

A Dark and Quiet Place

A Game By Jesse Burneko

Introduction

A Dark and Quiet Place is a game about one person's journey through a nightmarish landscape that resembles a small urban town in the New England region of the modern United States. In the end, this journey will prove to be a dark reflection of the protagonist's deepest secret. The game is designed for two to seven players. One player is responsible for making all the decisions for the central character undertaking the journey. The other players are responsible for preparing and playing the locations, clues, secondary characters and monsters encountered along the way. The game is designed for an average play range of three to six sessions with each session lasting two to four hours.

Setup

First choose the player who will be playing the protagonist. Keeping in mind that the setting for the game is a contemporary, small urban town in New England, this player should describe his character in purely visual terms using about 20 words. It is worth nothing that the character is not from this New England town. He has traveled to get here.

Next the remaining players should prep the Location, Rooms, Clues, Monsters and Potential NPC List. You will need one Location, six Rooms, 12 Clues, six names on the Potential NPC list, six Monsters, one Location Boss Monster, and one Boss Room. The process for doing this is described in detail at the end of these rules. However, the first set of these items is provided for you. For now simply distribute ownership of the Rooms, Clues and Monsters to individual players. Try to distribute this ownership as evenly as possible but every Room, Clue and Monster must be owned. The Location is just the general area that holds Rooms and no one owns the names on the Potential NPC List.

Write the names of all the Rooms down on a set of small cards such as blank business cards or index cards. Shuffle this set of cards and place it face down in front of the Protagonist Player.

Rolling Dice

At a few points throughout these rules dice will be used to resolve dangerous situations. In these cases a pool of six-sided dice is rolled. The number of dice rolled is specified in each situation. Each die that rolls a four, five or six is called a success. The number of successes rolled is compared to a fixed Difficulty Rating. The overall roll is successful if the number of successes is equal to or greater than the Difficulty Rating.

Sometimes a roll is referred to as Open Ended. This means that if any of the dice roll a six then they may be re-rolled and accumulate any additional successes. The dice are re-rolled continuously so long as sixes are rolled.

Stat Tracking

Each Location has a Value which is just equal to the number of Locations that have been played. So the first Location has a Value of one, the second a Value of two and so on.

The Protagonist has a Value, a number of Advantages, a number of Physical Scars, a number of Emotional Scars and a Forgiveness score. The Protagonist's Value starts at one and he has zero Physical and Emotional Scars and zero Forgiveness. At the start of a new Location the Protagonist gains a number of Advantages equal to half the Location's Value rounded up. So he has one advantage at the beginning of the game.

Most NPCs also have a Value and number of Physical Scars. Regular NPCs start with a Value of zero and zero Physical Scars. There is one special NPC called The Geist who has neither a Value nor Scars.

Play

Play begins with the Protagonist arriving and entering the current Location. The Protagonist Player should establish what the exterior of the Location looks like and how his character arrives at and eventually enters it. All Locations should have a sense of desolation, age and abandonment. The provided first Location is, The Old Toy Factory.

After this introduction the Protagonist Player should flip over the top card of Room stack. This is the first Room in the Location the protagonist is visiting. It is important to note that the Room stack should contain the names of rooms only, not the descriptions of those Rooms.

Rooms

Rooms have two descriptions, a Light Description and a Dark Description. When the Protagonist enters a room for the first time the owner of the Room (called the Room Player) should roll a d6. On a one the Protagonist encounters the Dark version of the Room, otherwise the Protagonist encounters the Light version. The Room Player should read the appropriate description and is at liberty to visually embellish in anyway he sees fit.

After reading the description the Room Player should roll a single d6 to see what the Protagonist encounters in the Room. The result is interpreted differently depending on whether the room is a Light Room or a Dark Room.

Light Room

Roll	Encounter
1-3	Clue
4-5	NPC
6	Monster

Dark Room

Roll	Encounter
1-2	Clue
3	NPC
4-6	Monster

Encounters

Clues

In general the Protagonist Player is not allowed to see the Clues until he finds them in a Room. When a Clue Encounter is rolled the Room Player selects a Clue he believes is

appropriate to the Room. The Protagonist Player then describes the Protagonist exploring the Room. In response the Room Player describes what the Protagonist Player discovers. The purpose is to spend a little time deepening the environmental atmosphere. In addition, the Room Player is looking for an opportunity for the Protagonist to discover the selected Clue. The Room Player should not actively try to hide the Clue from the Protagonist Player but nor should he rush to give it away at the first opportunity.

Once the Protagonist Player has had a chance to interact with the clue, he moves on to another room. See the section on **Using Clues** for more details on clues.

NPC Encounters

The first NPC encountered in every Location (not Room!) is always the Geist. Further If this is the first time the Protagonist is encounter the Geist then the group needs to determine which person in the Protagonist's life the Geist reminds him of by rolling a single d6 and consulting the following table.

Roll	Geist's Form
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1	Parent
2	Sibling
3	Spouse
4	Child
5	Best Friend
6	Hated Rival

It is important to remember that the Geist is NOT this person from the Protagonist's life but rather has strong visual and emotional characteristics that remind the Protagonist strongly of this person. The first time the Geist is encountered the Protagonist Player should describe the Geist in visual terms and draw attention to what about him or her reminds the Protagonist so much of the person from his life. The Room Player should then name the Geist with a name similar to, but not exactly the same as, the Protagonist's relationship. The Geist is then added as the first character on the Active NPC List. Every subsequent time the Geist is encountered he is introduced into the scene exactly as any other NPC described below.

If the Geist has already been encountered at least once in the current Location (again not Room) then at the start of an NPC Encounter the Protagonist Player (if it's a Light Room) or the Room Player (if it's a Dark Room) chooses whether to encounter the Geist, a previously encountered NPC on the Active NPC List or a new NPC if the Active NPC List is not full. There can only ever be six NPCs on the Active NPC List.

When encountering a brand new NPC the Room Player rolls on the Potential NPC List and removes the selected character from that list and adds him to the Active NPC List. While the game proceeds in this Location if that same same slot is rolled on the Potential NPC List simply roll again until a new NPC is chosen.

Once it is established which NPC the Protagonist is encountering the Room Player is responsible for placing the NPC into the Room and for describing that character's actions and

dialogue. The rules for establishing the presence of an NPC are different depending on whether the room is Light or Dark.

Light NPC Encounters

In Light Rooms the Room Player should establish clearly what the NPC is doing in the room. This should be something more than just looking around. Perhaps the character is reading a book or trying to repair a television. The Protagonist and the NPC are free to interact in whatever ways the two players wish to have them interact. It is important to note that any discussion of personal history, deeper emotions or motives are considered provisional. Only Flashback Scenes can reveal the truth about the characters. Flashback Scenes are instigated by investing clues in characters. For more information on that process see the section on **Using Clues**.

Dark NPC Encounters

When an NPC is encountered in a Dark Room the Room Player adds the NPC into the situation such that it is clear that the NPC is in immediate physical danger from anything that is not a Monster. It should be clear that this threat is likely to result in the NPC's death if no action is taken. The Protagonist Player can choose to simply watch in horror or attempt to intervene.

If the Protagonist Player chooses to simply watch in horror the Room Player describes whatever horrible fate befalls the NPC. The NPC gains a number of Physical Scars equal to half the Location's Value rounded up. If the NPC gains a number of Scars greater than his Value the NPC is permanently killed. If on the other hand, the NPC is still alive his horrible fate simply removes him from the Room in some way, likely implying his death but we know better. In any event this ends the encounter.

An exception to the above is if the NPC is the Geist. Whenever the Geist receives Physical Scars the Protagonist gains Emotional Scars instead.

If the protagonist chooses to intervene then the situation is resolved by rolling dice. The Protagonist Player rolls a number of d6s equal to his Value. The Difficulty Rating is equal to the current Location's Value.

If the roll is failed then, as above, the Room Player describes a horrible fate for the NPC. The difference is that the Protagonist Player may divide the Physical Scars in anyway he likes between himself and any NPCs present in the room (see Asking For Aid to see how more NPCs may be present). Note: For the Geist this means he is choosing between which Scars are Physical and which are Emotional.

If the roll is successful then the Protagonist successfully rescues the NPC from the danger. From here the scene proceeds as a normal NPC Encounter.

Monster Encounters

At the start of a Monster Encounter, before any decisions about the details of the encounter are made the Protagonist Player may choose to skip the encounter by spending a number of Advantages equal to one half the current Location's Value rounded up. Instead of encountering a Monster in the Room the Protagonist gains a glimpse of the Final Boss Monster (the FINAL Boss Monster, not the Location Boss Monster). The Protagonist Player gets to make

up this detail. It should be short, visual and visceral. It should also be written down because it will be referenced later.

If the Protagonist Player does not choose to skip the encounter then the Room Player rolls a d6 and consults the Location's Monster List and marks that Monster as having been encountered. Note: It is legal to encounter the same kind of Monster in multiple Rooms throughout a Location. Don't re-roll just because the Monster has already been encountered.

A Monster has a Difficulty Level: Easy, Medium or Hard. The Difficulty Rating of a Medium Monster is equal to the Location's Value plus one half the Location's Value rounded up. The Difficulty Rating of an Easy Monster is equal to one half the Difficulty Rating of a Medium Monster rounded up. The Difficulty Rating of a Hard Monster is equal to the sum of the Difficulty Ratings of an Easy and a Medium Monster.

Difficulty Level	Location Value									
	1	2	3	4	5	6	7	8	9	10
<i>Easy</i>	1	2	3	3	4	5	6	6	7	8
<i>Medium</i>	2	3	5	6	8	9	11	12	14	15
<i>Hard</i>	3	5	8	9	12	14	17	18	21	23

By default, a Monster has a Difficulty Level of Easy in a Light Room and Medium in a Dark Room. The owner of the the Monster (called the Monster Player) may bump up the Difficulty Level by one level by declaring that a Clue is also in the room with the Monster. The Monster Player chooses which Clue.

Finally, the Monster Player rolls a d6. The result is how many Monsters are in the Room. In a Light Room halve the number rounding up.

Fighting Monsters

If the Protagonist Player wishes to fight the Monsters he rolls a number of d6s equal to his Value. A failed roll means the Monsters deal Physical Scars for each Monster present in the Room. Easy monsters do one Physical Scar each. Medium monsters do three Physical Scars each. Hard monsters do five Physical Scars each.

If there are NPCs in the Room then the Protagonist Player may divide those Physical Scars between himself and the NPCs keeping in mind that if the NPC is the Geist then the Protagonist Player is just trading Physical Scars for Emotional Scars on himself.

A successful roll kills one of the Monsters. If the Protagonist Player scores extra successes, every multiple of half the Difficulty Rating of the Monster rounded up, kills an extra Monster. For example if the Difficulty Rating of the Monster is six, the first six successes kill one Monster and each additional set of three successes kills an additional Monster. Whenever the Protagonist kills a monster he gains the Monster's Difficulty Rating in Forgiveness.

If all the Monsters in a Room are killed and a Clue or NPC are present then play proceeds as if this were a Clue or NPC Encounter. Note: If the Room is a Dark Room the NPC does not have to be put back into peril. The monsters were enough.

Fleeing

It's possible for the Protagonist Player to flee from a Monster infested room. Doing so is always successful but the Protagonist Player must still roll his Value in dice versus the Difficulty Rating of the monster plus one for each monster past the first. If failed the monsters score hits equal to the difference between the number of successes rolled and the difficulty rating. Remember each hit does one Physical Scar for an Easy Monster, three for a Medium Monster and five for a Hard Monster.

If there are NPCs in the Room then these Physical Scars MUST be divided as evenly as possible among everyone in the Room with the Protagonist Player taking any odd numbered Scars on himself. Fleeing the Monster immediately ends the encounter.

Additional Options in Hazardous Situations

When dealing with Monsters or an NPC in peril (i.e. a Dark Room NPC Encounter) there are some additional options the Protagonist Player has at his disposal.

Weapons and Other Advantages

After rolling dice, the Protagonist Player may spend an Advantage to open up any sixes he may have rolled. Fictionally this represented the Protagonist finding some kind of weapon or taking advantage of some environmental feature to gain an advantage.

Extra Effort

After rolling dice, the Protagonist Player may count threes as successes by taking a hit for each die counted as such and may count twos as successes by taking two hits for each die counted as such. Ones may never be counted as successes. Fictionally this should be described as the character pushing himself harder, beyond his limits to get the job done. Hits are done per the monster difficulty. In Dark Room NPC encounters a hit is a single Physical Scar.

Call For Aid

The Protagonist Player may spend one of his Advantages to call for aid from one of the NPCs on the Active NPC List. Doing so means that the NPC happens to serendipitously arrive on the scene. Calling for aid doesn't mean the NPC will necessarily be in any shape to help.

First, the Room Player rolls a number of d6s equal to the NPC's Value versus the number of Physical Scars the NPC has as the Difficulty Rating. This roll is Open Ended. If this roll fails the NPC arrives but is ineffectual for some reason. The Room Player should narrate what happens to the NPC that makes him useless, perhaps he just cowers in fear or is immediately injured in some grievous way. No matter what the NPC must stay in the Room.

If the roll is successful then the NPC may aid the Protagonist. Any time the Protagonist Player rolls against Monsters or a hazard in the room the Room Player rolls a number of d6s equal to the NPC's Value. Any successes are added to the Protagonist Player's roll. In addition the dice rolled by the Room Player are always open ended.

Note: Only one NPC may aid the protagonist player, however, if an NPC proves to be ineffectual due to failure on the first roll the Protagonist Player may continue to call for aid (without spending any additional Advantages) until either an NPC can be helpful or all active NPCs have been attempted. Also remember that neither the Geist nor an NPC currently threatened by a hazard or Monsters can provide aid..

Using Clues

Anytime a player is in a room and not in danger he may use one or more clues. When the player uses a clue he “invests” it in a character, either himself or an NPC. This investment does two things it increases the Value of that character by one and it starts a Flashback Scene featuring that character. The one exception is the Geist. If the Protagonist Player invests a clue in the Geist it is the same as investing a clue in himself except that the Flashback must feature both the protagonist and the character whom the Geist reminds him of.

Flashback Scenes

Using the contents of the clue as a creative springboard either the protagonist player (if the clue was invested in himself or the geist) or the owner of the clue (if the clue was invested in any other NPC) establishes a scene that takes place in the focus character’s past. The framing player says where the scene is taking place, who is present and very briefly what is going on. These elements together must in some way reflect the contents of the clue. It doesn’t have to be literal or direct but it should be emotionally clear why this moment is recalled by the clue.

The framing player must assign any other characters present in the scene to other players. Note: The protagonist player may never play one these characters even when he is not the focus of the scene. At this point the players begin to play out the action of the scene. Each player is responsible for the actions and words of the character assigned to him.

Conflicts

A conflict arises when the announced actions of two or more characters have incompatible intentions. If this arises between characters who are not the focus of the scene then events happen simply as established. But if the focus character is part of the action then the action is momentarily paused and the following rules are used to work out the outcome.

The player whose character opposes the focus character spends any number of Physical Scars from that character and rolls that many d6s and notes the highest value plus one for every additional die that matches that value. The player may choose a lower value if adding in bonuses from matches would exceed the value of the highest die.

The Protagonist Player may spend that much Forgiveness to have the conflict resolve in favor of the focus character. Otherwise, things go poorly for them. Note: This means that the Protagonist Player may be spending Forgiveness on behalf of NPCs. When he does this he gains an Advantage.

It is not necessary to end a flashback scene after a conflict and there can be multiple conflicts in a single flashback scene if necessary. However, a conflict can not be resolved if the focus character has no Scars. Should such a conflict arise the scene immediately ends on a

cliffhanger moment. A future flashback scene may return to this moment. Otherwise, it is up to the focus character's player to decide when a flashback scene ends.

Multiple Characters

The protagonist player may invest multiple clues while at a point of safety in a room. However, he may not invest more than one clue per character per room. If every character present has had a flashback scene then the protagonist must move on to another room.

Traversing a Location

Whenever the protagonist leaves a Room his player flips over the next card in the Room stack and encounters that room. Once the Protagonist has visited every Room a terrible transformation takes place. The majority of Rooms visited will have been the Light version of a Room. The player must now visit the Dark version of many of the Rooms on the way out starting with the current Room. If it is a Light Room then the Room player should describe how it morphs into its Dark Description and re-run the Room as if it were a newly visited Dark Room. If the current Room is already a Dark Room DO NOT morph it into the Light Room, instead simply proceed with the traversal of the unvisited Dark Rooms.

Take the previously visited rooms (excluding the current room) and shuffle in The Boss Room for this Location. Then place the stack face down in front the Protagonist Player who will proceed to re-traverse the rooms in the new order.

The Final Room

Once the Protagonist draws the Boss Room he faces the Location Boss Monster. The Protagonist must fight the Location Boss Monster and can not flee.

Fighting the Location Boss Monster works exactly like a fight with six Monsters of Medium Difficulty Level. The Monster is narrated as a single entity rather than as six separate ones but is mechanically identical. The Monster Player may not raise the Difficulty Level by adding a Clue or NPC to the scene. The only way an NPC may come into the scene is through the Protagonist Player calling for aid. Additionally, a boss monster has one or more special powers. The available powers are described later. Once the Boss Monster is defeated the Protagonist leaves the Location.

Leaving The Location

All the components necessary to play the first Location of the game are provided. Your group will need to make up the components necessary to play subsequent Locations. Here are the guidelines for generating this material. With the exception of the Location Concept and Name all work should be divided among the Non-Protagonist Players. Also remember, if you create an element you are the owner of that element per the rules above.

Location Name and Concept

The Protagonist Player gets to come up with the Concept and Name of the next location. Remember it should be someplace that could be found in a small New England city. Some examples might be, a hospital, a hotel, a museum, an apartment complex, or a university

science building. It should be someplace that can hold at least six Rooms within it. Remember that the new Location's Value is one more than the previous Location's Value.

Rooms

After completing a Location and before the group breaks up for the evening everyone should come up with seven Room ideas (six normal and one boss room) for the new Location. These ideas are then divided among players who want to take ownership for them. These players are responsible for writing two descriptions, a Light Description and a Dark Description for that room.

A Light Description should still convey a sense of forlornness, abandonment, decay, isolation and a disquieting sense of disuse but nothing overtly surreal or supernatural. Dark Descriptions should still be recognizable as the same room but should convey a menacing, twisted, hell-scape version of its Light Description. Be sure to provide plenty of opportunities for danger that can be integrated into Dark Room NPC Encounters.

One special Room is the Boss Room. This room only has a Dark Description and is always the last room visited in the Location. It should thematically match the Location Boss Monster. It is recommended that the Location Boss Monster and the Boss Room either be created by the same person or that two players heavily collaborate in creating these thematically linked elements.

If you create a Room, you own the Room and thus will become a Room Player. The Room Players are responsible for much of the establishing material and organizational work. Create Rooms if you enjoy establishing tone, mood, and atmosphere as well as crafting environmental details.

Clues

Any Clues that were not discovered by the Protagonist in the previous Location roll over to the new Location. Thus it is only necessary to create enough Clues to bring the total number of available Clues up to 12. It is also important to make Clues fairly generic in nature since there is no guarantee they will be found in the Location they were created for.

The most important thing about a Clue is that it should be emotionally difficult for the Protagonist Player to want to associate his character with the content of the Clues. The substance of a Clue should be deeply tied in with ordinary human horrors, atrocities and significant moral failings. Not every Clue need be about reprehensible criminal behavior but every Clue should be emotionally and ethically troubling.

If you create a Clue, you own the Clue and thus will become a Clue Player. The Clue Players are responsible for crafting much of the deeper back story of the NPCs. Create Clues if you enjoy telling stories about complex and troubled people and contemplating the darker side of human nature.

Monsters

Any Monster that was not encountered in a Location rolls over to the next Location. Thus it is only necessary to create enough new Monsters to fill out the Monster List to six. Remember that Monsters come in packs. Unlike Clues, Monsters should be crafted to

thematically fit the Location. Thus it will be possible to encounter Monsters that are jarringly inappropriate to the current Location if they are holdovers from earlier Locations. This is intentional.

Creating a Monster is generally about crafting the creature in raw visual and visceral terms. In particular describe what the Monster looks like, how it moves, and how it attacks. In play you don't need to stick to these things verbatim but they act as a general creative guideline.

If you create a Monster, you own the Monster and thus will become a Monster Player. A Monster Player is responsible for attacking the Protagonist and NPCs with direct physical violence. Create Monsters if you enjoy narrating acts of disturbing movement, shocking violence, and creepy countenance.

The Boss Monster

Unless this is the Final Location (explained later) someone will need to create the Location Boss Monster. In addition to all the details of a normal monster a Location Boss Monster has a number of special powers equal to half the Location's Value rounded up. The powers to choose from are as follows:

Large: The Monster is equivalent to fighting nine monsters rather than six.

Tough: A successful roll only removes one from the Monster's number. Additional successes to do not hurt it even if they exceed half the Monster's Difficulty Rating.

Vicious: On a successful roll against the Monster, it deals a Physical Scar for every die the Protagonist Player rolled that did not come up a success.

Brutal: Reducing the Monster's number does not diminish the amount of damage it does. Even after being injured it still deals out a number of Physical Scars as if it were at full strength.

Regeneration: Instead of dealing Scars when the Protagonist Player fails a roll the Monster can regain one of its number.

Disturbing: The Monster can choose whether the Scars it delivers are Physical or Emotional.

Quick: The Monster's Difficulty Level is Hard rather than Medium.

Savage: The Monster deals an additional number of Physical Scars equal to half its current number rounded up when the Protagonist Player fails his roll.

NPCs

If the Active NPC List is not full then any holes on the Potential NPC List need to be filled in between Locations. The group can do this together because a Potential NPC consists of only a Name a very brief Descriptive Phrase. Unless the second question from the section below has been answered a space open ups on the Active NPC List whenever an NPC dies.

Ending The Game

Over the course of the game the Protagonist Player is trying to answer three questions. The answers to these questions are primarily drawn from the contents of the various stories created through investing Clues both in himself and the NPCs. Once the Protagonist Player has answered all three questions the game ends with a confrontation with a Final Boss Monster, followed by an epilogue sequence.

The first question the Protagonist Player is trying to answer is...

What am I looking for?

Why has the Protagonist willfully come to this abandoned and haunted place? The Protagonist Player may not answer this question until he has invested at least one Clue in himself and one Clue in the Geist.

When the Protagonist Player has an answer he should make note of it for himself and declare, "I know what I'm looking for" to the group. However, he should not tell the group what it is. Instead he should weave this information however direct or indirect he wishes into future flashbacks and interactions with NPCs.

Once the Protagonist Player has declared that he knows what he's looking for the other players should keep in mind that whatever it is, is being worked into the fiction by the Protagonist Player from this point forward. If a Non-Protagonist Player has an idea or guess (or if the Protagonist Player has made it directly obvious through in game actions) then that player should look for ways to weave that search into his own creative content be that Clues, Rooms or Monsters.

The second question the Protagonist Player is looking to answer is...

What do we have in common?

The Protagonist Player is looking for an emotional theme that ties himself and all the NPCs together. The Protagonist Player may not answer this question until he has answered the first question, and the total Value of all living NPCs is at least ten.

When the Protagonist Player knows the answer to this question he should say, "I know what we have in common." He should then tell the group what he thinks himself and all the NPCs have in common and cite evidence from the fiction. This evidence needs to come directly from things that have already entered into play. The Protagonist Player can not invent or speculate at new details or back-story for himself or any of the other NPCs.

If the group unanimously agrees that the Protagonist Player's conclusion makes sense then the whole group should keep that answer in mind and begin working it into future creative decisions. If even one person at the table is unconvinced then play must continue. The Protagonist Player can attempt to answer the question again only after investing another 5 Clues NPCs. This process repeats until the question is answered to the table's satisfaction.

Note: Once this question has been answered no new NPCs may enter play. If an NPC dies he removed from the Active NPC List but no space opens up. The group no longer needs to maintain the Potential NPC List.

The third and final question the Protagonist Player must answer is...

Why am I really here?

The first question is a surface pretense for something deeper. The Protagonist is being put through a pretty intense, surreal and supernatural ordeal. Why? The Protagonist player may answer this question only if his Value is greater than twice the current Location Value.

There are a few limitations on the answer to this question. The Protagonist must be awake and alive. This is not the afterlife and it is not a dream. The Protagonist must be actively, consciously and willfully responsible for why he is here. He was not simply in the wrong place at the wrong time or the target of some random science experiment or cosmic convergence. He did something that got the attention of the powers that be.

When the Protagonist Player has his answer he should say, "I know why I'm here." He should not tell the other players his answer directly. Instead he should work it into the contents of his flashbacks and his interactions with NPCs. Like the first question once the remaining players begin to recognize the answer in the protagonists actions they should begin to work that content into their own creative contributions.

The Final Location and Boss

Once the Protagonist Player has answered all three questions the current Location is played to completion like normal. However, when setting up the next and final Location there is no need to create a Location Boss Monster. Instead when the final Room is entered the Protagonist Player gets to make up the form of the Final Boss Monster. The Protagonist Player should answer the usual questions: What does it look like? How does it move? And how does it attack? The Protagonist Player then hands off the Monster to another player who becomes the Monster's owner. This Monster Player then assigns the appropriate number of special powers to the Monster plus Disturbing. The Final Boss Monster is always Disturbing.

The Non-Protagonist Players collaborate to craft the Final Boss Room. It is recommended that it be created to significantly reflect the Protagonist Player's answers to the three questions.

Epilogue

Once the Final Boss Monster has been confronted the Protagonist Player becomes the focus of last scene. This epilogue works like a Flashback invoked by investing a Clue, only it is assumed to be occurring in the present time after surviving the ordeal. Where does the protagonist go? Who does he see? What does he do or say?

Conflicts are resolved except only the Protagonist's Emotional Scars are used rather than his Physical Ones. The epilogue should be brought to a conclusion shortly after the last Scar is spent.

Dying

It is possible for a Protagonist to become trapped in a boss fight (any boss fight, not just the final one) that is mathematically impossible to win or so probabilistically unlikely that it would be unfun to grind out to conclusion. In this case the Protagonist can be killed by the monster. In this case the Protagonist Player begins to narrate one last dying flashback. Both Physical and Emotional Scars can be spent in conflicts. Perhaps some closure can be found in these final dying thoughts.