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No. 2  
2016

# STORIES FROM THE

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# GRAVE



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Volume 1**





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# CONTENTS AND CREDITS



Greetings, maggots and worms! It's me, the Grave Hag, your hostess with the grossest... and I've dug up four wickedly terrifying tales from my SCARchives for your enjoyment.

But first, I'd like to offer a worm—I mean “word”—of warning. These yarns are not for the faint of heart, so if you're squeamish or you simply scare easily, do yourself a favor and walk away now.

For the rest of you... I hope you enjoy this little feast of the bizarre. You'll never be the same again. Reh-heh-heh-heh-heh!

#### WRITTEN BY

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Norbert Franz

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2807 Grand Ave., Parsons, Kansas 67357

## THE GRAVE HAG'S SCARCHIVES Vol. 1



4



12



18



20



# The Crate of Fear

by Cynthia Celeste Miller

**Story Frame:** The Item

**Number of PCs:** 1-4

**Quick Summary:** While at a Halloween party, the PCs are given a small but very old wooden crate by a mysterious stranger who looks like the Grim Reaper. When they open it, they find a little frog-like creature inside. Exposure to the critter causes people's worst fears to come true. The crate has been sent to them by a powerful witch. Why did she do it? Because the house the party host (one of the PCs) owns sits on the site where her ancestor was burned at the stake; performing a ritual there will bolster her power exponentially... but there's a ward of protection on it, keeping her from gaining access to it. The only way to get around that ward is to force the owner of the property to destroy themselves. That's where the monster in the crate comes in.

## Primary Character Backgrounds:

- **Thomas Martin:** Confident and athletic man who played just about every sport imaginable in high school and college. He stays in very good shape, something that he takes great pride in. His greatest fear is becoming weak or out of shape.
- **Jenny Albright:** Drop-dead gorgeous woman who has landed a few minor roles in several television shows as well as a handful of modelling gigs. She's a good person, but will do anything to maintain her beauty.
- **Jaye Packer:** Short and spunky, Jaye is a self-professed tomboy and she's tough enough to back down those who poke fun at her for it. She's sensitive about her diminutive height and she would rather die than wear anything girly.
- **Brendan Albright:** Jenny's older brother, who is fast approaching thirty years of age... and he's not exactly happy about that due to his fear of growing old. He's a mellow guy, but also methodical in his thought processes.

## Supporting Characters:

- **Jimmy Bolton (SC rating: 0):** Jimmy is a friend of the PCs, though they sometimes wonder why they're friends with him. He's kind of annoying and always

plays stupid practical jokes. He's also extremely cowardly when it comes down to it. Jimmy's greatest fear is being completely ignored; that's why he pulls his antics.

- **Arvio Rahal (SC rating: 1):** Arvio is the next door neighbor of whoever owns the house in which the party takes place. Originally hailing from Iran, he's a college professor and known to be extremely intelligent. He and his family have only recently moved into the neighborhood.

- **Phoebe Rahal (F3, B1, T1, G3; Witch Spells 2):** Arvio's wife seems like a meek, obedient young woman of English descent, but in fact, she is a witch who has lived for over two hundred years. She is evil to the core and will stop at nothing to make the owner of the house next to hers destroy themselves. The ward of protection dictates that the owner cannot be destroyed directly by a witch. Arvio has no idea his wife is a witch.

- **Omniphibian (F1, B0, T0, G0; Cursed Presence 4, Fast Leaper 2, Statue Form 3, Teeth 2):** The creature in the box is magical in nature. It looks like a large frog with one eye and a mouthful of razor-sharp teeth; it won't attack unless provoked or cornered. When it's in total darkness, it turns to stone, looking like a rough-hewn statue of itself. Once exposed to light, it reverts to its flesh form and curses everyone who is looking at it. The cursed people's worst fears manifest, often driving them to madness or even death. The curse is permanent unless it's dealt with appropriately. Once it is returned to complete darkness, its curse power begins to "recharge". Within an hour, the ability is fully ready to be used again.

**Intro from the Grave Hag:** The Grave Hag is in her subterranean crypt, which is decorated for Halloween. She is wearing a witch costume, complete with pointed hat. "You're just in time for my frightful Halloween party! Join in on the fun! We've even got plenty of snacks for the occasion... it's mostly just GHOUlsh and finger foods, though. In the meantime, I've got quite a sordid little tale to tell. It's about five people at a Halloween party of their own who find themselves unwilling recipients of a gift that keeps on giving... giving them grief, that is. Reh-heh-heh-heh-heh-heh!"

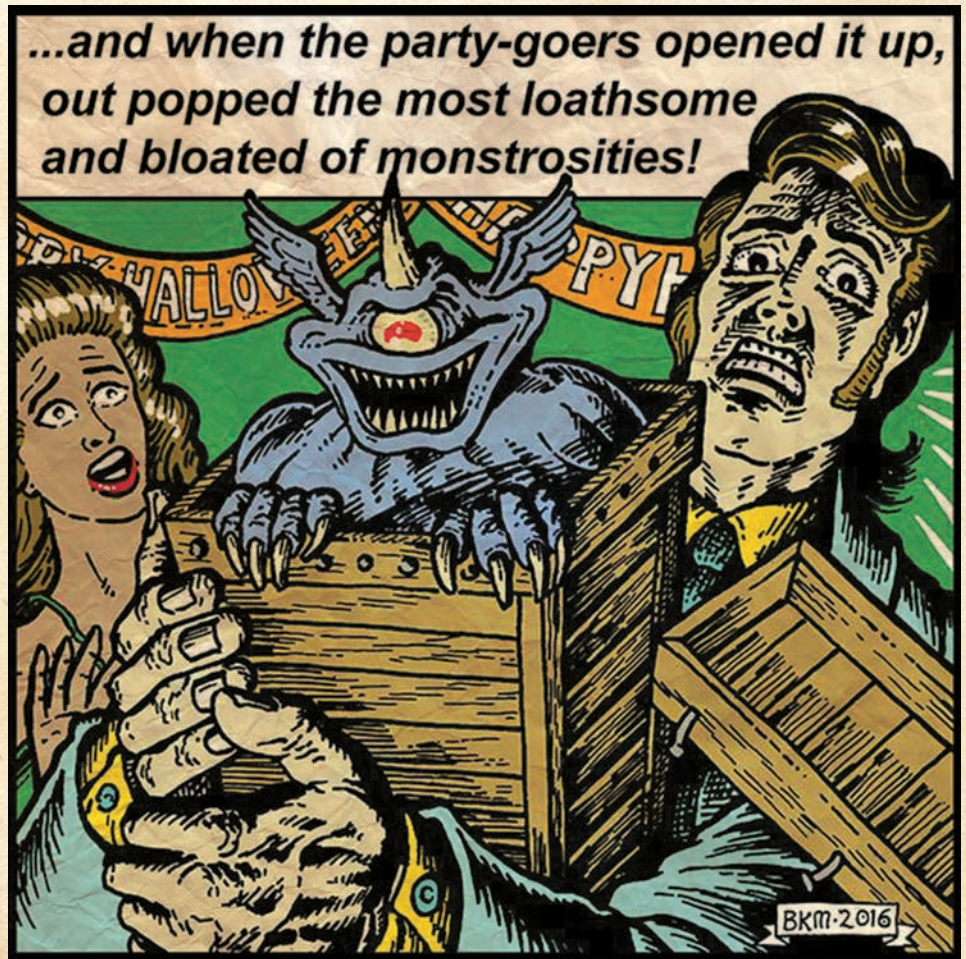
**General Notes:** The "Hard to Get Rid Of" Special Rule for "The Object" Story Frame is not in effect.



### Before the Game

Prior to running the installment, there are two things that must be done:

- Randomly determine which of the PCs owns the house. They will be the main target of Phoebe's hostilities.
- If you have less than four players, any of the remaining PCs should become SCs with an SC rating of 1.



### Act One

Act One should begin at a Halloween party being hosted by one of the PCs (see the sidebar). Set the scene and let the PCs interact for a very short time before the neighbors, Arvio and Phoebe Rahal, bring their two kids over to trick-or-treat at the house. Allow some small talk between the PCs and the couple. Try to work in the fact that Arvio is highly intelligent, knows about a lot of strange things and is a college professor. If that's not possible without it seeming forced, simply tell the host PC's player that info about him. Meanwhile, Phoebe should come off as a rather shy but polite woman.

After they leave, the party resumes. A short while later, Jimmy Bolton shows up. Try to get his personality across rather quickly. He brags, thinks highly of himself and thinks he's more charming than he actually is. He should also waste no time pulling some manner of practical joke on his friends.

Once Jimmy's personality has been established, there is a slow, somber knock at the door. When the door is opened, a tall, lanky Grim Reaper-like figure hands

them a small wooden crate and walks away without ever speaking a word. If he's attacked by a PC, he simply vanishes into thin air.

The crate itself is about the size of two large shoe boxes stacked on top of each other. It should be obvious that it's quite old. At some point, the crate should shake around violently, the creature within moving about in an attempt to escape.

Speaking of the creature, it is vaguely frog-like in appearance, with long back legs and shorter front legs, which are more arm-like. It's a humanoid, but tends to walk (or, more appropriately, hop) on all fours. Its skin is blue and slimy and it has a wide face with one large eye and a mouth-full of teeth. A single horn protrudes from its head, not far from a pair of tiny (and ultimately non-functioning) wing-like appendages.

As soon as the PCs lay eyes on the creature, they become cursed as detailed in its write-up in the "Supporting Characters" section toward the beginning of this installment. The creature will immediately escape, unless the PCs can make Flesh-based Inten-



tions to catch it. Its “Fast Leaper 2” special rule will act as an Obstacle.

Once it leaves the crate (or the PCs manage to keep it from leaving said crate), Act One ends.

## Act Two

In all likelihood, the Act will start off with the PCs trying to catch the critter. In this case, have fun with it. It can leap shocking distances, which opens up many fun possibilities for such a sequence. Have it leap up into trees or onto the roofs of houses. It might even lead them out into traffic. Or down into the sewers.

It may be that the PCs have no interest in catching it, which is fine. Truthfully, the creature’s role in the story has been mostly fulfilled anyway, so don’t try to force the issue. If they don’t care to follow it, so be it. Move on with the story.

Moving on with the story means bringing the PCs’ greatest fears to life. They begin noticing some changes to each other:

- Thomas begins to huff and puff with almost any physical activity.
- Jenny develops a big puss-seeping sore on her face.
- Jaye becomes a bit shorter and her facial features start to look for feminine.
- Brendan’s hair begins turning gray.
- The PCs simply stop noticing Jimmy is present. It’s like he’s not even there.

These conditions will progressively worsen. The Grave Keeper can trigger their fears as if they were Flaws. In fact, during Act Two, triggering them will only add a Grave Token to the pool on a d6 roll of 4, 5 or 6.

This revelation will almost certainly spur the PCs into action. Let them pursue whatever avenues they wish as they try to get to the bottom of what’s going on. If they take too long to decide, escalate matters by having their conditions increase. Time is of the essence!

The PCs may seek information online. This will require a Brains-based Intention with an Obstacle of 1 to reflect that knowledge of the creature and its curse is rare and difficult to find. Should they achieve a Success, they’ll find the information they seek. Give them

Player Handout 1. If they achieve a Conditional Success, give them Player Handout 1 as well, but their web search didn’t go unnoticed by Phoebe. She has been keeping an eye out for web searches.

Another possibility is for the PCs to talk to Arvio, who knows a lot about about “strange matters”; a seed that should have been planted when he and his wife came to the house earlier. He is familiar with the folklore surrounding it and will explain that it’s known as the Omniphibian and it brings people’s fears to life when they cast their eyes upon it. Arvio will fetch an old book from his library and open it to an entry about the Omniphibian. Give them Player handout 2. If the PCs captured the creature and put it back in the crate, they may try to show it to him. In such a case, he will refuse to look at it.

Learning the information in one of the handouts will undoubtedly raise the question of who sent the Omniphibian to the PCs. Here’s the answer to that question, along with an explanation of why: Phoebe Rahal is responsible. She is a witch, descended from a long line of witches, stretching back to the founding of the colonies and possibly even before that. The most



### Witches?

Keep in mind that what we have here is not a realistic portrayal of witches. It emulates the way they were often portrayed in the horror comics of old as well as how they are often handled in Hollywood.



powerful of her family was a witch named Amity Winthrop, who was burned at the stake by witch hunters in 1692. A preacher named Enoch Brookside was secretly a witch himself, though he used his abilities for good rather than for evil. After the onlookers and witch hunters left the scene, he doubled back and cast a ward on the land where the ashes Amity Winthrop rested. The crux of the ward is that no one sharing blood with Amity would be able to step foot on the premises unless that person could indirectly destroy whomever owns that land. Direct attacks would not gain the relative access to the land. The land happens to be where the PC's house is located, therefore that person must be destroyed.

So, why is the land so important to Phoebe? If she steps foot upon that area, she can perform a ritual that would bestow her with all the power possessed by Amity and enhanced further by the spirits of the rest of her ancestors. In short, she would become extremely powerful.

The final thrust of Act Two will be to learn that Phoebe is responsible and, likely, confront her. Confronting her will mark the end of the Act. The PCs can learn who gave them the crate in any number of ways:

- The simplest way requires the PCs to have captured the Omniphilian. They can ask it yes-or-no questions, such as "Did Arvio send us the crate?", using process of elimination to learn the truth. Arvio will be in disbelief should he find out that his wife would be capable of such an awful act.
- The PCs can do some research, though you need to remind them that their conditions are getting worse by the hour. You can require an appropriate Intention, depending upon what type of research they do. If they scour books or the Internet, the Intention should be Brains-based (keep in mind that they could once again alert Phoebe to their search should Lady Luck decide to be mean-spirited) If they are instead going to try talking to people to glean information, go with Tongue-based Intentions instead. Such info is hard to come by, though, so apply an Obstacle of 1.
- Let the PCs guide you. It's very possible that they'll come up with something nifty that you (or we) hadn't even considered. Players are crafty like that.

- If all else fails, Phoebe could give herself away. Maybe she walks in on them when they're talking to Arvio about the situation and decides to reveal her intentions. Or perhaps she attempts to flee when she feels the PCs are on the cusp of putting all the pieces together. This should be a last-ditch solution, reserved for if the PCs can't seem to get things moving.

As soon as the revelation of who is responsible happens, Act Two ends.

### Act Three

During Act Three, you may trigger the PCs' cursed conditions without adding Grave Tokens to the pool. This simulates the conditions intensifying.

Act Three is going to be extremely player-driven. There's no way around it really... and that's a *good* thing. The possibilities for how the climax occurs is mind-boggling, but we will attempt to cover two of the more likely circumstances.

- The PCs may find out while *not* at Phoebe's house. If this is the case, the PCs will have ample opportunities to call the shots... unless their web search alerted her in the previous Act. This might create a scenario in which the PCs assemble some type of plan to take her out and subsequently stop their deteriorating conditions. Let them scheme a little, but avoid letting it drag on too long. A bunch of second-guessing and mind-changing will only serve to bog the game down, which goes against the flavor of the genre. The players' plan will dictate how this proceeds; simply listen to their finalized strategy and let it play out accordingly. Use logic to guide you here.
- The PCs may find out while they are at Phoebe's house. Should that happen, the witch should overhear it and confront the PCs directly. She will not hesitate to kill the PCs, except for the owner of the house; she needs that one alive or else she won't be able to gain access to the next-door property. Any attacks made against the other PCs should be Grave Intentions (a flame spell, a lightning bolt spell, etc.). Attacks made against the owner should be designed to temporarily incapacitate them (a bind spell, a sleep spell, etc.). Use your creativity for her "Witch Spells 2" special rule. It's also worth noting that Arvio may even lend the PCs a hand once he learns his wife is an evil witch who only married him to get close to the property.



Regardless of how it all goes down, do everything you can to have Phoebe give the PCs the backstory presented on pages 6-7. She's a villain; villains gloat. Try to ensure that she has that opportunity; otherwise, the players will never know why all this is happening. If it's absolutely impossible to slip it in, consider an epilogue that allows the survivors to uncover her journal. It's not the most elegant solution, but it works in a pinch. Alternatively, you could have the Grave Hag give the information to the players as a part of the closing monologue.

Just as with the rest of Act Three, there are so many ways to conclude the installment. Let's look at some ideas:

- If all the PCs are killed (except the house owner) and the witch has incapacitated the house owner, the witch can simply move menacingly toward them, laughing evilly as her hideous shadow engulfs the poor soul. This is ambiguous, but strongly hints at the witch's triumph. With the owner captured, it should be fairly easy to destroy them indirectly, at her leisure.
- If the homeowner and any surviving PCs escape without doing away with Phoebe, their conditions will get worse very quickly. Describe those effects becoming completely debilitating until death and (or) madness takes them. Make it as disturbing as you can— Thomas wastes away to near-nothingness, leaving him a pile of bones inside a flaccid “bag” of skin; Jenny becomes a walking mound of oozing sores until she just... pops

### How to Kill a Witch

The question of how to kill a witch will likely come up at some point and it's a perfectly valid question. Witches can be slain just like any other character, though you can throw in some kind of alternative way to do it (holy water, covering them in oil, exposing them to salt, etc.).

like a pimple; Jaye becomes doll-like or childlike in appearance, driving her to madness; Brendan becomes so old and decrepit that he becomes a skeleton.

- If the PCs kill Phoebe, you can give them a happy ending with all of them returning to normal and going about their lives.
- If the PCs kill Phoebe, you can give them a happy ending as described above, but with a quick epilogue that suggests that not all is as well as they had hoped— Phoebe's eyes suddenly come open, one of Phoebe's relatives swear to exact revenge over her grave some time later, a new group of people are handed a crate by that Grim Reaper-like figure, Phoebe's soul escaped her body right before death and entered Arvio's body, etc.

### Skull Modifiers

- +½ for each PC that doesn't suffer a Game-Ending Result. +1 instead for the house-owner.
- +1 if the PCs come up with a creative and entertaining way to get rid of their conditions.
- +1 if the PCs capture the Omniphilian after it escapes from the crate.
- +1 if the PCs contact Arvio for help in figuring out what's going on.
- -1 if the house-owner suffers a Game-Ending Result before Act Three.
- -1 if the PCs don't attempt to catch the Omniphilian after it escapes from the crate.
- -1 if Phoebe doesn't get a chance to reveal her past and motives.

NOTE: The only difference between the two player handouts on the following page is the presentation. One looks like a web-page while the other looks like a page from an old book.



## Omniphibian

The mythical creature known as the Omniphibian originated from Romania. The earliest known mention of it was the 12th century, though the being is thought to be much older than that. It was sometimes referred to in those days as Broasca Blestemata or Ne Lucifer. The name 'Omniphibian' didn't come about until the 19th century.

The Omniphibian is said to be offered to a recipient as a gift, often in a box or crate, by someone wishing ill upon them.

According to legend, this diminutive creature is but a stone statue when shrouded in complete darkness. With exposure to light, it comes to life and anyone witnessing the transformation will have their greatest fears materialize, increasing in intensity until death or madness occurs... or until the one who had sent the 'gift' is slain.

If returned to complete darkness, the Omniphibian turns back into its statue form over the course of roughly one hour. This essentially recharges its 'curse' power.

When left to its own devices, the Omniphibian will gravitate toward wet, dank and dark places, preferably subterranean in nature.

Some versions of the folklore suggest that those who capture the creature can ask it simple yes-or-no questions and it will answer without deceit.

## Player Handout B

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# Character Sheet

STORIES  
FROM THE  
GRAVE

**Name:** Thomas Martin

**Background:**

Confident and athletic man who played just about every sport imaginable in high school and college. He stays in very good shape, something that he takes great pride in. His greatest fear is becoming weak or out of shape.

**Casting:**

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**Traits**

**Flesh**

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Descriptors and Flaws

**Brains**

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Descriptors and Flaws

**Tongue**

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Descriptors and Flaws

**Guts**

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Descriptors and Flaws

# Character Sheet

STORIES  
FROM THE  
GRAVE

**Name:** Jenny Albright

**Background:**

Drop-dead gorgeous woman who has landed a few minor roles in several television shows as well as a handful of modelling gigs. She's a good person, but will do anything to maintain her beauty.

**Casting:**

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**Traits**

**Flesh**

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Descriptors and Flaws

**Brains**

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Descriptors and Flaws

**Tongue**

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Descriptors and Flaws

**Guts**

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Descriptors and Flaws



# Character Sheet

STORIES  
FROM THE  
GRAVE

**Name:** Jaye Packer

**Background:**

Short and spunky, Jaye is a self-professed tomboy and she's tough enough to back down those who poke fun at her for it. She's sensitive about her diminutive height and she would rather die than wear anything girly.

**Casting:**

**Traits**

**Flesh**

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**Descriptors and Flaws**

**Brains**

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**Descriptors and Flaws**

**Tongue**

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**Descriptors and Flaws**

**Guts**

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**Descriptors and Flaws**

# Character Sheet

STORIES  
FROM THE  
GRAVE

**Name:** Brendan Albright

**Background:**

Jenny's older brother, who is fast approaching thirty years of age... and he's not exactly happy about that due to his fear of growing old. He's a mellow guy, but also methodical in his thought processes.

**Casting:**

**Traits**

**Flesh**

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**Descriptors and Flaws**

**Brains**

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**Descriptors and Flaws**

**Tongue**

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**Descriptors and Flaws**

**Guts**

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**Descriptors and Flaws**



# The Secret of the Sculptures

by Cynthia Celeste Miller

**Story Frame:** Mystery

**Number of PCs:** 1 (but 2 is possible; see sidebar)

**Quick Summary:** Pietro Mancini was never a good sculptor and spent years being laughed at for his awful attempts to create art. He disappeared from the scene for a year, but when he returned, he began crafting the most beautiful sculptures the world had ever seen. He is now the toast of the town and his works are revered as masterpieces. After a brief encounter with Mancini at a high-society soiree that left a bad taste in his mouth, struggling sculptor Marco Daviso decides to find out the secret of his success.

## Primary Character Backgrounds:

- **Marco Daviso:** A talented but uninspired sculptor who struggles to put food on his table with his art. Marco is jealous-minded and a little shady, but not a bad person overall. He refuses to see that his failure as a sculptor lies mostly within his inability to produce stirring sculptures. It's easier to blame bad luck and other people.

## Second Player?

While this installment works best for one player, it is possible to accommodate a second player. In this case, use the following Background.

- **Mysty Karter:** A young, promising sculptor whose star is slowly on the rise. She is Marco Daviso's protégé and has yet to figure out that he'll never amount to anything in the art world. She looks up to him, seeing him as something of an "uncle figure". She has more morals than her mentor, but ultimately goes along with him when he does something questionable.

## Supporting Characters:

- **Nicholas Rivera (SC rating: 0):** A troublemaking hanger-on of the art world who abhors Pietro Mancini and would do anything to see him undone.

- **Pietro Mancini (SC rating: 1):** Pietro Mancini is, at best, a wanna-be artist with little talent at all. He does, however, have all the passion and ambition that Marco Daviso lacks. His lack of scruples and determination to be hailed as a great artist has led him to seek out and capture a Gorgon who can turn people to stone so that he could claim to have sculpted them as statues.

- **Kalypso (F1, B1, T0, G1; Stone-Gaze 3):** Kalypso isn't evil... she's actually a victim. She is a Gorgon who was captured by the treacherous Pietro Mancini. Thanks to an ancient ritual that he performed, she must obey his every command. Anyone looking into her eyes will be turned to stone immediately, though the Grave Keeper may allow them some manner of Intention versus her Stone-Gaze special ability to resist it, turn away quickly or otherwise avoid a rocky fate.

- **Villa Guards (SC rating: 1):** These guards are well-paid to keep interlopers away from Pietro's villa. They are decently motivated due to their cushy salaries, but aren't otherwise loyal to the artist.

**Intro from the Grave Hag:** The camera pans across a dank crypt, which is filled with creepy-looking statues of werewolves, vampires, ghouls and other such critters. Finally, we see the Grave Hag, who is dressed in full artist attire while creating a new sculpture. She looks up and says, "Greetings, fellow fright junkies. Welcome to my brand new art studio, where I've been chiseling out sculptures of the macabre for the enjoyment of the masses... mass graves, of corpse! Speaking of sculptures, tonight's merry little tale of terror is about the art world, jealousy and grim determination to become famous. Starving artist Marco Daviso just can't catch a break. His career is going nowhere, while a talentless rival is rising to the top. Everyone just seems to take him for granite. Reh-heh-heh-heh-heh-heh-heh!

**General Notes:** None.

## Act One

Act One should take place at the big high-society soiree, attended by "everyone who is someone" in the world of fine art. The venue is a Colonial-style home of a famous art collector by the name of Omar Giamatti



(in case it comes up) and it's opulent, to say the least. Everyone is in tuxes and gowns, sipping aged champagne and nibbling on hors d'oeuvre while discussing various artists and the like.

Marco Daviso finds himself staring at a beautifully rendered life-size sculpture of a woman. Everything about it is amazing. There's no denying the craftsmanship that went into its creation. Just as he stares at it for a few minutes, he's approached by a husband and wife. The husband speaks up. "Pietro Mancini sure created a masterpiece with this one, didn't he?" This is the ice-breaker and it is your chance to let the player know a bit about Mancini's past ("It's hard to believe that a year ago or so, the guy couldn't even sculpt anything that resembled a human. He was terrible! But when he showed back up on the scene, he started turning out beauts like this. He must have practiced a lot."). A few more onlookers join in on the gushing, letting the player know that Mancini is the new sensation amongst this set. Try to make it contrast with Daviso's own failures. Build up the jealousy.

Nicholas Rivera walks up beside Marco and leans in close. "Look at these sheep, mindlessly fawning over that asshole's sculpture." Let the conversation play out naturally, but Nicholas will eventually voice his suspicions that something screwy is going on and that nobody can improve that much in such a short span of time.



Before long, Pietro Mancini himself walks through the door with a beautiful woman on each arm, kissing cheeks and shaking hands with his adoring fans. Everyone is making it out to be a big deal that he is gracing them with his presence. Nicholas makes a snide remark about how Mancini always has women around despite rumors that he has a wife who is so beautiful that he makes her wear a veil on the rare occasions he allows her to venture out of his villa. "What a controlling slimeball."

Mancini eventually approaches Marco and Nicholas, taunting them for not being terribly successful. Play up his arrogance. Make the player and their character hate him with a passion. Have him try to embarrass them by introducing them to the other guests and proclaim that they haven't created any great art yet, but at least they're trying. Or something equally obnoxious.

The game quickly grows tiresome to Mancini and he moves on. If Marco doesn't suggest breaking into the hotshot artist's villa to learn his secrets, Marco should do so. "You know... I happen to know where that clown's villa is; right on the edge of town. What say we slip in there, find out how he's really cranking out such exquisite art and then expose him for the fraud he is?"

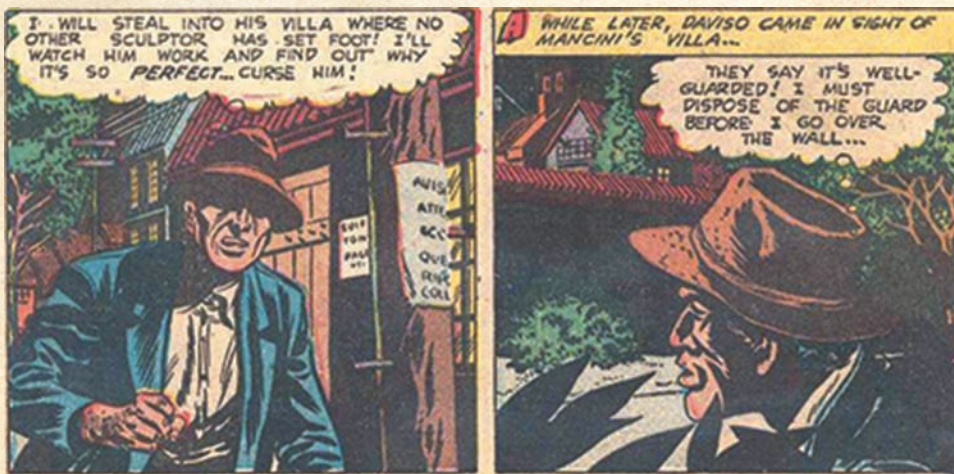
It could be that the player doesn't want to do it. That's fine. Just go with the flow and ad-lib wildly. Maybe Mancini gets an emergency phone call and they overhear him say "she was caught trying to escape" before rushing off. Or maybe he invites Marco and Nicholas to his villa (with plans to have Kalypso turn them to stone). Don't be afraid to let things go completely off the path we lay out here. Whatever the case is, this counts as the inciting incident and brings us directly to...

## Act Two

Pietro Mancini's villa is, in truth, a well-protected compound. A ten-foot wall surrounds the property and there are several armed guards on the premises. It's located on the outskirts of town, so there are some wooded areas near the fence that could be used for cover. The front gate has a guard present at all times.

Let the player devise a way in and consider allowing it to be possible, as long as it's a reasonable--if a bit outlandish--plan. Generally speaking, the entire "breaking in" process should boil down to a single Intention





(likely based on Flesh and possibly with the Guards' SC rating of 1 acting as an Obstacle). If the player can't seem to come up with an idea, Nicholas suggests climbing one of the trees in close proximity to the wall and leaping from there on top of the wall itself.

If the Intention is a Failure, the guards catch them after they bypass the wall and will detain them while they call Pietro. When Pietro arrives, he is furious, accusing them of wanting to sabotage his career because of their envy. He decides then and there that he's going to have his Gorgon captive turn them into statues. "So, you *really* want to see the secret of my success, do you?" Move to Act Three.

If the Intention is a Conditional Success, they manage to get into the compound, but the guards figure out that someone may be on the grounds. Perhaps they find a muddy footprint or hear a noise from the PC knocking over a vase. This could lead to another Interaction, but with an Obstacle of 2, where the guards are making sure that no one is actually intruding.

If the Intention is a Controlled Failure or Success, you'll simply have to let the PC take the wheel and roll with whatever they narrate.

What transpires once Marco and Nicholas infiltrate the villa's grounds is largely up in the air. Rather than dictate all the details, We will simply state the facts of what's to be found:

- The back yard is dominated by a very elaborate in-ground pool, complete with diving boards and a slide. There is an extensive patio area as well. The entire area is laden with well-kept shrubberies and trees.

- The remainder of the yard is largely unspectacular, but is also adorned with trees and plants meant for decoration. A large fountain is in the front lawn.

- Inside the house is a medium-sized room that acts as Pietro's studio. There are numerous crafting tables full of works-in-progress... and they are all terrible, just like Pietro's older work. It should be made obvious that he has never improved and that there is indeed

another reason for the beautiful sculptures that have catapulted him to fame in the art world.

- There is a posh bedroom upstairs where Pietro keeps Kalypso locked away.

Keep in mind that the PC gaining control of the narration could change any of the above, but if they try to go too far with it, like actually finding the source of Pietro's success, you should require a rewrite. In short, Kalypso is the source... don't allow their narration to alter that. For example, let's say that on the Interaction to determine the PC's success for infiltrating the compound, the player scored a Success result and narrated that he and Nicholas climbed the wall, avoided the guards, slipped into the house and found a machine that creates perfect statues. If the player attempts something like that, demand a rewrite immediately because they are taking too many liberties with the success of one action (i.e., sneaking in).

One way or another, it's important that the PC learns that Kalypso is the secret of Pietro's success. They might not know exactly *how* (i.e., that she's a Gorgon who can turn people to stone), but they should know that she is responsible. It could be that they find the bedroom themselves and talk to her; she has no love for Pietro, after all, as he enslaved her. Or it could be that Pietro and his guards bring them to her and he explains the whole plot to them, in true villain fashion. Or some other way entirely.

At this point, Act Three should begin. Exactly when it begins, though, depends on many things. There's some wiggle room here.





### Act Three

There are two main ways in which the PC and Nicholas should meet Kalypso: voluntarily or involuntarily. We will look at both possibilities below.

**Voluntary:** This will usually come about when the PC explores the house and comes upon the bedroom in which Pietro keeps Kalypso locked away. The door is locked, but it could be overcome by force or savvy. Let the PC decide how to go about dealing with it. This should be a Flesh-based Intention. Upon entering, Kalypso will not be hostile. The room is very dark and she will protest if anyone wishes to turn the lights on. They will see her as a shadowy woman with some manner of hood or veil (it is dark, so feel free to keep it vague). She won't look at them, which may seem suspicious. If questioned, she will be somewhat elusive at first, but a Tongue-based Intention with an Obstacle of 1 (due to her Guts rating) will loosen her tongue. After she tells the story of how she was abducted (see the sidebar), Pietro will appear and confirm everything she told them. He is brandishing a pistol and he isn't afraid to use it if necessary. The cretin barks orders at Kalypso for her to turn Marco and Nicholas to stone. She will have no choice but to obey.

**Involuntary:** This course of events will stem from Marco and Nicholas being captured by Pietro and (or) his guards. They will be taken to a dark upstairs bedroom, where they see Kalypso's shadowy form on the balcony overlooking the garden. She is wearing a hood or veil... it's hard for them to see it clearly. Pietro will gladly expose how he climbed to the top of the art world (see the sidebar). At that point, he will command Kalypso to remove her hood and look at them. He may even turn on the lights.

### Resisting the Stone-Gaze

When Act Three gets tense, remember that Nicholas is completely expendable. Don't hesitate to have Kalypso turn him to stone... just to impress upon the player that this is for real.

The PC can resist it, however, by shielding his eyes, looking away or any other way of preventing eye contact. Of course, nothing in horror is ever that simple. Throw in some manner of complication. Maybe Pietro starts shooting, forcing the PC to open his eyes to seek cover. Or perhaps Pietro grapples with him in an effort to pry his eyes open. Or he could even order Kalypso to pry his eyes open.

Regardless, the PC will have to make either a Flesh-based or Guts-based Grave Intention versus Kalypso's Stone-Gaze rating of 3. Which Trait is used should depend on the situation as it unfolds.

### The Story of Kalypso and Pietro

Pietro dug deep to find the location of the last-known Gorgon in the world. Upon doing so, he travelled to a remote, inaccessible cave in Greece. Armed with the knowledge of a ritual that would make her his slave, he wasted no time implementing in it. He packed her into a crate and brought her back to North America so that she could turn people to stone and he could claim them to be his own works of art.



Some possible endings you could use, as appropriate:

- If the PC is turned to stone, you should initiate a cutscene in a fashionable art gallery a week later. The gathered crowd is abuzz with excitement because Pietro was going to unveil what he says is his masterpiece. A sheet is draped over a human-sized sculpture. Pietro gives a short speech and tells the onlookers that his newest piece is called... Marco. With that, he pulls the sheet off, revealing Marco's stone body.
- If Marco survives the possibility of the Stone-Gaze, he might be able to do something to force Marco to look into Kalypso's eyes.
- Marco may find a book that contains the ritual to enslave Kalypso. He could then reverse it to free her from his thrall. She would be very grateful and would turn Pietro to stone.

If the player comes up with a way to pull Marco's bacon out of the fire, let them dictate how it ends, though you can always pull out an epilogue of some kind if you think it would be entertaining and creepy.



### Skull Modifiers

- +1 for each clue the PC finds and deciphers.
- +1 if the PC acts heroically at some point during the installment.
- +1 if the PC learns the story of how Pietro found and enslaved Kalypso.
- +1 if Nicholas dies.
- -1 if the PC doesn't go to Pietro's villa.
- -1 if the mystery goes unsolved.
- -1 if no one gets turned to stone.



**Hello again, cretins! Judging by the look on your faces, I'd say you've been enjoying yourself as we slither our way through these tales of awfulness and misery. Or perhaps you're simply needing a puke bucket. I'm really not that good at 'reading' faces.**

**Nevertheless, we're just getting started! We've got a lot more shocks, thrills, chills and gut-spills ahead of us in this marathon of fear, so strap yourselves into your coffins, keep that puke bucket handy and let's move GOREward to the next fetid story from...**

## **THE GRAVE HAG'S SCARCHIVES**



# Character Sheet

**Name:** Marco Daviso

## Background:

A talented but uninspired sculptor who struggles to put food on his table with his art. Marco is jealous-minded and a little shady, but not a bad person overall. He refuses to see that his failure as a sculptor lies mostly within his inability to produce stirring sculptures. It's easier to blame bad luck and other people.

## Casting:

Traits

**Flesh**

Descriptors and Flaws

**Brains**

Descriptors and Flaws

**Tongue**

Descriptors and Flaws

**Guts**

Descriptors and Flaws

STORIES  
FROM THE  
GRAVE

# Character Sheet

**Name:** Mysty Karter

## Background:

A young, promising sculptor whose star is slowly on the rise. She is Marco Daviso's protege and has yet to figure out that he'll never amount to anything in the art world. She looks up to him, seeing him as something of an "uncle figure". She has more morals than her mentor, but ultimately goes along with him when he does something questionable.

## Casting:

Traits

**Flesh**

Descriptors and Flaws

**Brains**

Descriptors and Flaws

**Tongue**

Descriptors and Flaws

**Guts**

Descriptors and Flaws

STORIES  
FROM THE  
GRAVE



# Whatever Happened To...?

by Barak Blackburn

## Story Frame: Hapless

**Quick Summary:** The players are the characters in this metatextual story. Instead of devising an elaborate storyline for a threat, how about a “good ole fashioned” axe murderer? Just a seemingly unkillable dude with an axe who is likely to kill you.

## Primary Character Backgrounds:

Players will be creating *themselves* as characters for this session. Backgrounds should be 50 words or less. Period. End of story.

**Grave Hag Intro:** Alright, kids, tonight is going to be a bit different. Instead of pretending to be a thief named Black Leaf, or a sassy Brit or whatever, you are going to be playing -- *you*. That's right, we're going to explore some real-world terror, and I, your friend, am going to watch as many of you do not make it. It will be a sort of “what-if” game of make-believe where all of a sudden, versions of you and your friends all exist in the world of *Stories from The Grave*. No special tricks here, no magic and no psychic powers. So, let's see if all those years playing roleplaying games have indeed taught you about courage. Good luck, because you'll need it!”

## Act One

It is October. The players, who are the *characters*, are going to gather for an evening of gaming. Your job, as the Grave Keeper, is to know your players and bring to each of them some sort of real-life horror. Perhaps getting laid off or fired, a car accident that insurance will not cover, a significant other who decided they just wanted to be friends. Each player has to be having a really crappy day or week. As they gather, there is one noticeable absence, you, the Grave Keeper. While the players are sitting around, complaining about their lots in life, maybe they are playing some board games to pass the time, but no one can reach you. Make it unsettling, and uncomfortable, and awkward. And just as the players, and their characters, might be getting a bit too bored, assume the role of the Grave Hag once again.

“Remember the reports that came in a while back -- well, actually, this is a game about (finger quotes) ‘imagination,’ so I established it is early autumn already, but we all remember those stories of the clowns terrorizing people, and of course people wanted to dispute these tales, and some of us even have friends who encountered one of these gruesome grease-painted ghoulish goons. Well, as you're sitting around, just like you are now, one of you spots something out the window. The white makeup clearly visible in the evening sky, reflecting the light of the moon and the street lights. It's a clown, right out there, holding a sign that says ‘free hugs.’ Yeah, this is happening. Clown horror porn, kiddos. Can't sleep because of the clowns? Now you'll be lucky to be able to breathe.”

Your job is to sell it! The clown should be as creepy as can be. But, here is where it gets interesting: the players will not be able to catch the clown, or do anything to it. You have to railroad them into action, only to pull a bait and switch, because at the end of Act One, the players will find the clown, rather, they will find the clown's body, bloody and headless, the head nowhere to be seen. Have everyone make Guts-based Intentions to see if they blow chunks. And then, conclude Act One.

## Act Two

Act Two will hopefully see the players, who recall, are the characters, forced into some sort of action. The main thing that will happen in Act Two is about a third of the way through: they will find your body. Yes, *you*. The Grave Keeper. Your body! And, when we say “body”, we mean “your bloody corpse”, which, again, doesn't have a head.

How you want to transition to Act Three is up to you, but we suggest using Grave Tokens and killing at least one of the characters. And when you do so, reveal the true killer: a good old-fashioned axe murderer. He is indeed carrying the severed heads: the clown's, and the gamemaster's, and after this, will be carrying one more. And Act Two concludes with the following, verbatim, or modified:

“Okay kiddos, it's still me, that most groovy ghoulish gal, the Grave Hag. Yes, I know that I, well not me, but the Grave Keeper, is dead, but this isn't that much of a new-fangled RPG experience that this is a game





happened to good old-fashioned axe murderers?’ That is what you are all going to find out. He has no motivation, no inner angst, he is literally a gentleman with a very sharp axe, who, for now reason, is going to try and kill all of you. Good luck!”

And this leads to Act Three.

### Act Three

And if you can’t figure out what to do, we suggest the following: allow only 10 dice rolls for the Act. Try to kill all the characters; most anything they try, such as calling the police, will just result in more heads for the killer. Use the rules of this story frame to bring it home, and by bringing it home, we of course mean, bring it to.....

...THE GRAVE!

### Skull Modifiers

- +½ for each PC that doesn’t suffer a Game-Ending result (unless the PCs show themselves not to be good people, in which case ignore this altogether).

- +1 if one or more of the PCs act heroically at some point during the installment.

without some sort of gamemaster? Has anyone ever tried...? Sorry, i got distracted. Anyway, good luck, your numbers are sure to dwindle now as you head into the final Act. Did I tell you the name of this, finger quote. adventure? It must have slipped... No, that’s not true. I intentionally didn’t tell you, it was part of the whole set-up. A classic bait (that’s you) and switch. Anyway, the title of this is ‘Whatever happened to...’ as in ‘Whatever happened to ridiculous railroaded RPG adventures?’, and more to the point, ‘Whatever

- -1 if none of the PCs survive (unless the PCs show themselves not to be good people, in which case this becomes +1).

- -1 if any of the Players/ PCs suggest they should have played a different game.

- -½ if any of the Players/ PCs complains about their “stats”.



# Two Hearts Beat As One

by Barak Blackburn

**Story Frame:** One of Us

**Quick Summary:** Dr. Thomas Roman is in search of the lost tomb of Antony and Cleopatra, in a story that initially harkens back to the classic adventure style of the pulps. Accompanied by his graduate assistant, a local guide, and a former army pilot, and opposed by a rival professor who not only has the backing of a large multinational corporation, but also the local government. Dr. Roman pursuit may lead him to riches infinite, but he might forsake it all for an easy way to die, for in death, in thy possession lies, a lass unparalleled.

## Primary Character Backgrounds:

- **Dr. Thomas Roman:** Idealist archeologist who has dedicated his life to protecting and preserving ancient artifacts. The adage that women find intellect sexy is proven right here, as women are frequently falling at the feet of this clueless renaissance man.
- **Juliana “Jules” Nyland:** Dr. Roman’s graduate assistant. Former college athlete and Rhodes Scholar, a serious academic, but lives by the credo of work hard and play hard!
- **Markus Dante:** Dr. Roman’s longtime friend, former army pilot and architectural engineer.
- **Khalida:** Sexy, exotic, and dangerous local tour guide. Speaks multiple languages, not just those used locally, knows all the secrets of the city and surrounding regions, has a complicated relationship with local law enforcement, armed with a large knife in her boot and pistol.

**Intro from the Grave Hag:** I am dying, Egypt, dying! Only I here importune death awhile, until of many thousand kisses the poor last I lay upon thy lips. Hot stuff... right, fright fans? My pal Billy sure had a way with the word. Grab yourself an ice cold drink and come with us to the blazing sands of the middle east, as we accompany Dr. Thomas Roman, his nubile graduate assistant, hunky best friend who seems to have trouble keeping his shirt on, and exotic tour guide Khalida as they seek to uncover the tomb of Antony and Cleopatra. Immortal longings? Yes please. This one is hot!

**General Notes:** The setting should invoke the classic pulps, but does not need to be set in the early 20th century.

The story frame for this tale should be called “Two of Us”, as two of the PCs (one male and one female) will become the antagonists. This reveal will not occur before Act Two, however.

## Act One

The story begins in a dusty, crowded marketplace. Khalida is negotiating the purchase of some dusty looking item. Describe the bustling marketplace, and Khalida will have to make a Tongue-based Intention (as she is the one who speaks the language). If there are any complications, the transaction is cut short when someone in the party notices the local law enforcement moving in!

Explain the importance of this item to the PCs, but also that they will need to evade and escape!

In classic pulp-fashion, next up should be a thrilling chase (scene) through the city, using tiny alleys, rooftops, and knocked over wagons with fruit!

If any of the players are captured, they should be questioned, but ultimately, the local law enforcement doesn’t have anything to keep them on, they want to scare them more than anything (...except Khalida, they might keep her!).

Allow the actions of the PCs to drive the action and story and scenes, but the goal is not to hinder the PCs, but to give some good old-fashioned action.

Once the item is secure, describe it: it is wrapped up in a very old, very dusty cloth; once opened, it reveals a small chunk of stone with very faint, worn engravings.

With no Intention necessary, Dr. Roman is able to decipher it, and he explains that it is as he suspected all along: the dig being led by Dr. August is doing exactly what the creators of the tomb intended, giving them a false lead, a decoy tomb. The real tomb of Antony and Cleopatra lies elsewhere, and Dr. Roman finally has a clue as to the location!

The real tomb is located not far from the decoy tomb, and the PCs will need to use caution to try and gain entrance.



Allow them some Intentions to discover it. Perhaps it is in a basement of a dwelling behind a long forgotten secret door. Give each player a chance to shine, and draw out the narrative, so that it has all the flavor of a classic pulp adventure.

But, by the end of Act One, the players should find the entrance and make their way into the tomb. However, as the Grave Keeper, make them sweat it a bit.

## Act Two

The tomb is amazing, incredibly well kept, and more like a vast underground living quarters than anything. There are rooms after rooms, not set up for the dead, but seemingly for the living. There are sitting rooms, complete with table settings, and bottles of wine. Multiple bedrooms, and even a natural hot spring bath.

As they are exploring the lair, they will hear an explosion, and the air will rumble and then become very still! The entrance has been sealed off, most likely as a result of Professor August and his haphazard methods of archeological excavation. Your job, as the Grave Keeper, is to convey this. Perhaps have one of the characters return to check the entrance. Dr. Roman, of course, believes that there has to be another exit, as these ancient tombs always had multiples points of exit. Build the dread, but also be clear that they will be fine for awhile, and that the wine has not gone bad.

And, have the players discover the final resting places of Antony and Cleopatra, of course!

They will find the mummies: each of them has a beautiful gem woven into their wrappings. The gems seem to glow, but that, of course, could just be the light reflecting off the torches.

At this point, hand Dr. Roman Player Handout 1, and explain that he should read this aloud or convey the information in some way!

For your convenience, the text is as follows:

"It was as I suspected. It was as I knew must be true. THE HEARTSTONES! No, do not touch them! The Heartstones: it is said that Antony and Cleopatra commissioned these gems after their betrothal, and had them imbued with dark magics, allowing their souls to



remain together for all eternity. The Heartstones must not be disturbed, and certainly we must do everything we can to keep Dr. August from this discovery!"

At this point, describe to one of the other players some of the peculiarities of the room. Describe how it is not dusty. Describe the roses that look as if they have just been picked. Describe the food laid out on golden platters, bread, still soft and warm. Fresh figs. Describe the delicious aromas wafting through the air.

Something is definitely odd.



But, encourage the PCs to enjoy these foods. Explain, perhaps through Dr. Roman, that these foods were left for visitors, and they absolutely should enjoy them.

The PCs should be encouraged to explore, and although there should be some feeling of dread, make it obvious they are also very safe and secure for the time being. Should one of the PCs want to disrobe and enjoy the hot springs, all the better!

There is most definitely a feeling of romance in the air.

Encourage this.

As one of the PCs is returning for food, explain that they notice that one of the Heartstones is now missing!

And shortly after, in the chaos, explain that the other is missing.

And hand Dr. Roman Player Handout 2. Tell the player to read it aloud or convey the dialogue another way.

For your convenience, the dialogue is as follows:

“No, you fools! The magic contained within the Heartstones, the magic keeping this food from spoiling, will indeed keep these two lovers together, but they do not wish to remain in the afterlife. Anyone who possesses the Heartstones becomes a vessel, and they must feed. They must feed upon the life energy of another. The male, the possessor of the male Heartstone, they are the vessel for Antony, and if they feed upon a woman, they, rather, the spirit of Antony will fully return to them, and the woman, the life energy, the soul of that woman will be damned to eternal torment. Of course, it could all just be nothing. Whoever, one of us, or more, took the Heartstones, perhaps if we return them, we do not have to tempt our fates. Please... I implore you!”

And of course, none of the players or their characters likely know anything about this.

And that is because they don't want anyone to know they are in possession of the Heartstones.

Now comes the fun!

Surrounded by all this opulence, hormones should start raging. Characters must start giving in to their most carnal of needs.

Any time a character's Intention is not a Success, ramp up the sexy vibes between two characters. Blouses should rip, shirts will be taken off, soft brushes of skin on skin. The characters cannot stop themselves, as much as they try. Unlike the Story Frame “One of Us” as written, there is no specific trigger to determine who the “killers” are. Instead, the choice is up to the players.

They have to find a way out.

They have to find out which of them stole the Heartstones.

Act Two should have 10 Intentions. When the last Intention of the Act is rolled, the torches die. The air starts getting cold. Describe two sweaty naked bodies to close out the act. What two characters? Does it matter? Characters must stay close to each other for warmth.

### Act Three

Act Three will have 10 Intentions as well.

The Grave Keeper should begin Act Three with the following, directly addressing the players, or rather their characters as follows:





"The Heartstones are in your possession, this was not a choice. But now, you have a choice. Men, you must decide which woman you would most like to spend eternity with. Once that choice is made, you must feed on the other. Women, you must do the same, will it be the brainy Dr. Roman, or the hunky Markus? Show your desires by feeding up on the other! Feeding, you ask, how do I do this? Don't be silly, you must engage in the most sacred of relations with them, your lips will touch theirs, your bodies naked against one another, and you will pull their soul from them. So, again, because you might be thinking this is just an excuse to see everyone naked, you must make relations with the member of the opposite sex you do not wish to spend eternity with. Is that clear? Good. Now, pretend you are in the court of Caligula. Oh, and if you're certain you are not the one who stole the Heartstone, you might want to consider finding some hemlock. We can forgo the appeal to the senate, but find a way to end life on your own terms, lest you suffer an eternity of damnation."

Allow the players to regain bare minimum lighting, but describe the incredible chill. Remind them of the hot spring, which is still very, very warm.

And as they wonder what to do next, they hear the sound of excavation. Dr. August and his team may very well discover them soon. Allow them to act on their own free will. Perhaps they want to engage in sweet lovemaking, perhaps they want to try and signal Dr. August.

If the players seem unwilling to make at the act of procreation for the purpose of eternally damning another, hand each player a token, a coin, something small. If you're feeling festive, hand each of them a green M&M.

Read the following as the Grave Hag: "Joined together in eternal bliss not doing it for you? Do not the carnal needs of the one outweigh the breathing needs of the other? Very well. Take what I gave you, and do the following. If you are not interested in eternal damnation, and are certain you did not take the Heartstone, do not place this item in your hand. If you are interested in eternal bliss, being reunited with your truest of true loves, leave this item in your hand. In either case, close your hand, making sure no one else knows whether you are holding it or not. I will give you a moment, and because you might not have been paying attention, I

will spell it out: If you would rather take your own life, because you know you did not take the Heartstone, leave your hand empty. If you want to live happily and hornily forever and ever and ever after, put it in your hand. And you're all going to hold your hands out, and I am going to count to three, which might be hard for some of you to follow, and when I get to three, you will open your hands. Ready?"

Possible results:

- Both characters of the same gender have empty hands. Easy, they both find a way to tragically end their own lives.
- Only one character of a gender has an empty hand, easy. They die and the other lives. However, the other character still has to feed on a soul. But we will get to that and the end of this horrifying tale.
- Both characters of the same gender want to live. Now it gets even more interesting, and we get to some really meaty roleplaying. Especially if there is only one living member of the opposite gender.

If the resolution is not as simple as one remaining male and one remaining female, players will have to continue to build towards the conclusion, which will happen after 10 Intentions or when there is one (or less) member of each gender left alive.

What about Grave Intentions? The final two Acts are likely going to be full of them. But because it is all player vs. player, and because of the nature of the story, both violent acts and carnal acts count as Grave Intentions. Two characters who decide to get it on, have them both make Flesh rolls (possibly opposed, see page 11 of the SFTG corebook), with the rolls for both being Grave Intentions. The fickle hand of fate may very well determine who gets to live and who gets to die. The person dying in this case likely has their soul sucked away.

There are several possible endings for this story.

There may very well be two living characters, who have eternal souls, in which case, the GM should describe the sunlight upon their faces as Dr. August and his team discover them, and the bodies of their victims



are nowhere to be seen. And they lived happily ever after. For eternity. And got bored, and decided to amass an army and...

If there is only one living character, that character is either eternal (i.e. they sucked the soul of another) or not. If the latter, describe them thanking Dr. August and crew and engaging in a very tight embrace with a member of the opposite sex, and then handing a Heartstone to a different member of the opposite sex.

If there are multiple members of one gender left alive, we have ourselves a predicament. Ask the players to make one last Guts-based Intention. The higher total is in possession of the Heartstone. If there is a tie, have Dr. August or a member of his crew (appropriately male or female) find it.

### Skull Modifiers

- +1 if any character takes their shirt off.
- +1 if PCs engage in acts of amor.
- +1 if a PC declares love for another PC.
- +1 if one character willingly takes one of the Heartstones, if they have knowledge of what the Heartstones do.
- -1 if the PCs metagame the Token process.
- -½ if the PCs complain that something they did is not what they would do.
- +1 if two characters of the same gender fall in love/lust.

#### Player Handout 1

"It was as I suspected. It was as I knew must be true. THE HEARTSTONES! No, do not touch them! The Heartstones: it is said that Antony and Cleopatra commissioned these gems after their betrothal, and had them imbued with dark magics, allowing their souls to remain together for all eternity. The Heartstones must not be disturbed, and certainly we must do everything we can to keep Dr. August from this discovery!"

#### Player Handout 2

"No, you fools! The magic contained within the Heartstones, the magic keeping this food from spoiling, will indeed keep these two lovers together, but they do not wish to remain in the afterlife. Anyone who possesses the Heartstones becomes a vessel, and they must feed. They must feed upon the life energy of another. The male, the possessor of the male Heartstone, they are the vessel for Antony, and if they feed upon a woman, they, rather, the spirit of Antony will fully return to them, and the woman, the life energy, the soul of that woman will be damned to eternal torment. Of course, it could all just be nothing. Whoever, one of us, or more, took the Heartstones, perhaps if we return them, we do not have to tempt our fates. Please... I implore you!"



# Character Sheet

**Name:** Dr. Thomas Roman

**Background:**

Idealist archeologist who has dedicated his life to protecting and preserving ancient artifacts. The adage that women find intellect sexy is proven right here, as women are frequently falling at the feet of this clueless renaissance man.

**Casting:**

Traits

**Flesh**

Descriptors and Flaws

**Brains**

Descriptors and Flaws

**Tongue**

Descriptors and Flaws

**Guts**

Descriptors and Flaws

STORIES  
FROM THE  
GRAVE

# Character Sheet

**Name:** Juliana "Jules" Nyland

**Background:**

Dr. Roman's graduate assistant. Former college athlete and Rhodes Scholar, a serious academic, but lives by the credo of work hard and play hard!

**Casting:**

Traits

**Flesh**

Descriptors and Flaws

**Brains**

Descriptors and Flaws

**Tongue**

Descriptors and Flaws

**Guts**

Descriptors and Flaws

STORIES  
FROM THE  
GRAVE



# Character Sheet

STORIES  
FROM THE  
GRAVE

**Name:** Markus Dante

**Background:**

Dr. Roman's longtime friend, former army pilot and architectural engineer.

**Casting:**

**Traits**

**Flesh**

Descriptors and Flaws

**Brains**

Descriptors and Flaws

**Tongue**

Descriptors and Flaws

**Guts**

Descriptors and Flaws

# Character Sheet

STORIES  
FROM THE  
GRAVE

**Name:** Khalida

**Background:**

Sexy, exotic, and dangerous local tour guide. Speaks multiple languages, not just those used locally, knows all the secrets of the city and surrounding regions, has a complicated relationship with local law enforcement, armed with a large knife in her boot and pistol.

**Casting:**

**Traits**

**Flesh**

Descriptors and Flaws

**Brains**

Descriptors and Flaws

**Tongue**

Descriptors and Flaws

**Guts**

Descriptors and Flaws



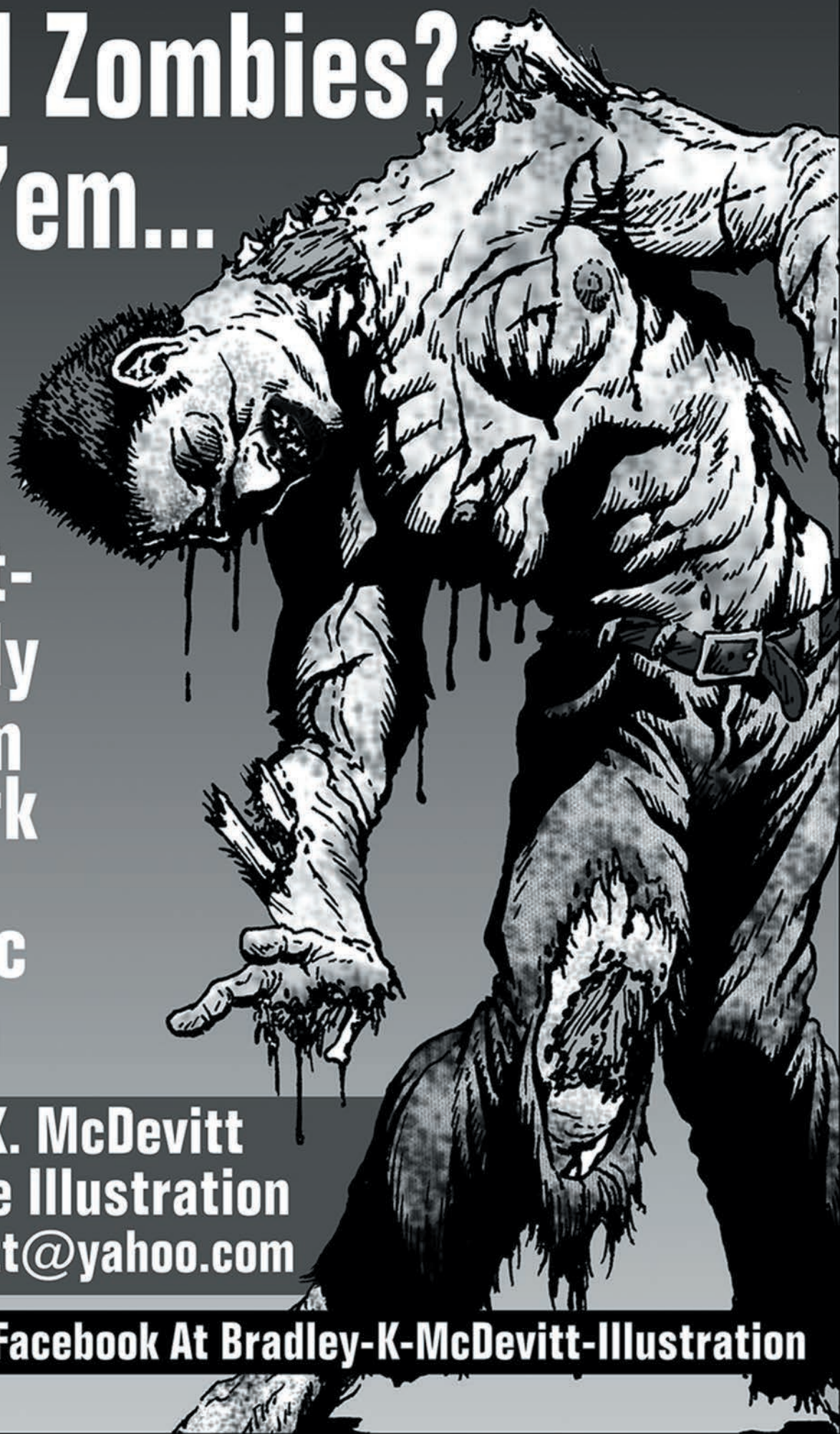
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