

A grayscale, atmospheric photograph of a forest. The scene is shrouded in mist or fog, with tall, thin trees lining a path. In the center of the path, a lone, dark silhouette of a person stands, looking towards the viewer. The overall mood is mysterious and slightly ominous.

THE OTHER NIGHTMARE

A one shot scenario using
The Other System

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THE OTHER NIGHTMARE

INTRODUCTION

The Other Nightmare is a one shot scenario set in the world of The Other series written by Ian Paul Power. In The Other Nightmare, the players are a group of teenagers who have all woken up in the same room together, with no memory of how they got there. As the game progresses, it becomes obvious that they are dreaming, and that one of them is the Nightmare. What is unusual about this scenario is that not only do the other players not know who the Nightmare is, the GM doesn't know either. The Nightmare character sheet is randomly assigned along with one of the normal character sheets. This means that as long as the Nightmare doesn't reveal himself to the GM, even the NPC's cannot move against them.

The object of the scenario is simple, the players need to find a way out of the dream, and the Nightmare wants to consume their souls. The Nightmare can move against the other players at any point, but if they move too soon then Miranda (tough as nails NPC) will strike them down, and if they leave it too late, the players will be powerful enough to take them out. The Nightmare needs to consume 2 of the other players before the game ends to become powerful enough to escape. The players need to get to the end of the game without being consumed, or to find the portal back to reality.

WHAT YOU NEED TO PLAY

Other than this scenario, you need 2 six sided dice. They should be distinguishable from each other. Having read my book, The Other Whisper, will really help you with understanding the scenario and with portraying Miranda, but it is by no means essential.

HELP! I'VE JUST BEEN HANDED THIS GAME AND TOLD I'M RUNNING IT IN 10 MINUTES!

First of all, calm down, don't stress yourself out. No one likes a stressed GM. Now, read the character and NPC descriptions and the plot summary, everything will be easier once you understand who everyone is and what they want. Then, if you have time, read through the rules set, it's quite simple. Once you know the rules and the people, everything else is gravy. The plot is easy enough to follow so you shouldn't get lost. If all else fails, make up something cool. We're working in a dream world where the laws of physics no longer apply, anything can happen. This includes the Nightmare winning and eating everyone, remember that.

The scenes all start with some atmospheric descriptions and then options for what can happen. Since anything can happen, it's up to you as the GM to keep the descriptions coming, keep it dark and scary. Vague descriptions can be good, keep them guessing. This is not a bouncy happy game, it is dark and full of nightmares.

Each scene is written like a story, it's helpful if you've read through all the scenes before, but if not, just read out the first part of the scene until you get to the square brackets []. **Anything in bold between square brackets is addressed to you, the GM and should never be read out.**

WOW! THIS IS A REALLY COOL SCENARIO/SYSTEM. CAN I RUN IT WITH MY FRIENDS?

The Other Nightmare is the first of a series of scenarios using The Other System and set in the world of my novels. As such I am asking that if people wish to run The Other Nightmare, they purchase a copy of the scenario. Copies are available for 3 euro. If this is being run at a convention I should be around and will hopefully not be sold out.

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CAST OF CHARACTERS

PLAYER CHARACTERS

EDMUND SPARKS AGED 13

Edmund is top of his class and has skipped a year, something he will no doubt tell you within 5 minutes of meeting him. He prides himself on being well read and knowing something about everything. His idea of conversation is deluging people with a stream of facts in relation to the topic at hand. If you took Edmund to the park he'd be the one hiding under a tree, away from the sun, reading a book that was far too advanced for his age. Edmund is afraid of deep water. He's fine if he can hit bottom, but freaks out if he's out of his depth. Edmund is the shortest kid, and the only one with glasses.

JOHN GREEN AGED 14

John is an engineer, or, he will be. It's hard to be an engineer when you're 14. But he draws plans and builds and he dreams of fantastic machines and complex mechanisms. He immerses himself in science and mechanics books, builds automatic door openers, or sound activated page turners. If you took John to the park, he'd be the one building a dam across the stream with nothing but rocks and twigs, which manages to flood half the park. John's fear is being restricted, being bound or tied up. John is the tallest of the group and wakes up wearing overalls.

HOWARD MOORE AGED 14

Howard is a writer. Yes he's still at school, but that doesn't change what he is. He gets very good marks in English, not so good in maths. He doesn't shine or stand out, he is just there, in the middle of everything, noticing. If you took Howard to the park, he would be the one you never noticed, sitting quietly on the park bench, watching the world turn. Howard's fear is the dark or going blind. Howard has red hair and wakes holding a leather bound journal.

SARAH O'CONNOR AGED 14

Sarah is a Sci-fi fantasy nerd, through and through. She consumes everything from original series Star Trek to the latest Marvel blockbusters. She reads Gaiman and Martin. She doesn't much care what other people think about her, and people can sense that, leading to them giving her grudging respect. She does ok in school, but most of her English short stories feature Jedi. If you brought Sarah to the park she'd be the one terrorising small dogs with her lightsaber. Sarah's fear is being abandoned and left behind. Sarah has jet black hair and arrives wearing a space ship flight suit and carrying a lightsaber.

MELISSA MARKS AGED 15

Melissa Marks, is the quiet one, the weird one. You know, the girl wearing a flowery dress in mid winter staring at the sky and smiling to herself. She gets good grades when she pays attention, which is almost never. She does consistently well in Art, though she has trouble finishing projects. If you brought Melissa to the park, she'd be the one lying at the edge of the pond with her hair trailing in the water, trying to talk to the frogs. Melissa's fear is fire. Melissa has long blonde hair and arrives wearing an old fashioned night dress.

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CHARACTER GIFTS

Each character starts with a power, tool or some kind of edge, listed below:

Edmund – Eidetic memory

If the player can explain, to the GM's satisfaction, why Edmund read or learned something, then Edmund has total recall of it and gets an automatic -2 to the concentration difficulty of a creation relating to that item.

John – Toolbox

John starts the game with a toolbox that contains any tool he goes looking for. Tools from John's tools box have a reality score of 9.

Howard – Balance

With Imagination 2 and Concentration 2, Howard has a little bit more juice than everyone else and is the most balanced of the characters.

Sarah – Light Saber

Sarah starts the game with a lightsaber with a reality score of 10.

Melissa – Experience

Melissa is the only character who has previously used her imagination to change dreams. She starts the game knowing that she can change what is around her.

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NON PLAYER CHARACTERS

THE FURIES

The Furies are the souls of evil people, damned to an eternity in service of The Powers (Who preserve the divide between the real world and the spirit world). The Furies cannot feel positive emotions, all they can feel is hate and anger and malice and pain. This makes them ferocious killers. The Furies are the bogeymen of the Spirit world, to have them sent for you is to be doomed to torment before you expire. In the Spirit world the Furies appear as large black dragons, their skin is like an oil slick, their breath is the stench of rotting meat, their eyes are human and full of hate. They do not breathe fire, they attack with tooth and claw, they tear to shreds, and they laugh at the pain of their victim.

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The Nightmare is a member of the Furies, except the Nightmare broke ranks, it disobeyed The Powers and now it is on the run. All the other Furies are hunting it, and if they find the Nightmare, they will relish the torment they get to inflict, for the Nightmare is strong and will last longer. The Nightmare has a plan. It has been hiding in the dreams of teenagers, talented teenagers, touched by the spirit world. Not so talented that they are a threat to the powers, not alone. But if the Nightmare can consume their souls, absorb their power, then it can stand against the Furies and escape back to the real world in one of their bodies. The Nightmare has already possessed one of the teenagers, it controls the teenagers' spirit form and has all of their memories and skills. It must consume at least two of the other teenagers if it wants to survive. To do this it must kill them in the dream world with their biggest fear. It has created this place to react to them and create their fears. It must consume them soon, before the Furies find it, and before the teenagers realise how powerful they are in this world. But it can't act too soon, for Miranda is on the Nightmare's trail, and it must lose her before it can make a move.

MIRANDA

If the Furies are the Bogeymen of the spirit world, Miranda is the bogeyman of the Furies. In the spirit world Miranda appears as a 16 year old girl with long jet black hair, skin as pale as moonlight and blue sapphire eyes that shine with light. She wears a green dress that is made of living moss and changes shape according to what she's doing. Miranda is immensely powerful but has a fractured perception of reality. She speaks in riddles and rhymes, she dances through the rubble of that which she destroys and she is out to tear the Nightmare in to a million pieces. When Miranda finds the teenagers, she knows the Nightmare is in one of them, but she can't tell which one. She may rant and rave and smash things and even push people around if they annoy her or try to hurt her. But she will not hurt innocents. She spent nearly a year being tormented by the Furies before she was rescued, and she would never want to hurt someone like that. Her goal is to warn the teenagers what is among them, expose the Nightmare, and destroy it. Unbeknownst to her, she will only have a short time to do this, because half way through the game she is going to feel a tremor in the spirit world. Someone she loves is in trouble and she has to go. If she hasn't found the Nightmare by then she will leave the teenagers with warnings and advice.

Mundane Stats

- Physical** - A score with that number of keywords.
- Social** - A score with that number of keywords.
- Mental** - A score with that number of keywords.

At the start of the game, mundane stats and actions are the only ones that the players are aware of. To perform an action the player compares their score with the below table:

Mundane Actions scale:

0	Pathetic
1	Normal
2	Good
3	Noteworthy
4	Impressive
5	Amazing
6	Astounding
7	Incredible
8	Unbelievable
9	Defying explanation
10	Beyond Imagination

The GM decides what level on this table the action is. Smashing a window might be ‘Normal’ physical action, but breaking down a door is more likely to be a ‘Good’ one.

In addition to their stat scores, each character has a number of keywords for each stat, the number correspond to the stats score. Once per scene per keyword, the player can use a keyword to justify an action, for example:

Player: I break down the door.

GM: You only have a physical stat of 1 so you can't.

Player: Yes, but I'm 'Strong' so I manage it.

The player uses his ‘Strong’ keyword to break down the door. He can't use that keyword again until the next scene, but he can continue to use other keywords. Keywords move an action up one level. Multiple Keywords can be used on one action if the GM feels it is appropriate.

Other World Stats

Imagination - A score between 0 and 3 and a D6 roll against a sliding scale of 10.

Concentration - A score between 0 and 3 and a D6 roll against a sliding scale of 10.

A player can use Other World Stats in place of Mundane Stats. For instance, instead of using their Strength to jump across a chasm, they could use their Imagination to believe that they can leap across.

Other World Action Scales:

Imagination – Determines the size of something created

Concentration – Determines the complexity of something created

To create something, the player describes it, in as intricate and passionate detail as possible.

Depending on how much belief the player puts into the description, the GM can add a -1 or -2 modifier to the imagination difficulty.

Depending on how much technical detail the player puts into the description, or explanation of why their character would know the technical detail, the GM can add a -1 or -2 modifier to the concentration difficulty

Modifiers should only be given for exceptional descriptions. Do not tell the players that they are getting modifiers. Simply ask them how they are doing something, or how something they are imagining works or “How does a 14 year old know how a nuclear reactor works?” If you award a modifier and they succeed, tell them how it felt easier and more solid in their mind. As GM you should be encouraging them to be more descriptive anyway, so it shouldn’t seem too forced.

After modifiers have been implied, roll two dice, one for Imagination, one for Concentration (Different coloured dice help here). Don’t show the players the roll. The results are added to the characters Imagination and Concentration Stats. If they match or exceed the difficulty, the imagining succeeds.

If they fail, nothing could happen, or a weak version of what they wanted.

If a difficulty starts off as or is modified to the stat+1 or below, it is an automatic success.

Reality Scores:

Every Imagining has a reality score equal to the Imagination and Concentration used to create it added together. This is can be how much damage it does and how much damage it can take. Body armour with a reality score of 10 absorbs that much damage before deteriorating. A sword with a reality score of 15 does that much damage to a target.

Examples:

John has Imagination 1 and Concentration 2. He wants to imagine a crossbow. This requires Imagination 2 and Concentration 3. Since the difficulty is one above each of his stats, if there are no negative modifiers, this is an automatic success, and John has a crossbow. If he shoots someone (Or something) with the crossbow, the target suffers 5 damage (2 + 3).

Erica has Imagination 1 and Concentration 1. She wants to imagine a stream of fire from her weapon.

Erica: I imagine the fire rushing to the tip of the sword, the heat pooling there, the tip growing brighter and brighter until a stream of flame shoots out!

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In this case the combination of her stats and roll will dictate how damaging a fire she creates and how far away it reaches. The GM rolls Imagination 4 and Concentration 3. That was a fairly good description so they decide to give Erica a bonus of 1 Imagination (But they don't tell her this). This gives a total score of 6 Imagination and 4 Concentration. The flame shoots out for 40m and does 10(6+4) damage.

So how hard is it to have say... a flaming baseball bat? Well, a baseball bat would be Imagination 1 and Concentration 1. 1 metre of flame to cover the bat would be Imagination 1 and Concentration 2. So the difficulty for a flaming baseball bat is Imagination 2, Concentration 3.

The above flaming baseball bat does 5 damage. Should one of the players be hit by it, they will take 5 from their **Spirit Health**. Spirit Health regenerates when the character forgets that they are injured. If something else distracts them, an argument, peril, something shiny. Their spirit form will start to revert to it's base state and within minutes, they'll be healed. Characters can also spend time believing that they're healed. 1 minute of uninterrupted quiet is enough to heal themselves. Of course, none of the characters know this at the start of the game.

Wounds from a Fury cannot be healed.

IMAGINATION DIFFICULTY TABLE

Imagination difficulty	Description
0	A small object that can fit in the palm of the hand, scissors, a coin, a bottle of soft drink
1	An object that can be held in one hand, baseball bat, shield, jug of water. Alternatively an effect generated 1m away or on an object. (Flaming sword).
2	An object that needs two hands to hold or is about the size of a suitcase. Alternatively an effect generated up to 5m away
3	An object slightly larger than the player's body. A bike, a motor cycle. Alternatively an effect generated up to 10m away
4	An object that two of the players could fit inside comfortably. Alternatively an effect generated up to 20m away.
5	An object that the 5 players can fit inside barely, small car. Alternatively an effect generated up to 30m away.
6	A Large object, a tank, a large tree, a bungalow. Alternatively an effect generated up to 40m away.
7	A house, a double decker bus, a copse of trees. Alternatively an effect generated up to 50m away.
8	A regional airplane, a yacht. Alternatively an effect generated up to 100m away.
9	A cargo ship, a cruise liner, an aircraft carrier, a small wood. Alternatively an effect generated up to 200m away.
10	The limits of the imagination. An entire city or forest, or an effect at great distance. This is almost completely unachievable.

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CONCENTRATION DIFFICULTY TABLE

Concentration difficulty	Description
0	A simple object with no moving parts, function or markings. A stick, a stone.
1	An object that has a simple function or design. A vase, a baseball bat, a coin, a simple knife, a leaf, an archway. Also, a small burst of light, heat, cold or darkness.
2	An Object that is made from several parts or is good at its function. A box with a closing lid, a scalpel, a sword, a tin opener, a plant. An illusion, a blast of flame, a blast of cold, a cloak of darkness
3	An object with a mechanism or highly machined/crafted. A door, a samurai blade, a crossbow, a block and tackle, a tree.
4	An object with a complicated mechanism or simple chemical reaction. A safe lock, a gunpowder keg, a hand pump
5	An object with multiple mechanisms or more complicated reactions. A Bicycle, a grenade, a pump, a cannon, a steam engine.
6	Something with an internal combustion engine, or an external combustion engine (Rockets, fireworks etc.). A simple electronic device, a taser, a torch, a battery operated fan.
7	A modern firearm, sports car, jet engine.
8	A more complicated electronic device (TV, Camcorder)
9	A computer
10	The limits of the imagination. A detail so intricate that it be almost impossible for one mind to encompass it. A nuclear reactor, a super computer, an ecosystem.

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THE GAME

The Plot begins at Scene ~~A.1~~. From there you will be directed to a different scene depending on your players' choices. If you are unsure which scene to run because your players have gone off the reservation, then you have two choices:

1. Pick the scene closest to what your players are doing and embellish as appropriate.
2. Throw away the scenario (preferably tearing it up as you do) grip the table and in your craziest whisper say "That's it, you asked for it." Now run the game completely free form, you know the goals, you know the system, they're in a dream world, send them some nightmares.

When playing this game, there are certain rules:

Rule 1: There are no rules, this is a dream world, anything can happen.

Rule 2: If you know it can't happen, it can't happen. You know rocks don't float so unless you can convince yourself otherwise, they won't. I can imagine a fire hose, but unless I imagine it connected to something, no water is coming out of it. However, see Rule 1.

Rule 3: Sense matters more than Stats. Is your player's 10 point fire extinguisher strong enough to put out the raging fire? Yes, because it's a fire extinguisher, and it's a fire.

PLOT SUMMARY

The players wake up in a white room with no doors or windows. After some fumbling about and introductions, Miranda smashes through the wall looking for the Nightmare. She postures and smashes a bit but can't do anything because she doesn't know which of the kids the Nightmare has taken over. She tells them what is going on, that she is hunting the Nightmare and it has hidden inside one of them. Once she realises there's no way to discover the Nightmare, she decides to tag along to see if the Nightmare reveals itself. When the party leaves the room, they find themselves in a hospital, this is Miranda's nightmare, and the party will witness Miranda defeat it. Once past this they find themselves in a room with 5 doors. The five doors represent the fears of the five teenagers. Before they choose a door Miranda has to rush off to save someone she cares about. Each time they pick a door they must face the fear behind it, if they fail, the person who's fear it is dies. Live or die, they are then returned to the room of doors, with one less door showing, they will keep returning here until all fears are faced. When the last fear is faced, the room they are in disappears and the party falls onto a rocky plain with 3 Furies attacking them. If they defeat the Furies, they are approached by an emissary, who offers a compromise. Hand over the Nightmare and the rest will be returned to the waking world. The party have five minutes (Real Time) to decide who they're handing over to the furies. If they choose no one, they all die. If they choose right, the Nightmare is destroyed and the surviving kids return to their lives. If they choose wrong then the innocent they've chosen dies horribly in front of them, and then, once the Furies know it's not the Nightmare, they tear the party apart, piece by piece, until all that's left are their screams of anguish.

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SCENES

.Anything in bold between square brackets is addressed to you, the GM and should never be read out.

A.1.

There is nothing but silence, and then there is nothing but light and silence. As the bright light begins to fade, there is the sound of movement. You open your eyes to find yourself in a white walled room. The walls floor and ceiling of the room are the same smooth white. There are no doors or windows. The room is neither hot nor cold, the light is bright, but not painful and comes from nowhere.

The movement comes from the other people. There are five of you in a room the size of a tennis court.

[Read out the character descriptions below while pointing to the various players]

There is a short boy with sandy blond hair wearing glasses, a white shirt, black trousers and serious shoes.

There is a tall boy with dark hair wearing what appear to be mechanic overalls, there is a battered metal toolbox at his feet.

There is a boy with red hair, wearing a tweed jacket over a black t-shirt and brown pants. He is holding on to a leather bound journal.

There is a girl with jet black hair cut into a bob, wearing some kind of flight suit.

There is a girl with long blonde hair that stretches almost to the floor. There are flowers wound in her hair. She is wearing an old fashioned white nightdress and is barefoot.

[Sit back and let the group interact and introduce themselves. Wait until there is a lull or a quiet moment and start quietly giggling to yourself. As high pitched and girlish as you can manage, starting of soft and getting louder and louder. Wait until one of the players looks at you]

The maniacal giggling seeps in through the walls, it travels around the room, now coming from the opposite wall, now sounding like its right beside your ears. You hear a girlish voice shout with glee “I’m coming for you!”

[If the players try to break through the walls, nothing works. Sarah’s lightsaber leaves scorch marks, and while any tool John goes looking for is in his tool box, noting makes a dent on the walls. However, anything they create within the room works fine. Give them some time to try some things and/or argue.]

The giggling gets louder, it’s coming from all round you. Then suddenly, it stops. The eerie silence stretches out until it is broken by the voice whispering in each of your ears. “Foound you.” There is a slamming sound and the room shakes. It happens again and the wall at one end of the room develops a single dark crack. The slamming continues and more cracks start to show. What do you do?

[Nothing the players do has any effect on the room. The wall continues to crack, every other surface remains pristine.]

There is a mighty crash and the room is full of dust and rubble.

[Anyone standing near the wall takes 3 points of damage and is knocked back]

You see a figure picking its way through the dust and rubble where the wall once was. It’s a girl, slight and young, she can’t be much older than any of you. She has long jet black hair, skin as pale as moonlight and blue sapphire eyes that shine with light. She wears a green dress, and as she comes closer, stepping daintily over rubble, occasionally doing a twirl, you see the material is thick and spongy, like moss. Wherever she steps, grass starts to grow. The grass spreads and sprouts flowers until a meadow spreads in her wake.

She finishes with a twirl and then seems to notice you all.

“Oh!” She says, her head quirking to the side. “This won’t do. I thought he’d found a house but not five. Which one of you is empty?”

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[The grass spreads to fill the room. It feels real and if the players pull it up there is earth underneath it. Miranda begins to walk around the players, inspecting them in turn and asking them if they are empty. She may gently knock on one of their heads and ask “Are you in there!?” if player answers, Miranda will say “Not you! The Nightmare.”]

[If any of the players try to attack Miranda, cracks erupt in the ground and vines shoot up to wrap around them, lifting them up off the ground and leaving them immobile. Miranda may release them if they ask nicely or she forgets about them.]

[If asked, Miranda will introduce herself.

“I’m Miranda and I’m here to kill the Nightmare, which one of you is it in?” Miranda tells them that she tracked the Nightmare to this room, so it must be hiding inside one of them. She needs to kill the Nightmare because it hurt someone she cares about. She gently pokes and prods the players. The Nightmare is definitely inside one of them but she can’t figure out which one.]

[Miranda starts quizzing them about their lives, trying to catch them out. She asks seemingly ridiculous questions like “If you could be any fruit, what would its favourite sport be?” or “What colour is your favourite scarf that you’ve never owned?” This should go on for at least ten minutes, with Miranda coming up with crazier questions and assertions. “Aha! The Nightmare turned your hair red! Yes? With blood, no?”]

[If at any time the Party decide to leave the room, run A.3.

If the game hits 40 minutes of real time without leaving the room, run A.2.]

A.2.

As Miranda swings back and forth on a swing made of vines, a quake runs through the room. “Oh” says Miranda, her head quirking to the side “We have to go, my incursion destabilised the rooms reality matrix... either that or it’s a purple elephant.”

The room trembles once more and the end opposite Miranda’s entrance begins to crumble. Rubble and dust fill the room, pushing you out of the room.

[Run A.3.]

A.3.

The smashed wall opens into the side of a corridor that runs in either direction. This, unlike the room, looks like a normal corridor.

[These walls can be smashed, these items broken etc.]

The walls are painted beige, there are lights in the ceiling and a faint smell of antiseptic in the air. There is a rusted hospital trolley on its side blocking one end of the corridor.

[Let out a heart rending scream and beg for your life]

The screams come from every direction. The lights in the corridor flicker, then most of them go out, leaving a flashing changing, chasing darkness.

[Whichever direction the party chose, the results are the same.

If asked where this is, Miranda explains:

“Oh this, this is my nightmare. It’s pretty bad, but I’m past it now. Watch out for the jackets.”]

As you move down the corridor, screams and moving shadows follow you. Miranda walks confidently, but she’s stopped skipping.

[If the party try to split, they run into each other again, the corridors twisting impossibly to keep them together]

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Miranda's pace becomes hesitant, she slows, going on her tiptoes as she steps around obstacles that aren't there. Suddenly, she stops, a shiver running through her body.

"It's here."

The last of the lights go out and for a moment there is nothing but the echoing darkness. When the light returns it is bright and glaring, you are no longer in the corridor. You are sitting on the floor of a tiny room, the others are on the floor with you. You have time to wonder why they're wearing straight jackets before you realise you are too, the rough cloth squeezes your body, twisting your arms around you. Miranda sits among you, her head hung low, her black hair hanging like a curtain around her.

[Allow the party time to freak out, wait until one of them asks what Miranda is doing or they've freaked out enough]

Miranda sits in silence, but on closer inspection she is shivering in place. If you shut up long enough to listen, you can hear her talking to herself. The same sentence, over and over.

"I am here and this is now, I am here and this is now, I am here and this is now."

She begins to rock back and forth as her words grow louder. With a jerk she rises to her knees, her head thrown back, her angry face screaming at the ceiling.

"I am here and this is now you evil bastard!"

She lets out a roar that shakes the room and the walls shatter, falling to a pile of dust. Vines spring up from the ground, ripping at Miranda's straight jacket. Her moss dress flows out as the jacket falls away. Miranda stomps out of the crumbled remains of the room as the vines tear the pieces of the straight jacket into tiny shreds. As you look around you can see that there is a larger room outside the ruins. A circular room with coloured doors around the outside. There are five wooden doors, one blue, one green, one black, one white and one red.

[Allow the party time to escape their own straight jackets and explore the room. The room is like the first room, impenetrable with walls and floor, with only the five doors to break it.]

Miranda is agitated, pacing back and forth, shaking her arms, trying to break loose of some imperceptible hold. Suddenly she stills, looking off into the distance and a frightened whisper escapes her lips.

"No!"

She runs towards a section of wall, turning back to shout at you.

"I'm sorry, he's hurt... you'll have to. I need to be with him. You can do this, I can see that path, but please, please choose wisely."

Miranda is gone. No smashing through walls, no flash of light, she is there and then she isn't. Leaving you all with five doors to choose from.

[The game continues when the party choose a door. When a door is opened, the entire party is transported to the next scene, regardless of whether they wanted to go through the door or not]

[If they choose the blue door, run B.2.]

[If they choose the green door, run B.3.]

[If they choose the black door, run B.4.]

[If they choose the white door, run B.5.]

[If they choose the red door, run B.6.]

[Run B.1.]

3.1.

There is a flash and you find yourselves in the room of doors again, but the door you just opened has disappeared.

[Wait for one of the party to open one of the remaining doors, nothing else will let them leave the room.]

[If they choose the blue door, run B.2.]

[If they choose the green door, run B.3.]

[If they choose the black door, run B.4.]

[If they choose the white door, run B.5.]

[If they choose the red door, run B.6.]

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3.2.

You are falling. Fortunately before you have time to worry about this fact you become worried about how sore it is to hit water when you're not prepared for it. As you all float to the surface, the salt water stinging your eyes, those of you who have a chance to look around see nothing but ocean as far as the eye can see... well, nothing but the dark grey fins rushing towards you.

[This is Edmund's nightmare, if he doesn't immediately drown, the sharks will attack. To exit the nightmare, either Edmund must die, or they must make Edmund feel safe. The attacks (from various sea creatures) will get worse until one of these two things happens. If this is the last door, run C.1. once complete, if not run B.1.]

3.3.

The door disappears as it is opened and you find yourself standing in the middle of a jungle. Insects buzz in the air and unfamiliar birdsong echoes through the treetops.

[The party can explore for a few minutes (or sit on their asses), before they're attacked] You hear a slithering sound in the underbrush, first from in front of you, then from behind. The sounds increase, and soon the foliage is shaking.

[Nothing the party does short of burning down the jungle has any effect on the slithering, but let them try.]

The slithering stops. In the stillness that follows, you have just enough time to notice that all animal noises have stopped, before vines shoot out to wrap themselves around you, lifting you up off the ground and squeezing you until you can barely breath.

[This is John's nightmare. The party has 3 real time minutes to get John out of the vines or he is dead. Once he is out, the jungle will attack more and more until John is dead or the party make him feel safe. If this is the last door, run C.1. once complete, if not run B.1.]

3.4.

There is darkness. The type of darkness that has never seen the light, and has instead slumbered in the deepest caverns beneath the largest mountains. It's really really dark is what I'm trying to say here. Before any of you have the chance to speak, there is the sound of claws on stone, moving closer.

[This is Howard's nightmare. Even if the party summon light they will find that Howard's eyes have turned grey and he is blind. A large blind lizard, the size of a single deck bus, is sniffing towards them and will try to kill them. If the Lizard is killed, 2 more will come, then 3 then 4, until Howard is dead or the party make him feel safe. If this is the last door, run C.1. once complete, if not run B.1.]

3.5.

[If this is the last door picked, run 3.5.1, if not, run 3.5.2]

3.5.1

[This is Sarah's nightmare, it requires some preparation. Before continuing, take the Sarah player aside, inform them that for the following scene, Sarah is in the room, but cannot move or speak. She can see and hear everything that the others do, but she can do nothing, tell the player to return to the table and just sit silently, don't answer anyone, don't speak until the scene is over.]

The door disappears revealing the wall behind it. There are now no doors, and also, no Sarah. As you turn from the wall you realise Sarah is standing in the middle of the room. She is staring straight ahead, her hands by her side, her expression vacant. She is not moving. And as you watch, the wall behind her morphs in to a big archway with a sign over it saying "Way Out". **[Sarah is afraid of being abandoned. For 10 real time minutes after the white door is opened, she cannot move or react to anything, she is also impervious to harm. She is frozen, but aware. If the rest of the party take the way out before the 10 minutes are up, Sarah is dead. If even one of the party has stayed for the full 10 minutes, then Sarah reanimates. If Sarah is saved, the party can now take the way out, run C.1.]**

THE OTHER NIGHTMARE

3.5.2

[This is Sarah's nightmare, it requires some preparation. Before continuing, take the Sarah player aside, inform them that for the following scene, Sarah is in the room, but cannot move or speak. She can see and hear everything that the others do, but she can do nothing, tell the player to return to the table and just sit silently, don't answer anyone, don't speak until the scene is over.]

The door disappears revealing the wall behind it. You are still in the room of doors, except the white door has disappeared, and so has Sarah. She has simply disappeared. As you turn to look, you think you can hear her crying in the distance, but she is nowhere to be seen.

[Sarah is afraid of being abandoned. For 10 real time minutes after the white door is opened, if anyone opens any of the other doors, Sarah is dead. If after 10 minutes the party is still in the room, Sarah reappears curled up in the middle of the room in a sobbing heap. Run B.1.]

3.6.

The red door becomes an old wooden brown door, connected to a rickety wooden doorframe that is a part of the broken down shack that you are in. Outside the door you've just opened the fire rages, moving closer and closer to you every second, smoke billowing ahead of it, rushing towards the open door.

[This is Melissa's nightmare. The party has 5 real time minutes before the fire consumes the shack and them as well, leaving Melissa dead. They have 5 minutes to defeat the fire. The fire burns all around the shack and is too deep to escape through, it must be defeated. If this is the last door, run C.1. once complete, if not run B.1.]

C.1.

You are falling once more, and the rocky earth you land in makes you miss the ocean. A shining orb hangs in the sky, almost as bright as the sun, but its light is silver, its surface mercurial. The sky itself is the deep dark blue of the last few minutes of twilight. Before you have time to stand a deathly screech rolls across you, making your skins crawl and your stomachs lurch. The screech comes from a black dragon standing on an outcrop. It is like a hole cut into the universe, seeming to pull the light from around itself. It is as big as a single deck bus, but scrawny and sickly looking. It is not majestic, it is not beautiful. It is slick and foul and twisted. Another dragon lurches up on either side of it, and the three of them launch into the air, their oily wings beating as they descend upon you.

[The Furies stats are in the appendix, they will fight with tooth and talon. If they kill everyone, run X.1., if not run C.2.]

C.2.

Though the three dragons are slain, your victory is short lived. A screech fills the air, followed by another, then another, until the air is full of sickly screeches and you can barely stand it. As you look out to the horizon, it becomes a solid line of roiling black, a mass of shapes moving towards you.

The ground shakes and a crack opens nearby, and from out of that crack crawls a tiny wizened figure, a man covered in black scales, waving a tiny white flag on a stick, and shouting to you in a hoarse whisper.

“Parlay! Parlay! That means you can't kill me! Parlay!”

[The lizard man is an emissary from the Powers. He offers a compromise. The Powers don't want to kill them all unless they have to, that wouldn't be balanced. So if they can hand over the Nightmare now, the rest of them can go. Otherwise they'll all be killed.

They have 5 minutes.]

[If they refuse to hand someone over, run X.1.]

[If they hand over the Nightmare, run X.2.]

[If they hand over an innocent, run X.3.]

X.1.

You fought with all your might, you stood against the darkness, but the darkness was too great. Your only consolation is that your loved ones will never know how much you are suffering. They will think you died in your sleep. They could not possibly know that your soul will be forever tormented, your screams bringing laughter to the Furies.

THE OTHER NIGHTMARE

X.2.

As you make your choice, the earth explodes, knocking you all back, as the dust settles, you see your chosen sacrifice, thick black tentacles wrap around them, holding them still as four dragons descend upon them. You barely have time to be scarred by their screams before their body begins to swell and tear, ugly black scales being revealed, until, trapped, being torn apart, is another dragon. You hear a hissing sound, and realise the other dragons are laughing, as they tear their fellow apart. The lizard man shuffles towards you.

“Good choice, now, off you go, back to your simple little lives... oh, and... sweet dreams.”

To the sound of the lizard mans sickly laughter, you all wake up in your beds, sweating, scared and alone.

X.3.

As you make your choice, the earth explodes, knocking you all back, as the dust settles, you see your chosen sacrifice, thick black tentacles wrap around them, holding them still as four dragons descend upon them. They scream as they are slowly torn apart. You see one arm come completely loose. The rocks beneath them become drenched with blood as the air is filled with heartbreaking screams. The lizard man waits until the screams are ended and there is nothing left but piles of meat and then he shuffles forward with an eager smile upon his cracked lips.

“It seems you chose wrong.”

You barely have time to realise the horror of what you have done before you are fighting for your lives. You fight with all your might, you stood against the darkness, but the darkness is too great. Your only consolation is that your loved ones will never know how much you are suffering. They will think you died in your sleep. They could not possibly know that your soul will be forever tormented, your screams bringing laughter to the Furies.

X.4.

[If the Nightmare reveals itself while Miranda is present, she kills it.]

[If the Nightmare reveals itself, without at least two of the kids dying in their nightmares, then the furies kill it. Even if they haven't reached the Furies yet, the Furies show up and kill it. The party still have to finish any unopened doors.]

[If the Nightmare reveals itself after two or more of the kids have died in their nightmares, then it wins. It is strong enough to stand against the remaining kids and any furies sent for it. Only Miranda could defeat it.]

THE OTHER NIGHTMARE

CHARACTERS

To create the character packs, print off 5 copies of the rule sheet and one copy each of the character sheets (Including the Nightmare). Put each of the main characters in an envelope with a copy of the rules sheet. Label each envelope. Place the open envelopes face down so you can't see the labels. Mix them up. Pick one at random and without looking at the label, slide in the folded Nightmare sheet. Seal all the envelopes, again, without looking at the labels. Mix up the envelopes. You should now not know which of the characters is the Nightmare.

In addition to the character sheets you will find two appendices, one is a stats summary sheet, the other is an imaginings sheet, to help you keep track of what the characters have created. Remember to reduce the reality score of imaginings if they are damaged.

When you hand out the character envelopes, make sure everyone turns away from the table in a circle to open them so they are facing as much away from everyone else as possible. Turn your back on the circle. Tell people to open their character sheet when you call their characters name. Read it, but don't show anyone. Call out a random character name, count slowly to 15, call out another, and so on until all the characters are called.

Once all characters are called tell people to stay facing out until you say. Give them a full 2 minutes then turn around and tell them to face the table, ask them if anyone has any questions about the rules.

In this way no one should be able to tell who has the Nightmare sheet, even you. Everyone started reading at different times, everyone was facing away.

Remember that this game is about fear and nightmares. The less the players know the better, for nothing is more scary than the unknown.

THE OTHER NIGHTMARE

EDMUND SPARKS AGED 13

You are top of your class and have skipped a year, something you will no doubt tell people within 5 minutes of meeting them. You pride himself on being well read and knowing something about everything. Your idea of conversation is deluging people with a stream of facts in relation to the topic at hand. If you go to the park you're the one hiding under a tree, away from the sun, reading a book that is far too advanced for your age.

You have an eidetic memory, which comes in useful when people try to argue with you, which doesn't happen often. Though in fairness that's because not a lot of people talk to you in the first place.

YOUR FEAR

When you were 8, your cousin was babysitting you and was watching the movie Jaws. This instilled a terrible fear in your young mind. You are now mortally afraid of water. You are fine with water if you can touch bottom and it's clear enough to see that there's nothing around you, but as soon as you're out of your depth, you freak out. You don't like talking about it because you logically know there's no reason you should be scared. You can quote statistics about how few people die or are harmed in the sea or rivers. You've tried to push yourself to overcome it, but it's no use, as soon as you're out of your depth your mind disappears. You don't even want to think about what it would be like to go to an aquarium.

Physical

1 – Dextrous

Social

1 – Reliable

Mental

4 – Mathematical, Knowledgeable, Clever

Spirit Health - 20

THE OTHER NIGHTMARE

JOHN GREEN AGED 14

You're an engineer, or, you will be. It's hard to be an engineer when you're 14. But you draw plans and build and you dream of fantastic machines and complex mechanisms. You immerse yourself in science and mechanics books, build automatic door openers, or sound activated page turners. If you went to the park, you'd be the one building a dam across the stream with nothing but rocks and twigs, which manages to flood half the park.

YOUR FEAR

When you were 10 you were playing a game of hide and seek in the woods. You found a shallow burrow and crawled back into it, it was the perfect hiding place, tucked away at the edge of the wood. It was such a perfect hiding place, that when the burrow collapsed and trapped you, it was 3 hours before you were found. 3 hours pinned beneath dirt and rock, your head sticking out of the earth, shouting yourself hoarse, screaming in panic. Your parents got you counselling, and you tell yourself you're over it, but you still can't stand small spaces and if your arms are pinned to your side you freak out. One of your friends ran up and grabbed you from behind last month and you screamed the school down.

You are the tallest of the group. You wake up in overalls with a toolbox by your side.

Physical

2 – Strong, Dextrous

Social

2 – Likable, Attractive

Mental

2 – Analytical, Mechanical

Spirit Health - 20

THE OTHER NIGHTMARE

HOWARD MOORE AGED 17

You are a writer. Yes you're still at school, but that doesn't change what you are. You get very good marks in English, not so good in maths. You don't shine or stand out, you are just there, in the middle of everything, noticing. If you go to the park, you would be the one no one noticed, sitting quietly on the park bench, watching the world turn.

YOUR FEAR

Knowing what is happening in the world around you is everything to you. Your worst nightmares feature utter darkness, not knowing what is going on around you. Sometimes you're in a deep dark hole in the ground, sometimes you're slowly going blind. You still sleep with a night light.

At the start of the game you are wearing a tweed jacket over a black t-shirt and brown pants. You are holding on to a leather bound journal with a pen tucked in it.

Physical

2 – Quick, Dextrous

Social

2 – Perceptive, Witty

Mental

2 – Literary, Writer

Spirit Health - 25

THE OTHER NIGHTMARE

SARAH O'CONNOR AGED 17

You are a Sci/fi fantasy nerd, through and through. You consume everything from original series Star Trek to the latest Marvel blockbusters. You read Gaiman and Martin and don't much care what other people think about you. People sense that, leading to them giving you grudging respect. You do ok in school, but most of your English short stories feature Jedi. If you went to the park you'd be the one terrorising small dogs with your lightsaber.

YOUR FEAR

When you were six your parents took you and your two brothers on a trip to a nearby lake. It had snowed and the lake had frozen over. The five of you had a great time, building snowmen and making snow angels. On the long walk back to the car you were trailing behind with your mother and younger brother while your father and older brother walked ahead. You wanted to catch up with your father but your little brother was too slow, so you asked your mother if you could run ahead. She told you to be careful, and you were. You watched the ground carefully as you ran, making sure you wouldn't trip up. You watched the ground so carefully that you didn't see that you'd taken the wrong turn. As the path grew thinner and the trees grew close, you knew something was wrong. Your parents got all the way back to the car before you were missed. You screamed and you shouted for them, but they were too far away to hear, you begged them to come back, to not leave you. You ran crying through the woods, the branches scratching at your face. When they found you, over an hour later, you were a sobbing heap, curled up against a tree. You latched on to your father's leg as soon as you saw him and begged him not to leave you. You refused to sleep alone for over a month afterwards, and to this day you freak out if you lose sight of them on a family trip. Your nightmares are filled with images of being abandoned, of people not noticing you even as you scream for help.

You are a normal looking girl with black hair and a slightly tanned complexion. You begin the game wearing a space ship flight suit and carrying a lightsaber.

Physical

1 – Fast

Social

3 – Outgoing, Leader, Inspirational

Mental

2 – Quick Witted, Imaginative

Spirit Health – 20

THE OTHER NIGHTMARE

MELISSA MARKS AGED 15

You're the quiet one, the weird one. You know, the girl wearing a flowery dress in mid winter staring at the sky and smiling to yourself. You get good grades when you pay attention, which is almost never. You do consistently well in Art, though you have trouble finishing projects. If you go to the park, you're the one lying at the edge of the pond with your hair trailing in the water, trying to talk to the frogs.

You start the game in an old fashioned nightdress, your blonde hair loose and hanging down your back, your green eyes bright and shining.

YOUR FEAR

When you were a toddler, your mother left you in your play pen near a roaring fire. A coal spit a spark out on to the rug that your play pen was on. When the spark caught and the rug started to burn you moved towards the pretty flames. The flames moved towards you too, like a new friend, they were all bright and warm. They wanted to come into the playpen too. They started to crawl up the side, turning it black. But when you went to touch your new friend, it bit you. You screamed and screamed. It had seemed so warm and friendly but it was mean and it hurt you and it was moving around the playpen, trapping you. Your mother came running at your screams and burnt her arms pulling you from the ring of flames. Both your scars faded over time, but you still have a patch of rippled scar tissue on the back of your right hand. You cannot stand to be near fire anymore. For you know it is a false friend, and you do not think it will let you go next time.

YOUR DREAMS

You love your dreams, you feel at home there. Other people seem to hate their dreams, maybe they're not talking to them right. You can usually talk to your dreams and make them do what you want. If the dream gets too dark, you'll ask it for light. If you're dreaming of a summer day and it gets too hot, you'll ask the dream for a breeze, dreams are so much more co-operative than real life.

Physical

1 – Wiry

Social

2 – Enigmatic, Quirky

Mental

3 – Boundless Imagination, Dreamer, Intuitive,

Spirit Health – 20

THE OTHER NIGHTMARE

THE NIGHTMARE

You are The Nightmare, a member of the Furies. The Furies are an army of evil souls, used by The Powers (Who preserve the divide between the real world and the spirit world) to torment and destroy those they see as threatening the divide. The Furies are the bogeymen of the Spirit world.

Except you broke ranks, you disobeyed The Powers and now you are on the run. All the other Furies are hunting you. But you have a plan. You have been hiding in the dreams of teenagers, talented teenagers, touched by the spirit world. If you can consume their souls, absorb their power, then you can stand against the Furies and escape back to the real world in one of their bodies.

You have already possessed one of the teenagers (the character sheet in your envelope), you control the teenager's spirit form and have all of their memories and skills. You know that these teenagers can change the spirit world, if they concentrate and imagine they can create objects and change things around them. You can do this too.

You must consume the other teenagers if you want to survive. To do this they must die in the dream world by their biggest fear. You have constructed this place to play on their fears, it will create a room for each of them, filled with their biggest fear. They can fight against the fear, and they can help each other, so you need to keep them afraid and scattered. But you cannot reveal yourself, because Miranda is chasing you.

If the Furies are the Bogeymen of the spirit world, Miranda is the bogeyman of the Furies. In the spirit world Miranda appears as a 16 year old girl with long jet black hair, skin as pale as moonlight and blue sapphire eyes that shine with light. Miranda is immensely powerful and is determined to destroy you because you went after someone she cares about.

You can reveal your true form at will, but as soon as you do your fellow Furies will know where you are. As long as you stay in this teenagers spirit form, you are safe.

Even the GM doesn't know which teenager you are inside, so stay hidden and do all you can to make them succumb to their fears.

Put this sheet back in the envelope or hide it somehow.

THE OTHER NIGHTMARE

RULES SHEET

The Other System uses stats and keywords to resolve actions. There is no turn order mechanism, it is up to the GM to decide who goes when, unless a player uses a keyword to justify them acting first.

Stats

- Physical** - All physical actions whether of strength or dexterity
- Social** - All interactions with people, whether it's noticing them or influencing them.
- Mental** - Anything that requires mental calculation, imagination or independent thought.

Each Stat has a level and a number of keywords equal to that level. To perform an action the player compares their score with the below table:

Mundane Actions scale:

0	Pathetic
1	Normal
2	Good
3	Noteworthy
4	Impressive
5	Amazing
6	Astounding
7	Incredible
8	Unbelievable
9	Defying explanation
10	Beyond Imagination

The GM decides what level on this table the action is. Smashing a window might be a 'Normal' physical action, but breaking down a door is more likely to be a 'Good' one.

In addition to their stat scores, players can use their keywords. Once per scene per keyword, the player can use a keyword to justify an action, for example:

Player: I break down the door.

GM: You only have a physical stat of 1 so you can't.

Player: Yes, but I'm 'Strong' so I manage it.

The player uses his 'Strong' keyword to break down the door. He can't use that keyword again until the next scene, but he can continue to use other keywords. Keywords move an action up one level. Multiple Keywords can be used on one action if the GM feels it is appropriate.

If you take damage, deduct it from the Spirit Health on your Character Sheet.

THE OTHER NIGHTMARE

RULES SHEET

The Other System uses stats and keywords to resolve actions. There is no turn order mechanism, it is up to the GM to decide who goes when, unless a player uses a keyword to justify them acting first.

Stats

- Physical** - All physical actions whether of strength or dexterity
- Social** - All interactions with people, whether it's noticing them or influencing them.
- Mental** - Anything that requires mental calculation, imagination or independent thought.

Each Stat has a level and a number of keywords equal to that level. To perform an action the player compares their score with the below table:

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The player uses his 'Strong' keyword to break down the door. He can't use that keyword again until the next scene, but he can continue to use other keywords. Keywords move an action up one level. Multiple Keywords can be used on one action if the GM feels it is appropriate.

If you take damage, deduct it from the Spirit Health on your Character Sheet.

THE OTHER NIGHTMARE

RULES SHEET

The Other System uses stats and keywords to resolve actions. There is no turn order mechanism, it is up to the GM to decide who goes when, unless a player uses a keyword to justify them acting first.

Stats

- Physical** - All physical actions whether of strength or dexterity
- Social** - All interactions with people, whether it's noticing them or influencing them.
- Mental** - Anything that requires mental calculation, imagination or independent thought.

Each Stat has a level and a number of keywords equal to that level. To perform an action the player compares their score with the below table:

Mundane Actions scale:

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1	Normal
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In addition to their stat scores, players can use their keywords. Once per scene per keyword, the player can use a keyword to justify an action, for example:

Player: I break down the door.

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Player: Yes, but I'm 'Strong' so I manage it.

The player uses his 'Strong' keyword to break down the door. He can't use that keyword again until the next scene, but he can continue to use other keywords. Keywords move an action up one level. Multiple Keywords can be used on one action if the GM feels it is appropriate.

If you take damage, deduct it from the Spirit Health on your Character Sheet.

THE OTHER NIGHTMARE

RULES SHEET

The Other System uses stats and keywords to resolve actions. There is no turn order mechanism, it is up to the GM to decide who goes when, unless a player uses a keyword to justify them acting first.

Stats

- Physical** - All physical actions whether of strength or dexterity
- Social** - All interactions with people, whether it's noticing them or influencing them.
- Mental** - Anything that requires mental calculation, imagination or independent thought.

Each Stat has a level and a number of keywords equal to that level. To perform an action the player compares their score with the below table:

Mundane Actions scale:

0	Pathetic
1	Normal
2	Good
3	Noteworthy
4	Impressive
5	Amazing
6	Astounding
7	Incredible
8	Unbelievable
9	Defying explanation
10	Beyond Imagination

The GM decides what level on this table the action is. Smashing a window might be a 'Normal' physical action, but breaking down a door is more likely to be a 'Good' one.

In addition to their stat scores, players can use their keywords. Once per scene per keyword, the player can use a keyword to justify an action, for example:

Player: I break down the door.

GM: You only have a physical stat of 1 so you can't.

Player: Yes, but I'm 'Strong' so I manage it.

The player uses his 'Strong' keyword to break down the door. He can't use that keyword again until the next scene, but he can continue to use other keywords. Keywords move an action up one level. Multiple Keywords can be used on one action if the GM feels it is appropriate.

If you take damage, deduct it from the Spirit Health on your Character Sheet.

THE OTHER NIGHTMARE

RULES SHEET

The Other System uses stats and keywords to resolve actions. There is no turn order mechanism, it is up to the GM to decide who goes when, unless a player uses a keyword to justify them acting first.

Stats

- Physical** - All physical actions whether of strength or dexterity
- Social** - All interactions with people, whether it's noticing them or influencing them.
- Mental** - Anything that requires mental calculation, imagination or independent thought.

Each Stat has a level and a number of keywords equal to that level. To perform an action the player compares their score with the below table:

Mundane Actions scale:

0	Pathetic
1	Normal
2	Good
3	Noteworthy
4	Impressive
5	Amazing
6	Astounding
7	Incredible
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9	Defying explanation
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The player uses his 'Strong' keyword to break down the door. He can't use that keyword again until the next scene, but he can continue to use other keywords. Keywords move an action up one level. Multiple Keywords can be used on one action if the GM feels it is appropriate.

If you take damage, deduct it from the Spirit Health on your Character Sheet.

THE OTHER NIGHTMARE

APPENDIX I STATS SUMMARY SHEET

Edmund Sparks (13)

Physical – 1
Social – 1
Mental – 4
Imagination – 0
Concentration – 3
Spirit Health - 20

John Green (14)

Physical – 2
Social – 2
Mental – 2
Imagination – 1
Concentration – 2
Spirit Health - 20

Howard Moore (14)

Physical – 2
Social – 2
Mental – 2
Imagination – 2
Concentration – 2
Spirit Health - 25

Sarah O'Connor (14)

Physical – 1
Social – 3
Mental – 2
Imagination – 2
Concentration – 1
Spirit Health - 20

Melissa Marks (15)

Physical – 1
Social – 2
Mental – 3
Imagination – 3
Concentration – 0
Spirit Health - 20

Miranda (16)

Physical – 2
Social – 2
Mental – 5
Imagination – 8
Concentration – 3
Spirit Health - 500

A Fury (--)

Furies inflict plot damage. They rarely attack at their full potential as they hate to kill prey before making it suffer as much as possible.

For the Attack in scene C.1. Roll 2D6 for damage.
Spirit Health - 50

The Nightmare (--)

Again, plot damage.

Miranda can defeat the Nightmare even if it absorbs all the kids... maybe.

The Furies can take down the Nightmare if it has yet to absorb two more kids.

If the nightmare decides to attack the party directly, it does damage of $2(N)D6$ and has Spirit Health of 50 times 2 to the power of N

N is the number of absorbed teenagers

This includes the teenager absorbed at the beginning of the game, so N starts as equal to 1.

THE OTHER NIGHTMARE

APPENDIX II
IMAGININGS SHEET

Edmund Sparks

Sarah O'Connor

<u>Imagining</u>	<u>Reality Score</u>

<u>Imagining</u>	<u>Reality Score</u>

John Green

<u>Imagining</u>	<u>Reality Score</u>

Melissa Marks

<u>Imagining</u>	<u>Reality Score</u>

Howard Moore

<u>Imagining</u>	<u>Reality Score</u>