



Table of Contents

<u>Formalia</u>	<u>2</u>
<u>Preview</u>	<u>3</u>
<u>Gamemaster Instructions</u>	<u>5</u>
<u>Introduction</u>	<u>6</u>
<u>Characters & Casting</u>	<u>7</u>
<u>Structure & Mechanics</u>	<u>10</u>
<u>Safety</u>	<u>14</u>
<u>Playing Online</u>	<u>15</u>
<u>Advice on Atmosphere</u>	<u>16</u>
<u>Scenes & Warm up</u>	<u>20</u>
<u>First Cycle</u>	<u>23</u>
<u>Second Cycle</u>	<u>27</u>
<u>Third Cycle</u>	<u>29</u>
<u>Reference</u>	<u>34</u>
<u>Characters</u>	<u>40</u>
<u>Eto</u>	<u>41</u>
<u>Alri</u>	<u>42</u>
<u>Shai</u>	<u>43</u>
<u>Dura</u>	<u>44</u>

Text and design by
Mads Egedal Kirchhoff

Characterillustrations by
Kikko Henriksen

Music & Props

The scenario has a soundtrack, which can be found on [Spotify](#). You are encouraged to listen to it while reading. If you have some lights that can shine red you're also encouraged to have them ready before play.

This scenario contains spoilers.
Both for future and former players.
It's only for the eyes of a GM.
If you have played the game and is
trolling for answers, consider whether
you deserve the Truth.
Whether you want to be cheated of
an unsolved mystery.

Last chance. The Raven Protects.

Thanks & Love

'Forfatterkollektivet Arbejdstitel': Troels, Marie, Lærke, Terese, Anne and Elias for innumerable workshops, talks and putting the memory mechanic on the right track.

Troels Ken Pedersen for Greisning and sparring.

Jacob V. Nielsen for awesome feedback and editing.

My illustrator Kikko Henriksen for the fragile faces.

Danny Wilson, for being creepy in general and having taught me many horror tricks.

Asbjørn Olsen master of mood and silence.

My playtesters Troels Ken Pedersen, Henrik Dithmer, Jesper Kofod, syv unævnelige Tyrting connere, Jason Morningstar, Banana Chan, Jeeyon Shim, Chad Wolf and Tinni K. Jensen.

The scenarioresponsible Niels Jensen and Louise Floor Frellsen for feedback and workshops.

Inspiration

Dark Souls by Hidetaka Miyazaki

The Sandman by Neil Gaiman

Inception & Memento by Christopher Nolan

Berserk by Kentaro Miura

Alien by Ridley Scott & James Cameron

The Call of Cthulhu by H. P. Lovecraft

Akira by Katsuhiro Otomo

Kingdom Death: Monster by Adam Poots

I'm sorry, Jon

Silent Hill by Keiichiro Toyama

[Miscellaneous on Pinterest](#)

Roleplaying scenarios

Faye by Asbjørn Olsen

Teddy says Hide by Danny Wilson

Resan by Frederik Axelzon

Memoire by Morten Havmøller

Forsvundet i sneen by Anne Meus

Morthost

Væk by Klaus Meier Olsen

Familien by Max Møller

Aokigahara by Rasmus Høghdall Mølgaard

Den trettende gang by Anne Vinkel

Sølvnøglens Døre by Thais Laursen Munk

The scenario build on techniques and concepts from my own scenarios The Endless Empty City, Dusk, and Duel among others.

Preview

Four amnesiacs travel through a desolate world of terrible monsters under a broken sun. Terrible sacrifices must be done to regain their memories and even then, some will remain a mystery.

- ✕ *Horror*
- ✕ *Fantasy*
- ✕ *Mysteries*

Facts

Number of players and facilitators:

4 players + 1 facilitator.

In an emergency, the game can be played with three players. It's almost better for online, if you have a confident & creative group. In that case, one of the roles will lie dead in the house at the beginning of the journey and have to be *dragged* along.

Total time: 3 hours.

Language: Danish and english.

Age limit: 15+.

Amount of reading: Less than two pages.

About the Author: Mads has written a fair bit of moody, melancholic scenarios with interesting mechanics by now. The one this year has gotten an extra infusion of darkness and secrecy, but otherwise, everything is as usual.

Description

An eternal solar eclipse bleeds the world in red. It is snowing with ash. Screams are carried far on the wind, as indescribable monsters finds their prey. Four people travel through the desolate landscape, armed with broken weapons and dark magics. They have no memory of who they are or what they have done, driven only by gut feeling towards an unknown goal.

Forgotten is an atmospheric dark fantasy and horror scenario about mysteries and amnesia. There's desperate battles, narration and complicated relationships. A mechanic forces the characters to sacrifice body and mind to regain their memories, while others are lost forever. Even after the game is done, there will be secrets left. The game also involves music and lighting.

Content warning for personal tragedies, body horror and terrible violence, partially executed by the players themselves. It is NOT a scenario that seeks to break the personal boundaries of it's players, but it's also not for the faint of heart.

Game master

Instructions

Read this once or twice.

The most important points are summarized later.



Introduction

Forgotten is an **atmospheric** scenario about **mysteries**, missing **memories** and brutal struggles & **sacrifices**.

The game takes place in a fading and vague **fantasy** world. The sun is broken & black, draping the world in an oppressive **red** light. Four **amnesiacs** wake up into this world and starts travelling, only driven by an inexplicable instinct and sense of direction. Through ashy mountains, a corpse filled city and a forest made of living bodies. During the journey they will struggle against abhorrent monsters and sacrifice body and mind to not to lose buried memories. The ending of the game has choices with implications for the both the fate of the characters and the world, but one should not expect an entirely happy ending or complete closure.

All characters have complete **memory loss** and do not know what has happened to the world, where they are heading or anything about themselves than what they can see and their names. All that is unknown to the characters is also unknown to the players. You have the truth, the lost memories of the characters. The players will get to read about half their memories during the course of the scenario, the rest will be destroyed. The memories will be an incomplete puzzle. You should not reveal what was on written

on the lost memories, even after the end of the game. By reading the rest of this text, you agree to never reveal the secrets contained within outside of the context of play. The thesis is that **unsolved mysteries** are the most interesting.

The scenario is structured around three types of scenes, thrice repeated. Each has their own style of play. **Travel scenes** focus on slow, moody **narration** and **descriptions**, partly from you. **Bonfire scenes** are about classic **social** play, where the characters talk to each other, gradually regain their memories, and perhaps share them with each other. These are interrupted by **monster scenes**, where grotesque monsters are fought. The battles consists partly of unrestricted storytelling, partly of a mechanic, the **auction of sacrifice**, where players outbid each other in physical or mental sacrifices to gain back their memories. All characters will likely be hurt physically and mentally by the end, but those hardest hit will remember most.

The scenario is tightly structured and driven in large part by you. In addition to conveying and guiding the game's fairly **linear structure**, you also set the scene, act monstrously and generally spread gloom and grief.

Characters & Casting

Each character consists intuitive impression of themselves and the others as well as some mysterious emotion that weigh on the role. Players do not get them from the start, but each character also has six memories, in the following categories:

- ◆ **Secret:** Something damning the character has done or is. Juicy stuff.
- ◆ **Relation:** The character's actual shared past and relationship to one of the other characters. These are mostly bittersweet, since the group (spoiler) is actually a broken family.
- ◆ **Goal:** Where the group is actually headed, why and what they meant to do at journey's end. These can effect how the game ends, help them make the "right" choices.
- ◆ **Background:** Who the character fundamentally is and their past. Job, dreams, family and recent events.
- ◆ **World:** Something about the setting, it's past and current situation, from the perspective of the character and filtered through their interests.
- ◆ **Truth:** A special, extra secret memory. The mere existence of this memory is secret. Only one is given in one of the possible endings of the scenario. They are an extra secret and mindfuck.

It is not given what memories the players will read and thus how the roles unfold during the game. Seemingly crucial elements might never surface. Therefore you should give the roles to the players based on the open facts about them. I suggest you show the players the pictures, describe their **core emotion, abilities or equipment**, and let **them choose for themselves**. If you have a good sense of the players, or they don't have any strong opinions, you can also cast the characters based on the following:

Eto



Eto is middle-aged man with a dark, **magical stone** implanted in his hand. He is haunted by a deep, unexplained **sorrow**. He is also weak and frightened and generally emotional, and thus a good role for an emotion-seeking, bloody player. He is also essentially the sorcerer of the group and can be fun in the hands of an imaginative player. Ideally one that gets the mood of the game and will paint the magic as grotesque and horrible, as there are no restrictions on it other than appropriateness.

The names are pronounced with distinct syllables, pauses between them, rolling R's and maybe a bit of a vague, middle-eastern accent. Aet-to, Al-ri, Sha-i and Du-ra.

Alri



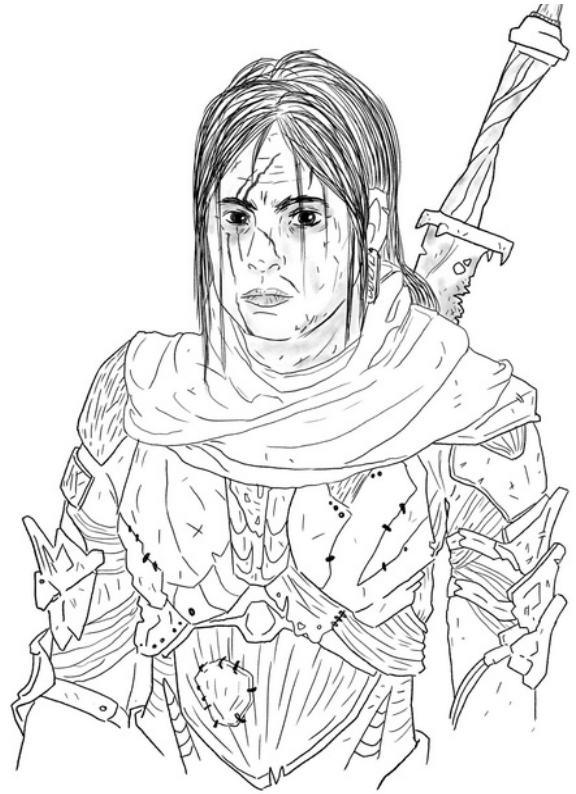
Alri is a young girl/teen, dressed and armed with the remnants of various creatures. She is secretly half monster and even without reading the relevant memories, it is fairly obvious there is *something* wrong with her . She embodies a **duality between the innocent and the bestial** . Give it to a player you can see playing both, both a scared girl and a monster.

Shai



A middle-aged man, whose one arm is a corrupt mess of flesh and metal. He wears fine clothes and is haunted by **regret**. Most suited for a player that will want to wallow in his remorse. But Shai is also **impulsive** and determined, so he also can work well with someone who wants to move the game forward, or a creative player that can find uses for his gadgets and alchemical gear.

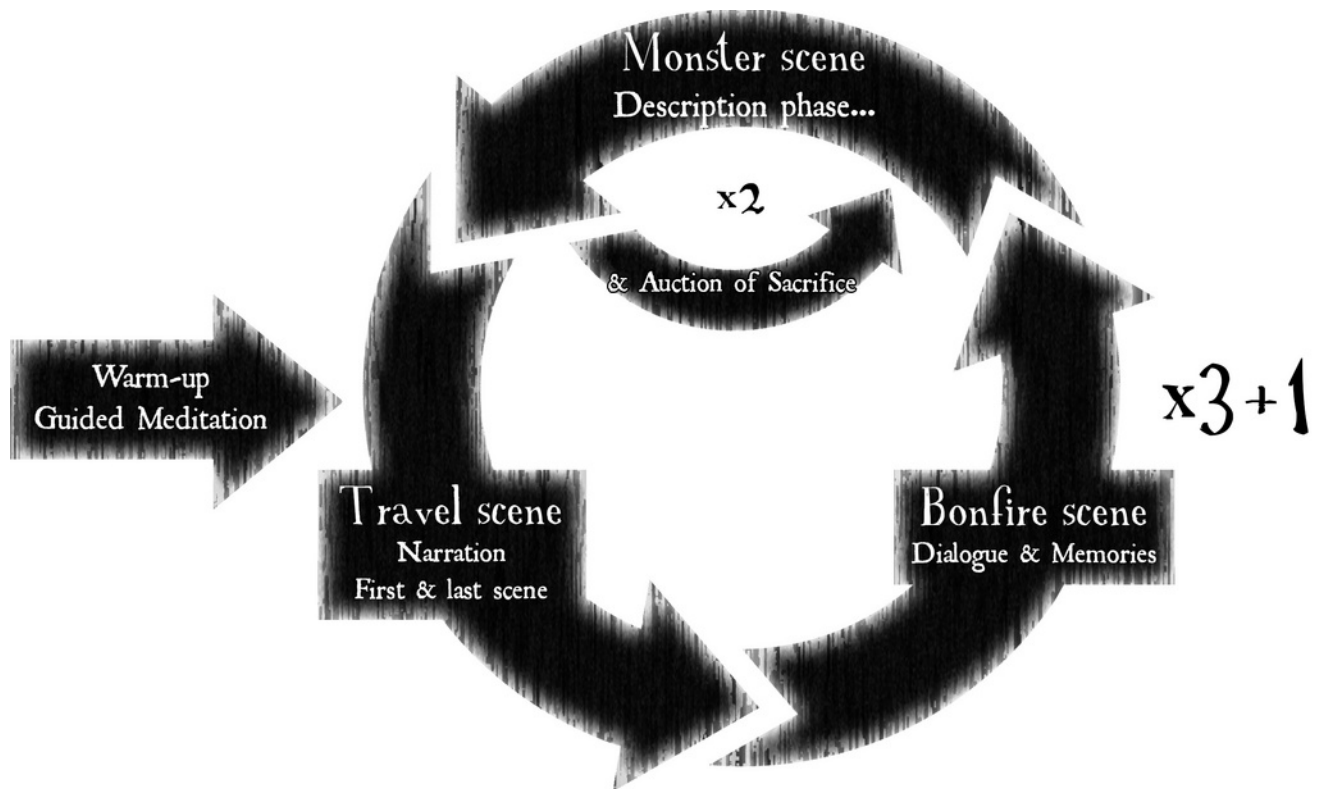
Dura



The **fighter** of the group, Dura is armed with weapons, **hope** and suppressed trauma. She can be given to a player who wants the option of playing a slightly more **positive** character, who will protect and encourage the group. Which is not to say there is not also darkness within this role, hidden in certain memories. She has forgotten her death wish. She is arguably the most straightforward character and can be also be given to a less experienced player.

Structure & Mechanics

The scenario is fairly tightly structured and linear. There are three scene types , which are played in different ways and played one after the other. A group of three such scenes constitutes a "cycle". They can also be thought of as acts. There are three cycles, for nine scenes in total, plus warm-up, a guided meditation and an extra concluding scene.



Travel scenes

The first, fourth, seventh and tenth scenes played are travel scenes. These focus on **mood, narration** game characters' wandering through a dying world. Each scene focuses on a specific area that the characters arrive in and travel through.

As a rule of thumb, the characters should not talk to each other; Everything should be in third-person, be descriptions of what the characters are doing and feeling and the world around them. **No dialogue.** This provides contrast to the other scenes and sets the mood. It is not a hard and fast rule, a few short, meaningful exchanges may be appropriate, it just should not become full on conversations. Creative violations of the rule, e.g. to read something aloud written somewhere is totally allowed.

Travel scenes are your opportunity as a game master to set the mood. Set the scene in detail, continuously describe the landscapes around the players and give a sense of travel. The players may contribute as much as they want and further narrate.

To get them going, you can ask **questions** about what they see, how their wounds are developing etc.. Do give them some time to think and do not ask all the time.

Bonfire scenes

When night falls, the journey must pause, and the characters light a fire to keep cold and darkness at bay.

In the bonfire scenes, the characters are welcome to talk and there is a general focus on **social play** & (missing and recovered) **memories**.

The scenes here are **reserved for the players**, it's their chance to play out and develop the characters' relationships. You should not interfere too much, but can contribute a few evocative descriptions of e.g. the orange glow of the fire and visions in the dark. If the players need help to get started, you can again ask questions, focusing on their relationships and positions around the fire. Conflicts or reconciliation may arise and be helped along. You can also subtly hint at the game characters' as yet unread memories, teasing them a bit with what they do not know.

During the bonfire scenes the **players' memories are unlocked**: They write what type of memory they want to remember you in the chat room and you answer in a private message. In the first bonfire scene, everyone gets a memory, in the following, the right to do so has to be 'won' in the monster scenes.

The players themselves decide if they want to share what they now know with the group, or keep it a secret, or

something in between. A slow, **gradual reveal**, executed at the most dramatic moment, can be quite satisfying.

Do encourage the players to give the scene some time before they start remembering.

The scenario comes with a virtual background image with the memory categories on it, which you can switch to, to remind the players of their options, or you can just write it in the chat.

Monster scenes

A monster scene always ends a bonfire scene by a terrible beast attacking the group. The scene consists of **two rounds** and each round consists of **two parts**: A **description phase** and an **auction of sacrifice**.

The description phase

The players describe freely how they fight and defend themselves. There are no hard limits to what they can describe, but the mood should be **desperate**. The monster has the upper hand until the end of the scene and it should feel chaotic. The players can get hits in, but nothing that stops the beast. **You describe the monster's attacks** and the wounding of the characters. It should mostly be flesh wound, nothing too disabling at this stage. Make sure all players get at least one turn to describe, even if their character is just trying to flee or in fetal position. If a player is on a roll, they may have more than one turn of speaking, but

avoid it dragging it out, and cut the scene quickly in the middle of the mess.

Auction of Sacrifice

Each player **briefly bids** something of their character they are willing to **sacrifice**. It can be something **physical**, **mental** or more strange and abstract that is sacrificed. For example, the game person's past, sense of taste, empathy, or 'just' losing an arm. You as the **game master decide** which sacrifice is the 'best', which is one that actually happens in the fiction. Furthermore, the player wins a memory they get in the next bonfire scene. It's a good idea to note who won in the chat or elsewhere before you forget. You can choose to accept more than one sacrifice in the later monster scenes if the characters are not broken enough.

You should mention that you choose the most **brutal**, damaging, or 'worst' sacrifice, but also are an **erratic** and arbitrary judge. Which actually means that you should be egalitarian and distributive: Each player should get at least one sacrifice accepted during the scenario. Prioritize also sacrifices that you can see contributing to the story going forward, creating drama in the group, and the like.

In brief, the auction of sacrifice is about the players overbidding each other with harm to their character, to win something just as important as their health.

After picking a winner, you return to the second description phase. Firstly, the **sacrificer has the right to narrate** how they lose what they wagered. If they need help, or the loss wasn't brutal enough, do feel free to supplement and describe the horror's punishment, or ask the other players if they have ideas.

Otherwise, the second round is played out much like the first one, except that you may **escalate** the violence and horror. After the second round the scene ends. The **sacrificer has the right to narrate how the fight is ended**, whether it is how they overpower the beast or flee from it.

Tips of Sacrifice

You shouldn't encourage the players to be creative, that'll slow things down and lead to overthinking it.

Do vary what kind of sacrifice you take. Accept both simple, brutal physical sacrifices and creative mental ones.

The players don't have to explain how the sacrifice comes about, you'll collaborate to describe that in the fiction after you've chosen a winner.

A sacrifice generally only affect one's own character, but one can ask for permission to involve another character.

Safety

'Forgetting' is a gloomy horror scenario. Ideally, it should get a little under the skin of everyone involved and inflict a bit of despair and disgust in the real world as well. It is however deliberately far removed from the real world, creating some distance. It should still be engaging and 'fun' for everyone involved, in the broadest sense of the word.

One of the reasons the setting is fantasy is that it provides some distance. Once the game is over, you can put it behind you as only being fiction. The relieved feeling of waking from a nightmare is one I'm going for. So it is not as such likely to traumatize players if you are dealing with reasonably robust individuals. There has however been a single test player who reacted strongly to the game's content, which still ended up enjoying the game after a bit of care & love. In any case, it is worth taking its precautions.

Lines

Host a round where each player mentions if they have any phobias or subjects they don't want brought into the game. I always put down sexual violence, as that is something that is too prevalent in the real world to be any fun.

Safety Word

Agree with the group that the **safety word/phrase** is simply "**stop the game**" or similar. Of course, any other alarming, off-game gesture or phrase counts as well. If the stop word is said, you stop the game immediately and you talk it through.

GM responsibility

It is first and foremost you who have the primary responsibility to keep the group safe. This is not to say that players do not also have a responsibility to themselves and each other, but you simply have more completely authority and overview. Just look at your players and assess in advance if there is anyone who needs extra care. **Have an empathetic eye open** throughout the game and check to see if anyone seems to be having a hard time. Players will rarely say it out loud if they have problems, for fear of interrupting the game, so it's also up to you to do something if that seems to be the case. The game is no more important than its players.

Playing Online

The scenario is made to be played using zoom or similar program. It can also be played over other video chat programs, but comes with virtual backgrounds, which are not mandatory, but quite useful. Also, mind that not all computers and cameras work with them, so be flexible.

Along with the scenario, you got "GMBackground" which can be used as a virtual background most of the game and "MemoryBackground" for the bonfire scenes. The "Memories" text file has all the characters' memories collected in easily-copyable form for use in the bonfire scenes. If you have multiple monitors, it is a good idea to have the zoom chat and text file open on the second one. Furthermore, there is a zip file for each of the characters that includes the character text itself, a full portrait of the character that you can use to introduce them when introducing them and four numbered virtual backgrounds. These get progressively **more and more erased**, "forgotten", and are a little voluntary mechanic for the players. **Players can change the background when fitting**, say, during a break or as the character decays. It's not something they

need to use if it breaks their Immersion. It is also a good idea to rename yourself in Zoom to the character's name by right-clicking on your own image and "rename".

It is worth bearing in mind that inhibited body language and lag online will make players will more often interrupt each other. Forgotten is a fairly slow scenario, so it shouldn't be a huge issue, but keep an eye on it and intervene if one player is consistently dominating the conversation. Especially in the monster scenes, it's a good idea to control the speaking sequence quite strictly, go round by asking "Shai, what do you do?" or such, so you can build a hectic mood without people interrupting each other. You can also have people raise a hand (or fist, or claw) when wanting to say something in the travel scenes, so you can hold on the silence while still getting speaking time.

Music can be shared in Zoom by pressing "Share Screen" → "Advanced" → "Music or computer sound only". It's worth testing and calibrating an appropriate, not too loud, sound level with your players. If that doesn't work, you can also just share the spotify playlist.

Advice on Atmosphere

A big part of the experience in this scenario is the atmosphere. Hopefully a gloomy mix of melancholy, powerlessness and fear. The music, scenes and mechanics does their part to create horror, but there is also a lot you can do as GM do give the game weight. It's more art than science, but here's some suggestions.

Describe colors

When describing, especially in the travel scenes, describe in a painterly and emphasis on colors. **Red** is the primary color of the scenario: The ruined sun bleeds a constant, red light all over, ruining other colors. One can still sense that the ash is gray, but only red light is reflected from it. Imagine the oppressive feeling of walking for days without seeing any light other than red and give that feeling to the travel scenes. Remind the players a couple of times that something that should be a different color is only an ominous red.

However, there are still other colors to be found, primarily at night. The **black** can of course be found in the dark of night, the skin of the monsters and the depths of the swamp. The healing, orange glow of the fire. For variety, a rotten green, an unnatural purple, a sickly yellow or a depressed blue. Enhance with an appropriate adjective. Only if you're

merciful will they see the white of the moon, before disaster strikes.

Describe senses

Do not forget the other senses. Howling in the night and faint moans from half-dead bodies. A sweaty, greasy smell of burnt meat. The organic rot from the moss. The stink of tar and sulfur from the mouth of the beast. The soft, malleable sense of the meat they're climbing over. The sharp taste of iron that follows the blood in the mouth. The drag of the lungs as the last air leaves them, etc.

Do not fear silence

Atmosphere can barely live without silence. It must have time to sink into the gut. **Speak slowly and clearly.** Make rhetorical pauses. Give players time to think, imagine their situation and choose their words. Someone does not have to be talking at all times, one can also just listen to the music.

Play slowly yet determinedly

The game consists of ten scenes and should take a bit over **three hours**. There should be plenty of time to let each scene unfold and have time to linger. The atmosphere may, however, become too heavy and monotonous at length. An overly long first act can drain

energy for the later parts of the game. Always leave room for silence, but also do not be afraid of throwing in descriptions and questions to the players to get them going. **Cut scenes before they are fully explored** and all is said. It gives energy to the rest of the game. Eg. a bonfire scene may be interrupted before all memories are told and everything revealed.

However, it also depends on the group. Make room for players with plenty of initiative, narration and intrigue to play out. It's the energy, not the time, that matters. If in doubt, take a break and **ask the group if the tempo is right**.

Cut scenes subtly

When cutting scenes, avoid saying "cut" and stop it abruptly. Instead, **let the scenes fade into each other**, going from one to the other through narration rather than mentioning it directly.

Typically, a travel scene ends with you telling them that darkness is falling, they find a place of shelter or relative safety and light a fire. Let the players contribute in narrating it if they feel like it. The bonfire scene can be cut abruptly by the monster suddenly attacking. Or slowly, by describing howls in the night and the stench from the beast's breath.

After a monsterscene, you or the players can describe how the characters exhaustedly care for their wounds, fall asleep and wake up for the next day's

journey into a new landscape. **Avoid meta-talk** other than rule explanations as much as possible.

Say yes (and escalate)

As an evil GM and the representative of the monsters, there is a tinge of an antagonistic relationship between you and the players, but in the end, you are **co-conspirators**. They just as interested getting tragic fates for their roles as you are. Always say yes to their contributions, ask in-depth questions and ask them for details. If a player does not know how a sacrifice should turn out, ask another, or build on them yourself. Make the abstract specific and escalate.

An example from a play test: GM describes crooked trees in the bog that the characters are travelling towards. A player briefly explains that the "trees" actually consists of living, tangled human bodies. GM loves it, and suggests that they will have to cut down and cross such a tree, and goes into detail about how it feels to crawl on all four upstairs soft faces, to touch teeth and filtered bodies.

Balance melancholy and horror

There are some nuances in how the mood will be, which you can adjust. You can emphasize subtle, melancholy mood or explicit, confrontational horror and gore. It's the difference between describing the world as barren, sad, and desolate, so that players understand what has happened in

the abstract, or let them wade through corpses, blood, and twisted figures in frozen screams. It is whether you aim for ripping the characters' humanity and relationships from them, or tearing their bodies apart and torture their minds.

Either way, there should be a **healthy mix** of both. The travel scenes best support melancholy and the monster scenes the horror. The scenes place some emphasis on the grotesque (see the forest of human bodies and the descriptions of the creatures), but the scenario is also tested as and works fine as a more subtle journey. As a GM, you are free to adjust and remove various disgusting elements from the scenario, for your preferences or group's sake. Or you can turn up, add gore enjoy revelling in misery. There's suggestions for possible adjustment in the scenes.

Seek contrast in tempo and light

Just as the scenario deliberately alternates between melancholy and horror, it should also shift in pace and intensity. If it is always slow melancholy, it quickly becomes heavy and TOO gloomy. The travel scenes should be slow and half-whispered. The players control the pace of the bonfire scenes, but will probably be the same. However, the monster scenes are your chance to break with that pace, and give the game a shot of energy. In these scenes, speak loudly and quickly and put pressure on the players .

Seize upon any hope and light that might appear, in this otherwise very black-on-black scenario. **Let the characters win occasionally** and be cool if the players want it. As long as they have sacrificed much to get their. If the characters find joy in the relationships that are revealed, give them time for reconciliation. It is not unlikely that the players themselves will choose to sacrifice the same relationships on the next occasion. A little light makes the pain sweeter.

You can also follow the mood of the music that goes from melancholic, to bittersweet, to directly eerie, approximately coinciding with cycle 1, 2 and 3 respectively. In combat, you can switch to the last part of the playlist, from "Carrion Flowers" onwards for more intense music, but *only* if you have the surplus attention, there is plenty of other, more important things to keep track of.

Last but not least, have **breaks** and let the players distance themselves from the mood. Even the most serious group may erupt into jokes and laugh when the pressure has lasted long enough. That's fine! See it as a little mood break. When they are done laughing, ask them to **take deep breath and get back to their character and mood**. And when the game is over, leave it far behind and revel in catharsis instead.

Play the evil Game Master

As GM, you are of course the players' friend. They can only fully immerse themselves in the experience if they trust you.

But once they do and the game is on, you do not have to be their friend *all* the time. Even when you are not playing a monster, there is still a meta-role you can take on: the evil GM.

Decline coldly if they beg you to reveal secrets of the game. Imply that it only gets worse, when they complain about the fate of their characters or the brutality of the mechanics.

However, it is only a role and it should be clear that it does not represent you as person. If the players need rule clarifications or need a hug, then give it.

Trust your instinct

You have probably consumed some amount of horror and tragic fiction in your life. Maybe you've even played this kind of thing before. So make use of it, follow your intuition, genre understanding and sense of drama. Your gut feeling for what the game needs is more important than what I think. Go with your gut. Every description does not have to be super original, go with your first idea. I trust you.



Scenes & Warm up

The course of the game, read once or twice. If you prefer reading aloud, you'll need this section while reading. If you are fine improvising, the later Game reference section should suffice.



Before the game

Organise your files so you have it all at your fingertips. Test the music and sound in Zoom. Perhaps throw in the virtual backgrounds in advance so you can easily switch between them. If you have any red LED lights, you can have them on your desk to give your face a red glow and close curtains and the like. I suggest you do not turn off your lights until roles have been read.

Teaching the scenario

First, introduce the scenario to the players. You should mention the **genre and mood of the scenario, how the story starts**, the **theme of mystery**, and that the scenario is structured over **three scene types**, but do not go into detail.

Explain the game continuously, instead of all upfront. Explain travel scenes after the characters have been read: They are **without dialogue**, with a focus on describing game environments, the journey and the characters' actions and condition. For example, disturbances in the horizon, weather, the path, wounds and hardship. Use all the senses and think gloomily and mysteriously.

When you reach the first bonfire scene, you explain that the bonfire scenes has dialogue and the remembrance mechanic. In the monster scene, explain the description phase, play it out, then describe the auction of sacrifice and play

it out. By then you will have been through a whole cycle and you can play the rest of the game without interruption. It's not that complicated when you take it a step at a time.

Warm up: Zoom In

Narrative play is easy for everyone, so it should be practised. One player describes something **seen from far away** in a sentence or two, e.g. a landscape, a city, a person. The next player **zooms in**, describes smaller details as if having moved closer to the subject. The next one can then zoom in even further, or zoom out and describe something else. You start with the first description and continue for two-three rounds. Mention that the what they are describing should be part of a beautiful fantasy world. This might make it something you can weave into the ruins passed during the journey later.

Then cast and read the roles. Ask if there are questions. A break might be good at this point.

Guided meditation: Immersion

To get players into character and mood, you will run a guided meditation before the first scene: When the players are done reading and ready, ask them to turn off most of their lights (total darkness can cause problems with webcams), close their eyes and breathe deeply and calmly. You turn off your own light, turn on your Virtual Background and start the music. Slowly and calmly, with **long pauses between each sentence**, you speak and explain what they should imagine. You can read the following aloud or improvise on the theme at your preference, the exact wording is not important:

“Remember something. Dig up a good memory and play it out in your mind. Maybe another scenario you’ve played, a conversation you’ve had, a meal, or an experience. (Long pause). With a slow exhalation, let it go. Let go of the memory and your memory. Everything you have done, experienced and are. (Long pause). Now see your character in front of you. Imagine their posture, their movements and scars. (Pause). Step into them and become one with them. Feel the emptiness in their head, the feeling in your gut. Think confused thoughts. (Long pause). Then you feel yourself slowly awakening, your cheek against frayed wood ...

From here, you go directly **without interruption** into the first travel scene ,



where you continue at a more normal speaking pace.

First Cycle

The aesthetic themes of the first cycle are ash, the broken sun, cold and distant destruction. It is a **melancholic** and subtle 'Act' as both players and character do not yet know how much danger they are in, and how much they have to lose.

Scene 1.1:

Journey through red ash

You have a hefty monologue in the first scene, establishing the character's situation, the start of their journey and the fading world around them. It is, as always, up to you whether you want to read or paraphrase. It is more important to set the mood than to include all the details.



*You wake up on the floor in a simple house. A place that once was a cozy home, now a ruin of broken furniture, black scratchmarks and pools of blood. Something purple, wet and unrecognizable lies dead in a corner. You look at each other, remembering only your names and that **you have the same purpose**. It's snowing outside and yet you quickly leave the house.*

*Outside, the cold is biting and uncomfortable. You are high in the country and can see far. It is **ash**, not snow, falling from the sky. Over you hangs a **ruined sun**. A black face, surrounded by flame, covering everything in its red glow, overpowering every other color. **You know which way to go**, even if you do not know why.*

What do you do? What do you see?

Reiterate quickly that **travel scenes have narration without dialogue**, and then repeat "*What do you do? What do you see?*". If the players take initiative, let them describe as much as they like. Make sure all players are heard. And complement as you please with disturbing descriptions of e.g. fields burning, ruins in the horizon, claw shaped footprints in the snow, and a sense of terrain and time passing.

If players *do not* take initiative (give them time), ask questions:

Questions

How do you travel? Close together or each at your own pace?

How do you cope with the weather and the cold?

What disturbing visions do you see in the horizon?

What is abnormal about the sun?

Where is the burning smell coming?

How does your head feel?

What does the tracks in the ash look like?

Is there something you think you recognize in the distance?

Feel free to make up questions of your own.

If appropriate, throw in the following problem at an appropriate time.

A woman is lying down, bleeding in the ash. Red on red. A good deal of her lower body is missing. She is half consciousness, mumbling incomprehensibly to herself. What do you do?

Maybe they kill her, maybe they ignore her. Feel free to push them a little, escalate if they hesitate, make moans of pain or screams. Make it unpleasant for them no matter what they do.

Scene 1.2:

Bonfire among trees

When you feel the travel scene has gone on long enough, explain that the sun's light seems to fade (it never sets, never moves), it becomes night and they must find shelter and warmth. You or the players describe collecting firewood for a bonfire among a small cluster of trees.

Change your background and with a soft-voice, explain the rules for the bonfire scenes: They can now **talk with each other**, and can, although they should wait a bit, **write in the chat which memory** they want. It is also worth mentioning that they can decide for themselves if they want to reveal what they now know, be tight-lipped, *or something in between*.

In this scene, all players get back one memory. If you feel like it, you can add evocative descriptions of the fire, howling in the trees, and if necessary, ask questions to the players, but otherwise it is up to them to fill the scene.

Scene 1.3: Beast of Decay

When the bonfire scene has lasted long enough for the players to run out of things to say, or you think a little *too much* has been said, the monster arrives.

Maybe **it jumps directly into the fire**, so that it spreads flames in all directions. Or it slowly creeps near so that the characters hear its rasping breathing before seeing it. Describe in some detail the anatomy of the beast, it can give players ideas for counter-attack.

*The beast is two meters tall, maybe in length. It is hard to say in the dark. It has seven legs, hard hairs of dark and putrid yellow, and a mouth consisting of thin teeth stained red. Scattered across it's head are innumerable milky-white eyes, and **slender arms** moving slowly and randomly seeking. The smell from the breath alone is enough to turn the stomach, a **stench of rotten meat** unlike any other.*

Then you quickly explain that this is a monster scene and its rules: First a loose **description** phase, where all the players freely narrate what they are doing, and inspiration can be found in the roles. The mood should be desperate and chaotic, the characters are not control.

Describe how beast attacks with frothing ferocity. Then look expectantly at the players, continuing attacking until they respond. The beast of decay is actually the biggest and strongest of the scenario monsters, so emphasize that.

It's weapons are **claws, teeth, raw strength** and **weight**. The arms, on the other hand,

do not attack, they are unpleasant rather than dangerous.

Explain the Auction of Sacrifice and that you are an **unreliable judge**.

In the second round, after the player has described his victim and you may have supplemented, you can escalate as follows:

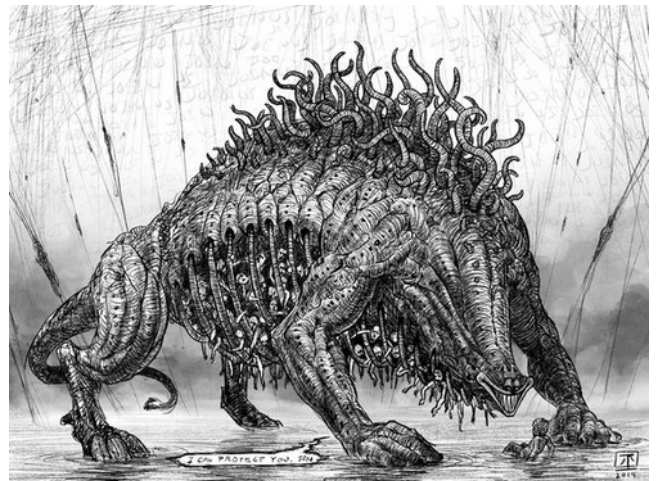
*The creature dislocates its jaw and opens the gap all the way to the belly. It reveals countless teeth, and an interior filled with half-digested, **rotten human** bodies. The stench alone threatens to knock you out.*

And can now be used as a weapon, paralysing people.

After the second sacrifice, you give the sacrificer the offer to describe how the match ends. If you are merciful, you let the characters get a little sleep before the sun's red starts bleeding in again and the journey continues.

It is worth mentioning to the players that they have now gone through one full cycle and the scenario consists of two more in the same style plus a concluding scene.

Have a **break** here and note in the chat who is owed memories.



Second Cycle

The themes for the second cycle is civilization, clues, death, destruction and hope. A faint, perhaps false hope, but hope nonetheless. The act is still predominantly gloomy, but but try to indicate that there is something to fight for.

You might notice some odd, unexplained details in the travel scene. I see no reason to spend more words explaining such minor details, depriving you of such mysteries...

Scene 2.1: Civilization Remnants

You briefly set the scene and then invite the players to talk.

The journey continues. The terrain descends and flattens out. It is slowly getting a little warmer. The ash recedes, and beneath it. Sand. A desert stretches out before you.

You let the players react, and constantly drip in more details and new landscapes along the way:

A city fades into view. Spires of bronze, black glass and a giant wall.

Spend some time before they get there, induce hope.

The gate is closed and on it neat patterns surround a large “Nine”. There is a heavy silence. How do they pass it?

It's heavy, but impossible to open the gate. Behind it they find an endless, empty,

dead city. Feel free to let the players explore a bit if they want. Adjust the amount of corpse and blood as needed.

There is blood, in many shades, smeared on the cobblestones. There are corpses in the streets, and a familiar smell of decay from the houses. But there are also bloody wagon track that pull out of the city in different directions.

*Many **mysterious, half-sentences** are engraved in the cobblestones and blood: "We did it to ourselves", "The heat was the warning", "Locked in the wheel", "The raven protects", "The pain is deserved".*

Questions

How are your legs?

How is your posture?

Are you thirsty? How do you find water?

What is bothering you?

Do you dare to hope someone survived?

Where do you go in the city?

Do you feel like you've been here before?

Are you looking for survivors? Supplies?

Scene 2.2:

Bonfire in dilapidated buildings

Again the sun is setting and they must seek shelter. Feel free to involve the players in where they choose to stay for the night and what they build the fire from. It is not entirely impossible to find a house without deceased occupants.

As usual, you leave the scene to the players. **The two players who sacrificed in the last monster scene may now get a memory each.**

Scene 2.3: Parasite

This creature is more cunning. It acts if a player leaves the glow of the fire, or whenever it suits you. They first feel a light **stabbing pain in the neck**. Brining it near the light they'll see:

*You see a creature consisting of a black, **viscous tar-like substance**. Nothing reminiscent of face or limbs. Less than half a meter long, with an **razor-spike** at one end and several small ones around on it's body. It stings and burrows: A wandering cancer tumor moves under your skin. What do you do?!*

The parasite causes great pain to its victim as it **rips them up from within**. It is surprisingly fast, hard to garb and risky to attack. It takes a lot of coordination, magic or a quick cut to get it out of the

victim, but it may well succeed at some point... After which it slips from grasp and **invades a new person** through an arbitrary body opening: mouth, nose, ear, even the eye.

In other fun tricks, it can burrow deeper, get stuck on an organ and stop it temporarily. If it crawls in Eto, it can **sit around the stone** and make it's power go amok. Alri might have demonic traits unleashed, black skin and blue feathers, if she's already read her 'secret' memory. It can take over and attack with Shais arm, and worsen and spread whatever is is going on with Dura's legs.

In the second round it may also begin **laying eggs**: Black bubbles that quickly grows out of the skin of its victim and bursts with hundreds of new, small parasites.

As you might notice, you may escalate the violence and damage the characters get compare to the first fight, even in the description scenes. The rule is still that you should not inflict anything permanent or debilitating outside the sacrifices though.

Optional scene 2.4:

Dreams

If a little light is needed in the game, this is a scene for that purpose. I actually don't usually play it, but it can provide **contrast** if it has become too monotonous. The stage can be played anytime during the game, wherever it is most needed.

Describe how the fatigue overcomes the game characters as if they had not slept for months. They actually sleep well. Ask each of them to describe a **beautiful dream** they have. Hint at whether there might be truth or not in it.

Ask the players if you should take a break before the third act or just keep going to the bitter end.



Third Cycle

Themes for the last cycle include **despair**, **body & cosmic horror**, **fatigue** and **powerlessness**. It's time for the **climax** so it's now everything needs turned to max. It should be the most gruesome, disgusting and saddest cycle. The rules also change a bit for the sake of escalation.

Scene 3.1:

Through the bog of bodies

*You're leaving town. Another day under red flames. The sand changes unnaturally fast into wet mud and it gets warmer again. In the distance, a **forest** emerges. As you get closer, it becomes clear that it does not consist of trees. Bodies. **Living human bodies**, filtered together in the shape of trees, outstretched arms and fingers like branches. There is a constant sound of skin and limbs twisting, slipping and the moaning softly. They are "planted" in brackish water, a **black bog**, spreading out in front of you, sheltered from the light of the sun. That's where you need to go.*

There are several options for crossing the bog. You do not have to lay them out, just stare expectantly. They can just **walk through the water**, but they can not see the bottom, there is a risk of sinking and it is a **hard work, drains their last strength**. By the end they will barely be able to continue, sinking and getting water in their mouths. Not to mention the

infections one can feel burning in open wounds. Alri is not tall enough to reach the bottom. The bottom, however, does not feel quite as muddy as one might think, pliable, but not soft. The water is also uncomfortably lukewarm, a little too close to body temperature and filled with all sorts of rot and algae.

Alternatively, they may **cut down some "trees"** and climb on them, which allows you to describe how it feels to climb over flesh, eyes and teeth.

*The sun's light is banished to dancing red spots in the water's surface. A quiet, moaning **song** drifts from the trees.*

Questions

Feel free to use questions from the past, or emphasize the effects of the sacrifices.

What is the state of your body?

What visions do you see in the dark?

What sounds do you notice?

Who do you support?

What life do you see in the water?

What does this place smell like?

Scene 3.2:

Island of respite

A small hill emerges above the water right as strength is running out. It is very small, barely has room for them all to sit without falling into the water. A lone dandelion is crushed as a bonfire is started to try the characters. You can continue narrating about the "trees" lament, the darkness and especially the physical and mental trauma of the characters.

This is about the last chance the players have to reveal secrets, play out forgiveness or conflicts.

The two players who won the last sacrifice auctions can have their memories now.



Scene 3.3: The Raven God

*You feel a chill. Hands shaking. A **primal fear** rises from deep within. Something lands elegantly on the fire, untouched by the flames. Everything in you is trembling now. Your gaze is forced to the ground.*

***You cannot look at it.** Only a few large, bird-like claws can be seen out of the corner of the eye. It's gaze burns as it looks down on you from atop the fire .*

This opponent is a **majestic, divine** being. Its proximity alone **instills primal fear**. It is just playing with the partye, they have no hope of defeating it. Sometimes it exhibits a strange love, embracing a character while wounds spontaneously opening on their body.

There are no limits to the abilities of this god. It can teleport after fleeing roles. It can walk on water, hover, curl their bodies together with **telekinesis** and parody Eto's powers. It mostly ignores attacks, wounds healing right away. With a glance it can push one **down into the bog where hundreds of hands** lovingly embrace and drowns the victim. It can instill horrible or **mysterious visions**: Endless barren landscapes, gardens of blood and vague glimpses of game the character's past. And other mental tortures. Use the characters' relationships and revealed memories. Emphasize the character's total **powerlessness**. It's a fucking god and the last fight, go all out.

As a rare attack, or through ridiculous effort, a character might be able to **look**

directly at the raven. It has no face, instead **red malmstrom** of staring eyes, blinding light and in the middle, **endless series of destroyed suns**. The consequence of starting at eternity include blood bursting from every opening in the face and serious seizures.

During the auction of sacrice, you now accept **two sacrifices** per round, but it is still only one of them, the best that wins a memory.

Without you having to mention it, it is now fair to bid the life of a character as the sacrifice. If they do it in a previous match, you should not accept it, but now it is appropriate. This is not to say that death is the ultimate sacrifice, there are worse fates.

The players do not win the fight. **The raven god just flies away**, as suddenly as it arrived. Maybe leaves character with a bit of wheezing advice: "The beginning is near".

Last scene 3.4:

Journey to the Heart

Start with the two winners of the sacrifice auction choosing and reading their memories.

In this travel scene the **characters are welcome to talk with each along the way** and some **final choices** need to be **made**. It's a slowly fading ending that gives a few answers, not a climatic showdown (that was the scene before this one). You can put the music track "**Epilogue**" on at the beginning of this scene.

*A dim red light from above illuminates the bog just enough for you to move forward. The land starts rising again and you tread on glistening, **black obsidian**. Curved columns rise around you, made in the same material. Your gut feeling is getting stronger, you are close to the goal.*

Rhetorical break, let players react or talk if they want to.

*An opening, a cave, welcomes you. You climb down, through winding passages, through the petrified skeleton. You find yourself **walking between monsters**, in innumerable, indescribable forms that barely care about you. They seem to be almost praying towards a pedestal, lit by the cracked sun above: A **small, purple heart**.*

From here, there are different possible endings, depending on what they do. Let them play out the scene, discuss and say the last things there are to say. You can give a few hints if they seem completely paralyzed.

If they try to destroy heart:

It bleeds black, thick blood. And does not stop. All the creatures scream in wild pain, start frenzying and fighting among themselves, tearing each other apart. You can barely move in the rising blood. There's no chance of escape. Your goal eternally forgotten.

They have the opportunity to say a few last words before they **drown** and the game ends. This ending is relatively unlikely, especially if they have read some of the 'Goal' memories.

If one of the characters eats, or otherwise absorbs, the heart:

*The heart itself seems to find its way into your chest. Something in you dies, something else is revived. A terrible **energy** flows through you. Your skin darkens, your arms merge, thousands of eyes opens everywhere on your body. One on your tongue, the moon itself. You feel endless **hatred, remorse**, and a terrible **hunger**. **Is there any humanity left? Are you strong enough to resist it?***

Give them a moment to think about it.

If the answer is no:

*You look at your numerous subjects. Then the humans. How do you **kill** them?*

End with a description of the red sun flickering weakly in the sky above the massacre. End.

If the answer is yes, they deserve a (slightly) happy ending:

You feel a burning gaze. hear a wheezing voice: "The power, as always, is yours, but the beauty of the cosmic works are not yet complete. The past still waits for you". The sound of wings echoes in the cave.

*You have power and control. The creatures prostrates before you. A bright, white light streams down on you from above. From a **whole sun**. And you remember something that should have been forgotten ...*

Then you give the truth memory to the character who ate the heart.

Optional outro: Guided meditation

Give the ending a moment to sink in.

If it feels natural, you then lead a quick "derolling", where people leave their role behind and get properly out of the game. Essentially an inverted version of the initial guided meditation.

Close your eyes and take a deep breath. Feel your role, think its last thoughts (pause) Then step out of it, see it from the outside. Soar away, over the world, leave it (pause). Find yourself and your memories again. Thanks for playing.

So what can players share with others after the game is over? Ideally, they should not reveal memories or the end for future players. It would be most in the spirit of the scenario if they are also tightlipped with other players of the scenario, but that's not really up to me to decide and it would be a shame to stop people from comparing experiences at Fastaval. In fact, there are secrets in the scenario that can only be revealed if GMs and players across groups compare notes...

Reference

Summary for use during play, all the most important info repeated.
Read now and skim through shortly before the start of the game.



Alignment of Expectations

A brief introduction to the game's genre, mood and structure. No need to go into details, just an overview. Do mention:

Dark fantasy and horror. Body horror, desperate struggles and quiet melancholy.

The characters are people without memories only driven by gut feeling to journey through a barren world.

Memories and mysteries. Not all questions will have answers by the end.

Silence is good. Do not panic about filling the conversation space. **Atmosphere!**

Three different **scene types**, repeated three times, plus warm-up and an ending scene. Narration, dialogue scenes and horrible combat. Will be introduced as they're played.

Warm up, Zoom in: Narration practice, describing a fantasy landscape by zooming further and further in or zooming out to something else.

Casting

Feel free to let people choose for themselves.

Eto: Dark, magic stone. Afraid and sorrowful. (Creative / emotional player)

Alri: Teenager, surprisingly quick and strong, split between fear, bravery and emptiness. (Nuanced or demon player)

Shai: Arm of metal and corruption. Expensive clothes. Initiator, regret and frustration. (Active / creative player)

Dura: Heavily armed. Hopeful, but not without trauma. (Protective / inexperienced player)

introduce the categories of memories (except truth)

Relationship: Common past with one of the other characters.

Secret: Something problematic the character has done or is.

Goal: What they are traveling towards and must do. May affect the end of the game.

Background: Character life from before. Education, job, family, dreams.

World: Something interesting character knows about the world past and present situation. Subjective.

Introduce travel scene structure. (see next page)

Break?

Atmosphere Advice

Describe colors (especially red and black)

Describe senses

Cut scenes subtly

Say yes (and escalate)

Do not fear silence

Play slowly but determinedly

Seek contrast in tempo and light

Balance melancholy and horror

Play the evil Game Master

Follow your instinct

Scene types & Mechanics

Travel Scenes: No character dialogue. Focus on mood. Get players to narrate and ask questions.

Bonfire scenes: **Dialogue**, player driven. A bit into the scene they should write the chat which memory they want. Change background.

Monster Scenes: Descriptions phase: Desperate atmosphere and the monster has the upper hand. Auction of Sacrifice: Players bid with sacrifices. You choose the most brutal (or interesting). Winner earns right to narrate outcome and a memory in the next bonfire scene.

Guided Meditation : Close eyes, breathe deeply (turn off lights, change the background and start music). Reminisce about a memory. Let it go and let go of yourself. See the character, enter their body. Feel the emptiness of their memory and feeling in the gut.

First cycle

Themes: Sun, ashes. Distant ruin, melancholy, subtle, not dangerous yet.

1.1: Journey through red ash

Waking up in shattered house, snowing ashes, ruined red sun.

Half a woman bleeds. What do you do?

How do you travel? Close together or each at your own pace?

How do you cope with the weather and the cold?

What disturbing visions do you see in the horizon?

What is abnormal about the sun?

Where is the burning smell coming?

How does your head feel?

What does the tracks in the ash look like?

Is there something you think you recognize in the distance?

Scene 1.2: Bonfire among trees

Bonfire is lit in shelter between trees.

Everyone gets one memory some time into the scene.

Scene 1.3: **B**east of Decay

Big, strong beast, terrible breath, weak arms on head, many white eyes.

Second round: Opens mouth and abdomen wide open and has rotten corpses inside.

Mention that there's two more cycles.

Break!

Second Cycle

Civilisation, death, destruction and hope.

Stage 2.1: Remnants of Civilization

Ash is replaced by desert. Gradually getting closer to a **mighty city**, great wall, bronze and black glass. "Nine" on the gate.

The city is dead, abandoned, corpses strewn about, but also signs of escape. Messages are left behind : **"We did it to ourselves"**, **"The heat was the warning"**, **"Locked in the wheel"**, **"The raven protects"**, **"The pain is deserved"**.

How are your legs?

How is your posture?

Are you thirsty? How do you find water?

What is bothering you?

Do you dare to hope someone survived?

Where do you go in the city?

Do you feel like you've been here before?

Do you look for survivors? Supplies?

Scene 2.2: Bonfire in dilapidation

Players choose a building to stay overnight in. **Victims of the auction of sacrifice get a memory back.**

Scene 2.3: Parasite

Black tar blob with razor-spikes. Invades a character's body from the dark. Quick, invades multiple people and make their powers go crazy. Lays eggs.

Optional scene 2.4: Dreams

Only play if you feel there is a lack of light / contrast. Characters actually sleep peacefully, each describing a good dream.

Break?



Third Cycle

Despair, fatigue, body & cosmic horror, powerlessness, climax.

Scene 3.1: Through the Bog of Bodies

The desert turns to mud. Travelling a towards "forest"... which consists of **living human bodies**, submerged in a **bog**. Hard to cross. "Trees" singing lament.

What is the state of your body?

What visions do you see in the dark?

What sounds do you notice?

Who do you support?

What life do you see in the water?

What does this place smell like?

Scene 3.2: **I**sland of Respite

Near drowning before finding a hill above water. Small. **Winners of auction of sacrifice remember.**

Scene 3.3: The Raven God

Incites trembling and raw fear. **Can't look at it** except its bird feet. Omnipotent, telekinesis, visions, **drowning in hands, mental torture.**

You accept **two sacrifices**, but still only **one winner.**

Last scene 3.4: Journey to the Heart

Dialogue is allowed!

After the bog, **obsidian** skeleton. Enters cave, past passive **monsters**. **Purple heart** on pedestal illuminated by the sun.

If it is destroyed: The monsters kill each other, characters drown in the blood of the heart . *End* .

If eaten / absorbed: Becomes eye demon with moon on the tongue, filled with **hatred, remorse and hunger**. Are you *human enough*. Are you *strong enough to resist*?

Not human enough: Ask how they kill the other characters. *End*.

Human enough: Unseen Raven god cryptically congratulate them, talking about power, the beauty of the cosmic apparatus and the past.

They have control. The monsters prostrate before them. **Hole sun** shines on them. Give that player the truth memory. *End*.

Optional outro: Guided Meditation

Feel character. Think their last thoughts. Step out of them. Soar over the world. Find your own memory again. Thanks for playing.

Characters

For the players, also attached with the scenario as separate PDFs. Skim them through the so you can play on their vulnerabilities, but you need not have it memorized. You *can* omit reading the attached memories if you too love mysteries.

Eto

You are dressed in simple clothes, worn, blood-stained and dirty, but with a fine, golden robe over them. The contrast hurts the eyes, but the cold is worse, so you keep it on. Your skin is tan and in the back of your right hand a **dark red crystal** has been implanted, seemingly with force. A monstrous network of black blood vessels spreads from it. Your hand and your body are constantly shaking, perhaps from the awful power you can feel in the stone. Your strong, yet worn body and advancing age aggravate the symptoms. **With the stone you can intuitively manipulate darkness, blood and flesh. Do violence on the shape and basic functions of bodies.** Including your own.

You are shaken and **scared** . You feel an intuitive need to reach out to the others, give them strength, but you have none. You are helplessly burdened with **grief** . There is a weight on your heart and you have no idea why, but it is impossible to shake off.

Yet in brief moments of calm, you feel this is not who you used to be. There's a calm, measured and intelligent personality hidden underneath.

The Others

There's a sense of safety about **Shai**. You have a feeling that you know him well, a feeling one has with **old friends**. You wish you knew what your affiliation was.

Dura seems intimidating, with her rending sword and hulking armor. But she also seems brave and strong. You are drawn towards her, feel that you want to **get to know her**.

There's something about **Alri** that makes your stomach turn – something off, wrong. **You have a hard time looking at her at all**. Is it fear, an instinct that warns you against her? Or is she the trigger of the grief?

Alri

You're a **young** girl. Maybe sixteen years old, based on height and development.

Your hair is white and long, your skin pale with deep black scars scattered around it. You are wearing a cloak of blue, hard fur, feathers and hair. It is clearly moreso the skin peeled from a creature than a garment. Beneath it hides remnants of simple, sturdy clothes that are nonetheless completely ragged and ruined.

Your body feels strange. Your throat feels clogged, toes numb and legs heavy. Yet you are **quick and strong**. You have claws, teeth and organs from creatures hidden in the mantle. You have some means of defense.

Your mind is **divided**. Part of you feels **overwhelmed and scared**. Another part is **brave**. But most of all, there is a draining, **heavy melancholy in your heart**. You have lost something important. Things can never be the same again. You look at the fading world around you, wondering if that's is where the feeling originates, but no. The answer is hidden in forgotten memories.

The Others

You do not like **Shai** . You get a little angry just by looking at him. You have a feeling he's done something. Something to you. He does not really seem like an evil person when you judge him objectively, but the feeling in your gut says otherwise.

Dura scares you. She towers over you in her massive armor and is clearly strong. She can certainly protect you from the creatures, but you also have a feeling that she could turn her weapon against you at any moment.

Eto is probably the one you are most comfortable with. Maybe you had a good relationship before you lost your memory? You want to get to know him, understand what is going on with the stone and his state of mind. Maybe he once knew who you were and what has happened to you.

Shai

You are a middle-aged man, adorned with jewellery and precious stones and what was once **beautiful clothes**:

Intrigrate shawls of azure and purple silk, now worn, muddy and with a few stains of blood.

Your left arm is an unholy combination of mechanics and a monstrous claw. Neatly carved copper, jade and gears, melted into with corrupt meat. Still, the arm feels **stronger** and more natural than your right. For vanity's sake, you try to hide it, but the others have probably noticed it already.

You have small bottles and mechanical gadgets hidden all around in secret pockets. Bottles of **lightning, gas, mechanical spiders** and much else. Maybe they can be used for self-defense?

You are friendly, occasionally charming in your demeanour and sometimes speak in quick sentences, but a tremor in your voice reveals that you are not used to having to fight for your life. It is exacerbated by feelings of **remorse** and **regret**. Which at the same time frustrates you and makes you careless and **impulsive**. You can

not wait. You have to move forward, whatever awaits. You must have answers.

The Others

Alri seems to reinforce your **guilt**. You can barely look her in the eye. What grave sin have you committed that makes you feel this way? You would ask her for forgiveness if you knew what you had done.

You are instinctively drawn to **Dura**. There's something here. A **bond** of a kind, you certainly knew each other. You want to help her on the journey, but she is stronger than you could hope to be.

Eto seems sympathetic enough. He feels familiar, but you **keep some distance** from him. As with Alri, you feel an instinctive uneasiness. Is it guilt you feel when you look at him? No, not just that.

Dura

Many **scars** are spread across your olive skin. Both fresh and old ones, as well as a few, shallow wounds not yet healed. You wear **heavy armor**, made of scales of obsidian, but it is damaged and falling apart in several places. It has been patched several times with scrap metal, purple, thick hair and other biological material. Likewise, you carry an oversized, **curved sword**. It feels familiar, but a bit clumsy in your hand. The blade jagged and uneven, and there are remnants of foul-smelling flesh still stuck on it. It seems more suitable for mutilation than for cutting. In your armor are hidden knives, caltrops and more.

You barely feel your legs. If it's legs at all. Something slimy and strong keeps you upright.

You feel surprisingly **optimistic**, considering your situation & surroundings. You are used to the danger and there is a **hope** burning in you yet. You often help the others, keep the group together and get them marching on. Yet there is also a creeping agitation in your body. A **trauma** that has not been treated and is poised to resurface.

The Others

Shai seems competent and driven. The most reliable person in the group. Still, you do not completely trust him. A bad feeling in your gut **warns you against him**.

You feel even worse about **Alri**. She is only a child, an innocent. You feel you should protect her, but it does not seem necessary, with her uncanny strength. She looks so different from the rest of you. There is something **wrong** about her.

Eto seems like a sympathetic person, but he is **weak** and scared. You would like to help him, support him when he falls, but respect him, you do not.