[ ]OBSCURE

FOUND FOOTAGE INSPIRED HORROR TTRPG

SUNZENAUT

Found footage blurs the line between fact and fiction. It uses the tropes of documentary films, tv news and home movies to create the illusion that there is some actual truth to what they're watching.

Horror in general depends on a suspension of disbelief - found footage pushes that suspension into a different part of the audience's brains - the part that has been conditioned to recognize documentaries, news, and home videos with shaky, hand-held footage as reality. That, and the fact that a lot of the footage is from the point of view of the characters, makes it easier to immerse yourself in it. That's what makes it scary for me.

OBSCURE takes this genre, generally known from movies and videogames, and converts it into the analog - a found footage horror experience in the form of a gamebook.

I'd be up for playing it - with all the lights on!

Eduardo Sánchez
Director of The Blair Witch Project

WRITTEN BY

Tommy Sunzenauer (Sunzenaut)

EDITOR

John Baltisberger

ART AND LAYOUT

Tommy Sunzenauer

MECHANICS

Tommy Sunzenauer
Inspired by **Tunnel Goons** (Nate Treme, Highland Paranormal Society)

INSPIRATION

OBSCURE is heavily inspired by horror and the found footage genre in films like **The Blair Witch Project** (1999), **The Blackwell Ghost** (2017), **Gonjiam: Haunted Asylum** (2018), **Hell House LLC** (2015), **Grave Encounters** (2011), **Incantation** (2022), **Ju-On: The Grudge** (2002), **The Amityville Horror** (1979), **Skinamarink (2022), Shutter** (2004), **Butterfly Kisses** (2018), **The The McPherson Tape** (1989), **The X-Files** (1993), **Ringu (The Ring)** (1998), in games like **Outlast** (2013), **Alan Wake** (2010), **Project Zero (Fatal Frame)** (2001) and various myths, creepypastas and urban legends from around the world.

HAUNTED ONES (TOP TIER BACKERS)

Pelle Nilsson (page 10)
Anders Vaaben (page 13)
Chris Wells (page 49)
Jim Jones (page 70)

PLAYTEST & FEEDBACK

Frederik Ross, Torben Paulsen, Thomas Sanberg Jensen, Lasse Andersen, Pelle Nilsson, Benjamin “Neuralnoise”, Foulques, Flynn, Riley, Julien Broens.
Artwork on page 69 (“The Train”) by Julien Broens.

THANKS TO

Everyone who helped crowdfund this project. To the TTRPG community, my friends, and my family for being supportive. To everyone who takes part in allowing me to create. Thank you.

[•]OBSCURE

A found footage horror game
created by Tommy Sunzenauer

Edited by John Baltisberger

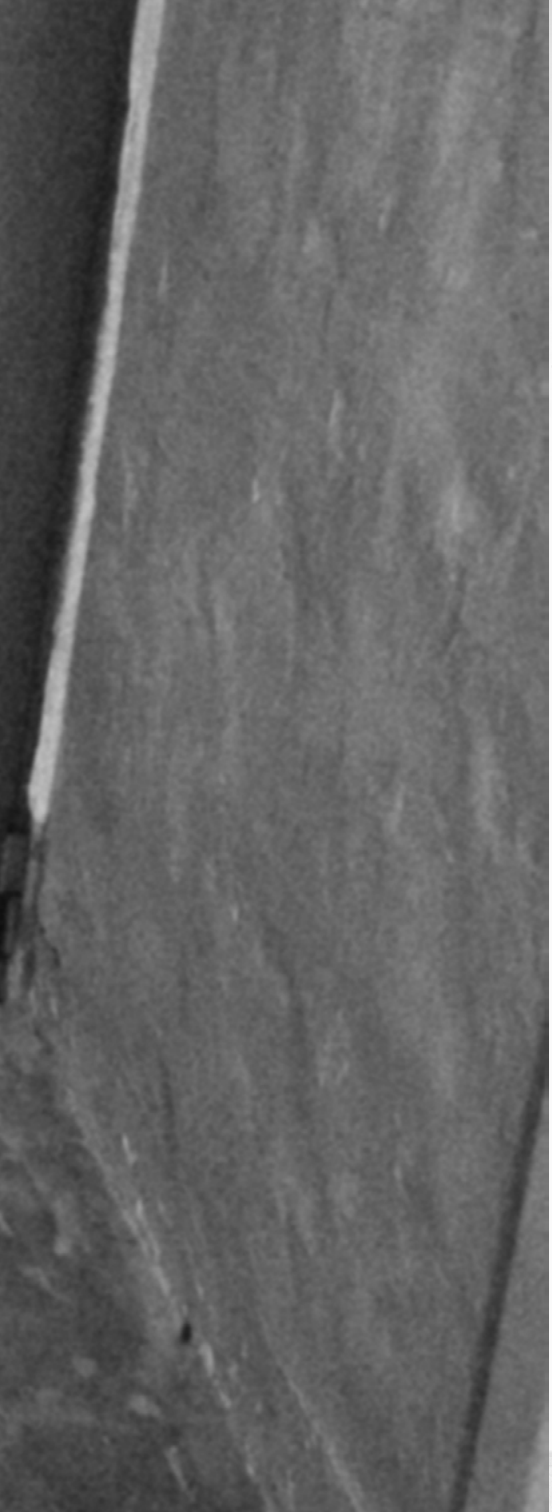


TABLE OF CONTENT

INTRO 03

About The Game 03

RULES 06

Energy Points 06

Anxiety Points 07

Additional Rules 08

Combat 11

Flashbacks 12

CHARACTER CREATION 15

Character Creation 15

Equipment 16

Pre-made Characters 18

Character Death 21

CAMPAIGN 22

Campaign Rules 22

TOOLS & TIPS 25

Observer Tools 25

Panic Attack Suggestions 26

The Nineties 28

SCENARIOS 30

The Child 30

Ashwood Deep 38

Visit 46

In This House 58

08-02-1996 Wed 05:02:19 (S)
Kitchen Camera 01

ABOUT THE GAME

OBSCURE is a tabletop role-playing game inspired by the found-footage horror genre known from video games like Outlast and movies like The Blair Witch Project and V/H/S. The game is made for one-location horror one-shot games and survival horror campaigns. Storytelling is weighted above rules and horror above action. The Player Characters are not heroes, just regular everyday people caught up in horrifying situations. Death is always lurking around the corner.

This role-playing game is designed to match the unnerving experience of watching a horror movie or telling a ghost story around a campfire. It hopes to capture the atmosphere of urban legends in a time before the internet was a common thing.

OBSCURE is about solving mysteries. It is about running and hiding. It is about confronting your worst fears and overcoming them. And above all, it is about getting through the night - alive.

Set in the 90s, no smartphone exists to help you, no Google maps to find your way out. You might be equipped with a digital camcorder or a polaroid camera with flash - these things will help you when lost in the dark - but think twice about checking your footage. Something might be hiding in the dark corner of the photograph, or staring at you through the scanlines on the camcorder LCD display. And most importantly, keep an eye on those batteries - when they run out, everything will be obscured by darkness.

HOW TO PLAY

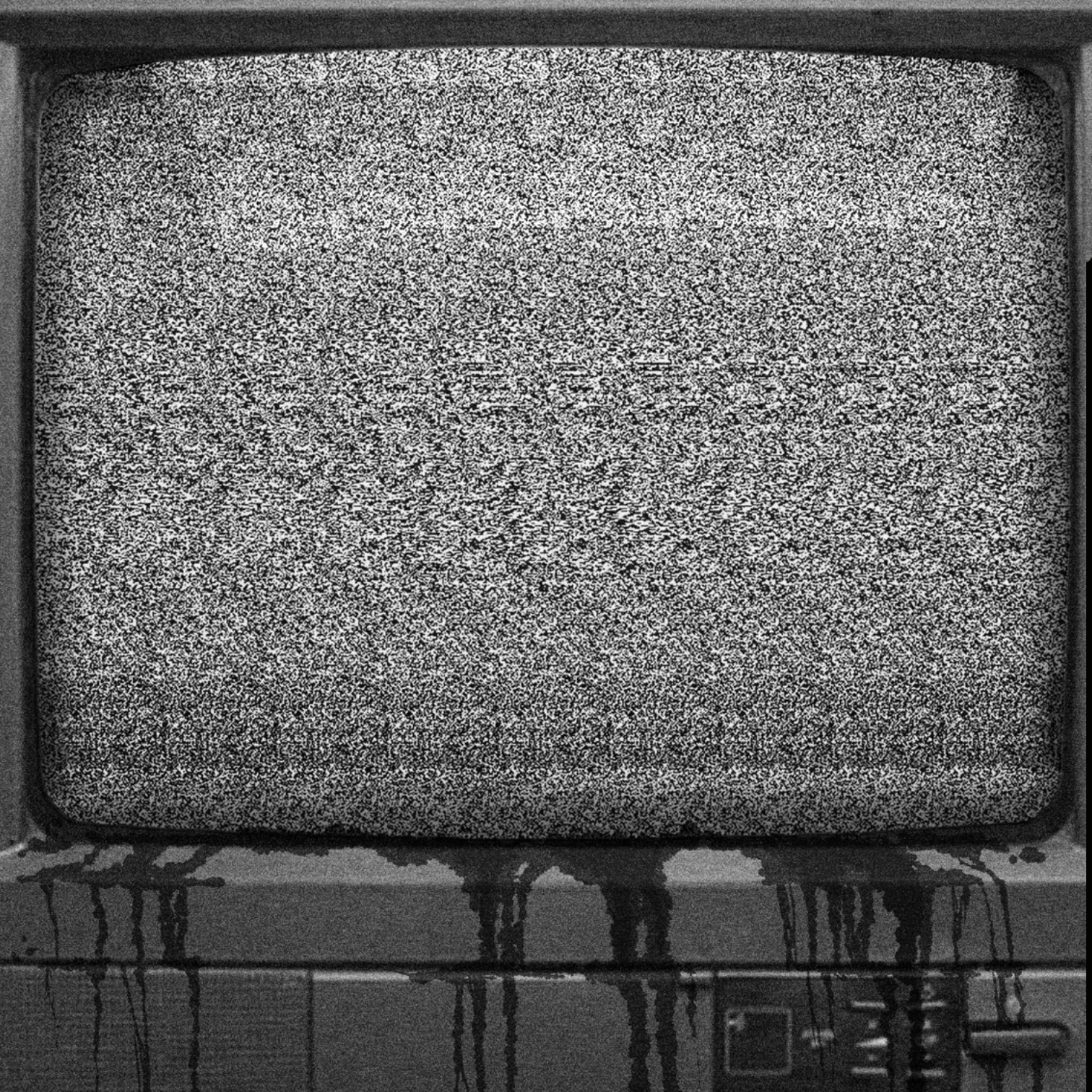
One person takes the role of *The Observer*. The Observer is the Game Master who describes and controls the story, the enemies and NPCs, and decides the outcome of situations.
At least one person (two or more are recommended) take the roles of Player Characters (PCs) and plays out the scenes described to them by the Observer.
You also need the character sheets (free on our website) and a bunch of d6 dice (regular 6-sided dice, preferably in two different colors). Everything else you need, you will find in this book. *Have fun!*

SETTING THE TONE

It can be a good idea to talk to your players about the tone of the game before you start. If you want to play it as horror comedy and combine scares with laughter, that is totally fine - but if you want a more dark and sinister experience, it's always a smart move to remind everyone pre-game;

The characters are just regular people - this is the world as we know it in real life. Magic, monsters, and supernatural events do not—as far as you know—exist at all. This means that any unexplainable phenomenon could be frightening. A door that slams shut by itself. The sound of footsteps in a place that should be abandoned. A shadow that shouldn't be there. Things that would be rather mundane in other games with openly supernatural settings, can be, if described properly by the Observer, a frightening event for the players and their characters.

Bended man
Bended man
Hiding in the sheets
Find him and he'll manifest
And from the pages creep



ENERGY POINTS (EP)

Energy Points (referred to as EP) cover all actions that take up energy, mentally or physically. If you hit 0 EP you are either exhausted or dead.

SPENDING EP

When attempting something that requires a dice roll, you roll 2d6* as standard. This is referred to as the **Effort roll**. You aim to beat the difficulty rating (**DR**) set by the Observer. If it is an important task, you can choose to spend as many of your EP as you like, allowing you to put more effort into the attempt. This must be declared before the Effort roll is made. These extra dice are referred to as **Energy Dice**. Each EP you spend adds a d6* to the dice pool (rolled separately). *When you spend EP on a roll, you only add the highest rolled Energy die to your result.* Using appropriate equipment for the task gives you +1 to add to the rolled result.

LOSING EP

EP also functions as your health. If you attempt something dangerous, like fighting an enemy or jumping a ledge, and roll below the DR, you lose EP corresponding to the difference. If you hit 0 EP in a situation like this, you are dead (*see Character Death page 21*). Attempting something that does not put your physical health in danger can still drain your EP in the same way. However, hitting 0 EP in a situation like this causes you to become exhausted and barely able to move. Any damage taken while exhausted will kill you outright.

HELPING OUT

A PC can choose to help another PC out by spending any amount of their own EP to give the other player Energy dice to add to their Effort roll. It requires the player to describe how their character plans on providing assistance.

FAILING AND RETRYING

If a PC fails a task and wants to try again, the second try requires more energy. This means they have to spend one additional EP on the next roll. This is cumulative for each attemp. *This rule does not apply in combat.*

REGAINING EP

You can regain energy by resting, drinking or eating.

RESTING

Regain 1 EP per 10 minutes of rest.

SLEEPING

A good night's sleep (*good luck with that*) restores all EP and removes all AP.

EATING & DRINKING

Restores d3* EP + modifier. Can't be used while in combat, fleeing etc. *It's not a magic potion.*

**roll a d6 and convert:*
[1-2 = 1] [3-4 = 2] [5-6 = 3]

*a d6 is a regular 6-sided die. 2d6 is two 6-sided dice.

ANXIETY POINTS (AP)

ANXIETY MAN. When his happy face appears in the scenarios, it indicates that this would be an obvious place to give out some Anxiety Points.

Anxiety is a defense mechanism, and not only a bad thing; it generates adrenaline and makes your mind and body more alert in dangerous situations. However, if you panic, things will likely go south.

RECEIVING AP

When you experience something terrifying or traumatizing, the Observer can choose to give you an anxiety point. If the experience relates to your Phobia, the Observer can give you 2 points instead.

USING AP

Add the AP to your character sheet. Every time you make an Effort roll, you must add another d6 for each AP you have (these are called **Anxiety dice**). Roll these separately or use different colored dice. *Add the lowest rolled Anxiety die to the result.* If you get a 1 on any of the Anxiety dice, you panic and the Observer decides the worst possible outcome, or consults the Panic table (*page 26*).

CALMING DOWN

The Observer will decide when you are calm and can get rid of your Anxiety Point(s). This will often happen when you rest, have an uplifting experience - or a Flashback (page 12).

EXAMPLE

Joshua has 2 AP on his character sheet. He wants to jump a ledge, but doesn't want to spend any additional EP. So he rolls 4d6 (2 of them being Anxiety dice). He rolls 4 and 6 on the Effort roll, and 2 and 5 on the Anxiety dice. This gives a result of 14 (4+6+2), and the test, with DR8, is passed.

If he had gotten a 1 on either of the Anxiety dice, he would have panicked. The Observer would describe how he hesitated right before jumping, and thereby fell down losing 1 EP.

ADDITIONAL RULES

DIFFICULTY RATING

All tasks (including combat) that calls for an Effort roll have a Difficulty Rating (referred to as DR [or EP for enemies]) set by the Observer.

REFERENCE FOR DR/ENEMY EP

4-6: Easy
7-9: Standard
10-12: Difficult
13-15: Very hard
16+: Shouldn't be possible

KNOWLEDGE

If a player asks "*does my character know anything about this*", your answer as the Observer could be: "*I don't know, do you?*"
Meaning: let the player come up with an explanation on why their character would have knowledge on this subject. This engages the player in storytelling and adds to their character background. In OBSCURE, roleplaying is more important than dice rolls, but if drawing a blank, feel free to let the player roll a d6 to determine the outcome.

ADVANTAGE

During the game, some tasks are easier if it fits with your character's background or profession.

Ask the Observer if you have advantage. If you are given advantage on a roll, add one extra d6 to the Effort dice pool and discard the lowest.

CONDITIONS

Exhaustion, hyperthermia, hunger, dehydration, hyperventilation, bleeding etc. All very common in a session of OBSCURE. A lot of things can trigger a condition, and these can drain your EP over time (Observer's call). To recover from a condition, use common sense; If you are hungry or dehydrated, eat or drink. If you are bleeding, patch up the wound. Exhausted, take a break. You get the drift.

EXAMPLE

The journalist wants to capture something specific in a photograph. The Observer gives the player advantage because of their profession. The journalist does not want to spend any EP, so they roll 3d6. The result is 2, 6 and 4. The player discards the lowest result of 2. They add +1 for using appropriate equipment (the digital camera) and ends up with a result of 11.

REC
00.00.00

COMBAT

This game is deadly and should not focus on combat. Avoid it if possible. Some situations do require to fight for your life though.

ATTACKING AN ENEMY

When attacking an enemy you must roll above* their EP to succeed. The amount rolled above is subtracted from the enemy's EP. You can then immediately attack once more, and attempt to roll above the now reduced EP. When the enemy hits 0 EP, it dies. You can spend as many EP as you dare to add Energy dice to your Effort roll on each attack. Attacking with a weapon adds the weapon's modifier to the rolled result. Rolling below the EP is a miss, and the enemy hits back immediately. The amount rolled below is how many EP you lose. Hitting 0 EP during combat means death.

RANGED ATTACKS

Ranged attacks, like shooting a firearm or throwing an object, works just like a regular attack except that the enemy can not necessarily fight back right away. Most likely, the enemy will run towards you or flee after getting attacked. This will depend on the type of enemy, and is up to the Observer to decide what makes the most sense.
If you miss with a ranged attack and the enemy comes at you, the Observer will decide if you get the opportunity for another attack or if the enemy reaches you immediately and deals its damage. This will depend on the situation, and on how far away the enemy is.

THE ENEMY ATTACKS

When an enemy attacks, the Observer simply rolls 2d6 and adds the attack modifier. If the result exceeds the PC's EP, the PC loses the corresponding amount. If the result is lower, the attack is a miss, and the PC gets the next move. The enemy's attack modifier is only used when the enemy attacks first.

SPECIAL RULES

Some enemies have special rules, such as a DR to roll against if they try to restrain you. In this case, you get to roll against the DR after the enemy has dealt any damage to you. If you succeed the DR roll, nothing happens and the round goes on as normal, but if you fail, you are restrained, and you have to break free by doing another DR roll on your next turn instead of making an attack.

EXAMPLE

The enemy rolls 6 against your EP of 8. The enemy fails to hit you, but it does not automatically lose 2 EP because of this. You always have to roll dice to actively fight back. Now it's your turn, and you get to decide if you wish to fight back, flee or something else.

You decide to fight back, and you roll a total result of 7. The enemy's EP is 9, so you miss and the enemy automatically hits you back for 2 damage (9 minus 7). Now it's your turn again.

*if rolling equal to their EP, you both miss your attacks. Your turn again.

FLASHBACKS

Each player rolls a d3 at the beginning of each session to determine how many flashbacks they can use during that session.

Flashbacks are used to discard Anxiety Points. When using one, describe it as a memory of your character—this can be something that motivates them or cheers them up. It is something that will get their head straight. Use the flashbacks where you find it fits the situation the character is in. The Observer decides if your flashback is plausible and explained in a way that would make sense—and then decides how many AP are removed from your character—if any.

Flashbacks can only be used when not engaged in combat or other hectic situations.

EXAMPLE

Jane's character comes across a large oak tree. She tells a story of how her character used to play with her siblings in a tree like this in their childhood. This helps her calm down, and the Observer agrees to let her discard 1 AP.

1998 02 23

Hello. My name is...

CHARACTER CREATION

WHY ARE THE CHARACTERS IN THIS SITUATION?

Start by reading the "*Why Are You Here*" section from the scenario, and make up a motivation for the player characters. Are they investigating a case of missing people? Are they shooting a documentary? Are they believers of the supernatural, eager to prove that they are right? Or, do they all have different agendas? Discuss this with your players and come up with something that suits the scenario and feels right for everyone involved.

Create your character by following these steps, or choose a pre-made character from page 18-19.

STEP-BY-STEP CREATION

1. Name your character, give them a short background story and an occupation (profession/education).
2. Give them a phobia and a personal agenda.
3. Roll a d3 to determine the number of Flashbacks per session.
4. You start with d6+6 EP (these are your maximum EP).
5. You start with 6 pieces of equipment. Roll 2d6 on each category on the Equipment table (*page 16*).

SUGGESTION

You can start by rolling your equipment, then build your character from the results. This can be a good way to spark the imagination; does your character have a camcorder? They might be an amateur film maker. Do they have a gun? Maybe they are a private eye or a former law enforcer. Do they always carry a flare? Maybe they are a survivalist or a paranoid doomsday prepper.

EQUIPMENT.

When creating your character, you get to choose or roll on the tables below to get some equipment. Some scenarios can have special equipment listed.
Appropriate equipment adds +1 to tests unless another modifier is noted below.

EXAMPLE

If searching for something specific in the dark, using a flashlight gives +1 to your search roll.

If stabbing someone [or something], using a hunter's knife gives +2 to your Effort roll.

DEVICES & GEAR

1. Digital camera w/display*
2. Flashlight
3. Walkman
4. Camcorder w/night vision
5. Night Goggles
6. Mobile phone

1. Rope, 30 feet
2. Dog companion**
3. Polaroid camera w/flash*
4. Dictaphone
5. First aid kit
6. D6 x 30 min. of batteries

» All electronic devices come with d6 x 30 minutes of battery.
» *Keep track of number of photographs (2d6) instead of battery time.
» **Only one PC can have a dog. Reroll if necessary.

WEAPONS & TOOLS

1. Swiss knife
2. Hunter's knife +2
3. Hatchet +3
4. Field spade
5. Toolbox (choose what kind)
6. Blunt weapon/tool

1. d3 Handheld flares
2. Flare gun
3. Hand pistol +2
4. Revolver +3
5. Hunting rifle +3
6. Shotgun +4 (+2 long range)

» All firearms come with d6 bullets/shells.

NUTRITION

1. Bag of chips
2. Chocolate bar
3. Energy bar +1
4. Sandwich +2
5. Fruit
6. Canned food +2

1. Bottle of water
2. soda/juice +1
3. Energy drink +2
4. beer -1
5. Pocket lark of liquor -2
6. Pack of d6 cigarettes -2

» All nutrition heals d3 EP plus the modifier noted behind it.
» Note that some nutrition can drain EP on an unlucky roll.

14-30A S
FILTER CIGARETTES
FIRST AID KIT

PRE-MADE CHARACTERS

Suzan J. Williams

THE ANXIOUS NURSE

- You are a very caring person.
- Recently educated nurse.
- Anxious but brave.
- **Agenda**: you want to prove something to yourself.

EP: 11

PHOBIA: Hemophobia (blood)

EQUIPMENT:
Mobile phone, first aid kit, swiss knife, hand pistol, fruit, bottled water

OCCUPATION: Unemployed nurse

Edd Hearly Jr.

THE FALSE MEDIUM

- You have experienced something supernatural in your past, that haunts you, and made you believe.
- You haven't actually had any psychic experiences since that event, but you lie about this to others - and to yourself.
- **Agenda**: you want to be proven right in your beliefs.

EP: 10

PHOBIA: Not being believed

EQUIPMENT:
Dictaphone, flashlight, blunt weapon, 3x flares, energy bar, bottled water

OCCUPATION: Paranormal medium

Jeffrey Gordon

THE PARANOID PREPPER

- Doomsday prepper.
- You have trust issues and are a conspiracist.
- **Agenda**: you want to prove that someone is lying or covering something up.

EP: 8

PHOBIA: Authorities

EQUIPMENT:
Night goggles, dog companion, field spade, flare gun, canned food, beer

OCCUPATION: Industrial gardener

Chad Michaels

THE URBAN EXPLORER

- You are an adrenaline junkie.
- You tend to brag a lot.
- Charming, but not very intelligent.
- You run a website (with close to no visitors), where you upload urban exploring and skateboarding videos.
- **Agenda**: you want to get a good story to tell.

EP: 9

PHOBIA: Aging (or old people)

EQUIPMENT:
Digital camera, rope 30 ft., hunter's knife, handgun, bag of chips, energy drink

OCCUPATION: Delivery guy

Bryan Hendersson

THE FAILED STUDENT

- You failed film school and are now taking small paid gigs to cover your student loan debt.
- You pursue your dream in gaining success as a film-maker. Maybe this shitty gig will pay off somehow?
- **Agenda**: You want to be a name in the film industry.

EP: 11

PHOBIA: Being left behind

EQUIPMENT:
Digital camcorder, 3x batteries, electrician toolkit, blunt weapon, sandwich, pocket lark

OCCUPATION: Electrician

Michelle Brockmann

THE SHOOTING STAR

- You are young and naive.
- Bored by life and longing for fame.
- Willing to do whatever to get your name out there.
- You come from a wealthy family.
- **Agenda**: You want your 15 minutes of fame.

EP: 10

PHOBIA: Autophobia (being alone)

EQUIPMENT:
Walkman, polaroid camera, swiss knife, hand pistol, fruit, juice

OCCUPATION: Amateur actress

Mary Ann McKellsey

THE NOSY BUSSER

- You work at a local diner.
- You love gossip, and have a lot of insider knowledge from talking with the guests.
- You are kind and helpful, but ill-tempered.
- **Agenda**: you want insider information. Something to gossip about.

EP: 8

PHOBIA: Seplophobia (decay/rot)

EQUIPMENT:
Mobile phone, polaroid camera, swiss knife, shotgun, sandwich, soda

OCCUPATION: Diner manager

Stuart Hefferman

THE PRETENTIOUS EYE

- Your typical gigs are spying on some cheating husband or wife, but you dream of something more meaningful.
- You tend to overdo things.
- You dress as a 40s detective, despite being in your early twenties.
- **Agenda**: you want to be taken seriously as a real detective.

EP: 9

PHOBIA: Aquaphobia (water)

EQUIPMENT:
Flashlight, dictaphone, hunter's knife, revolver, chocolate bar, Pack of cigarettes

OCCUPATION: Private detective

12:00AM
CH 03
0:00:01
SLP

CHARACTER DEATH

In OBSCURE death is not the end. When your character dies, flip your character sheet. On the back you will find details on how you can still take part in the game:

Roll a d6. The result determines whether your restless soul will become an evil or a helpful spirit.
You get **3 actions** you can use during the rest of the game. Each action can only be used once, but at any time you see fit. You also get to read **The Truth** and **The Endgame.**

1-3: Evil Spirit

- Appear out of thin air and push a character.
- Appear near a hiding character and reveal their position.
- Appear as a vision for one character, with the gruesome details about your death. That character loses 1 EP and gains 1 AP.

4-6: Helpful Spirit

- Appear to give a hint that will help the characters. You can only speak 2 words.
- Appear to distract an enemy or an NPC.
- Touch a character and calm them with your presence. That character restores 1 EP and removes 1 AP.

SUGGESTION

As ghosts may not be appropriate for all scenarios, you can choose to adjust the YOU DIED"rule accordingly, so that it fits the setting.

You can choose to just add ghosts if you want, but you can also tell the players to act it out more like memories, visions or feelings, when the dead appear.

CAMPAIGN RULES

CONDITIONS

In longer campaigns, conditions will play a far bigger part. Keep track of conditions like dehydration, starvation and hyperthermia.

INVENTORY

You have a backpack or something similar, with the carrying capacity of 6+d6 inventory points. Each item you carry takes up 1 inventory point. If you over-carry, each inventory point that exceeds your carrying capacity will drain your energy by 1 EP per hour, starting after 1 hour. Larger items can take up more than one inventory point, at the Observer's discretion.

GAIN PHOBIAS

If experiencing something utterly traumatizing, the Observer can add new phobias to the player characters.

SKILL SYSTEM

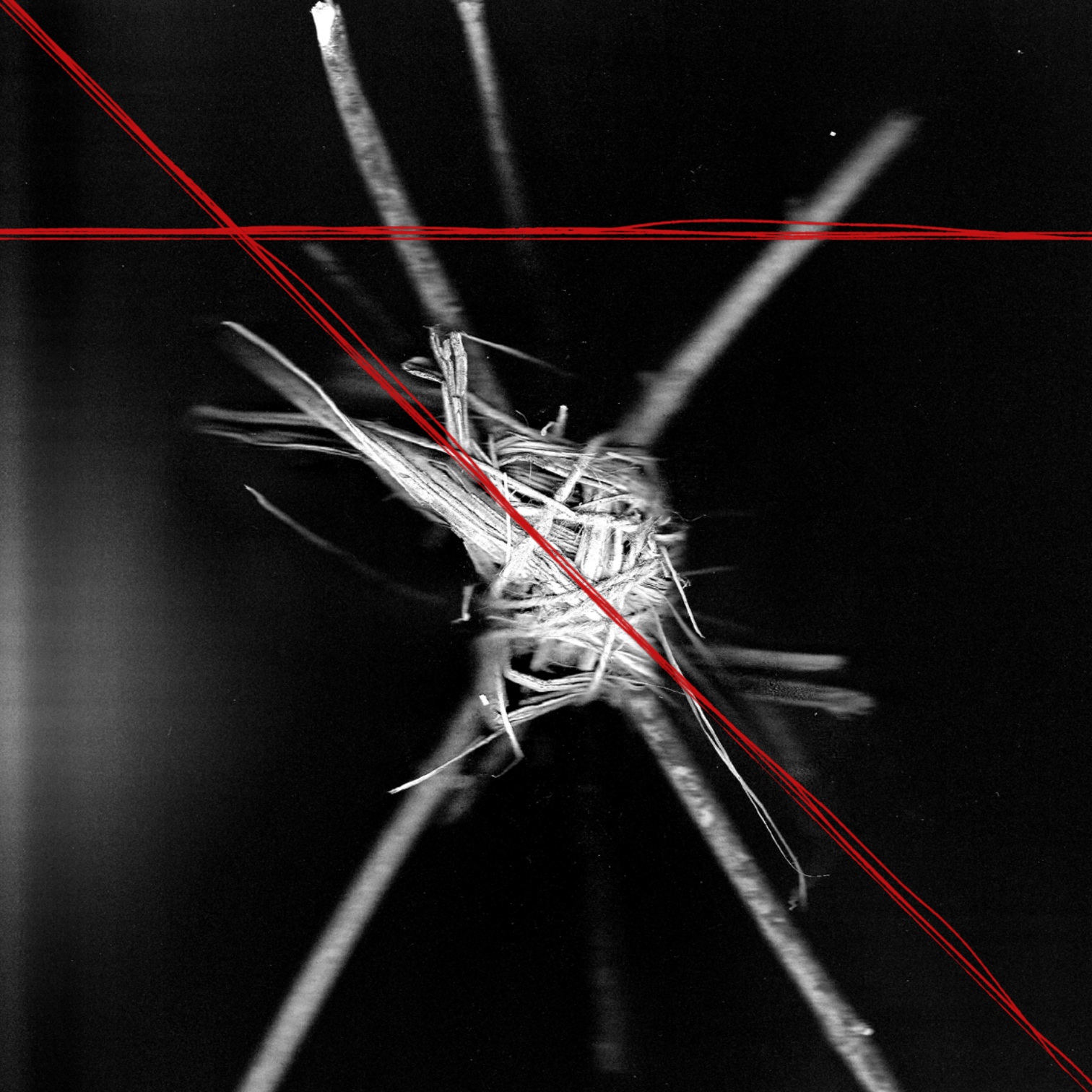
When creating a character, the player chooses a special skill that makes sense for the character's background or profession. This skill will start at level 1. Whenever a task is performed involving that skill, they can add +1 to the result rolled per skill level.
If the task is succeeded, the player rolls a d6. If the result exceeds the skill level, this skill levels up. The Observer can choose to grant the characters new skills as the game progresses.

EXAMPLE

An engineer might have a special skill in using improvised tools. A police officer might have one in using firearms. The filmmaker have one in capturing specific stuff on film.

I'm scared to close my eyes
I'm scared to open them
We're going to die out here...

40%
1997/11/21 06:12:06 -13℃ 9F Cam1



OBSERVER TOOLS

SENSITIVE SUBJECTS

OBSCURE deals with dark subjects such as violence, gore, torture, claustrophobia and death. It can be a good idea to check with your group, if there are any specific subjects they are not comfortable with. This is a horror game and is meant to be frightening, but there's a difference between fictional horror and causing the players real discomfort.

ENGAGE THE PLAYERS

When discovering Found Footage, hand the player the description. Let the player use the prompts to describe what they see. When they're moving forward in the dark with the camcorder or flashlight as their only source of vision, give them a short description, and let them tell you what their character sees and how they experience it. Engage them in telling the story.

REWARD CREATIVITY

A good explanation from a player can often replace a dice roll - unless they really like to roll dice. Grant players advantage on rolls if they roleplay how their character wants to achieve something. Let the players share their theories and plans, and incorporate those in the story. Reward engagement, roleplay, and creativity.

SETTING THE TONE

To get the best experience, dim the lights. Use props such as flashlights, cameras, photographs. Have an old CRT tv play The Blair Witch Project on VHS in the background. Or put one some creepy soundscapes that matches the theme of the scenario. Be creative and make it more of an experience rather than just a game.

SPLIT THE PARTY

A very effective method of really scaring your players is to split the party - isolate them in different rooms or scenes to let them face the horror *alone*. Are they crawling through the narrow air duct? Make it fall from the ceiling placing the characters on each side of the locked door. Is someone quickly taking a look inside the adjacent room? *BAM!* The door slams shut. The foolhardy character is now trapped, alone and in complete darkness.

CUT SCENES

Once separated, switch between scenes in a dramatic way. Build up tension at one place, and just as the door creakingly opens or a silhouette appears between the dead oak trees, *snap* to another character. Use this method as if it was a movie, cutting between scenes, creating cliffhangers.

PANIC ATTACK SUGGESTIONS

When a character panics, it is up to the Observer to describe the outcome. Here are some suggestions for different situations, should you draw a blank. Use it as inspiration or roll a d6 for a random effect.

SHOOTING A FIREARM

1. The gun misfires.
2. You shoot another PC.
3. You drop your weapon.
4. You shoot something else (that catches fire, breaks, falls on you).
5. The gun recoils and hits you in the face.
6. Obstructed barrel. The gun detonates in your hands.

ATTACKING WITH A MELEE WEAPON

1. The weapon breaks.
2. You hit another PC.
3. You drop the weapon.
4. You hit something else (that catches fire, breaks, falls on you).
5. You hit yourself.
6. You freeze.

RUNNING

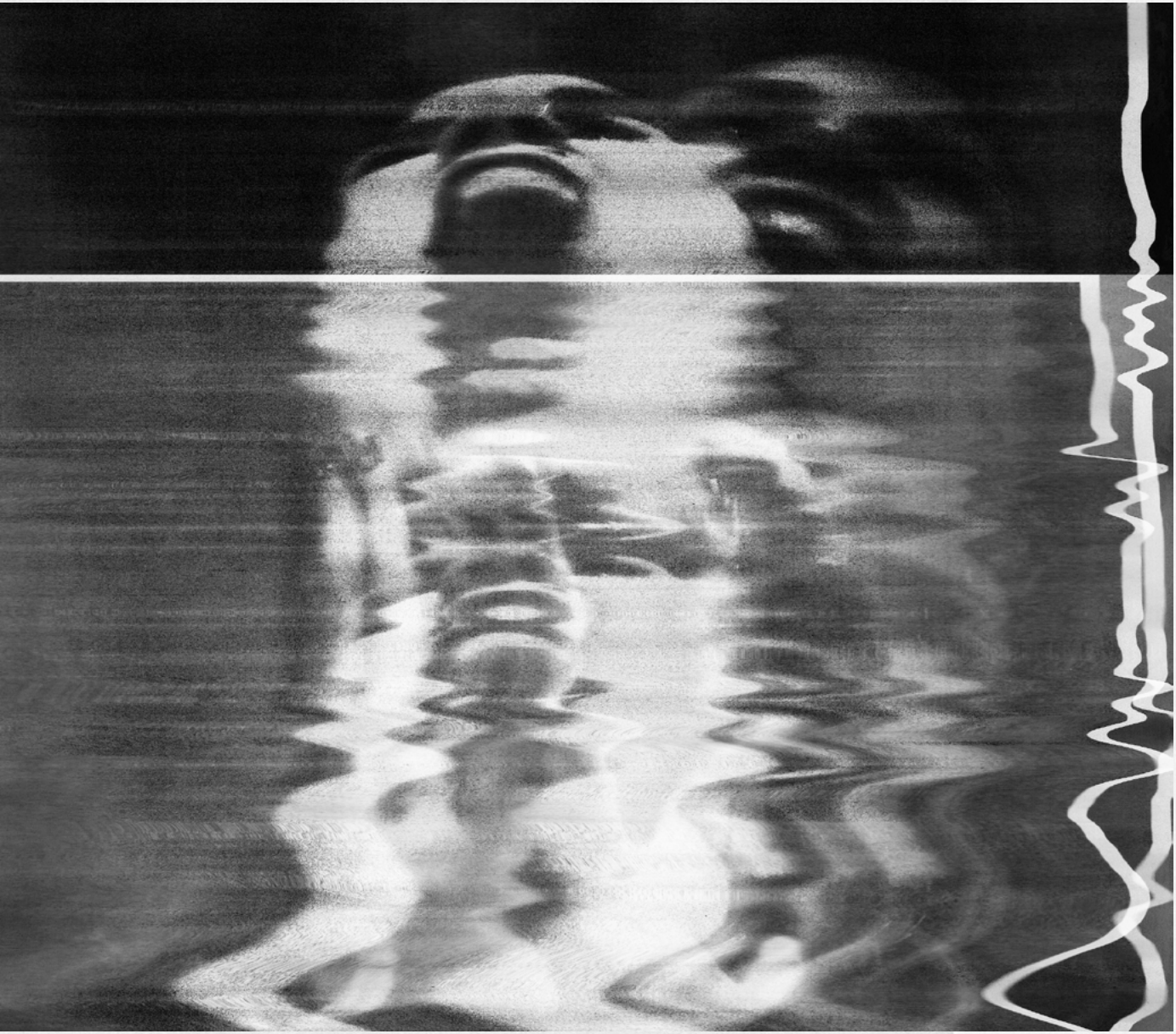
1. You freeze.
2. You run directly into something.
3. You fall.
4. You twist your ankle.
5. You run in the wrong direction.
6. You run into another PC causing you both to fall.

HIDING

1. You breathe too heavily.
2. You get claustrophobic and burst out of your hiding place.
3. You scream.
4. You run.
5. You shit your pants. Loudly.
6. You throw up from anxiety.

CLIMBING/JUMPING/BALANCING

1. You slip and fall.
2. You freeze.
3. You hit something that hurts you.
4. You fall, but manage to grab onto something.
5. You drop something important.
6. Whatever you are climbing on or jumping from, breaks.



THE NINETIES

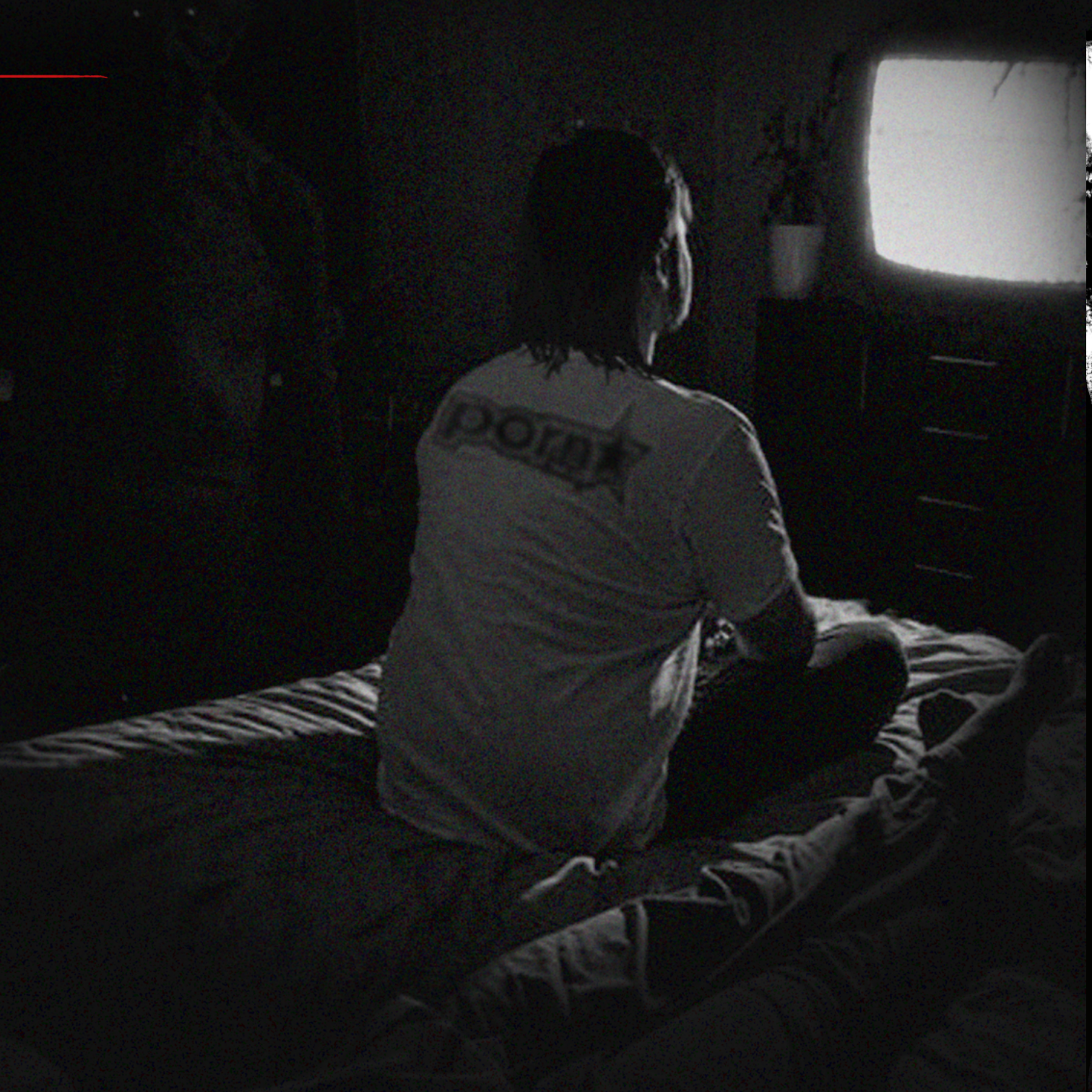
The nineties were an insane time, a melting pot of aesthetics, merging the punk rock spikes and chains of the 80's with the cyberpunk aspirations of a generation that knew that the next millennium was just around the corner.

Pagers existed, but were slowly being phased out for cell phones. And those cellphones? Hardly more than a calculator that could make calls. But a vast majority of people didn't see the need for things like a cell phone or pager, besides being charged by the message or minute, cell phone towers weren't ubiquitous yet. So, even if you had a cell phone, it might just be good for playing snake on. Technology was becoming surprisingly affordable, and you began seeing things like camcorders and home computers in most homes. The tech we had was durable, planned obsolescence had not yet become the standard for manufacturing. Our Super Nintendos and Sega Genesises still work to this day.

It was also a time of a different philosophy for growing up, Gen X were in their early 20's and late teens, Millenials were emerging into their own teen years and spending their free time in the school library on internet-capable computers. Going to sites like *Rotten.com*, *Ebaums World*, and other voyeuristic reality entertainment sites that sated our need for adventure. The X-Files was on air, stoking the fires of paranoia and a firm belief that there was something in the world that we could find, if we just kept our eyes open. We still lived by the "Home before the sun went down" rule and otherwise had free run of our towns and cities. This created two generations of urban explorers. Ripe for the hands and tendrils of slashers and ghouls.

And the darkness called to us. Our heroes were gritty and dark, our media focused on the macabre, and in the darkness of the alleyways, something called to a generation, begging to be discovered and fed.

- John Baltisberger


РОЛДЫ

ST SANCHEZ

CHILD

WHY ARE YOU HERE?

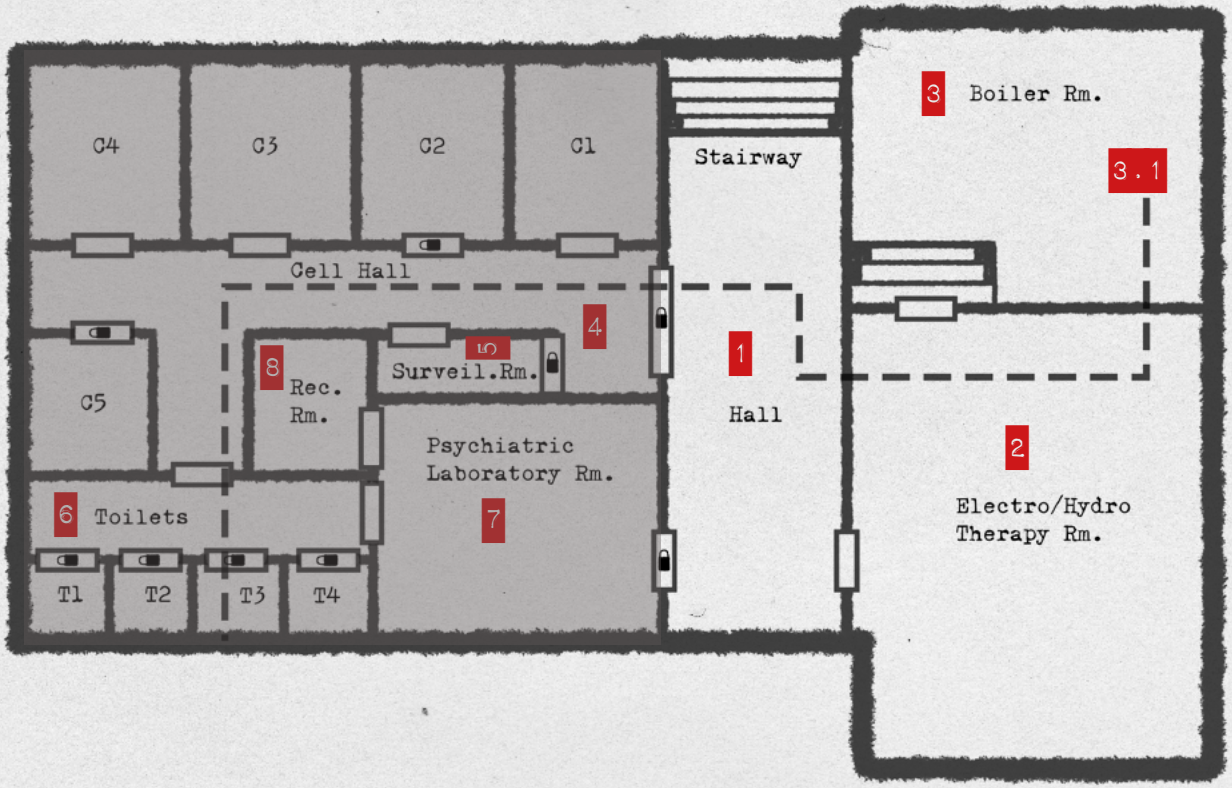
3 people went missing after visiting St. Sánchez Hospital, an abandoned asylum.. The local police recovered a video tape from the location. The hospital was searched, but the missing people were never found. Having gotten access to the police's evidence, you came here to solve the case.
On the found footage, you spotted a hidden doorway in the background of one of the shots.

SCENARIO INTRO

You arrived at the Hospital gates late afternoon. It was easy to cross the police barrier and gain access to the hospital yard. From here you entered the dilapidated building through a broken window. The place was dark, eerie, and unsettlingly silent. Locating the door that you saw on the footage wasn't easy. You spent hours scavenging the countless rooms and corridors, aided only by the cone of light from your flashlight. The door was not where it ought to be, according to your memory of the video, but you found it, at last.

SCENARIO_01

St. Sánchez Asylum Basement



1. HALL

- You enter through the heavy metal door.
  - » As you reach the end of the stairs, the door slams shut. It is impossible to open.
- Pitch black darkness.
- A barred gate on the west side of the hallway.
  - » If the power generator is on, the bars will be electrified.
- Two doors on each side at the end of the hall. The west door is locked.

2. ELECTRO/HYDRO THERAPY RM.

- Hydrotherapy bathtubs hooked up with pipes and cables. They are closed with metal lids only containing a small glass window.
  - » If looked through, a faint vision of a patient's boiling face appears for a second.
- Wooden benches with leather straps, old ECT machines with wires and cables.
  - » If the power generator is turned on, the ghost of a screaming patient will appear, strapped to one of the benches, squirming in agony, skin bubbling and boiling, smoke emerging from all body crevices.
- A desk containing a monitor and a phone. Various documents are scattered about.
  - » CLUE#1 can be found if searched.
- A row of metal cabinets at the southern wall.
  - » Each cabinet can fit a person. There are thin metal vents in the top part of the cabinet doors.

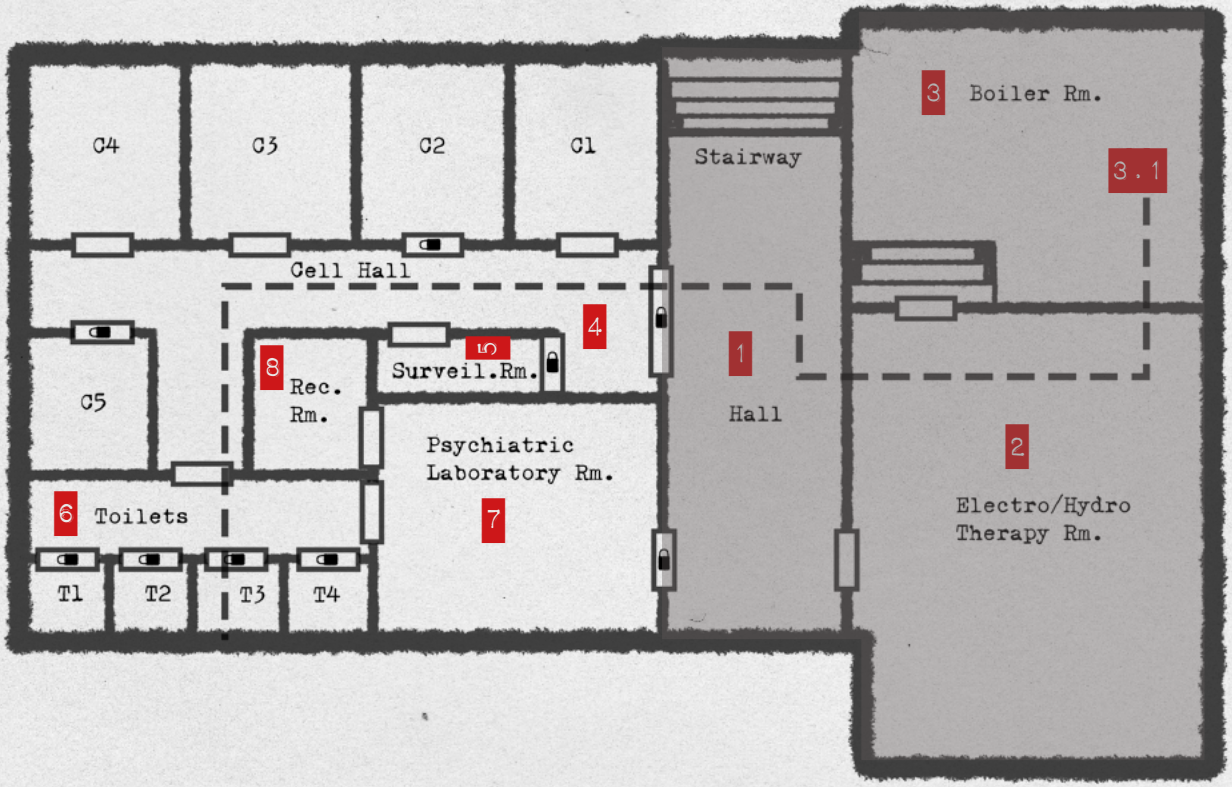
3. BOILER RM.

- A staircase leading down to the boiler room.
- A large boiler tank with pipes leading into the walls. Locked behind a metal grid with a rusty padlock.
  - » The padlock can easily be knocked off. CLUE#2 is hidden behind the tank.
- A big box with a fan, metal vents running up to the ceiling.
  - » The vents are big enough to crawl through.
  - » The air vent (3.1) is the dashed line on the map.
  - » The fan in the vent can only be passed when the generator is off.
- A power generator mounted to the northern wall.
  - » Needs a bit of fixing to work; if failed, this could result in electrocution.
  - » If turned on, it will make a lot of noise. The power in the Surveillance Room will be restored, and flickering lights will activate in the Electro Therapy Room and in the Psychiatric Laboratory.
- Rubble, broken electronic devices and various cleaning tools are scattered across the floor.
  - » 06X30 MIN. OF BATTERIES and an UNSTABLE FLASHLIGHT can be found if searched.

3.1. THE AIR DUCT

- Just wide enough to crawl through.
  - » If more than one person crawls through, the vent will break and fall from the ceiling - this could separate the PCs between the Hall and the Cell Hall.
  - » If entered alone, the ghost of an old woman appears behind the PC, to stalk them through the narrow duct. She can only move while in darkness. If she catches them, she will suck on them with her teethless mouth, and drain their EP. She can not leave the duct.
    "The sweet Child will get you. But I will just have a little taste first"
    EP:7, LIFEDRAIN:+3
- There are vents in the Hall, the middle of the Cell Hall and in T3.
  - » The vents can be peeked through.
  - » They can be entered/exited by unscrewing the rusty screws or by using force.

St. Sánchez Asylum Basement



4. CELL HALL

- Locked behind iron bars.
  - » Can be unlocked if the power generator is activated, by using the computer in the Therapy Room.
  - » When the gate is opened, concrete debris will fall from the ceiling.
- 4 cell doors on the right side, and one on the left at the end of the hall.
  - » A ghost of a patient is roaming one of the cells. It will show itself if looked through the window, and attack if the cell is entered. CLUE#3
    EP:6, ATTACK:+0
- A rectangular room on the left, with a glass facade (room 5)
- One of the missing people is in C5.
  - » She has lost her mind being down here for so long. She is raving about the Child (CLUE#4) and will attack the PCs.
    EP:4, BROKEN GLASS:+1

5. SURVEILLANCE RM.

- Glass facade windows facing the hall with the cells
- A long desk runs the length of the windows
  - » CELL KEYS and 1 HOUR OF BATTERY can be found in a drawer under the desk.
- Three floor-to-ceiling cabinets stand in the corner.
  - » A BATON (+2) can be found here. Each cabinet can fit one person. There are thin metal vents in the top part of the cabinet doors.
- A few electronic dashboards on the table
  - » Broken, nothing of interest.
- Several TV monitors.
  - » Can be turned on if the power generator is running. It will play FOUND FOOTAGE#1 from the Recording Room.

6. TOILETS

- A narrow hall with a few broken porcelain sinks.
  - » An air vent runs through the ceiling, can be entered from T3 .
- 4 toilet cabins with closed doors
  - » All locked, can be entered by climbing over the cabin wall.

7. LABORATORY RM.

- A large room with lots of tables, desks and laboratory equipment.
- A large extractor hood is mounted on the south wall.
  - » If broken, this can be YOUR WAY OUT.

8. RECORDING RM.

- A small square room containing:
- single chair.
- A small desk.
- Several video cameras on stands and on the wall.
- A shelf containing lots of video tapes: FOUND FOOTAGE #2

THE CHILD

DESCRIPTION

The Child is a semi-physical manifestation of all the suffering souls who died in this place. As the patients down here were often severely mentally ill, its mind and body resemble that of a child - except for its bizarre size and deformities.

MOTIVATION

The Child will roam the basement, and it wants to swallow people to add to its body mass.

BEHAVIOUR

With the motor skills of a toddler, it walks slowly and insecurely, and sometimes crawls like a baby. It is very simple minded, and can easily be tricked. If it catches a victim, it's maw will enlarge to swallow them whole.
As the characters enter the Cell Hall, or if the generator is turned on, The Child will manifest in the Recording Room, and start searching for them. Its regular route is between the Recording Room and the Cell Hall.

STATS

EP:13, ATTACK:+3

THE TRUTH

The hospital basement was hidden from the public. It was a place where inhumane experiments were conducted on the most mentally ill of the patients. Evidence of the doctor's experiments were exposed, and the asylum was shut down, but the location of the secret basement was never uncovered. The doctors killed all of the patients in the basement, and sealed off the place when the asylum closed down.
Now, the unresting spirits of the tortured and murdered patients are haunting this place, and many have merged and manifested as a horrifying physical being. The curse is tied to the tapes in the recording room, this footage somehow binds the restless souls to the asylum.

THE ENDGAME

If the player characters succeed in one of these things, they have won the game.

END THE CURSE

Destroy the footage in the Recording Room. The torture and experiments of the patients are all documented on the tapes, cursing and binding them to this place.

GET THE HELL OUT

Through the air vent in the Laboratory.

KILL THE CHILD

and the haunting of the place will die with it.

If the curse is ended, the basement door is unlocked.

CLUES

CLUE#1

Newspaper: Hospital shut down after leaked footage of illegal experiments, dated September 27, 1976

CLUE#2

Patient journals describing severe mentally ill patients. Docter's notes show that some of the patients died during their "treatment".

CLUE#3

The ghost in the cell:
"They tortured us. Killed us all. We can not leave this place. Our souls are bound to the evidence"

CLUE#4

The missing person:
"The child. The child will take us all. It's a manifestation of all the victims! We must join them!"

FOUND FOOTAGE

FOUND FOOTAGE #1

Surveillance tape.
1976/09/28. Doctors injecting patients in the neck. Other doctors collect documents and equipment. Looks like they are in a rush. Security guards dragging out bodies.

FOUND FOOTAGE #2

Recordings of the experiments. Lobotomies. Severe shock treatments. Body parts broken by force. Eye injections. Bloody brain surgeries. Screams. Endless screams.

ASHWOOD DEEP

SCENARIO_02

WHY ARE YOU HERE?

The Ashwood Deep. This particularly old part of the Northwoods is known for the denseness of its ancient trees. The harsh terrain and absence of hiking trails makes it a rarely visited area, and a place surrounded by legends and folklore. The locals often refer to it as The Lost Land, due to the decades hikers who have gone missing or turned up dead after visiting this particular part of the forest.
The most recent case involves Jane Tibbit, Professor of Folklore & Mythology, who went missing together with three of her students. Her bag was found a few weeks later in the Godwill River, and a camcorder containing a mini-DV tape was recovered (FOUND FOOTAGE#1).

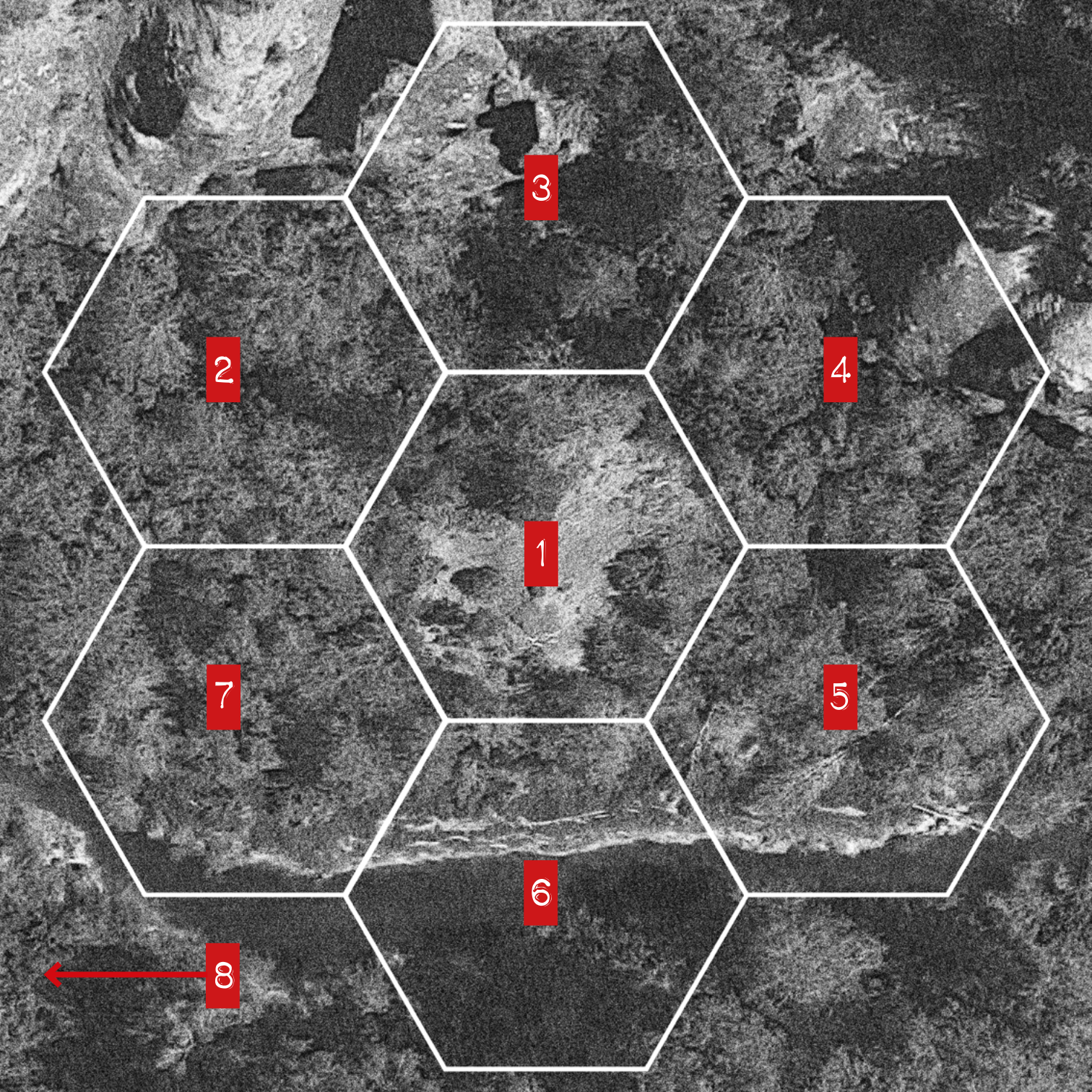
SCENARIO INTRO

You drove to the southern forest edge and parked your car at the nearest rest area. You hiked through the tall ash trees. They grew denser and darker as you proceeded, until you reached the last known whereabouts of Jane and her students; a clearing between the Godwill River and the Blue Peak Rocks. Despite walking for just a few hours, it was already getting dark. Did the hike take that much longer than it felt, or was it due to the denseness of the trees? Nonetheless, it would be impossible to look for clues in the dark, so you decided to set up camp and call it a night.
You were all fast asleep in your tents, until...

You are woken up in a panic by a strong gust of wind pulling the tent. As you catch your bearings you realize that it is not the wind. Someone - or something - is outside, pulling the tent cloth violently. Abruptly it stops. Everything goes quiet. You hold your breath, eyes wide open, trying to let your vision adjust to the dark. Nothing. Silently, still holding your breath, you reach out for your backpack. ***CRUNCH!*** A bag of Cheetos on the floor. Footsteps outside, running away. Sounded human. No, that makes no sense. The sounds are gone now. You exhale and catch your breath. Were you just dreaming?

THE LOOP (SPECIAL RULE)

This area is cursed. It is impossible to leave. If the PCs travel beyond the edge of the map, they will arrive at the exact opposite side. E.g. if they cross the river and go south (area 5, 6, 7), they will find themselves at the edge of a cliff (2, 3, 4). Describe this in a way that will mess with their minds. Like they are going in impossible circles, that defies all logic.


3
2
4
1
7
5
6
8

1. CAMP SITE

- A small clearing, ground covered in dead grass and yellow moss. It is surrounded by tall gnarly ash trees and slender pines.
- There is black grease on the outside of the tents.
  - » Child sized handprints can be found in the grease.
  - » The grease is tar.
  - » A trail of the tar leads north-west (area 2).
- The camp is a mess.
  - » The backpacks lie on the ground, the content scattered across the site.
  - » There is more sticky black grease on it.
- Searching the camp site:
  - » A book titled "Ashwood History and Folklore". A dog-ear marks a paragraph called "The Agnes Shipton Trials" (CLUE#1)

2. BLUE PEAK ROCK (NORTH-WEST)

- A cliff side. 3 meters tall. Blue-gray rocks.
- Large twisted tree roots climbing down the rocky wall.
  - » Can be climbed.
- Carvings in the rocks.
  - » Strange symbols. Some of them could resemble human teeth.

3. BLUE PEAK ROCK (NORTH)

- A cliff side. 3 meters tall. Blue-gray rocks.
- Tar golems appear. Child sized, the same amount as there are PCs.

4. BLUE PEAK ROCK (NORTH-EAST)

- A cliff side. 3 meters tall. Blue-gray rocks.
- Crackling branches can be heard from within the eastern tree line.
  - » It's a park ranger named Linda Brown, hiding.

5. GODWILL RIVER (SOUTH-EAST)

- The ground is very muddy.
  - » Eventually it turns to tar. This acts like quicksand that tries to swallow the PCs.

6. GODWILL RIVER (SOUTH)

- An old tree has fallen across the river.
  - » Can be crossed.
  - » The water is freezing cold, it could cause shock or hyper-thermia.

7. GODWILL RIVER (SOUTH-WEST)

- A dead body.
  - » It's one of the students. There's a digital camcorder on the body (FOUND FOOTAGE#2).
  - » The teeth are missing.
- Another dead body lies further to the west.
  - » It is covered in tar and all burnt. Also with missing teeth.
  - » It looks like the corpse points to the river leading west.
- Following the river west leads to the Witch's Cabin (8)

8. THE WITCH'S CABIN

- A very old and dilapidated wooden cabin with a water-mill, on the south riverside.
  - » The remains of Agnes is tied to the mill. It is submerged, and the mill needs to be turned for the body to show.
- THE TAR WITCH dwells here.

OFFICER LINDA BROWN

Part of the rescue team searching for Jane, but got lost. Carries a revolver, a flashlight and a walkie. She can fill in the blanks if the PCs have missed important clues about the legends of the woods.

TAR GOLEM

Description:
Demons manifested by the witch, animated tar in the form of children with no face except ragged human teeth.
Behavior:
Ferocious creatures, vomiting up black tar. Will attack on sight.
EP:6, **BITE**:+1

THE TAR WITCH (AGNES SHIPTON)

DESCRIPTION

An old malnourished woman covered completely in glistering black tar. She hovers a foot above the ground, she leaves puddles of black pools of tar in her wake.

MOTIVATION

The Tar Witch's vengeful spirit can never rest. In her final hour before suffering her agonizing death she made a pact with the devil, dark powers were granted her, along with the curse of undeath. She has become the thing she was accused of being by the ignorant, now able to summon demons (tar golems) by using her victims teeth.

BEHAVIOUR

She hates the people who killed her, and mentioning them, especially the name Thomas Hope, will infuriate her and make her vulnerable to attacks (+2 to Effort Roll when attacking her). She will attack the PCs and will summon d3 Tar Golems to help her.

STATS

EP:11, BURNING:+3
SPECIAL: Once per combat she can disappear when attacked (instead of losing EP) and turn up behind another PC.

THE TRUTH

A woman named Agnes Shipton living in the woods, was accused of kidnapping children from the town. A traveling Puritan named Thomas Hope gathered the locals, and went out to punish her. In her hut they found several child and infant corpses, all missing their teeth. Convicted with witchcraft, murder, and the deflement of dead bodies, she was publicly executed by drowning in boiling tar. Her dead body was then tied to her watermill by the neck as a public display of her punishment. Now she haunts these woods, burnt, covered in tar, still searching for new victims - and their teeth.

THE ENDGAME

If the player characters succeed in one of these things, they have won the game.

KILL THE WITCH

Killing the Witch will end the curse immediately.

DESTROY HER HUT

Find and destroy her hut. Burn it to the ground.

UNTIE HER REMAINS

Find her corpse tied to the watermill. Untie it to rid the forest of its curse.

CLUES

CLUE#1

The Agnes Shipton Trials. Describes a woman accused of being a witch, said to have kidnapped children, using their teeth for dark arts. It mentions the name Thomas Hope, but the context is missing due to water damage.

CLUE#2

A binder containing a piece of a very old looking newspaper dated 1691. *"Hope For Ashwood. Witch Brought To Justice"*. It describes how a New England Puritan and a mob of town folk went to Agnes' hut by the Godwill River to cease and punish her. She was executed by being submerged in boiling tar.

FOUND FOOTAGE

FOUND FOOTAGE #1

Jane Tibbit's recordings.
Scene#1: Jane and the students are setting up camp in a clearing in the woods.
Scene#2: A cliffside. Strange carvings lit up by a flashlight. The person behind the camera is touching the symbols. A woman's voice talking, static, inaudible.
Scene#3: Chaotic glitching footage of someone running through the dark woods.

FOUND FOOTAGE #2

The student's camera.
It is dark. Someone is standing at a wooden structure, pulling some kind of lever. Panicked voices. "It's here!" a woman shouts. *STATIC*
The camera is on the forest floor. A pair of black dripping feet, hovering above the ground, are approaching. Screams. *STATIC*

VISIT

SCENARIO_03

WHY ARE YOU HERE?

Christopher Wells Jr., a young ranch owner from North Carolina, claims that his two younger brothers have been abducted by aliens. Researching the local history reveals that UFO sightings are frequent in this area, together with other unexplainable events such as unsolved missing person cases and cattle mutilations. Mr. Wells has contacted you claiming to have new evidence in the case of his younger brothers' strange disappearance.

SCENARIO INTRO

You arrived around 7:30 PM at the Wells Ranch. It was a long drive through the desolate landscape, but now you were here, just a few hours later than expected. You drove past the lake and parked your car in a cloud of red dust in front of the main house, next to a worn out pick-up truck. You were greeted by a fella in his early 40s, introducing himself as Chris Wells Jr.

You were invited inside, and were served home cooked hamburgers and a lukewarm beer. Chris, though not the big talker, seemed quite hospitable.

Now play out the scene at the dinner, or just narrate it if you want to skip this part. Consult the "During the Dinner" section on this page. After this, read on below.

After dinner, you are guided to your bedroom upstairs (bedroom 2).

The house is old, and smells like dust and tobacco. The decor is very 70s, with brown and mustard colored wallpapers, heavy wooden furniture and thick rugs on wooden floor boards. It looks like cleaning is not a priority for Mr. Wells.

You are fast asleep in your bed, when you are suddenly woken up by a deafening screech that pierces your ears. There is a bright white light flash from outside. And then, everything turns silent. You look at the digital alarm clock on the counter. 3:30 AM. You flip the light switch, nothing happens.

DURING THE DINNER

What will Chris tell you?
Chris doesn't initiate conversation and is not much of a talker. If asked questions, he is willing to share some information with the PCs, but some of it they might have to drag out of him.

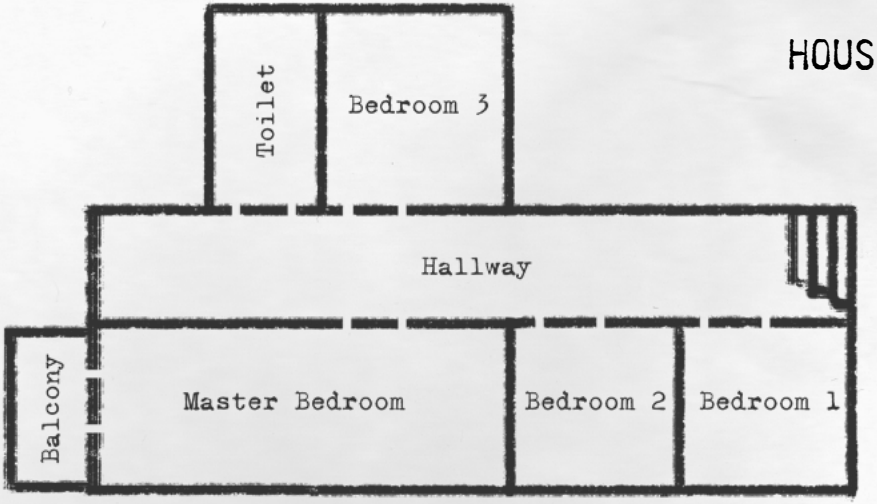
- **He took over the farm when his father died.**
- **His mom lives here, but she has Alzheimers, and rarely leaves her room upstairs.**
- **His brothers disappeared 14 years ago.**
- **The ranch is not really active, but he does have a small staff working: The barnhand August and the caretaker Mr. Willies.**
- **The guest house has not been used in a few years.**
- **He is tired, and will tell you more about why he contacted you tomorrow.**

He shows you a photograph from Thanksgiving dinner, taken the night his brothers disappeared. He also tells you about the property.
Give the players the map and the photo on the right.

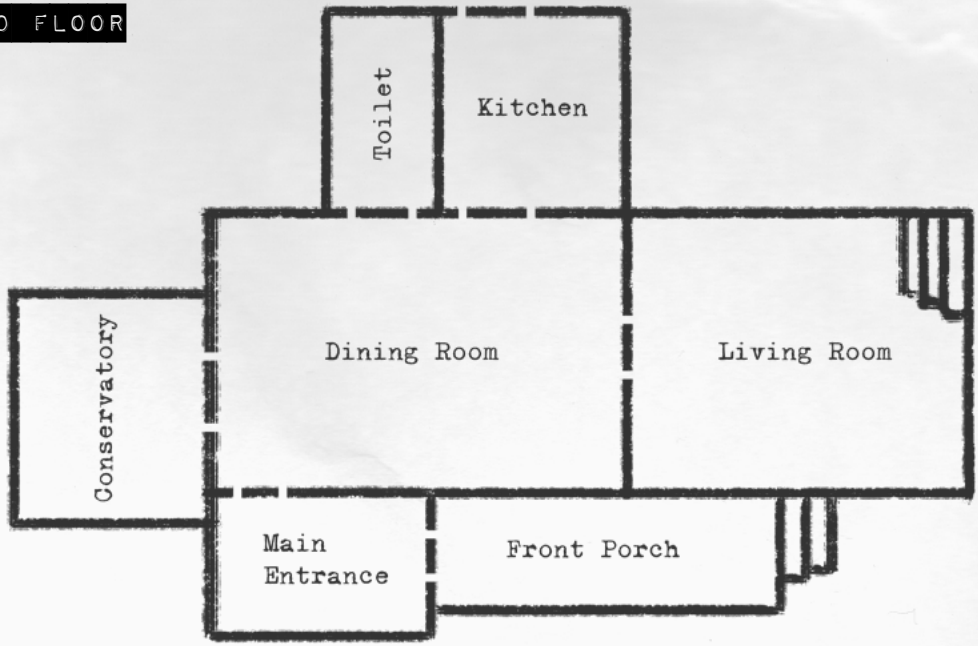
1996/11/28

HOUSE PLAN

1ST FLOOR



GROUND FLOOR



THE HOUSE

A red wooden two storage farmhouse with a long porch leading to the front door. Old American interior with a classic 70s decor. Mustard colored floral wallpaper, dark wooden plank floors with rugs and long yellowed curtains. Rustic yet comfortable looking furniture. The interior of the house is dirty and dusty. Half dead houseplants sit in the moldy window sills, empty beer cans and TV dinner packaging lie scattered everywhere. An earthy smell of tobacco, dust, and mildew fills the house.

ROOMS OF INTEREST

YOUR BEDROOM

d6x30 minutes of battery can be found in the alarm clock.

BEDROOM 1

The mother is in here. She is sitting in a rocking chair facing the window. She is mumbling something.
"They loved to play by the lake. My beautiful boys."
It is impossible to have a conversation with her, and if pushing her too much, she will freak out, screaming about unwanted visitors.

BEDROOM 3

The little brother's room. Two beds, lots of toys and old action figures. Drawings can be found on the desk (CLUE#1)

MASTER BEDROOM

Christopher's bedroom. There is no sign of him. The room is an even worse mess than the rest of the house. A journal lies on the floor (CLUE#2)

BALCONY (OR LOOKING OUT THE WINDOWS)

The lights are on in the guest house.
The horses are galloping around in the horse ranch.

LIVING ROOM

A collection of videotapes can be found on the shelf. They are all labeled "The Wells Family" and dated. The video tape from the Thanksgiving can be found here. (FF#1)

OBSERVATORY

A hunting rifle (d3 ammo) and night vision binoculars (30 min. battery) can be found here. There is a good view over the property from this room.

8
Stream
3
4
2
1
Staff house
Parking lot
7
5
6
Property
entrance

1. THE HOUSE

- The electrical power is off.
- Chris Wells is nowhere to be found.
- The cars outside the house have been sabotaged and will not start.

2. THE HORSE RANCH

- A large field in the middle of the property, partly enclosed with an old wooden fence.
- A riding track alongside the fencing.
  - » The horses are running around scared as the ranch is approached.
- 5-6 old-looking horses.
- There is a dead horse lying in the corner.
  - » It is heavily mutilated, and is missing body parts.
  - » There are no wounds, scars, burns, or any other sign of trauma where the limbs are severed.
- Loud banging from north-west.
  - » The stable doors seem to be opening and closing, yet there is no wind.
- Looking south, the lights are on in the guest house.

3. THE STABLES

- Very old looking wooden structure, peeling teal colored paint.
- A pungent ammonia smell from the rotting hay and shit on the floor.
- A concrete floor hallway in the middle, 4 horse folds on each side, separated by rusty iron bars.
- A partly dilapidated tool shed at the end of the hall containing pitch forks and spades and buckets.
  - » Many options for improvised weapons.
- August the barnhand is in here. (CLUE#3)

4. THE BARN

- Old looking timber frame structure, painted red.
- A center hallway with wooden frames on each side.
- Large doorways on each end of the hall, no windows.
- Large grain storage containers and haystacks.
  - » The body of the barnhand August is hidden here. The body has no skin, but there is no blood either.
- A tractor and other farming machines at the end of the hallway.
  - » The tractor doesn't work. It would take skills and equipment to fix it.

5. THE GUEST HOUSE

- A small house with a porch. Light is coming from the kitchen window.
  - » No one can be seen if looking in through the window.
- If knocking on the door, or trying to open it:
  - » The door immediately opens. A man and a woman, standing side by side, greet you.
  - » They are smiling and very polite. They say they are visitors renting the guest house.
  - » Something seems a bit odd. Their skin is too perfect for their age, and they keep smiling for too long.
  - » They are aliens in disguise. If the truth is discovered, they attack.

6. THE WOODS

- Tall slender birch trees, dry thorn bushes, and dead grass.

The ghosts of the little brothers will show themself here. They will point towards the next clue (Observer's choice) and then disappear.

7. THE LAKE

- A big oblong lake feeding into a small stream on the north.
- Big old oak trees framing the north side of the lake.
- A dilapidated wooden jetty on the north-east side of the lake, surrounded by a sandy shore.
- There's kind of a constant low humming sound, almost like a distant electrical power plant.
  - » The sound does not come from a distant location, but from within the lake.
  - » There's a vessel hidden under the water, in the deep end of the lake.
  - » Its reflection can be seen if shining a very bright light into the water (a regular flashlight won't do).
  - » If too much noise is made, or the players create too large a disturbance, aliens will emerge from the water, trying to catch and drown the PC's. (number of aliens = number of PCs +2)

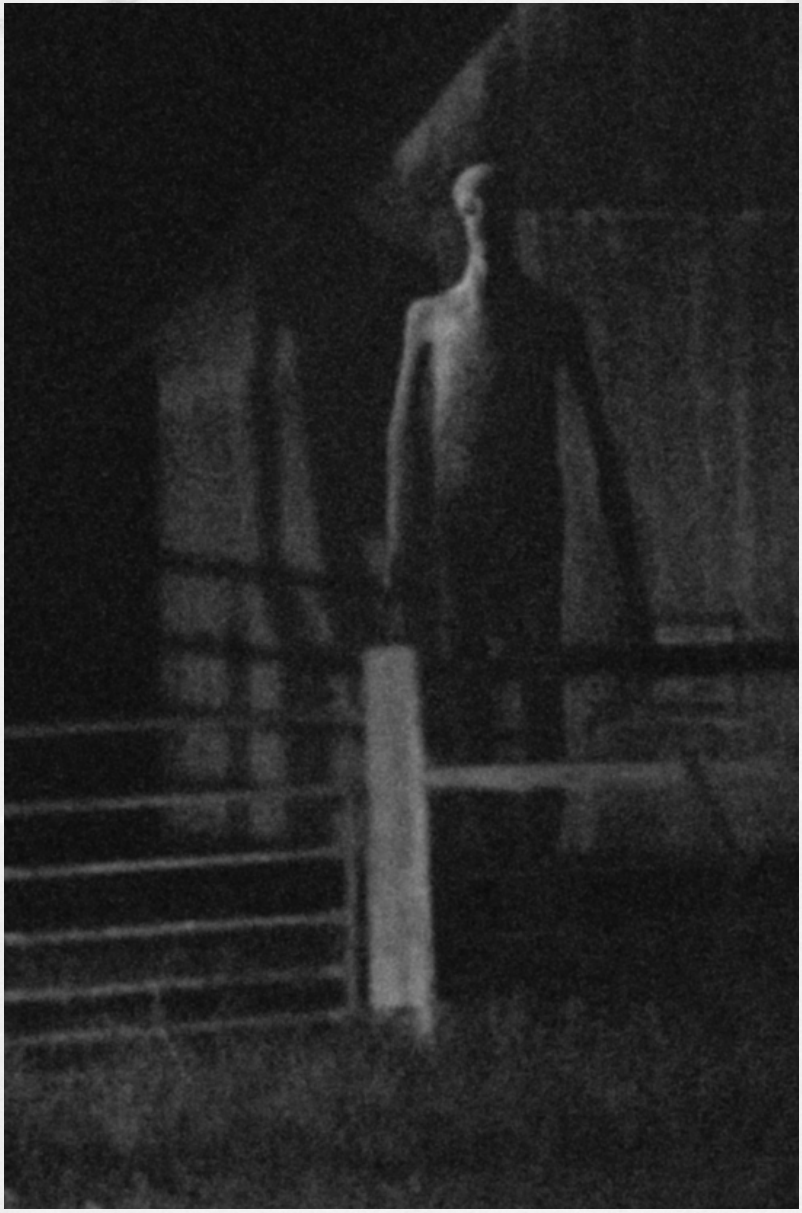
8. THE FIELDS

- Corn field, 8 ft. tall crops.
- Movement can be heard within the crops.
  - » Two aliens are hiding between the rows. They will try to get away unnoticed.

ENDING THE SCENARIO

At some point, when you want to wrap it up, introduce **The False Chris Wells:**

- He will come staggering towards you, looking pale and with bulging eyeballs.
- He speaks in multiple voices at once, and his mouth doesn't move in sync with the words as he speaks.
- "We are glad you came. You will be our last specimens!"
  - » It will crawl out of its human skin and reveal its true form (see next page).



THE FALSE MR. WELLS

DESCRIPTION

Very tall pale humanoid being, protruding round eyes with no eyelids, and no visible nose or mouth. Long limbs and fingers with suction cups on the tips. Wet almost pearlescent skin.

MOTIVATION

It is the leader of the alien expedition, its goal is to collect the last human specimens they need. It wants to take them and bring them to the vessel in the lake and return home.

BEHAVIOUR

It is fast, and will grab the PCs and slam them into the ground or throw them. It will not kill the PCs as it needs them alive (**hitting 0 EP in this encounter means passing out instead of dying**). It will take the unconscious PCs to the lake. If the PCs flee, it chases them.

STATS EP:10, ATTACK:+2
SPECIAL: Can emit a sonic scream that drains EP from all PCs at once. DR9 to resist.

THE TRUTH

The aliens have been visiting the Wells Ranch for decades, finding it a convenient place with no outside interference. There are both human and animal specimens for their research, and a deep lake where they can hide their vessel. The aliens want specimens for their experiments, and the PCs are the last humans they need. Chris Wells has been taken over by the alien leader, and has contacted the PCs to lure them here. The sound in the night was their vessel landing in the lake.

THE ENDGAME

If the player characters succeed in one of these things, they have won the game.

KILL THE FALSE MR. WELLS

The rest will flee to the lake to get their vessel and return home.

FIND AND DESTROY THEIR VESSEL

And the remaining aliens will die. They can't survive on Earth without the generator in the vessel.

CLUES

CLUE#1

Children's drawings depicting slender humanoid figures standing in a field of tall crops.

CLUE#2

Christopher's notebook. Filled with mad ravings, but one page shows a drawing of some kind of weird ship with a note that says "life support???"

CLUE#3

August the barnhand:

- He stays at the staff house on weekdays.
- He was woken up by the sound as well. He rushed out to check on the livestock.
- He can't tell you much, as he says he just recently got this job, like a week ago.
- It is actually an alien wearing the barnhand's skin. If exposed he'll try to run away towards the lake.
- The flayed body of August is hidden in the corn storage container in the barn.

FOUND FOOTAGE

FOUND FOOTAGE #1

Home video from Thanksgiving dinner, 1981. Chris is sitting at the table with two younger boys (his brothers). The mother is there as well. Sounds like the father is filming. In the big window behind one of the brothers, a tall figure walks by. At some point, someone knocks at the door, and the mother goes out to open. She speaks with someone, but the sound is very poor. *"Mr. Wi***s, what can I***for you? Is somethi*****? You don't look s****"* *static*

Come sit with me, my child.
Have a look. Look under the bed.

IN THIS HOUSE

Not a window was broken
And the paint wasn't peeling,
Not a porch step sagged—
Yet there was a feeling

That beyond the door
And into the hall
This was a house of
No one at all.

Yet something walked
Along the stair
Something that was
And wasn't there.

- Vic Crume, 1970

SCENARIO_04

WHY ARE YOU HERE?

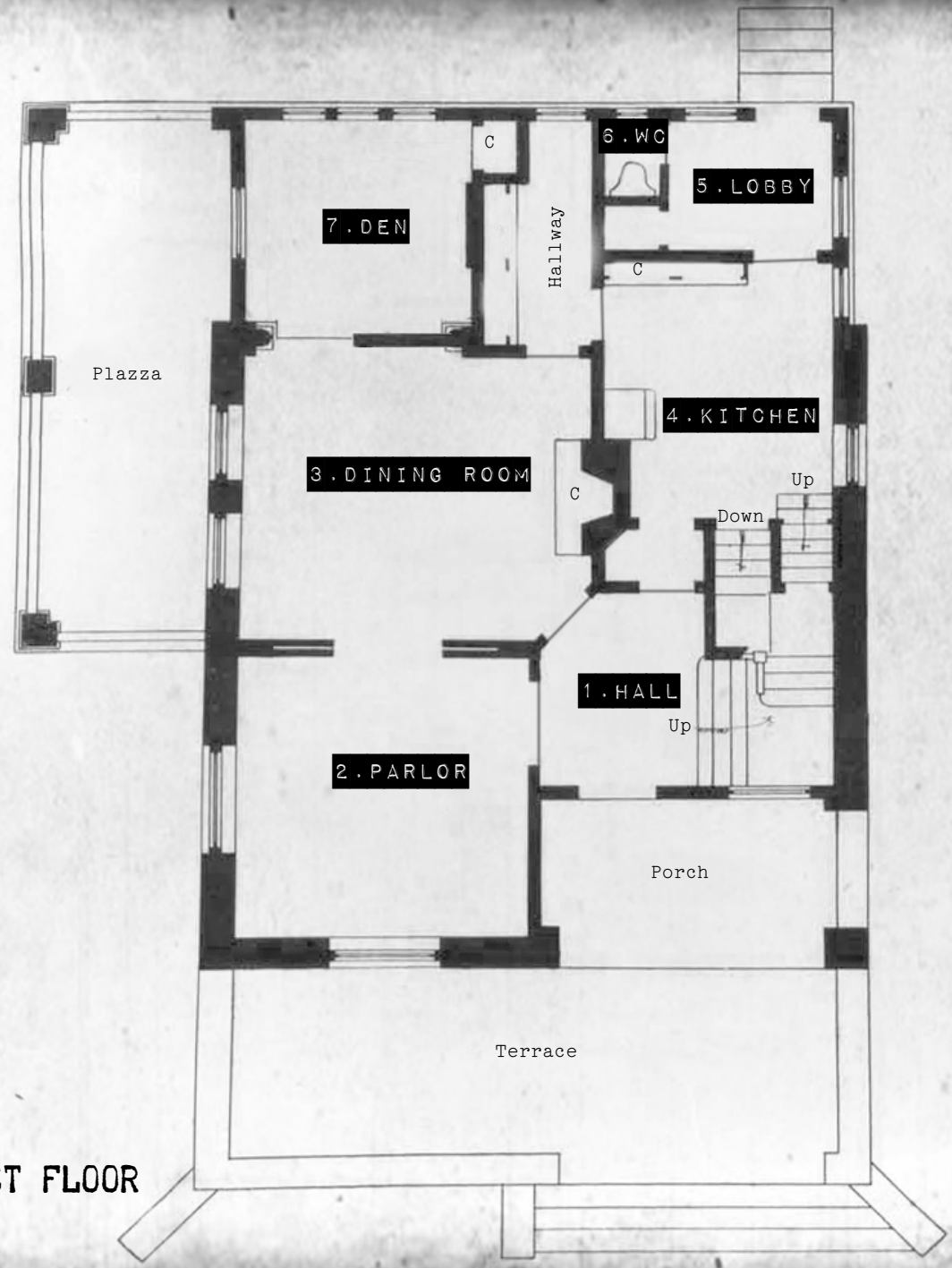
The house on 1307 Burkitt Street is locally infamous, surrounded by rumors and legends. It is commonly known that it has been abandoned for a decade, but no one seems to know the truth about the former residents or why they left. The neighborhood kids tend to kill time by daring each other to go near the house, especially on Halloween. This year, a group of kids disappeared during a dare to knock on the door, and a video tape has since surfaced, revealing the house to be their last known location.(FOUND FOOTAGE#1)

SCENARIO INTRO

Walking down Burkitt Street evokes an eerie almost liminal feeling. The houses stand far apart, and look like they are all from different architectural periods. The further down the street you go, the more abandoned these buildings seem. It's almost like life itself avoids this place.

Through the fog, illuminated by flickering streetlights, the last house on the street appears before you. 1307. The old metal gate opens with a loud creak as you enter the front yard. Walking through the thick blanket of tall grass and crimson leaves, a wooden staircase leads to the front porch of the gray bricked building. The silence is almost deafening, as you carefully open the front door.

As you enter the house, the door slams shut behind you. As you look back, there is no door. No windows. *What the hell is this place?*



C = Closets. Good hiding places.

FIRST FLOOR

1. HALL

- The place smells old and dusty, but is generally in good shape. The furniture is mostly intact.
- The decor has a 70s look.
- Dark brown wooden panels on cream colored wallpaper.
- The floor is covered in a soft gray carpet.
- A broad stairway leading up.
- A shoe rack, a wooden coat stand and a small sideboard.
  - » There's a flashlight in the sideboard (30 minutes of battery time)
- The doors to the kitchen and the dining room are locked.

2. PARLOR

- Red and brown floral wallpaper, a persian rug on the floor and big leather cushions.
- A CRT television.
  - » The television turns on by itself, showing static noise and loud buzzing.
- A chestnut TV cabinet
  - » containing a VHS player and some videotapes (FF#2)

3. DINING ROOM

- A dining table and chairs
- A large cabinet containing plates and service.

4. KITCHEN

- Light oak cabinets.
- A large oven with a stove.
- A cream colored fridge.
  - » Contains rotten food riddled with maggots and flies. Horrible smell.
- A stairway leading up.
  - » "COME UPSTAIRS", something whispers. Only one PC can hear this.
- A door under the staircase.
  - » Locked. Leads to the basement.
- THE SECOND TIME THE KITCHEN IS ENTERED:
  - » A bump is heard from inside the fridge. If opened, sounds can be heard from the lobby.
  - » The kitchen door slowly opens as *The Crawling Lady* enters. EP:7 ATTACK:+1
  - » An old woman wearing a torn kitchen maid uniform, laying flat on her back. Twisting her head, laughing hysterically, as she drags herself across the floor by her boney and arthritis-twisted fingers.
  - » *"It's not time for supper yet"* she croaks, while crawling towards the PCs.
  - » She moves slowly, but will keep following the PCs if they flee.

5. LOBBY

- A fuse box
  - » Broken. If fixed, the lights will turn on in *the dining room*, *the kitchen*, and in *the hall* on the 1st floor, but they only give a very dim light, and they will flicker.

6. WC

- A toilet and a sink.
  - » There's no water in the toilet and it stinks like sewer.
  - » Banging on the pipes can be heard (from the basement).

7. DEN

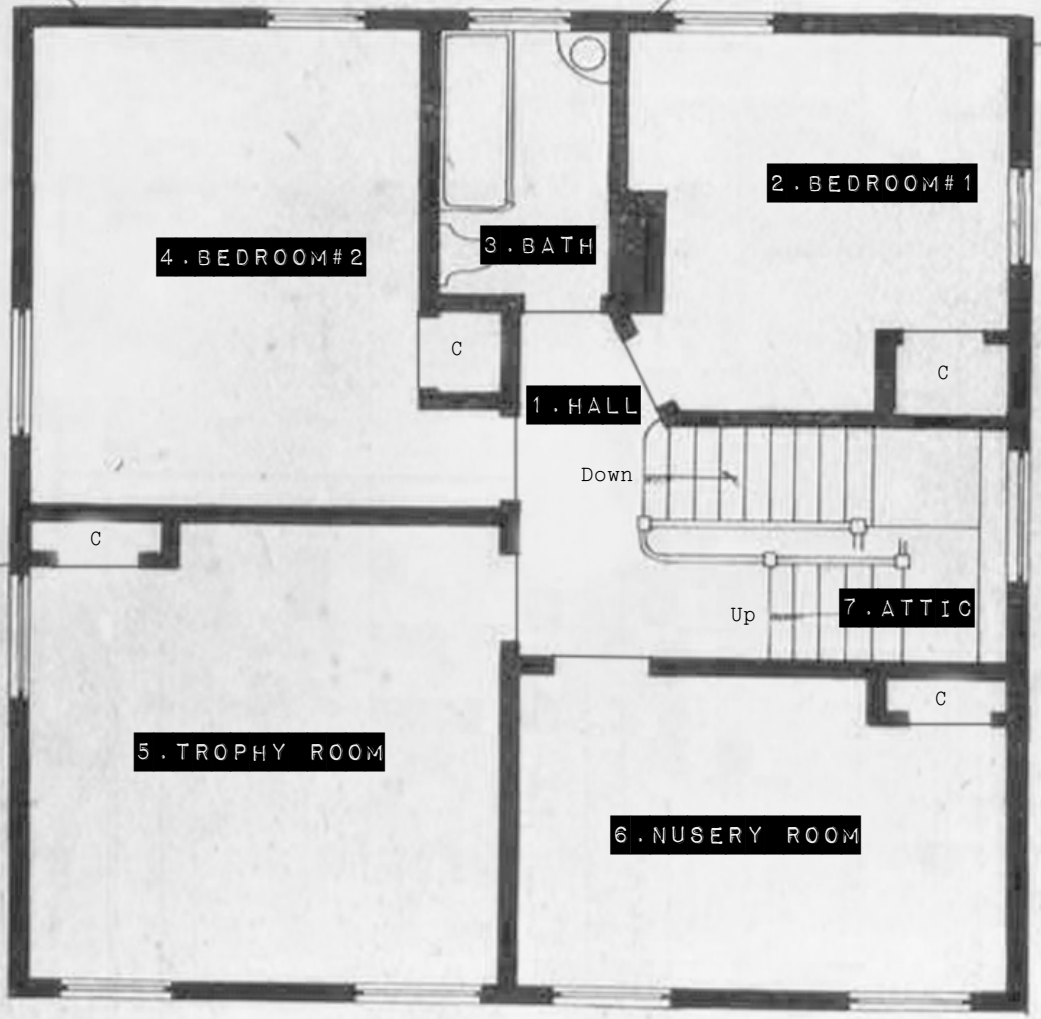
- Looks like it was used as a sewing/hobby room.
- An overwhelming metallic smell.
  - » Dark stains of coagulated blood on the floor.
- A desk with a large sewing machine.
  - » More stains on the desk and on the machine.
- A small wall cabinet.
  - » Contains needles and thread.
- A large built-in cabinet.
  - » Contains rolls of fabric.

THE FACELESS

Description:
Victims of Saggyface. Often resembles children with the skin peeled from their faces, exposing bloody tissue, a skeletal grin and bizarre bulging eyeballs.

Behavior:
They are physical manifestations of evil. Fast moving, twitching, gurgling up water and blood as they speak in a choir of children's voices.

EP:6, **ATTACK**:+1



C = Closets. Good hiding places.

SECOND FLOOR

1. HALL

- An old wooden staircase leading up towards a closed hatch.
  - » If climbed and opened, the PC will be pulled up violently by something unseen. The staircase will break and fall, and the hatch door will slam shut. (see "*7. Attic*")

2. BEDROOM #1

- As the first PC enters this room, the door slams shut behind them. It's impossible to open.
- This PC can not hear anything that might happen in the hall.
- The silhouette of a woman is sitting on the bed. She looks exactly like the PC's mother, but in an unexplainable twisted way.
- She insists that the PC looks under the bed.
- The "mother" is a ghost, and can't be hurt or hurt the PCs. If attacked, she disappears.
- Under the bed, there is (d3):
  - » 1. A *Faceless*, it attacks
  - » 2. A useful tool (roll or choose from the equipment list)
  - » 3. CLUE #1

3. BATHROOM

- Mustard tiled walls and floor. A wet moldy brown rug.
- A sink and a toilet.
  - » Children's voices from the drain: "*We are down here. He took our faces. Come down here, please.*"
- A teal tiled bathtub.
  - » Contains opaque stagnant water.
  - » The reflection in the water will show the PC with a skinless face.
  - » If looking at the water for too long, a Faceless will emerge and try to pull you under.

4. BEDROOM #2

- A plain bedroom, coated in dust, there are women's clothes in the closet.
- Next to the bed is a unlabeled VHS tape (FOUND FOOTAGE#3)

5. TROPHY ROOM

- Animal heads on the walls (hunting trophies). Boars, deer and even a bear.
- A desk with drawers.
  - » Contains THE BASEMENT KEY, a flashlight and d6x30 minutes of batteries.
- A weapon cabinet on the back wall.
  - » Contains a hunting rifle and a glock (handgun). d6 shells/bullets for each.

6. NURSERY ROOM

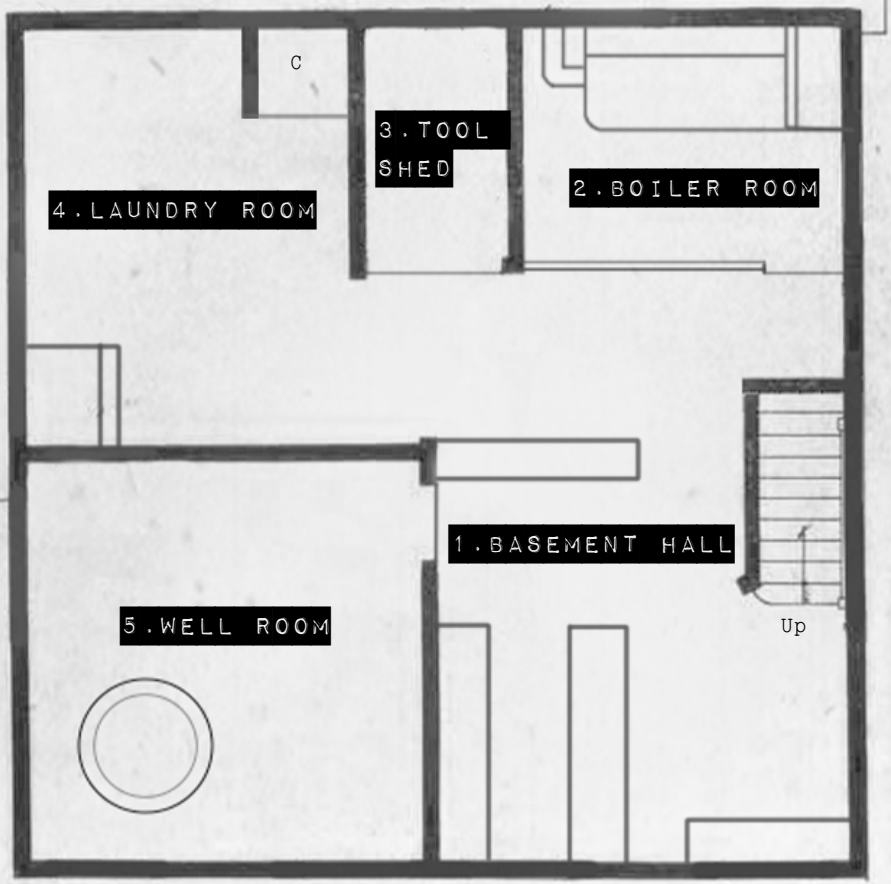
- A shelf with toys. Mainly teddy bears and porcelain dolls.
- A child sized bed.
- A large two-door oak closet.
  - » The closet doors are slightly ajar: "*Please. Help me. Get me out of here. They won't let me leave.. Please.*"
  - » A childs voice at first, but slowly distorts more and more the longer the PCs wait. In the end it will be a gurgling gluttoral voice screaming "*COME HERE! COME IN HERE*"
  - » The entity can not leave the closet, but will try to drag the PC in if getting too close: DR:8

7. ATTIC

- The hatch is not locked, but heavy. There are 3 meters from the hatch to the ground.
- A medium sized storage loft, old wooden plank floor, dilapidated wooden pillars.
- Dust, rockwool and mildew fills the air.
- The room is filled with things covered in stained, mothy white sheets.
- Most of these things are shaped like human beings.
  - » They are all mannequins, except for one very tall shape; Saggyface. Saggyface is also covered in a sheet so he looks like the rest, except for his size. He is standing near the back wall furthest away from the hatch.
  - » Saggyface won't show himself unless the PC gets very close to him, or if they get restrained by the mannequins.
- There are d6+2 mannequins
  - » They are all possessed:

POSSESSED MANNEQUINS

Behavior:
The mannequins start to move towards the PC, slowly and only one at a time. They can only move when not in the PCs field of vision, and freezes when looked at. They use their attacks to try to restrain the PC.
Escape: DR:7
EP:4, **ATTACK**:+0



C = Closets. Good hiding places.

BASEMENT FLOOR

1. BASEMENT HALL

- Peeling concrete walls. A smell of stagnant water and mildew. The floor is flooded in a few inches of water.
- A lot of storage shelves containing buckets of paint, tools, rope and all kinds of random storage.

2. BOILER ROOM

- A large rusty boiler behind a metal fence. There's a gate on the right side.

3. TOOL SHED

- Shovels, wrenches, cleaning tools.
  - » Good options for improvised weapons.

4. LAUNDRY ROOM

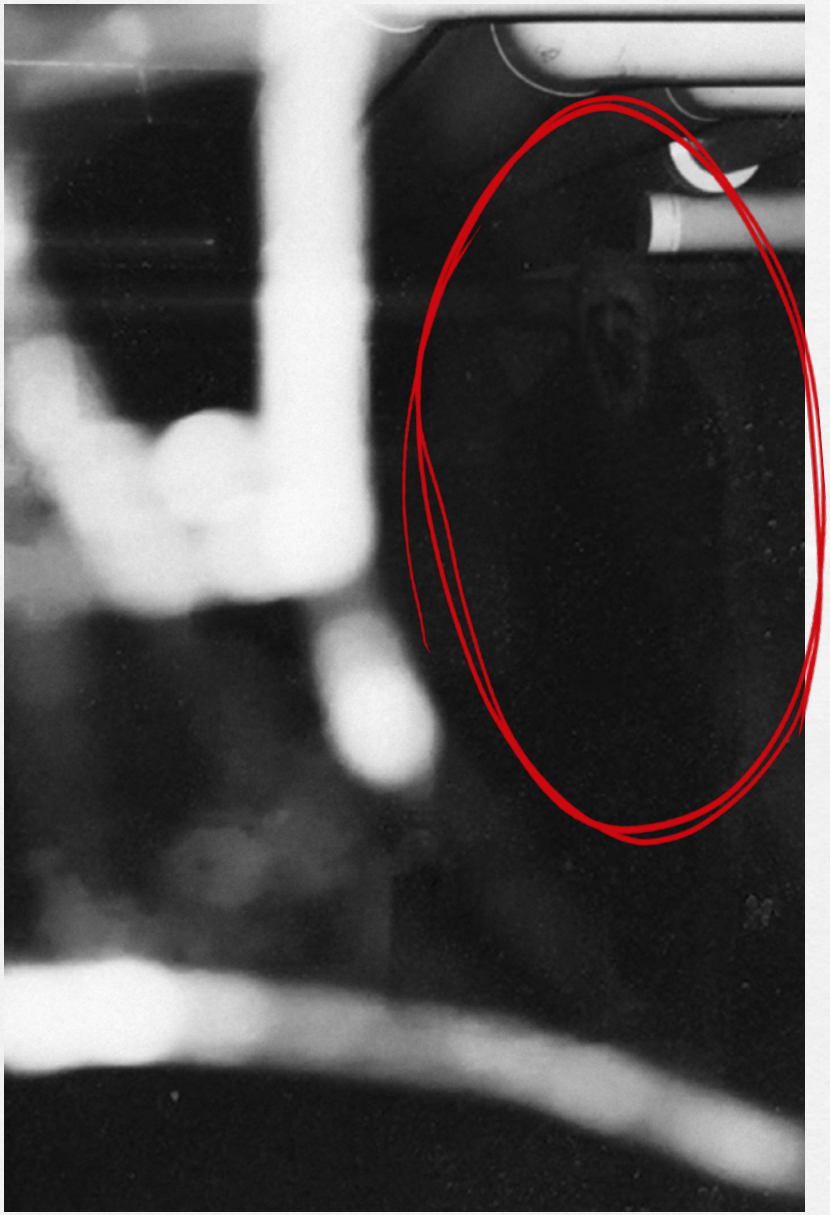
- A washing machine and clothes lines across the room.
- A hospital bed and a closet.
  - » It looks like someone used this room as a bedroom.

5. WELL ROOM

- The door is locked.
  - » It looks rotten and fragile.
- As soon as the door is opened/broken down, Saggyface will come walking down the stairs, slowly and with heavy footsteps.
- Building materials such as isolation foam and wooden planks are stacked up against the walls.
- A black stone well is built into the floor in the corner of the room.
  - » There is no lid on it.
  - » Approximately a meter down there is water in it.
  - » A horrible smell emits from it. Rotting flesh, stagnant water and even sulphur.

CLOSING THE WELL

- The lid to the well is standing against the wall behind some wooden planks. It is made from solid iron and is very heavy. The lid has 4 holes with big metal screws in them.
- It takes a lot of strength to lift the lid up on the well.
- The screws are old and rusty, and some kind of tool is needed to tightly secure them.



SAGGY FACE

DESCRIPTION

Tall, black cloak. Long boney fingers with sharp nails. A saggy pale face.

MOTIVATION

Saggyface was always bullied by the local kids. His family despised him, and mostly kept him locked up in the basement. In time, he grew to become the monster they said he was. He killed his family and threw their bodies in the basement well. Hating his own appearance, he went out to kidnap children he found pretty, and brought them to the house. He murdered them and cut off their faces, to wear as his own. In time, he took his own life, throwing himself in the the same well, in which he disposed of his victim's bodies.

BEHAVIOUR

He will avoid showing his face if possible, therefore he will mostly hide. He can appear in any room he wants, but tends to stay in the attic and the basement. When he catches a victim, he will try to peel off their face with his long yellow fingernails.

STATS EP:11, FLAYING:+4

THE TRUTH

Saggyface had a rare disease that made his skin expand. This degenerative skin condition caused him to look like his skin was sagging on his body, giving him a horrifying grotesque appearance. He wanted to look normal and live a “normal life”, so he kidnapped people he found pretty, cut their skin from their faces, and wore them as masks. The flayed bodies he dumped in the basement well. When he could no longer stand the isolation, he drowned himself in that same well to end it all.
It did not end. He now haunts the house, as do his many flayed-faced victims.

THE ENDGAME

If the player characters succeed in one of these things, the doors and windows will reappear in the house, and they have won the game.

CLOSE THE WELL

The well functions as a gate to the beyond, allowing the demonic spirits to haunt the house. Closing the well securely means sealing this gate and ending the curse.

KILL SAGGYFACE

Saggyface is the main entity, killing him will end the curse.

CLUES

CLUE#1

A work order for a long defunct handyman. An invoice to replace the lid of something, complaints about foul tasting water and a terrible smell.

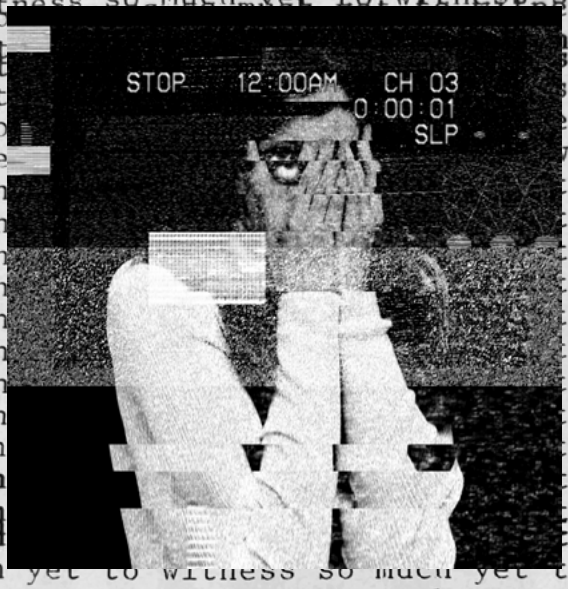
FOUND FOOTAGE

Two kids stand in front of the house. It’s dark. They are laughing and joking with each other. **STATIC** Very dark and shaky footage. Distorted screaming. **STATIC** Camera seemingly laying on the floor. Someone approaches. Heavy breathing. A black cloak or dress only reveals a pair of bloody boots getting nearer.

A home video. A seemingly happy family sits at a dinner table in the dining room. In the background a door can be seen slowly opening (the door leading to the kitchen hall). A weird looking child peeks through the door. His face looks deformed and his skin is wrinkled and saggy. As the mother sees him, she slams the door shut angrily, and then returns to her seat.

A tall person, his back to the camera. He is bent over, doing something with his hands. Someone is screaming in pain. Blood squirts from in front of the person. As he steps back, his face is revealed. Long saggy skin hanging down, almost completely covering his eyes and mouth. A person, maybe a child, strapped to a chair. Their face a bloody mess. They aren’t moving. **STATIC** New angle or location. A concreted room. The tall person dumps a heavy bag in a well.

I'm sorry, my son, I didn't want to have to do this to you
But you can't leave. not yet. There is so much yet for you to
witness.You can't leave. There is so much yet for you to witness.
there is so much yet for you to witness. So much left to witness
so much left.yto witness. so much left to witness. so much for
you yet to witness. So much yet to witness. so much yet to witnes
so much yet to witness so much yet to witness so much yet to witn
ess so much yet to ess so much yet to
so much yet to wit yet to witnessso
so much yet to wit so much yet to witn
so much yet to wit so much yet to witn
ess so much yet to ess so much yet to
witness so much ye witness so much yet
to witness so much to witness so much
to witness so much to witness so much
to witness so much to witness so much
to witness so much to witness so much
to witness so much to witness so much
to witness so much to witness so much
to witness so much to witness so much
to witness so much to witness so much
to witness so much to witness so much
to witness so much to witness so much
to witness so much to witness so much
to witness so much to witness so much
to witness so much yet to witness so much yet to witness so much
to witness so much yet to witness so much yet to witness so much
to witness so much yet to witness so much yet to witness so much
to witness so much yet to witness so much yet to witness so much
to witness so much yet to witness so much yet to witness so much
YOU CAN'T LEAVE LEAVE YOU CAN'T LEAVE YOU CAN'T LEAVE YOU CAN'T
YOU CAN'T LEAVE YOU CAN'T LEAVE YOU CAN'T LEAVE YOU CAN'T LEAVE
THERE IS SO MUCH YET FOR YOU TO WITNESS



0:00:00

RULES REFERENCE

EFFORT ROLL
Your standard 2d6. Beat the DR set by the Observer.

ENERGY DICE
Only the higehst counts. Costs EP. Use as many as you want.

ANXIETY DICE
Only the lowest counts. Must be rolled if you have AP on your character. 1d6 for each AP. 1 on any Anxiety die means you panic.

HELPING OUT
Spend your own EP to grant Energy dice to another PC's Effort roll.

ATTACKING
Effort roll. Exceed the enemy's EP and the enemy loses corresponding amount. Roll below, and you lose corresponding amount.

MODIFIERS
You add to your final rolled result. Using any appropriate item automatically gives +1. Weapons and equipment can have higher modifiers noted like +2 or +3.

PANIC
If you roll 1 on an Anxiety die. The Observer decides the outcome.

DIFFICULTY RATING

4-6:	Easy
7-9:	Standard
10-12:	Difficult
13-15:	Very hard
16+:	Shouldn't be possible

NUTRITION
Heals d3+modifier EP.

FLASHBACKS
d3 uses per session. Discards AP (Observer's call)

ENEMY ATTACKING
The Observer rolls 2d6+modifier. On a miss, it's the PC's turn.

HITTING 0 EP
Dangerous situation = death. Normal situation = exhausted.

OBSCURE is a tabletop role-playing game set in the 90s, inspired by the Found Footage horror genre. In OBSCURE, you play as regular people caught up in horrifying situations, equipped only with stuff like video cameras and flashlights, and if you're lucky, a firearm. But your devices have limited batteries and your gun limited ammo. Do you have what it takes to survive the night?

Light on rules, heavy on horror, OBSCURE is the perfect game for no-prep one-shots. Everything you need is in this book, including rules, tools, lots of analog artwork and 4 pre-written one-shot scenarios. *Step inside...*

SUNZENAUT

ISBN 978-87-974090-2-2

© 2024 SUNZENAUT GAMES