

JACLYN CLARK AND LUCAS ALBUQUERQUE
A FIGHTING FANTASY BOOK

THE ROBBER BRIDEGROOM



INSTRUCTIONS

Before embarking on your adventure, you must first determine your own strengths and weaknesses. You must use the dice to determine your initial SKILL and STAMINA scores. On the last page of this book is an adventure sheet which you may use to record the details of your adventure. On it you will find boxes for recording your SKILL and STAMINA, as well as possible items you may get along the way. You're advised to fill this sheet in pencil, and to have an eraser nearby, as your inventory and your scores may change throughout the book.

SKILL

Roll one die and add six to the resulting roll, this is your *Skill* stat. Your *Skill* stat represents your general strength and abilities, and it's what determines if you manage to deal a blow to an opponent in a round during battle, for example. Battling will be explained in further detail ahead.

Throughout the course of your adventure you will find different *Skill Tests*. For example, if you want to break a door down. When you find a *Skill Test*, roll two die. If the result is equal to or smaller than your *Skill* stat, you pass the test and succeed at whatever you were trying to do (in this case, the door ends up broken, allowing you to go through). After each skill test you will subtract one from your current *Skill*.

On the other hand, if the resulting roll from the two die exceeds your *Skill* stat, you fail the test and must act accordingly. In this case, the door just doesn't break, and you need to find another way in, but other *Skill Tests* may railroad you into different sections depending on if you win.

Along your adventure you may find items or events that will recover your *Skill*. When adding to your *Skill* stat, you should never exceed your *Initial Skill*. For example, if your *Initial Skill* is 10, and you use an item or come across an event that would lead your *Current Skill* stat to 11, you cap at 10 and lose that extra point.

STAMINA

Roll two dice and add twelve to the resulting roll - this is your *Stamina* stat. Your *Stamina* stat represents your vitality. It represents how much damage you can withstand from traps or enemies, and will change often throughout your journey. When your *Stamina* reaches zero, you're dead and must immediately end your journey.

Throughout your journey you'll find different enemies and different traps. Some of these encounters may be accompanied with specific instructions and may ask you to turn to a specific section if your *Stamina* drops down to a certain value.

Along your adventure you may find items or events that will recover your *Stamina*. When adding to your *Stamina* stat, you should never exceed your *Initial Stamina*. For example, if your *Initial Stamina* is 20, and you use an item or come across an event that would lead your *Current Stamina* stat to 24, you cap at 20 and lose those four extra points. Some recovery items may only be used outside of battle.

And what should I do if I come across an enemy? How do I use my *Skill* in battle? How much *Stamina* do I lose if I get hit, and how much damage do I deal if I land a blow? What is the meaning of a 'round' and when does a battle end?

BATTLING

Battling is simple and uses only your *Skill* and *Stamina* stats. On your journey, you'll come across different people and enemies that you may engage combat with. When that happens you'll find a little description for the enemy with their own *Skill* and *Stamina* stats, like in the example below.

SKELETON MUMMY

SKILL - 5

STAMINA - 8

To fight an enemy, you start by rolling two dice and add the resulting roll to your *Skill* Stat. This is your *Attack Roll* for the round. Now, do the same for the enemy - roll two dice and add the result to the *Enemy's Skill* stat. That is the *Enemy Roll* for the round. You should then compare the results.

- If your *Attack Roll* is bigger than the *Enemy Roll*, you land a blow: subtract 2 from the *Enemy's Stamina*.
- If your *Attack Roll* is smaller than the *Enemy Roll*, you are hit: subtract 2 from your own *Stamina* stat.

- If your *Attack Roll* is equal to the *Enemy Roll*, neither of you manage to land a blow - move on to the next round.

The battle usually ends when either your *Stamina* drops down to zero, in which case you lose and your adventure ends; or when the *Enemy's Stamina* drops down to zero, in which case you win the battle and may turn to the section mentioned below the *Enemy Description*.

You may also encounter battles with additional ending conditions, such as surviving a number of turns, getting hit a number of times, or having yours or the *Enemy's Stamina* drop to a certain amount. In that scenario, just follow the instructions on the section.

You may also find special weapons along the way. These weapons will be accompanied by a set of instructions that tell you how they behave, and may add a certain amount to your *Attack Roll*, or subtract a certain amount from the *Enemy Roll*. In these specific cases the instructions on the sections should make it clear what you should do.

BATTLING MULTIPLE ENEMIES

On the occasion that you find an encounter with more than one enemy, follow the instructions in the section to see how you should deal with the encounter. Some battles may ask you to battle the enemies in order, one at a time, and others may ask you to battle them all at the same time. Either way, just follow the instructions in the section.

APPEAL

To top it off, you also have an *Appeal* stat, which always starts at 12. Your *Appeal* stat determines how civilized you look, and, in general, how appealing you are to your suitor and other characters. *Appeal* changes are always highlighted throughout the sections, but you may never go below zero or above twelve.

Certain sections railroad you into a specific path depending on whether or not your current *Appeal* meets a certain requirement. This is typically found in conversation branches and may lead you to specific endings, as it will change the perception a certain character has of you.

Once you have written down your initial states in the adventure sheet at the end of this book, you are ready to start your adventure.

BACKSTORY

You are a young, beautiful woman living in a small, but growing factory town during the 1920's. You live with your father and grandfather, taking care of them while your father works at the factory. You are not the wealthiest family, but you make ends meet, you even managed to buy a second-hand car last year. Your father wants nothing more than for you to marry a wealthy man and live a better life than he has, but you are not interested in marriage. You argue with your father about this constantly, you dream of going to school for nursing but cannot afford the tuition. You find your father's desire to see you married and settled down as soon as possible antiquated.

One day while in town with your father, a wealthy man stops and comments on your beauty. Your father is quick to inform the man that you are single and starts to chat him up. His name is Charles Richmond and he seems perfect—perfect for your father, and much to your dismay your father invites him to come to dinner.

That night Charles comes to your apartment and eats dinner with the family. Undeterred by the modest household, he remains interested in you. Your father is pushing you to arrange an engagement, but you do not like the look of this man. You tell him that you are not interested in marriage, that you are your own woman and wish to go to school.

“With my wealth you would be free to pursue any schooling you desire!” Charles assures you with a grin. “Come, visit my house and let me convince you. I have grown weary of being alone and would much enjoy the company of an ardent lady as yourself. I'll even drive you back after we're done talking.”

You are reluctant to accept his request. You don't like the way he looks at you, the way he smiles like a salesman, but follows you with the eyes of a hawk. Before you can give an answer your father assures the man you will come and visit him.

Later than night, after Charles has left, your father begs you to go and visit him as promised. “This man is the answer to both of our dreams, don't you see? He can help the family, and fund your education! You're 23 and still unwed, it's unheard of! Soon no one will want you. If you don't marry him you are turning your back on this family. So go, visit him, and unless you find a really good reason why you can't marry him, then you *will* marry him, or you aren't a part of this family anymore!”

You begrudgingly agree to visit him, though you are still skeptical and suspicious of the man. You go about life as usual, willing yourself to forget the arranged visit, wishing the day would not come, but come it does.

Now you may start your adventure at section **1**.

You shut down your alarm clock after the third beep and sluggishly get out of bed. Changing out of your pajamas you head to the living room of your small 2-bed 1-bath apartment. Standing proudly on the table is a small calendar, and you can't help but sneak a look, sighing heavily after noticing the bright red circle with the words, "Visit Charles" written above today's date. Ever since your father claimed he found you a, in his words, particularly rich suitor, you were trying to avoid having to visit him, but those efforts were in vain. Your father wouldn't change his mind and time could not be stopped, and the day you were supposed to visit and end your single life for good had arrived.

Your father notices you as he gets ready to head to work. Fixing his long overcoat he gives you a hearty pat on the back, encouraging you, "Today is the day, huh? The day we may finally move into a luxurious manor down in the country. Don't go around messing it up, heh!" He chuckles, but quickly continues, "No, I'm actually serious. Look, I know you're not a fan of getting married, but do this for the family, huh, you're gonna like him, I promise. I think, at least. Oh, and be sure to check the fridge!" With a short hug and a last general warning to stay safe he leaves through the front door.

You don't want to disappoint your dad, even if you have some bad feelings about Charles, and you know that you should at least go visit the man who could be your future husband. If you just get it over with and come right back, you can tell your father that the visit was a failure and he should just forget the whole marriage thing. You get ready and go to the front door.

Your current APPEAL is 12.

If you're ready to leave, turn to **37**

If you want to stop by the kitchen, turn to **15**

If you want to go back into your bedroom, turn to **53**

You rush, screaming, out of your hiding spot towards the cannibals. You have chosen to directly engage in a fight with the drunken cannibals. From your position, you are able to fight them one at a time and not get cornered.

If you have knocked out Charles when you arrived you may remove him from the list of enemies. If you have knocked out a Cannibal in the Storage Area you may remove the first Cannibal from the list of enemies as well.

CANNIBAL

SKILL - 7 / STAMINA - 8

CANNIBAL

SKILL - 7 / STAMINA - 8

CANNIBAL

SKILL - 7 / STAMINA - 10

CANNIBAL

SKILL - 8 / STAMINA - 8

CHARLES

SKILL - 8 / STAMINA - 10

CANNIBAL

SKILL - 9 / STAMINA - 6

You have to fight them in order. Once the first cannibal is knocked out, you may move onto the next, skipping the first cannibal and Charles if you have knocked them out previously. If you win, all the cannibals will be knocked out and you can move to **54**.

Otherwise, if you lose, you are shredded to pieces for later consumption.

Your adventure ends here.

3

You and Charles trade punches, but you are the stronger fighter and land more than he does. Soon Charles knows he can't win against you and loses the strength to keep fighting.

"Peace! Please spare me! I'm sorry for insulting you and dragging you into this mess!" he begs.

"Don't ever bother me or my family again," you say, and then throw a last punch at Charles that knocks him out cold. You can't help but smile a little in satisfaction.

If you wish to explore the manor turn to **29**, or if you wish to end this immediately and go home, turn to **4**.

4

You arrive outside the manor and now it's time to go home and end this nightmare. But sadly, with the promise that Charles would drive you back home, you didn't prepare a map and finding the way back through the twisting maze of back roads could pose a problem.

Heading to the car you consider the possibilities you have of getting back home. If you have jotted down the compass directions on the way to the manor and want to try heading home, you may now use the table below to find your way home. To do so add the numbers for each direction that you wrote down with all of the numbers on the table. Take the total of all the numbers added together and turn to the section matching the number. If the section doesn't make sense or is a section you've already visited, turn to **55**.

Otherwise, if you have freed the old lady, you may talk to her to see what you can do, turn to **25**.

Otherwise, you must guess the way home after all, and you should turn directly to **55**.

DIRECTION TABLE

NORTH	8
EAST	4
WEST	7
SOUTH	6

5

You get in the car and turn it on. Heaving a sigh you pull away from the apartment and start driving out of the town West into the country. Running through the directions Charles gave you, you find the small country road he mentioned heading Northwest and turn on to it. After driving a short time you see a large puddle of mud in the road.

If you wish to stop at the puddle of mud, turn to **18**. Otherwise, continue on to **44**.

6

It looks as if the bookshelf has been dragged over the wood repeatedly to create the scuff marks on the floor. Your curiosity gets the best of you and you grab the bookcase, pulling on it and finding that it opens fairly easily to reveal a hidden passage. The passage is a flight of stairs leading down to the basement. You wonder what sort of person would need a secret passageway to their basement as you cautiously descend the stairs. Turn to **51**.

7

The more you look at the house the worse of a feeling you get. If Charles is what he says he is, why does his house look this way? Suspicious of Charles you decide to take a look around the house first. Along the way you step on some leaves and make a small racket, but after a tense moment it seems as if your presence remains unnoticed.

As you walk around the exterior you notice all of the window shutters are closed, and you can't see into the house at all from the outside. In the backyard is an old shed with some rusty gardening tools that look as if they haven't been used in a very long time. You look around the shed but find nothing of particular interest. Looking back at the house you notice it has a back door. Walking carefully up to the back door you listen for a moment, but can't hear any sounds coming from inside. If you wish to go in the back door continue to **40**. If you wish to go back to the main entrance and knock on the front door go to **59**.

8

You decide to go into the bedroom. The hinges of the door squeak a little as you slowly push the door open and look around. The room is empty except for a crow in a birdcage. There is a messy, unmade bed, a dusty dresser, and a closet. The dresser is filled with all sorts of random mismatched clothing, much of it being women's clothing. The closet is filled with shoes of all

sizes, again most are women's shoes. As you are looking around the crow caws and flutters its wings.

"Turn back!" you hear a voice cry out and it startles you, making you look around the room anxiously before realizing it is the crow, "Turn back, turn back, thy pretty bride! Within this house thou must not bide, for here do evil things betide!" the crow cautions you and you start to chew on your lip. Is this thing real? It's just a bird, right? Maybe Charles taught it to say that as a joke, you think, but something about the way the crow is looking at you so intensely sets your teeth on edge and gives you the urge to bolt. If you wish to stay and continue exploring turn to **11** for the kitchen, or **36** if you want to go to the living room. Otherwise, if you wish to leave the manor and head home, turn to **4**.

9

The hitchhiker looks into the car and catches a glimpse of your odd appearance. His smile falters. "Oh, no, not really," he stutters out nervously.

"Did you need a ride?" you offer.

"No, no, just going for a walk. Thought to say hello, is all. So, hello! Have a good day!" The man says and quickly strides away from the car.

You shrug and continue driving down the road. Turn to **30**.

10

The old lady, Ursula, hops out of the car and hugs Tommy, her son, the gas station owner. Tommy, however, while thrilled to see his mom once again, recognizes your car from earlier

"What are YOU doing here?" He questions, angrily.

"This girl freed me from Richford Manor, son! We now need to present proof to the police so those demons can get arrested. What's the matter? Do you know each other?"

"Ugh," Tommy spits, "I'm glad you freed my mother, but that doesn't excuse your behavior."

You try to feign innocence. "W-what? What you could possibly be talking about?"

Tommy yells with anger in his voice, "For coming here and beating me up! I was desperate when I realized you had stolen the letter I wanted to deliver to my mom!"

The old lady looks at you, upset. "I..is that true?"

"Of course it's true!" Tommy stomps his feet down, "I even lost a couple of teeth!" He points to his mouth where there are a couple of gaps and some blood still visible.

The old lady, though grateful for being freed, can't let you go unpunished. You spend the following month locked in a jail cell in the village, and by the time you get out Charles and his gang of thieves have long since fled from Richford Manor.

Your adventure ends here.

11

You enter a kitchen, looking around cautiously before stepping in. There is an old woman stirring a pot with her back turned to you, she doesn't seem to have noticed your presence. From the ceiling hang onions, and various herbs. The shelves are stocked with basic food items and various kitchenware. You notice a trap-door in one corner of the room, half covered by an old rug.

If you wish to talk to the old lady turn to **57**. If you wish to go downstairs turn to **43**.

Otherwise, if you have already talked to the old lady and have the items she asked for, turn to **34**.

12

Stepping into the house Charles closes the door behind you. After looking you over he frowns, "What happened?"

"Just being myself. Why, don't you like it?" you ask arrogantly.

"I... No, I don't. I was hoping you would take my proposal seriously. You look... crazy."

"I don't know, I think it suits me."

Charles glares at you, and then sighs. "I know you aren't keen on marriage, but this is just childish. When we spoke before you were at least honest, so cut the bullshit. I know you aren't really like this. Just—have a seat here in the waiting room," Charles says, gesturing to the first room on the left, "I'll get you a change of clothing."

You frown, disappointed and angry that your ruse didn't bother him as much as you had hoped. Maybe you'll have to do something really crazy to fend this guy off.

If you want to punch Charles, turn to **58**. Otherwise, if you want to go to the waiting room turn to **47**.

13

You decide against snooping around his house, that would be rude. Instead you wait, as asked, and after a long while Charles finally returns.

“Did you finish your business?” you ask and stand up.

“Yes, I did, thank you so much for waiting,” Charles says. Behind him you see several other men walk in and your stomach drops.

“Who-who are these men?” You ask nervously. They have a ragged, rough sort of look about them, blood dripping from their mouth, and you can feel your heart starting to beat faster in your chest.

“These are my friends, and they are so glad that you could join us for dinner,” Charles says with a wicked smile.

You take a few steps back, but you are trapped. “Charles! What is this? What is going on?!” You demand, battling the fear that is starting to consume your body.

He doesn’t answer you, instead the men move forward and try to grab you. You fight back, getting a few good hits on them, but there are too many and you are overpowered. Your body feels cold, hard steel puncture your skin and slip between your ribs, but your brain can’t quite comprehend the alien sensation. You look down at your chest, trying to understand, the adrenaline making everything feel like it is happening at a much slower pace. As your vision starts to darken the last thing you see is a dark red liquid seeping from your body and soaking through your clothes. You bleed out, and the men take your body downstairs where you are chopped up, cooked, and cannibalized.

Your adventure ends here.

14

Deciding it might be a good idea to stop for some gas, you turn and follow the sign toward Greenville. After a short drive you come to a small town and easily spot the gas station. You pull up to a gas pump, park and get out. A young man in oil stained overalls approaches you. If your APPEAL is less than 9, the gas station owner questions your character - turn to **41**. Otherwise, he approaches you amicably, turn to **56**.

15

You go into your kitchen and recognize the remains of yesterday’s dinner on top of the table. You just cannot get tired of this spaghetti, even though you have it at least once everyday. On the

fridge is a note from your dad: "I knew you would probably forget about preparing for the trip, so I left you some provisions inside. You'd better take some!"

You roll your eyes. There are enough leftovers for three provisions inside the fridge. They restore 4 STAMINA and you may take them at any time, as long as you're not in battle, even if you are at full health. Add as many as you want to your inventory list, each counts as an individual item. Whenever you eat a provision, you may do it sloppily. If you wish to do so, subtract one from your APPEAL when eating the provisions.

On the top of the kitchen counter is also a knife. You did have a bad feeling about Charles, and you are going to visit him in a far away manor in the middle of nowhere, so maybe having a means to protect yourself isn't such a bad idea. If you wish to take it, add two to your ATTACK ROLL whenever fighting an opponent.

If you're done exploring the kitchen, you may now leave the house by turning to **37**. If you have not gone to the bedroom and wish to do so, you may turn to **53**.

16

Later in the day, Charles sends a message to your father calling off the wedding, on the account that you aren't fit to be his wife. You chuckle a bit from the couch, but your father isn't pleased. He understands your motives, and knows that you didn't want to get married, but he's still mad at you for ruining such a wonderful chance of making your lives take a turn for the better.

You spend the rest of your years as a single woman, living life the way you want without being controlled. Even if it came at a cost of living in a small, poor apartment downtown, your father gives up on trying to marry you off and you are finally free to pursue your own interests.

You have achieved your goal and reached the end of your adventure.

17

You shake your head negatively, gulping silently. "No story? Oh, what a bummer!" he says, almost sounding disappointed, but you catch a hint of mockery in his tone.

You wish the whole wedding would just be over with already, but you also dread going home with Charles. All too quickly the celebration ends and after saying goodbye to your friends, you head back with Charles to Richmond Manor. You are never seen again.

Your adventure ends here.

18

You pull over next to the mud puddle and get out of the car. A rebellious idea forms in your mind as you stand over the mud, contemplating the possibilities. “Charles won’t think I’m so pretty if I arrive covered in mud,” you mutter to yourself, but you hesitate, not wanting to disappoint your father. If you wish to roll in the mud subtract one from your APPEAL. Either way, continue to **44**.

19

Heeding the old lady’s advice, you’re able to quickly head to the eastern wall of the Wine Cellar where you find a discolored brick on the wall. You press it and a small gap in the wall appears, which you can just barely fit through.

You breathe in and squeeze through it, and then come around the corner of a large area. You can hear some men growling like savages and speaking in drunken slurs, but you are able to hide behind some barrels and avoid notice. You almost faint when you realize the reason for the gruesome sounds. Along one side of the room is a line of cells with nametags hanging from them. On the labels are written the names of women, but the cells contain nothing more than bones with bite marks all over them. You silently gasp, afraid to call any attention to yourself, realizing with horror that they must be cannibalizing someone now. Your stomach drops when you see a jail cell with your name written on it, solidifying your suspicions.

You peek around at the savages who are cheering loudly—some biting into body parts, others drinking blood, and all with a terrifying expressions on their faces. You have to do something quickly. This has to end. Gulping in realization of the trouble you’re in, you steel your nerves, as now it’s not only a matter of escaping, but also freeing the old lady and getting some sort of evidence regarding the true nature of your suitor. You know that you can’t let them go unpunished any longer. You look at the storage area door nearby.

If you want to let your rage take over you and charge in to fight them, turn to **2**.

If you want to go into the Storage Area, turn to **24**.

20

“Wait, please, are you Ursula? Does your son own the gas station in Greenville? He asked me to give this letter to you. I promise, I won’t tell Charles we’ve spoken, but please tell me what you know,” you say, taking the letter and holding it out to her.

“You know Tommy?” The old woman turns back to you and looks at the letter, taking it and reading it, then looking back at you and saying, “Thank you for bringing me this. You should leave, before they find you.”

“They? Why should I leave? What is going on here?”

“The men who live here—horrible! Thieves and murderers, they lure gullible women here, rob them of their valuables, then kill them and eat their flesh. You should go before they find you.”

You gasp, trying to grasp the information you’ve just been given. “That’s... horrible! But, if I leave what will happen to you? You can’t stay here with them.”

“I can’t run, they have me chained,” she says and motions to her feet. You notice for the first time that her ankles are chained together. “One of the men keeps the key with him at all times.”

“There must be something we can do.”

“Well, if you could bring me a few items I would be able to drug their wine. You could take the key while they sleep.”

You swallow nervously, wanting to just get out of this deathtrap and return to the safety of your home, but you decide that you can’t leave the old woman here. You steel yourself and nod, “I’ll do it, just tell me what you need.”

“Go down that trap door to the wine cellar, and from there, through a hidden passage on the east wall, you can access the storage area where there should be a bag of mushrooms. Bring them to me as well as a bottle of wine and I will make a drink for them that will put them to sleep so that you can get the key.”

To go to the wine cellar turn to **43**, to head back and explore another area of the house, turn to **8** for the bedroom, or **36** for the Living Room.

21

Charles sits down at the table and begins telling your friends a few tales. He then arrives on a particular funny one, and as he tells it he earns a few laughs from the people at the table.

“Oh, she’s a shy one! She didn’t even show up when I asked to meet her, would you imagine that! I almost thought she would call off the wedding, but her father assured me that wasn’t the case.”

You chuckle uncomfortably, “Yes, I’m sorry. I think he told you that I wasn’t feeling so good?”

“Yes, he did, don’t worry. I was spending time with some friends and I guess we must have partyied too much, I ended up passing out!”

The table laughs. He pokes you a bit strongly. You instinctively flinch.

“Oh, but it’s okay, now she can tell me everything about her, that’s right. Know all the ins and outs,” Charles says with a threatening tone.

You recoil a bit when he says that. He proceeds to ask you a question.

“But... Anyway, you’re being so quiet, why don’t you tell our friends a story? Come on, tell us!”

If you have a severed finger in your possession, turn to **61**.

Otherwise, you unfortunately have no such story and must turn to **17**.

22

Following the sign Southwest you head deeper into the woods to Richmond Manor. It gets darker as the forest gets denser around you and the road turns into little more than a deer trail. The pit in your stomach grows deeper the further in you go, but you’ve already come this far and have made up your mind to see the visit through. You start to wonder if you’re still on the right path, hoping you haven’t got lost, when suddenly the manor comes into view. Parking the car you get out and look around.

The canopy of trees blocks much of the rain from reaching you, but most of the sun as well. The house is old and dark, and a shiver runs down your spine as you look at it, but you can also see delicate detailing in the woodwork of the building, and soil beds overgrown with weeds curve around the house where flowers would have once grown. It must have been a lovely home a long time ago, but seems like it hasn’t been taken care of in a while.

Steeling yourself, you approach the house. If you wish to knock at the front door continue to **59**, but if you wish to explore around the outside of the house head to **7**.

23

“I hope you didn’t have any trouble finding the manor,” Charles says and closes the door behind you.

“No, it wasn’t too hard.”

“Good, good,” Charles motions you further into the house, “Please come in. I’m afraid I was in the middle of some business. If you don’t mind waiting, it’ll only take a moment, and then we can have our chat.”

“Um, sure.”

“Please, have a seat in the waiting room. I’ll be back shortly,” Charles says and leads you to a small room with an old couch. You sit down on the couch and Charles leaves you alone in the room. Continue to **47**.

24

You take a deep breath, trying to calm yourself down, despite still being sickened by the act you just witnessed. Charging in would just get you killed and you wouldn’t be able to help anyone or make sure that Charles and his gang of cannibals paid for their crimes.

You silently close the Storage Area door behind you and begin looking around for something useful. On one of the furthest shelves you find a group of assorted items--a bag of spices, a jar of honey and a bag of mushrooms are the ones that catch your attention. You can take any you want, but the bag of mushrooms is on the highest shelf and would require you to stand up on your toes to grab it.

If you want the bag of mushrooms, roll two die - if the result is lower or equal to your SKILL, you pass the test and can grab them and leave the Storage Area without any problem - turn to **42**. If you fail the test and the result is higher than your current SKILL, you accidentally bump an empty jar, and it falls, along with the bag of mushrooms. The jar smashes loudly against the ground.

Turn to **38**.

Otherwise, you may ignore the bag of mushrooms, take any of the other items that you wish, and head out of the storage area by turning to **42**.

25

You tell the old lady of your predicament, how you don’t know the way home and are worried that you would get lost trying to find the way back.

“Oh, don’t worry about it. We can head back to my village and you can stay there for a while until you figure things out. It’s not enough to repay what you have done for me, but it’s a start.”

You smile and say, “Thank you! That would be great.” The two of you hop into your car and begin driving back to the crossroads right before Richford Manor. You take the turn towards Greenville and you stop by a familiar gas station.

If you fought with the gas station owner, turn to **10**. Otherwise, turn to **39**.

26

The hitchhiker's face darkens. "The old manor in the woods? If you don't mind my askin', what business would a lady such as yourself have there?"

"My father wants me to marry the man who owns it... Why do you ask?"

"Well, I'd be careful if I was you miss, there are lots of dark stories surrounding that place. The mother of a local in our town is a servant there—her poor son has been trying to buy her freedom for years. Says they mistreat her, says the men there are no gentlemen."

"I see. Maybe... maybe I should speak to this boy," you say, nervously chewing your lip. You wonder that your bad feeling of Charles was not misplaced, but you have made a commitment to your father and do not wish to disappoint him.

"Maybe so, he runs the gas station at Greenville. Watch yourself out there, miss. As for me, that's not my way, but thanks for stopping."

"Thank you," you reply and pull away, continuing down the road. Turn to **30**.

27

The dreaded wedding day has arrived. It's an elegant ceremony, and all your friends as well as a few of Charles' friends, several rough looking men, appear to give you their blessings. The ceremony goes smoothly, and both you and Charles read your vows.

"Charles, do you take this lady as your wife, until death do you part?"

"I do."

"You may now kiss the bride"

He grins with an evil sparkle in his eye as he kisses you. The kiss tastes a tad disgusting and oddly metallic. Your friends cheer and your father sheds a small tear.

Later, you're sitting with your friends at a table when Charles comes around.

If you have met with Charles at the manor, turn to **52**.

Otherwise, turn to **21**.

28

You throw yourself in your bed, with no regards to whatever consequences you'll face because of that. You fall into a deep sleep and night begins to fall. Suddenly, you hear the bedroom door swing open and your father in the entryway, looking severely disappointed. Though you are already awake, you pretend you aren't. He shakes your whole body to wake you up, the anger

clearly visible on his face. "I know, I KNOW you didn't want to get married, but this FAMILY needed it! I needed it, you needed it! He was *rich*, and actually interested in you, and we'd probably get to live in a decent place for once!"

You feel a bit guilty but know that, ultimately, it was your decision. Your father continues. "Couldn't you have made the effort of at least GOING to visit him? Look, if you had gone to visit him and things didn't go well, I might not have cared, but you didn't even make the effort! First thing tomorrow, I'm sending a letter apologizing to him, and telling him that you've agreed to marry him." You try to protest, but he cuts you down with a threat. "I thought you were past being childish, but I guess I was wrong. I gave you the chance to decide for yourself but you threw it away, so now I'm going to make the choice for you. If you refuse to marry him, then you better start looking for a new home."

You know that isn't a feasible option, so you turn silent and take your punishment. You spend the next days just waiting, in a state of resignation. Your father sent the letter and the suitor answered back, sounding completely understanding. The day of the wedding was set and it was quickly approaching. Turn to **27**.

29

You decide to explore the house and quietly slip out of the waiting room. Looking around you see a hallway leading to multiple doors, one looks like it could possibly be a bedroom, one is an open doorway that seems to go into the living room, and you think the door at the far end of the house is probably the kitchen.

If you wish to go into the bedroom turn to **8**. If you wish to go into the kitchen turn to **11**. If you wish to go into the living room turn to **36**.

30

Continuing along the road, you follow a curve and drive West for a while before coming upon a fork in the road. You stop the car to read a dilapidated sign post. It has three signs, one reads, "GREENVILLE," one reads, "RICHMOND MANOR," and the last one says, "HARTFORD FARM."

If you wish to go to Greenville turn to **14**. If you wish to go to Hartford Farm turn to **49**. Otherwise, if you wish to go straight to Richmond Manor, turn to **22**.

31

Later in the day, Charles sends a message to your father about the visit. Your father isn't entirely pleased with how you treated the visit, but the wedding is still solid, so he doesn't complain too much with you.

"Ugh, I still didn't avoid it?" You ask yourself.

The days pass and as the wedding gets closer and closer, and you become more anxious and fearful of what marrying Charles could mean for you. Turn to **27**.

32

You get into your car, and following the directions you wrote down with the compass, you safely arrive home without any major problems. You stop your car near the entrance of your home and tiredly walk towards the small 2-bed 1-bath apartment. You sit down on the couch, recollecting your journey, and greet your father when he arrives. Is there still anything left to do, or is what's left now just the fall out of your choices?

If you fought with Charles at Richford Manor, turn to **16**.

Otherwise, turn to **31**.

33

You approach Grandpa and greet him cheerfully. He asks where you're going and you explain, to which he just questions how rude it would be to visit your suitor in the clothes you're wearing. He turns back to his newspaper and mentions it off-handedly. "Look, missy, you better get ready then. A storm is coming, I can feel it in these old bones!"

He offers you an umbrella that he had beside him on the bench. It's old, rusty, clunky, and whichever way you use it, makes a lot of noise. It still works as protection against the elements, though.

When you're ready to leave the house, just turn to **5**.

34

"...can you drug them with these?" You ask, handing the old woman the wine and the bag of mushrooms.

"Oh yes! Oh, this is great! I'll just slip some of this into their wine and they should be sleeping like babies in no time," the old woman says. Taking the bag from you she pours some of its contents into the wine bottle. Corking the bottle the old lady gives it a shake before hobbling down toward the basement. "Stay quiet girl, I deliver their wine now and soon we shall both be free. I won't be

able to reach the table where he'll be knocked out because of these damned chains, but you can do it - so come back quickly."

You try to remain as still and quiet as possible as you wait for the old woman. A short while later she comes back and starts preparing to leave.

"Go, go get the key!" she tells you, "You need to find another way in, though, they blocked the passage from the cellar. I'm pretty sure there's something in the living room."

You have done everything in the kitchen—from this point onwards, you CANNOT turn to 11 anymore, even if a page has the option for you to do so. You may explore the house while everyone is knocked out by turning to **8** (bedroom), or **36** (living room), or you may get out of the manor quickly by turning to **4**, disappointing the old lady in the process.

35

You get out of the car and explore what you can of the farmhouse. It is empty except for a few mice and broken down farm equipment, and you decide there is nothing here worth taking. You hear thunder crack and as you exit the farmhouse it starts to rain. If you have an umbrella you can use it to stay dry. If you do not have an umbrella and you rolled in the mud, the mud washes off, add one to your APPEAL. You grumble to yourself about how you should probably stop procrastinating and just get the visit over with.

You get back in your car and drive to the fork in the road. If you have not done so already and wish to visit Greenville, turn to **14**. If you wish to continue directly to Richmond Manor turn to **22**.

36

You walk into the living room and look around. For the most part it seems like a normal living room—couch, table, chairs, bookcases. The books are covered in dust and look like they haven't been read in ages. Looking through them you recognize a few titles, but leave them where they are. As you start to turn away you notice scuff marks on the floor next to one of the bookcases. If you wish to investigate it, turn to **6**. Otherwise, you can continue exploring by turning to **8** for the bedroom, or **11** for the kitchen.

37

You step out of the front door and go down the stairs to the bottom of the apartment building. You take a deep breath and try to encourage yourself, telling yourself that this will be quick and

that it will be over soon, then you approach the gate to the streets. Sitting on a bench there is your Grandpa, who's reading the newspaper and grumbling about the economy. He was never the most positive person you knew.

If you wish to talk to Grandpa, you may turn to **33**. Alternatively, you can head straight to the car to go to the manor by turning to **5**.

38

By breaking a jar so close to the cannibals, even if most are drunk enough not to notice, one man hears it and decides to investigate. He tells his other cannibals he'll be back soon, and you hear his footsteps approaching the Storage Area. There's no place to hide and he catches you standing still on the middle of the room.

Before he can call any of his friends you lunge in to fight him—he's just one and you may be able to take him down before he alerts the others.

CANNIBAL

SKILL - 7

STAMINA - 8

If you win, you can take the bag of mushrooms and get away from the storage area by turning to **42**.

Otherwise, the cannibal knocks you out cold and you're never seen again.

Your adventure ends here.

39

The old lady, Ursula, hops out of the car and goes to hug Tommy, her son and owner of the gas station. Tommy is thrilled to see his mom once again and after a quick celebration, recognizes your car from earlier.

"Oh, it's you!" he says, happily.

"This girl freed me, son! We must give some proof to the police of their evil so those demons can get arrested!" the old lady exclaims.

"Yes, she came here earlier and I asked her to give you my letter," Tommy says, smiling, "Thank you so much! It's been so long since I saw my mom, I can't begin to express my gratitude!"

You try to brush it off as if it was nothing, but blush slightly. “It was nothing. We need to worry about arresting Charles and his gang before they can flee, and I have to stay here until I can figure out how to get back home.”

Tommy nods and with his mother’s description of everything that went on in the manor, they are able to get a posse of villagers together to capture Charles and the rest of the cannibals. They go to the manor and catch the brigands, sending them to the proper authorities where they are locked up, never to be seen again.

You don’t find a way to get back home in the first week, and after that you decide not to care anymore. Your father practically said he would disown you if you didn’t marry Charles, and you’re not sure that you can face him after everything he put you through. It turns out that before becoming enslaved by the cannibals, Ursula was a midwife and she offers to teach you her trade. You decide to stay in the village and become her apprentice, joining the village community and living out a peaceful, quiet life.

You have achieved your goal and reached the end of your adventure.

40

You tug on the back door—it’s locked, but it doesn’t seem sturdy. If you wish, with enough strength, you could probably bust it open. If you’d like to forget about it and go back to the main entrance to knock on the front door, head to **59**.

Otherwise, prepare yourself for a SKILL TEST. Roll two die, and if the result is equal to or lower than your SKILL stat, you manage to bust the door open and can head to **11**. Otherwise, you just awkwardly hit the door with your shoulder, losing 2 STAMINA before giving up and heading back to the front door on **59**.

41

The young man looks you up and down and makes a face. “Miss, I’d like to to ask you to leave,” he says.

“But I need gas.”

“I ain’t servin’ nobody that looks like that. Get back in your car and go.”

“What’s wrong with the way I look? Just give me some gas and I’ll be on my way.”

“I’m telling ya to leave,” The man walks toward you, “We don’t serve crazies and we don’t want you in our town!”

"I'm not crazy!" You say and stand your ground.

The man goes to grab you and push you back in your car, but you fight back.

GAS STATION OWNER

SKILL - 6

STAMINA - 6

If you win the fight, you land a good blow, knocking the gas station owner unconscious. Searching him while he is passed out you find a letter to his mother, as well as some teeth that you managed to knock out in the struggle. You may take them if you so wish. If you do take the bloody teeth, you make a necklace out of them. Reduce your APPEAL by 3.

Otherwise, if your STAMINA drops to two or lower, you are forced to leave the town with nothing to show for it. Either way, you leave the town and go back to the fork in the road. If you wish to go to Hartford Farm turn to **49**, otherwise, continue straight to Richmond Manor by turning to **22**.

42

You slowly close the Storage Area door and find yourself again by the corner of the big room where the cannibals are having their feast. You can either charge them and try to take the cannibals down yourself by turning to **2**, or go back to the kitchen through the wine cellar by turning to **11**.

43

You open the trapdoor leading to the Wine Cellar and cautiously begin walking down the steps so as not to make any noise. As soon as you arrive in the Wine Cellar you see a crate filled with bottles of the finest Bordeaux wine. Their stock seems near endless. You may take as many as you wish.

If you have not visited the storage area and the old lady was cooperative when talking to you, you can follow her advice and turn to **19**.

Otherwise, if you have not yet visited the storage area but want to explore the walls of the Wine Cellar, turn to **50**.

Otherwise, head back upstairs to the kitchen by turning to **11**.

44

Continuing along the back road you drive for a while, admiring the scenic country and trying to keep your mind from the sinking pit in your stomach. Along the road you turn a corner and head North a while, and then come across a hitchhiker, waving for you to stop.

If you wish to stop and talk to the hitchhiker turn to **48**. If you wish to drive past the hitchhiker as he curses at you, turn to **30**.

45

You and Charles trade punches, but you are the stronger fighter and land more punches than he does. Soon, Charles knows he can't win against you and loses the strength to keep fighting.

"Stop! You win, okay? Just get the hell out of my house!" Charles yells at you, putting his hands up defensively, "I don't want anything to do with a crazy bitch like you!"

You smile in satisfaction. "Good, and don't you ever bother me or my family again," you say and leave the house. Turn to **4**.

46

You rush back to the kitchen where the old lady remains in her shackles. Her eyes perk up when she notices you coming back with the key.

"Oh, finally, this is wonderful!" She exclaims, in glee. "Finally, I'll be free again! Finally, after all this time I'll be able to see my son again, oh, thank you SO much!"

"Don't worry about it," you say, trying to calm her down, "Let's just get out of here before they wake up again, we still need to prove what they were doing here in the first place."

"Yes, but for now," she says with a heavy and tired tone, "I just want to see my family again." She sighs in relief as the chains fall off her feet.

"Let's get out of here." You say, heading to the exit of the house. Turn to **4**.

47

In the waiting room is a dusty table and an old painting of the seashore. There isn't much to occupy your mind and you begin to wonder at what business Charles could have been in the middle of. He could have at least offered a cup of tea before leaving you alone. Thus far you are even less impressed with him than you were before.

As you sit alone in this creepy, old house the pit in your stomach gnaws at you. Chewing on your lip you wonder how long Charles is going to be, and think that maybe you should have a look

around the house while he is away. You're not sure if he is who he claims to be, so maybe it would be worth it to look around, but how would he react if he caught you snooping? If you would like to explore the house turn to **29**. If you would like to wait turn to **13**.

48

You pull over and the hitchhiker walks to the car. "Hello!" he greets, "Thank you for stopping! That's a rare sight these days. Where are you heading? If it's not much trouble I'd much appreciate a lift."

"I'm heading to the Richmond Manor, it's supposed to be in these woods. Are you going that way?" You ask the hitchhiker, who is now close enough to take a better look at you.

If you are either in your pajamas or coated in mud, turn to **9**. Otherwise, turn to **26**.

49

You turn toward Hartford Farm and after a short drive come upon an abandoned farmhouse. The roof has caved in and it is overgrown with weeds. If you wish to get out of the vehicle and explore the farmhouse turn to **35**.

Otherwise, if you haven't done so already you may turn around and go to Greenville by turning to **14**, or go directly to Richmond Manor by turning to **22**.

50

You begin touching the walls of the Wine Cellar, in the hope that you might find any sort of useful object or hidden passage to let you further explore the house before leaving. This makes some noise as you're touching everything on the room, but waiting it out makes everything go back to normal. After a while, you find a discolored brick on the wall, but not without losing 1 SKILL point for the effort. You press it and a small gap in the wall appears, which you can just barely fit through.

You breathe in and squeeze through it, and then come around the corner of a large area. You can hear some men growling like savages and speaking in drunken slurs, but you are able to hide behind some barrels and avoid notice. You almost faint when you realize the reason for the gruesome sounds. Along one side of the room is a line of cells with nametags hanging from them. On the labels are written the names of women, but the cells contain nothing more than bones with bite marks all over them. You silently gasp, afraid to call any attention to yourself, realizing

with horror that they must be cannibalizing someone now. Your stomach drops when you see a jail cell with your name written on it, solidifying your suspicions.

You peek around at the savages who are cheering loudly—some biting into body parts, others drinking blood, and all with terrifying expressions on their faces. You have to do something quickly. This has to end. Gulping in realization of the trouble you're in, you steel your nerves, as now it's not only a matter of escaping, but also freeing the old lady and getting some sort of evidence regarding the true nature of your suitor. You know that you can't let them go unpunished any longer. You look at the storage area door nearby.

If you want to let your rage take over you and charge in to fight them, turn to **2**.

If you want to go into the Storage Area, turn to **24**.

51

If you already drugged the men and knocked them out, turn to **54**. Otherwise, continue reading below.

As you reach the bottom of the stairs you can hear some men growling like savages and speaking in drunken slurs, but you are able to hide behind some barrels and avoid notice. You almost faint when you realize the reason for the gruesome sounds. Along the far side of the room is a line of cells with nametags hanging from them. On the labels are written the names of women, but the cells contain nothing more than bones with bite marks all over them. You silently gasp, afraid to call any attention to yourself, realizing with horror that they must be cannibalizing someone now. Your stomach drops when you see a jail cell with your name written on it, solidifying your suspicions.

You peek around at the savages who are cheering loudly—some biting into body parts, others drinking blood, and all with terrifying expressions on their faces. You have to do something quickly. This has to end. Gulping in realization of the trouble you're in, you steel your nerves, as now it's not only a matter of escaping, but also getting some sort of evidence regarding the true nature of your suitor. You know that you can't let them go unpunished any longer.

If you want to let your rage take over you and charge in to fight them, turn to **2**.

If you want to climb back to the Living Room, turn to **36**.

52

Charles sits down at the table and begins telling your friends the story of when you went to his manor. You start wringing your hands, scared out of your wits.

“Oh, she’s a shy one! But it’s understandable. When she appeared in my manor, I had some business to attend and I forced her to wait for a long while, right honey?”

You chuckle uncomfortably. “Yes, but it’s okay.”

“It was still a rude move on my part. But happily we were able to resolve everything before she had to rush home, right?”

He pokes you a bit strongly. You instinctively flinch. He continues telling his story.

“Oh yes, girl of secrets, this one. Or... woman of secrets. Didn’t even tell me why she had to rush home, hah!” he laughs a bit. “Oh, but it’s okay, now she can tell me everything about her, that’s right. Know all the ins and outs.”

You recoil a bit when he says that. He proceeds to ask you a question.

“But... Anyway, you’re being so quiet, why don’t you tell our friends a story?”

If you have a severed finger in your possession, turn to **61**.

Otherwise, you unfortunately have no such story and must turn to **17**.

53

You enter your bedroom, it’s been awhile since you last cleaned up. Scattered all over the desk are different things, but the one that’s particularly eye catching is the compass that lies below the desk lamp. If you wish to take the compass, you may now jot down any directions that you come across in the text during your trip towards the Richmond Manor. If you come across a direction like, ‘Southwest’ jot down BOTH South and West.

On the top of your bed are the pajamas you slept in last night. If you wish, you may get out of your nice clothes and into the pajamas. If you do so, lower your current Appeal Level by 2.

If you are done looking around the bedroom, you may now leave the house by turning to **37**. If you have not yet gone to the kitchen and wish to do so, you may turn to **15**. Alternatively, if you want to forget about visiting your suitor, eat some chips and just sleep in your bed all day, turn to **28**.

54

A group of ragged and drunken man are asleep on the floor of the large room. You breathe in a sigh of relief as you see that they are all unconscious, blood dripping from their faces from their previous meal.

With a bit of disgust, you search their passed out bodies for something useful. In the pocket of one of the cannibals you find a rusty old key that you may pick up if you so wish. A bloody, severed finger from their last victim lies on the table. It's gross, but it could probably work as evidence if needed. You may also pick it up if you wish.

Now that they are knocked out you can either leave the manor by turning to **4**, or, if you have talked to the old lady, you can free her with the key by turning to **46**.

55

You begin driving home. You turn east at the first crossroads, go further for a couple more miles, turn west a couple miles later... after about two to three hours you realize you don't recognize the road you're on and that you haven't recognized anything for a while.

You make a sharp turn to try and backtrack towards the manor, but in doing so you lose control of the car. You go crashing down a small hill through the forest, and when you finally regain control you see a cliff ahead of you. You try to slam on the brakes but it is too late, and the car flies over the edge of the cliff. The car crashes down into the ravine below, leaving you injured and bleeding to death on the middle of nowhere. If only you had a way of knowing which directions you used on the way to the manor.

Your adventure ends here.

56

"Good day, miss," the man says politely, though he looks sad and weary, "Fill her up?"

"Yes, please," you say, studying the man. After a moment you decide to ask, "Are you okay?"

"I'm alright, miss, thank you for asking," he says and forces a smile as he fills your tank, making small talk, "What brings you around these parts?"

"I'm on my way to Richmond Manor."

"Oh," the young man's face falls, "What for?"

"My father wants me to marry the owner, so I'm going to visit him."

"I see..." The man trails off.

"What's the matter?"

"My mother works for the man you speak of. I've been trying for months to get her back... They don't treat her well. I've been trying to contact her, but they won't let me see her. Please, miss, would you take a letter to her? From me?"

"I don't know..." You hesitate.

The young man pulls a letter from his pocket and holds it out to you, "Please, I won't charge you anything for the gas. Just if you see my mother, please give this to her. Her name is Ursula."

"Alright," you agree and take the letter. The man finishes gassing up your tank and you leave the town, heading back to the fork.

If you haven't already and wish to go to Hartford Farm, turn to **49**. Otherwise, head straight to Richmond Manor by turning to **22**.

57

"Hello?" You say, and the old woman turns slowly. She looks at you sadly then shakes her head and turns back to her work.

"Poor darling, no idea what you've gotten yourself into," she says, more to her pot than to you.

"What do you mean by that?" you ask.

"Ohh, I shouldn't be speaking to you young miss, the masters of this house get awfully mad if meddle in their affairs."

If you have the letter from her son turn to **20**, if you do not have the letter turn to **60**.

58

You decide that you have had enough of this arrogant prick, and really you have no intention of marrying him anyway. You'll show him how crazy you really are! You punch Charles, and he reels from the attack, taken completely off guard.

"You bitch!" he growls, rubbing his cheek and glaring at you. You hit him again before he can retaliate, and you start to fight each other.

CHARLES

SKILL - 8

STAMINA - 10

If you win the fight you can choose to knock Charles out, leaving him unconscious, and turn to **3**, or you can be merciful and end the fight, in which case turn to **45**.

If you lose the fight you are knocked out, Charles takes your body downstairs, and you are never heard from again.

You adventure ends here.

59

You step up to the front door and knock. After a minute the door swings open and inside you see Charles, smiling and beckoning you in. "I'm so glad you made it. Please, come in!" He then takes a good look at you, analysing your appearance. If your APPEAL is 4 or lower, your suitor questions your appearance—turn to **12**. Otherwise, he ignores whatever flaws you may have in your character with a scoff or two—turn to **23**.

60

"Wait, please, what is going on in this house?" You persist.

"Poor, poor child..." The old lady mutters, refusing to answer you.

"Please, you must help me," you beg.

"I'm sorry child, but I can't help you," she says without turning.

You are not going to get anywhere with the old woman, and since you are not sure how much time you have before Charles comes back you decide not to waste anymore time with her. To go down the stairs through the trapdoor to turn to **43**. If you wish you keep exploring the house you can turn to **8** to go to the bedroom, or **36** to go to the living room. Or if you wish to leave Richmond Manor completely you can turn to **4**.

61

You begin telling a story about a young woman who was promised to marry a rich man. The woman went to visit the man in his house in the woods, but when she got there, she was face to face with a surprising revelation. The man she was about to marry was, in fact, a cannibal, who lured young woman with the promise of riches only to rob them and eat them with his gang of ragged men. You tell your guests, who are listening closely to your tale, about how the woman found a finger in the basement of the house after drugging the cannibals. You tell them how the finger is the only thing left of their last victim. In the corner of your eye, you catch a glimpse of fear playing across Charles' face.

"What does she do with the finger?" One of your guests ask, curious.

"She brings it to her town, exposing the villain for what he is!" You pull out the finger out of your purse and hold it up for everyone to see, "And here it is! And this story? It's real!" You tell to your shocked guests. Charles gets up and begins to run away, but when the guests see that, they realize the story is real, and he is quickly tackled. The gang of ragged men is then overpowered and captured when they similarly try to escape.

After the whole outburst Charles and his friends are arrested, never to be seen again. Since you were legally married to him, you inherit his belongings and your family moves into the manor. It is strange at first, but you put a lot of work into fixing it up, and making it nice place again. There you live a calm and luxurious life, happily ever after.

CONGRATULATIONS, YOU HAVE REACHED THE BEST POSSIBLE ENDING.

If you have the time, and wish to try and find the other good endings, turn to **1**.

ADVENTURE SHEET

This sheet represents your scores, inventory, and encounters throughout the book. If possible, copy this sheet into a separate piece of paper and use a pencil to write down your information as you may need to update scores along your journey.

PLAYER SCORES			ENEMY ENCOUNTERS		
SKILL Initial = Current =	STAMINA Initial = Current =	APPEAL Initial = Current =	Skill = Stamina =	Skill = Stamina =	Skill = Stamina =
EQUIPMENTS	MAP		Skill = Stamina =	Skill = Stamina =	Skill = Stamina =
NOTES	PROVISIONS		Skill = Stamina =	Skill = Stamina =	Skill = Stamina =