

You are a scientist who practices forbidden experiments. Your creature has escaped and you must convince it to return to your laboratory.

You begin the story without any cause for bitterness and with six resources of your choice; NPCs, material possessions, places... They are people and things that you will be able to use during your chase, and that you will have to sacrifice.

At the beginning of the story, describe how and why you created the creature; additionally, say why you think it ran away and why you want it back. After its own prologue, the creature frames a solo scene, then it is your turn. You will then alternate solo and confrontation scenes. Between two scenes, time passes as you see fit.

During your solo scenes, describe how your life gets worse; your loved ones abandon you, you are disbarred from the academy, your new creatures disappoint you... In each solo scene, you either gain a resource and lose a cause for bitterness (a rare gleam of hope in your story) or lose a resource and gain a cause for bitterness. You then describe how you find the creature again, wherever it may be.

During confrontation scenes, you are facing the creature and trying to convince it to come back to your side. When it tells you about a pleasant memory, you can strike out one of your causes for bitterness to cancel his memory. When it sacrifices a part of its body, you can discard a resource to explain how you hurt it. If you don't discard or strike out anything, it runs away. Otherwise, the creature can try escaping—and you can try countering its attempt—a second time. It automatically manages to run away at the third try.

The creature escapes you forever if you don't have any resources left to discard during a confrontation scene, or when it makes sense within the story.

T H E · C R E A T O R · A N D

You are a creature which has escaped its inventor. You are trying to run away from them and to understand human feelings.

You begin the story without any pleasant memories and with all your five body parts (heart, arms, legs, torso, face).

At the beginning of the story, the doctor gives details about your creation and your escape; you can confirm or contradict them with your point of view. You then frame a solo scene, which takes place just after your escape; then it's the doctor's turn. You will then alternate solo and confrontation scenes. Between two scenes, time passes as you see fit.

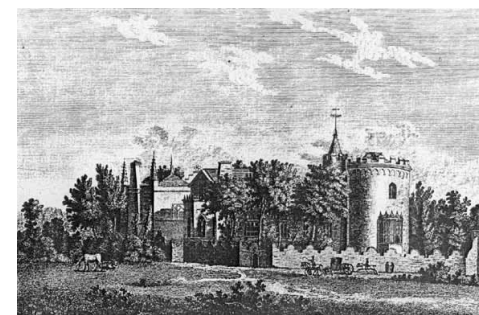
During your solo scenes, describe how you try to lead a normal life: you make friends, walk through the countryside, fall in love... In each solo scene, you either gain a pleasant memory of six one of your damaged body parts. You then describe how the doctor finds you again, wherever you may be.

During confrontation scenes, you are facing the doctor and trying to run away from them. You can try to convince them by telling them about one of your pleasant memories (strike it out) or try to run away by sacrificing one of your body parts. If they don't counter your memories or your sacrifices with anything, you run away; otherwise, you have to make a second attempt, which the doctor can also counter. You automatically run away, without sacrificing or striking out anything, at the third try.

You are recaptured for good if you don't have any body parts left to sacrifice during a confrontation scene, or when it makes sense within the story.

· A mini-RPG by Côme Martin ·
· For 2 players (or more) · Written in April 2019 ·
· Initially published in Frankenzine #1 ·

T H E · C R E A T U R E



· A play variant · If you are more than 2 players ·

You are readers discovering the story of the struggle between the creator and their experiment.

You begin the story with an idea of how, according to you, it should end (write it down).

At the beginning of the story, the two characters frame solo scenes, then they play confrontation scenes. Between each of those scenes, you may, if you want, ask to frame a scene of narration. In such scenes, you can provide all the details you see fit about the world in which the doctor and their creature live. Societies can change, secondary characters can disappear or die, seasons can follow one another. Other readers may intervene in your narration if they desire. A detail you give cannot be modified and you cannot dictate your will concerning the creature, the doctor or their resources and pleasant memories.

At the end of the story, reveal how you hoped it would finish.

