Lost Memories

a game of transcendent horror
by Justin Hamilton

"*The more a man can forget, the greater the number of metamorphoses which his life can undergo, the more he can remember the more divine his life becomes.*"

-Kierkegaard, Soren

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Unfinished: a heck of a lot

INTRODUCTION

Lost Memories is a game of transcendent horror, in which characters are thrust into a terrifying world, where they must confront and overcome the sins of their past, or be consumed by the hatred and sorrow within their hearts. Surrounded by similar transgressors, antagonized by the darkness in their souls, forced to the edges of insanity and suffering, the characters must plead forgiveness for their crimes and transcend, or become manifestations of their wrongs.

The text in **Lost Memories** assumes that the reader has an understanding of various role-playing conventions, and will not take the time to explain common terminology or concepts. If you happened to stumble upon this at www.1kM1kT.com and do not have a basic understanding of table-top role-playing games, go to www.rpg.net, www.indie-rps.com, or www.gamingoutpost.com and ask around about how to get into the wonderful hobby of role-playing.

Lost Memories is not a conventional role-playing game. For one, this game is not intended for long, campaign-style play, the subject matter and progression of the game makes the ideal story to run from 1-6 sessions. **Lost Memories** also requires a lot of cohesion between the GM and all of the players, it requires a collectively agreed-upon interpretation of morality, a strong understanding of each others' comfort level concerning mature issues, and a strong bond of trust between the GM and players, as the GM has more control over the PCs in this game than in most. The game is also much more single-minded than most games. The entire goal of the game is to have characters question their own concept of right and wrong, and to confront things from the past that they have forgotten. **Lost Memories** is intended to be an experiment in role-playing, not a universal system for many types of games, or a setting easily converted to other games. With all of this said, I hope that you have fun trying to make sense out of this current version.

To play **Lost Memories** you need someone to GM, at least one person to play, 1d10 per person, pencils, paper, and maybe a print-off of the character sheets at the end of this PDF.

a note on design intentions

After sitting down to write a 24 Hour RPG, I had a great deal of things that I wanted to create, but no real focus on a particular game. I started dishing out notes on a Karma-based Fantasy system, a witch-hunter sort of game, a game about elementary school aged boys and the mischief they get into, and other sorts of games. Each time I would get a few pages into the game, I would decide that either decide that I did not want to write 20+ pages on the subject (at least, not now), or I would find that I had no drive to

complete the game at hand. After around a hour of wasted time, I started thinking long and hard about what sort of game I would want to play in, rather than write.

I had realized that just last night I watched the film Jacob's Ladder, and recently participated in a discussion on themes from Silent Hill in role-playing games. So what better game to write than something that could be influenced by things that I love and were recently on my mind? Instantly ideas started to come to me, and I realized that three threads on www.rpg.net had a great hand in helping these ideas come to me. The first is a thread by the great Bruce Baugh concerning stories in which characters shift from the world of illusions to the world of truth. The second is a thread in which Labmonkey-XL, Stephen LS, Frank Scronce, Mr Lost and a few other posters discuss running a Silent Hill one-shot, and the third is a thread about Silent Hill providing an effective formula for writing role-playing games. The location of each of those threads will be listed in the influence section of this introduction. So, the spark that started me writing this is in thanks to that film, the game listed above, and those three threads.

I wanted to make a game that focuses very strongly on the personality of each character involved, but also for a discernible story to be developed by the group through play. I wanted to make a game that can focus on individual characters' interpretation of morality, and to allow them to change the story with that interpretation. Granted, this did not turn out all that well, but I certainly think that this is a good start. Send an email to justinanthonyhamilton@gmail.com with any suggestions or criticism.

my 24 hours

In the tradition of what seems to be typical of 24 Hour RPGs and comics, I will post things that I did, ate, listened to, etc. while writing this. Not that any of that really matters, but who cares, it is fun.

Music: A huge amount of VNV Nation, Assemblage 23, Front 242, :wumpscut:, The Birthday Massacre, Nurse With Wound, Coil, Current 93, Covenant, Android Lust, Agalloch, Opeth, Black Tape for Blue Girl, Autumn's Tears, Anathema, and Hypocrisy. There was also a couple random songs here and there that I would throw on a play list without paying a terrible amount of attention to.

Food: A lot of soda for caffeine, brown rice with yellow curry and tofu tempura, some cookies here and there, soy milk with corn flakes, a banana, and a lot of water and grape juice.

Sleep: Yes, around 2 or 3 hours when I feel asleep in my computer chair. I tried to stay awake all night and get this as finished as possible, but I was not able to. Oh well, at least I got a little bit of beauty rest.

Software: Wordpad, Open Office 1.1.4, I don't know how to do layout. Hopefully when I try to put this pdf together for a more workable game, my brother will be able to show how to not be inept.

major influences

I have tried to include one major influence for every type of media that I enjoy. Excuse me if I become dull in my descriptions of these influences, I am nearing the end of my submission, and I am very tired. There are obviously a great deal more of influences than these, but I thought I should point out only the most major influences, or else I would be here all day.

Silent Hill 2 by Konami. This game influenced this RPG more than anything else (notice the title reference). I cannot speak about the wonders of this game without spoiling something. If you have not experienced this great game, go out and pick up a copy right now.

Jacob's Ladder by Adrian Lyne. This film portrays a character who battles with his own emotional shortcomings to transcend his current state in life. This film is the second most important piece of art in my inspiration for this game.

House of Leaves by Mark Z. Danielewski. This books gives a great portrayal of people trying to explain the unexplainable in an entirely different world from our own.

Serial Experiments Lain by Ryutaro Nakamura. This anime is not only one of the most innovative stories in its format, but it is also a thought-provoking piece on the what defines such things as reality and memories.

The Maxx by Sam Keith. This comic series is to date still one of the most interesting and emotional works done in this media. This is yet another piece of work revolving around breaking free from the illusions around us, and confronting your actions.

Empires by VNV Nation. This album is full of topics like loss and redemption, and is some of the best EBM ever done.

Wraith: the Oblivion by White Wolf. This role-playing game was the first game that I saw that focused so heavily on who each character was, and what sort of life they had lived.

Three threads on RPG.net gave a great deal of inspiration to me as well. I especially want to thank Bruce Baugh, Labmonkey XL, Stephen LS, Frank Sconce, Mr. Lost and many others for the things they posted on these three threads.

Butterfly: Stories about Losing Yourself
(**http://forum.rpg.net/showthread.php?t=148565**)

[Silhouette 003.1] Silent Hill
(**http://forum.rpg.net/showthread.php?t=148565**)

What makes the Silent Hill formula effective in a RPG?
(**http://forum.rpg.net/showthread.php?t=180866**)

Onward

Thank you for listening to me ramble. As you may notice, there is not a great deal of layout or art in this final product. The reason behind that is that even with staying up so much, there was just no time for it. I did cheat slightly, though, my brother did help out by showing me how to do some borders and text boxes. So I thank him for his help, as the final product at least looks better than a standard word document. Well, I have ranted myself into a stupor, and now I get to rest. Hopefully you find some enjoyment in reading this, and if you have any comments, criticism, actual play, or anything like that, please email me at justinanthonyhamilton@gmail.com. Thank you very much! Onward to the game!

CHARACTERS

Character creation in **Lost Memories** takes a little longer than it would in many other systems. That is not to say that there is a great deal more of rules or things that a character is defined by, but that the past of each character is very important so that the GM can weave a story around the past of each character, and define what they have lost in an appropriate manner. You may refer to the Character Creation outline on page 15 for quick reference to the steps necessary.

who are you?

It is a good idea to get a concept down for your character first. Who are they? What do they do for a living? What do they enjoy? What do they dislike? Get a concept down. Maybe form one sentence that sells people the idea of your character. This will not be the total defining factor of who you are playing, but it is a good starting point. Make sure that the GM and the other players are comfortable with who you are going to be playing.

remember the others

Something to keep in mind is that while your character most certainly does not have to be the most friendly or likable person around, you should make sure that he is someone who will improve the entertainment value of the game with by being present. You also want to keep in mind the ideas that the other players are coming up with, as you probably do not want two characters with the exact same shtick, both for variety reasons and so that everyone can get equal "screen time" in relation to what they can do and what their personality entails.

your noble truth

After getting a rough idea of who your character is, define the character's **Ethic**. This is your character's greatest quality, their virtue, the good thing that they possess wich benefits the world. While your character may have many good aspects about them, what is it that, standing alone, would really define them as "good"? This should be about a couple of words to a sentence long, and describe what your character does, who your character is, or what they believe in that is most beneficial to the world in a positive manner. Examples include *"Extremely generous,"* *"Very loving and supportive of family and friends,"* or *"Just."* Possessing an **Ethic** does not necessarily mean that the character is completely good. It is just one part of the whole.

that which makes you human

After writing down the best thing about your character, it is now time to put down the worst thing about your character. This is your **Iniquity**, your flaw, the things that you do and think that holds the world back. Write this down like you did your **Ethic**, examples include *"Harm all those that get in my way," "It is right for me to take whatever is within my power to take," "Malicious,"* or *"See my pain wrought unto others."* Again, just by possessing an **Iniquity** does not mean that the character is necessarily a terrible person.

to change the world

Using your character's **Ethic** and **Iniquity**, decide what your character thinks is wrong with the world around them, and what they intend to do to change that, or what their goal in life is. This is called your character's **Precept.** This can be anything from one sentence to a paragraph. Examples of this include *"Always defend the weak and poor from those who would take advantage of them," "Fight for the rights and freedoms of others, no matter how much I may dislike them," "Make sure that no one discovers my secret,"* or *"Become as rich and famous as possible."*

all that is special and terrible

You now have 7 points to divide between your character's **Love**, **Hatred**, and **Fear**. By spending a point under one of those three categories, you may write one thing that pertains. So, writing *"My wife"* under **Love** costs one point. Putting *"The creepy guy in the apartment next door"* under fear costs one point. Each category must have at least one point spent under it, but there is no other maximum aside from that. These should be things that are dear, detestable, or frightening to the character, but they can be as specific as the player wishes. Make sure to work very closely to your GM as you fill this section of your character sheet out. Much of what you put here will help create the foundation of the story to come.

those things you do

Next you get to prioritize what skills your character is good at. Unlike many other role-playing systems, there are not long lists of skills, but rather ten packets, or categories of skill groups that your character is proficient in. The logic behind this is that if someone is very good at football, they are probably going to be good at running and hitting other people around, and they are probably going to have good hand-eye coordination to do other athletic abilities. It is also set up this way for ease of play. Instead of having to take a great deal of time to assign individual values to tons of skills, or think up personalized skills for yourself, you are good or bad in an entire collective of

skills, with an added plus of not having to take a lot of time to look up individual skills.

Skills are broken into 10 categories, being:
- **Athletic Skills** – running, jumping, swimming, tackling, etc.
- **Combat Skills** – punching, kicking, shooting, stabbing, etc.
- **Wilderness Skills** - hunting, foraging, outdoor survival, etc.
- **Stealth Skills** – hiding, sneaking deception, sleight of hand, etc.
- **Craft Skills** – the creation of all material things from food to weaponry
- **Mechanical Skills** – fixing and operating machinery and other devices
- **Academic Skills** – studying, investigating, knowing scholarly facts, etc.
- **Artistic Skills** – writing, painting, performing, etc.
- **Personable Skills** – flattery, persuasion, acts of charisma, etc.
- **Leadership Skills** – commanding, orating, dictating, rousing, etc.

Get an idea for what your character would be good at, and then rate one of those Skill Categories at rank 4. Next rate two of those Skill Categories at rank 3. Follow by marking three of those Skill Categories at rank 2. Finally, put down 1 next to the remaining four Skill Categories. The higher the rank a skill has by it, the more proficient your character is in it.

your strengths are a weakness

Now that you have good and bad descriptors for your character, what they love, hate, and fear, and what they can do, it is time to determine how convict your character is, and relatively what they think of themselves and others. These are called your character's **Aspects**. You have five of these, and they are:

- **Ego -** is how strong a character's believes in himself. This not only dictates how much self-esteem a character has, but also how strong of a concept of individuality they have, and how well they are able to stand on their own.
- **Logic** – dictates how much understanding of the natural order around them they have. The rating of logic tells how characters are able to solve problems, and how they distinguish cause and effect.
- **Reticent** – which tells how a character emotionally relates to violent and antagonistic situations.
- **Trust** – tells how much assurance (or lack there of) a character has in his fellow man.
- **Drive** – defines how convict a character is in his beliefs concerning his **Precept**.

Unlike how most role-playing systems work, having a high or low **Aspect** is not always good. In fact, in many cases it is best to have completely average **Aspects.** You see, the higher an aspect becomes, the more out-spoken a character becomes in that issue, and the harder it is to dissuade them from their idea. That is the same with a character who has too low of an **Aspect**. **Aspects** start at 0 each, and run from -5 to +5. However,

no **Aspect** is written as -5, all **Aspects** are written in absolute value, and it costs just as many points to move into the "negative" side of an aspect as it does to move into a positive.

Each of the five aspects breaks down into two conflicting **Sub-Aspects**. These are views or states of being that fall under each category of an **Aspect**, but define whether or not you are on the "positive" side of the **Aspect**, or the "negative". Each **Sub-Aspect** also allows your character to operate better in different situations.

Ego breaks down into **Insecure** on the "negative" side, and **Hubris** on the "positive". A character with points towards **Insecurity** has a low opinion of himself and what he can do. A character with points towards being **Insecure** also has a hard time defining himself as an individual, and tends to be clingy towards other people and things. Being **Insecure** helps a character seem non-imposing, and allows them to work with more egotistical characters without much head-butting. On the opposite hand, a character with points towards **Hubris** feels very confident about himself, but becomes arrogant and self-serving. Characters with many points towards **Hubris** become more and more solipsistic, and they interpret the needs and wants of others as insignificant. **Hubris** helps a character sell his ideas to others and makes it seem as if he always knows what he is doing.

Logic has both the "negative" **Irrational** and the "positive" **Banausic**. Having points towards **Irrational** causes a character to see events as random occurrences, and has a hard time formulating bonds between cause and effect. He also has difficulty solving problems that rely on a working knowledge of logic. **Irrational** helps a character defend his **Sanity** against the Supernatural/Illogical, because he does not perceive such things to be so "super" natural. Having points towards being **Banausic** causes a character to become routine and mechanical, dogmatic when it comes to the sciences. Being **Banausic** gives characters a great deal of problem-solving ability, and helps them see the cause to almost every effect.

Reticent contains the **Sub-Aspects** of being **Anxious** and being **Calloused**. A character who is **Anxious** cannot emotionally stand being antagonized, or witnessing most acts of violence. Being an **Anxious** person makes a character jumpy and maladjusted to fights, but they do tend to have a better developed flight instinct concerning the whole "Fight or flight" issue. You know what they say - "Cowards live longer." Characters who are **Calloused** typically seem emotionless and sociopathic, and tend to have a hard time relating to any other people through charismatic or expressive situations. **Calloused** characters tend to be able to hold their own in physical combat, though.

Trust divides characters between being **Cynical** or **Naïve**. Characters who have too many points in the "negative"side of **Trust** are suspicious and negative people. They have hard times communicating with others, and being willing to participate in any sort of cooperation. Being **Cynical** does have its advantages (aside from not getting tied up in the issues of others) though, as someone who is very suspicious of others can sometimes absolutely tell when they are being lied to or led on. Characters with points in the

"positive" side are **Naive,** and while they easily get along with other people, they are easily led on and betrayed. Being **Naïve** helps when a character is trying to seem friendly or caring, but is problematic when he is being lied to.

Drive splits the state of being **Credulous** or **Dogmatic** apart. **Credulous** characters lack a strong conviction, and many times will seem as if they themselves are questioning what they are doing. However, being **Credulous** makes it easier to express oneself without offending others, as not having a concrete crusade for an ideal makes it easier to be open to all frames of thought. The down side to being **Credulous** is that characters are easily swayed by other opinions and actions, and have a harder time finishing what they start. Being **Dogmatic** gives a character great strength and initiative to do what they believe in, but they become much more zealous when working with others, making it hard for people from different walks of life to communicate with them.

Now you may distribute 10 points among your **Aspects**. Once again, **Aspects** are bought in absolute value away from the average of 0. So if you have 3 points towards being **Insecure**, although you are going towards a "negative", it still costs three points. Look at the following chart to get an idea what the numbers mean in each **Aspect**.

Score	Meaning
1	Nearly undetectable
2	Familiar people will recognize this **Sub-Aspect**
3	People are able to tell your **Sub-Aspect** clearly
4	You are widely recognized for your **Sub-Aspect**
5	You are more than often avoided for this score

Once you have all of your scores down, you are pretty much done at defining your character on a mechanical level. Make sure to go over your character idea and scores with the GM, making sure that everything is clear.

all sound and pure

While **Aspects** show what a character thinks about himself and others around him, **Morality** shows how upright he is, and **Sanity** tells how normally-aligned his perception of reality is. Again, both of these aspects are mature concepts, and should be handled with care. It is scary if a character has a low **Morality**, it is not something cool about him. It is unfortunate if a character has a low **Sanity**, not funny.

That aside, **Morality** starts out at 6. **Sanity** begins at 9, subtracted by the amount of **Aspects** that are rated above 3. This table shows relatively what a score in **Morality** means. Granted, this is subject to debate between person to person, but this is a relative medium-point that can be worked outward from.

Morality	Crime
10	Selfish or spiteful thoughts
9	Minor selfish actions
8	Major selfish action of little harm
7	Minor harm to others
6	Severely selfish acts
5	Major harm to others
4	Terrible unplanned crime
3	Terrible planned crime
2	Large-scale planned crime
1	"Monster" is an understatement

Sanity vs. Irrationality

It may seem that having a lot of points towards being **Irrational** may be the same thing as having a low **Sanity** score, but this is not the case. Having points towards being **Irrational** just means that a character is somewhat illogical. They just don't always connect event A with event B when the two are connected. Having a low **Sanity** score can completely change what a character's perception of event A and event B is on a drastic level, or maybe even throws one or the other out the window, denying that it is even there.

In mechanical terms, Sanity only regulates a character's chance of receiving **Lunacies**, which are temporary to long term mental disorders that develop in game through indulging too far into the extreme of any **Aspect**, losing **Morality**, and experiencing the Supernatural and the Unknowable.

Characters for special order

Now take the time to make personal additions to your character. You have 5 **Extras Points**, and you are allowed to spend them in a variety of ways. You can spend 1 point to:

- Raise the rank of a **Skill Category** by 1. You may only do this twice with one **Skill Category**, so the maximum a **Category** can be is 6.
- Add an additional **Love**, **Hate**, or **Fear** to your character sheet.
- Move an **Aspect** one position towards the Negative or Positive side. So

feasibly if you spend all of you **Extras Points** doing this, you could reduce the number of your **Aspects** by 5, or increase them as such.

Make sure to ask the GM if she has any limitations on how **Extras Points** may be spent. Otherwise, feel free to further personalize who your character is. After you do this, remember to recalculate **Sanity** if you changed any **Aspects** above or below 3.

the ever-prevalent spark

Now that you are done with your mechanics does that mean your character is also done? Of course not, that would be much too easy. Now, typically I am not the kind of person who believes that to create a good character that one must have a detailed back story. Usually that is able to be brought up in play at the rate in which it is brought up. **Lost Memories** is different, though. The story of the game depends somewhat heavily on the past of each character. Write about a 100-300 word narrative concerning your character. Make sure to reference their **Ethic** and **Iniquity.** Pay heed to mentioning why they believe in their **Precept**. Take a little time to detail each **Love**, **Hate**, and **Fear** and why your character feels the way that he feels about those things. Mention important events throughout the character's life, and bring up their personality. Maybe you could also go into detail why they reflect particular **Sub-Aspects**.

The GM will be using this narrative you have written to detail the story you will be playing in, so make sure that everything is ok with her. Sometime it might be good to entwine your back story with that of another character, but that is something you should ask your GM about if you are interested in doing. It is important to bring up that your GM does not have complete control over your character or his back story, but you should pay attention to what your GM says, as it could make her job a whole lot easier, and it could certainly provide for a great deal of entertainment in the upcoming game.

Ta-da!

Your character is finished. Give him one final look-over before putting the sheet down, but chances are that you have made it this far, everything is good. Now all that you have to do is wait for the GM to complete the basis of her story, and to get the group all together. Until then, make sure to further go over your character and make sure that everything is the way that you want it. That the length of a **Lost Memories** game tends to be a little shorter than that of most role-playing games, you certainly do not want to end up being stuck until the end with someone whom you are not very interested in.

Character Creation Outline

1. Define concept

2. Communicate with others, make sure that your character will be fun

3. State your character's **Ethic**, that which is good about him.

4. Declare your character's **Iniquity**, the terrible thing about him

5. Write down your character's **Precept** – their belief and/or goal.

6. Distribute 7 points in between what your character **Loves**, **Hates**, and **Fears**.

7. Prioritize your **Skill Categories**. You may rate 1 Skill Category at rank 4. 2 Skill Categories at rank 3. 3 Skill Categories at rank 2. And the rest are ranked at 1. The Skill Categories are: **Athletic**, **Combat, Wilderness, Stealth, Craft, Mechanical, Academic, Artistic**, **Personable, Leadership**

8. Put 10 points into your character's **Aspects**, which are **Ego** (self-esteem/identity), **Logic** (reason, understanding), **Reticent** (reaction towards violence), **Trust** (assurance of others' truth and intentions), and **Drive** (strength of belief).

9. Mark your character's starting **Morality** at 6, and determine his starting **Sanity** by taking 9 and subtracting the number of **Aspects** that have more than 3 points put towards either direction.

10. Customize your character further through your 5 **Extras Points**. You may spend these on:
    - Raise the rank of a **Skill Category** by 1. You may only do this twice to an individual **Skill Category**
    - Add an additional **Love**, **Hate**, or **Fear.**.
    - Move an **Aspect** one position left or right.
    - Increase or decrease **Morality** by 1.
    - Increase or decrease **Sanity** by 1.

    (Be sure to recalculate **Sanity** if you change **Aspects** above or below 3)

11. Write a 100-300 word narrative about your character, hammering out your past and giving a background for your mechanical ratings.

12. Go over your character one more time, make sure everything is approved by your GM and that the other players do not have a problem with your character.

STORYWEAVING

This is the chapter intended to help the GM create a story that will prove fun and interesting to everyone involved. If you are a player, and wish to be completely unaware to what is going to happen, or if you GM requests so, you should probably keep out of this chapter. By reading this you may be a little more aware to the things that go on in game, and what they might represent, which could spoil the fun for you. If you disagree, are the GM, or just reading this to have read the whole thing, go on ahead.

icon of lost memories

So, are you as a GM ready to create one of the most important events in your game? It is this event that will drive the story of the game you are going to run. This is what every character must face before **Transcendence** or **Damnation**. This may seem like a great deal of responsibility, and while it may be, this is not as difficult as it probably sounds.

You probably want to borrow all of your players' character sheets or photo copy all of them. At the very least, write down the important aspects of them on notebook paper, and make sure to definitely get a copy of the narrative that each one wrote. Look over the **Ethic, Iniquity**, and **Precept** of each character. Look at the narrative of each one to see why the characters may possess those. See what they love and hate, and how these feelings might be effected by everything else on the sheet. Once you have done this for a while, and maybe after developing a headache after thinking about the crazy and inventive things that players do, formulate a series of events that tie all the characters together. In this game, this moment is flavor-fully titled the **Shadow Inception**. This is the reason that all the characters are in this story.

piece by piece

When creating the **Shadow Inception**, start off small. Write up an event for each character that would start them on the slippery path towards the grandiose sins that the game revolves around. Do not start out with a bang, or with characters being complete monsters (unless they were created and intended to by that way by the player during character creation), but play to everything on their character sheet.

Example:

A character named Matt has a **Love** of *"Hedonism,"* and a **Precept** of *"Experience everything that is possible on this planet."* Sue the GM decides that it would be logical to have Matt start getting involved in heavy drug use. He hooks up with Dan, a character who has a **Precept** of *"Score a great deal of money and live easy for the rest of my life."* It is feasible for Sue the GM to say that Dan's character has recently entered into the drug market, and is now Matt's supplier.

After you have started the characters along the downward spiral, follow up with events that cause the characters to seem more and more malicious, and try to tie all of the characters further together, or get more NPCs involved.

Example:

Matt has a **Hate** of *"Other people poking their nose in my business,"* and 3 points towards being **Insecure**. Sue the GM decides to further Matt's growing image of a bad guy (after discussing with her players over what they are comfortable with and able to handle in a mature fashion), and states that Matt's girlfriend gets worried about, and starts suggesting counseling. Matt becomes agitated at this action, and begins to mistreat and even abuse his girlfriend (once again, this is not a praise of or support of these actions). Sue the GM decides to also further Dan's villany, and she used his high score in **Hubris** and **Drive** to support the fact that he is now lacing Matt's drugs with cheaper, much more dangerous drugs to save himself money, allowing hims to (in his mind: deservingly) get away with screwing someone else over to further his **Precept.**

Once you have worked to placing a sing to each character, and weaving their stories together, you may go ahead an initiate the **Shadow Inception.**

Example:

After Matt's girlfriend goes to the cops about his abuse towards her, Matt gets arrested and charged with assault and possession of illegal substances. Matt decides to cut a deal with the judicial system and tells them that he will lead them to who was selling him his drugs. After he leads them to Dan, they are both taken to court. One day before a hearing, out of complete disgust and a whole lot of hurt pride, Dan pulls a gun away from one of the officers leading him and he guns down Matt. This is the **Shadow Inception** of this game. The game will then focus on both Matt and Dan existing in an alternate reality, without the strong memory of any interaction between the two, trying to piece together what happened to them, and either make amends for what they have done, or become consumed by what has happened.

considerations

You now have creative freedom over what happened in the past of each character that they can no longer remember. You must strongly remember what everyone is willing to go over in game, do not have a character touch on issues that the player is not comfortable discussing. Another thing that you may want to keep an idea on is how much a player minds having their character messed with. You do control an aspect of their past that the character does not remember, but sometimes a character does not want to be represented as a complete 360 degree turn from their original conception. Talk to each player about how much creative freedom they are comfortable with you having, and go from there.

the currency of experiences

With the **Shadow Inception** done, you may want to write up different memories to give to each character during play. I suggest designing around 5 memories for each character. The first memory for each character could simply be flavor text from their past, supporting what is written in the narrative each player jotted down, with perhaps a hint or two at what happened, but without giving too much away. The second memory shows the characters descending slightly, still reaffirming most of their past, but showing hints at the smalls sins that initiated each characters' fall. The third memory could show the characters doing something that they would not typically expect of themselves, performing the first drastic sin, leading up to the final crime. The fourth could be confirmation that the characters have performed a terrible thing before arriving here, further explaining the past and the actions that lead up to the **Shadow Inception**. The final memory shows each character at their lowest, and forces them to either finally amend for their crimes, or to embrace what they have done.

Each memory should be different for each character, based off of what you the GM have written coupled with every trait detailing the character. It may be a good idea to write up two version of each memory, one for when the character is acting repentant and in order with their **Ethic** and **Loves**, and one for when the character indulges in his **Iniquity**, and in his **Hates**.

Further information on handing out memories, and how to handle what a character does in response to each memory is handled in the GM Chapter **Gamemastering.**

what now?

All of the characters are made, you have written up the **Shadow Inception**, and want to go. So what do you do now? Well, first you should read the next chapter, **Systems** to get an idea of how conflict is played out in this system, and then the GM

should definitely read over the chapter after that, **Gamemastering**, detailing how to run a world where the characters must battle for transcendence, and providing a large slew of tips for involving the various traits of characters to create the world they will be in.

having problems?

I do recognize that the concepts behind creating a **Shadow Inception** that will not only tie the characters together, but also to be interesting to everyone playing can be hard. I had a rough enough time thinking up the example, and that is small fries. If you are having problems fitting things together, you may wish to further discuss with your players as to what they may want to see and go over in game. If you are having extensive problems, go to the scenario write-up in the back of this book titled **To Live Again**.

Edit: Actually, I did not get that Scenario done. Email me at justinanthonyhamilton@gmail.com to request an improved copy of this game when I finish it.

SYSTEMS

This chapter is perfectly fine to be read by players. I should really work on formatting and layout. Anyway... how do you do something in this system? The basic die mechanic is to roll 1d10, add any **Skills,** relevant **Aspects**, and any **Situational Modifiers**, and then compare that to a contested roll.

conflicts

At the very heart of drama there is conflict. This is probably the most important aspect to any sort of a dramatic story or event. So how are conflicts ran within the confines of **Lost Memories**? First, the GM must decide what sort of a conflict is at hand.

Contested Conflicts happen between two or more beings. This could be anything from two characters in a fist fight to a character climbing up a mountain.

Aspect Conflicts happen anytime a character has a potential to strengthen or weaken in an **Aspect,** moving up or down towards either side.

Moral Conflicts occur whenever a character performs an action lower on the Morality Table equal to or lower than his score.

Sanity Conflicts occur when characters shift to the extremes of their **Sub-Aspects**, or when their **Morality** drops, or when confronted by a great deal of a character's **Fears**

One should note, that is a **Conflict** would not help to further the drama of the game, and could only take up too much time while being uninteresting, or potentially disrupt the entire game, it should not be resolved by dice. If something is plain uninteresting to everyone, and it would not help to further the story – *skip it*. It is not necessary to roll for everything. What is necessary is that everyone have fun, and if you are not going to have that by playing out certain conflicts – why play at all? It is best to skip over the boring parts, allowing them to be done with no dice than to make everyone sit through a yawn-fest.

contested conflicts

Any time a character tries to do something and is opposed by some other force or being, all parties involved must participate in a **Contested Conflict**. To do this, everyone takes out their 1d10. They then all declare what they are intending to do this turn. After

this has been declared, everyone figures out their total **Roll Target** by adding any relevant **Skill Category** with any relevant **Aspect**, plus a bonus for role-playing, **Love**, **Hate**, and **Fear**, and an additional bonus if a character is supporting their **Ethic**, indulging in their **Iniquity**, or moving towards their **Precept.** See the charts on various modifiers concerning the traits on your character sheet, and the type of role-playing done. Everyone then rolls their 1d10 and tries to roll under their **Roll Target.** Compare final rolls with everyone who is contesting the situation, and determine who has succeeded by seeing who got the **furthest under** their **Roll Target**. After someone has succeeded, determine their **Margin of Success**. This is how many points lower you received from your **Roll Target** than any opponent. This **Margin of Success** adds as a **Roll Target Modifier** to the next action in this, or a similar conflict against all unsuccessful contenders.

No matter how low a character's **Roll Target** may be, rolling a 1 is always considered rolling under your **Roll Target** by *at least* 1. No matter how high your **Roll Target** is, rolling a 10 is always considered rolling over your **Roll Target** by *at least* 1.

Action description is...	Bonus
...more descriptive than "I roll to hit/I debate the subject/I woo the woo-ee."	+1
...interesting and well thought out.	+2
...impresses everyone with how well thought out or descriptive it is.	+3
...is amazingly inventive. This type of role-playing probably only happens once or twice per campaign.	+4

The Character is...	Bonus
...defending or supporting something that he **Loves.**	+1
...actively defending something that he **Loves** in a situation that could bring at least minor harm to himself.	+2
...openly defending what he **Loves** at the cause of great harm to himself.	+3
...ignoring a **Love.**	-1
...doing something counter-active to their **Love**.	-2
...harming or purposefully endangering something that they **Love**.	-3

The Character is...	Bonus
...working against something that he **Hates.**	+1
...making actions against things that he **Hates** while endangering himself to a minor degree.	+2
...openly working to rid the world of something that he **Hates,** while completely endangering his own safety and **Sanity**.	+3
...allowing something that he **Hates** to slide by without confronting it to some degree.	-1
...allowing something that he **Hates** to cause minor harm to someone, or participating in or helping something that he **Hates** in a minor way.	-2
...standing by as something he **Hates** causes immense damage to others, or to openly participate in and support the things that he **Hates**.	-3

The Character is...	Bonus
...avoiding a **Fear.**	+1
...making definite attempts to avoid something that he **Fears** in a way that will avoid causing himself harm.	+2
...making drastic attempts to avoid all interaction with something that he **Fears**, such as running in the opposite direction from it..	+3
...participating in a **Conflict** that involves something that he **Fears.**	-1
...participating in a **Conflict** with a large amount of his **Fears**, or realizing that his **Fear** is probably going to injure him in a minor way..	-2
...actively confronting and combating what he **Fears** at the expense of his own health.	-3

The Character is...	Bonus
...supporting or defending an **Ethic** or **Iniquity.**	+1
...supporting or defending an **Ethic** or **Iniquity** at the cost of minor harm to himself.	+2
...immensely supporting his **Ethic** or **Iniquity** when faced with grave danger.	+3

That **Ethic** and **Iniquity** can very well be the opposite of each other, there is not negative for ignoring either. It is typically assumed that a character will move towards their **Ethic** or **Iniquity** whenever possible. Whenever a character gains a bonus for an **Ethic** or **Iniquity**, mark a scratch in the box under the trait used. This is used in determining whether or not a character gains or loses **Morality**, and is covered later on in this chapter.

Example:

Sam and Jenny are two characters who are having a debate about what they should do next. Sam pretty much just argues with Jenny, he doesn't know precisely what they should do, but he does not want to do what she is planning. Jenny on the other hand proliferates her point. She points out the flaws in her idea, but then stresses why it is still the best option that she has.

Sam is pretty much just arguing, so he only uses his **Personable Skills** (2) because he is just arguing, plus his score in **Hubris** (3), he also gets a bonus for his F**ear** of *"Danger,"* for a total **Roll Target** of 6. Jenny is using her **Leadership Skills** (3) because she is orating to the group about what they should do, and her score in **Logic** (3), because she is using problem solving abilities. Jenny recieves and additional bonus for supporting her **Ethic** of *"Prevent harm to others,"* and her **Love** of *"Tactical en devours."* She also gets a +2 due to her descriptive and interesting role-playing, giving her a total **Roll Target** of +10. They both roll, and Sam rolls a 5 meaning that he has succeeded in rolling under his **Target** by 1. Jenny rolls a 7, so she has rolled under her **Target** by 3.

Jenny's **Margin of Success** is 2, (the amount she beat her target by – 3, subtracted by the amount her opponent beat his target by - 1). This means that in any additional conflicts with Sam relatively soon, she will be receiving a +2 modifier to her next roll. She also marks a scratch in the box under **Ethic** showing that she used that to receive a bonus at some point.

ouch, that hurt

Any time a character loses a **Conflict** by 6 or more, they have a chance of becoming **Wounded**, which represents physical damage, received personal insults of merit, lose of will, frustrating, etc. Every time an opponent receives a **Margin of Success** of 6 or more against you, roll 1d10. You must roll **equal to or over** their **Margin of Success**. If you do so, you shrug off the harm and continue on unscathed. However, if you do not roll at least the number of your opponent's **Margin of Success**, you take a Wound. Mark an X in one of the Wounding box on your character sheet. Any time you have a wound, you are taking a cumulative -1 modifier to all rolls. If an opponent gives you your fourth wound, they are allowed to decide what happens with you, at the discretion of the group and the GM.

healing

A character can be healed by anyone with a background in medicine, care, psychology, counseling, massage, or anything that relates to the injury at hand. The GM has final say if a character can heal another one, but the format for doing so is to have the character with a background in healing roll an appropriate **Contested Conflict** against a **Target** of relevant **Skill Category** - level of wounding. Rolling under removes one level of a character's wounding, a character may only have one wound removed in this fashion every three days.

This is not an instant action, this takes a great deal of time, rest, and supplies. The GM should make sure that this event is played out by the group if it is something that they wish to participate in. Having healing be an instant thing could remove a great deal of the amount of tension and horror to the game, causing it to become more of a video game.

aspect conflicts

An **Aspect Conflict** happens any time characters encounter something that could change the opinion of themselves or the world around them. This tends to work a little differently based on every **Sub-Aspect**, and sometimes having a specific score one way or the other in an **Aspect** will negate the need for an **Aspect Conflict**. To make an **Aspect Conflict**, the character takes 1d10, and tries to roll under 5 + their rank towards the **Sub-Aspect** at hand + situation rank + cumulative failed rolls at this type of **Aspect Conflict.** You only make an **Aspect Conflict** roll when you do or encounter something that strengthens your **Aspect.** For example, a very Egotistical person with 3 points towards **Hubris** is not going to be greatly moved by a small comment of praise by another person. They need something much more than that. So here is the list of situational ranks for each **Sub-Aspect**. (All the white-space on the following pages are not me trying to stretch out the page count, but my feeble attempt at making things easier to find and read).

Insecure

Situations	Rank
Someone insults who you are, a minor attempt or plan fails	1
Someone gives a valid and hurtful insult to who you are, or something that you put a good deal of work into fails or does not perform as intended. You have to depend on another person to get by.	2
You suffer a major insult, or something that you planned or supported caused harm to those around you. You become an unsupportive burden to those around you because of how much you must depend on them.	3
Someone you love insults you in a hurtful manner, you cause great harm to those you wished to help, or something that you wished and hoped for completely falls through. Your life hangs completely in the hands of others and there is nothing that you can do to benefit them.	4
Someone you intended to help dies because of your actions, you find out that you cannot do anything at all without the support of others.	5

Hubris

Situations	Rank
Someone praises you, something that you participated in turns out well	1
Someone gives a you a great deal of praise, or a wide group of people praise you. A plan or idea that you had turns out very well.	2
Another person becomes greatly indebted to what you have done for them. Something that you do prevents harm to others, and you praised for it.	3
Someone declares that they could not live without the immense amount of unreciprocated support you provide. A plan or action you do prevents the death of someone around you, and you are praised for it.	4
Someone you intended to help dies because of your actions, you find out that you cannot do anything at all without the support of others.	5

Irrational

Situations	Rank
You perform something that is minorly random or without meaning.	1
You perform something that is random on more than one occasion, or you ignore logic during instances of inconvenience.	2
Performing random actions seem to be habit for you, and you will often ignore logic in situations of minor danger. You fail to view two relatively related events as anything but isolated from each other.	3
You seem to act without logic or meaning most of the time. You will often completely ignore reasonable explanations for things and many times endanger others by following your "instincts". You also completely ignore that several obviously connected events are anything but isolated from each other and random.	4
You begin to refuse to follow any sort of pattern or reason, as all things are meaningless.	5

Banausic

Situations	Rank
You follow a planned-out course of action.	1
You take the time to learn about a particular subject so you can better deal with it in the future. You start to request that others get ideas of what they want to do before they act.	2
You begin to refuse to act without thinking. You begin to heavily study situations so that you can learn every possible outcome. You endanger others to a small degree by your requests.	3
You refuse to follow any action without a battle plan, even if it puts your life in danger to not think on the go.	4
You begin to refuse to believe that nothing happens outside of very detailed, determinable outcomes. You severely danger others while adamantly arguing that taking the time to learn about anything, or to properly map out a plan is the necessary thing to do in any situation.	5

Anxious

Situations	Rank
You get hurt or criticized, and you respond with apprehension or by avoiding the situation.	1
You get hurt often and always respond with apprehension, or you refuse to combat or address common criticism.	2
You see those you love, help, or admire, and hurt and you do not work to remedy or punish that which harms them.	3
You get become severely harmed, or see those around your harmed greatly, yet you still try to avoid action.	4
You refuse to act violent or antagonistic towards any situation. You stand by as someone is killed out of fear for yourself being harmed.	5

Calloused

Situations	Rank
You get hurt or criticized, and you respond by doing exactly the same to that which harmed you.	1
You see turning the other cheek as a weak or pathetic action.	2
You make sure to enact revenge on any transgressions to yourself or others. You stop seeing violence as all that bad of an activity to participate in.	3
You make sure to enact revenge, even if it will severely bring harm to yourself or those around you. You no longer see why others avoid pain, it is a necessary part of life.	4
You make sure to punish any crime against yourself or others thrice-fold, even if you are placed in grave danger by doing so. You no longer see murder as anything to blink at.	5

Cynical

Situations	Rank
You refuse to believe something that someone says, no matter how little of an effect believing otherwise has on you.	1
While depending on another person, you receive a large amount on inconvenience or a slight amount of harm. You do not trust someone, even though by doing so you put yourself in a slight position of danger.	2
You see those you love, help, or admire, and hurt and you do not work to remedy or punish that which harms them.	3
You get become severely harmed, or see those around your harmed greatly, yet you still try to avoid action.	4
You refuse to act violent or antagonistic towards any situation. You stand by as someone is killed out of fear for yourself being harmed.	5

Naive

Situations	Rank
You always believe what is typically said, even if it is slightly outrageous.	1
You believe what others say, even if doing so could put you in a slight amount of danger.	2
You begin to rely heavily on the word and actions of others. You being to refuse to do things contrary to what others suggest.	3
You trust what others say and do, even if it could place you in a moderate amount of harm.	4
You refuse to believe that anything is a lie. Who would lie to you, anyway?	5

Credulous

Situations	Rank
You perform several actions that have absolutely nothing to do with your **Precept**, you do not keep your goals in mind.	1
You begin ignoring your **Precept** entirely. You perform an action that supports someone else's **Precept** when you could be following your own.	2
You stop following your **Precept** at all. Not even recognizing it in lip service. You Support someone else's **Precept** when it puts you in danger, while ignoring your own.	3
You become harmed while following other people's **Precept**, yet you continue to support the beliefs of others.	4
You are relatively nothing more than a Belief Missionary. You will buy any belief that is sold to you, and change whenever a new idea is presented to you, or when you become bored.	5

Dogmatic

Situations	Rank
You preach to others why your own **Precept** is important, no matter how much they may not care.	1
You start to talk about your **Precept** whenever you can bring it up. You try to make every action support your beliefs.	2
You start to demand that others pay heed to your **Precept**. You work to further your beliefs even when it could harm yourself or others.	3
You begin to become zealous about beliefs. You become disdainful of having to work with others who have beliefs that are different from your own.	4
You work to further your **Precept** in every action, even at severe harm. You do not even recognize that others could have different beliefs or opinions than you, they just have less pure of an opinion.	5

Whenever a character encounters a situation rank, they roll 1d10 and try to get under 5 – any value in an opposite **Sub-Aspect** (so if a character is rolling for an **Aspect Conflict** towards being **Cynical** and they have 2 points in **Anxious**, they take a -2 modifier to the roll) + cumulative failures in this **Aspect Conflict**. If you roll under the **Target**, you move one point in the direction of the **Sub-Aspect** being rolled for. If you fail, your **Aspect** remains at the same value. A character can help themselves from moving a way that their character would not by role-playing. For example, a character could receive a great deal of praise from others, but if he acts humble, he gets the bonus for role-playing, only as a negative modifier, making it harder for the character to move in the direction that they do not really participate in.

moral conflicts

Moral Conflicts occur when a character performs an action equal to their rank in **Morality** or lower. To perform a **Moral Conflict** take 1d10 and try to roll under the **Target** of **Morality -** the number of scratches written under **Iniquity**. If you character rolls under this total, their **Morality** remains the same that it is. If a character rolls over, their **Morality** moves down by 1 point, and they must also make a **Sanity** check.

When a character accumulates more than 5 scratches marked under their **Ethic**, they erase all of these scratches, along with any scratches made under **Iniquity**. If a character does not have any marks in **Iniquity**, they can roll 1d10 at a T**arget** of **Morality** – the number of scratches in **Ethic**. If the character rolls **under** the **Target**, their **Morality** moves up by one. If they equal the **Target** or roll higher, **Morality** stays the same, and the number of scratches remain. If the character has more than 5 scratches in **Ethic** and they would have to mark a scratch for using their **Iniquity** to support a roll, they instead just ignore marking the scratch under **Iniquity**, and instead erases all the marks under **Ethics**.

sanity conflicts

A **Sanity Conflict** occurs when a character loses points in **Morality**, or when a character encounters something supernatural or completely unknowable. The **Target** in a **Morality Conflict** is Sanity – the amount of **Aspects** that are rated 3 or above – the **Horror** rating of the event or creature listed. If you roll under this number, your sanity remains at this level. If you roll over the **Target**. Your character's **Sanity** moves down by one point. When a character fails their **Sanity Conflict**, they must make the **Conflict** again, with their new **Sanity** rating. If they fail this, they receive a **Lunacy**.

When a character firsts receive a **Lunacy**, it is minor. They receive a -1 modifier to rolls pertaining to a very limited concept. So a player and GM may decide that a character has picked up a **Minor Lunacy** of "Narcissism". They decide that this gives a -1 modifier to any situation where the character is dealing with his own beauty or the

beauty of others. The second time a character receives a **Lunacy,** it is moderate. This gives a -1 modifier to most situations, but not all. So in the example above – the character gains another **Lunacy** and gains "Megalomania", giving a -1 modifier to any situation where a character must act humble or reserved about himself around others. The third time a character receives a **Lunacy** it is major. They then receive -2 to all rolls. If a character receives a fourth **Lunacy**, the are no longer able to function with the group, and become a character driven by the GM's intentions. The GM may work with the player if the he still wishes to play his character, but extra amends must be made to make sure that this situation is handled in a mature fashion.

GAMEMASTERING

When running **Lost Memories**, you probably want a horrific environment that causes the characters to wander around, encounter terrible events and creatures, and to force them to play to their **Ethics** and **Iniquities** to survive. The suggestion that **Lost Memories** gives is to create a relatively isolated environment that the characters cannot leave, so that they may not avoid their sins. Some suggestions of environments include:

- **An isolated ghost town** – what is creepier than a very small town with relatively no residents? This is able to provide a wide amount of spooky locations without making them seem to out of place, from filthy hospitals to noise-filled barns. This can also give you lots of inspiration for chilling NPCs.
- **A nightmarish world of menacing industrial complexes, a threatening twisted forest, or a dark deep cavern** – this can easily give the characters a sense of horror by forcing them into a twisting maze filled with a variety of almost-unidentifiable sounds. This is also a good environment to have a lot of "boo" factor, where creatures can jump out their many hiding places.
- **Something that resembles our world, but is hazy and out of focus** - could work well in a game that focuses on the alternate reality characters are thrust into being an afterlife.
- **A impotent ship out at sea, or a large science lab in the middle of a storm** – these things could be scary – right (can you tell that I am tired)?

You can probably come up with a great more ideal locations than I can at the moment, and you probably already have one in mind if you are reading this.

You probably want to arrange how the characters entered into your horrific environment. They could have driven there to find someone else, or they just woke up there, not realizing where they are, or they could think that they have always existed in this place, not having any memory of their past at all. If you killed a character in the **Shadow Inception**, they probably do not have much of a knowledge of coming here, maybe a hazy idea of traveling by boat across a foggy lake, but nothing else.

Let your characters explore your environment. Pepper it with NPCs who give them clues as to where they are, but never providing a definite answer. Throw more and more horrific events and creatures as they progress. Make sure to play off of the characters' **Fears**. Design creatures and beings that seem to be a reference to their past. Have misfortunes that happened to them in the past seem to repeat themselves over and over again.

Design events where the characters receive pieces of their memory. Have them enter into a situation where they find things that seem relevant to them. Either they find themselves performing actions that appear vaguely familiar, or they recognize people and objects from their past. Then give them a piece of their memory. If they have been

losing **Morality** and placating their **Iniquities**, you may want to have the memory seem as if they were wronged, and that they must revenge themselves. Make sure to use every trait on their sheet when giving them this memory, to make it seem as if this past that they have lost was completely real and relevant to their character.

Once you have progressed through the story, ran many frightening events, it is time to give each character their last memory. When you do this, you should probably assign them a goal to complete that will lead them to **Transcendence** or drop them further into **Damnation**. How you handle these two things are up to you and your group? Does it allow someone to leave the place that they are in? Does it bring them to a proper afterlife? Does it cause them to warp into a monster? It is all up to you and how you define this shadow of a reality.

When creating horrific monsters, make reference to character's **Fears**, but do not make it seem as if you are specifically targeting anyone. When you design a monster, you should probably keep four things in mind – What is it's **Horror** rating? This is the number that defines the **Target** for each characters' **Sanity Conflict** when first encountering these types of creatures. You should also probably write down a **Target** for the following things. If the creature is supposed to fight the characters, write down how well it can fight, how well it can hide, and how well it can chase. It it is supposed to manipulate and disuade characters write down how well it can persuade, how well it can command, and probably how well it can fight or run as well, as PCs many times may want to lop off the head of anything they encounter that appears threatening.

There was a lot more to this section that I wanted to detail, but it is getting very close to the end of my 24 hours, I am insanely tired and cranky, and I think that I will soon lose the ability to formulate a coherent thought.

AFTERWORD

So, I am tired, I barely got anything complete, the rules to this system barely stand together, a lot of the descriptions are vague, there are probably hundreds of errors and contradictions above, there are probably dozens of references to things I was going to do but did not get the time to complete. But you know what? I am proud of what I did. It is certainly not the best 24 Hour RPG around, but I think that I did minorly well. While the system is broken and a little 80s-ish, I think someone can see what I was aiming at. I think I was able to take my references and use them in an alright manner. I am the first person to admit its flaws, but I think I did alright for trying to stay up for 24 hours and make a coherent rpg.
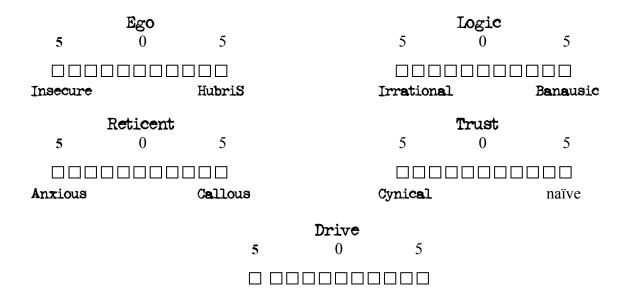
Maybe this project was a little big in scope for a 24 hour RPG. The whole idea, while very specific, can cover a lot of ground. That might have been my first mistake, but I had fun with it. I should have taken longer to think of a good system, but I had already scratched through two other iterations of this system in the first couple hours, and let me tell you that they were **BAD**. Like, a lot worse than this, if you can believe it. I should have taken much more time to describe the different aspects of the system, and I really wish that I had more time to write up the Scenario I was planning on using as an example, and I wish I could have had the time to write pages upon pages in the Gamemastering section. Alas, I procrastinated, worked on things that were not as important, and fell asleep when I did not intend to, but that is life.

Like I said this has its faults, but I am kind of proud of the work that I did. This is probably the most work I have ever done on a single RPG. I would really like to get this off of its feet, redesign the system, make the whole thing better. Provide a lot more examples and tips on how to run a Silent Hill 2/Jacob's Ladder/Dark City/House of Leaves sort of game, but I am really not in the position to at the moment.

That all said – I would like to hear from you. Send me questions and comments to justinanthonyhamilton@gmail.com I will be refining this over the next week to make a more coherent and print-friendly pdf. Hopefully I will have a website that I can post this up on and allow anyone to download it. Once again, please send any comments. Any suggestions that you have for me refining this, or if you want to ask any questions about what was going through my head while doing this, or if you just want someone to deliver hate mail to – I'd love to hear from you. Thank you, and goodnight!

Lost Memories

Name: Player:
Concept: Game:

Ethic:

Iniquity:

Precept:

Loves   **Hates**   **Fears**

Ego
5   0   5
☐☐☐☐☐☐☐☐☐☐☐
Insecure   HubriS

Logic
5   0   5
☐☐☐☐☐☐☐☐☐☐☐
Irrational   Banausic

Reticent
5   0   5
☐☐☐☐☐☐☐☐☐☐☐
Anxious   Callous

Trust
5   0   5
☐☐☐☐☐☐☐☐☐☐☐
Cynical   naïve

Drive
5   0   5
☐ ☐☐☐☐☐☐☐☐☐
Credulous   Dogmatic