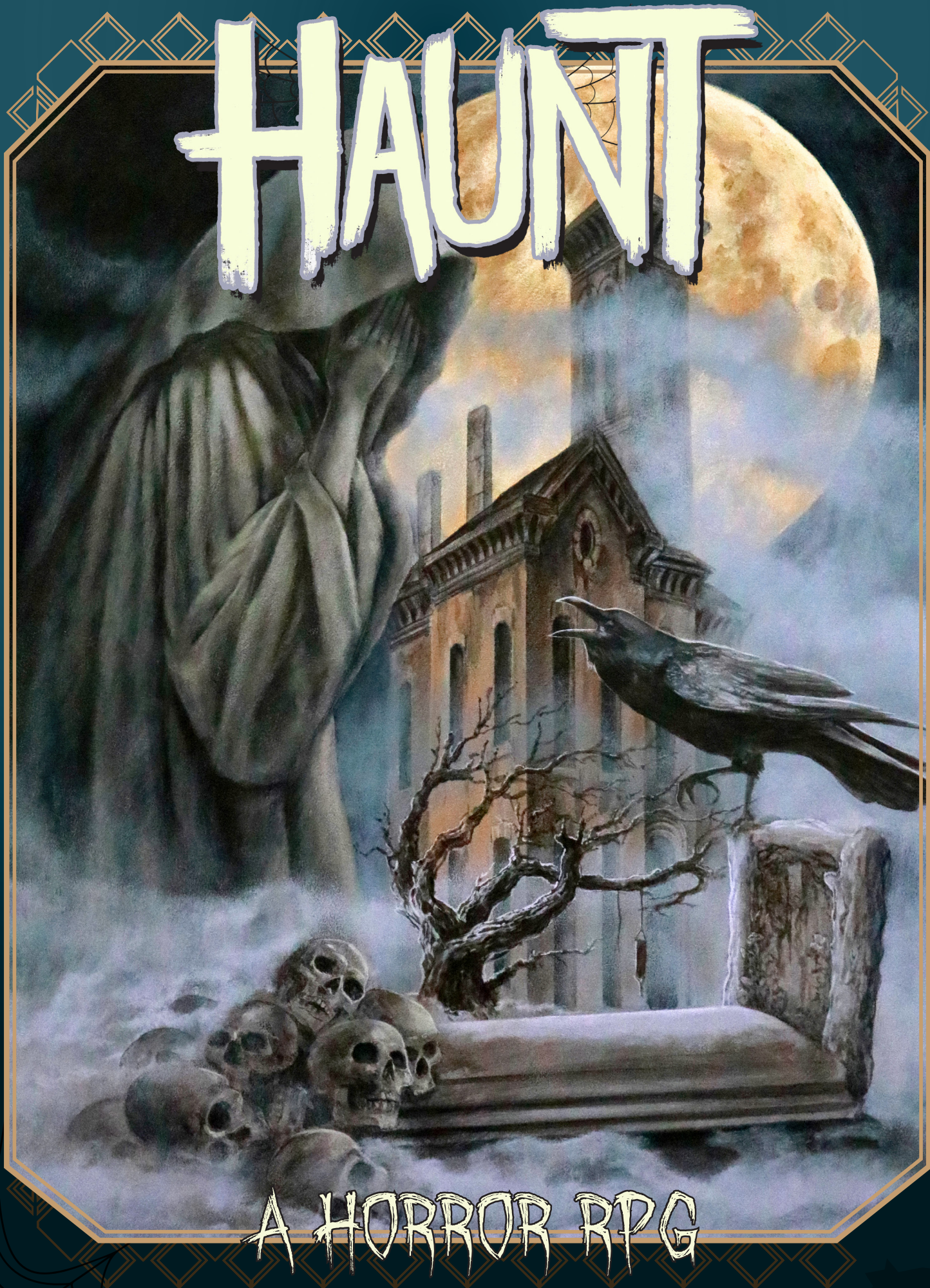


# HAUNT



A HORROR RPG



# HAUNT

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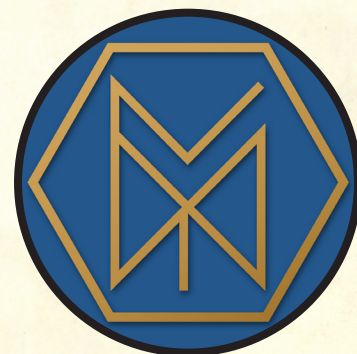
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**Disclaimer:** Any damage caused by spirits or ghosts who have escaped the confines of the game is not the responsibility of Stormforge West or any associated parties. Good luck out there, and do not turn off the lights.

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Haunt is a horror tabletop roleplaying game (RPG) designed for 4-5 players. One of these players is the Game Master (GM) and has different responsibilities. In Haunt, the players hide information from the Game Master. Players will play as paranormal detectives, exorcists, or psychics with a goal of stopping a haunting, possession, or any other supernatural event. Each of these characters have dark secrets the Game Master is not aware of. The Game Master will attempt to learn your character's secrets to gain an advantage over them and break their resolve.

This game can be difficult for a Game Master to run without extensive notes, so we recommend to prepare for the game ahead of time. It is very difficult to create your own games on the fly, as many details are required to gain full advantage of the investigative nature of the game.

Haunt uses simple rules paired with detailed locations to give a greater sense of immersion in the environment. This immersion will allow players to feel frightened, even in the comfort of their own home. Using simple rules allows you to enjoy the game without having to read pages upon pages of rules. Six archetypes are available for characters to play as. Each one has unique statistics and a special boon. But, true character creation begins at the secrets. Collaborative secret creation is used to keep things fair and interesting. This game absolutely relies on trust between the players and the Game Master, cheating or lying ruins the fun for everybody.

## HOW TO PLAY

To begin a game of Haunt, the Game Master will describe the haunt and setting to the players. The Game Master will tell the players any information that is important for character creation, such as NPC's involved and what the characters know about the haunt beforehand. This is to inform the players what kind of game will be played and where/when the game takes place.

After explaining where the game takes place, the Game Master leaves the table and the players make their characters. This is detailed in the character creation section. Then, the game will begin. Characters can take various actions in the different locations of the setting. This action is anything from searching a wardrobe to talking to a victim. The players will attempt to solve clues and follow hints to find out why the haunt is happening, and how to stop it.

At the same time, they will attempt to survive the haunt. Every failure leads to the Game Master asking a player a question.

These questions are important. Each character has three secrets that the Game Master tries to learn. This is done by asking the players questions such as "Did you cause any deaths?" or "Which character do you have a secret with?" As secrets are revealed, it becomes easier and easier to fail. This causes a spiral effect that makes the game more difficult. Once a character has lost all three secrets, they are lost.

The goal of the players is to solve the haunt. These haunts can range from anything from a ghost, an evil fairy, or even a demon. This is done by finding clues and asking the right questions. Every haunt is different, and requires various methods to defeat it. Once the haunt is solved, the game is over and the players win.





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ONE WAS BORN, TWO WERE KILLED, THREE WERE  
BURIED, AND FOUR WERE THRILLED.



# BASIC RULES

## ATTRIBUTES

Three abilities are granted by your character's archetype. These attributes function as your character's innate abilities and are used to help calculate skills and perform special actions. These attributes are Knowledge, Faith, and Intuition. Each attribute has two skills it is "strong" in. This means the attributes add to that skill. These attributes are also "weak" in one skill, subtracting from it. This will be detailed further in the skills section.

### KNOWLEDGE

Knowledge represents a character's clarity of thought and their knowledge of the world. The Scientist, Investigator, and Exorcist use Knowledge. Knowledge may be rolled when the character needs to remember an important piece of information.

### FAITH

Faith represents a character's strength of belief in a higher power. Whatever power that may be. The Priest, Exorcist, and Mystic use Faith. Faith may be rolled when the character's piety is being tested. An example would be a priest unable to feel god's presence in a church or an exorcist praying to their god for potential aid.

### INTUITION

Intuition represents a character's innate sense of the world around them. The Psychic, Mystic, and Investigator use Intuition. Intuition is rolled in situations where the natural senses are of no use, and luck must take over. Blindly charging into a dark hallway is an example.

## SKILLS

Skills represent the character's training or skill in certain situations. Because this game's focus is on investigation and discovery, the skills within represent common investigative themes. There are no attacking skills or physical skills, because this game does not involve combat. Most physical tasks can be completed without a roll, as long as the character can reasonably do it. Sometimes, a Courage roll would be required when there is a chance of failure. Keep in mind, the haunt is always stronger than the characters. The skills are Investigation, Interrogation, and Courage.

### INVESTIGATION

Investigation is the character's ability to find clues and understand what they mean. Investigation is used when a character searches a location to look for clues, searches through a book, or generally looks for anything. Investigation's strengths are Intuition and Knowledge. Investigation's weakness is Faith.

### COURAGE

Courage is the character's bravery and valor. It is used whenever a character is being haunted. Courage is also the skill that is used in any physical test, such as moving a piece of furniture or murdering an NPC. Courage's strengths are Faith and Knowledge. Its weakness is Intuition.

### INTERROGATION

Interrogation is the character's skill of gathering information from people. This skill is used whenever a character wishes to interrogate a suspect or other NPC. Some haunts may take place in locations with no NPCs. In these cases Interrogation is used to interact with the haunt or to communicate while communication is hampered, such as when deaf. Interrogation is strengthened by Faith and Intuition. Its weakness is Knowledge.

"THE DEAD DO NOT SLEEP HERE" SAID THE CORPSE. "NO INDEED. WE HUNT AND COOK AND PLAY ALL NIGHT LONG."



## ROLLING SKILLS

To roll a skill, roll a number of d10s equal to the skill + the skill's strength - the skill's weakness + the number of secrets that the Game Master has not discovered. After rolling the dice, count any that roll eight or higher. These dice are successes. To succeed a roll, the character must roll at least two successes. If a character has one success, then the roll succeeds but the Game Master may ask a question. These questions are used to determine the character's secrets. No successes results in a total failure of what is being tested and the Game Master may ask the character a question.

### HAUNTED

The haunt will often attempt to terrify, harm and harass the players. When this occurs the player must roll Courage. If the character succeeds the roll, the haunt does not affect the character or the character gets away in time. If the Courage roll fails, the Game Master may ask a question. If the character rolls 1 success, then the Game Master may still ask one question but the character suffers nothing else from the haunting. Haunts can cause negative effects, such as a broken leg, or can force someone out of a location. Other haunts might go as far as to kill NPCs or destroy entire locations.

### INVESTIGATING

When a character searches an object or area, they must roll Investigation to find anything that can be found. Sometimes, clues will be so obvious that a roll is not needed. In this case, the question becomes if the character understands what they find. If the character succeeds the roll, they learn whatever information about that object there is. Failing this roll allows the Game Master to ask another question.

### INTERROGATING

Survivors of haunts are a wealth of knowledge if the character can ask the right question. When a character speaks to an NPC, they must roll Interrogation. If the roll succeeds, then the character learns some information from the NPC. Multiple characters can speak with an NPC, and that may lead to multiple pieces of information. Failing this roll allows the Game Master to ask another question and reveals no information.

*Designer Notes: Any blue text in italics are design notes that will help explain the intent of various rules as well as provide any extra insight.*

## FAILING A ROLL

When a roll is failed the GM may ask a question. But, something else can happen when a roll fails depending on the intent of the roll. For instance, trying to jump over a collapsed floor would require a Courage roll. Failing this roll might cause the character to fall into the basement as well.

## ROLLING ATTRIBUTES

Sometimes, the Game Master can call for a particular attribute to be rolled. This is a more difficult roll than normal in some circumstances, because the highest amount of dice rolled is 5, while skills can grant up to 8 dice rolled for a single skill. The situations these are used in vary depending on the attribute as detailed in the attribute section. The Game Master should be wary of calling rolls for attributes, and should only be done in specific situations or when something climatic and important is about to happen.

Attributes are rolled the same way as skills. Simply, the attribute plus the number of secrets remaining is the amount of dice rolled.

## THE MAP

In every game, there is a map or some other visual representation of the area the haunt takes place in. These maps are made up of one or several "Locations". The purpose of the map is to have a clear understanding of how locations relate to each other geographically as well as a visual aid to show where the players are.

## LOCATIONS

A location is a large area of the map that players can explore. A location is usually as large as a room, but can be much larger. A lawn will be larger than a room for example. When a character performs an action, they must specify what location it is taken in.

## THE TURN

There are no turns in haunt. Character take actions whenever they deem appropriate. They follow clues and talk to NPC's as needed. It is important for individual players to not overshadow other players. In any situation where actions may contradict each other, the Game Master is the final arbiter of what happens.



## BOONS

Every character will have one boon granted by their archetype. These boons are helpful tools for your investigation. However, they do come with a cost. In order to activate a boon, the player must give the Game Master a hint. When giving a hint, the player also needs to reveal which secret the hint is attributed to.

Unless otherwise stated, a player may activate their boon at anytime.

## ACTION

An action is simply something the character does. This is anything from investigating a room, to trying to start a vehicle. Most actions require no rolls and rely on narration. For example, if a character wants to brace a door then there is no roll required but the haunt might not be able to pass through or NPCs may be trapped. If an action is related to a skill, such as searching a location or getting information out of an NPC, then the dice are rolled. The result is entirely dependent on the haunt's setting and the situation.

## THE CLIMAX

Once the players have the knowledge and means to end a haunt, the game changes. In this situation the Game Master no longer asks questions when a roll is failed. Instead, the character tells the Game Master a hint. If the character no longer has any hints, then the character tells the Game Master a secret. A partial success will allow the Game Master to ask a question, rather than gaining a hint.

During the climax more and more dangerous events can unfold. At this point character death is a possibility, as well as failing the haunt itself. The Game Master might have additional rules during the climax as well, so stay on your toes.

RUN, RUN AS FAST AS YOU CAN. YOU CAN'T  
ESCAPE ME... I AM A WALKING, DEAD MAN!

## THE INVESTIGATION

A large portion of Haunt is investigating why the ghost is haunting a location and finding a way to stop it. This is done by looking for information and searching for clues. Players should be following their intuition and common sense to look for reasons why the haunt exists. As a player, you should be searching rooms and asking NPCs questions. Listen to descriptions and make wise assumptions. There are many types of information, but for simplicity we have separate information into three categories. Key, Helpful, and Inconsequential. These forms of information are purely tools for the Game Master to decide the importance of information. As a player, you will not know if the information you find is key, helpful, or inconsequential. Use your own experience to determine what leads are worth following.

### KEY INFORMATION

Key information leads to the discovery of the haunt, information about the haunt, or how to destroy it. Some examples would be a love letter detailing an affair, a murder weapon, or a ritual book detailing how to get rid of the haunt.

### HELPFUL INFORMATION

Helpful information is any information that leads to key information. Examples include a password to a computer, a note revealing hidden items, or a child's drawing showing where a secret door is.

### INCONSEQUENTIAL INFORMATION

Inconsequential information does not directly relate to the haunt, but still worth knowing. Some examples might be information on a mansion's history, a love letter between two NPCs, or a poem. This type of information helps immerse players in a setting but can also be used to help navigate the location, allow players to piece together a history of the place, or be used as blackmail.

*The climax should be used to create as much tension as possible. Feel free to throw out previous rules or to make your haunts as scary as possible. Speak with more intensity, turn down the lights, and use good timing to enhance the climax.*



## EXAMPLE OF PLAY

The following is a short example of how this game should be played. In this example, there are three players plus the Game Master. The players are Jacob, Mary, and Steven. Jacob is playing a friendly exorcist who loves sweets. Mary is playing a stern scientist who hates the supernatural. Jacob is playing a crude investigator who loves to be alone. This section of the example takes place about halfway through the game. The haunt is starting to become dangerous. This haunt takes place in an old cathedral, haunted by a ghost of a former priest.

### GAME MASTER

*The three of you enter the cathedral's main hall. The wind blows through cracks in the stained glass windows, causing a chilling moan. You can almost hear whispers through the wind, as if someone is in silent prayer.*

### STEVEN

*We need to find a way to stop this spirit. Didn't that old man say there was something around one of the graves?*

### JACOB

*There is no way I am going to the graveyard while it is dark.*

### MARY

*Come on. We have flashlights. Besides, no one is out there.*

### JACOB

*It is not someBODY I am worried about. Fine, let's go.*

### GAME MASTER

*The large doors to the outside are heavy and move slowly. As you push, the wind picks up as if to keep you in the building. After a moment, the door is finally open. Beyond its threshold, you see a dark walkway, lit by the full moon.*

### STEVEN

*We head to the graveyard.*

### GAME MASTER

*The path to the graveyard is short. After a moment you all find yourselves walking among the tombstones. What do you look for?*

### JACOB

*I am going to look for a tombstone with the ghosts name on it.*

### GAME MASTER

*Roll Investigation.*

### JACOB

*(Jacob rolled 5 dice. His two Investigation (Derived from starting attributes and skills) plus his three secrets. He rolled an 8, 10, 5, 2, and 1. Because he rolled an 8 and a 10, he succeeds.) Pass!*

### GAME MASTER

*After a moment's search, you notice a tombstone much, much older than the rest. It is difficult to tell the name, but it seems very similar to the ghosts. Steven, suddenly you feel something tug at your leg.*

### STEVEN

*Oh no. I look down.*

### GAME MASTER

*An ancient, skeletal hand has grasped you by the ankle. It reaches from under a tombstone you are standing near! Roll Courage.*

### STEVEN

*A fail. That's not good! (Steven has already lost one secret. His Courage is two, and he adds two from his secrets. Steven rolls a 7, 2, 4, and 6. Because there are no 8, 9, or 10's it is a failed roll.)*

03/15/92- FATHER WAS ACTING STRANGE TODAY. I HEARD A WET SOUND, AND WENT TO SEE WHAT IT WAS. I COULDN'T SEE WHAT DADDY WAS DOING, BUT HE POINTED A RED KNIFE AT ME AND TOLD ME TO WAIT MY TURN.



## GAME MASTER

The hand yanks on your ankle, you fall. The earth is hard when you slam into it, taking your breath away. Now for your question. Are you secretly in love with Mary's character? (Because Steven failed a roll, the GM can ask him a question about his secret.)

## STEVEN

Yes. That is my secret. Dang it. (now that Steven has lost another secret, the game will become even harder for him.)

## MARY

It is not mutual.

## GAME MASTER

Suddenly, skeletal hands begin to claw their way out of the graveyard. Skeletons gaze at you with soulless eye sockets. Everyone roll Courage.

## JACOB

Oh no you don't! I will activate my boon. Begone, evil skeletons! I chant a prayer to cast away the evil. (Jacob's boon is exorcise. It allows him to cancel a haunting at the cost of giving the GM a hint. This is a good time, because Steven is close to losing all of his secrets.)

## GAME MASTER

Suddenly, the skeletons drop. They are no longer moving. What is your hint?

## JACOB

My background secret has something to do with murder.

This will end the example. The players continue to discover the cause of the ghost's appearance and try their best to stop it. Mary and Steven fall prey to the evil force, but Jacob prevails at the end.





# CHARACTER CREATION

## WHAT IS MY CHARACTER?

You will play as someone who will try to solve a haunting. This means that the character will want to try to exorcise, destroy, or otherwise get rid of the ghost. Even if your character does not believe in the supernatural, they must want to try to solve it. Your characters can range from police officers, psychics, exorcists, or any variation of the archetypes. In this game you may have psychic abilities, so playing a psychic is possible and encouraged.

The setting of this game will change from game to game. One game may take place in 19th century England, while the next may take place in a 21st century high school. Tailor your characters to the setting. A psychic in the 19th century might be a gypsy, but a 21st century psychic might be a fortune teller.

## TONE

Before creating your characters, discuss the tone of the game with the rest of the players and the Game Master. A character in Haunt can have extreme secrets including murder and rape, but not every group wants to deal with these kind of mature subjects. Make sure everyone has a clear understanding of what is and is not acceptable for this game.



## STEP ONE: DESCRIBE CHARACTER

This step is very important. You need to have a clear idea of who your character is and what its strengths and weaknesses are. This will help guide the rest of your character. Decide on details such as personality, visual appearance, and mannerisms. If it helps, write these down so you can reference how to play your character in difficult situations. There are six archetypes characters can fill, Priest, Scientist, Psychic, Exorcist, Mystic, and Investigator. Use these archetypes to guide your character, rather than decide it. An investigator might be a cop or a detective, or it could be a hunter that seeks out the supernatural. Your character is up to you.

After deciding who your character is, write it down in the descriptor section of the character sheet. The description always follows this format:

### **A [Descriptor] [Noun] who is [Personality trait]**

The descriptor is simply a word or phrase which best describes your character. This is likely the first thing someone might notice about the character. Some examples include old, tired, depressed, hyper, crazy, creepy, wistful, or large.

The noun is a word or phrase which would describe the character's occupation or role in society. Most of the time this is apparent on first meeting of your character. Some examples of nouns would be cop, nurse, psychic, private investigator, priest, nun, student, or child.

The personality trait is a word or phrase which describes the most prominent aspect of your characters personality. This trait is usually apparent within a few minutes of conversation. Some examples of this trait would be greedy, stubborn, lazy, mean, kind, generous, or funny.

*To help visualise the process of character creation, we are going to make a character step by step at the end of each step. This character is going to be a cop named Henry. Close to retirement, he is tired of weird cases. So, during the first step we need to describe him. We have decided to use the following descriptor. An old cop who is skeptical. Now that that is taken care of, we move on to step two.*



## STEP TWO: ARCHETYPE

At this point you need to decide your character's archetype. These archetypes determine your attributes. The following is the list of the six archetypes and their respective attributes and boons. These archetypes should help guide your character, but do not have to be the core concept. Each archetype also gains a boon. A boon is a benefit the character receives when they give a hint.

### THE PRIEST

FAITH 2 : KNOWLEDGE 0 : INTUITION 0

The Priest is a man of faith. He uses the strength of his belief to ward off evil and to bring others to light. Examples of Priests might be a catholic preacher, a rabbi, or one who believes strongly in the old gods.

A character who is a Priest does not necessarily need to follow a particular religion, however. An atheist Priest is possible, as long as that character has "priestly" traits. These priestly traits range from kindness, to the willingness to listen to others sins.

Keep in mind the setting for the game when playing a Priest. A game set in medieval Europe might have Priests as catholic priests. Yet, a Priest in a futuristic world might worship a different religion altogether.

#### BOON: CONFESSION

This boon can be activated after another character in the same location as the Priest fails a roll. The Priest will give the Game Master his hint, but that one character who failed a roll does not get asked a question.

Confession is a boon meant to be a last resort. This is a boon that is best saved for the climax. Because when used during the climax, the boon instead stops another character from giving up a hint. This is a sacrifice of one of your own hints to save another character.

*The Priest is meant to play a support role for the party. Their boon keeps people alive while their high Faith can help them survive hauntings. The Priests weakness is Investigation, however. Priests are best when talking to NPC's.*



*The rotting and skeletal form of Janice gripped the ceiling as she crawled impossibly towards a corner. Her form broken so she may still gaze down upon the group. The thing's sweaty, putrid hair hung in her face as she rebuked and cursed her once beloved family. "Ten O'clock, Thursday!" She screamed again and again. The family sobbed, unwilling to admit the sins they committed, and accepted their fate. A calm voice pierced the atmosphere. "Fret not, children. In the beginning was the Word, and the word was God. He shall protect us." The priest began to speak with the family, reciting verse and calming the guilty party. "Speak true, children, admit to me your sins." They did so, and the corpse fell with a wet crack. Father Jiry sighed. "Rest now, children, this night is far from over."*





# THE INVESTIGATOR

FAITH 0 : KNOWLEDGE 1 : INTUITION 1

Investigators use a combination of gut instinct and examination to reveal secrets. They use investigative methods and hunches to find the secrets they search for. Examples of Investigators include detectives, private investigators, thieves, and journalists.

An Investigator is often a professional, but this is not always the case. Some characters may be child or ametrues detectives similar to the protagonists of *scooby-doo* or *Nancy Drew*. Other possibilities is self proclaimed paranormal investigators. Investigators set in other time periods are usually the same, though a medieval Investigator might be an inquisitor or witch-hunter, while a futuristic investigator could be a Crime scene investigation droid.

## BOON: INVESTIGATE

This boon can be used when the Investigator is searching for a clue. When the Investigator gives the Game Master a hint, the Investigator is told the nearest location that has some key information.

The best time to use this boon is when you are unsure of where else to search for clues. Be careful of using this boon because there are often more clues then you have hints.

*The purpose of the Investigator is to find the clues and solve the puzzles The Investigator is naturally best at Investigation, though Courage and Interrogation suffer because of it.*

Detective Samson knelt down next to a strange effigy of a squid and examined the bizarre markings. He pulled a flask out of his coat pocket, something to take away this nagging sense of dread. Samson recalled the strange professor's slides he found in the professor's office and wondered if these markings were the same. The detective took a long swig from his flask. "That damn chanting has started again," he thought.

This would not bother him as much if the chanting was not coming from his own head. "Academics... why can't they just go to church like the rest of us." He took a quick picture of the effigy. The chanting would not stop. Samson took a look at the picture, and dropped the phone. The effigy was a striking likeness of himself. One with a mad look in its eye.





# THE PSYCHIC

FAITH 0 : KNOWLEDGE 0 : INTUITION 2

The Psychic is one who has opened the third eye. They understand the mystical nature of world and adapt. But a Psychic's skill can be a double edge sword. Having an open mind can lead to a vulnerable mind. Example of Psychics can include fortune tellers, psychic consultants, or very gifted children.

It may not be the case that the character knows they are psychic. It is possible for the character to simply be "In-tune" with the spirit or other haunt. In games where psychic abilities do not make sense or do not belong, this archetype should still be allowed. In these cases the Psychic might be a genius who can make educated guesses about the future.

## BOON: VISIONS

This boon can be activated at any time. The Psychic gives the Game Master a hint, and then may ask the Game Master one yes or no question about the haunt.

The best time to use this boon is when the players have a hunch that they are unsure of. For example, the Psychic might have a hunch that the daughter was the ghost the whole time. So she asks the Game Master "Is the spirit the daughter?" The Game Master then answers "No." Then, the Psychic gives the Game Master a hint.

*The Psychic is an archetype that is designed to help confirm player ideas. Because of the Psychics high intuition, they are naturally skilled at finding clues and understanding others. However, they are risky to play because of their low Courage.*

"Oh, great spirits... COME FORTH AND SPEAK TO ME!" Esmeralda once again called forth to the ceiling. Confident nothing would show itself, she pushed a hidden button underneath her table. A moan croaked from a hidden speaker. The client shuddered in their chair. "This one will be an easy 50," thought Esmeralda.

After an easy scare and a false possession, Esmeralda had earned herself \$40. The psychic stepped through the back and lit a cigarette. The fire would not start. A chill that could only be found in a graveyard ran down her spine. The sounds of the circus muted until nothing could be heard, and the mist from the sea became a veil. Esmeralda turned to head back inside the tent, but as she did she heard a dreadful whisper. "You... Wanted... To... Talk...?" Slowly, Esmeralda turned. Her gaze fell upon a spirit of unusual height. Its sad smile stretched to nearly a foot wide, and the look of hunger in its skull burned like house fire. "Here... We... Are!"







# THE SCIENTIST

FAITH 0 : KNOWLEDGE 2 : INTUITION 0

The Scientist is one who thinks and applies logic to his surrounding. The Scientist uses common sense and wisdom to disprove to defeat the haunt.

Examples of Scientists might be paranormal investigators, a college professor, or an avid learner.

A Scientist in time periods without science, such as fantasyland or a time far into the past, would still allow this archetype. The character might be a medicine man, healer, or simply a scholar.

## BOON: EXPLANATION

This boon can be used at any time. The Scientist gives the Game Master a hint and every character in the same location as the Scientist increases Courage by one. This lasts until the character uses Courage. A character's Courage may only be increased by one at any given time.

This boon is designed to make it slightly easier to deal with hauntings. It is best used near the climax, when Courage rolls really become important.

*The Scientist is another support role. Their high Knowledge allows them to easily pass Courage and Investigation rolls. However, Scientists are not very good at Interrogation.*

*Log 017 (Dr. West): I admit that I have been reluctant, as a woman of science, to accept the possibility of demonic or spiritual inclusion. Upon seeing my wife and colleagues' near homicidal reaction to the artifact, I cannot help but wonder if there are things beyond the scope of science. The artifact appears to be a source of power. The object sent a type of "energy" to the various depictions of mythological deities of the Trirelind culture. This energy changed the statues into organic forms. Flesh and muscle structure are apparent. Oh, how I long to see my beloved Joanna again. I was forced to terminate her. The reason: self defence. My love tried to strangle me to death over an anomaly. God help us all.*





# THE EXORCIST

## FAITH 1 : KNOWLEDGE 1 : INTUITION 0

The Exorcist is one who applies faith to battle evil. They use rituals and incantations to try to fend off the darkness. Examples of Exorcists might be an occultist, an actual exorcist, or a wizard.

It can be somewhat difficult to discern the Exorcist from the priest, but in general the Exorcist is one who uses faith and the occult as a weapon. They can also take the form of sorcerers or wizards in fantasy settings.

### BOON: RITUAL

Whenever a haunting occurs, the Exorcist may give a hint and cancel the haunting. This boon cannot be activated until the haunt appears. This boon is best used when too many secrets have been revealed.

This boon is among the most powerful in the game, because it can stop a haunting immediately. This not only saves the Courage roll, but can also open pathways blocked by the haunt. If the haunt is not supernatural, such as an AI or serial killer, then the Exorcist's abilities still work normally. Perhaps the Exorcist can be described differently to fit the setting, but this boon should work regardless of the haunt's form.

*The Exorcist is an archetype for those that want to take the fight to the haunt. This archetype is the only one who can take on a haunt directly. They are courageous, but lack many other defining traits.*

I HAVE DEALT WITH GHOSTS, DEMONS, FAE, AND EVEN MY OWN MIND. THIS, THIS I AM UNFAMILIAR WITH. IT TERRIFIES ME. THE EVIL OF A FIEND IS TO BE EXPECTED. THE EVIL OF MY FRIEND... THAT IS HORROR.



Jackson stood by the front of the house near a street light, holding his briefcase and clutching his bible. He looks up, to the window of the house, where he sees violent shadows swirling left and right through the curtain. The screams and loud noises from within fill him with unease. A young girl judging by the shrieks. Jackson hated those. He looks up the hour and sighs. "Why is it never during the day?"

Jackson collected himself. Despite any precautions, he knew, this exorcism would end ugly. Hopefully, the girl will live. However unlikely that may be.





# THE MYSTIC

FAITH 1 : KNOWLEDGE 0 : INTUITION 1

The Mystic is one who combines their faith with their own perception of reality. They are sources of knowledge and occasionally insanity. Examples of Mystics would include tibetan monks, hermits, and hindu priests.

A Mystic is also one in-tune with nature, and thus druids, shamans, and witch's are good examples of the mystics as well.

## BOON: COMMUNE

This boon can be used at any time. The Mystic gives the Game Master a hint and may ask the haunt itself a direct question. The haunt will answer truthfully, however the haunt rarely gives a direct answer.

Often, it does not make much sense for the haunt to talk directly to the mystic, so the Mystic may receive visions, omens, or other signs which will answer the question.

*The Mystic is a strange archetype. It has the capacity to gain more useful information than the psychic, but often receives extra puzzles to sift through. The Mystic is excellent at speaking with others, but is only somewhat decent at the other skills.*

Complete, eerie silence fell over the dining hall. The chairs and tables had been dragged away to make space for what was to occur here - the Madame held the bleak fate of her fellow investigators on her shoulders. She twisted and writhed in angst, as if a heavy sheet had been covering her, silencing her. The candles flickered, the salt spread across the floorboards burst with a crack, and the sheet was lifted. The old woman's eyes fluttered open, and before her was a large figure, more gigantic than anything she could have ever imagined, yet the darkness surrounding her shrouded her sight for anything beyond the tip of her nose. This was greater than she had prepared for. The emptiness surrounding her for miles on end pressed against her skin. She spoke:

"Leave this cursed place! Leave! Go beyond the seven boundaries, spirit, you have my channel!" The creature, somewhere in front of her, opened its eyes. Two pale opals, injecting the feeling that approaching them would be met with an appendage viciously lashing out and drawing you in. Yet she did approach. And that was the end of the Madame, leaving her companions waiting patiently outside the diningroom doors.



*Henry is an old cop, so we need to find an archetype that best fits with that character type. Glancing through the archetypes, the investigator seems to be the best fit. This will set Henry's Knowledge and intuition to 1. He is a smart guy who is not afraid to trust his gut. Unfortunately, his Faith is a bit lacking. Henry has stopped attending church a long time ago.*

## STEP THREE: SKILLS

Now you must choose your characters skills. There are three skills a character has.

### COURAGE

The bravery of your character and the willingness to push onwards.

### INTERROGATION

The charm of your character and the ability to ask just the right questions.

### INVESTIGATION

The ability to find and understand clues.

You have three points that you may spread amongst the skills. Each skill begins at with no circles filled, so you may have one two and one one, three ones, or one three and two zeroes. For example, Some skills you can start with would be:

**Courage 0 : Interrogation 1 : Investigation 2**

**Courage 0 : Interrogation 3 : Investigation 0**

**Courage 1 : Interrogation 1 : Investigation 1**

Each skill has two attributes that strengthen them and one that weakens them. When a skill is rolled, roll a number of dice equal to the skill+strengths-weakness+number of secrets. The strengths and weakness of each skill is below:

### COURAGE

Strength: Knowledge and Faith

Weakness: Intuition

### INTERROGATION

Strength: Intuition and Faith

Weakness: Knowledge

### INVESTIGATION

Strength: Intuition and Knowledge

Weakness: Faith

### NEGATIVE SKILLS

It is possible to end up with a negative skill. In this case, subtract the negative skill from the number of secrets you posses. If this results in a 0 or negative number, then the roll automatically fails.

*We know that Henry is an investigator. So, now we need to spread out his skills. Henry is not necessarily a courageous man, so we will not place any points into Courage. However, his long career as a cop has taught him both Interrogation and Investigation techniques. So we will set his skills like this.*

*Courage 0 : Interrogation 1 : Investigation 2*

*Now, we can look at his Faith, Knowledge, and Intuition to modify his skills. His Knowledge and Intuition cancel eachother out for Courage and Interrogation. But his Intuition and Knowledge both increase Investigation. This will effectively make his skills:*

*Courage 0 : Interrogation 1 : Investigation 4*

*Henry is not a brave man. But he is decent at Interrogation and amazing at Investigation.*



## STEP FOUR: SECRETS

This is the most important part of character creation. These secrets are the core mechanic of this game, so it is important to put a lot of thought into them. At this point, the Game Master should leave the table and go into another room. The Game Master should not know these secrets. It is important to note, that while these secrets should be kept from the Game Master, lying or giving false information is bad form and ruins the fun of the game. Lying is cheating. Each character has three secrets and six hints which should be written down. Examples include murders, thefts, secret loves, or hidden motives.

The Game Master will try to learn these secrets both in game and out of game. So try to be careful what you talk about. It is important to roleplay your character with these secrets in mind. Otherwise they will have little value when they are used against you. However, roleplaying the secrets is difficult when you have every incentive not to. Thus, it is not entirely necessary to act out these secrets before they are revealed. When they are revealed, however, then have fun acting out how the secrets reveal affects your character. When the Game Master learns of your secret it will be used against you by the haunt. For example, if the character has the secret "Murdered child in its sleep," Then the haunt may show a child crying for their mother.

Be careful about losing your secrets, once the Game Master knows all three, your character becomes possessed, goes mad, or loses hope. At that point you no longer attempt to stop the haunt. Rather, the Game Master controls your character. Some haunts have different effects for when you lose all three secrets. Your character could continue with a new goal, or the character might simply flee.

When choosing secrets, you must follow a rough guide. One secret must be why your character came to the haunted location. Another must be related to another character. And the third must be related to your character's backstory. Create these secrets with the rest of the players, that way everyone can agree that they are good secrets. When choosing your character secret make sure the other players know about the secret. Even if the character does not know, the player should know and should be ok with it. This is to prevent cheating at the table, as well as to make sure the secrets are not too specific.

## THE HAUNT SECRET

This secret must be related to why the character is at the haunted location. Reasons for going to a particular haunting or why you hunt ghosts are good reasons. These should be interesting secrets, nothing like "I'm a cop, its my job." A better example would be "I needed a case that helps explain some of the things I have seen." These secrets are still meant to be secret, so keep in mind when designing it that it should be something the character does not want shared.

## THE CHARACTER SECRET

These secrets involve other players' characters. When these are revealed, both characters will know the secret. When making these secrets, try to make sure that every player is the subject of at least one secret. While this is not entirely necessary, it will make the game more engaging. Some examples of these secrets include "In love with John's character," "Killed Susan's father," or "Stole Michael's fortune." Bad examples of these secrets would be "Was in the same school," or "Is Poe's sister" because neither of those are actually secrets. But "Secretly Poe's sister" would be a good one.

## THE BACKSTORY SECRET

A backstory secret reflects upon the characters history and past actions. These secrets should not be too specific, but can be less vague than the haunt secret. Examples of backstory secrets would be "Burned down my home," "Robbed a bank," or "Attempted suicide."

*Secrets are the backbone of this game, so think hard about what you choose. It is important not to choose difficult or easy secrets. If you are worried about the kinds of secrets you may choose, talk to your game master. They will be able to tell you what level of depth to secrets they prefer.*

SHH... A SECRET IS MEANT TO BE KEPT OR DISCOVERED, NEVER TOLD.





## HINTS

After you determine your character's secrets, choose two hints for each secret. These hints can be given to the Game Master at any time to use a boon. When a hint is given, the player must also tell the game master what secret (Character, haunt, or background) this hint belongs with. These two hints must be logical hints to the secret, and with both hints the secret should be easily guessed. For example: the hints for the secret "I killed my brother" would be "The secret involves my brother" and "The secret involves murder". Ask your fellow players to make sure that both hints make sense. It is the responsibility of the players to create fair, and interesting hints. An easy way to handle hints is to write each hint on a notecard, with HS, BS, or CS written on them. The HS and so on stand for the three types of secrets.

You can also be more creative with your hints. Giving ideas of the secret with your hints is an interesting way to handle it. For example, for the secret of "Was the ghosts best friend" your hints could be "Friendships once forgotten," and "Sorrow at their loss."



## LOSING SECRETS

When the Game Master learns one of your secrets, it is lost. As you lose secrets, the game becomes more and more difficult. Not only do skills become harder, but the Game Master now has less secrets from you to discover. When all three of your secrets are gone, your character is lost. Depending on the haunt, your character flees, killed by the ghost, or even is driven mad.

*We have Henry's stats, but the most important aspect of character creation is the secrets. Let us go over his secrets in order. The first secret is the haunt secret. Ok, so at this point we need to define what the haunt is and where it takes place. For the purpose of this exercise, the haunt takes place in a suburban neighborhood with a ghost that haunts its denizens. With this in mind we have decided to make the haunt secret be: "Had a partner that was killed here." For this secret Henry will have the hints "Secret involves my partner" and "Secret involves death."*

*Next is the character secret. To create this secret we need to know the rest of the group. One of the characters is a young girl studying in school named Susan. So, let's connect Henry's character secret to her. One Secret that could work well would be: "Is Susan's real father." This secret will have the hints "Involves fleeting love." and "Henry regrets his choice."*

*Finally we need to create a backstory secret. Henry has been a cop for quite a while, and in his latter years his aim was a bit off. A good, dark backstory secret would be: "Shot and killed his partner by accident." The hints for this secret will be "It was an accident" and "Involves a partner." It's likely that Henry blamed whomever they were shooting at. But he knows the truth.*

*We have successfully completed Henry and he is ready to play. Hopefully his lack of courage will not harm him in any way.*

*MY MORTAL COILS HAVE FELL.  
WITH MY LAMP AND SWORD, SOUL AND BLADE,  
I WILL LEAD YOU TO YOUR RESTING GLADE.  
YOUR JOURNEY ENDS, IN REAPERS HELL.*



# SECRET AND HINT EXAMPLES

## CHARACTER SECRETS

### HINT 1

### HINT 2

I murdered <Character's> Father.	The secret involves <Character's> Father.	The secret involves death.
I am <Character's> clone.	A miracle of science.	A forgotten copy.
I was <Character's> Stalker.	Long nights, watching.	Unmet love.

## HAUNT SECRETS

### HINT 1

### HINT 2

I grew up in this haunted house.	The secret involves the location.	The secret involves childhood.
I heard this haunt had some money to steal.	Great wealth is the goal.	A dangerous target.
I am related to the butler.	Distant relations.	The secret involves a servant.

## BACKGROUND SECRETS

### HINT 1

### HINT 2

In the past, I was a successful bank robber.	I got away.	The bank never saw it coming.
I murdered my family out of spite.	The secret involves murder.	The secret involves his family.
I lead a cult.	Belief is a powerful thing.	Leadership is important to me.

A BLACK HEART STALKS IN THE BACK OF MAN'S MIND, FEARING THAT IT MIGHT STRIKE IN THE DARK, WHERE MAN IS MOST VULNERABLE.

Sometimes, a character's secret might interact with your plans for the haunt. For example, you might plan for the ghost to have no family. Unfortunately, you guess that a secret is "I am the ghost's son." In these situations it is important to be flexible. Do not be afraid to alter your game to account for your player's secrets. Besides, the players will never know that you have made something up, unless you tell them of course.



# HAUNT

Beta

Character Name: \_\_\_\_\_ Player: \_\_\_\_\_

Description: \_\_\_\_\_

FAITH

+ Courage, Interrogation

-Investigation



INTUITION

+ Investigation, Interrogation

-Courage



KNOWLEDGE

+ Courage, Investigation

-Interrogation



SKILLS

-2 -1



COURAGE



INTERROGATION



INVESTIGATION



ARCHETYPE

BOON

NOTES

-Fold-

SECRETS

HAUNT

CHARACTER

BACKGROUND







# HOW TO RUN HAUNT

## THE ROLE OF THE GAME MASTER

The Game Master is in control of everything except the Players. Your job is to set the atmosphere and describe events and actions. Above all, your job is to create a chilling experience. As the Game Master, you cannot choose the actions of any player, but you control the actions and choices of any other character. You also are in charge of providing descriptions of events and the narrative. Your main tool is the haunt. The haunt is a ghost, demon, or some other scary thing plaguing a house or other localized building. You may use it to provide flavor and tension in the game.

This game pits the Game Master against the players. Keep this in mind, but also keep in mind that your job is to make the game difficult, but enjoyable.

As the Game Master, you should have a clear understanding of how to provide narrative that is both scripted and improvised. You should be familiar with basic game master techniques. Without these basic skills you may find it difficult to create the atmosphere required of the game, but not impossible.

## CONTROLLING THE HAUNT

The haunt is your ghost. It is the main antagonist against the players. You have complete control over its ghost-like powers. The haunt is not a specific entity, rather the power of an evil spirit and the spooky effects that comes with it. Thus, the haunt can appear at any location at any time. Use the haunt to create atmosphere.

Whenever you deem dramatic, you may haunt one or several players. This means that you cause the haunt to create a terrifying event. Have things pop out from under sheets, cause the sound of laughter, or even attack the player and force them to move. When describing these haunts, allow the characters to interact with them before they roll Courage. If you see fit, you can give them extra dice for having creative ideas to counter the haunt. When deciding what character to haunt try to pick characters away from the rest of the party or are vulnerable. Rarely, should you ever pick the same character twice in a row but some circumstances can allow this. Use your intuition to choose who to haunt.

If a character is haunted while other characters are in the same location, then all of the characters are haunted. Remember, your primary job is to create a chilling experience.

The severity of the haunts should start low and increase as the game goes on. For example, at the start of the game a haunt should move furniture, cause doors to slam, or cause chills. But as the game goes on the haunts turn into screams, ghostly figures, or even shoving characters. Use the secrets you have discovered against the players. During the climax the haunt should show its full strength. The Haunt might try to murder players directly and show itself. The climax should be the most exciting part of the game.

Haunts can take many forms. Ghosts, demons, and even fae. But, each haunt has its own personality. Show this personality when you haunt characters. A sad ghost might wail in sorrow while a furious ghost would attack characters. While you roleplay these ghosts, do not be afraid to subtly give hints about the ghost through the haunts. Some good hints would be the ghost crying and whispering "My poor daughter..." or a fae speaking in riddles that might lead to other places.

## LEARNING SECRETS

One of your jobs as the Game Master is to determine the secrets of your players. Throughout the game, you can ask questions to determine these secrets. This occurs whenever the character fails a roll. There is no limit to these questions except "What is your secret?", "What does your secret rhyme with", or other similar questions. Some good questions to ask are "Which character do you have a secret with?", "Did you murder anyone?", "Does your secret involve loss?", or "Did you wrong anyone?".

The players will also give you hints throughout the game. Make sure you use these hints as well as your knowledge of the characters themselves. Feel free to use what you know about the players to gauge what hints mean.

"I KNOW WHO YOU ARE. CHILD KILLER. YOU ARE NO BETTER THAN A DEMON LIKE ME. WHY NOT GIVE IN?"



## DESIGNING THE HAUNT

When you design a haunt, you must first decide what sort of experience to create. Spooky? Terrifying? Surreal? Do you want to gross out the players with a disgusting experience? It's up to you. Craft your NPC's, haunt events, and clues around this experience. A spooky game might have an old, silent farmer who tends to stare as an NPC, while a surreal NPC might be a lunatic who speaks in riddles.

Next, you need to craft the haunt itself. Decide who the haunt was in life. Why it haunts and how it is stopped. What makes this haunt scary? These are all important questions to answer. Without a clear understanding of what the haunt is, you will not be able to create a realistic or entertaining setting. Other questions you might want to ask yourself: How did the haunt die? Who knows? Who has the haunt already hurt? How can this haunt be more interesting?

## HAUNTS DEMISE

Every haunt should have a way of stopping it. Otherwise, the players will lose interest quickly. It is also a good idea to have the haunt be able to be destroyed in multiple ways. This way, players can lose options to stop it. If the players lose an important object needed to stop a haunt, then they might still be able to stop it, but in a harder way. Destroying a haunt should not be obvious early on. This is the end goal for the players, so make the method of destruction require a lot of investigation. Also keep in mind that as soon as the players have the means and knowledge to destroy the haunt the climax happens. This can make complex methods of destruction really deadly. Sometimes, the method of destruction will be fairly simple. Such as burning a body. But the body in this case might be really hard to find.

## NON-PLAYER CHARACTERS

Non-player characters are a powerful tool to use. They can help give clues or give the haunt's setting more personality. When designing NPC's keep them in line with the haunt's theme. Give them secrets of their own for players to discover. An NPC is not always an ally. A cultist may try to stop the players from banishing a demon. NPC's have their own personalities as well, so they might not always be helpful. Sometimes they need to be convinced to give up what they know. Treat each NPC as a challenge for the players to discover what they know.

## CLUES

Clues are an important aspect of your game to design for. They are the main driving force of the game. Create complex and interesting clues that make your players curious. An example of a bad hint would be "A piece of paper with a handprint in blood." This clue has no meaning. A better clue would be "An old, soggy paper. Seemingly ripped from a book that reads 'He is here again. I think he will hurt me again. I did not mean to drop the plate! If I wanted to break it I would have thrown it at his head!'" This clue gives insight into a character and can raise questions about who wrote it, and who "he" is.

Use clues to create a story. Place clues where they would logically be. Think of the events that happened prior to the haunt, and use those to place clues. Perhaps there is an old stuffed animal in a vent, revealing that a young girl frequently crawled through the vents. Think of the haunt's setting as a living place where nothing happens without a reason.

## THE SETTING

The setting is where your game is going to be placed. It includes time period, characters, locations, and themes. Pick a location that best fits the haunt you want to create. A victorian ghost will not haunt a science museum nor would the ghost of a dinosaur haunt a library. Consider technology as well. A modern character might have a cell phone but a character in a game set in the 80's will not. Consider fantasy aspects of your setting as well. A game set far into the future might have advanced technology and a game set in a magical fantasy realm might have magic.

*Part of the power of the game master is the ability to create rules on the fly. You may create any rule as you see fit. For example, If a monster attacks a character then they roll Courage. Now, this monster might knock out the player if they fail. So the character fails, then they are dragged off. Feel free to allow your haunts to interact with the players in ways that are not touched in these rules.*



# CLUE COMPLEXITY AND NUMBER

Some clues are more “complicated” than others. This means the clue is more difficult to follow or piece together. For example, a less complicated clue would be a piece of paper with “I have not been well since I buried my beloved. I should not have lost my temper.” But a clue that is simple a bloody knife is more complicated. The reason for this is the knife raises more questions. Who’s blood is this? Who used it? Is the person dead? Why is it not disposed of? This is what makes a clue more or less complicated, the number of questions the players will ask themselves. The more complex the clues, the more difficult it can be to complete the game. There is another way to increase clue complexity, however.

You can make clues more complicated by making them parts of a whole clue. For example. One possible clue will be a laptop that is password protected. The next part of this might be the password written on a piece of paper. These clues can be expanded as well. Perhaps a journal with no name is found, but the handwriting is the same as the password.

Using clue complexity, you can dial the difficulty of the game. More complex clues can be harder for your players, but more rewarding. Easier clues can result in shorter games. Another key part of clues to keep in mind would be their frequency.

When it comes to how many clues you place in the game, it is important to remember the different types of information. Key, helpful, and inconsequential.

Key information is information required by the players to solve the haunt. Because of this, the more key information you add the more difficult the game will be. A game that requires the player to find a corpse and burn it will be a lot easier than a game that requires them to hunt down several ingredients to a ritual and perform the ritual in a certain location. A good rule of thumb is to have no less than three pieces of key information.

Helpful information is different from key, in that it becomes easier the more you add. Helpful information is information that leads to key information, so the more clues you have like this, the easier it will be for players to find key information. A good rule of thumb is to have double the amount of helpful information as you do key.

Inconsequential information can be tricky to work with. It is designed to add realism to the setting and further immerse or interest the players. However, these can be handled as red herrings. False clues that cause the players to run into dead ends. This can add difficulty and length to your game. You may use inconsequential information as it pertains to the setting, but try not to have the majority of inconsequential clues.

*The length of a game is dictated by how long it takes the players to solve the haunt or fall to it. You can shorten a game by making it easier, or lengthen it by making it more complicated. However, making a game longer makes it much easier for you to guess player secrets. So keep this in mind, and tell your players how long you expect the game to last. This will give players the opportunity to be more careful than usual.*



“I SENSE... THE SPIRIT. IT IS ANGRY. WHAT DO YOU WANT SPIRIT?  
... IT WANTS YOU!



## SIDE GOALS

A side goal is something that the players are tasked with that is not destroying the haunt. An example would be needing to find a lost child or locating some documents. Side goals can be a powerful way to make your haunt more unique. It is important to find a way to tie in the side goal to the haunt. This will give a sense of depth to your haunt that could immerse players further.

## ELEMENTS OF HORROR

The true purpose of Haunt is to craft a horror story. With this in mind, feel free to use many tropes from different movies and stories you are familiar with. The following are a few tips and techniques to make the story a little bit more scary.

### ISOLATION

Early in the game, you should make it clear that your players cannot simply run away from the haunt. Destroying entrances to the haunt's setting, cutting off phone lines, and supernaturally blocking doors are a few ways to handle it. This will remove any ideas of characters simply fleeing or requesting help. The characters are on their own.

### SENSE OF POWERLESSNESS

You need to make it clear that the characters cannot harm this haunt in any way before they discover how to destroy it. It is very important that players feel like they are weak and can only delay the inevitable. Otherwise, your players might hunt down the haunt rather than run.

### SURPRISE

Surprise does not refer to jump scares, which do not work well in this medium. Rather, it refers to a surprising shift in the story. A good technique for this is to lead characters to a false clue, only to surprise your characters with a turn in the story that is unexpected. For example, your clues could lead to the family dog being a ghost. But the ghost is actually a secret family member who was kept in the basement.

THE CORNERS OF MY MOUTH WERE HEAVY WITH SORROW; UPON SEEING THE REFLECTION SMILING BACK AT ME, I KNEW THEN THAT THE MIRROR LOOKED AT ME, AND NOT THE OTHER WAY AROUND.

## SUSPENSE

When the characters are expecting something to attack or spook them, you do not always have to actually haunt them. This can keep the game suspenseful and the players will not know whether to risk opening a door to the attack, or not.

## FORESHADOWING

This can be a difficult technique to use in a roleplaying game, but it can be powerful. Foreshadowing can add an extra layer of depth that can push your game to the next level. To do this, describe early parts in the game that might hint at solutions or clues. For example, when describing a door's knocker you can describe it as "The knocker is colder than anticipated." When the ghost was killed in a freezer.

## IMMERSION

One of the most important things for you to do as the game master is to immerse your players in the environment. The players must believe that the location and events could actually exist. Use props such as lighting and sound effects to immerse your players further into the themes presented. Jokes are unavoidable at the table, but refrain from cracking distracting one liners when a haunt appears. This can break immersion.





# ALTERNATE STYLES OF PLAY

The style of play mentioned up to this point is the default method of play. However, you may play this game in any way you choose. The following are different ways to play haunt, and some rules that apply to those styles.

## LEGACY

Legacy games are a series of games that interconnect. Each game takes place in a different location, with a different haunt, and with different characters. However, the haunts and characters are all interconnected. For example: A three session haunt might be the events of summoning a world ending demon. The first session would be investigating a place where cultists would practice summoning demons, the second might be another group of investigators who discover the place where cultists sacrifice victims to the the demon. Finally, the last session will be another group of characters trying to stop the demon from being truly summoned.

Using legacy play you can create epic tales that span several characters and settings. Each character, aside from the first, is tied to this legacy as well. The first character will have the classic secrets (Haunt, Character, and Backstory). However, the characters in the haunts afterwards replace the background secret with a legacy secret. A legacy secret is simply a way that connects this character to their previous. Some examples could be children of past characters, colleagues, or childhood friends. The legacy secret is similar to the character secret, except the character is their past character.



## OUTSIDERS

This style of play allows characters to play as monsters themselves. The characters might be ghosts, vampires, werewolves, or other monsters hiding in plain view. The Game Master chooses one secret (haunt, character, or backstory) to replace with the outsider secret. This outsider secret is simply what your character is. Examples could be a Vampire, alien, or lycanthrope. This secret does not contain hints, rather two limitations and one power.

The limitations are physical or spiritual limits that your characters outsider secret applies to them. A power is some narrative benefit from the characters outsider secret. To follow the examples above, the vampires limitations might be "cannot enter a home uninvited" and "May not cross running water" while the power is "Can turn NPC's into thralls". The lycanthropes limitations would be "Is angered very easily." and "Cannot resist raw meat." While the power is "Can become a wolf."

Because there are no hints for this secret, the Game Master needs to use deductive reasoning based on their limitations and powers. It is important to not choose a monster or creature that is too obscure or specific. It is ok to be a vampire or troll, but being a Jorogumo might be a bit obscure. Make sure you understand how specific you can be by talking with the Game Master.

When a player uses a power, they must describe their power to the Game Master and the other players must agree that is how it works. This is to keep the game fair and fun for the Game Master.

## HELLBOUND

This style of play pairs with a particular haunt location. This is used when the haunt location takes place in bizarre otherworldly places where only the punished are sent. such as hell or hades. When playing in these locations, the characters might not know they are in hell. The players might however. Replace the Haunt secret with the Hellbound secret. This secret is what the character did to end up in this place. An example of this haunt would be "Mudered my child." or "Burned down a hospital."

WE PASSED THE BASEMENT DOOR AND SAW THE HOUNDS. THEY WERE CHAINED, SKELETAL AND STARVING. THEY HOWLED AND CLANKED. ONE OF THEM SAID 'FEED US'. WE CLOSED THE BASEMENT DOOR.



## OPTIONONAL EFFECTS OF FAILING A HAUNT ROLL

When a character fails a haunt, that character gets asked a question. This is the default effect of failing a haunt roll. However, there are many situations where you can cause failing a haunt roll to be more interesting. For example, an investigator is walking through a forest alone. Suddenly, an axe murderer jumps from behind a tree and attacks! This will be a haunt roll. Normally if the haunt roll is failed, the character gets away but must answer a question. This time, however, the haunt's attacks cause lasting damage. Maybe a broken leg or a missing hand. This is an example of a limitation. Below you will find several rules for handling failing haunt's. You should not use these rules all of the time, otherwise it could make a serious game come off as silly or unrealistic. Use them in dramatic situations or whenever you feel is appropriate.

### LIMITATION

A limitation is when a character fails a haunt and gains some limiting effect. More often than not, this is the form of a wound. When the player fails a haunt, the GM asks a question and tells the player what the limitation is. Limitations are short phrases that can impact the players rolls. "Broken leg," "Missing eye," and "Cursed to avoid sunlight" are some examples. During play these limitations will come up. This will cause the player to roll one less die. A character with the "Broken leg" limitation might lose a die when trying to run from something or do anything that relies on the leg. Clever players might find ways around these limitations, such as a crutch or having another player carry them. Reward your players cleverness by granting the die back.

SCIENCE, ALREADY OPPRESSIVE WITH ITS SHOCKING REVELATIONS, WILL PERHAPS BE THE ULTIMATE EXTERMINATOR OF OUR HUMAN SPECIES - IF SEPARATE SPECIES WE BE - FOR ITS RESERVE OF UNGUESSED HORRORS COULD NEVER BE BORNE BY MORTAL BRAINS IF LOOSED UPON THE WORLD.

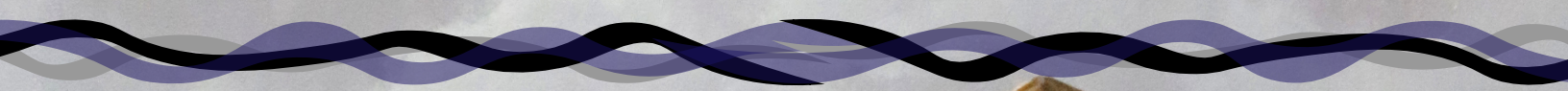
### MADNESS

A madness is a result of a failed haunt roll that drives the character insane. When a character fails a haunt roll, and the Game Master deems it appropriate, a character may receive a madness. These are the opposite of limitations. Rather than keeping a character from doing something, a madness forces a character to act a certain way. An example of a madness would be "Fear of the light" which causes the character to flee from bright lights. Other fears are common, but more creative madness's could exist. A madness causing the player to eat every bit of food available or forcing the player to carve their name into the walls are a few examples.

It is important to theme madness's off of the haunt or the characters. Designing a madness off of a secret can be powerful as well.









# HAUNT GENERATOR

## TIME PERIOD

Creating a haunt can be a daunting task without the experience of creating adventures. To make the process easier, this generator will help you design a location and a haunt. Unfortunately, clues are too ingrained in the story to randomly generate. So, you will have to fill in the haunt with your own clues and NPC's.

## USING THIS GENERATOR

This generator is not designed to give you a fully fleshed out haunt to run. Rather, it is designed to give you ideas and help you decide on different aspects of your haunt. When rolling on these tables, infer the relationship of the different options you roll. To give an example, we will roll on the generator and see what we come up with.

The location is set in the middle ages in a house or mansion. The house or mansion has the traits brand new and partially destroyed. From this we can infer that the haunt's setting might be placed in a noble's castle that was recently built. However, some force destroyed part of the building. Likely the haunt. So let's roll a haunt. The haunt we rolled is a demon who is sly and resourceful. From this, we can decide that this haunt was a demon summoned to lay waste to the castle. It likely destroyed part of the castle as a distraction to posses key members of the castle's staff and cause infighting. The demon would rely on the castle denizens to fight each other, rather than wreaking havoc itself.

The haunts in this generator are simply suggestions. There are nearly endless possibilities for a haunt's form. The same goes for a location. If you are unhappy with the lists below, simply create your own haunt or location.

Roll on the following table to decide a basic time period for your game. The time the game is set in has a lot of pull on the rest of the game. Certain technologies might not exist, customs are different, and characters will be formed by the time period.

1. Ancient History

2. Middle Ages

3. Early Modern

4. Machine Era

5. Atomic Age

6. Information Age

7. Modern Day

8. Near Future

9. Far Future

10. Non-Historical

## ANCIENT HISTORY

Massive civilisations. Sprawling cities. Towering wonders. Ancient history is the era prior to the 5th century. Bronze and iron age, as well as the classical era, happened in this time period. Haunts that use the themes of this time would be minor gods, phantom kings of even older ages past, and mythical monsters. Character ideas that fit this age would be philosophers, oracles, priests of various gods, or heros such as Heracles or Achilles.

## MIDDLE AGES

Knights, kings, and chivalry. The middle ages lasted between the 5th and 14th centuries. Religion and monarchy reigned supreme. Haunts that use the themes of this age might be the curse of a wizard, an undead knight who follows his last vile order, and kings who refuse to give up the throne after death. Character ideas that fit the age might be knights, minor lords, sages, or priests of the catholic church.

1941- THE GERMANS ARE BAD. THIS THING IS WORSE. IF WE DO NOT MAKE IT BACK, I FEAR WE MAY HAVE FALLEN PREY TO THE LOCAL'S "DRUDE".



## EARLY MODERN

Set sail and head for the new world. Exploration, pirates, and discovery, these are the main drives of this age. The 14th to 18th century is the timeframe for the early modern age. Haunts that use the themes of this age might be ghost pirates, native american curses, and the spirits of wives waiting for husbands who have set sail, never to return. Characters in this time period might be trackers, sailors, settlers, or scientists.

## MACHINE ERA

Vehicles, factories, mass cultivation, and the nine to five workday are the results of this age. The 18th to 19th century was rife with expansion and industry. Haunts that fit the theme of this age are angry factory workers who have died, spirits of soldiers ravished by machines of war, and deceased school teachers obsessed with punishing bad children. Characters in this time period might be factory workers, school teachers, or engineers.

## ATOMIC AGE

The second world war. This is the event that kickstarted the atomic age. From the 40's to the 70's, this is the prime time of spirits and ghosts. No cell phones, no computers, and slow unreliable cameras. Haunts of this time are your classic ghosts and monsters from classic monster movies. Characters of the time are anything from police officers, to professors of science.

## INFORMATION AGE

The age of computers and mass technology. Ideas and concepts are traded around the globe with ease. This is the time period paranormal investigators began using technology to search for the supernatural. This age lasts between the 1980's and 2000's. Haunts of the time may utilise technology. A dead blogger that is bound to computer for instance. Characters at the time might be paranormal investigators, college students, or police officers.

## MODERN DAY

This time period takes place in today's society. Technology and the media reign supreme and the world is safer than ever. Haunts of this time might be ghosts of misunderstood teenagers, a spirit that travels by email, or a wealthy businessman who harrases his company after death. Characters in this era are simply people that we are familiar with. Students, police officers, employees of a business, or any other type of person.

## NEAR FUTURE

The near future. This and the following time periods are unique, because no one truly knows what they are like. However, the near future refers to a state of technology that surpasses our own, but does not break into sci-fi. Computers will have vast storage, medicine can cure nearly anything, and transportation is fast and effortless. Haunts at this era might be rogue computer files turned ghost, or deceased researchers which experimentation has transformed them into something else. Characters of this time are similar to modern characters, but life is easier.

## FAR FUTURE

The far future is a time where technology has expanded into what we consider science fiction. Teleportation, space flight, and miracles of medicine are abundant. Haunts of the time might be strange aliens, rogue robots, or beings from other dimensions. Characters of the times could be space explorers, engineers, AI programmers, or even alien ambassadors.

## NON-HISTORICAL

This time period is not so much a time, but a lack of it. If this is world your game might take place somewhere where the time period does not make a difference. Places such as purgatory, magical realms, dreamscapes, or bizarre eldritch lands might be in this place. Characters and haunts can be virtually anything, but haunts in these places might be demons, eldritch horrors, or even the players psyche.





# LOCATION

The locations a haunt can take place in are only limited by imagination, but the following are a few ideas. Roll on the table below.

1. House or Mansion
2. Church or Other Religious Place
3. Hospital
4. School
5. Military Base
6. Theatre
7. Wilderness or Ruins
8. Mall
9. Fair or Amusement Park
10. Bizarre Place Such as Space or a Magical Realm

# TRAIT

Below is two small charts that can be rolled on to add some flavor and uniqueness to the locations. You may roll on either, or both charts.

1. Brand New
2. Old or Run Down
3. Squatters Live Here
4. Confusing Layout
5. Booby Trapped
6. Overgrown
7. Built on Cursed Lands
8. Culturally Significant
9. Artistically Built
10. Infested With Vermin

1. Front for Illegal Activities
2. Off the Grid
3. Full of Disease or Radiation
4. Cursed by a Witch
5. Out of Place With Surrounding Areas
6. Used for Ritualistic Purpose
7. Abandoned
8. Partially Destroyed
9. Quarantined
10. Flooded

I FEAR IT'S WHISPERS. I CAN FEEL IT BEHIND ME  
EVEN NOW, AWAY FROM THE DARKNESS.





# HAUNT TYPE

There are many types of Hauntings. If you have trouble thinking of a form of haunt you may roll on the following table.

1. Vengeful Spirit
2. Poltergeist
3. Ancient Curse
4. Monster
5. Demon
6. Fae
7. Ghoul
8. Serial Killer
9. Eldritch Horror
10. Gifted Killer

## VENGEFUL SPIRIT

Ghosts, spirits, and revenants. These are the vengeful spirits. Those who harbor a hate for a particular place or person when they die may become one of these haunts. Illusions, faint whispers, and moving objects are the tools used by these spirits.

## POLTERGEIST

Anger personified. When something dies filled with absolutely hate for everything, it becomes a poltergeist. A powerful storm of supernatural events that is not afraid to tear its victims to shreds. While spirits generally have a purpose, poltergeists act as more of an act of nature.

## ANCIENT CURSE

Many cultures believe in cursed lands or objects, and with good reason. Opening tombs, stealing an artifact, or angering a witch as easy ways to unleash a curse. Curses use natural phenomenon such as weather and locusts to torture and eventually kill the one who is cursed.

## MONSTER

A monster, beast, or boogie. Monsters are creatures that are not dead, but are vastly different from ourselves. Their tactics and wants are vastly different between them. A werewolf may want to feed, while a swamp monster might simply want to kill those who intrude their home.

## DEMON

A spirit from hell itself. Never human, a demon has no understanding of the plights of mortals and revels in their pain and destruction. Demons use possession and illusions to torment humans for enjoyment. Often, they are summoned by mad cultists. These cultists are usually the first victims.

## FAE

Fae, or fairies, do not think the same way we do. To a fae, ripping off someone's skin is simply a joke. But stepping on the wrong mushroom can be punishable with death. Fae use trickery and subterfuge to "Play" with their victims. This often leads to either insanity or dismemberment.

## GHOUL

Sometimes, a person dies but does not stop moving. For one reason or another, a ghoul is an undead with a physical form. Zombies, mummies, even vampires can be considered ghouls. Ghouls are supernaturally strong and incredibly resilient.

## SERIAL KILLER

The root of all evil is man. Serial killers are not spirits, ghosts, possessed, cursed, or otherwise different from regular people. They simply kill to kill. What makes a serial killer dangerous, is their cleverness and tenacity. Often, the difficult part of stopping a serial killer is discovering who the killer is.

"COME ON OUT. I WON'T HURT YOU. TOO MUCH.  
HEHEHAH!"





## ELDRITCH HORROR

These aberrations are straight out of Lovecraftian myth. Creatures so alien that they are impossible to understand. It is impossible to discover what their motives are or even what they are. When encountering these sorts of haunts victims sometimes go mad trying to figure out what they are.

### GIFTED KILLER

Gifted Killers are very similar to serial killers. They are evil humans for sure. But, gifted killers have strange abilities and powers. This can take the form of powerful psychic abilities, occult magic, witchcraft, or any other strange power.



## HAUNT PERSONALITY

A haunt is a form of a character and should have its own character traits. The following tables will help you create the haunts personality. A haunts personality is a powerful tool to decide how a haunt acts in a certain situation.

1. Jealous

2. Cruel

3. Insane

4. Giddy

5. Angry

6. Unforgiving

7. Playful

8. Stubborn

9. Sly

10. Impatient

1. Bold

2. Aggressive

3. Decisive

4. Resourceful

5. Smart

6. Sneaky

7. Subtle

8. Obnoxious

9. Cowardly

10. Impulsive

IN A DARK TIME, THE EYE BEGINS TO SEE.  
I MEET MY SHADOW IN THE DEEPENING SHADE:  
I HEAR MY ECHO IN THE ECHOING WOOD—  
A LORD OF NATURE WEeping TO A TREE.  
I LIVE BETWEEN THE HERON AND THE WREN.  
BEASTS OF THE HILL AND SERPENTS OF THE  
DEN.  
-IN A DARK TIME



