide up any degrees of success between all the attackers.



Here is a brief summary of the rules and the hit location chart.

Roll 3d10, with one die an odd color. Results:

<b>Die</b>	<b>Result Given</b>
Highest	Fatigue check
Middle	Quality, must usually be $\geq 6$
Lowest	Speed
Odd die	Hit location, other special
Odd die high	Improve* degree by 1
Odd die middle	Leave degree alone
Odd die low	Degrade* degree by 1
Doubles	As normal, draw a card
Triples	Draw 2 cards, degree has base 3

\*Odd high will make successes better and failures less bad. Odd low will make successes worse and failures more terrible. Think of a degree as a continuous scale rather than just degree of success and degree of failure. They are the same, just that success degrees are positive and fail degrees are negative.

Combat:

1. Declare from highest Self to lowest. F>A>W>E>S
2. Roll dice all at once.
3. Resolve all actions in order of high speed to low.

#	<b>Physical</b>	<b>Mental</b>	<b>Verbal</b>
1	L. Leg	Headache	Superficial
2	R. Leg	Headache	Superficial
3	Torso	Influence	Main Argument
4	Torso	Influence	Main Argument
5	Torso	Influence	Main Argument
6	Torso	Influence	Main Argument
7	Torso	Influence	Main Argument
8	L. Arm	Control	Supporting Evidence
9	R. Arm	Control	Supporting Evidence
0	Head	Dominate	Critical Flaw

As you can see, all but the physical chart is somewhat abstracted. In a force of wills, such as the terror that the house plays out on a person, the least effect is a headache or slight fearfulness. Then comes subtlety influencing the actions of the person. Out right control over certain actions is next, and finally the character is just dominated by fear.

Verbal combat is used for the idea of treating debate like a fight, where the two sides try to “beat up” the other's arguments. For all intents, treat the mind of a character and any debate topics like human bodies. Take out the legs and arms, and its weaker. Take down the torso and it's severely injured and weak. Remove the head and it's dead.

Put a / for stun damage and a X for kill damage. Damage and healing will be covered later.

I have to interrupt here! Up till now, I've faithfully copied down what was in the binder I found, but I feel like some things should be said. First off, I did not write this [game](#). I stumbled upon an old binder, the cover of which I really liked, and took it home. There, I realized that it had the scrawled notes that outlined a roleplaying [game](#), based on some book called *In My Master's House*. I haven't found the book yet, but according to some other notes in the binder, it's a collection of diaries, written around the time of the American Civil War. There are diaries of a slave named Kiftru, a Confederate soldier named Brackish, and another slave, a woman named Nina who was protecting her child during the events of the book. From what I gather, it's a hell of a story, about how this group of Confederate and Union soldiers, along with two slaves, a baby, and the master of the house, find themselves trapped inside the manor. Slowly, they realize that the place has rooms that couldn't possibly fit inside the house, that it's bigger on the inside than it appears from the outside. Also, it's growing. Long black hallways appear, dark and cold. The people who end up walking into them find that the halls seem to lie behind every room, and that one can reach anywhere in the house by walking the dark halls. Brackish even walks from the attic to the basement, without once going up or down an incline.

The mechanics he uses are strange. This Arcane Deck appears to be an element from the story. Kiftru picked them up somewhere, and uses them to read the fortunes of the other people. The dice mechanic appears to be an invention purely of the designer's mind. It's an odd set-up, with 4 probability curves and one linear probability. I tried calculating things a bit, I may be wrong, but here's what I have. The three dice follow a curve. The middle die tends to the middle, the low die low, and the high die high. The odd die, being independent of the curve, in a way, will roll hit locations randomly in a linear manner. The probabilities of it being the high, middle, or low die, however, I'm not sure of. I think it has a fairly equal chance of being any one of the three. Of all the curves, the middle one is the most important. Difficulty is a tricky thing. 6 or more is about half the range of the probability, a little less actually. A difficulty of 1 or 10 is practically impossible to fail or succeed at. Middle most numbers are the most common. Crap, I need to get back to copying down the notes, I'm running out of time. I can't believe I only get one week to write all this and I wasted so much of it. I didn't believe the curse was real. I didn't believe any of it, until the nightmares, until the shadows moved, and I realized that my closet, once packed full, had room for a dozen more shirts in it now.

## The House

Now that the mechanics are out of the way, the work can begin on understanding exactly what the nature of the story is. *In My Master's House* has sparked much critical debate and several papers and books have been written trying to understand the meaning of the story.

In many ways, the house is a metaphor for all the little fears that creep in the shadows behind a person's life. In that place, slave and master, Rebel and Yankee alike must face down the same fundamental terrors, such as fear of darkness, small spaces, large spaces, being alone, strange sounds, insects, and many others. The greatest fear, however, the terror from which all these derive, is the fear of the unknown. Indeed, all who went into that place expected nothing of what happened, until they found that all the doors and windows opened onto nothing. Truly, who could have understood that the real root of the terror had been

XXXXXXXXXXXXXXXXX<sup>1</sup>---

---XXXXXXXXXXXXXXXXX without first looking at a segment from the book that highlights the examples.

With that said, now seems the perfect time to look at a few key passages from *In My Master's House* and how they can demonstrate the flow and feel of the game.

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<sup>1</sup> Many of the following pages of the introduction seem to have something spilled on them. Looks like coffee. I'll just have to skip ahead to where it cuts back in.

September 6<sup>th</sup> - James Brackish<sup>2</sup>

Last night, something very strange happened. I told the boys that I was heading down to look for a drink, but honestly, I'm not sure why I went downstairs. Something about this place just makes me feel like voices are whispering in my brain where I can just barely hear them.

So I head out of the room, and I'm walking real quiet like down the hall, when I notice the night maid coming. Thinking quick, I try to dive out of site into a nearby room.

(I figure right that Brackish there is going to attempt a sneak action. Let's just say that the maid there gets to try for a perception roll too. He rolls a 3-6-7. Success, at 0, since three was odd. The maid gets a 1-2-10. She fails the perception check, and she's too slow anyway. Brackish successfully hides, but just barely. Good thing too, or this little vignette wouldn't make any sense.)

So I makes it into the room, and it's really dark in there, even with my candle. I'm looking around the place, and decide to peak in the closet. I couldn't say why I done it, but behind the coats in that closet was nothing. Not the wall I mean, but pure nothing. Just this long black hallway that seemed to stretch on forever. And I can't say why, but I decided to step inside and go exploring down that dark and cold place.

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<sup>2</sup> I think that the designer was intending for these snippets of the diaries to be used as play examples. I'm going to sneak in some extra text to help make more sense of it.

During one the many explorations of those dark halls, Brackish sees something staring back at him from the dark. He writes about the encounter later that morning.

September 15<sup>th</sup> James Brackish

I thought I finally understood the strange workings of that place. I knew my way through every hall, having wandered them all very thoroughly. Now that I consider it, I believe it was only waiting for me to feel secure in my knowledge of the house.

I was in the passage that, in a round-about way, leads from the pantry to the master bedroom's closet. As I walked down the path that had grown familiar to me in the imposed blindness, I saw what looked like a flicker of light at the far end. As I looked, I swear that I saw the outline of the old man in the doorway.

That's when it all shifted...

I felt this sickening lurch as the whole world shifted around me with loud groans and poppings. I fell to my knees and watched as the silhouette flew from sight, to be replaced by a new darkness. I stared into that gaping maw of blackness for a time I cannot reckon, but at some point, it stared back. Out there in that blackness, I swear to the Lord on high that I seen a pair of dog's eyes looking at me. I pulled my pistol out and fired into that blackness without even thinking twice on it.

(This is going to be something of a combat here. Brackish is shooting at, well, nothing I guess. Since it isn't another player, the **Beast** gets to roll

for it, just in case there is something out there, the **Beast** needs to know how it does. Normally, I wouldn't think folks could dodge bullets, but I suppose the darkness can dodge whatever it wants. Brackish rolls and gets 2-5-7. That's a miss, since 5 is less than 6. And what the hell, he's been wandering these halls every night, so I'll say that he's got some fatigue too. Just enough fatigue that the 7 was too low. The **Beast** decides that Brackish panics, which goes along well with what happens next.)

The flash from the pistol fully blinded me for what felt an eternity. I couldn't see anything, but I could here it. I heard this horrible growling noise coming right at me. Looking back now, it was probably the sound of the halls shifting again, but at the time, I would have sworn to you that it was the sound of some hell spawned monster chasing after me. I ran. I ran as fast and hard as a blind man can. I smashed into walls, tripped on my own feet, and ran as fast as I could in whatever way I could.

That wasn't smart. When I finally stopped, out of breath and feeling half-dead, I realized that I was lost. Those dark hallways are featureless, solid black. I wandered for hours in complete fear before I finally found a door that led out into a drawing room.

That's done it for me, I'm never going in that place again, and I want out of this house as soon as we can. I've already told the other's that as soon as we can, we are getting out of here.

Later, Brackish finds that his commander, Beaux, has a scar across his upper arm. A scar very indicative of a very close bullet wound. The tear in one of his coat's sleeves would seem to confirm this suspicion. Brackish eventually asks him about the new injury, and Beaux is hesitant to answer.

September 16<sup>th</sup> James Brackish

Beaux and I had it out today. That scar on his arm has been bothering me ever since I saw it this morning. I only heard one gunshot last night and that's definitely a graze wound. Oh, when I think that I might have been firing at Beaux last night.. but it makes sense. Of course I'm not the only one to know about the halls. Obviously the old man knows. Beaux's smart, he probably knows too, but I can't let him realize that I know about them. So I started asking about the wound, just to be sure. He told me to lay off it and...

(Blah blah blah. Maybe I'm a bad scribe after all, but I'm not going to bore with James' whiny rant about not convincing his commander to tell him about a wound. Actually, this is a great time to point out the combat system for verbal use. Let's just say that old Brackish asks about the wound, so Beaux returns with a brief statement not to worry about it. The **Beast** calls for a social combat. Why not just let the players work it out? Because, I'd rather have them roll for it, and then let them roleplay it out, with the results already known. Inevitability seems to be a theme of this

game. So anyway, like a human body, a body of argument has 5 parts with 3 hit boxes each, except the "torso" which has 6. There are two bits of supporting argument which prop up the main point, but aren't really required. There's a the main point. Two pieces of evidence to support the argument, and one critical point. Sounds amusing yes, but it helps to work out how this goes. Let's say that Brackish rolls a 3-7-9, and that the 9 was the odd die. Brackish nails some piece of evidence. I'll even add an extra point of "damage" for his verbal weaponry that I imagine him to have. Beaux, however, retorts with a powerful 3-10-10. Headshot! Speed is tied, but that's not so important in this particular conflict, so I don't worry about it. Beaux is also verbally well armed, and shoots down Brackish's argument in one solid hit. So when the players act it out, Brackish gets to prove one get point which elements some of Beaux's evidence (like pointing out that there's been no shooting lately, so where'd the gunshot wound come from). But Beaux takes him out with a critical shot to a flawed bit of logic, or perhaps with a bit of flawed logic. ("I'm the commander damn it, so you don't ask about my business, got it son?") Heh, or at least that's how it all went in my mind. Can't you hear them talking that way? Can't you see them? Stop it, leave me be!

## **The Beast**

*On what wings dare he aspire?  
What the hand, dare sieze the fire!  
~William Blake, "The Tyger"*

( I can offer you only this one warning. Turn back now. You never should have opened this, never should have read a single word. But now that you've come this far, turn away. Perhaps the torments that soon follow you will turn back as well. Perhaps this **game** will not haunt you as it constantly haunts me.

I offer this to you, only once more. This part of the book is for **The Beast** alone. No player should read anything past this warning, lest they destroy everything.)

This **game** alone cannot create terror. It cannot inspire fear in the hearts of the players. Only through the actions of the **Beast** will the **game** be given power to fall upon the players. There are some things in the mechanics which only the **Beast** need dwell on, and there is much in the story that only the **Beast** may know.

### **Spiral Down**

Every character has a tally with which only the **Beast** should be familiar. That is fatigue. Players may know their health, because it only has three levels for most areas. Most people

could gage whether a wound is "light," "bad," or "severe."

Fatigue is something else. It represents a sort of long-term tiredness in a character. It is world-weariness and cynicism. More than that though, it is a measure of sanity. Whenever the character faces something terrifying, or whenever the character fails miserably at a task, add to that character one point of fatigue. If the highest die in any roll that player makes is less than the total amount of fatigue (not equal or greater, only less than), then that character has a break down. Breakdowns restore one point of fatigue, but they may cost much more.

The actual effect of the breakdown is left up to the **Beast**. If stumped, one could always draw a card and interpret a result from that. Typical results are panic, running, fear, violence, cowering, temporary insanity, and a host of other nastiness.

If the **Beast** is feeling particularly vindictive, then record "killing" fatigue with an X and temporary "stun" fatigue with a /. The stun fatigue all goes away during a breakdown, but it builds up for minor reasons, like not sleeping enough, poor diet, running a lot, or other things like that. Break downs from stun fatigue should be relatively minor, but still interesting. A breakdown from stun should not remove "killing" fatigue though.

Whenever a player has a maximum bar (10 points) of stun fatigue, they automatically break

down if they gain anymore. They would break down on the next roll anyway with 11 fatigue. If they are only at 10 though, let them stand on the brink until they fall. With killing fatigue, if they have 10, it's much more serious. Gaining any stun fatigue would set them over the edge instantly, so they should be a constant state of minor psychosis. Perhaps they begin to act schizophrenic, or paranoid, or any number of other conditions. If they gain any more killing fatigue, that character is completely insane, and practically dead from the player's stand point. Usually, the insane character becomes the property and tool of the **Beast** then.

### **Discovering Destiny**

One major role that the **Beast** must play is that of the interpreter of fate. It is the duty of the **Beast** to read and interpret the Arcane cards. For now, the cards shall be interpreted simply. First, determine a base effect based on the element. Next, determine the strength and nature of that effects manifestation based on the number. In general, higher numbers equates to a higher degree of effect. So a person with 10 Fire for Self should be much more passionate than a person with only a 2 Fire for Self. The list that follows should help to make reading the cards a simple matter.

### **Fire**

Color: Red  
Self: Passionate, Creative, Adventurous, Bold  
Flaw: Anger, Hatred, Destructive, Fear: Situation  
Skill: Combat, Art, Exploration  
Past: Violence and hardship  
Future: Death in combat or by violence

### **Water**

Color: Blue  
Self: Calm, Loving, Empathic, Friendly  
Flaw: Selfish, Clingy, Lazy, Fear: Places  
Skill: Diplomacy, Athletics, Medicine  
Past: Loving and easy  
Future: Death alone, by unknown forces

### **Air**

Color: Yellow  
Self: Thoughtful, Deep, Naïve,  
Flaw: Foolish, Stupid, Unobservant, Fear: Spaces  
Skill: Intelligence, Problem Solving, Repair  
Past: Schools or Military, educational  
Future: Death by environment (falling, drowning)

### **Earth**

Color: Green  
Self: Persevering, Tough, Down-to-Earth  
Flaw: Stubborn, Nonathletic, Ugly, Fear: Animal  
Skill: Laboring, Survival, Farming, Haggling  
Past: Labor and hardship  
Future: Death by exhaustion, fatigue

## **Spirit**

Color: White/Black

Self: Enlightened, Religious, Talkative

Flaw: Annoying, Crazy, Weird, Fear: Superstition

Skill: Animal Handling, Riding, Sailing, Spiritual

Past: Religion or spiritual encounter

Future: Death by sacrifice

When cards are drawn for character creation, work with the player to pick one of the choices for the “slot” that the card is in. If none of the choices are working for you, then make up a new one that is somewhat in line with the examples given. Choose only one item, so a Fire card in the skill slot can give any one of Combat, Art, or Exploration, but not all of them.

For fears as a flaw, use the examples below. Choose only one of the fears, not the whole set. Of course, you can always make one up as well.

Situation: Crowds, Storms, Music,

Places: Water, Darkness, Roads, Forests

Spaces: Open Air, Small spaces, closed spaces

Animal: Rodents, Insects, Dogs

Superstition: Ghosts, Monsters, Demons, Graves

The number on the card could be used in a tarot-like manner to further interpret the card, but that may be too complex for those just beginning with the deck. To start with, using just the element is fine. Later on, the **Beast** might wish to expand his understanding of the

divinatory arts.

When a situation calls for the drawing of a card, or just when the **Beast** needs an idea, the interpreted meanings can come in handy. For example, the **Beast** could draw a card and then create the fear of whoever has that card for a flaw. Kiftru shows the results of such actions:

September 12<sup>th</sup> Kiftru

I done gone into the seating room to bring some tea to those soldier-men that be staying here. When I come out with the tray though, I done seen me such a sight. The night before, I had used my cards to find out about these white men, and I learn that the one called Beaux is afraid of the rats. And when I come out to bring them that tea, there be a swarm of the rats come running out from under the walls. That soldier-man done jumped higher than anyone I have ever seen. He didn't not calm down for nearly three hours.

1 – To a small degree, the beginning of

2 – Coupled, linked with something (Draw another card and read them together, the 2 is your score though)

3 – Involving children, childish ideas

4 – Stable, a strong foundation

5 – Chaos, a weak foundation

6 – Restoration, a healing process

7 – Lucky, based on luck

8 – Confidence, set in your ways, strong-will

9 – Flawed, missing a piece to make whole

10 – Complete, the most perfect example of



## **The Game**

There are only a few things more to discuss before all will be ready. One thing which has been neglected until now is the method of “winning.” How do the players overcome the terror and solve the mystery?

As mentioned earlier, no one group of people should be able to fully solve the mystery. No one person should even be able to make much progress. There is a way to beat it though. Each group that attempts to solve it has a secondary goal. The primary is to solve the mystery, but the secondary is to get far enough to leave behind a Clue for the next group that attempts it.

There are two ways to leave clues: reaching the sessions finishing point and sacrificing the character. The first is set by the **Beast**. How far must they go, what must they find? It all depends on the **Beast**. Maybe they must locate the missing page of a book, or find a key, or defeat some guardian monster, or any number of other possible ideas. When the group or anyone in it solves this part of the mystery, give everyone one group clue point.

Clues are like experience points in other **games**. They give the players power. In addition, each clue point is tied to an in-**game** object, like a book or a key or a map or an old locket or something. That object is the focus of the clue. More on using clues in a moment.

The other method to gain a clue is to give up

the character. There is a very simple mechanism for this. Each character has a Future card. That slot is how they will die or leave the **game**.

Although the examples only give death, there is also madness, horrible injury, or simply giving up and going home. Really though, no one can ever really leave the house. The player is free to exit the character in anyway that he chooses. The method of doing so involves giving up the card.

You see, there are only two ways to “die” in this **game**. One is to fill up on fatigue and die due to the **Beast** finally getting you. This method gives the player nothing, denied thy destiny. The other is to wait for a situation where “dying” would be appropriate to the Future card for that character. In this instance, the player may “trade-in” the card for special bonuses. First, the players next (and last) test is made at -2 difficulty. Secondly, the degree is increased by 1, whether failed or succeeded. So failure is worse and success is even better. This “final act” should be grand and powerful. The character dies during or not long after the final act. The player then gets one clue point.

The key of the strategy here is to stay in the **game** long enough to help the group reach the goal, then to cash out and die appropriately. That way, you get two clue points instead of just one.

The difference between a group clue and personal clue is a matter of scope. At the start of

the next character creation, the **Beast** gives each person with a personal clue point one additional card. This card represents the nature of the clue. The **Beast** also places one card in the middle of the table, for the entire group to see. Personal clues can be used or traded, as they are just objects in the **game**, but they belong to one player (not character). Group clues are owned and can be used by everyone in the group. A player can also donate his clue to the group, if he wants.

Clues are used during the **game** to help out. They can decrease the difficulty of a task by 2, or improve the degree by 1. In this case, improve has it's normal meaning, success is better and failure is less bad. Using a clue is called an epiphany. The character suddenly realizes what the clue means and puts it to use. Note that a clue can only be used in a situation where it's appropriate to some degree. For example, a clue might be a page from a book and it's card is F6 (fire 6). During a fight (a fire situation), the player might spend that clue to realize that what the page was saying somehow reveals a way to win a fight like this one.

The other use for a clue is that it may be spent at any time for a hint. The **Beast** must comply and provide help in solving the mystery. The amount of help given is up to the **Beast**.

Once a clue is used, the object remains, but the clue point is gone. Clues only provide a one time bonus, so spend them carefully.

### **Testing the Faithful**

Remember that this is not a nice **game**. The **Beast** must always be challenging the players. One important note is that challenges should often be bigger than one player can handle. Force cooperation while you sew the seeds of distrust.

In any action, two or more players may both roll and add their degrees together. This does mean that if one fails, his degree is subtracted from the total. There is always some risk. With this mechanic, the **Beast** should feel free to require that some tasks require 2, 3, even 4 or more degrees of success to complete. Do not make things easy for them, but do make it fun and interesting.

Another important aspect is that players must help each other, but should not trust each other fully. Passing notes to players and whispering to them is encouraged. Hint that another player is doing something to hinder the group. Encourage one player to give up early. Cut deals and in general tempt and manipulate to keep them guessing.

What kind of deals can be offered? Note that while character creation and Clues are handled by the mechanics of the **game**, equipment, NPCs, and elements of story are controlled solely by the **Beast**. Promising a loyal NPC companion or a nice bit of gear is always a treat. Player characters starving while lost in a maze? Offer one of them some food in exchange

for killing one of the others. Even better, if they do it, point out how fresh and tasty the meat of the fallen companion looks. But you might think that such things are immoral. Of course they are! This **game** is all about temptation and falling to the darkness. As long as everyone is being a good sport and keeping **game**-relations separate from real-relations, there should be no problems. Just make sure to tell players before they start that this is a **game** about backstabbing and double-dealing.

### **Equipment**

A brief note should be given to equipment and objects in the world. The **game** is fundamentally very story-oriented. Complex rules get in the way of good horror, so the item rules are all very simple.

Items all have 3 descriptive modifiers on them: things they are good for, things they are neutral for, and things they are bad for. For example, a Civil War era rifle is good for shooting people, neutral for aiming at people, and bad most everything else. If an object is being used for something it's good at, either improve the degree by one, or decrease the difficulty by one. Which option you use depends on whether the item makes actions easier, or better. Likewise, attempting to do something the object is bad either raises difficulty by 1, or degrades degree by 1.

Neutral abilities do not cause any change in a situation, but they may make it possible to do

something. For instance, rope may not make climbing easier (like a ladder would), but it may make climbing possible, which it would not be with a sheer and smooth wall. Some items may be really good or really bad at actions. An item that is really good either confers a double-bonus or it makes success automatic. A really bad item either causes double-penalty, or makes failure automatic. As in all things, the **Beast** has the final say on how useful an item is at any given time and situation.

### **The Truth**

So potential **Beasts**, do you wish to know what the mystery is? What the secret alluded to so often in this text really consists of? Well, the answers is...

Nothing. That's right, there is no great secret, no big mystery. It's all up to you. The example scenario that comes with this text will provide you with a good starting point, but don't be afraid to use this **game** for telling many kinds of horror stories. The genre is full of examples of stories where it takes many generations to finally solve. H. P. Lovecraft's mythos stories are one example. Movies like *The Ring* and *The Grudge* are another. After you try this story, if you like it, try running something else.

Remember, the house is only a metaphor for the terror that lies behind every happy situation in your life, for the hidden horrors that lurk in the shadows of the unconscious mind.

## In My Master's House

In 1861, a small group of 3 Confederate soldiers found themselves resting in the home of one Master Damian LeFeux. Little did they understand what terrors would await them. Situations only degraded further when, in the midst of terrible storm, two wounded Union soldiers found their way to the house as well. This unlikely group, joined by LeFeux, his recently purchased slave Kiftru, and the maid Nina, would face a trial that would test every fiber of their beings.

For **game** play purposes, the group should feel free to play out the fates of this group, using the premade characters here. After getting a feel for the **game**, try making a second group of people from the Civil war period, or move the timeline forward a bit and play with a group from a later historical period.

The **Beast** should feel free to control any characters that are not used, or, if need be, make more characters for extra players. You can also do “troupe” play and have each player control more than one character.

If nothing else, at least use the characters, items, and situations here as examples for running your own **games**. And above all, have fun! No matter how deep the darkness, there is always the tiniest glimmer of light, the slightest hope. But first, there is much horror to face...

## Character “Strips”

Name	<u>Beuax Cameron (Confederate Leader)</u>	10	Head	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Card</b>	<b>Position</b>	<b>Interpretation</b>	4-7	Torso	<input type="checkbox"/>	<input type="checkbox"/>
F7	SELF	Lucky Adventurous			<input type="checkbox"/>	<input type="checkbox"/>
F8	FLAW	Strong-Willed Anger			<input type="checkbox"/>	<input type="checkbox"/>
F2(A1)	SKILL	Somewhat Thoughtful Fighter			<input type="checkbox"/>	<input type="checkbox"/>
W6	PAST	Adopted by kind family, birth-dad violent			<input type="checkbox"/>	<input type="checkbox"/>
S3	FUTURE	Will give his own life to save a child			<input type="checkbox"/>	<input type="checkbox"/>

Name	<u>James Brackish (Confed Soldier)</u>	10	Head	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Card</b>	<b>Position</b>	<b>Interpretation</b>	4-7	Torso	<input type="checkbox"/>	<input type="checkbox"/>
W5	SELF	Weak Calm (Gets panicked easily)			<input type="checkbox"/>	<input type="checkbox"/>
A1	FLAW	A bit foolish			<input type="checkbox"/>	<input type="checkbox"/>
F4	SKILL	Stable Violence (Good fighter)			<input type="checkbox"/>	<input type="checkbox"/>
E6	PAST	Worked as a carpenter with dad			<input type="checkbox"/>	<input type="checkbox"/>
F5	FUTURE	Will die in chaotic violence			<input type="checkbox"/>	<input type="checkbox"/>

Name	<u>William Marsh (Confed Soldier)</u>	10	Head	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Card</b>	<b>Position</b>	<b>Interpretation</b>	4-7	Torso	<input type="checkbox"/>	<input type="checkbox"/>
E10	SELF	Solidly Stable ("Like a rock")			<input type="checkbox"/>	<input type="checkbox"/>
S8	FLAW	Deeply believes in and is afraid of ghosts			<input type="checkbox"/>	<input type="checkbox"/>
S2(E1)	SKILL	Handling farm animals			<input type="checkbox"/>	<input type="checkbox"/>
W3	PAST	Has a loving wife and daughter			<input type="checkbox"/>	<input type="checkbox"/>
W1	FUTURE	Will escape and retire to his farm			<input type="checkbox"/>	<input type="checkbox"/>

Name	<u>Timothy Donaldson (Union Soldier)</u>	10	Head	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Card</b>	<b>Position</b>	<b>Interpretation</b>	4-7	Torso	<input type="checkbox"/>	<input type="checkbox"/>
A8	SELF	Confident, but very naive			<input type="checkbox"/>	<input type="checkbox"/>
F6	FLAW	Pacifistic by nature (will fight if he must)			<input type="checkbox"/>	<input type="checkbox"/>
A9	SKILL	Undiscovered genius. High Int, low Wis			<input type="checkbox"/>	<input type="checkbox"/>
F4	PAST	Worked in a factory, very hard work			<input type="checkbox"/>	<input type="checkbox"/>
W4	FUTURE	Dies alone, but unafraid			<input type="checkbox"/>	<input type="checkbox"/>

Name	<u>Blake Morrisson (Union Soldier)</u>	10	Head	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Card</b>	<b>Position</b>	<b>Interpretation</b>	4-7	Torso	<input type="checkbox"/>	<input type="checkbox"/>
W10	SELF	Spooky calm, unshakable			<input type="checkbox"/>	<input type="checkbox"/>
S5	FLAW	Weird, bothers those around him			<input type="checkbox"/>	<input type="checkbox"/>
A6	SKILL	Good at fixing things			<input type="checkbox"/>	<input type="checkbox"/>
F9	PAST	Father was a criminal, died in front of him			<input type="checkbox"/>	<input type="checkbox"/>
S1	FUTURE	Will escape, but slowly be driven mad			<input type="checkbox"/>	<input type="checkbox"/>

Master Lefeux, Kiftru, Nina, and her 10 month old son are all controlled by the **Beast**. If there are more than 5 players, then just draw up or make up stats for them or make more soldiers, servants, guests, or whatever to fill in the roster.

The four NPCs should be viewed as distinct characters who each have an agenda and may help or hinder the players, just like they may do to each other.

Lefeux is an elderly southern gentleman, very hospitable but very private. He is a welcoming and gracious host, but disapproves of people entering the off-limits areas of his manor.

Kiftru is a recently acquired slave to the house. He is strong and somewhat independent. Also, he has been educated somewhere along the line and can read and write fairly well. He tends towards the mystic and is a superstitious person.

Nina has been at the house for a while. She is Lefeux's personal maid and is familiar with the normal layout of the house. She tends to be very quiet and reserved, but is fanatical in her protection of her baby. A hidden fire burns behind her brown eyes.

Nina's son is rather light for a black baby, but he may have just not darkened up much yet. He is unusually quiet for a baby, and almost never cries except under the most peculiar circumstances.

All the NPCs seem just as shocked and worried about the changes in the house as the players.

## **The Build Up**

For a prelude, the **Beast** might choose to show how the players got to the house. The Confederates were on route to a new post in Tennessee. After a bad storm, they ended up staying at Master Lefeux's manor until the bridge is repaired. It's taking a while, and the soldiers have no problem partaking of the Master's luxury for a while.

The Union soldiers were scouts, investigating deep into southern territory when a second bad storm cropped up. They too found themselves seeking shelter in the manor of Master Lefeux. The Confederates don't immediately realize that there are Yankees amongst them, though the accents and mannerisms do arouse suspicion.

The Confederates, during their stay, may or may not realize that there are long black hallways connecting every room of the mansion. These halls usually have entrance in the closets and other small spaces of the manor. The halls are very dark, actually seeming to absorb more light than they should, and very cold. Staying in them for too long without warm clothes can be dangerous.

The night the Union boys arrive, everyone finds that the doors and windows are locked and will not open. If anyone tries to break and window, they will find that going out the window only dumps them into another part of the house, facing a painting of what should be outside the

window. Doors open only onto long, black hallways and if they get so desperate as to try and break down a wall (not that Lefeux will allow it if he's around), they will find that the walls just break down to reveal long, black hallways behind them.

In addition to the black halls, new rooms begin appearing in the manor. Every so often, the house creaks, pops, and groans as if it is going to fall apart. During these times, the hallways expand, new doorways appear, and the existing rooms seem to get larger. Actually, the room growth begins in very slight amounts before the doors and windows lock up. An observant character might pick up on this.

The rooms that appear may be any variety of room. Kitchens may appear on the top floor, bedrooms in the basement, and bathrooms connected to other bathrooms connected to closets. Every room in the house, even the new ones that appear from no where, are fully furnished and decorated.

The manor has three floors and a basement. Added rooms with windows appear to face out from the floor they are on and in a relative position of the house from where they are. If stairs get added on that seem to add additional floors, then the floors begin to cycle. In other words, a stairway that goes up from the attic into the ceiling will lead to the basement and a stairwell down from the basement leads into the attic.

The black hallways offer a geometry and logic all their own. They may shift at any time, and lead off anywhere. There is always a way out of the black halls, but it may take a long time to find it. The hall ways seem to go on forever.

The longer the characters are in the house, the worse everything gets. Rooms grow and add to other rooms and the entire house takes on a maze-like quality of endless corridors connecting endless rooms. The black hallways begin to curve and wind upon themselves, moving in intricate circles and patterns designed to confuse any who walk them. Eventually, entire rooms may be found in the black halls, small rooms, big rooms, and even huge stadium-like arenas. If it gets bad enough, stairs might start to appear in the hallways. Simple staircases at first, but rapidly progressing into monstrous spiral stairs that seem to descend for miles.

There is no map drawn for the manor, as it would rapidly grow obsolete. Treat navigation as any other roll, where getting to another room that is specified requires a success.

Fatigue builds at a rate of 1 killing per hour in the black halls, 1 killing per day if wearing protective gear, like winter clothing. Even if wearing winter gear, fatigue still builds at 1 stun per hour until the characters rest, preferably by a fire.

The endless black corridors, with no light, no warmth, and not end can rapidly lead to madness.

## Wards Against the Darkness

The following is some example gear. Feel free to make up new things as needed.

### Guns:

There were lots of guns used in the Civil War, but for the most part, all guns of a similar type were close enough that they need no distinction between them. If your group is full of Civil War buffs, feel free to add more detail to your personal firearms list.

For range, just guess at it. Close range would be within a small room. Medium range is probably about the length of a short hallway. Long range is going to be anything more. Beyond about 200 yards, these guns probably will not hit anything.

### Revolvers

Description – A 6-shot handgun with good penetration and short range.

Good at: Killing people at short range

Neutral at: Killing people at medium range

Bad at: Killing people at long ranges

### Carbines

Description – A 7-shot rifle that was rare in the North and almost unheard of in the South. The **Beast** is at liberty to deny any players access.

Good at: Killing people at short to medium range.

Neutral at: Killing people at long range.

Bad at: Shooting really fast.

### Rifles

Description – Single-shot muzzle or breach loading rifles. Very common on both sides.

Good at: Killing people at any range

Neutral and Bad at: Not killing people

For all practical purposes, no gun can use the ammo or parts of another model of gun. As there is not much ammo within the house, what you start with is what you get. All rifles have a bayonet which may be used to stab people at mid-short ranges. If one guy has a bayonet and one guy is trying to punch him, then the bayonet-person gets one free attack. Any further attempts to use the unweildy bayonet in melee range will be treated as a "Bad at."

All guns take one turn to reload. Single shots must be reloaded after every shot.

### Light Sources:

#### Candles

Description – Candles last for 1 hour.

Good at: Lighting small areas, starting fires

Neutral at: Reading by

Bad at: Illuminating large spaces

#### Lanterns

Description – Lanterns burn for 6 hours on a single pot of oil. Refill to keep burning.

Good at: Illuminating large areas

Neutral at:

Bad at: Fighting while holding, lighting fires.

### **Introducing Fresh Blood**

So what happens when someone dies? The player, to prevent boredom, should be allowed some duties of the **Beast**. Encourage "dead" players to stir up trouble amongst the group and to offer suggestions for further hazards. They should also pay attention, as **metagame** knowledge is part of the **gameplay**. What one dead group learns is passed on as clues to the next group.

Players who are out of the running should also start thinking of their next character and perhaps do a layout to go ahead and get the character made.

The tricky bit is getting the next group into the house. Making them friends, relatives, or ancestors of the previous group is one method. Another is to make them people investigating the previous group. They can also just be another random and unlucky group that gets caught up in the horror.

After the first group is ended, the house sort of "settles down" until someone else re-enters it. Things will be mostly fine for a short while, but the terror ramps up quickly as the house adjusts to it's new visitors. Make sure to drop the clue items at some point, or just wait until a player tries to spend a clue, then draw the card and determine what it is at the time of spending. Either method is fine, and depends largely on how it will impact the story.

### **The Truth of the Matter**

So what is really going on in the house of Lefeux? This time, there is an answer. Research into the last few diary entries, and into the entire history behind *In My Master's House* have revealed the cause of the horrible events that occurred there.

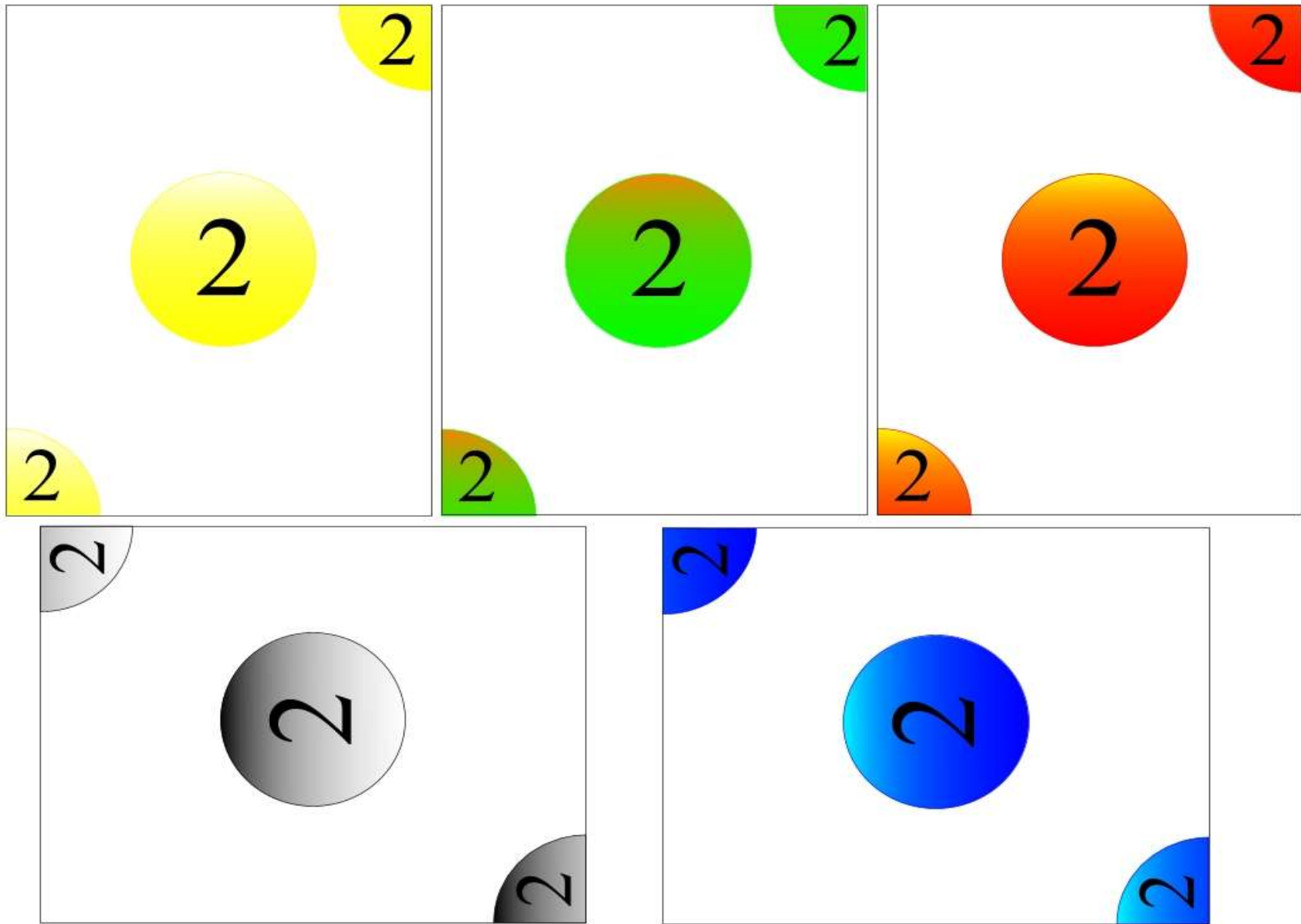
As it turns out, Master Lefeux was something of a demonologist. He was toying with summoning dark forces to aid the Confederate cause. Nina was one of his early successes, a bound demoness. The child is the half-blood offspring of Lefeux and the demon.

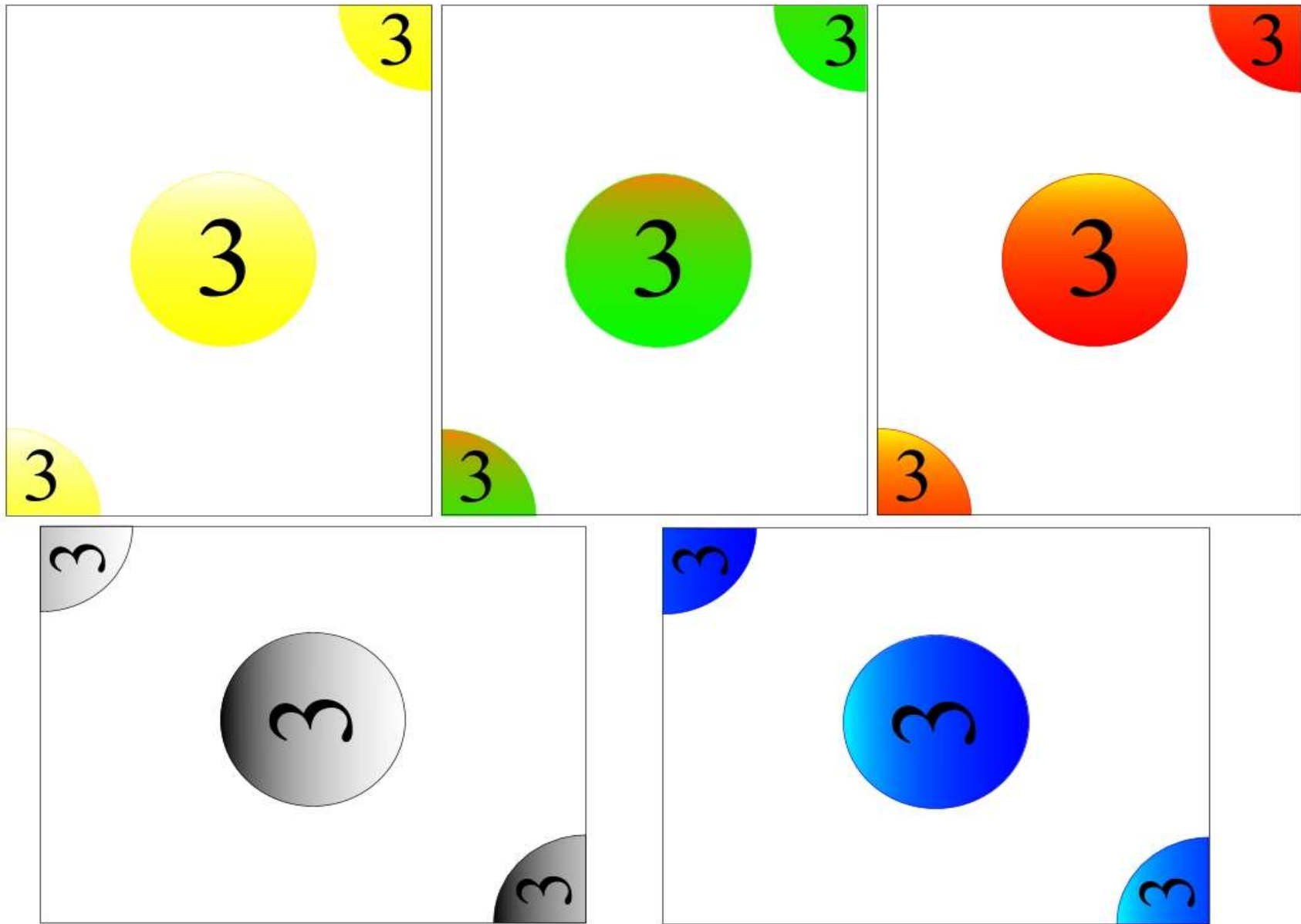
The first storm was caused by an attempt to bind a very powerful demon. The binding failed and the demon was loosed in the house, which it bonded to and started causing the subtle shifts. The second storm was Lefeux trying to banish it, which greatly angered the demon, causing all the subsequent problems.

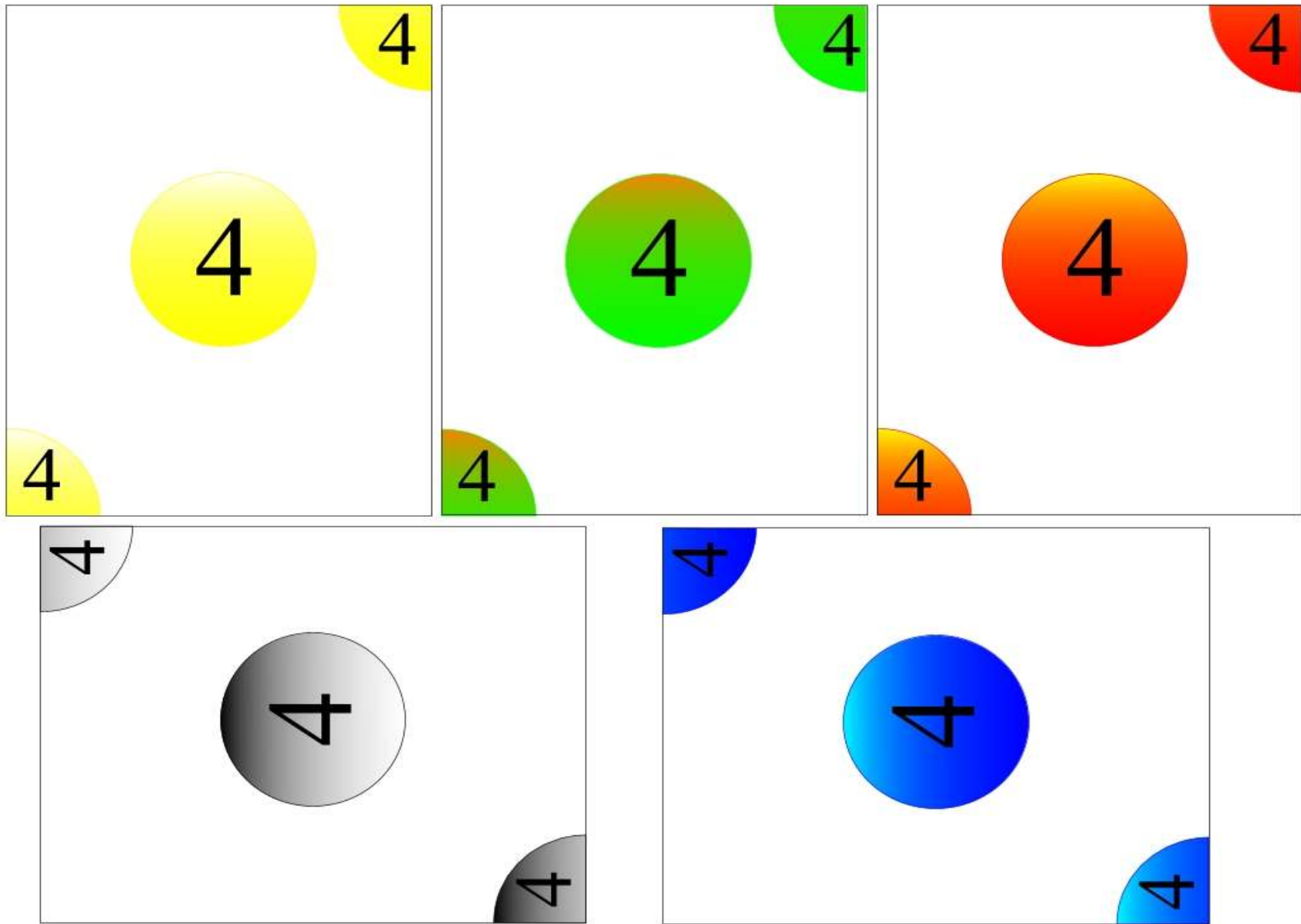
One of the black hallways leads to Lefeux's summoning room, complete with pentagram and everything. Banishing the demon involves finishing a ritual that Lefeux started. He was unable to finish when he was ejected from the chamber by the demon.

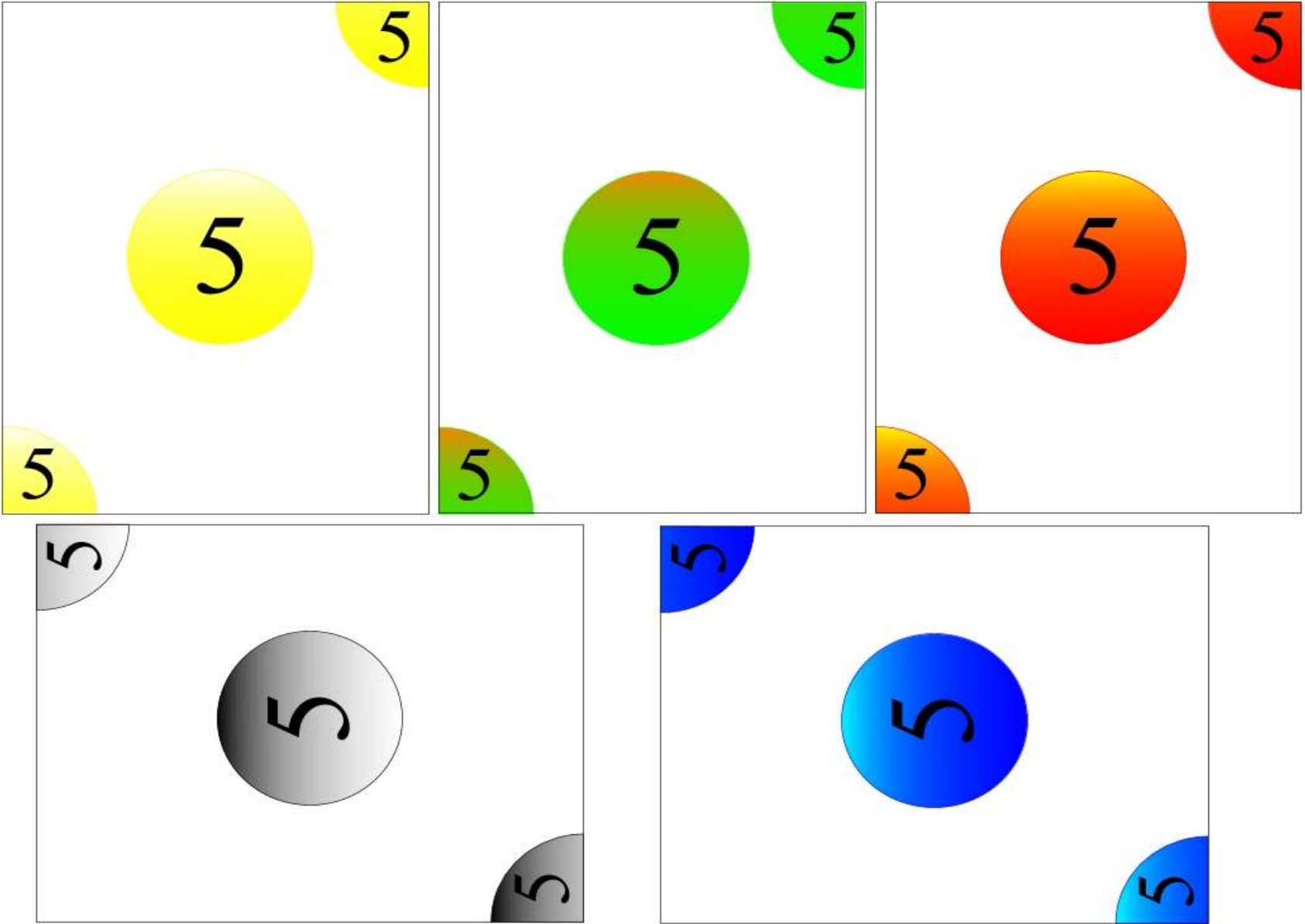
Potential clues are pages from his tome, needed for the ritual. Also, bits of reagents might be clues, scribbled notes and journals from the staff, and a number of paintings might also hold clues to the mystery. Players must navigate the maze and finish the ritual to end the horror.

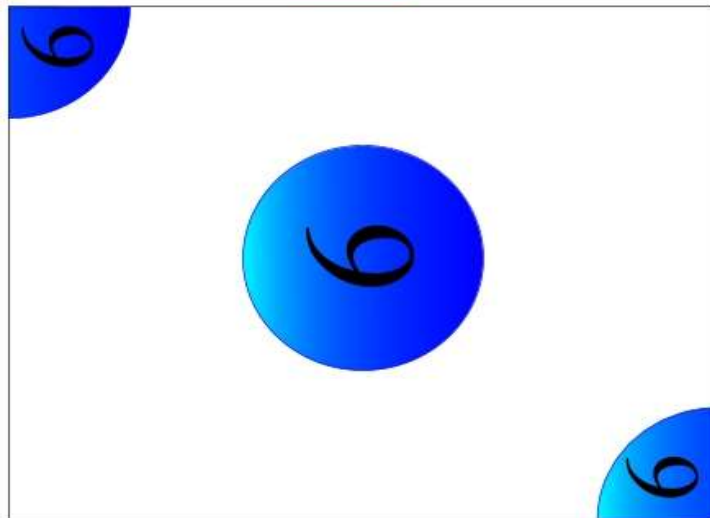
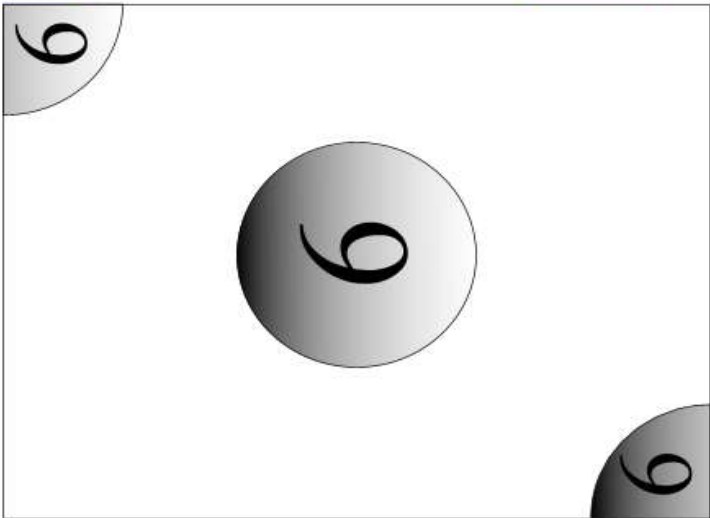
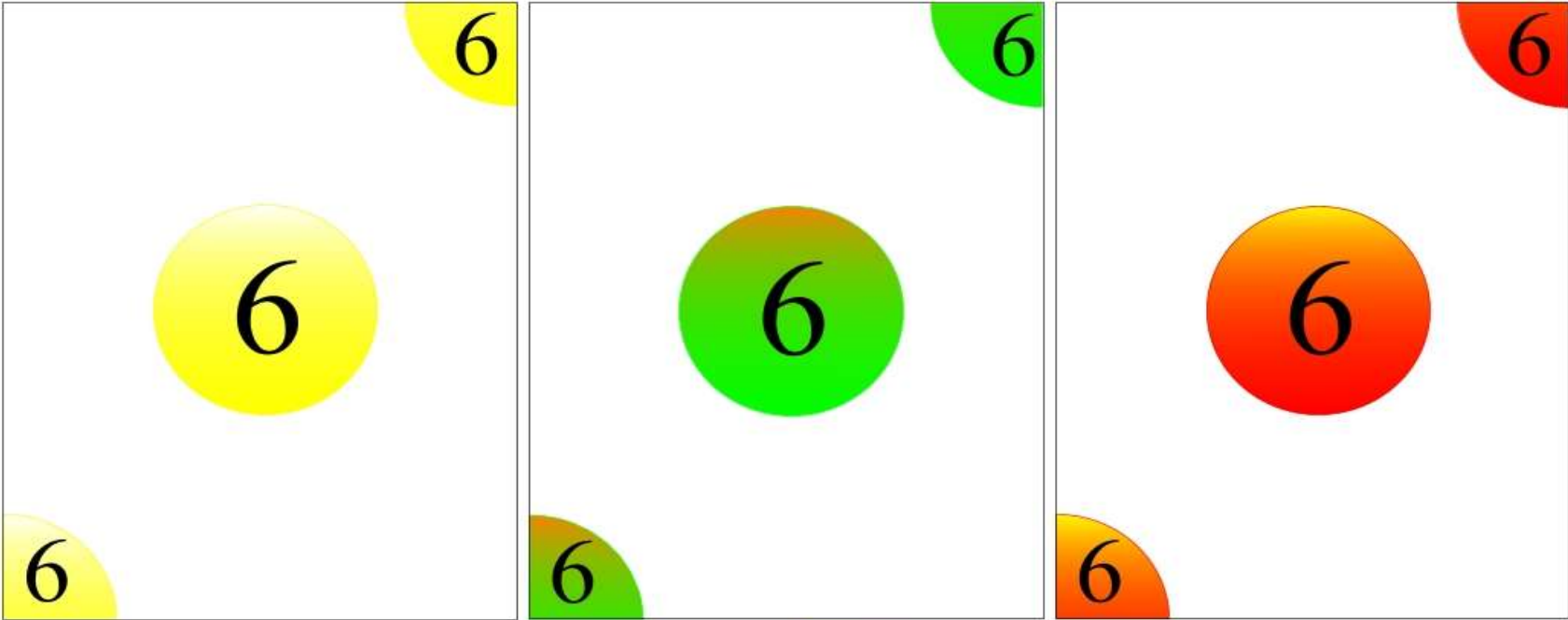


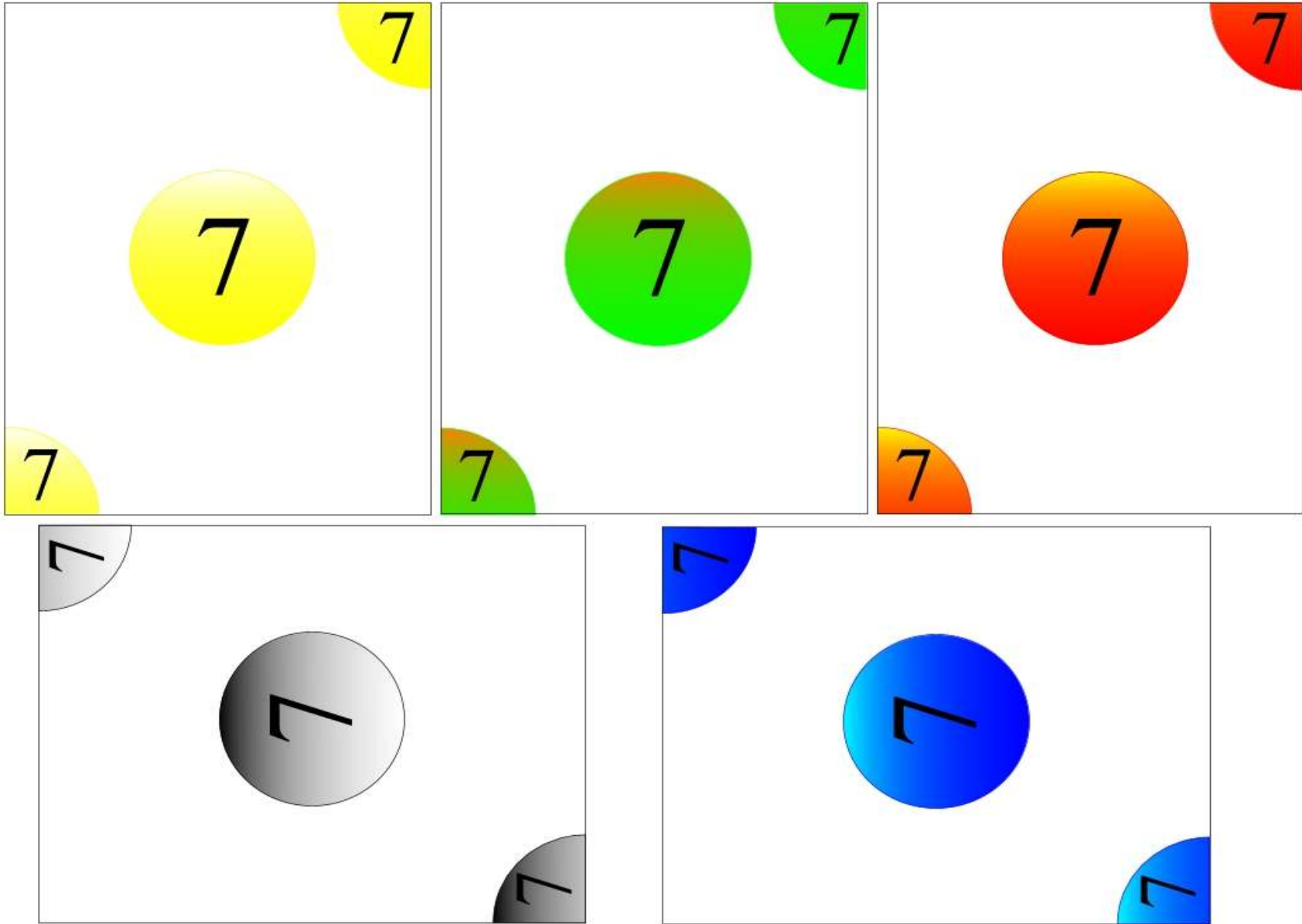


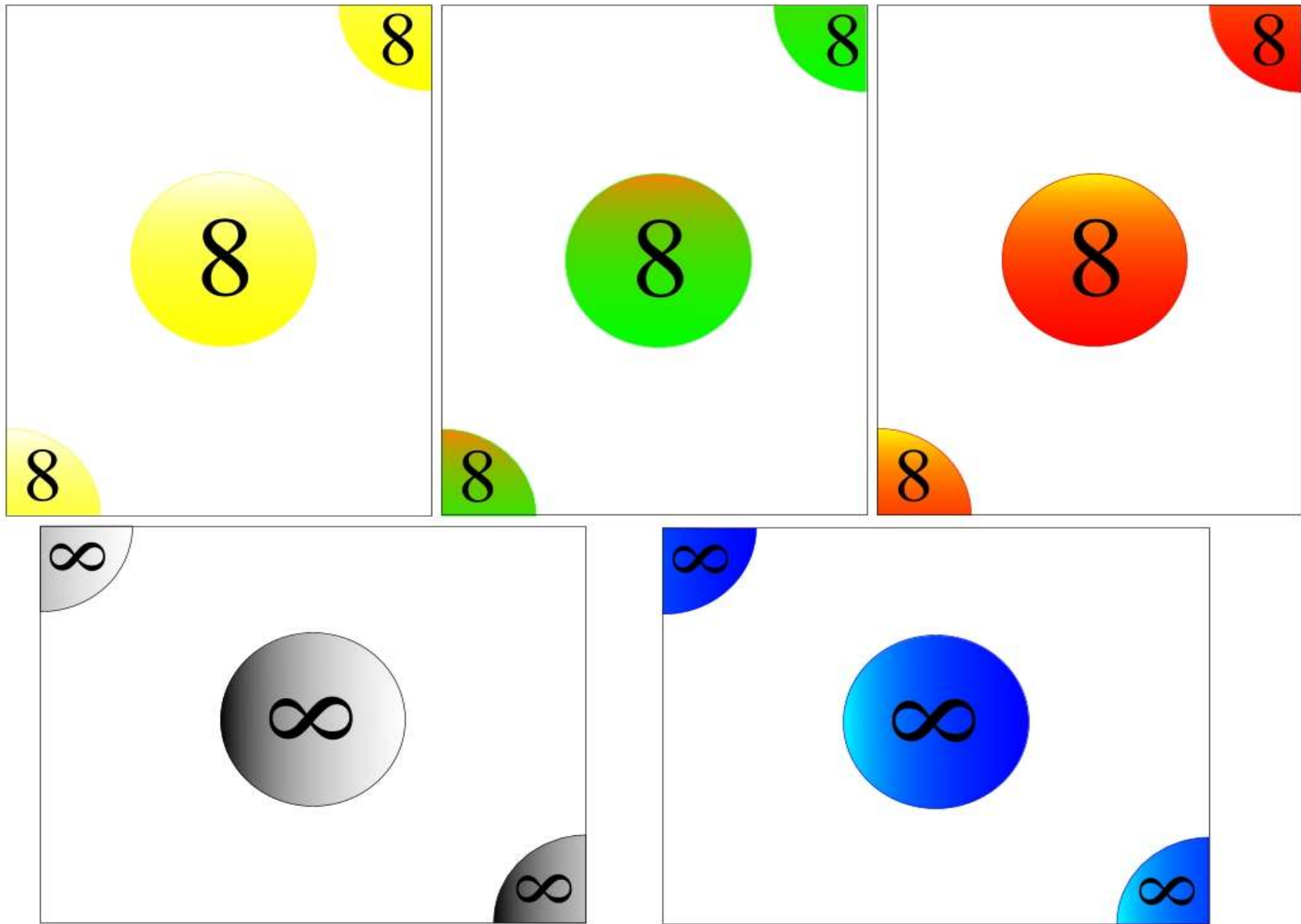


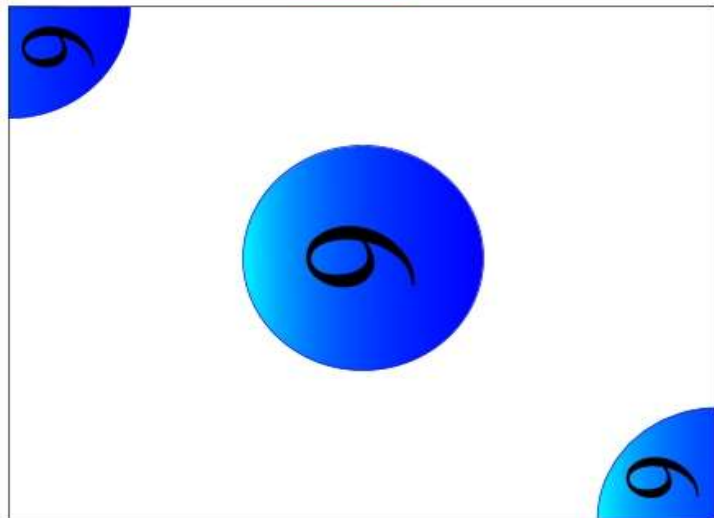
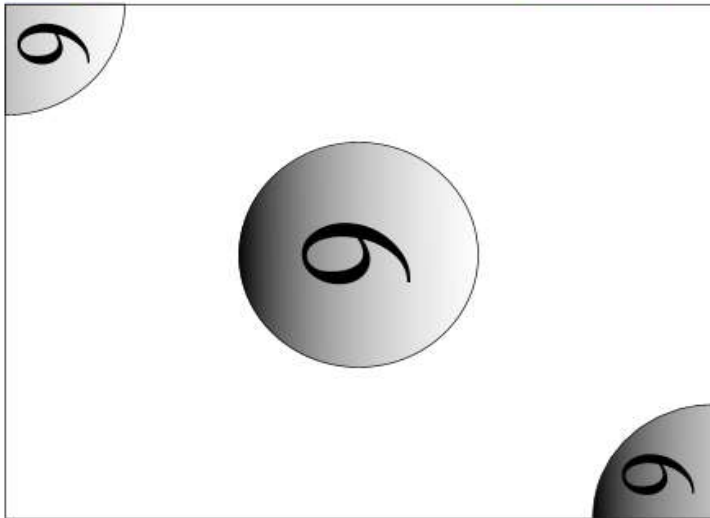
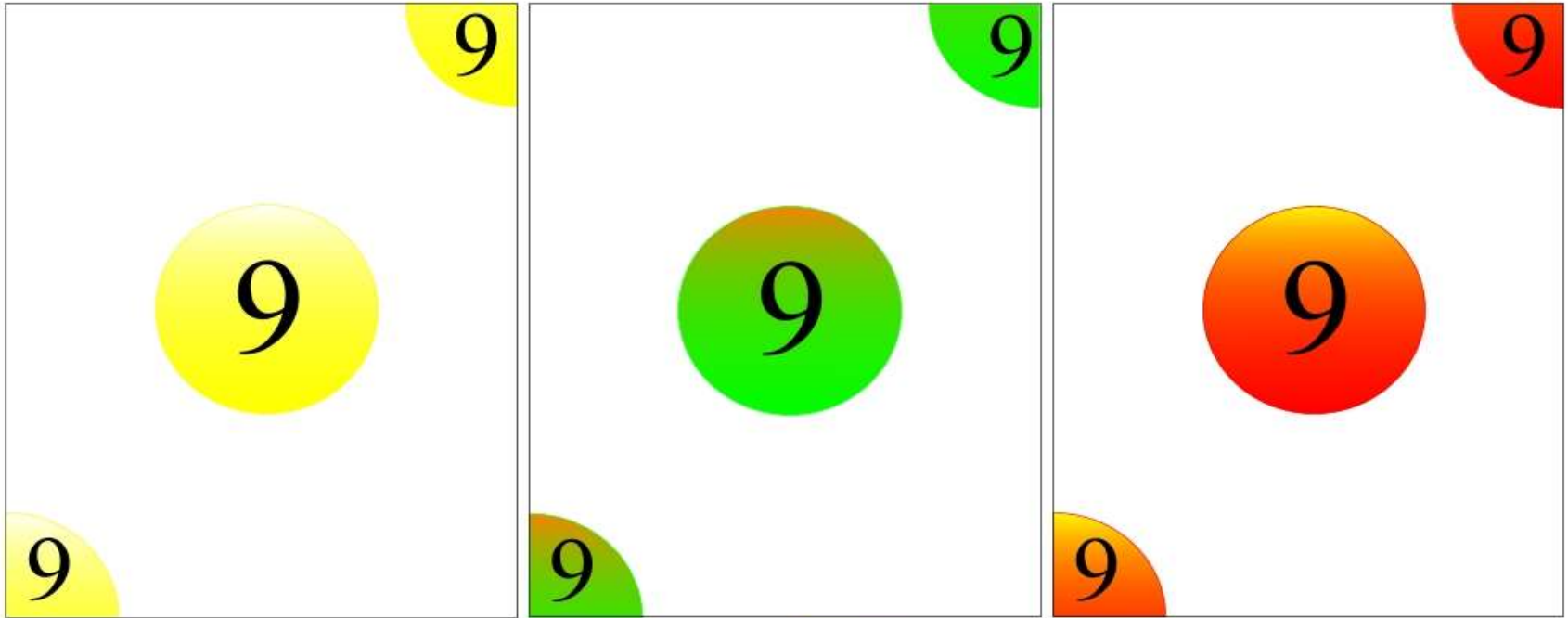




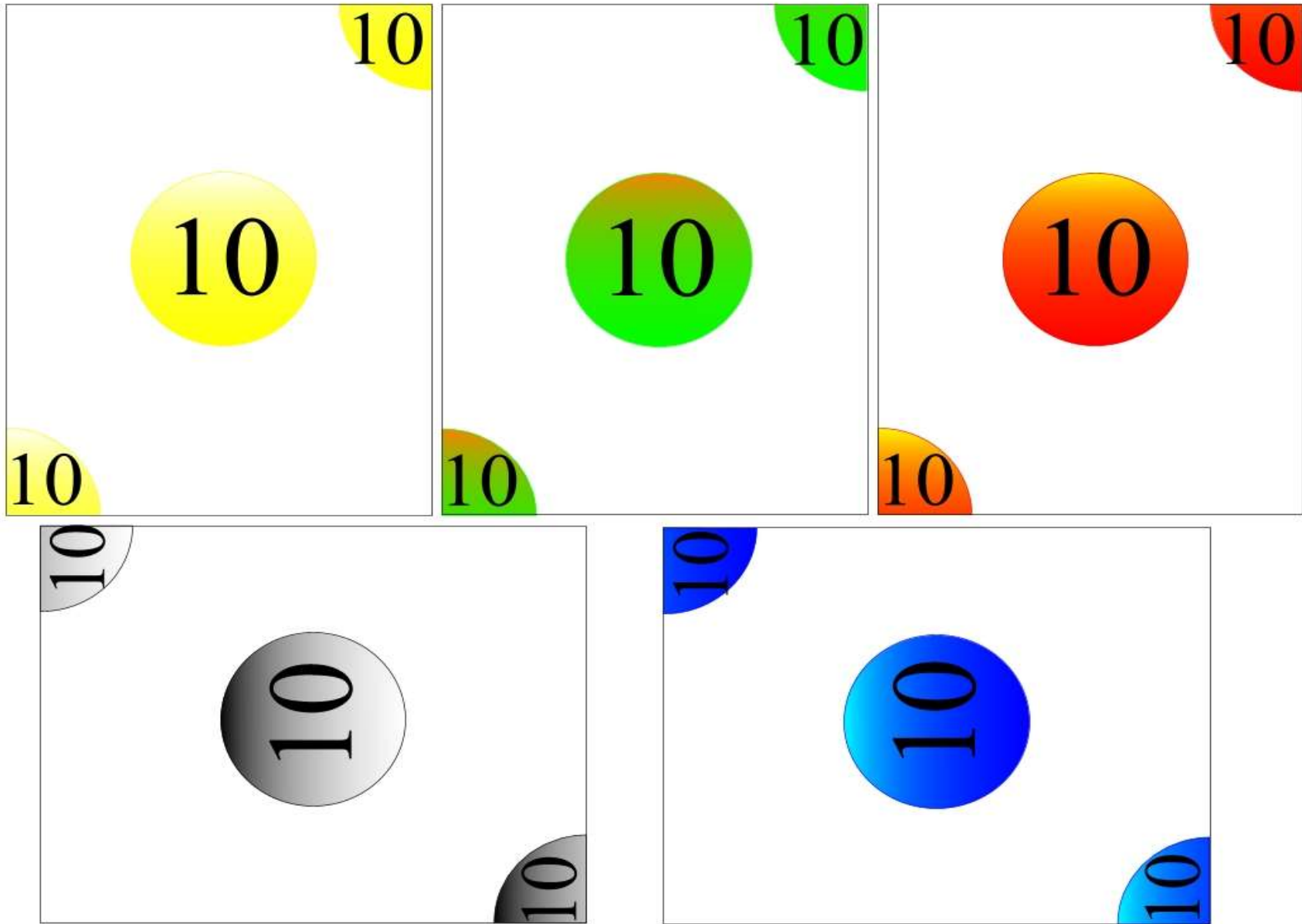


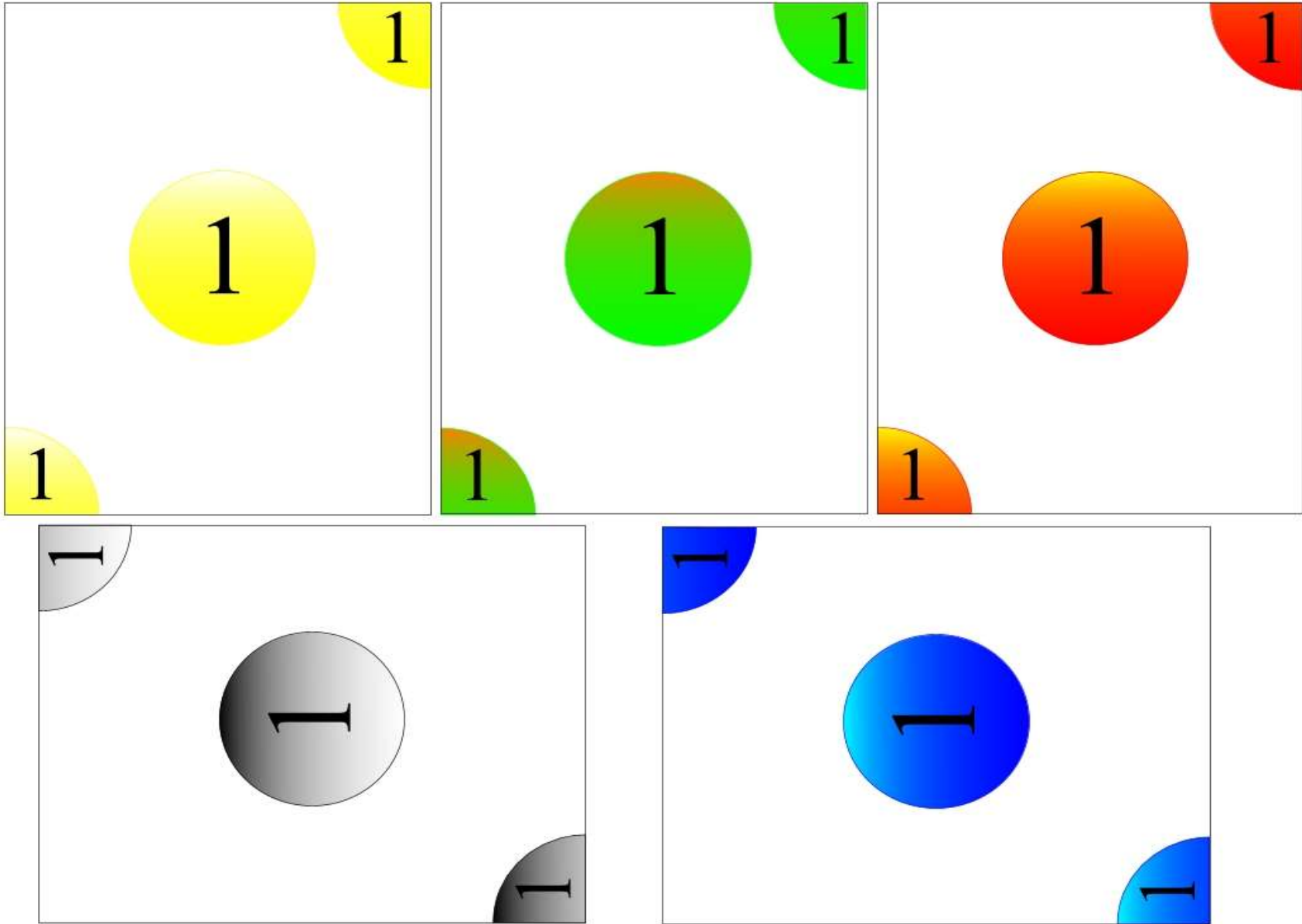












Name _____	10 Head	<input type="checkbox"/>		
<b>Card Position Interpretation</b>	4-7 Torso	<input type="checkbox"/>	<input type="checkbox"/>	
SELF _____	8 L.Arm	<input type="checkbox"/>	<input type="checkbox"/>	
FLAW _____	9 R.Arm	<input type="checkbox"/>	<input type="checkbox"/>	
SKILL _____	1 L.Leg	<input type="checkbox"/>	<input type="checkbox"/>	
PAST _____	2 R.Leg	<input type="checkbox"/>	<input type="checkbox"/>	
FUTURE _____				

Name _____	10 Head	<input type="checkbox"/>		
<b>Card Position Interpretation</b>	4-7 Torso	<input type="checkbox"/>	<input type="checkbox"/>	
SELF _____	8 L.Arm	<input type="checkbox"/>	<input type="checkbox"/>	
FLAW _____	9 R.Arm	<input type="checkbox"/>	<input type="checkbox"/>	
SKILL _____	1 L.Leg	<input type="checkbox"/>	<input type="checkbox"/>	
PAST _____	2 R.Leg	<input type="checkbox"/>	<input type="checkbox"/>	
FUTURE _____				

Name _____	10 Head	<input type="checkbox"/>		
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SELF _____	8 L.Arm	<input type="checkbox"/>	<input type="checkbox"/>	
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SKILL _____	1 L.Leg	<input type="checkbox"/>	<input type="checkbox"/>	
PAST _____	2 R.Leg	<input type="checkbox"/>	<input type="checkbox"/>	
FUTURE _____				

Name _____	10 Head	<input type="checkbox"/>		
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FLAW _____	9 R.Arm	<input type="checkbox"/>	<input type="checkbox"/>	
SKILL _____	1 L.Leg	<input type="checkbox"/>	<input type="checkbox"/>	
PAST _____	2 R.Leg	<input type="checkbox"/>	<input type="checkbox"/>	
FUTURE _____				

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FLAW _____	9 R.Arm	<input type="checkbox"/>	<input type="checkbox"/>	
SKILL _____	1 L.Leg	<input type="checkbox"/>	<input type="checkbox"/>	
PAST _____	2 R.Leg	<input type="checkbox"/>	<input type="checkbox"/>	
FUTURE _____				

Name _____	10 Head	<input type="checkbox"/>		
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PAST _____	2 R.Leg	<input type="checkbox"/>	<input type="checkbox"/>	
FUTURE _____				

Name _____	10 Head	<input type="checkbox"/>		
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SKILL _____	1 L.Leg	<input type="checkbox"/>	<input type="checkbox"/>	
PAST _____	2 R.Leg	<input type="checkbox"/>	<input type="checkbox"/>	
FUTURE _____				

Name _____	10 Head	<input type="checkbox"/>		
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PAST _____	2 R.Leg	<input type="checkbox"/>	<input type="checkbox"/>	
FUTURE _____				

Name _____	10 Head	<input type="checkbox"/>		
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SELF _____	8 L.Arm	<input type="checkbox"/>	<input type="checkbox"/>	
FLAW _____	9 R.Arm	<input type="checkbox"/>	<input type="checkbox"/>	
SKILL _____	1 L.Leg	<input type="checkbox"/>	<input type="checkbox"/>	
PAST _____	2 R.Leg	<input type="checkbox"/>	<input type="checkbox"/>	
FUTURE _____				

Name _____	10 Head	<input type="checkbox"/>		
<b>Card Position Interpretation</b>	4-7 Torso	<input type="checkbox"/>	<input type="checkbox"/>	
SELF _____	8 L.Arm	<input type="checkbox"/>	<input type="checkbox"/>	
FLAW _____	9 R.Arm	<input type="checkbox"/>	<input type="checkbox"/>	
SKILL _____	1 L.Leg	<input type="checkbox"/>	<input type="checkbox"/>	
PAST _____	2 R.Leg	<input type="checkbox"/>	<input type="checkbox"/>	
FUTURE _____				

Story _____	Group Clues _____	Story _____	Group Clues _____
Name _____	Player _____	Name _____	Player _____
Fatigue <input type="checkbox"/>	Clues _____	Fatigue <input type="checkbox"/>	Clues _____
Name _____	Player _____	Name _____	Player _____
Fatigue <input type="checkbox"/>	Clues _____	Fatigue <input type="checkbox"/>	Clues _____
Name _____	Player _____	Name _____	Player _____
Fatigue <input type="checkbox"/>	Clues _____	Fatigue <input type="checkbox"/>	Clues _____
Name _____	Player _____	Name _____	Player _____
Fatigue <input type="checkbox"/>	Clues _____	Fatigue <input type="checkbox"/>	Clues _____
Name _____	Player _____	Name _____	Player _____
Fatigue <input type="checkbox"/>	Clues _____	Fatigue <input type="checkbox"/>	Clues _____
Name _____	Player _____	Name _____	Player _____
Fatigue <input type="checkbox"/>	Clues _____	Fatigue <input type="checkbox"/>	Clues _____
Name _____	Player _____	Name _____	Player _____
Fatigue <input type="checkbox"/>	Clues _____	Fatigue <input type="checkbox"/>	Clues _____
Name _____	Player _____	Name _____	Player _____
Fatigue <input type="checkbox"/>	Clues _____	Fatigue <input type="checkbox"/>	Clues _____
Name _____	Player _____	Name _____	Player _____
Fatigue <input type="checkbox"/>	Clues _____	Fatigue <input type="checkbox"/>	Clues _____

## The End of the Darkness

Is this really it? Has the end at last come? After a week of horror, and rushing to meet the deadline at the very end, I think I've finally written enough, copied enough, worked enough to satiate the **Beast** gnawing at my insides. Does it end here? I don't know. In my heart, I know that it's never really over. Someday, someday soon I think, this black work will call me back to it, and I will comply to its desires. I will keep working until it's finished, or I am. But perhaps for one night, I can rest without nightmares.

There are many to thank for this work. I must give credit to:

For inspiration on style and theme:  
House of Leaves by Mark Z. Danielewsk.

For the idea used for Equipment, thank D. Vincent Baker at <http://www.septemberquestion.org/lumpley/lumpley.html>. His notes on this are under "Guns and Stuff." I shamelessly stole the idea, because it fit well with this **game**.

For a quick reference of Civil War guns, I used this article by Bertram Barnett <http://www.nps.gov/gett/soldierlife/webqu ns.htm>

Special thanks to my girlfriend, for understanding my strange passion for RPGs and writing.

Special thanks to **Game-Chef** for holding this awesome contest and reviewing this work.

Special thanks to all the contestants in the **Game-Chef** this year. I know I didn't talk as much as I would have liked to on the forums. I barely had time to write the **game**. This is a crappy time of year for doing anything fun for yourself. Next year, I'll try to participate more in the discussions.

And very special thanks to anyone who tried playing this **game**. I hope you enjoy it.

Keep on **gameing**,  
Christopher T. Andrews

