

A Shadow Among Shadows

*A game of exploration and danger
by Nick Wedig*

*"Thee not Apollo nor Athena's strength
Can save from perishing, a castaway
Amid the Lost, where no delight shall meet
Thy soul—a bloodless prey of nether powers,
A shadow among shadows."*

♦ **Aeschylus, *The Eumenides***
Translated by E. V. Rieu

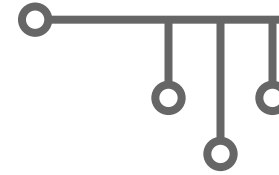
At 22:34 19 June 2515, the Akitsushima Corporation lost contact with its contracted starship, the Alecto. A 2500 ton Dragonfly class scientific research vessel with a complement of 20 crew, the Alecto was in orbit around exoplanet Kepler 438b on a secret project for the company. Kepler 438b had been deemed a likely location for the recovery of alien artifacts and biological tissue. A transmission from Captain Alicia Danfield reported finding something unusual on the planet's surface. That proved to be the last transmission from the vessel. At 09:13 21 June 2515, the Alecto's emergency beacon was activated. Akitsushima's colony on Gliese 758b ("Veneration Bay") have been attempting to contact the ship, but there has been no response.

The corporation quickly hired the nearest ship, a freebooter known as the Snake Doctor, to investigate and assist the Alecto's crew. The Snake Doctor could reach the Alecto by 6 July 2515. The next closest ship wouldn't be there before 25 July.

The Snake Doctor's crew doesn't usually work for gigacorporations like Akitsushima. You usually do little freelance gigs: cargo shipments, smuggling, passenger transport, whatever pays the bills. But you were the ship most likely to be able to help any surviving crew of the Alecto. Also, the Akitsushima Corporation offered you a mind-bogglingly large amount of money. More than the Snake Doctor would make in ten years worth of small time jobs.

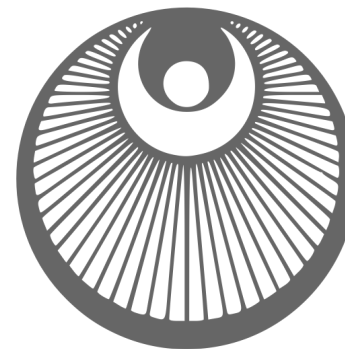
So that's how you find yourselves at the airlock of a spaceship with no idea what is inside. From the outside, the Alecto appears intact in orbit around the planet. But there are no signs of any human activity within. Hailing attempts only received the same recorded message, over and over again. It's up to you to figure out what happened to the Alecto, rescue any survivors and recover anything of value to the corporation. And get out alive yourselves, of course.

You were told that this would be an easy mission, but you're beginning to doubt that.



A Shadow Among Shadows is a roleplaying game with some boardgame-y elements. It is made to be a science fiction/horror/mystery story. Things will probably go poorly for your characters, and that is part of the fun of the game. Most of the adversity comes from the other players, so your job will be to create problems and dangers for the others.

The game is intended for 2-6 players, with no gamemaster. It should take (hopefully) about 2-4 hours to play through the entire game. You'll need all the cards for the game, along with a large number of some sort of tokens. 50 or so pennies, glass beads, small screws from the workshop, or whatever else you have on hand. You might also want some pencils and paper for writing notes.



Akitsushima Corporation

*Nothing can stop us in
pursuit of our goals.*

Setup

Shuffle the answer cards, then lay the deck face up. Take the four top cards from the deck and lay them out in a line, stretching away from the deck. Place the Primary Airlock card in the center of the table. Shuffle the other location tiles and lay out three face up, with the rest face down in a stack nearby.

Lay out the Role, Fate, Mystery and Authority cards, face up. Select a player to begin. That player chooses one card for their character, from any face up card. Then go around the table clockwise from that player, each selecting a card. Go around the table a second time, with each player selecting a different kind of card than before. After your second time around, go twice counter-clockwise around the table, each selecting another kind of card. At the end of this process, everyone should have four cards: one of each kind.

The idea here is to give some players first pick of some features, but later choice of other aspects. Some others get two middle-of-the-road choices. Hopefully, everyone gets a character they want to play.

Each player places a token on their Fate and Mystery cards.

Each Role has a question to answer now about the relationship with the PC on your right. Ask the player to your right that question, and have them answer it. Then they will ask you a followup question of their choosing, to get greater detail about that relationship. Answer that question. (*Everyone should listen to other PC's answers. Feel free to use the ritual phrases “Describe that in detail” “Harder” or “Try that a different way”. These are described later in the rules.*)

Everyone gets one token to start with.

Everyone should have a marker or miniature to represent their character. You could use miniatures from popular roleplaying and war games, or you could just use buttons and funny looking dice. Use whatever works for you, so long as they are distinctive. You might even want one for the majority of PCs to act together, and only use individual markers if/when they split up.

Scenes

Most of the game is divided into scenes. Players will take turns framing scenes, then they will roleplay out those scenes. Players will describe their character's actions, speak in their character's voices, and collaboratively describe the environment. Periodically, ritual phrases will be invoked to modify another player's narration. Eventually, you'll hit the criteria to end the game, described later on.

Beginning Scenes

Starting with the first player, each player will take a turn framing scenes where they explore the abandoned space ship.

When framing a scene, look at the locations of the player characters. Each location has 2-3 scene prompts. Choose one and start describing the initial action of the scene. Then each player can narrate their PC's actions in the scene and introduce new elements and such, and roleplay out the action from there. The framing player can propose that PCs have moved offscreen into a new location (so long as they explain why the PCs moved), though each player involved has the opportunity to object.

When you leave through an unexplored passageway, you don't know where it leads until the framing player chooses a tile and frames a scene of what you find there. When you are moving into a new location, the person next to frame a scene gets to choose a face up location tile and place it as the place you move into. Then the framing player frames one of the scenes on that tile. Take the top card of the location stack and flip it face up to replace the tile that was chosen.

When PCs move from location to location, the framing player has the option to frame a new scene in any location they pass through (*and can even choose the path they take, if multiple reasonable paths are available*). So if the PCs leave the Medical Bay to go back to the Command Center, but they have to pass through the Cargo Bay and Damaged Corridor to get there, the framing player could choose a scene from any of the Damaged Corridor, Command Center or Cargo Bay. (*The PCs just left the Medical Bay, so it is not a valid choice.*)

You're free to reuse a location's scene prompts repeatedly, so long as a PC is in that location. You don't have to frame scenes focusing on your PC; you could frame a scene for any PC at all. On the other hand, if your PC is not getting as much attention as the others, then you can use your scene framing turn as a chance to bring the spotlight onto that character.

The actions or descriptions should happen early on in a scene, preferably right away, with the consequences of that initial framing taking up most of the scene. If you're in doubt about how a scene gets to that prompt's description, just say that the scene starts *in media res*. Describe the prompt as happening and let the other players work to figure out how or why.

When framing a scene, other players are free to use the standard ritual phrases to suggest changes to the opening of the scene. (Although "***That might not be so easy***" shouldn't be used during scene framing.)

Ending a Scene

A scene lasts until someone suggests it end and the group agrees, or until the player characters leave the location. If all the PCs have moved from their current location, then end the scene and the next player gets to frame the next scene.

Scenes can be short or long, but I recommend shorter scenes in general.



During a Scene

Once the scene framer has set up the scene, everyone adds narration and characterization to what is happening. Each player is responsible for describing their PC's actions, and for narrating or speaking what the PC would say. Other players may suggest that you do something specific, but you're always free to ignore that and to control your character as you wish.

You're free to describe your character leaving the scene to head toward a specific location, or to explore new locations. This may lead to a new framing of a new scene. Place your token along the passageway you were taking, between tiles, to let the next framing player know that you were headed out, and that they can frame one of the scenes along your path or at your destination.

All the players are responsible for describing the Alecto's environment, adding details to the scene, and roleplaying NPCs. This is especially true if your PC is not present in the scene. When your character is not in a scene, then you should focus on the ship's environment, the overall plot of the scene, and how you can improve the game overall.

During a scene, all players can use ritual phrases (see *below*) to modify narration. That might include affecting your player character, or the scene elements that you introduced. That's fine. Just follow the rules of the phrase and accept that you never quite have complete control over every aspect of the game. It's a collaborative endeavour, and you should just build on what everyone else suggests.

Locations

Each Location card has two sides: the starting side (with a white dot in the intersection of the passageways, called an ‘open node’) and the second side (with the dot filled in, a ‘closed node’). As the game progresses, locations will flip from the open side to the closed side. When you flip a tile, place the tile back on the board in the same place and orientation as before, just with the other side up. Once a room has flipped to the closed side, it never flips back. This flipping is purely a mechanical, player scale matter. It doesn’t mean there is any change in the location as far as the PCs can tell.

Each location card has one to four passageways leading out from it. Passageways are the thick lines that go off the edge of the tile. They represent connection between locations on the ship. Whenever you place a location onto the map, line up the passageway between the room you just came from and this one. You can only move along passageways from one place to another, possibly moving through other locations along the way.

I think that you can rotate the tiles to fit them onto the map, but I’d need to playtest this some to see. Maybe you have to place rooms with all the text oriented the same way. I don’t know which works best. Try it both ways and see!

Each Location has two or three scene prompts for that place. The scene framer chooses one to begin a scene there. Scenes prompts are generally more dangerous and dramatic on the second, closed side of a location card.

If the action of a scene moves to a different location, it is time to frame a new scene in that place or somewhere on the path toward that place.

Mysteries

Each player has one Mystery they are trying to solve. These are unanswered questions that the PC wants an answer to. More importantly, the player should want to know the answer to a mystery. At the start of play, the player should not have a strong idea what the answer is. You might have suspicions or possible answers, but you don’t want to be set on a specific answer to your Mystery. In play, another player might provide a weird clue for the mystery, or answer the mystery altogether in a way you weren’t prepared for. You should embrace this uncertainty, rather than reject it.

To answer a Mystery, first you must find at least one clue relating to it. Which is to say, first, you or another player has to introduce a detail that brings the Mystery into the game. If you’re investigating what killed the crew, first you should discover something relating to their cause of death. A body with obvious wounds, a video recording, a blood trail down a corridor, or a personal journal describing the death. Clues never directly answer a mystery; they merely hint at larger issues. Clues should be meaningful but still ambiguous. *(If you feel like a clue points too strongly toward one specific solution to a Mystery, suggest a modification, possibly using “Try it Another Way”.)* The first time another player provides a clue to your Mystery, give them the token from the Mystery’s card. This rewards their involvement in other people’s stories. Later players are free to add more clues to an unsolved Mystery, but they get no mechanical reward for doing so. So act quickly if you want those tokens!

After a clue has been provided, watch for solutions to the Mystery. Any player is free to give an answer to the Mystery then. Don’t feel shy doing so; you need to solve all the Mysteries to finish the game. Other players can always use ritual phrases to modify an answer or to get more detail. They might even use “**Try it another way**” to make solving the mystery more difficult, if that is something they would want.

When your Mystery is solved, choose a Location tile in play and flip it from the open side to the closed side. You have to solve your Mystery if you want your player character to escape the Alecto alive; the endgame isn’t triggered until all the players with living PCs have solved their Mysteries and fulfilled their Fates.

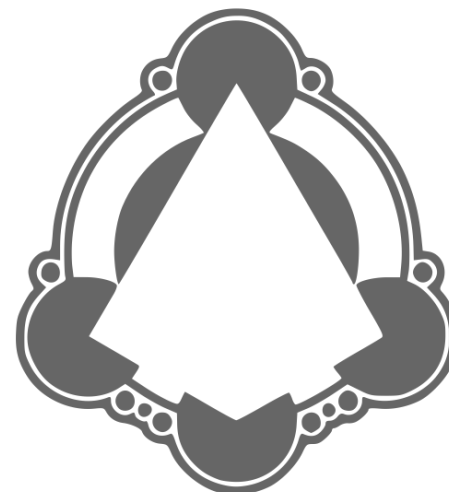
Everybody should agree that the Mystery has been solved before you collect your reward and flip your tile. If necessary, you could rephrase your narration to better fit the card’s requirements.

Fates

Each character also has an inevitable fate they will fulfill while exploring the Alecto. It is your job as a player to see that it happens, in a way that makes sense in the story. If your Fate involves getting drunk and failing to act because of that, you need to be looking for opportunities to introduce that. Maybe you establish early on that you are an alcoholic who joined the Snake Doctor's crew knowing that there would be no alcohol on board... but then you find yourself tempted by the liquor stored onboard the Alecto. Or maybe you're a hardcore teetotaler who never drinks at all, but once you witness a few horrific incidents on the Alecto, you decide to abandon your morals and drink up. However you do it, you should try to make the connection meaningful and relevant to the overall story of the game.

When you fulfill your Fate, take the token off of your Fate card and flip it over. You add that token to your pool of available tokens. Then choose a Location tile in play and flip it from the open side to the closed. You can never flip a tile back to its original side. You have to fulfill your Fate if you want your player character to escape the Alecto alive; the endgame isn't triggered until all the players with living PCs have solved their Mysteries and fulfilled their Fates.

Everybody should agree that the Fate has been fulfilled before you collect your reward and flip your tile. If necessary, you could rephrase your narration to better fit the card's requirements. I don't imagine that there will be much disagreement about this sort of thing. *(It's probably okay to do something close to the card that doesn't hit every detail exactly, for example.)*



Authorities

Each player has selected an Authority. This card means that it is your responsibility to control that setting element. Other players can suggest details about that thing, but you get final say over it. You can always override their statement about it.

If the players at the table aren't sure about a setting detail, they should turn to the person with the most appropriate Authority and ask that player to describe the element in more detail.

Your job, as holder of an Authority, is to see that everyone describes that element consistently, and takes it seriously. You are supposed to maintain a consistent tone and style for the element, so that the element seems real to the other players and to yourself.

Some Authorities won't be used in the game. That's fine. It just means that those elements won't play a central role in the story you're telling. No one player has central dominion over those things, so they are treated like any other background elements: any player can add details to the game about those things, with no player having more control over them than anyone else.



Ritual Phrases

While playing out a scene, you as players can give each other directions and advice via ritualized phrases. These phrases are a way for you to tell another player how to modify their description to please you more. When another player uses one to suggest a different way, take that as a positive contribution and try to find ways to build on it. Any player can use the ritual phrases, even if their player character is nowhere in the scene.

There are five ritual phrases in the game: “**More detail**”, “**Harder**”, “**Try it a different way**”, “**Cut**”, and “**That might not be so easy**”. Each has a specific purpose and method of play.

More detail

Use this phrase when you want to a player to describe something further. Often in a game, a player will lazily outline what happens, but not really describe it. Use this phrase to force them to think about a scene in concrete terms and provide sensory information: things they see, hear, feel, smell, taste, etc. The more concrete narration a game has, the more real the scenario will seem.

Invoke this phrase whenever you want, as needed, to provide the verisimilitude that you require.

Harder

Invoke this phrase to demand more drama from the narration. When a player introduces a weak or lazy detail, invoke Harder to have them revise it for higher stakes, more tension and more danger. They then have the opportunity to revise their narration to be more dramatic.

For example, you’re playing Professor Zao, the Astrophysicist. You ask the player on your right “Why do I blame you for my past mistake?” and she answers “I mixed up your notes and it led to you flubbing a big presentation for the Centauri Astronomical Society.” That’s embarrassing, but ultimately not very consequential. You might decide to push the answer, invoking “**Harder**” to have them rephrase the answer to have more emotional weight behind it. They might instead answer “I mixed up your notes, causing you to screw up an important calculation. The shuttle’s trajectory was off, causing your beloved spouse to plunge into the star instead of slingshotting around it.” That gives you some bigger emotions and more drama to deal with, so you accept it.

When you invoke this ritual phrase, you can optionally offer one of your tokens to the player whose narration you’re trying to modify. If they then do modify their narration in accordance, then they can take the token as their own.

Whether you offer a token or not, the other player can refuse to modify their narration, by instead giving you a token. If they decide to spend a token to do this, then their narration stands; it cannot be further modified by ritual phrases.

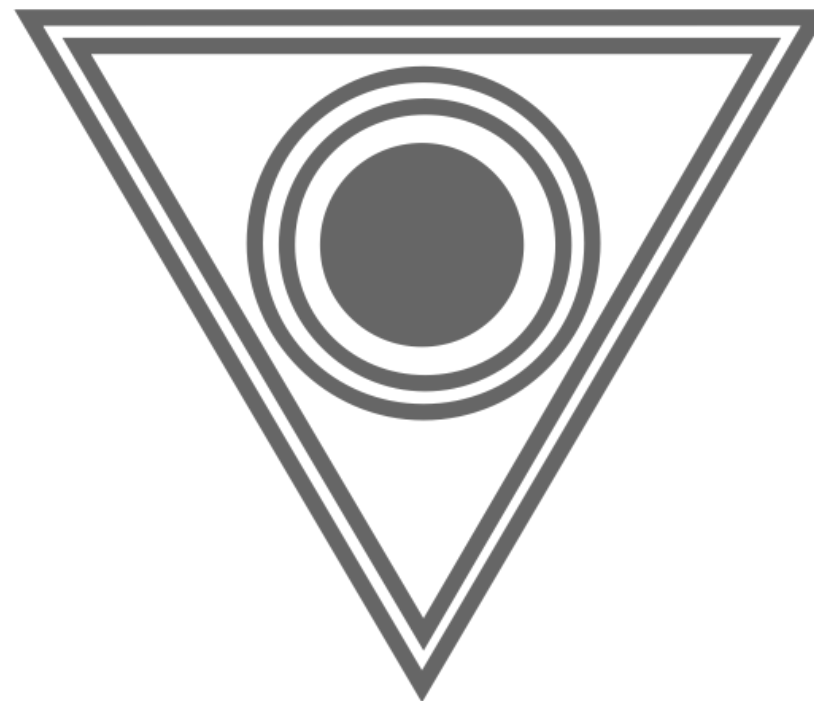
Try it a different way

Use this phrase when a player narrates something that doesn't sit right with you. If someone describes something that seems inappropriate in style or tone or content, you can invoke this phrase to have them reword things or present a variant. Sometimes, you might suggest alternative possibilities that fit with your sense of what is right. Use this if, say, a player tries to introduce a joke into a serious dramatic scene. Or if a player tries to narrate a piece of the setting that stretches your suspension of disbelief a little too far. Or if their current description seems to go against other facts already established.

Use this phrase early and often to get the other players on the same mental page as you. Gladly accept when others use the phrase on you, so that you can all enjoy each other's narration.

When you invoke this ritual phrase, you can optionally offer one of your tokens to the player whose narration you're trying to modify. If they then do modify their narration in accordance, then they can take the token as their own.

Whether you offer a token or not, the other player can refuse to modify their narration, by instead giving you a token. If they decide to spend a token to do this, then their narration stands; it cannot be further modified by ritual phrases.



Cut

Use this phrase as an emergency escape valve. This game touches briefly on alcoholism, suicide and other potentially troubling matters. If any content of the game causes you emotional distress, you can use this to pause the game, recover your bearing and remove the offending content. When you're ready, the players can discuss how to revise the narration to keep everyone pleased with the game and how to move forward.

The entire purpose of the game is to please the actual human beings at the table, so if the game is causing you undue stress, then you should use this ritual phrase as a way of getting out of that situation into someplace you feel comfortable.

This is both stronger than "*Try it a different way*" and should be used less frequently. "*Try...*" should be used often to get everyone on the same page. "*Cut*" is a more solid veto, when you can't emotionally handle the content suggested. At the same time, there's no stigma attached to using the phrase when you need to. Ideally, you shouldn't ever need to use this phrase at all, but it is here if you need it.

That might not be so easy

Use this phrase to introduce difficulty and danger into the scene, to create obstacles in the way of a PC's actions. When a player character attempts to do something that you feel should be difficult or uncertain, then you invoke this phrase.

You cannot use this phrase on your own PC.

When you invoke this phrase, take one token from the pool. Describe what makes the task difficult, dangerous or uncertain. Tell the acting player (the one whose PC is attempting the difficult or dangerous task) what happens if they fail: wounds, infection, embarrassment, a failure to find clues, death, dismemberment, etc. In general, if a character is in a location with an open node, then the consequences of failure should be minor: injury and insult and inability to achieve their goals. If the character is in a location with a closed node, then the consequences should generally be worse. If the location is closed and they are put in a dangerous situation, then the consequences should often be death.

The player then asks a question about whether or not they can succeed. These should be phrased as simple Yes or No questions, with the PC as the subject and without complicated phrasing. Otherwise the answers might not make sense, or the results might work out the wrong way. You want the question phrased such that "Yes" answers are good and "No" answers are bad for the active PC.

The active player then chooses one of the answer cards from the line to respond to the question. They can always take the answer furthest from the answer draw deck for free. If they don't like that answer, they can place a token on the answer to select the answer next closest to draw deck. The player can continue like that, placing a token on each answer they skip until they accept one answer as the true one. If you have lots of tokens to burn, you will have many different options to choose from.

You can take the answer off the top of the draw deck, by placing a token on every other face up card. But you can't dig below it into the draw deck or anything.

Each PC is skilled in a specific area. When a PC is attempting a task within their area of expertise, they can instead skip one card for free, and then must pay for the others. You can decide which card to skip for free and which to place tokens on, in any order. So you could place tokens on cards you want another PC to select and avoid ones you don't want them to take.

(For example, I am playing Professor Zao, trying to figure out a safe trajectory for the lander module to get off the Alecto. Another player invokes "That might not be so easy", describing the terrible hurricane winds and electrical storms that cover the planet's surface below. I look at the cards on the table. I could select the two furthest from the draw deck for free, both of which are "No" cards. Instead, I pay two tokens to skip both the No's and use my free skip on the next "Perhaps" card to get to the "Yes, And..." card that I wanted.)

It's up to the table to agree if a PC's background makes them skilled at a task. Players with relevant Authorities make the final decision here. If no Authorities apply, the person who invoked "**That might not be so easy**" has final say.

Tokens remain on an answer until someone selects it. When you choose an answer to be true, you get to take all the tokens on that answer. Thus, unappealing answers will be rewarded eventually, enticing you to take them sooner or later.

Once an answer card is selected, it is up to the active player to narrate the results of their action. Each answer card gives an answer "Yes, and...", "No, but...", etc. and some additional detail. The active player is required to incorporate those details into their play.

The used answer card is then placed on the bottom of the answer deck for use later on. Slide the existing answers away from the draw deck and reveal a new answer card, keeping the cards in order, so that there are four faceup answers plus the answer on top of the draw deck itself. *(For example, if there are five cards: A, B, C, D and E on top of the deck. If I buy my way up to C, then A and B would remain the furthest from the draw pile, while D would slide into the place where C had been. E would move off the draw deck into D's former slot, revealing F as the next card in the deck.)*

The Creature

There is something alive and inhuman aboard the Alecto. It lurks in the shadows, and it will, if given the chance, kill the player characters.

And that is all that is certain about the Creature. Everything else is up to you as players. It may be an alien, or an escaped biological experiment (*or both*). It may be a human warped or changed in some way, or a spirit from a parallel dimension, or a literal demon, or any number of other things you come up with.

There may even be multiple Creatures. It's hard to be sure.

The Creature is intended to be an antagonistic force. It provides some danger and problems for the PCs. Use the Creature to threaten the PCs and to force them to make difficult choices. Some scene prompts and answer cards will get the Creature involved in your story as well.

The most important rule for the Creature: No player is allowed to directly describe the Creature. Players cannot say what it looks like, how large it is, etc. You are only allowed to describe its effects upon the environment. Describe its shadow falling over something, the sounds of something moving through the air shaft, or the feeling of a large pincer piercing your belly. It's particularly good to describe the PCs reacting to the Creature in horror and shock and fear.

There is a specific Authority for the Creature. If a player chose that, then they control the Creature and are in charge of making it a serious threat. They're also in charge of invoking that rule against direct description. If no one chose that Authority, all the players collectively control the Creature and use it to place the PCs in danger. Everyone should be on the lookout for direct description of the Creature.

Dreams

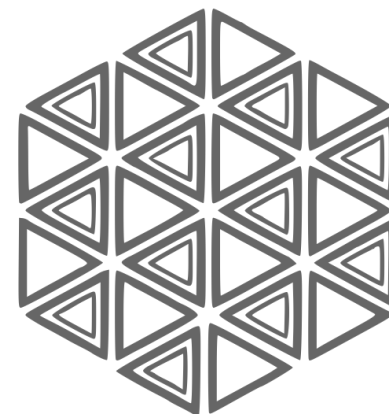
If a player ever has zero tokens, then their PC has a hallucination. This might be a brief flash of something impossible, or it might be a longer, more involved dream sequence. Sometimes, a PC might also experience a dream vision, if a player thinks it is thematically and narratively appropriate.

If the PC in question is not in the scene, then you might just have a really brief interlude, a few sentences, nothing more. Or you might just tell that player what they saw, so they can describe it in detail the next time their character is in a scene. If a player reaches zero and then immediately gains some tokens back (*as might happen when they spend their last token to get an answer with more tokens on it*) then you might optionally give a brief glimpse of some impossible imagery.

These dreams may be more than just hallucinations. They might be prophetic visions or psychic messages. At the beginning of play, this is unclear. Over the course of the game, the player characters might discover the cause of the dreams. Or they may never discover the cause. Maybe there is no deeper meaning. The only way to find out is to play the game and see what happens.

Dreams should tie into and expand on what we know about the player characters. If one player regrets their past actions that led to their lover's death, then you could have the lover appear to them, or images associated with their death might be seen around the ship, or they might find messages written for them from their dead lover.

There is a specific Authority for Dreams. If one player chose that Authority, then they are in charge of providing the description of the mysterious visions. They are also in charge of watching the token totals of the players, for any moment where a player has zero tokens.



Death and Danger

As the map turns from open nodes to closed nodes, the Alecto will become increasingly dangerous to the PCs.

When a PC is in a location with an open node, then they are in relatively little danger. When you introduce obstacles (*via the “**That might not be so easy**” ritual phrase, or scene framing or simple narration*), you probably should endanger and harm a character but not kill them outright. A PC might get wounded, infected, or driven insane but still be playable.

If a PC is endangered in a location with a closed node, then an obstacle or danger is more likely to be lethal. Any time you say “**That might not be so easy**” or otherwise introduce a danger, that danger will likely kill the PC completely, unless you specify otherwise.

You should always let a player know the consequences of something that is happening. If their character will live but be wounded, they should know. If their character will die horribly, they definitely should know. If the player knows about the looming threat, then they can make an informed decision when drafting an answer.

This is not a hard and fast rule, but you should consider it a strong guideline. Think of these as the default setting. Player preference and the fictional positioning and timing in the session can all affect how life-threatening a danger is.

When your character dies, flip over one location tile from open to closed.

If your PC dies, don't worry. You can continue to play the game, in every way that does not involve your PC. You're still in charge of your Authority, you can still invoke ritual phrases, you can still provide narration and roleplay NPCs and such. You still take your turn when framing scenes. Depending on where the story is going, you might play your dead PC's ghost or hallucinatory memory. Your goal, as a player with a dead PC, is to bring about the doom of the other PCs. See that tragedy befalls them as it did your character.



Epilogues

The game ends when one of two things happens:

- 1) All the rooms in the Alecto have turned to the closed side and there are no more unexplored passages for additional rooms to attach to.
- 2) All surviving PCs have completed their Fate and solved their Mystery.

Once either of those two criteria has happened, you move into the endgame.

Every player with a surviving player will take turns drafting answers to two specific questions, starting with the player due to frame the next scene. Go around the table, first asking “Does my PC escape the Alecto alive?” Give quick descriptions of how you survive and escape, or die in the attempt. (*Depending on the events of the game, you may need to resolve problems you dealt with or introduce new solutions to get off the Alecto alive.*) A sentence or two at this point is enough. More than a minute is too much.

Once everyone has obtained an answer for that question, go around once more to ask of any surviving PCs “Do I have a happy ending?” Each player again narrates a (*slightly longer now*) epilogue describing what happens to their character once they have gotten off of the Alecto.

Notes

This game is basically a hack of **Archipelago III**, by *Matthis Holter*, with some new mechanics bolted on. Those mechanics, in turn, were stolen from other games, mainly board games like **Small World** (designer *Philippe Keyaerts*) and **Betrayal At the House on The Hill** (designer *Bruce Glassco*), though you can see a few other games sprinkled in there, like **Fall of Magic** (*Ross Cowman*) and **Fiasco** (*Jason Morningstar*). Everything was stolen from somewhere, I think. There are even bits from some other games I made up on my own.

This game was initially inspired by, but not an entrant into, **Game Chef 2015**. You know about Game Chef, right? It's a fun thing where people try to make a tabletop game in a limited time frame based on a series of restrictions. In 2015, the theme was **A Different Audience**, which I tried to achieve by combining exploratory tile laying board game mechanics with narrative collaborative storytelling stuff. Hopefully, each augments the other instead of getting in the way. The other ingredients were **Abandon**, which is about the abandoned spaceship you're exploring, **Dream**, which ties into the hallucinatory experiences of the explorers, **Stillness** and **Dragonfly**, both of which work their way into minor roles in the game.

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If you play the game, or use it as inspiration for your own game design, or do anything else cool with it, I'd love to hear about it at nickwedig@yahoo.com. You can also visit nickwedig.libraryofhighmoon.com for a bunch of other games and weird cartoons and things that I made.

