

TWO YEARS
OF MINI-RPGS.
2017 - 2019
CÔME MARTIN



THE ANTI-PARADOX BRIGADE

Characters

What's your PC's role? Choose a grand old name like 'The Grand Old One' or 'The Grand Old One's Grand Old One'.

EXPLOIT

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SECRET MOTIVATION

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EQUIPMENT

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THE GROUP

What's the relation between the PC's by writing some of the following questions?

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In the previous episode: In late August 2017, I discovered Grant Howitt's one-page games thanks to my friend Melville. I found them formidably inventive, a masterclass in game design in their concision and aesthetic; I was so attracted by them that I decided to do exactly the same thing. I wrote a game by hand, published it discreetly, and moved on. Except inspiration didn't, and I suddenly got an idea for a second game, and then a third, and then...

I decided to dare myself to write one game per month for as long as I could. A year later, I had written 14 games.

In late August 2017, I was finalizing the first collection of my mini-RPGs after a year of intensive creation and 14 games published. I was thinking that a full year was a good challenge, and I could probably stop there; except I had one or two more ideas in store, and by the time I published them, I got another one, then another, then...

In the end, I made it through a full second year publishing games every month, sometimes even twice a month, following jams, challenges, or just my fancy... This second year was also a chance to test a bunch of stuff: what if I wrote a mini-RPG you could play in a campaign? With bits of paper to tear off? A play-by-letter game? A game you can combine with other games?

The result is 13 more games in this full collection, to which I added 6 bonus games, less tested, weirder, but that I wanted to give you anyway.

So, if you like to play... to RPGs, storygames or LARP, with or without a GM, alone or with 12 players, with dice, cards, stick, tokens; if you like short games, campaigns or sagas; if the idea of playing a time traveler, a pensioner on the run, a flower in a suit, a lost cuddly toy, a tree, a teenage investigator, a ghost, a doppelgänger, a constellation, a roboanimal, a humanoid vulva, a dream, a Victorian explorer, a coffee drinker, a wannabe detective, Death, a poet pirate, a city, the member of a secret society, an Egyptian zombie animal, a quantum monk, a mad scientist, a broken robot, a mecha pilot, the employee of a multiverse corporation, a Russian fighter, a poison-pen writer, an astronaut, yourself, a grieving adventurer, a murderer by chance, a murderer by choice and many other things still thrills you, you should *definitely* find a couple of games that suit your fancy in there!

—Côme Martin

YEAR ONE: September 2017 – August 2018

THE ANTI-PARADOX BRIGADE

With a GM / 2h - 3h / Play unskilled time agents

pp. 9-10

LAST ESCAPE

Without a GM / 2h - 3h / Play fugitive pensioners

pp. 12-13

The Disorder Suit

With a GM / 2h - 3h / Play flowers stuck in a human costume

p. 15

PLAYED IN THE FREEZING NIGHT...

Without a GM / 2h - 3h / Play Cuddly Toys fighting nightmares

pp. 17-18

YOU ARE A TREE

With a GM / 2h - 3h / Play magic trees protecting their domain

pp. 20-21

AFTER SCHOOL INVESTIGATIONS

Without a GM / 4h - 5h / Play high school students torn between their problems and their case

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SATURDAY NIGHT FOREVER

With a GM / 2h - 3h / Play ghosts stuck in a time loop

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THE DOPPELGÄNGER EFFECT

With a GM / 2h - 3h / Play parallel versions of the same character

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UNTIL DAWN COMES

With a GM / 30mn - 1h30 / Play constellations telling stories to an astronomer

p. 30

ROBONIMALS: escape from the lab

With a GM / 3h - 4h / Play animal-robot hybrids in a destroyed lab

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VIOLENCE/SEX/POOP

With a GM / 2h - 3h / Play filthy characters in a violent and disgusting world

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THE TO DREAMS

Without a GM, 3 players only / 1h / Play the exploration of a shared dream

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YOU WON'T BELIEVE ME BUT I GOT TO THE RUINS!

Without a GM / 1h / Play Victorian explorers who exaggerate a bit

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HOLY HECK CRAZY STUFF HAPPENED TO ME ON THE WAY!

With a GM / 1h / Play people making things up to justify why they're late

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YEAR TWO: September 2018 – August 2019

IT WAS A CLEAR AND SUNNY DAY or THE KEY TO THE MYSTERY

Without a GM / 2h - 3h / Play amateur detective obsessed by strange signs

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Death in Venice

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HUNGRY CITIES

Without a GM, alone or with others / 3h - 4h / Play Travelers and the City hungry for them

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The Seal will be Broken

Without a GM / 2h - 3h / Play Acolytes trying to keep an Old God asleep

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THE EGYPTIAN JOB

With a GM / 2h - 3h / Play Egyptian animals robbing a museum

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Murder in the



Quantum



Monastery

With a GM / 2h - 3h / Play Monks accused of murder in a shifting monastery

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THE · CREATOR · AND · THE · CREATURE

Without a GM, 2 players or more / 2h - 3h / Play a scientist and the creature fleeing from them

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ONE MINUTE TO MIDNIGHT

Without a GM / 3h - 4h / Play broken robots on a planet nearing extinction

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FORTUNATELY, YOU WERE THERE

Without a GM / 1h / Play a group of friends remembering how the hard times were overcome

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POISON YOU'VE PEN With REVEGE

Epistolary game / campaign play / Play a poison-pen Writer, their Victims and the Detective after them

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THINK ABOUT WHAT YOU WANT AND PUSH THE BUTTON

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Without a GM / 1h / Play grieving adventurers exiting a dungeon

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THE INTERROGATION

Without a GM, 2 players / 1h / Play a Detective and a Criminal in a tense confrontation

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THE DEAD BODY IN YOUR HEAD

LARP with no organizer / 4h15 / Play a group of friends after they committed a murder

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HERE

Without a GM / 1h / Play the exploration of a place at different times

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NOW

Without a GM / 1h / Play the exploration of the same moment in different places

p. 122

HERE & NOW

Without a GM / 1h / Play a combination of the two previous games

p. 123

TO GAL RETMIX!

??? / *????* / Mix *ALL* THE *games from the collection!*

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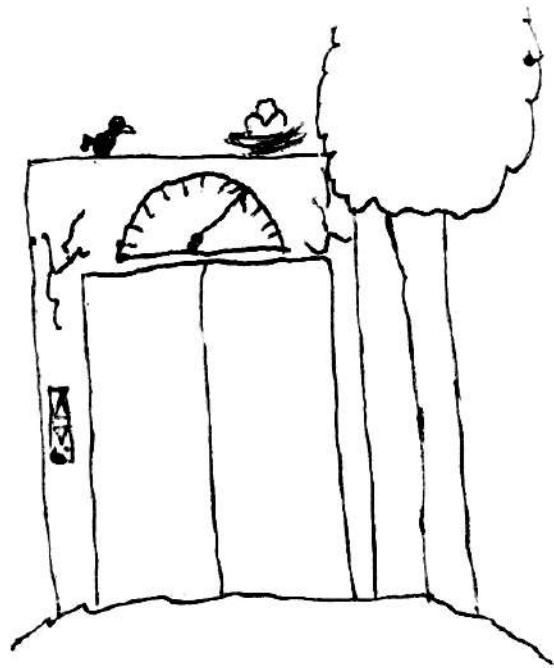
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September 2017: The Anti-Paradox Brigade



THE ANTI-PARADOX BRIGADE

A mini-RPG by Côme Martin for a GM and 3 to 5 players, written in September 2017.

All the best Agents are already on the field when the alarm goes off at the Time Agency. That's why, for once, it's you they call... Here's your chance to shine again, or confirm your ineptitude!

CHARACTERS

Roll a bunch of dice to create your character. They will give you their Exploit, their secret Motivation (added to the official mission) and their starting Equipment. Fill the gaps, invent stuff if needed. Your character is a little clumsy, yes, but they are also a potential hero!

What's your PC called? Choose a grade and a historical ancestor: Corporal Lewis Charlemagne, Sergeant Laura Cleopatra, Lieutenant Sergio Kennedy...

EXPLOIT: To have...

- 1: ... convinced the king of Sweden to yield you some lands
- 2: ... infiltrated a troop of Huns in the middle of the night
- 3: ... repaired a gravicopter's motor in the Mesozoic era
- 4: ... documented the mores of 43th century Amerindians
- 5: ... won the annual strong-arm tournament in Green River, Wyoming in 1837
- 6: ... discovered a 123rd element on Mendeleiev's table

SECRET MOTIVATION

- 1: Respect the last will of your mother, a former Agent
- 2: Surf on the Pompeii's eruption
- 3: Hide from the authorities, who'd like to ask you a few questions
- 4: Avoid the 4th Korea War
- 5: Swipe Ramatonov XIV's personal rifle
- 6: Show Buffalo Bill you're stronger than him

EQUIPMENT

- | | |
|--------------------|--|
| 2: A gammapistol | 8: <i>The History of Time</i> by Leon Kulp |
| 3: Antigrav boots | 9: A Repairbone minute kit |
| 4: Scan goggles | 10: A transtemporal phone |
| 5: A mini holoproj | 11: A pair of Breath'gloves |
| 6: An InfiniOven™ | 12: A damaged ServoBot |
| 7: A paradoxometer | |

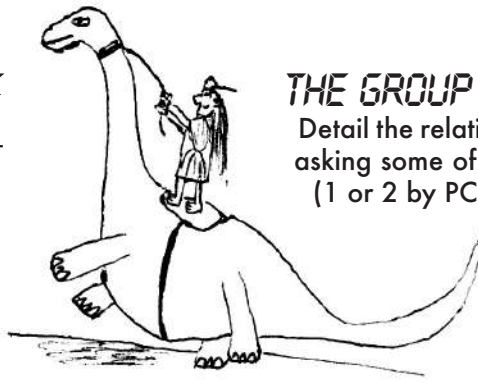
Other things found during the session can be added to your Equipment if the MC agrees.

Finally, you're afraid of something because of a previous mission gone bad: cats, tunnels, the color red... The player to your left decides what exactly is your Fear.

CHRONOTOKENS

Each player begins with a chronotoken. They win one when they end up with a 1 on their action roll, or when their Motivation keeps the mission from going right.

Each chronotoken spent after a roll adds or removes 1 to a die's score.



THE GROUP

Detail the relations between the PCs by asking some of the following questions (1 or 2 by PC is enough):

- Who have you accused of being a danger for the group?
- Who could you wake up in the middle of the night for a trifle?
- With whom have you made a stupid bet you bring

back up with each new mission?

- Who do you secretly think is super classy?
- To whom would you steal their Equipment because they clearly doesn't know how to use it?
- Who knows your secret Motivation?
- Who do you think has completely made up their Exploit?
- Who do you hate while the rest of the group loves them?

TRAVELING

The group travels thanks to a time elevator. It can be locked with a key (who keeps it?) and 6 people can stand in it by squeezing a little. Whether it pops up from the ground when you arrive somewhere, or opens in the underground, it stands out from notice.

DOING STUFF

For uncertain actions, roll a die. You can add one if the action is related to your Exploit, your secret Motivation and/or your Equipment. Keep any die you want, unless the action involves your Fear, in which case you keep your worst die.

- 1: Total failure, but win a Chronotoken
- 2: Failure but opportunity for the PC
- 3: Failure but opportunity for the group
- 4: Success but complication for the group
- 5: Success but complication for the PC
- 6: Total success!

If you help another PC, give them a die; if you oppose them, each one of you rolls and the highest result wins.

CONDITIONS

They get added and removed in order; each removes 1 (stacked) to the final result of an action roll (after the die is chosen).

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|--|---|
| <input type="checkbox"/> 1. Shaken | <input type="checkbox"/> 1. Troubled |
| <input type="checkbox"/> 2. Wounded | <input type="checkbox"/> 2. Agitated |
| <input type="checkbox"/> 3. Seriously harmed | <input type="checkbox"/> 3. At your wits' end |
| <input type="checkbox"/> 4. Dead | <input type="checkbox"/> 4. Completely unstable |

PARADOXES

The Paradox score starts at zero and is common to the whole group. It raises by one depending on the PC's actions and when dice match in an action roll: if the number is higher than the score of Paradox, that's a minor paradox, otherwise it's a major one (see examples at the back).

MINOR PARADOX

- 1: The PCs get a strong premonition
- 2: A starting Equipment stops working
- 3: Someone suddenly gets younger/older
- 4: Someone/something crucial becomes partially intangible
- 5: A stasis bubble appears close by
- 6: Time is briefly reversed

MAJOR PARADOX

- 1: A NPC/PC is duplicated
- 2: Someone/something anachronistic appears
- 3: Someone/something crucial disappears
- 4: Time gets looped
- 5: A spatiotemporal rift opens up
- 6: Rules of physics get weird

If things are too messy because a lot of paradoxes have already been introduced, the MC can just worsen existing ones.

To lower the Paradox score by 1, a PC can willingly and definitively switch a part of their identity with a local NPC: their Exploit, their secret Motivation, their knowledge of the mission's goal or their memory are exchanged with those of a cow-boy or a cavewoman, for instance. Other players choose what replaces the PC's aspect.

THE MISSION

GM, roll a bunch of dice to get the basics of an adventure: when it happens, what the PCs have to do, a key place, the PC(s) and/or Object(s) it involves and a twist the PCs don't know. Fill the gaps, invent stuff if needed. A mission always implies time must be modified!

TITLE PERIOD

- 1: The day dinosaurs went extinct
- 2: On the eve of Julius Caesar's assassination
- 3: Two days after the Great Fire of London
- 4: Nine months before the birth of Calamity Jane
- 5: In the midst of an interplanetary war between Venus and Pluto
- 6: Fifty years after thermonuclear apocalypse

GOAL

- 1: Stop the death/destruction of...
- 2: Cause the death/destruction of...
- 3: Hand something over/escort someone important
- 4: Create an object/historical building from scratch
- 5: Repair a broken object/heal someone dying
- 6: Keep away from prying hands...

IMPORTANT PLACE

- 1: The biggest bazaar miles around
- 2: A small, almost unnoticeable school
- 3: The summer palace of a local ruler
- 4: Ruins deserted after a skirmish
- 5: A secret hiding place, highly protected
- 6: The only passage between two uneven territories

NPC

- 1: A criminal wanted dead or alive
- 2: The secret heir of a large fortune
- 3: The youngest sibling of a family of insignificant peasants
- 4: The beast currently terrorizing the region
- 5: A rebel of the Agency hiding here incognito
- 6: The chief of a corrupted police

OBJECT

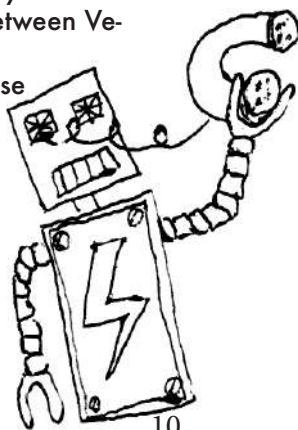
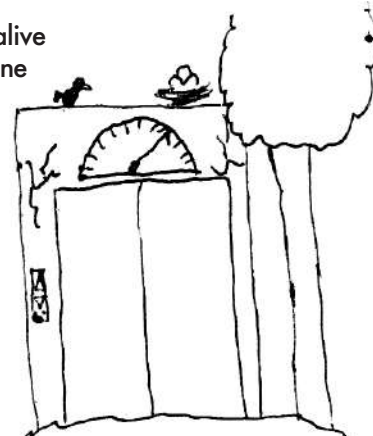
- 1: The favorite weapon of the most famous fighter around here
- 2: The corpse of a so-called sorcerer, thrown into a mass grave
- 3: The forgotten Memoirs of a genius inventor
- 4: Counterfeit money spread throughout the country
- 5: The vaccine against a deadly epidemic
- 6: A ship stuck here, something to do with taxes

TWIST

- 1: Time tourists are visiting the place!
- 2: A crucial NPC was replaced by an android!
- 3: Highly skilled robbers covet the mission's Object!
- 4: Other Agents have already failed the mission!
- 5: Time terrorists want to make the mission fail!
- 6: The PCs have arrived far too soon/too late!

Note: all of this game's tables are optional. If you get better ideas, kudos to you! Go ahead and use them!

THANK YOU Grant Howitt for inspiration and Manuel Bedouet for his precious advice!



October 2017: Last Escape



LAST ESCAPE

A mini-RPG by Côme Martin for 3 to 5 people, without a GM — written in November 2017

You've had enough of this retirement home where every day looks the same, sad and grey: with a few other residents, you've skedaddled! What will you do during this final escape: make an old dream come true, keep an almost forgotten promise, or have fun as if you were 20 again?

Creating characters

For starters, agree on the setting. Where is the retirement home? What's nearby? By default, it's on the fringes of a small suburban town, nowadays, but anything else is possible.

Then choose one of the following workshops to play for 5-10 minutes, to warm up and agree on a tone for the session:

- Everyone plays a pensioner just when they leave for the retirement home. Each at a time, describe the house you're leaving, the memories you associate to it, how your departure is going and who is there for it.
- Play a pensioner, in the retirement home, recounting one of their memories. Leave blanks in your sentences, mumble words, go off on tangents...
- Imagine grandchildren talking about their grandparents: each of your sentences must begin with "Me, my grand-pop, he..." or "Well my grandma, she..."

To create your PC, answer 3 questions:

- In the retirement home, what's your favourite pastime? (Playing Sudoku, chat with the other residents, grumble against the staff...)
- When you talk about your past, what do you generally bring up? (Your job as a chemistry teacher, your trip to Iceland, the year you got fourth place in the regional marathon...)
- Now that you're outside, what will take the opportunity of doing? (Find your first love, go see a movie at the neighbourhood's theatre, just flee as far as possible...)

Be aware the goals you will choose will create both a direction to the game but also a tonality: serious, light, humorous... Define them carefully and together!

Each answer to these questions is a Trait which you'll be able

to use in a positive way during an Effort. Incidentally, each PC has a stock of 10 Effort tokens, and a counter: draw five boxes numbered from 1 to 5 to remember how many tokens will the next Effort cost (see at the back).

Finally, go around the table: each player presents their PC at the retirement home, in a couple of sentences. Then each PC asks the same question to other PCs: "Why have you decided to run away with me?".



Running the game

The session is played without a MC and is divided in turns, during which a PC is under the spotlights (their player is called the "focus player"). The first focus player is decided upon; the role then changes clockwise, unless it's more logical for a player to become focus player before their planned turn.

During their turn, the focus player describes what their character is doing, where he is, and so on. They always have the last word, except on the other PCs. Another player (the first who wants to and is, if possible, not present in the scene) temporarily plays adversity: they put obstacles in front of the focus player and decide if a given action is an Effort. Other players are free to play NPCs or to offer setting elements. It's better if a different player plays the adversity each turn.

The first turn(s) should focus on the PCs shortly after their escape. Did they quietly slip away or is someone after them? Is there a place nearby where they can hide or will finding one require an Effort? Don't answer these questions before playing: they'll be solved naturally during play. Likewise, give yourself the freedom to improvise what happens after the escape: maybe the PCs will immediately try to reach their goal, or maybe they'll rather have fun like the little rascals they are, without thinking about it... Whatever works, as long as the story is interesting! However, it's better for the story's cohesion if the PCs stick together (also to avoid dealing with too many parallel plots at the same time).

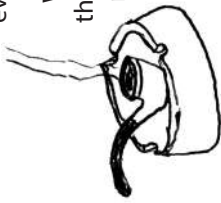
The following turns work the same way. They last as long as the focus player wants, but shouldn't go over 5 to 10 minutes to keep a good rhythm of play.

When all the players agree the session has lasted long enough, or the story is reaching its end, it's concluded with an extra turn per player, in which everyone narrates a short epilogue, an appropriate end for their PC: are they eventually taken back to the retirement home by the staff who caught them? Are they living blissful days, free from all constraints? Do they pass away during their escape?



Making Efforts

When a player (focus or not) describes their PC's actions, the player who temporarily plays the adversity can decide this action is a significant Effort. Depending on the tone you want to give your game, Efforts can be internal (remembering a crucial detail, stay awake after 10PM...), related to the setting (climbing steep stairs, trotting after the bus...) or related to NPCs (convincing a slightly obtuse clerk, hit a lout with your cane...). Other Efforts, like jumping out from a first-floor window, are by default impossible and should make everyone around the table grumble if someone tries to describe them.



When confronted to a significant Effort, a player can choose to take their action back (they describe something else instead) or try to make it, through the betting of Effort tokens. This bet is gradual: the first Effort in the game will cost 1 token, the second 2 tokens, and so on. Of course, you can always try to convince another PC to make an Effort instead of you if you're running short...

If one or several Traits of the PC can be applied to the current Effort, the cost of the bet is reduced by 1 (with a minimum of 1).

Once the token(s) have been bet, roll a d6:

6	The Effort is made and only costs 1 token (if you bet more, you get them back).
4-5	The Effort is made and only costs one token, but the adversity must impose a minor counterpart to this success (a light wound, a necessary concession, an extra incident during the action...). The player who rolled the die can choose the failure of their Effort to avoid the counterpart.
2-3	The Effort is made but all the tokens bet are lost and the adversity must impose a severe counterpart to this success (a serious wound, an important concession, an extra complication...). The player who rolled the die can choose the failure of their Effort to avoid the counterpart.
1	The Effort fails and all the tokens bet are lost.

Tokens lost during a bet can represent a more or less serious consequence, of variable nature: a broken leg, a burst of anger... A PC can also suffer from a wound depending on the circumstances of narration. They can stop PCs from fulfilling some actions (it's hard to calmly argue with someone when you're angry or to run with a locked up muscle) as long as they are not healed or solved through narration.

Without any tokens, a PC is exhausted and can hardly make any effort, significant or otherwise, before they've rested for a bit.

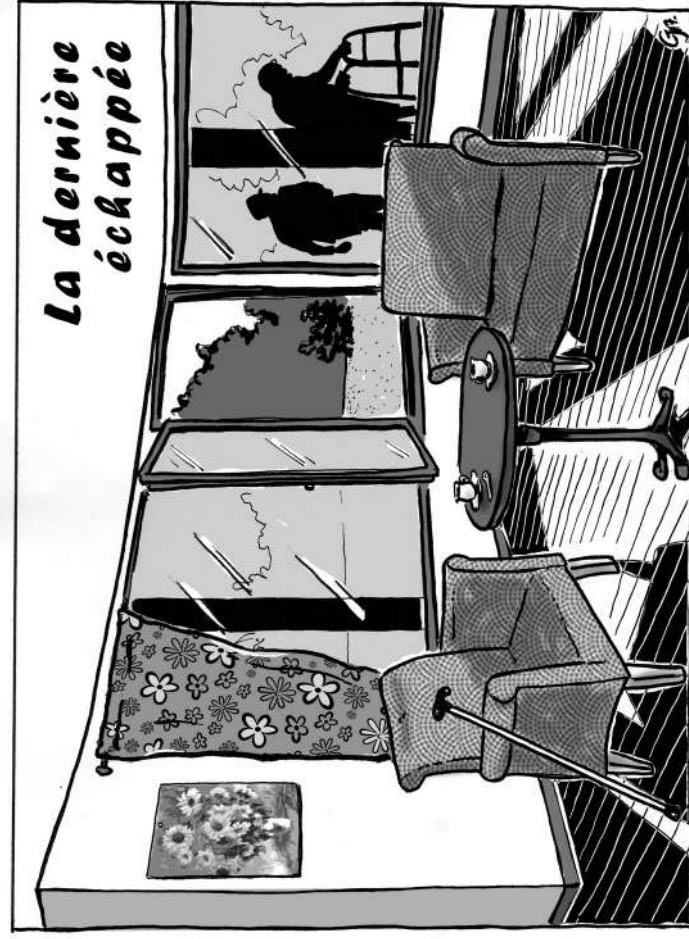


Getting Effort tokens back:

- A PC can get 1 token back if they agree (grumblingly) to do something they really don't want to do, at all. During a turn, players are free to (nicely) tempt the focus player with such actions!

- During a turn, if none of the PCs present in the scene makes an Effort, they each get 3 tokens backs; if there's also a long rest, their Effort counter drops back to 1. How long is a long rest is for the group to decide.

- You can never go over your starting maximum of 10 tokens.



THANK YOU to Felix "kF" B., Arjuna Khan, Steve J, Damien "Rahyll" C. and Guillaume Jentey for their system advice, and to Thomas Munier, Vivien Féasson and Julien Pouard to whom I've shamelessly stolen a few ideas.

The system of The Last Escape is partly inspired by the spoon theory: https://www.wikiwand.com/en/Spoon_theory.

November 2017: The Disorder Suit



The Disorder Suit

A mini-RPG for 1 MC and 2 to 5 players by Côme Martin. written in November 2017 for the #coupageljahr contest of the Courants Alternatifs

Today was carnival day at the Flower Kingdom; they put on their human suits and imitated human society all day long... But your group wandered off a little and when excitement dies down in the evening, you realize you got lost in the Human Kingdom! You'll need to get home safe and sound before the suit bursts and the day rises... Unless that's the perfect opportunity to learn more about these strange beings?

Creating the Flower-Characters

1) Each player says a truth about the Flower Kingdom (that's a good moment to decide whether flowers can talk to animals and insects) and a thing flowers find strange about humans. Others can be created during play.

2) Each player chooses the species of the Flower-Character (FC) they play: that's their name. They then say a rumor about the species of another FC.

3) Each player adds a detail about the human suit the FCs try to control.

4) Each player secretly chooses which part of the suit their FC handles the best—feet, hands, mouth, eyes or ears—and which they handles the worst. The suit also has a nose, but everybody knows flowers have a perfect sense of smell, no problems to worry about there!

5) Each player secretly chooses their FC's main motivation: "Get us home as fast as possible," "Learn more about this strange world" or "Have fun with the suit just a little more".

6) Choices are revealed!

7) Each player draws for their FC 4 petals which carry 5 pollen seeds each.

Facing obstacles

- If players agree about which FC has to act and how, the concerned player rolls 1d6.

- > If the action is related to the part of the suit the FC handles best, the player rolls 2d6 and keeps the best die; if it's related to the part they handle worst, the player rolls 2d6 and keeps the worst.

- > Before the roll, the player and anyone who wants to help them can spend pollen seeds to add +1 (by seed) to the final score.

- > To succeed, the score must be equal or higher than the obstacle threshold (which is kept hidden).

- If several FCs want to act and/or can't agree on what needs to be done to face the obstacle, each concerned player rolls 1d6.

- > See above for bets and the number of dice to roll.

- > The player whose die (without bets) has scored the highest wins, and their FC acts.

- > In case of a tie, all the FCs who tried to act lose as many pollen seeds as their die score, and it's the die just after the tie which wins (if all dice are equal, the action fails).

- > In case of a success, the FC who acted gets back whichever seeds are missing on their current petal (up to 5).

- > In case of a failure, the Rip score is raised by 1.

The suit's Rip starts with a score of 0: it rises when several players roll dice and the action fails, or when it makes sense during the story (for instance, the suit goes through a window or gets bitten by a dog). When the Rip reaches 10, the Flowers spread throughout the air and the session's over. Additionally, when the Rip score reaches 4, 7 and 9, all FCs immediately let a petal escape through the rip.

If a petal has no more pollen seeds, it falls permanently. Without any petals left, a FC can't act anymore.

Framework

- When calm falls again and the game begins, the suit is:

- 1: Buying a bouquet at a florist's
- 2: In the midst of a date at the restaurant
- 3: Driving a car, at a red light
- 4: About to say a poem during the local slam night
- 5: At a birthday, a glass in hand
- 6: Carrying a sofa during a move

- The passage to the Flower Kingdom is:

- 1: Deep in the sewers' maze
- 2: In a bank's strong room
- 3: In the kitchens of a 5-star hotel
- 4: In the washing room of a museum
- 5: At the last floor of a tower in the business district
- 6: In the storeroom of the local library

Obstacles examples

Feet: Escaping from a pursuer, running after a bus, discreetly sneaking in a corridor, jumping above a hole...

Hands: Using a tool, giving a punch, climbing a wall, drawing a tree...

Mouth: Convincing a cop, bartering with a seller, calming a child, swallowing food...

Eyes: Making sense of a scribble, finding your way in the dark, finding a hidden object, expressing joy, surprise or sadness...

Ears: Noticing a sound amongst a hundred others, understanding instructions, remaining calm in the presence of a deafening noise, making out the emotions of an interlocutor...

Nose: No obstacles—remember, perfect sense of smell! But don't hesitate to often evoke smells in your descriptions...

Difficulty thresholds for obstacles

4 -> Average, 6 -> Very difficult, 8 -> Almost impossible.

Try to vary which part of the suit is necessary to face obstacles!

December 2017: Flayed in the Freezing Night...



FRAYED IN THE FREEZING NIGHT...

A mini-RPG by Côme Martin, written in December 2017 during the Doudou Chef, for 3 to 5 players and no MC.

You've been protecting the Child against their nightmares forever. Whatever the circumstances, you're always here to comfort them... except for today. Today, the Child forgot you during an outing with their parents, and came back home without you. Outside, it's cold, there's noise, Christmas lights hurt your eyes, and without your protection, nightmares roam freely... Will you get back to the Child, against all odds, before the nightmares devour them?

Creation

Each player draws on a blank sheet the cuddly toy (CT) they will play. They then puts 10d6 wherever they want on the drawing: they define what the CT can do skillfully (to put 3d6 on a tiger CT's head, for instance, can mean it ferociously bites its opponents and/or can rack its brains when need

be). Also prepare a space for a support pool, which begins empty.

Each player decides of a name for their CT, and they all agree on the Child's name as well as their age and where they live. It's implied the CTs all belong to the same Child. Then, roll 1d6 to know where the CTs start:

1 - In a movie theatre	3 - In the middle of a mall	5 - In front of a carousel
2 - In a pool's locker room	4 - In a bus, at the last stop	6 - In the arms of another child!

Finally, each player takes 2 pieces of paper on which they describe or draw a small and a regular nightmare—the physical shape they take in the real world. The players then create a big night-

mare as a group, each adding a detail in turn. Small nightmares are worth 1d6, regular ones 2d6 and the big one 3d6 (separate them into 3 piles). If you're lacking inspiration, roll for a few details:

3 - Enormous yellow eyes	9 - Thousands of hairy paws	14 - Always hidden at the corner of your eyes
4 - Too many pointy teeth	10 - Slimy tentacles	15 - A fur with horrible smell
5 - Made of black smoke	11 - Growls like a monstrous cat	16 - Breathes in all the surrounding light
6 - Made of a swarming mass	12 - Leaves oily traces everywhere	17 - Exhales a freezing cold
7 - Blood-soaked claws	13 - Moans like a child	18 - A pasty consistency
8 - Ash wings		

CTs and the big outside world

CTs can talk to each other and to other toys, pacifiers and children. They're led to their Child through an unshakable bond of love; the same power stops adults from noticing the CTs moving by themselves, talking and fighting against horrible nightmares.

How a session unfolds

The session is divided in three acts: I. Leaving the starting location, II. The way home, III. Coming back to the Child. In each act, a new nightmare size (little / regular / big) is added to the end of the current pile. When a nightmare is defeated, it's torn off and removed from the pile. The CTs move from one act to the other by common agreement. The game is over when the CTs have made it home and defeated the big nightmare terrorizing the Child; conclude with a short epilogue.

The game is played without a MC and is divided in turns. During each turn, one of the CTs is under the spotlights: their player describes where it is, what's it doing and so on. The other CTs act when their players decide they do.

During a turn, a player can start two actions which require a roll of the dice: a Brave Act and a fight against a nightmare (see at the back). None of these two actions is mandatory. The rest is handled through narration: there are other obstacles separating the Child from the CTs, but those are events, not dangers.

Facing the outside world

Attempting a Brave Act

This is a risky action which, if it succeeds, adds dice to the support pool. It's always described by another player than the active one, through their CT: "Geeez, Greenie, we'll never manage to climb this building!"; "Squarehead, are you sure you want to go down this cellar with no light at all?"; and so on. The player putting forward a Brave Act also puts forward 1, 2 or 3d6 from the pile: the active player needs as many success as there are dice to complete the Act. A Brave Act can always be refused.

If the active player gives it a go, they roll *all* the d6 of their CT's appropriate part(s). Each die

scoring 4 or more is a success: if the Brave Act is a success, the dice that were put forward go into the support pool. If a die rolls a 1, it's lost and the CT gets hurt; if there are no more dice on a part where there were before, it's ripped off. To be stitched or to stitch new parts to a CT, players need dice from the support pool: they take them and put them on the CT's drawing. You can never stitch your own CT and it needs to make sense within the story. If a CT has no more dice, it's only a pile of rags, barely held together by the power of love; it can't do anything (not even moving or talking!) until someone gave it at least one die from the support pool.

A few possible Brave Acts:

3 - Squeezing out of a crowd without getting trampled	11 - Stopping a child from stealing one of the CTs
4 - Scaring away toys which want to capture a CT	12 - Fleeing from a big angry dog
5 - Getting the help of an adult	13 - Catching a starting car
6 - Climbing a building in spite of strong winds	14 - Crossing a street with cars zooming by
7 - Finding your way in a place without lights	15 - Getting inside a place with locked doors
8 - Using one of your threads to pull out a stunt	16 - Sending a soothing message to the Child
9 - Escaping from the rodents running in the subway's halls	17 - Appearing impressive and not simply cute
10 - Staying clean despite the rain and the mud puddles	18 - Comforting a stranger in deep sorrow

Fighting against a nightmare

The active players puts the first nightmare from the pile face up, and describes where and how their CT fights it. The die or dice of the nightmare are rolled: their score is the number of success needed to beat it. If the dice rolled score lower than the number of CTs, that number is added to the necessary successes.

Example: 4 CTs fight against a small nightmare. Their players roll 1d6 which scores a 5; it means 5 successes will be needed to defeat the nightmare. If the d6 had rolled a 2, they would have added the number of CTs (4) and 6 successes would have been needed to defeat the small nightmare.

The CTs can then make one action each against the nightmare: dice are rolled just like for a Brave

Act, and what happens is described depending on the number of successes and defeats. If CTs act as a group, they can add dice from the support pool to their rolls.

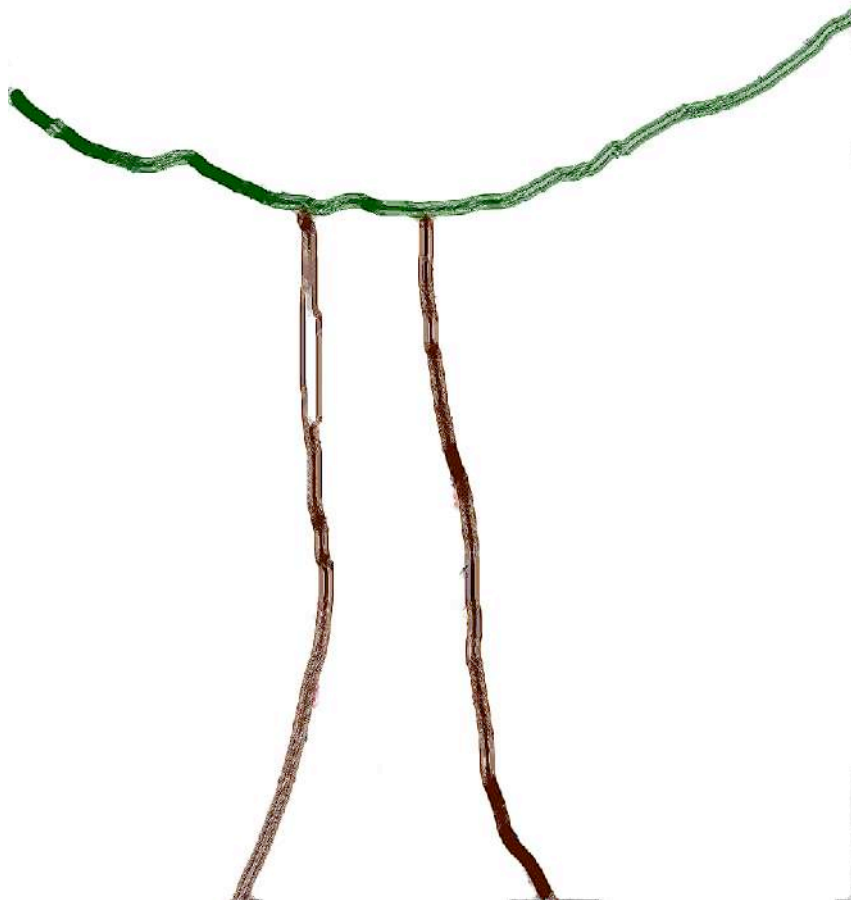
If everyone has acted against the nightmare and it's still standing, it hits all the CTs present who each lose one die; then the turns starts again, if the CTs want to keep on fighting. A face-up nightmare never lets the CTs go and can follow them; it can even fuse with another nightmare if players feel they have too many opponents after them (their scores are then added).

When a nightmare is defeated, each CT wins its number of dice as a reward, not going over the maximum of 10d6. To defeat a small nightmare thus gives a 2d6 bonus to everyone.

THANKS TO Felix "KF" Beroud for proofreading!

Thanks to Farane, Gylène, Steve and the other anonymous contributors for the photos of their cuddly toys.

January 2018: YOU ARE A TREE



YOU ARE A TREE

is a mini-RPG written by Côme Martin in January 2018, for 1 MC and 3 to 5 players.

YOU ARE A TREE and when you were born, you were tasked with the protection of one of this old world's realms. It's not easy: the world goes much too slow and everything you do seems to make things worse. And then there are those who'd like to see you reduced to twigs, and the other trees looking after rival realms...

START BY choosing your species (that's the name of your PC) and the realm you look after: **HUMANS, ANIMALS** or **NATURE**. Each must be picked at least once. You also all must look after the other **TREES** of the region. **THEN**, with the MC, draw this session's setting on a sheet: where trees are planted and what's around them when the game begins (there necessarily are humans animals and natural elements). You also decide of the setting's technological and fantastic levels.

THEN,

DECIDE

who's your realm's emissary: a farmer, an owl, a stream of water... It's the only entity with whom you can talk apart from other trees. When it dies or is destroyed, its descendant or a similar entity takes its place.

FINALLY, every player chooses (by circling it) one of the abilities your trees have at the beginning of the session, opposite and on the last page. They often take a lot of time to be activated. You can make others up, but your trees can never move, no matter what.

Talking and hearing remotely

Lying down and getting up at will

Making your trunk hard as steel or soft as sand

Catching small things with your roots or branches

Write on the ground with your branches

Making music with the wind

Losing branches without pain and making them grow again

Changing the color of your leaves

Making fruits grow at will on yourself

Using your roots or branches as a shield

Multiplying the number of your branches

Controlling the clouds and/or wind nearby

Attracting lightning without pain

Making small flowers grow around you

Creating impressive trunk cracking noises

Detaching parts of your bark

Extending your branches or roots on several feet

Projecting your leaving on hundreds of feet

Receiving visions from remote areas

Densifying your foliage until it's completely opaque

WHEN YOU WANT TO CHANGE THE WORLD AROUND YOU, tell the MC what you want to do: they'll describe the positive effects of your action. You can invent a new ability to receive help if they agree. You or another player can take or receive a token from the common pool: these represent the negative fallout from your action, which increase its positive impact.

TO GROW, empty the token pool. At the beginning of the game, you're a young sprout and can't do much to influence the world; but you can grow and become a shrub, then a fragile tree, a robust tree and finally an old tree.

WHEN YOU GROW, you and the other trees receive bonuses to give to your roots, your trunk, your branches or your foliage. The tree with the healthiest realm when you grow (the MC decides) receives a +2 bonus; the tree which received the most token (maybe the same tree) receives a +1 bonus. Several trees can receive the same bonus in case of a tie.

You also get new abilities: each player circles one or makes one up (see the first and last pages).

WHEN YOU ARE AN OLD TREE AND IT IS TIME TO GROW AGAIN, the game ends, usually with your death. Describe your last look at your realm! Are you satisfied with your actions? Are there some you wish you hadn't done?

YOU ARE THE MC FOR A SESSION OF YOU ARE A TREE: your role is to create difficulties for the PCs and see that the protection of each realm is complex and in contradiction with the others.

YOU HANDLE the common token pool. When the trees grow, they give all the tokens they accumulated back and you adjust the pool:

Young sprouts	2 x number of players
Shrubs	3 x number of players
Fragile trees	4 x number of players
Robust trees	3 x number of players
Old trees	2 x number of players

WHEN THE TREES GROW, make as many years or decades go by as you like. Describe what changes and draw it on the map.

YOU ALSO HANDLE time passing by: difficulties always take months or years to be overcome. Make at least a season go by between each scene: trees don't live on the same rhythm as the rest of the world and there are many things which are too fast for them to have influence on!

WHEN YOU HAVE TO DESCRIBE THE POSITIVE EFFECTS OF AN ACTION, refer to the following table, where each rank corresponds to the number of tokens played. Adjust it according to the bonuses linked to the trees' growth (a +1 means you shift the result one rank down) or if the trees help each other (in which case they choose how they divide tokens).

0	The action succeeds but takes more time and has less reach than anticipated.
1	The action succeeds but takes more time than anticipated.
2	The action succeeds just like you planned.
3	The action succeeds better than anticipated.
4	The action succeeds better than anticipated and has a small extra positive consequence.
5+	The action spectacularly succeeds, and the player chooses how long it takes to do it.

THE NEGATIVE EFFECTS ARE DESCRIBED by the players who gave or took tokens. The tokens can be divided or regrouped at will. You, MC, have the last word on whether the consequences are acceptable.

1	Minor effect: the tree gets hurt, it disturbs a neighboring element...
2	Important effect: another action will be needed to mitigate it.
3	Major effect: the land is changed, beings are killed...
4	Disastrous effect: the tree puts itself in grave danger, the surroundings are durably devastated...
5	Cataclysmic effect: several new difficulties are created.

WHEN YOU HAVE TO PRESENT A DIFFICULTY TO THE PCS, look at the table on the next page. Always suggest (directly or indirectly) its source or a way to overcome it.

NEVER FORGET to describe the consequences of all actions, difficulties and consequences on the long term before introducing new elements! It's always more interesting to fully explore these consequences than to introduce new difficulties. Draw the changes on the map when you deem it necessary.

INSIST ON THE EXCHANGES AND RIVALRIES between the trees and with their emissaries! Remind the PCs as much as you need that they needn't worry about the mess in other realms than their own. You can also tell them, from time to time, about the well-being of their respective realms.

	HUMANS	ANIMALS	NATURE
1	Humans take trees down to build houses!	An epidemic spreads to several species!	Fires devastate nearby lands!
2	Animals are chased by humans for pleasure!	A species reproduces way too much!	A landslide threatens a forest!
3	A community divides itself in two!	A large predator ravages the area!	A hot summer dries up lakes!
4	Pursued humans hide near a river!	Farm animals rebel against their masters!	Land change makes two isolated groups meet!
5	Humans want to migrate because they lack resources!	Animals wreck the lands of nearby farmers!	A series of floods threatens to submerge a valley!
6	A member of the community gets lost in the wild!	A species is depressed and refuses to come out of its hibernation!	The road between two visitor places is suddenly cut!
7	A war between two communities destroys the land between them!	Humans unknowingly settle in the midst of an animal habitat!	A natural disaster decimates a species or a community!
8	A human decides to go and live among animals!	A predator remorselessly kills humans!	An earthquake turns the landscape upside down!
9	A community spreads and threatens the neighboring ecosystem!	The fight against two species threatens a whole territory!	Food stocks (natural or artificial) rot unusually!
10	A technological discovery leads humans to nearly deplete a resource!	Rodents invade a human community!	Large, long lasting clouds disturb the plants' growth!

Predicting the near future through the land's vibrations

Suddenly stripping from your leaves

Influencing the temperature around you of a few degrees

Creating small tremor in the nearby land

Tree capacities (continued):

THANK YOU to Alain, Eric, Giulia and Jean for testing and commenting the game!

February 2018: After School Investigations



AFTER SCHOOL INVESTIGATIONS

♠	Place
2	A room in the local movie theater
3	A field outside of town
4	The high school's washrooms
5	The parking of a supermarket
6	The local pool
7	At the most popular teenager's
8	The high school's staff room
9	The high school's library
10	A fast food restaurant
J	At the teen's where there was/will be a big party
Q	The local skatepark
K	A slightly seedy bar
A	In front of a small museum

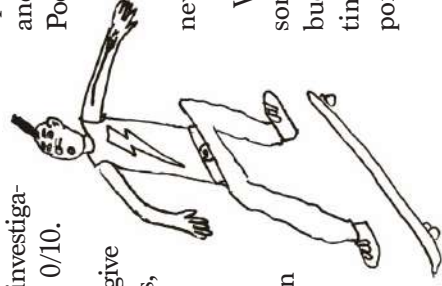
A mini-RPG by Côme Martin for 1 MC and 3 to 5 PCs, written in February for the DCA 1 (Défis des Courants Alternatifs).

You're high schoolers in a small American town; each of you has a complicated life to handle, between classes, family, friends... So when a crime is committed and the adults don't notice it, when it's up to you to find out who done it, it becomes a pain to deal with all that stuff!

Creation: Start by choosing more or less randomly a small American city, or make it up: broadly, its number of inhabitants, what teenagers do for fun, what's around...

Then, create as many PCs as people around the table (MC included). They all start with a personal pool at 6/10, which represents their private and school life; there's also a common investigation pool which starts at 0/10.

Flesh out the PCs: give them names, hobbies, personalities and most of all, at least one problem in their personal life: they have a dissertation to finish, they got into a fight with a friend, they're grounded...



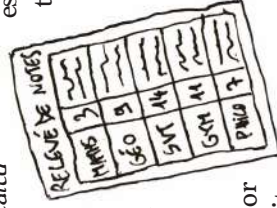
Each PC has a strong bond of friendship with another PC, likes another one and dislikes a third one.

Finally, each player, except the MC, chooses a PC: the remaining character is the victim.

Doing things, using the pools:
The MC decides if the action is in relation with the PC's personal life or the investigation. They announce a number of points to spend from the pools: 2 if the action is easy, 3 if it is average, 4 if it is difficult. You can only spend points from the pool unrelated to the action, to symbolize time spent and things neglected to do this action. These points are added to the other pool (in other words, when a PC investigates, they spend points from their personal pool and add them to the investigation pool). Pools can never go beyond 10 points.

If a PC's personal pool reaches 0 or loses 4 points in a row, they get a new personal problem to solve.

When a PC solves one of their personal problems (they make up with their buddy, hand their math homework on time...), their pool immediately wins 6 points (without going over 10).



♦	Person
2	A teacher
3	A tramp
4	A harassed student
5	A brainiac
6	A very quiet student
7	The class's comedian
8	The school's career counselor
9	A dealer
10	A musician teen
J	One of the PC's neighbours
Q	A spoiled brat
K	A hipster
A	One of the high school's bullies

♥	Gossip (true or not)
2	Constating the victim's honesty
3	About a NPC's parents
4	Damaging 1 of the PC's social status
5	About a secret romantic relationship between two NPCs
6	Turning a PC's problem worse
7	Claiming the same crime has been committed before
8	Revealing a NPC's shameful past
9	About a Place's secret function
10	Insinuating a NPC has a double life
J	Accusing a NPC of a minor crime
Q	About a group secretly created by several NPCs
K	About the most popular character
A	Suggesting another origin or owner for an Object

Leading the investigation: The MC first draws a card or chooses the type of mystery the session will deal with, and answers the question between parentheses. It's generally a crime the adults have no interest for or which they can't fix, which will take a few days to be solved.

They also determine 3 Clues the PCs have at the start (see flaps). The 3 cards drawn for this are discarded.

The investigation is divided into scenes. Once per scene, the PCs get a new Clue for free (by drawing a card which is then discarded) as long as they act accordingly. Any extra Clue requires a difficulty 3 action.

The PCs can also link a Clue to another character for free as long as it makes sense; to claim a link without any proof is an action with a difficulty of 4, minus the number of Clues already linked to that character.

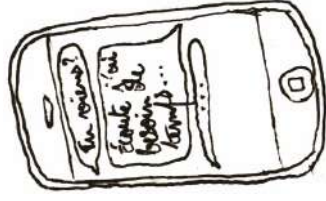
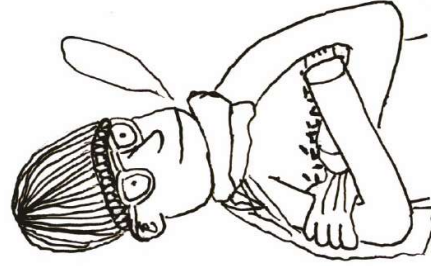
When at least 3 Clues have been linked to a character, they can be designated as Suspect. They then get a Suspicion score, which starts at the number of Clues linked to them. Suspicion increases by 1 by finding new Clues or leading actions against this Suspect (interrogation, searching their stuff, tailing them...). When their Suspicion score reaches 10, a Suspect can be designated as Culprit.

Thanks to Eric Blaise for the title!

Clues and Suspects can be discarded at any time by the players, deciding they are false leads, if it doesn't make sense in the story. That's a difficulty 2 action.

Once the Culprit is designated, all that's left to do is explaining their motive (if it hasn't been done already) and more importantly, to prove their crime and punish them, if necessary by calling competent authorities!

2	Blackmail (to reveal what?)
3	Beating up (for what or who?)
4	Disappearance (of who?)
5	Vandalism (of what?)
6	Spreading of a gossip (about what?)
7	Theft (of what?)
8	Identity theft (by who?)
9	False accusation (of which crime?)
10	Harassment (in which way?)
J	Killing of a pet animal (why?)
Q	Burglary (At whose place?)
K	Discovery of a former crime (which?)
A	Falsification (of what?)



Play example

The MC draws cards to determine which crime Zoe (the victim) will ask Anna, Boris and Claire (the PCs) to solve: it's a two of clubs, a queen of spades, a king of diamonds and a seven of clubs. The crime is thus black mail and the clues are about the local skatepark, a hipster and part of a report card. The MC thinks for a while and decides Zoe has tried to falsify her report card so her parents wouldn't be tough on her, but that she got her bag stolen at the local skatepark and has been receiving texts since then, which threaten to make the whole thing public. She thinks it's related to Mark, the hipster skater she dumped last week, but that's just a hunch the investigators will have to prove!

The PCs decide to go ask Mark a few questions after class: that means less time preparing for tomorrow's geography test, but friends come first. The MC says making Mark talk is difficult: he still bears a grudge against Zoe and has no reasons for helping her. After a roleplay scene, Anna and Boris spend 1 point each from the personal pools, and Claire spends 2. The 4 points go to the investigation pool. (A nice roleplay scene and wouldn't have asked the player to spend points, since PCs get a free Clue per scene.)

Boris's player draws a card: a 8 of hearts. Mark heard gossip about Zoe; apparently, she was harassing kids with a few friends of hers, and that this guy Paul was their favorite target... (The MC could also have made a gossip up about a NPC not yet introduced in the story; the goal, in both cases, is to give the players a new lead to follow.)

A little later, the PCs have 4 Clues against Paul, who seems to hold quite a grudge against Zoe. To make his Suspicion score go up, Claire and Anna decide to sneak into his place to search his room for clues. Neither has enough points in their personal pools to attempt the action, however! So before the searching scene, the PCs fill up with personal scenes: Anna takes her little brother, whom she hates, to the pool, and Claire makes up with Jade, her girlfriend. It empties the investigation pool a bit, which Boris's player doesn't like, but that's life!

Later still, Paul's Suspicion score has climbed to 9 and the PCs think it's time to confront him once and for all: a tight interrogation makes him snap and he confesses his crime to the investigators. But is it really a crime? At the end of the day, he simply wanted revenge on Zoe, who harassed him for years and is the only responsible for her bad grades. That's his take on it, anyway... Now that all cards are on the table, to whom will the PCs do justice?

Inspired by *Bubblegumshoe*, *Noirlandia* and *The Dreadful Secrets of Candlewick Manor*:

March 2018: Saturday Night Forever



SATURDAY NIGHT FOREVER

Mini-RPG on a loop for a Medium and 2 to 4 Ghosts. Written by Côme Martin in March 2018, drawings by Fabrissou !

During the big part last Saturday night, where all the cool people from college were, you died. You forgot how and leave quite a few regrets behind, but you have the opportunity to fix that, by controlling your ghosts, back 30 minutes before their death...

SET UP: A PC is made of a name, two noteworthy personality traits, and three positive memories: one linked to another PC, one linked to a NPC, and one to their childhood.

They also have 3 regrets, things they would have liked to do if he hadn't died unexpectedly: one about the party itself, another about a relation with a PC or a NPC, the third about something on the long term.

Players will control both the Ghost of their character and the corporeal envelope (CE) of another. The player of this character can veto actions they deem contradictory with the personality they imagine about them.

The MC chooses the cause of the PC's common death (a fire where the party takes place, an overdose, a car accident on the way back...). He writes a summary of the 30 minutes leading to this death, which must be a consequence of 3 distinct causes (for instance, for a fire: a faulty outlet, a spilled beer and a fragile floor). As long as these 3 causes are not neutralized, death will always come, one way or another (the beer is spilled on another outlet, the ceiling collapses instead of the floor...). The MC also prepares an incident happening to each of the CE during these 30 minutes (see the opposite table if need be).

What do the Ghosts look like? Where and when is the party happening? Decide between yourselves. You should have a map of the place of the party and its surroundings, and a playlist of 30 minutes of deafening music.

DURING THE PARTY: The Ghosts wake up 30 minutes before their CE's death with very vague memories of the 30 minutes to come. They forgot their death and its cause.

They can do anything a spirit is traditionally able to: moving objects, possess a living body, whisper a few words, write on a mirror, briefly appear... The effect of these powers is always temporary. They also have to always stay in their CE's line of sight (if it enters a room and closes the door, they get dragged there despite them).

Don't forget that the living, when they're sober, are often afraid of ghosts!

To succeed at an action, you need to roll 8 or higher on a d10; otherwise, it happens but doesn't have the expected result. A Ghost can strike out (and definitively forget) their name, traits and memories to get automatic successes. If everything is struck out, the Ghosts disappear.

When a Ghost manages to get their CE to fix one of their regrets, their success threshold for their actions is permanently lowered by 1.

TIME LOOPS: The MC keeps track of the fictional time passing by: after 30 minutes, the CEs die again and the Ghosts are sent back to the beginning of the time loop. Rewind your playlist! The Ghosts remember everything that happened and everything is identical to the previous loop, except for regrets fixed and struck out things, which remain forgotten. You can play the loops from beginning to end or omit scenes when the PCs want to try many variations around the same obstacle or when they repeat an action they've previously succeeded in doing. Take notes and get inspiration if you need from this incident table:

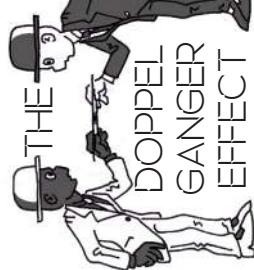
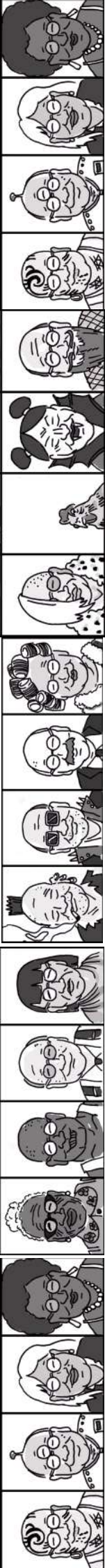
1	Music is turned off by a clumsy partygoer
2	Someone spills alcohol on someone else
3	Someone throws up in the middle of dancers
4	The pizza delivery person rings the doorbell
5	2 people fondle each other in front of everyone
6	Something valuable is broken by accident
7	The toilets get clogged and start to overflow
8	Someone falls into a severe ethylic coma
9	Intruders try to gatecrash the party
10	Someone spaced out is ridiculed and filmed

To leave this eternal repetition, the Ghosts must save all the CEs and fix all their regrets. If they manage to, end the game with an epilogue in which each player plays their own character, after the party. Do they know they have dined with death? What will they become without these regrets weighing on their shoulders?

Advice: To keep the element of surprise, the MC should only unveil the game mechanics and the story's victory conditions progressively, after each loop.

March 2018: The Doppelgänger Effect





You're all from different parallel realities. You're the same person, give or take a few details... Will that lead you to help or avoid one ^{gr.} another?

How will the multiverse react when you start travelling in it?

Set up: Start by creating the original character (OC) from whom all others diverge. They're defined by as many traits as there are people playing (MC included), the same number of NPCs, and any other details you deem necessary (age, gender, appearance...). Decide when and where they live.

Then, create the PCs: they each have the same traits as the OC except one which is distinct. Describe what happened differently in their life to explain this divergence. The PCs can have ties with parallel versions of the OC's NPCs, or with completely different NPCs (the same number, if possible).

Decide who among the PCs can travel between realities (maybe none of them!) and how.

Each PC has an Urgent Need he could only solve with the help of one of his Doppelgängers (perhaps unknowingly) and a Secret he'd like to keep from the others.

The MC can create a few NPC Doppelgängers (NPCD) with the same steps.

Finally, each PC chooses a nickname for themselves, to tell each Doppelgänger apart.

At the beginning of the game, the PCs just met for the first time, along with a NPCD, in a discreet place. If none of the PCs can travel between realities, they were contacted by this NPCD.

Actions and repercussions on the multiverse:

At the beginning of the game, throw a bunch of pick-up sticks on the table: they represent the multiverse's entanglement. To succeed at an uncertain action, a player must remove one of those sticks. The MC decides which according to the action's difficulty: a stick with 2 stripes or more for an easy action, with 3 stripes or more for an average difficulty, with 5 stripes or a spiral for difficult actions (adapt depending on the type of pick-up sticks you have). If there aren't any adequate sticks in the pile, the action fails automatically.

The player can make the sticks move as much as they want, but each movement disturbs the multiverse (see opposite). If the player gives up on his attempt, the action fails; if he removes the stick, the action succeeds. In both cases, disturbances happen.

For delicate or time-dependent actions (surgery operation, tailing of a target...) the MC can impose a limited time or number of moves.

To cancel a disturbance, the active player can throw back on the pile as many sticks as he moved it. When there are no more sticks available in the pile, the multiverse implodes.

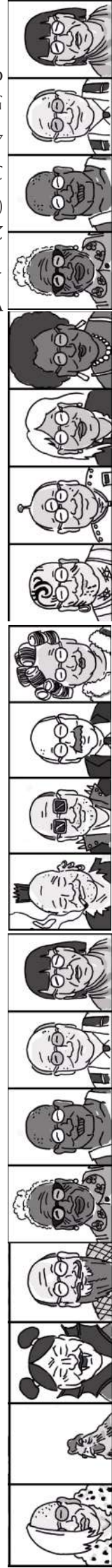
Nb. of moves	Disturbance of the multiverse
1	Another PC benefits from the potential success.
2	The active PC swaps their position with a Doppelgänger absent from the scene.
3	A trait of the active PC is modified; the player chooses which, the other define the new trait.
4	A hostile NPCD appears in the story.
5+	All the story's Doppelgängers, PCs and NPCDs, randomly swap their position.

6 ... the OC is wanted by the authorities
 7 ... the OC's country is under a radically different political regime (because of him?)
 8 ... the technological level of the OC's country is radically different (because of him?)
 9 ... the people are aware parallel realities exist (because of the OC?)
 10 ... everything seems identical to the reality of one of the PCs, until...

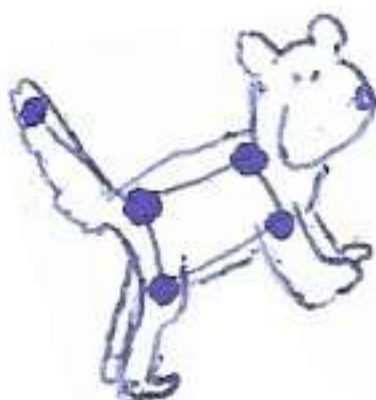
A few possible variations across the multiverse: a reality where...

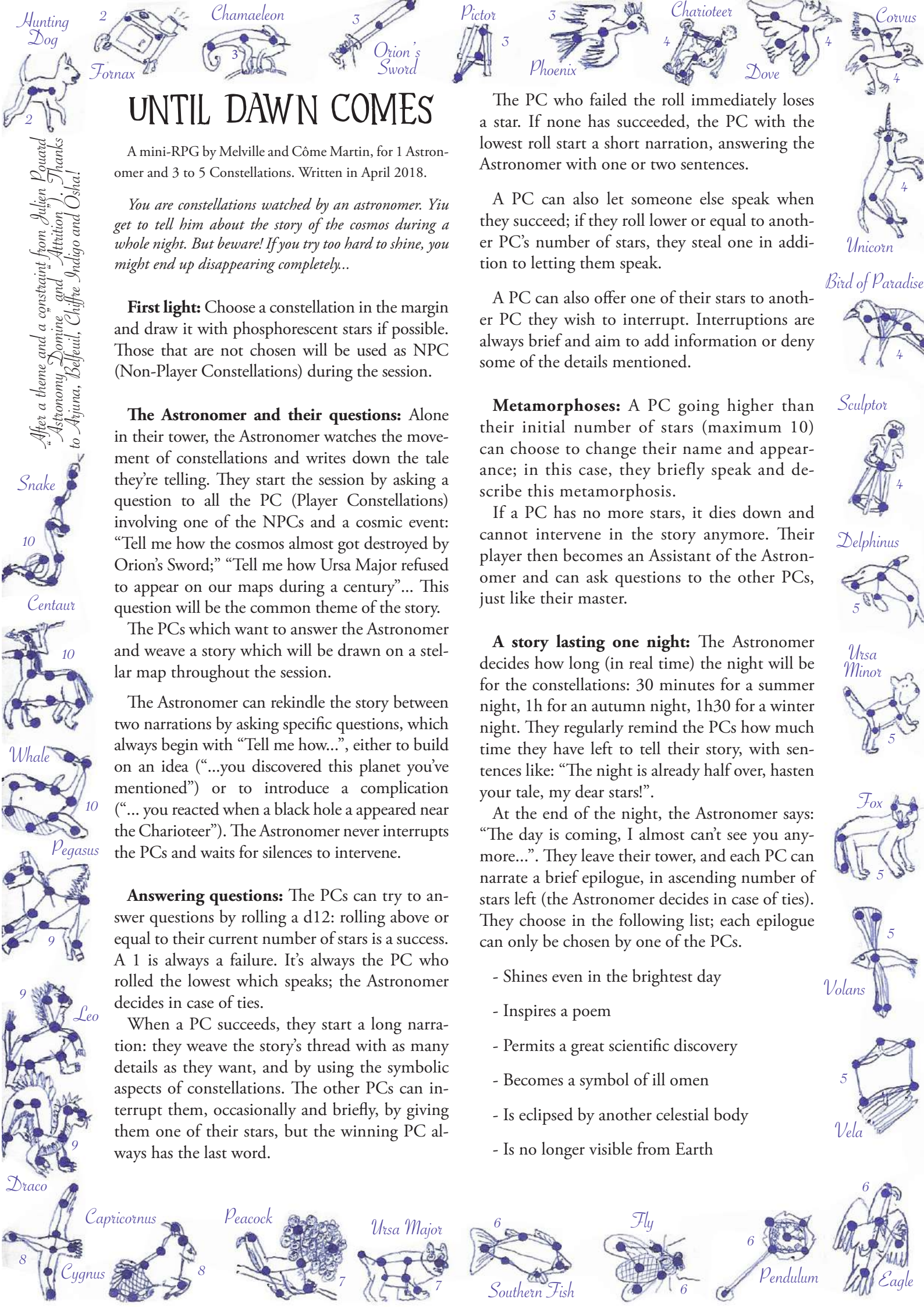
- 1 ... the OC led an incredibly successful or failed life (because of the OC?)
- 2 ... the weather conditions are radically different (because of the OC?)
- 3 ... the OC is dead or doesn't exist
- 4 ... a NPCD has already replaced the OC
- 5 ... the OC is of a very different gender, skin color, appearance

Mini-RPG for 1 MC and 2 to 4 Doubles, written by Côme Martin in March 2018. Long version of an RPG submitted to the 200 words RPG challenge on the theme of alternate history.
 Thanks to Caroline, Jérémie, Pierre, Eugénie and Mass for playtesting et feedback!
 Thanks to Guillaume Jentey for the drawings!



April 2018: Until Dawn Comes





UNTIL DAWN COMES

A mini-RPG by Melville and Côme Martin, for 1 Astronomer and 3 to 5 Constellations. Written in April 2018.

You are constellations watched by an astronomer. You get to tell him about the story of the cosmos during a whole night. But beware! If you try too hard to shine, you might end up disappearing completely...

First light: Choose a constellation in the margin and draw it with phosphorescent stars if possible. Those that are not chosen will be used as NPC (Non-Player Constellations) during the session.

The Astronomer and their questions: Alone in their tower, the Astronomer watches the movement of constellations and writes down the tale they're telling. They start the session by asking a question to all the PC (Player Constellations) involving one of the NPCs and a cosmic event: "Tell me how the cosmos almost got destroyed by Orion's Sword;" "Tell me how Ursa Major refused to appear on our maps during a century"... This question will be the common theme of the story.

The PCs which want to answer the Astronomer and weave a story which will be drawn on a stellar map throughout the session.

The Astronomer can rekindle the story between two narrations by asking specific questions, which always begin with "Tell me how...", either to build on an idea ("...you discovered this planet you've mentioned") or to introduce a complication ("... you reacted when a black hole appeared near the Charioteer"). The Astronomer never interrupts the PCs and waits for silences to intervene.

Answering questions: The PCs can try to answer questions by rolling a d12: rolling above or equal to their current number of stars is a success. A 1 is always a failure. It's always the PC who rolled the lowest which speaks; the Astronomer decides in case of ties.

When a PC succeeds, they start a long narration: they weave the story's thread with as many details as they want, and by using the symbolic aspects of constellations. The other PCs can interrupt them, occasionally and briefly, by giving them one of their stars, but the winning PC always has the last word.

The PC who failed the roll immediately loses a star. If none has succeeded, the PC with the lowest roll start a short narration, answering the Astronomer with one or two sentences.

A PC can also let someone else speak when they succeed; if they roll lower or equal to another PC's number of stars, they steal one in addition to letting them speak.

A PC can also offer one of their stars to another PC they wish to interrupt. Interruptions are always brief and aim to add information or deny some of the details mentioned.

Metamorphoses: A PC going higher than their initial number of stars (maximum 10) can choose to change their name and appearance; in this case, they briefly speak and describe this metamorphosis.

If a PC has no more stars, it dies down and cannot intervene in the story anymore. Their player then becomes an Assistant of the Astronomer and can ask questions to the other PCs, just like their master.

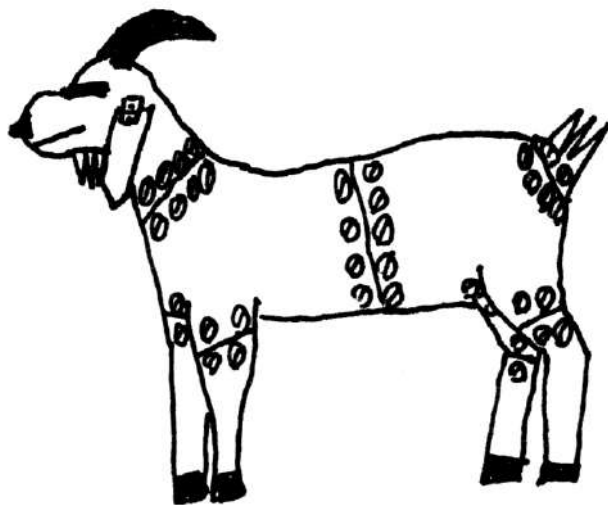
A story lasting one night: The Astronomer decides how long (in real time) the night will be for the constellations: 30 minutes for a summer night, 1h for an autumn night, 1h30 for a winter night. They regularly remind the PCs how much time they have left to tell their story, with sentences like: "The night is already half over, hasten your tale, my dear stars!"

At the end of the night, the Astronomer says: "The day is coming, I almost can't see you anymore...". They leave their tower, and each PC can narrate a brief epilogue, in ascending number of stars left (the Astronomer decides in case of ties). They choose in the following list; each epilogue can only be chosen by one of the PCs.

- Shines even in the brightest day
- Inspires a poem
- Permits a great scientific discovery
- Becomes a symbol of ill omen
- Is eclipsed by another celestial body
- Is no longer visible from Earth

After a theme and a constraint from Julien Pouard Astronomy, Domine and Attrition. Thanks to Ariana, Bessie, Chiffre Indigo and Osha!

May 2018: Roboanimals: Escape from the lab



ROBONIMALS: Escape from the lab

A mini-RPG by Côme Martin written in May 2018, for 1 MC and 3 to 5 players.

You just woke up in the scientific laboratory. There's no noise, apart from the hum of a few machines: you, half-robot half-animal creatures, are the only survivors of this place... Well, almost. There's also the Thing roaming at the end of the corridor...

CHARACTERS: Choose your animal and your robot in the two following lists, or roll.

/	<i>Animal</i>	<i>Robot</i>
1	Octopus	Piercer
2	Chicken	Acrobat
3	Mouse	Puncher
4	Snake	Analyst
5	Ostrich	Armoured
6	Goat	Tinkerer
7	Fish	Programmer
8	Crow	Shooter
9	Fox	Detachable
10	Otter	Spy

You have two pools, Animal and Robot, each starting with 3 tokens. If one of those pools drops to zero, you're out of order. If one reaches 6, you overheat and become a Thing tracking the other PCs...

The PCs don't really remember their life before they came into the lab; they can speak to each other thanks to their robotic implants. The players describe what they look like (and possibly their name or nickname) at the beginning of the game.

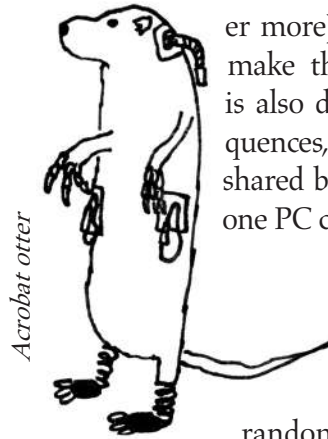
BASIC RULES: *Robonimals* is played without dice, one action per player at a time, in a flexible clockwise order (it can be shaken up if it makes sense in the fiction or to make sure every player plays the same number of actions).

When it's their turn, a player chooses if their PC uses their nature of Robot or their nature of Animal to act, and puts the corresponding tokens on the "Goal", "Pursuit" and "Danger" tables (see at the back). Every token in a given pool must be used during an action, divided freely between these 3 tables (if you want, you can put zero token on one or two of the tables). The player clearly states what the success of his action implies before dividing the tokens; at the same time, the MC tells them what Danger they expose themselves to (see page 3).

After the resolution of each action, the player moves a token from the unused pool to the used pool; in other words, using the "Robot" pool re-

moves one token from the "Animal" pool and adds one into the "Robot" pool, and vice versa).

BONUS TOKENS: If the PC showcases their Animal or Robotic specificity when they act (rushing head on for the Goat, springing across the room for the Acrobat...) they get a bonus token they can put on any table (the token is then discarded).



A PC can also get a bonus token (never more) if another PC helps them to make the current action. This token is also discarded after use. The consequences, both negative and positive, are shared between the two PCs, and only one PC can help at any given time.

Finally, when a PC finds an Object in the lab, the MC gives it 1 to 3 tokens (determined randomly) which can be used during an appropriate action (only one token per action, discarded after use). When an Object has no more tokens, it's destroyed and/or unusable.

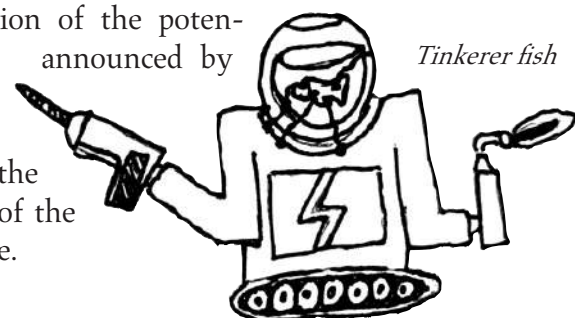
WOUNDS: Each Wound suffered blocks a token which cannot be used before the PC is healed. These blocked tokens count in the pool's total: for instance, 2 blocked tokens and 3 free tokens in the "Animal" pool count for 5 tokens, which is quite dangerous for the PC's balance...

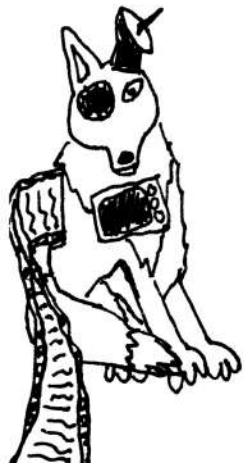
A pool which is entirely blocked can still be used via the bonus tokens: in other words, it's possible to get help on a "Robot" action, use (then discard) the bonus token, and get one from the "Animal" pool, for example. However, blocked tokens are not movable: if the PC's "Robot" pool contains only blocked tokens and they make an "Animal" action (or vice versa), they don't win any token in this second pool.

DIVIDING THE TOKENS: The success of any action depends of the "Goal" table: moving from one room to another, giving or healing a Wound, using an object, searching a room to find an Object or a Clue...

The movements of the Thing at the PCs' heels depend of the "Pursuit" table.

The realization of the potential danger announced by the MC, relative to each action of the PCs, depends of the "Danger" table.





GOAL - <i>Does the PC manage to do what they wanted to?</i>
No token: It fails and the PC discards a token from the pool they used, loses a Clue or destroys an Object (the MC chooses).
1 token: It fails.
2 tokens: It succeeds.
3 tokens: It succeeds and the PC wins a token in the pool they want, or an Extra clue (the player chooses).

The PC freely describes the Clues their PC find, helped if needed by the table on the last page. It's up to them to make a link with the existing context. Three Clues can provide an answer to one of the game's Questions.

PURSUIT - <i>Does the PC manage to not attract the Thing pursuing them?</i>
No token: The Thing moves (the MC chooses where).
1 token: The Thing's Movement pool increases by 2.
2 tokens: The Thing doesn't move.
3 tokens: The Thing moves one room (the player chooses where).



Shooter mouse

The Thing's Movement pool starts with 4 empty boxes at the beginning of the game. When the 4 boxes are checked, the Thing moves one room towards the PC, and the pool is then emptied.

If the Thing arrives in the same room as one or more PCs, it gives as many Wounds as its Attack score to one of them in a random pool and makes them flee to an adjacent room (staying in the same room to fight requires a successful action).

DANGER - <i>Does the Danger announced by the MC happen?</i>
No token: The danger happens and the PC cannot use bonus tokens during their next action.
1 token: The danger happens.
2 tokens: The danger is avoided or delayed (the player chooses).
3 tokens: The danger is avoided or delayed (the player chooses) and the PC gets an extra bonus token for their next action.

Details about dangers can be found in the MC section.

ANSWERING THE QUESTIONS: The PCs have to answer three Questions, all available at the beginning of the game. It's up to them to answer them by making sense of the Clues they find, which they use freely on any Questions; the MC bases their descriptions from their answers.

Each Question has a different effect:

QUESTION	EFFECT
"What devastated this place and why?"	The PCs can now kill a Thing by exploiting its weakness (it still needs to lose all their hit points beforehand).
"What's this laboratory's purpose and where is it?"	The PCs can now heal their Wounds with the laboratory's equipment (they still need to find the adequate material).
"How can we get out of there?"	The PCs can now run away (they still need to get to the exit).

Answering any of these Questions also makes the Thing faster and more aggressive...

ENDING THE GAME: Once the PCs have escaped from the laboratory, end the game with a short epilogue, which can be more or less happy whether some of the PCs are severely wounded or if the Thing is still after them!



Spy ostrich

Piercer octopus

MC SECTION

Before the game, the MC must prepare a basic plan of the laboratory and think about the Thing's nature.

THE THING:

The Thing's exact nature and its motivations can remain unclear, even if it means making them more precise when the PCs find Clues and answer Questions during the game. It's useful to think about what it looks like—a corrupted robonimal? A half-plant, half-animal being? An unspeakable monstrosity? Something else?—keeping in mind this description may need to be modified or amended: remain vague, describe a shape moving in the shadows rather than precise details.

The Thing always starts with as many Hit Points as there are PCs, an Attack score of 1 and a Movement pool of 4. When the players answer one of the Questions, the Attack score immediately increases by 1, while its Movement pool loses one box.

Wounding the Thing requires the success of an action; it can never lose more than one hit point at a time. A wounded Thing immediately empties its Movement pool and moves one room, fleeing the PCs. When a Thing dies, another wakes up in the room farthest from the PCs (if possible, a room that hasn't been explored yet). This new Thing has the same characteristics as the starting one: as many Hits Points as there are PCs, an Attack score of 1 and a Movement score of 4.

THE LABORATORY: The MC decides where the PCs begin in the laboratory, by rolling 2d20 on the table on the next page or by choosing themselves. Draw a handful of rooms around this starting point (by rolling on the table if need be) and put the Things two rooms away from it. The rest can be improvised and drawn gradually as long as everything remains coherent.

You should add to each room's description, and even add rooms, with each movement by the PCs. Some rooms can be rolled several times; for others, it's better to

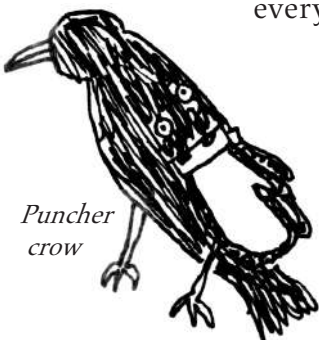
strike them gradually. The laboratory's exact floor plan (number of floors, number of doors in each room, etc.) is up to you.

MOVEMENTS, ACTIONS AND DANGERS: Moving from one room to another often requires a successful action: because doors are locked, blocked or difficult to open; because floors are slippery or damaged; or because a threat is present in the room. However, a room which has already been crossed by a PC without trouble can be crossed again without an action if the MC prefers.

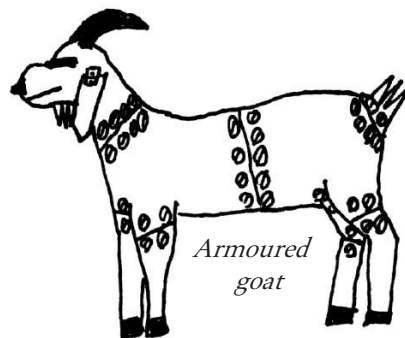
All actions involve two dangers, the first always being the Thing getting closer. The second danger is at the MC's choice; depending on the circumstances, it can be:

- The partial or total demolition of the current room;
- A malfunction of the PCs' internal system or the laboratory's electronic system;
- The sudden irruption of an animal, a robot or hostile vegetation;
- A looming disaster within the laboratory (a fire, a power failure, a flood, a toxic gas...);
- A Wound inflicted to the PC;
- Any abstract danger related to the realization of an action (it's loud, it takes a lot of time and/or must be divided in several turns...).

The nature of the Danger and its consequences must always be clearly stated by the MC before an action takes place. A Danger can never involve the complete failure of an action: it's always a "Yes, but," not a "No".



Puncher crow

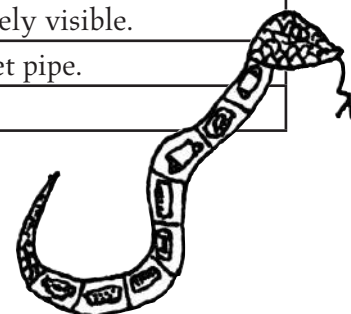


Armoured goat

Laboratory rooms table (2d20)

2	An arms cache. Most of the weapons are still usable but the munitions are in poor condition.
3	Really filthy toilets: a foul smell comes from most of the cabins.
4	A large aquarium takes up most of the room. It seems empty, but is it, really?
5	The dropped ceiling of this room has been ripped open: on the floor, metallic walls and a few ventilation blades.
6	The office of the manager, with a huge mahogany desk. It clearly was searched recently.
7	A real carnage in this room: the Thing dragged all its victims there and piled them in a bloody heap.
8	Large puddles of blood, slippery and viscous, are scattered throughout this corridor.
9	A break room. Large armchairs that were comfortable once, softened light, a record player in a corner.
10	An armoured and opaque glass roof replaces the ceiling. Desks were piled to try and reach it.
11	A security room: dozens of screens cover the wall and show, in low resolution, what is going on in several places of the laboratory. Many screens are turned off or full of static.
12	A kitchen: large sideboards with rotten vegetables and fruits in it, damaged ovens, dismantled cupboards...
13	A dining room: rows of chairs and tables, distasteful paintings that are supposed to lighten up the mood.
14	A corridor in poor condition; its access is blocked by bicolor strips taped across its walls.
15	Strange vegetation proliferates here and hampers the PCs' movement, seemingly reacting to what they do.
16	This room was probably destined to become a garage, but its construction was never finished...
17	A dormitory where, on rows of bunk beds, lie bodies, their throats slit in their sleep.
18	A long corridor full of diverse metallic parts: a dismembered robot?
19	A room full of old dusty files and sleeping computer towers.
20	A badly lit staircase. Several steps, sometimes whole flights, are full of huge holes.
21	The walls of this room are covered with large human-sized tubes, full of a dark liquid. The neons of the ceiling flicker and drop sparks.
22	Large menacing electric cables make it difficult to go through this corridor.
23	An office, almost completely burnt to ashes, save for a large safe with an electronic lock.
24	In this small stinky room, pipes eject waste to the outside, thanks to powerful garbage disposals.
25	On the walls of the corridor, long and deep claw marks instead of the colored strips indicating the laboratory's different departments.
26	Small specimens lie in jars under infrared light. Some are broken or open.
27	An office with metallic furniture. Files are scattered on the floor.
28	The corridor has partly collapsed, PCs need to crawl under the ceiling to go through.
29	Large containers are stocked here, only tagged with obscure series of letters and numbers.
30	This room contains several small animal-sized cages. Some of them were clearly occupied until recently. Some are open.
31	In this corridor lies the body of a man in a blue uniform, his electric drill twitching by his side.
32	A surgery room. Large and powerful lamps are placed here and there, blinding the PCs.
33	The morgue. A lot of corpses were eaten; large gashes ripped their bodies and the white sheets.
34	An elevator shaft; the elevator lies at the bottom, shattered.
35	Generator room. Between two series of hums, it lets out worrying noises.
36	A series of recording devices are measuring all sorts of data about a pedestal to which heavy chains are attached. What was kept there has clearly been freed.
37	The room contains half-finished robot corpses and various reparation tools.
38	The room is plunged in total darkness; cocoons, anarchically developed there, are barely visible.
39	A sticky matter covers the walls, ceiling and floor of this room, leaking from an outlet pipe.
40	A safety airlock with several armoured doors, which don't seem to work properly.

*Programmer
snake*



Clues / Objects table (2d20)

2	Syringes of unknown liquid.
3	A USB key which looks like a tiger head.
4	A lamptorch with almost empty batteries.
5	The diary of a laboratory employee, its pages stained with blood.
6	The egg of an unidentified animal.
7	Building plans for a robot.
8	A voice recorder containing a troubling recording.
9	The building's evacuation procedures.
10	A locked suitcase.
11	A 5-number code, scribbled on a napkin.
12	A plastic bag, on which is written "Toxic", and which contains colored powder.
13	A complex mathematic formula on a tactile screen.
14	Rotting food, recently nibbled.
15	An experimental module which could be installed on a robot.
16	A notebook full of observations about the sexual mores of various animals.
17	The sketch of two of the PCs.
18	A human arm, torn off with precision.
19	A bunch of keys of various colors.
20	Pills hidden in a gun's magazine.
21	Instructions to build an artisanal bomb.
22	A leather pouch containing animal tails.
23	A bag of fertilizer for ultra-fast growth.
24	A miniature replica of one of the PCs: an automaton set off with a key.
25	A jar full of swarming larvae.
26	Poisoned animal food.
27	A series of polaroids showing several places of the laboratory.
28	The casting of an animal print.
29	A few pages from an employee's private diary.
30	A plastic security pass, a little melted.
31	A powder bag on which is written "Add water to grow".
32	Little crystals which cause a strange noise when rubbed.
33	The fossil of an unknown species.
34	A formula to combine various chemical products; next to the formula, one can find all the necessary elements, except one.
35	Several blood samples.
36	A stillborn animal/plant hybrid.
37	A map of one part of the laboratory, hand-drawn; one of the rooms is circled several times.
38	A burnt out electronic chip, recently pulled off from where it was planted.
39	A symbol, similar to what is written on the PCs' robotic part, hastily drawn on a door.
40	A list of names: they are all struck out, except the last two.

Thanks to Meguey Baker and Grant Howitt for the use of the systems from *Psi*Run* and *Honey Heist!* Also contains parts of *We3*, *Ocean* and *Reign*. Thanks to the playtesters: Belfeuil, Chloé, Guillaume, Jean, Kamaril, Pierre, Stéphane, Théo, Vincent, Vivien and Yannick!

June 2018: VIOLENCE / SEX / POOP



VIOLENCE/SEX/POOP

A mini-RPG by Côme Martin, crapped in June 2018, for one Master and 3 to 8 Slaves.

You've been slaving away for this fucker of a Master who drags you through shit every other day. And there they go, giving you one more crapy mission... What if, this time, you told them to fuck off?

Foreword: don't wipe your ass with emotional safety. I'm not fucking around: if in the middle of a session, someone points to the X-card or whatever safety mechanism you got going on, you stop it right there. Actually, it's probably better if you tell each other

stuff you don't want in the game before you start. You're playing to have a blast, not to make everyone feel bad, alright?!

And I may be speaking for myself but don't use oppressive insults and the like. Seriously, you're above this shit.

Who are you? You've got 3 stats: **VIOLENCE**, **SEX** and **POOP** (hey, that's the name of the game! Whaddya know!). You start with 7 points, put them wherever, 1 point minimum in each. If you're unsure, choose one of the following (don't roll it, you dope! Own it up and choose), but honestly, some are pretty shitty:



Cyborg full of proteins (4/2/1)	Thousand-rod being (2/4/1)	Shit golem (1/1/5)
Supercharged amazon (3/3/1)	Cum homunculus (1/5/1)	Sentient wine mist (1/2/4)
Drugged and frenetic punk (5/1/1)	Humanoid vulva (1/4/2)	Menstruation-powered android (2/2/3)
Huge soulless robot (5/1/1)	Iron maiden (3/3/1)	Constipated tiger (3/1/3)


Each point gives you a trait in that stat, like "Crazy-ass mechanical arm", "Can fuck for 10 days straight" or "Pisses fire and blood"... Whatever, make up useful stuff. No putting several points in a single trait, that'd be too easy!

Oh yeah and you're not just a brute, you've also got a soft side, choose which: uh, for instance "Smells like roses", "Loves romantic poetry", "Paints sublime sunsets"... It serves absolutely no purpose during the game.



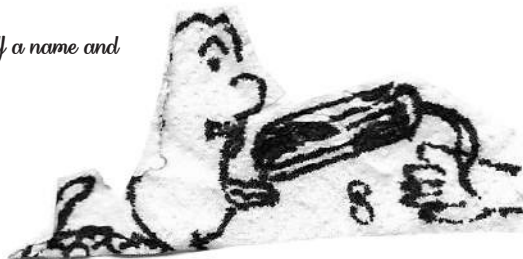
What else... Right, you and the others are slaves obeying a Master, who's the worst scumbag ever, like really horrible and soulless. And you got to describe them, that way you create your own oppression, eh eh! The only thing is the Master put a chip in your ass, tracking you with it, and they can push a button and blow you to bits if you tell them to fuck off.

Right, then you've got equipment! You can choose in that table below, or the MC gives you whatever without having to justify themselves. I dunno what are half of those things but you can probably hit or fuck someone with them, or probably wipe your ass too.

A dead cat	A Teflon Fleshtight	A turd gun	A shit sandwich	Rotten seeds	A joreskin armor	40 uranium coins	Cyprine wine	A lube jar
A pouch of pig eyes	A very soft roll of toilet paper	A dildo covered with nails	An old rusted bike	An anti-boner grenade	A bottle of old sperm	A whip made of lizard tails	An old electric guitar	Brök IV's supreme glove
A fucking huge axe, three times your size	Some drugs, enough to get you high once or twice	The fire sword of draco-warriors	A magic and infinite Pez dispenser!!	 A picture of the Master's mother	A portable anus (there might be a parallel dimension inside)	A big book written in Latin. At least its pages don't chafe your ass too much.	The secret code of something. What thing? What do I know!	A full-body leather suit, smelling like dead fish

Finally, one of the other PCs violently betrayed you in the past: who the hell and how?

There you go! Get yourself a name and you're ready for action.




Where you at? Basically: you're in a big wrecked city, like New York if all the toilets were clogged during a hundred years, with radioactive rain everyday. It stinks, it swarms. Outside of the city, devastated lands, everywhere. It's like the worst post-apocalyptic city with extra added tons of shit, the smell of old clams and ultraviolence everywhere.

And what's the big idea? Well, it's like that: the MC chooses a mission on the table below, that the Master gives the PCs at

Bring back Brök IV's shield from the puke mountains	Go and nick a jerking machine in the plant of the southern suburb	Bash the juck out of the local arena's minotaur
Find the formula to change shit into gold, I heard the old crazy guy from the northern district's got it	Force the draco-warriors' lord to spill out where he hides his genetic tubes	Kill off the queen of constipated tigers and get her heart (it melts under yer tongue)
Dive at the bottom of the time snotex and report what's on the other side	Figure out how to get a pink poney, it's gonna be the Master's nephew's birthday soon	Wade in the sewers and collect ball ticks there

the beginning of the session. There's no reward if you do it, only if you don't, the Master, they gut you.

MC, take the mission's outline an' make up 3-4 incidents, I'm not gonna do everything myself now am I. Pro tip: it's a good thing to alternate action and interaction scenes. Like, they gotta punch, then  they gotta talk, then punch some more. Basically, as long as no one's bored as juck and the players can play off-the-wall PCs, it's all good.

How d ya do stuff? When you oppose something (a monster, a buddy, a shitstorm), you bet one of your traits.

And then, we count one-two-three and you do like Paper / Rock / Scissors except it's **VIOLENCE / SEX / POOP**: for **VIOLENCE**, you give the finger, for

SEX a finger in a hole, and for **POOP** you remove your finger from the hole. If you play online, you can also shout the word you choose after one-two-three (or type it, your choice but then you gotta type it in caps). Oh yeah and that's not a strategy game so don't think! Shout whatever comes first, the junny thing you wanna do. You're gonna screw the other guy every other time anyway, so yeah.

suggestions (hey, they can't think of everything now can they!). It's super important, don't forget!

MC, you need monsters? Hey, you got lazybones, honestly, look, I'm gonna think about for a couple minutes and there, let's make up a nymphomaniac boar, a blob of acid, a thug gang with metal plates on them faces, a plant eagle, diarrheic gnomes... Alright, yeah, that's no good, you'll probably do better. Anyway, give 'em 1 trait if they're crap to wipe off with the back of the hand, 3 if you want some fighly-fight, 6 or more for serious stuff. You don't have to define the traits but hey, maybe it works better. An' when they drop to zero, they dead. And it works the same if the PCs want to destroy a door or disarm a bomb, juck yeah, this abstract system kicks ass! Oh yeah but it means a door can pierce a character's bionic eye... Yeah well that's a bit weird but it works.

VIOLENCE is stronger than **POOP**; **SEX** is stronger than **VIOLENCE**; **POOP** is stronger than **SEX**. The winner describes what they're doing, it gotta be related to the chosen stat (like if you shoot "POOOOOOOOOOP!" that's not to punch someone, it wouldn't make any sense!). The loser must describe how the trait which was bet is lost ("Oh no, my shit skin is drying up!"; "oh juck, you ripped off my metal arm!"; you got the idea). If there's a tie, you both lose, that's life.

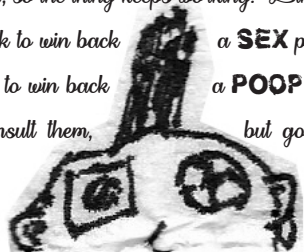
The thing is you can't die. Yep, even if you lose your legs and all your traits, you're just a ridiculous tiny pile of flesh. Except if the Master kills ya or ya kill yourself (let's be serious for a sec).

Alright so we're just losing points in this shitty game? Hell no, that'd be lame! The MC's job is to make sure you always got one or two points in each stat, so the thing keeps working. Like, they can let you graft an opponent's dick to win back a **SEX** point, go fool around in a barrel full of piss to win back a **POOP** point, that sort of things. If they don't, insult them, but go ahead and give them

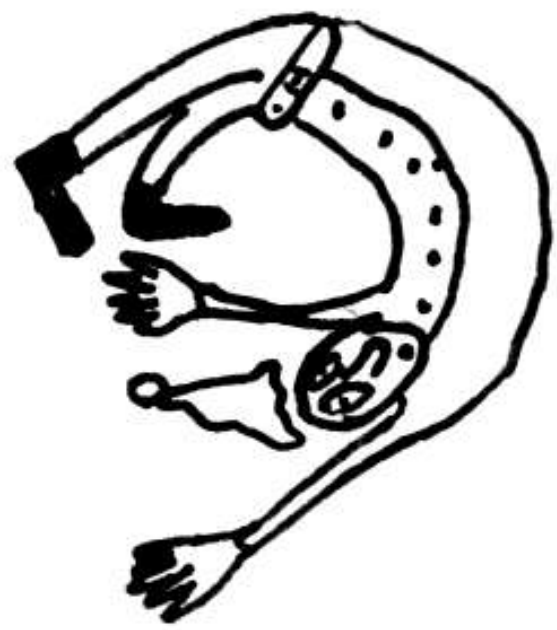
And sometimes they can talk things out, right, no need to unsheathe hands all the time. Remember: action, then interaction. It rhymes, shouldn't be too hard to remember!



Thanks to Julien D. for the title and to Guillaume, Sygillé, Chestel and Belleuil for bravely testing the game!



July 2018: The F to Dreams



THE TO DREAMS

A mini-RPG for a Dream and 2 Dreamers, a hack of "La Clé des nuages" (The Key to Clouds) by Felix "kF" Beroud, written in July 2018 by Côme Martin.

Two Dreamers wander through the same oneiric landscape. Will they find there the fulfillment of their deepest Desires, or a simple and welcome breath of fresh air?

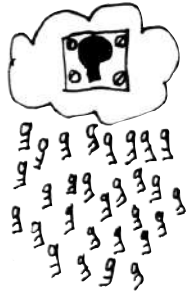
Falling asleep: One of the players will be the Dream, the other two the Dreamers. A Dreamer's role is to describe their progression inside the dream towards their unconscious Desire, and how they help the other Dreamer to reach theirs. The Dream's role is to describe scenes, to pay attention to what the Dreamers seem to reveal about their Desires and to redistribute Symbols.

The Dreamers first each choose an unconscious Desire, unfulfilled in reality (find a memory or a lost relative, solve an existential problem, find the answer to an intimate question or the solution to a personal problem...). The more precise the Desire, the simpler it will be to integrate it into the story. The Dreamers won't reveal their Desire to each other or to the Dream during the game.

They also create two objects that they will bring inside the dream: the first evokes their Desire (it might be a feather, a drawing a scarf...), the second is related to an aspect of their personality (maybe a key, a cube, a locket...).

The Dream creates two Symbols of their choice. They can be objects (a ladder, a sword), traces (a spiral, a cross), geographic or natural elements (a river, a tree), actions (dancing, falling down)... or anything else. The Dreamer also thinks about the place where the story will start: a dormitory, a ship's hold, an hotel room or even a stranger place like a cave or a forest.

Light sleep: The Dreamers each briefly describe how they get to sleep before the story begins: which thoughts fill their heads, which objects they see from their bed (the ones they will bring into the dream). They specify which object relates to their Desire. It's also the time to describe themselves physically. At the same time, players can think of nicknames for each of the Dreamers, based on their appearance or any other aspect they wish to underline.

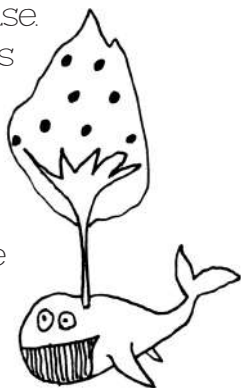


The Dream describes the place where the Dreamers wake up, in their bed; they include the Symbols they've prepared there (pointing them as such). The Dreamers can each add a detail to this place if they wish.

Deep sleep: The Dreamers always stay together and cannot speak, whether to each other or to other characters: they can communicate through gestures or describe the action of speaking (without making explicit what words are spoken), and always instinctively understand the people they're interacting with.

The Dream must regularly ask one of them or both (making sure each is asked roughly the same number of times) what they expect to find a little further in a place or later in a scene; these expectations can be fulfilled, modified or ignored, depending on the Dream. The purpose of these questions is to harmonize communication between the players.

When the Dream describes a new scene, each Dreamer is free to influence this description and modify a detail (similarly to the beginning of the game). This modification can be as minor or huge as needed. Places needn't remain coherent from one scene to the next: as in a dream, it's possible to switch from a cave to an apartment to a castle.



In addition to the Symbols made explicit at the beginning of the story, the Dream and the Dreamers can reintegrate any descriptive element as an additional Symbol. They mustn't make this recycling explicit. The more the Symbols are reused, the more coherence the story will have.



Waking up: After the game, the players should take the time to debrief it. Was it a satisfying session? What were the Dreamers' Desires? Were they anticipated, is it unsatisfying if they weren't fulfilled? Were there high points? Were there frictions or frustrations in the way narration was shared? Were the Dream or the Dreamers disappointed to having spoken less?

To sum up

The Dreamers have an unconscious Desire, symbolized by an object, and another object which relates to their personality. They describe how they fall asleep; the Dream describes where they wake up and links two Symbols to this place. The Dreamers each can add a detail to this starting place.

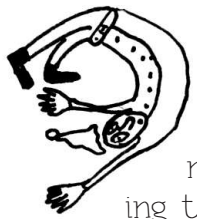
During the game, the Symbols (from the Dream and the Dreamers) are recycled at will, plus other Symbols if anyone wishes to (but they're not pointed out as such).

Progression is interspersed with the question "What do you expect to find further away?". The Dreamers can always modify the description of a scene as much as they want. Within a scene, the Dreamers choose which elements they interact with and can create others. When they explain what they're doing they're careful to leave silences so the other Dreamer and the Dream can step in. Just like for the description of places, Dreamers can modify the descriptions of others, but can't deny them.

After a while, a Dreamer wakes up, either because they have fulfilled their Desire or because their player feels the story has reached a satisfying conclusion. They narrate a short epilogue, followed by the other Dreamer and the Dream, then the game ends with a debriefing



When the Dream describes a new scene, they are free to place there as many elements as they want with which the Dreamers can interact: mysteries (strange objects, weird writings), obstacles (a room with no doors, an opponent to fight) or any other type of interaction. The Dreamers can interact with any element they want, ignore some, and even create others. It's up to them to describe how these interactions go; this description must be progressive so the other Dreamer or the Dream can step in if they want, participating to the action or lightly modifying its description. However, it's not possible to completely deny a description.



Paradoxical sleep: The Dream must continue to lead the Dreamers from scene to scene; the Dreamers perpetually discover new places and new scenes. The Dream keeps on asking them what they expect to find further away, in order to pay attention to what their Desire is; each Dreamers must also pay attention to the descriptions of the other one in order to guess what their Desire might be.

When the Dream asks them, a Dreamer is always free to say they expect to find the fulfillment of their Desire in the next scene, or to modify the description of the current one to integrate it right away. In both of those cases, this Dreamer wakes up and leaves behind him the Dream and the other Dreamer. The game then ends with a short epilogue for each of the characters: the Dreamers describe how they wake up, the Dream how the Dreamer's presence has left traces inside the dream.

A Dreamer can also decide to wake up before having reached their Desire; the game then ends in the same way. A Desire must be considered as a direction guiding the Dreamer (and their descriptions), not necessarily like a goal that has to be reached by any means.

August 2018: YWBHIGTR/HCSHTMOTW



To play UNWBMBIGTJK, gather in a comfortable room, if possible with velvet armchairs. Imagine your Explorer: they have a Trait, Equipment and a Servant. One is helpful, another a hindrance, the third neutral; they are only narrative crutches which should vaguely evoke the United Kingdom in the XIXth century. Also imagine 3 incidents each, that your Explorer might have faced during their journey to the Moon ruins: the first one should relate to a character, the second to a place, the third to an event. Write them on pieces of papers and gather them into a pile.

The game begins when talking points become difficult to find: while people refill their drinks, the last player to have created their Explorer says: "By the way! You won't believe me, but I got to the ruins!". They randomly draw 3 incidents from the pile and get ready to narrate their expedition. They must describe how they overcame one of the incidents with physical Prowess, another by Ruse, and how they suffered a Setback in front of the third one. They might have been helped or hindered by their Trait, Equipment or Servant. While they're preparing their story, the other Explorers should politely talk about something else; they will then be able to comment, ask for details, but not (yet) question the story.

The incident causing a setback is then discarded and the others put back into the pile, as another Explorer says "By Jove! I too recently got to the ruins!". Their story follows the same rules as above; they can stress the fact of having faced the same obstacles, narrate a scene

Difficulty examples: a dragon attack, meeting with a time traveler, a bus driver strike, a pack of telepathic dogs, an alien invasion, forgetting your keys, an earthquake, a sphinx asking riddles, the phonecall of a chatty uncle...

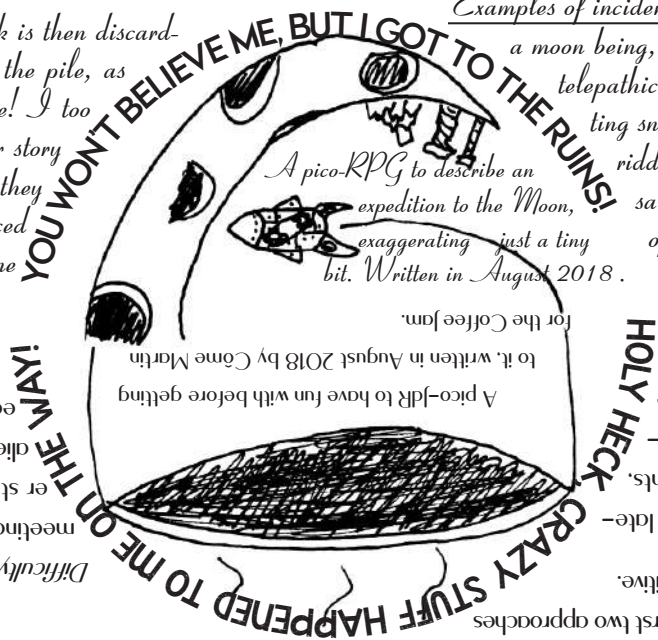
Then, someone says "That's insane, because crazy stuff also happened to me on the way!". The others propose difficulties by choosing among the papers (make some more if needed). Narration works as in the first turn: speakers can stress out the fact they confronted the same difficulties, describe a scene again but from another point of view, question the previous story... When everyone narrated the crazy stuff which happened to them on the way, another turn can be made if someone says "By the way, did I ever tell you about the incredible incident of last month?": or someone says "Alright, shall we get to it?" and the game is over.

again but from another point of view, reveal they were part of the same expedition, imply the dishonesty of their predecessor... However, no one can ever describe what the ruins look like or what is to be found there.

When everyone has narrated their journey to the mysterious Moon ruins, players write their Explorers' names on the incidents still in the pile which they've created. One of the Explorers then accuses another of lying about a precise point of their tale (probably the one showing them to their best light), and insists on them telling the truth about it. The accused Explorer then draws a new incident on which their name isn't written, which replaces the one about which they were accused or which adds new narrative elements to it. After having justified themselves, they can discard this new incident or put it back into the pile.

They then too accuse another Explorer, who have to justify themselves following the same rules. Accusations pile up, and so do poor excuses, until players run out of incidents, or until one of the Explorers realizes it's time (for tea, for the lecture of an esteemed guest, for a nap...). Discussion then concludes and the game is over.

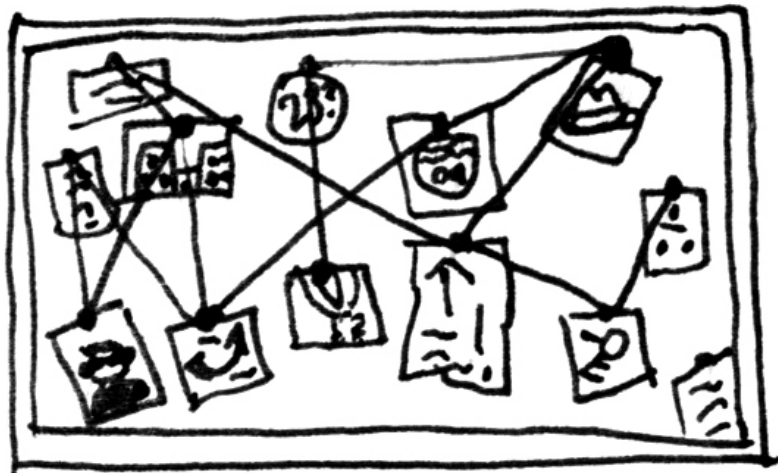
Examples of incidents: an attack by giants, meeting with a moon being, an airship breaking down, a flock of telepathic birds, a Martian invasion, forgetting snacks, an earthquake, a wizard telling riddles, the irruption of a boring socialite, sabotage by an enemy, a sudden access of depression, an impassable mountain...



The process is repeated until the latecomer has narrated three incidents, confronted with three different approaches. The difficulties overcame with Coffee are thrown away. Confronted to a difficulty, the latecomer may have been Clumsy, made a Blunder, or used Coffee. The first two approaches are probably negative and the third positive. The others each propose one thing which might have happened to the latecomer on the way; they choose one by saying "Yes, that's exactly it!" and then describe how they faced this difficulty. They can also say "Nope, are you kidding?!" and describe freely what happened to them. Every proposition, retained or not, is written on a piece of paper.

To play HHCSHTMOTW, gather for something else, if possible somewhere coffee can be had. The game begins when everyone is there: before getting to it (the meeting, the work session, the other game...) the last person to arrive says "Holy heck, crazy stuff happened to me on the way!".

September 2018: It was a Clear and Sunny Day, or, The Key to the Mystery



IT WAS A CLEAR AND SUNNY DAY OR THE KEY TO THE MYSTERY

A mini-RPG of metaphysical investigations, for 3 to 5 people and without a MC, written by Côme Martin in September 2018.

While you investigate on a disappearance, signs are multiplying: this case is hiding something big, something which might just change about everything...

It was just beginning, and everything was already muddled... Start by agreeing when and where your investigation takes place. A standard setting would be a crowded city, nowadays.

Create your PCs: each is defined by 2 positive Traits, 2 negative Traits and a Symbol they obsess over: a geometric shape, a number, the face of a child, three whistled notes, a weird sentence, the picture of a place... the more specific the Symbol is, the better, and several PCs can share the same. Each PC is close to at least another one: these characters will lead an investigation together, they should have reasons to trust each other. It's probable the PCs know about each others' obsessions.

Together, create a NPC who will disappear at the beginning of the session and kickstart the investigation. The PCs should have a close relation to the disappeared or at least a reason to go looking for them.

Finally, take 6 pieces of paper. On the front of each, write one of the PCs' Symbols and others of your invention.

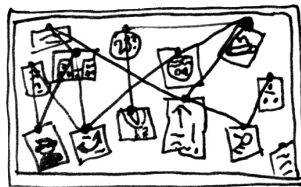
On their back, write a game chang-

er, the most metaphysical and/or post-modern you can think of: the PCs are all the same person, one of the PCs is the culprit, no one's disappeared and the NPC never existed, the whole situation is a movie shoot, the PCs are dead but don't know it, every other scene is a dream... If you can't come up with enough ideas, leave some blanks for now. At the beginning of the game, each paper shows the Symbol on their front.

I was starting to make sense of this case... The session is divided in short or long chapters, each focusing on one of the PCs. The player of this focus PC frames the scene: they freely choose if their actions fail or succeed, guided by their Traits and what happens in the story. Players whose PCs are not present during a chapter are invited to play the weirdest NPCs they can come up with.

A chapter must always deal with the ongoing investigation and describe the discovery of at least one Symbol, which is interpreted as a clue leading to the disappeared NPC. To describe the discovery of a Symbol, the player of the focus PC rolls 1d6 and puts the die on one of the papers, which means they discover a representation of this specific Symbol (written on a wall, heard in a conversation, read in a book...). A PC can discover as many Symbols as they want during a chapter.

The first chapter should focus on the discovery of the disappearance and/or the beginning of the investigation. The next chapters follow the same rules, but if a player gets a result already present on one of the papers when they



roll, they must stack their die on top of the present die or dice, not next to it.

It's also possible to decide which Symbol is discovered instead of rolling for it, by directly stacking the die on one of the papers.

To better control the session's flow, play with dice of different sizes, to build strong or fragile foundations, depending on what you want.

I could see clearly now... When a player tries to put a new die on a stack and it collapses, the paper on which they were put is turned over: the focus PC becomes aware of the ontological shift written on its back. It's not a sudden swing, more of a doubt which will begin to grow in this PC's mind (as well as the others', maybe). The Symbol written on the front of this paper can still be discovered but it's now related to this shift. It's not necessary to stack up dice on this paper: each die players put on it reinforces the doubt about the reality of this shift.

During the course of play, several game changers will end up being present simultaneously; don't try to make them inter-coherent. The PCs and/or the players can focus on only some of them at the same time, or decide some of them are red herrings.

I needed to end it all, and quick... The game concludes when the PCs realize the absurdity of the investigation, and maybe even their existence and/or all reality. Conclude with an shared epilogue, a scene where all the PCs are present: each of them mentions an element let unsolved during the game and which will remain so forever.



October 2018: Death in Venice



DEATH IN VENICE

Between two scenes: The two players swap their roles. The player is going to play the nightlifer decides how many years go by until the next scene; the player who just played the nightlifer decides if about their projects and desires for the future; Death, in return, can describe the nightlifer's regrets or dark moments from their past. They can be previously described elements or details im- provided on the spot. The characters never talk about the present time.

During the party: where in Venice is the nightlifer, with whom, what they are doing, and what mask they wear on the occasion of this party.

Before the party: Both players choose the era in which their nightlifer will live and die (the place is always Venice). In turns or together, they also define a detail about the nightlifer: their names, their age when play begins, their appearance, their fears and superstitions, their family, their friends and/or enemies, their love interests.

Players also decide who will play the nightlifer and Death in the first scene: both roles will be swapped between two scenes.

During the party: The nightlifer's play-er describes the scene, which always takes place during a party: where in Venice is the nightlifer, with whom, what they are doing, and what mask they wear on the occasion of this party.

To soften Death's attitude, the nightlifer can talk about their projects and desires for the future; Death, in return, can describe the nightlifer's regrets or dark moments from their past. They can be previously described elements or details im- provided on the spot. The characters never talk about the present time.

If they refuse their fate, Death announces a toll to be paid for a little more life: in Death had predicted them: the game is over.

If the nightlifer accepts their fate, they take off their mask and suffer the demise Death had predicted them: the game is over.

Between two scenes: The two players swap their roles. The player is going to play the nightlifer decides how many years go by until the next scene; the player who just played the nightlifer decides if about their projects and desires for the future; Death, in return, can describe the nightlifer's regrets or dark moments from their past. They can be previously described elements or details im- provided on the spot. The characters never talk about the present time.

During the party: where in Venice is the nightlifer, with whom, what they are doing, and what mask they wear on the occasion of this party.

Before the party: Both players choose the era in which their nightlifer will live and die (the place is always Venice). In turns or together, they also define a detail about the nightlifer: their names, their age when play begins, their appearance, their fears and superstitions, their family, their friends and/or enemies, their love interests.

Players also decide who will play the nightlifer and Death in the first scene: both roles will be swapped between two scenes.

During the party: The nightlifer's play-er describes the scene, which always takes place during a party: where in Venice is the nightlifer, with whom, what they are doing, and what mask they wear on the occasion of this party.

To soften Death's attitude, the nightlifer can talk about their projects and desires for the future; Death, in return, can describe the nightlifer's regrets or dark moments from their past. They can be previously described elements or details im- provided on the spot. The characters never talk about the present time.

If they refuse their fate, Death announces a toll to be paid for a little more life: in Death had predicted them: the game is over.

If the nightlifer accepts their fate, they take off their mask and suffer the demise Death had predicted them: the game is over.

A few Italian names: Lorenzo Mattotti, Isabella Barattero, Bonifacio Gi-
acone, Valentina Monciatti, Raffaello Seghezzi,
Magdalena Rocci, Alessandro Orsini, Faustina
Galardi, Ignazio de Marzio, Speranza Cavaleri,
Sebastiano Borghese...

A few masks: plague mask, fox mask, wolf
mask, skeleton mask, Grim Reaper
mask,

harlequin
mask,
mask
with a
long nose,
a curved
beak,
feathers, no
features...

*A few
causes
of death:*
trampled
by a drunk
crowd,
murdered
by a rival,
crushed by
a stone fall-
ing from
a wall,
drowned in
the lagoon,
poisoned by
bad wine,
devoured by
a stray ani-
mal, brought down by a night of love...

A few places in Venice: a dilapidated
church, a small isolated island, a crowded
palazzo, a library with a muted atmosphere, a
deserted theater, a giardino with a dried up well, an
alleyway so narrow you have to walk sideways to trav-
erse it, a stone bench in front of a canal, a frenzied farandole on a bridge...

*A nightlifer en-
joys life in Venice's
alleyways. When Death
comes to take them, they re-
fuse to die. It offers them a
deal: a life for a life...*

When Death
announces who shall die instead of them, the night-
lifer can change their mind and die as they should or
accept the deal. In the latter case, Death briefly de-
scribes how the victim struck instead of the nightlifer
er dies; the nightlifer briefly describes their reaction
to this encounter with Death, then the scene ends.

During the party: The nightlifer's play-er describes the scene, which always takes place during a party: where in Venice is the nightlifer, with whom, what they are doing, and what mask they wear on the occasion of this party.

Players also decide who will play the nightlifer and Death in the first scene: both roles will be swapped between two scenes.

Before the party: Both players choose the era in which their nightlifer will live and die (the place is always Venice). In turns or together, they also define a detail about the nightlifer: their names, their age when play begins, their appearance, their fears and superstitions, their family, their friends and/or enemies, their love interests.

Players also decide who will play the nightlifer and Death in the first scene: both roles will be swapped between two scenes.

During the party: The nightlifer's play-er describes the scene, which always takes place during a party: where in Venice is the nightlifer, with whom, what they are doing, and what mask they wear on the occasion of this party.

To soften Death's attitude, the nightlifer can talk about their projects and desires for the future; Death, in return, can describe the nightlifer's regrets or dark moments from their past. They can be previously described elements or details im- provided on the spot. The characters never talk about the present time.

November 2018: Piracy & Poetry



2. The PCs are defined by their poetry, which is all at once what they write between two adventures, their story arcs, a summary of what happens to them & a potential dice pool.

1. Define the general setting of your campaign: the desired time, place, fantastic level & general mood. Then, as a group, create the place where your PCs start - questions to do so are at the back - ; each player can also create another place, inhabited or not, if they so desire. Put all of these places on a map!

8. WHEN you want to add a new element to your poem, spend as much Loot as there already are elements in your poem - adding a 6th element thus costs 5 Loot. This new element can be added to the poem or you can reuse existing lines: remember that your poems can be as long as you wish, so long as you don't have more elements than you should!

9. You can also freely strike out or rewrite elements at the end of a session if you think they have evolved.

3. To create a PC, write a poem about them with 5 elements: their name, their appearance, an epic goal - find a treasure, save a loved one, reach a legendary island, kill a sworn enemy... - & two other useful details to better define them. You can write one verse per element or a single word, make rhymes or not: your poetry is free! Identify the different elements of your poem by underlining them or putting a symbol next to them. Apart from these 5 elements, your poems can be as long as you wish & you can complete it whenever you like.

PIRACY & POETRY

A long-haul, GMless mini-RPG, for 3 to 5 Pirates. Written in November 2018 by Côme Martin.

Everyone practices poetry in the territories, whether they are sailors or not. But it's a desperately classic, censured, censored form of poetry... You & your mates will have none of that & have decided to wander through the twelve seas to create free, pirate & epic poetry!

Thanks to Arnaud, Guillaume, Guyène & Julien, proud crew of the Cobbled, and to the Discard of TLPL for advice on the system!

10. Finally, you can claim other people's facts as your own in your poem, but it will bring its share of trouble if you're found out: you will win the scorn of your peers & lose all the false elements of your poems. A pirate is only as rich as their honor!

4. Describe the bonds between the PCs: each of them feels responsible for another - why? - and went through an epic adventure with a third one.

5. As a group, define your means of transportation & determine the first step to reach your common or individual goal/s.

11. When a PC ends their current story arc, they start a new one & a new poem. You can also write several poems simultaneously if you like having many plot strands going on at the same time.

WHEN the PCs meet an important NPC or want information about them, each player can answer a question among the following list:

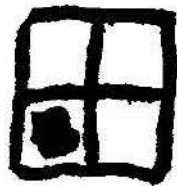
- How is this NPC both a potential enemy for a PC & an ally for another?
- What makes this NPC memorable?
- What unusual type of poetry does this NPC practice?
- Which love, friend or rival does this NPC share with the PCs?
- Why does this NPC hate or adore one of the PCs & not the others?

6. Each player creates at least one NPC: they can be rivals or allies & several PCs can be linked to the same NPC. Say where they are on the map: one of these NPC is offered the PCs when the campaign starts, why?

7. The PCs have two shared pools, Jinx - starting empty - & Loot - starting at 8.

12. Elements of a completed poem are fixed - they can't be modified or neutralized - & are now worth 1d8 each instead of 1d6. When a PC with a completed poem starts their turn, Jinx now increases by 1d10.

December 2018: Hungry Cities



SURGRY CITIES

A mini-RPG for 1 to 6 players, written by Côme Martin in December 2018.

The City wants to keep the Traveler inside it. The Traveler is looking for something in the City; they don't know that they're going to find much more... at their own risk.

Start by deciding who is playing the City and who is playing the Traveler(s). Several players, or none, can play either of the roles: two players can control the same City, three players can play three Travelers or control a single one... Every combination is possible.

Scaffoldings - The City

The City is a fantasized 1930s town, with a little more mechanical technology than the average. Each player tells a rumor about it, the kind you would find in traveling books and stories; then, the City draws two red cards and two black cards out of a 52-cards deck and reads the table at the back. It chooses a card of each color: they represent the two patterns that will constitute the central themes of the session and will keep on appearing, more and more insistently, in its descriptions. Afterwards, it puts these cards back into the deck.

Then, it removes from the deck the cards above 8 (Aces count for 1s) and shuffles the rest into a pile. It takes 5 cards from this pile to make itself a hand.

If no one is playing the City, these 5 cards are put face up on the table and will be randomly played at the beginning of each scene.

Scaffoldings - The Travelers

The Travelers invent, decide or draw in the following table (with cards they then put back into the deck) the reason why they're visiting the City, what may particularly attract them and what would drive them away. They complete their description with any detail they want and prepare two levels, Attraction and Repulsion, which both start empty and contain 4 boxes.

If no one is playing a Traveler, prepare two levels for an anonymous Traveler who is never fully described.

/	Reason for the visit	Attraction	Deterrent
	Find someone in particular	Great adventures	Things which are too simple
	Make up a map of the place	Stories to reveal	Discordance
	Overthrow the existing power	Secret connections	Physical violence
♣	Amass wealth	Occasions of helping someone	Things which are too complex

Explorations - The Travelers

The story begins when the Travelers enter the City; they react to the encounters and events they are faced with anyway they like. In general, their actions succeed or fail when they wish it so: no setting is indestructible, no NPC is indispensable, all are but cogs in the City's trap.

A scene begins when the City plays a card face up and ends when everyone agrees to. At the end of a scene, the Travelers tick as many boxes as they want on their Attraction and/or Repulsion levels: they can tick none, tick all five boxes of a level at once, tick one box in a level and two in the other, etc. If no one plays a Traveler, it's the card played by the

City which determines how levels are filled: as many boxes in Attraction (red card) or Repulsion (black card) as there are cards of the same color in the last 5 which have been played.

When either level of a Traveler is filled, the City stages an interlude, after which both level of all Travelers are emptied. After the sixth interlude, the Travelers decide whether they run away from the City or lose themselves in it forever: in the latter case, they become its newest inhabitants, ready to welcome new Travelers. The story then ends.

THANKS to Eugénie, JC, Julien, Felondra and Macalys for the explorations !

This game contains bits and pieces of all the fictional cities I've traveled through: *Cities of the Fantastic*, *Exil* and *Itras By* among others.

Explorations - The City

The story begins when the Travelers enter the City; it describes, with one of the cards in its hand (or the first one from the pile) the first thing, scene or person they meet. To this end, it puts the card face up in front of everyone. Cards played by the City refer to the table below. In general, everything that the City introduces should appear mysterious, secretly wonderful, and the City should build upon the Travelers' expectations while also implying there are other attractive things a little farther, a little deeper, so as to incite the Travelers to explore it more and more. The City can change or complete the details of the table as it likes.

As soon as the City plays a card, it draws another, so it always has 5 cards in hand. If the pile is empty, every card which is face up except for the last 5 ones is shuffled back into a new pile.

The City has to adapt its descriptions depending on the way both levels of the Travelers fill up and try to attract them as much as it can without driving them away. Every element of the city can thus be constantly modified: neighborhoods rearrange, people change their looks, streets lead to more desirable places...

When either level of a Traveler is filled at the end of a scene, the City stages an interlude: this is a scene which spotlights the attractive (when Attraction is filled) or dark (when Repulsion is filled) pattern which was drawn before play. Travelers needn't be present during an interlude but should sense something has changed in the City.

After an interlude, the City puts the cards it's holding back into the pile. It then removes from the deck the lowest four cards (randomly if necessary) and adds four cards to it: the 9s after the first interlude, the 10s after the second, and so on.

Interludes are brief and the patterns they spotlight fleeting when the 9s, 10s and Jacks are put into the deck; they become more important when the Queens and Kings are put into the deck.

Once the Kings are put into the deck, the next interlude (the sixth one) is the last one and constitutes the apex of the City's exploration. The Travelers then decide whether they run away from the City or lose themselves in it forever: in the latter case, they become its newest inhabitants, ready to welcome new Travelers. The story then ends.

/	Attractive thing (or)	Dark aspect (or ♣)
A	An unusually attractive inhabitant (expensive clothes, magnetic charisma, atypical looks)	A fragment from a building falls down and threatens to hurt a Traveler
2	Allusion to the City's rich and complex history	A fight breaks out for no apparent reason
3	Intriguing things escaping from a basement window (lights, sounds, smells)	An inhabitant insists the Travelers should flee and is then swiftly arrested
4	A great fair filled with unusual things (plants, animals, objects)	A public execution is being set up
5	A luxurious place is abandoned and yet perfectly preserved	An attractive thing is actually a ruin or in decay (food, building, plant)
6	A private museum, recently robbed	A work of art describing the Travelers' horrible death
7	Signs leading to a precise place (perfume, etchings, hidden passages)	The setting's constant rearrangement causes unpleasant effects (dissonant music, acrid smoke)
8	Seemingly inhuman acrobatics	Inhabitants are replaced by others
9	A small shop of unusual things (automatons, paintings, rare books)	Travelers are spied on by agents always out of reach
10	A magnificent person seen from afar	Inhabitants seem to be controlled from afar
J	An artist breathing life into their works	A foul creature slithers nearby
Q	A natural element (forest, river) is out of place	Inhabitants pray to dark deities
K	A procession of being of a superior rank	Buildings around the Travelers are mere facades

January 2019: The Seal Will Be Broken



⚔ The Seal Will Be Broken

A mini-RPG by Côme Martin for 3 to 5 Acolytes and no MC, written in January 2019.

As members of a secret brotherhood, you have sworn to protect the world against a sleeping Old God. You regularly perform the dark ritual which keeps it in slumber. But the God stirs in its sleep, and the weight of your duty gets heavier each passing year...

Start by building a pool of 6-sided dice equal to three times the number of players (so 9, 12 or 15 dice). Each player creates an Acolyte by describing their real profession, their family, their friends and their reason for shouldering the hard task of keeping the God asleep. Acolytes, per the brotherhood rules, mustn't be in touch outside of the rituals, and obey a leader whose real identity they don't know.



Players decide how often and when the ritual takes place; they needn't specify how it unfolds.

A turn always takes place during a long period of time: several months or years in an Acolyte's life. Players decide on the game's rhythm and can very well talk about decades passing by during a turn if they want (in this case, they may have to create new Acolytes when the previous ones die of old age or of something else). The long time passing during a turn can have no relation with the rituals' frequency. During a turn, each player describes what happens in their Acolyte's life. This description always follows the turn's period of time: don't describe one particular day during the 3 months that go by, describe the 3 months themselves!

For example: The players decide 5 years pass during the turn. The first player says: "For three years, Federico keeps going to work and sorting files every day. But he believes less and less in his job, and his dreams are full of strange creatures. On the fourth year, he gradually stops working and goes on a world trip."

You can still describe short events happening during this long time, but you shouldn't focus on them during the whole time you speak.

"One night, in Marocco, Federico meets a clubber claiming to be a sorcerer. He doesn't remember what happens that night but the following weeks are eerily peaceful. And then, towards the beginning of summer, he starts dreaming about horrible things again..."

Players should include in their descriptions the problems faced by their Acolyte. Write them on pieces of paper or symbolize them with tokens.

When it's their time to speak, a player must introduce a new problem, or worsen an existing one (which now needs an extra success to be solved).

Problems can be personal (a double life you have trouble hiding; a disinterest in your job; a difficulty to have normal social relations...), related to the Acolytes' brotherhood (temptation to use occult powers; handling of a police investigation on the group; death of the group's leader...) or even to manifestations of the Old God (unexplained disappearances / appearances; temporary incarnation on the material plane; recurring nightmares...).

To solve one or several problems, a player takes as many D6 as they want from the common pool during his turn and rolls them: each success (3 or more on the D6) eliminates one problem (except worsened ones). A failure means the problem was addressed but the Acolyte's efforts aren't enough to solve it. Describe those successes and failures!

One problem can be linked to another: for instance, Federico has more and more trouble maintaining normal relationships with his wife and his son has stopped talking to him. By breaking off all ties to his family, Federico solves both problems at once.

If several linked problems are solved, one die is removed from the pool for every two linked problems (so if 2 problems are solved at once, one die is removed; if 5 are solved, 3 dice are removed).

When an Acolyte dies, all the problems that personally concerned them are removed from the table.

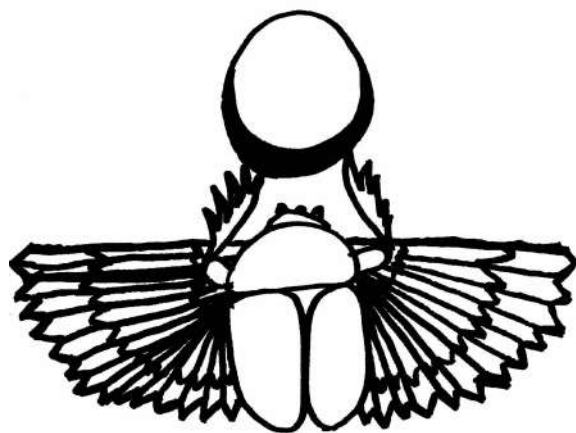
Once every player has described the actions of their Acolyte, the turn is concluded with a **group scene** during which Acolytes meet to accomplish their ritual. After appropriate exchanges and conversations, players unanimously decide how many dice from the pool they use for the ritual (usually all of them); for the Old God to remain asleep, they need as many successes as there are players plus one (so 4, 5 or 6 successes). As with solving problems, a success is a result of 3 or more on a D6.

If the ritual is a success (if enough successes are rolled), the Old God remains asleep and a die is added to the pool. If the ritual fails, the Old God starts to wake up and a die is removed from the pool.

The session ends with the Old God awakening when there are no dice left in the pool, or when there are more unresolved problems than dice in the pool.



February 2019: The Egyptian Job



THE EGYPTIAN JOB

A mini-RPG for 3 to 5 players and a GM, written in February 2019 by Côme Martin for *Felonious Fauna 2kl9*.

For centuries, artifacts have been unlawfully removed from Egypt to be placed in museums all around the globe. Well, enough's enough: if no one's going to give them back, it's up to you to do the right thing and steal them.

Well, it's up to the sorcerer who raised you, actually, but he's been dead for centuries and his spell has just now activated. Oh, didn't I mention you were ancient undead Egyptian animals brought back to life, about to stage the heist of your unlife?



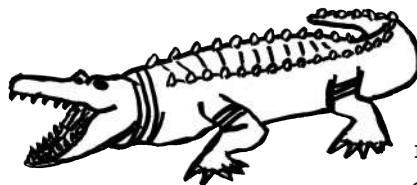
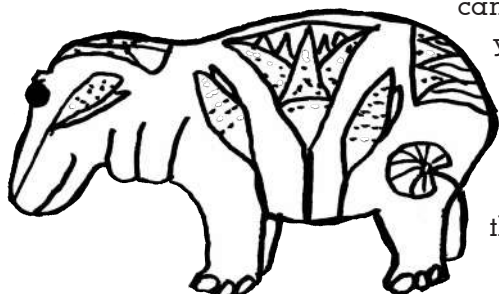
Start by choosing which animal you play (several players can play the same animal). Each player writes down their 4 stats, their dice, and their injury levels (3 ticks).

/	Havoc	Deftness	Brains	Stealth
Hippo	4d4	1d4	3d4	2d4
Jackal	1d4	2d4	4d4	3d4
Beetle	1d4	3d4	2d4	3d4
Crocodile	3d4	2d4	2d4	3d4
Ibis	3d4	4d4	1d4	2d4

Your job is to steal some Egyptian artifact from the museum and then... You haven't thought about later, honestly. Choose what you need to steal, with the obligation of making it very obvious and cumbersome (at the largest animal's scale; a clay tablet is quite small for a hippo but rather large for a beetle).

You also make up your opposition during an unplayed planning scene: each of you details at least one of the obstacles you will need to overcome to get to your precious cargo. For each obstacle you make up, you get a bonus point which you

can spend whenever you want to roll an extra die or reveal you know a crucial piece of information about the museum.



The session begins when you've just entered the museum. The GM is allowed to get you

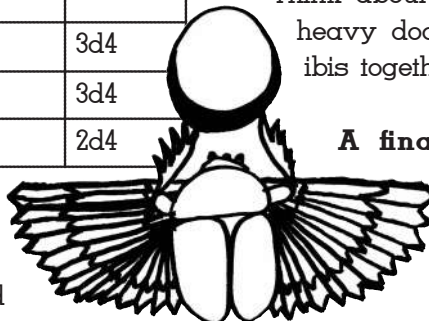
into trouble right here and now!

To act, roll an appropriate number of dice. Every die rolling 4 (or above, see below for fusion dice) is a success: you need one success for most obstacles, 2 successes to overcome something tricky and 3 successes or more for near-impossible feats.

By the way! The sorcerer who resurrected you also gave you **the power to FUSE TOGETHER!** You can become a beetle-jackal hybrid anytime, or hell, an ibis-crocodile-hippo or whatever you want. When you do so, you change dice type: roll d6 if you are two animals fusing together, d8 if you are 3, and so on! You roll as many dice as the highest stat among all fused animal: so if a jackal-beetle-crocodile tests for deftness, it will roll 3d8, which allows for heroic feats in a heartbeat!

There's several catches, though: first, when you fuse, it's loud and flashy, so it's bound to warn anyone nearby. Second, fusion only lasts for one die roll. Third, after it, animals who were fused together will roll a single d4 for their next roll, whatever it is.

Think about it if you want to break down a big heavy door and just fused the hippo and the ibis together.



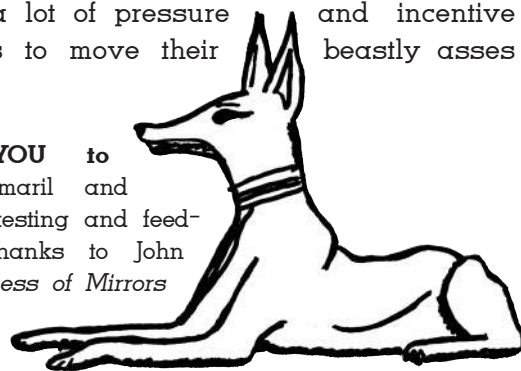
A final thought: GM, never make failure mean nothing happens. The story is always propelled forward by mistakes. If in doubt, you have two options to fall back on:

- Inflict a colorful injury on the PC.

They can't really die, since they're undead animals, but hitting 3 levels of injury probably means they're incapacitated for some time (they roll less dice and/or need to be carried by their mates). And this being a heist, the PCs won't have time to heal.

- Create an alarm level, give it, say 6 boxes, and tick one per failure. When all boxes are ticked, security rolls out, the police arrive, or whatever creates a lot of pressure and incentive for the PCs to move their beastly asses forward.

THANK YOU to Guylène, Kamaril and Jean for playtesting and feedback! And thanks to John Wick's *Wilderness of Mirrors* for inspiration.



March 2019: Murder in the Quantum Monastery





Murder in the



Quantum



Monastery

A mini-RPG by Côme Martin, for one Father Superior and 3 to 5 Moines, written in March 2019. Thanks to Arjuna, Belfeuil, Eugénie, Jean, kF, Macalys, Stéphane, Tibur and Tiramisu for playtesting, and to Guillaume and Manuel for ideas.

Thus it was written that a vile murder was committed within the Monastery. And the quantum fluxes pointed each of the Monks as the unique culprit. And the Father Superior summoned the Monks to give them a chance to explain their act. And the Eternal spread His divine light, and the quantum fluxes dissipated, a single reality emerged and only one of the Monks was condemned to excommunication and death. Amen.

Book of Preparations

1. Thus it is written: each Monk chose a first name for themselves amongst those inscribed in the Holy Bible. Those who wanted to play Nuns chose their names in a similar way, and they wrote it on parchments. And the Father Superior, meanwhile, rolled and looked below to know how the poor Victim (to whom they also gave a name) passed away.

Table of Passing (Idio)

1. Hanged	2. Poisoned
3. Strangled	4. Smothered
5. Stabbed	6. Thrown off
7. Slashed	8. Drowned
9. Squashed	10. Boiled

2. And once names were chosen, each said what their role was within the Monastery, be it bursarship, copying bibles or something else still. Then everyone revealed why the Monk to their left might have assassinated the Victim, and which remarkable personality trait the monk to their right possessed. Those were mere perceptions but they sometimes reflected reality.

3. And the Father Superior gathered the cards of the different domains and separated them into dis-

tinged decks; and each Monk drew two cards from any deck they wanted. Amen.

Book of Investigations



1. Thus it is written: to reach the Truth, the Father Superior could frame four types of scene; and none was mandatory, and they framed them in the order of their choice. And the Monks could ask for one of these scenes to be staged if they felt it necessary.

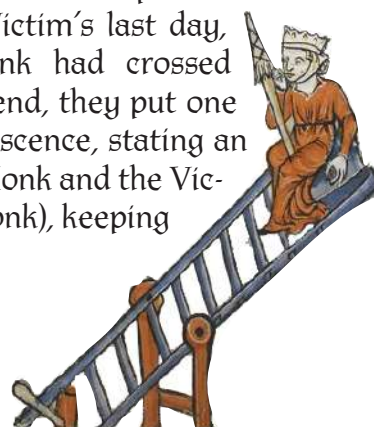
2. And during a scene, the Monks could gain Piety points whenever they acted as people of faith should, with calm, compassion and devotion, for instance; and the Father Superior was generous like the Lord in their distribution of Piety, they gave it often and largely.

3. And when the Father Superior felt it necessary, they could express their doubts about a Monk's probity by giving them a point of Culpability. The Monk thus blamed could then spend two Piety points to prove their good faith and cancel the Father Superior's act; but the Culpability points couldn't be retroactively discarded in this way.

4. And Monks also gained Culpability points when they completely denied a fact rather than try and justify its validity.

5. And thusly were described the four types of scenes: firstly, the Father Superior could summon one of the Monks in a confessional; and in this safe place, no other Monk could hear their confessions, and they couldn't be a source of Culpability. And the Monk was thus asked to atone for their sins of actions or thoughts, or to reveal those of other Monks which could have been a burden upon their soul.

6. And secondly, the Father Superior could try and reconstruct the Victim's last day, during which every Monk had crossed paths with them. To this end, they put one of the Monk into a reminiscence, stating an interaction between the Monk and the Victim (played by another Monk), keeping



in mind how events previously narrated had happened. And each Monk thus brought their vision of the Victim during their last day upon this Earth, and tried to show how they couldn't have committed the murder of which they were accused.



7. And thirdly, the Father Superior could ask the Monks their opinion about one of their brothers in faith; and the Monks could then underline the lack of fervor or the strange behavior of each other, or even directly accuse one another of impious crimes.

8. And lastly, when a Monk reached 5 Culpability points, the Father Superior could gather all the Monks in a small room and reveal to them the culprit's identity by detailing how they came to this conclusion. And the Monk thus designated as a culprit could try and convince the others of their innocence; if their justification was deemed convincing by the majority of players, they immediately lost 2 Culpability points and the search for the real culprit continued. If they were not convincing, they were then submitted to the worst of punishments, and peace came back to the Monastery.

9. And if reality imploded before this punishment, so much were the quantum fluxes tangled, the Father Superior then declared the end of the Monastery. Amen.



Book of Quantum Realities

1. Thus it is written: the Monastery was situated in many different quantum fluxes and its reality was unstable. Thus it was organized in four domains: the mechanical rules which presided over its functioning, the composition

of its setting, the circumstances of the murder which happened there and the meta elements organizing it.

2. And each domain was composed of 10 cards which were face down in separate decks, amongst which each Monk drew 2 cards at the beginning of the game.

3. And a Monk could, by asking for a Divine Intervention, influence reality; it needed the spending of 3 Piety points, or the gain of one Culpability point.

4. And when the Lord interceded in a Monk's favor, they could draw a card in the deck of their choice and keep it in their hands.

5. And when they had a card in their hands, they could whenever they liked superpose it to the current reality. They then put it on the table and this card was for all the Monks and the Father Superior as true as the Holy Scriptures.

6. And if another card of the same domain was then put on the table, it canceled and replaced the previous one.

7. And whenever a card was on the table, another Divine Intervention (through the spending of 3 Piety points or the gain of one Culpability point) made it unmovable: it remained true and real, forever and ever, even if another card of the same domain was played and even it brought contradictory logical superpositions. And reality became ever more complex, and ever more unstable. Amen.



The Monastery now has a time machine that the Monks can use whenever they want.

The investigation now unfolds on a stage; Monks who are not present during a scene play the public and their taunts and cheering is law.

The Monks are now immortal vampires (the Victim also possibly is).

The Monastery is now a giant robot fighting the forces of evil.

The Monastery is now classified as a historical site and is full of tourists.

The Monastery is now a company which sell copiers.

The Monastery is now a nightclub: prepare your soundtrack!

The Victim is now the last in a series of similar murders.

The Monastery is now a spaceship headed for Venus.

The Victim is now one of the Monks (chosen randomly). This new Victim can only intervene during flashbacks (multiply them!).

The Father Superior immediately rolls a new cause of passing for the Victim (which is now the only true one).

There are now two Victims (the Father Superior randomly rolls the cause of passing of the second one).

The Monks can murder the current Father Superior and take their place: they automatically do it if now other Monk stops them (the former Father Superior now plays a new Monk).

The Victim is now well and alive: they have survived their assassination attempt and can now testify about what happened (though details may be sketchy).

The Monks now have abilities which allow them to talk, more or less easily, with the Victim.

The Victim is now very much alive, but the Monks are potentially guilty of the murder of someone else.

The Monks must now explain, whenever then can, why the Victim's murder was justified (even if they didn't commit it).

The Monks aren't allowed to mention the Victim or anything about its murder investigation anymore. The Father Superior is not bound by this rule.

The Monks' players can't talk anymore (they can still write and make gestures).

The Monks can now trade places with the Father Superior during 10 minutes at the cost of 3 Piety points.

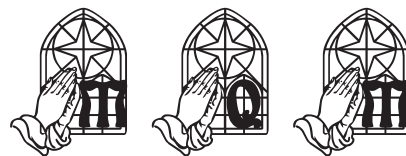
The players must now play standing up and speak only in-game.



Domain of the Setting



Domain of the Setting



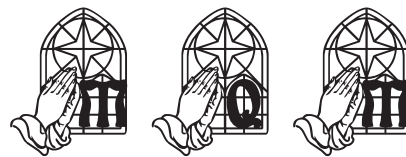
Domain of the Setting



Domain of the Setting



Domain of the Setting



Domain of the Setting



Domain of the Setting



Domain of the Murder



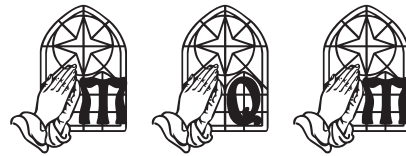
Domain of the Setting



Domain of the Murder



Domain of the Murder



Domain of the Murder



Domain of the Murder



Domain of the Murder



Domain of the Murder



Domain of the Murder



Domain of the Murder



Domain of the Murder



Domain of the Meta



Domain of the Meta



Domain of the Meta

The Monks immediately switch their role with the one of the player to their right. Their characters don't change anything else.

The Monks are now actors and can ask to replay a scene which didn't unfold to their liking (only once per scene).

During a Monk's reminiscence, all the other Monks must now explain how they were present, even if it doesn't seem plausible.

Two Monks, chosen at random, are now considered distinct personalities of the same person (they don't share their points).

During a confessional scene, Monks must now reveal they are the true authors of at least one sin confessed by another Monk.

Two Monks, chosen at random, immediately switch characters, including their points.

Two Monks, chosen at random, are now considered as one single Monk (including their points).

The Monks aren't allowed to say "Yes" or "No" anymore; they gain one Culpability point every time they are caught saying it.

The Father Superior becomes a regular Monk: he immediately gains a Culpability point and 2 Piety points. The Monks now mutually give each other Piety and Culpability.

The Monks immediately switch their points of Piety and Culpability.

The Monks can now bet points on whether a die is going to roll odd or even. They double their stake of Piety points if they win and lose them otherwise; they lose their stake of Culpability points if they win or double them otherwise.

The Monks roll 3d6 several times to know their Strength, Dexterity, Wisdom, Charisma, Intelligence and Constitution scores. They now test them with a d20 whenever the Father Superior asks them to.

The Monks can now atone for the sins of their brothers in faith: for each Culpability point they take from someone else, they gain 3 Piety points.

The Monks can now challenge the Father Superior to a Rock/Paper/Scissors match: a victory gives them 3 Piety points, a defeat 1 Culpability point.

The Monks are now talking animals (they freely choose their species).

The Monks' Culpability and Piety points (those they currently have and those they gain from now on) are doubled.

Whenever they like, and only once, the Monks can destroy a card put on the table and replace it with a card of their invention in the same domain (Rules, Setting, Murder or Meta).

The Monks are now ghosts haunting the Monastery.

The Monks can now lose 1 Culpability point every time they cause another Monk to gain 1 through their slanders to the Father Superior (even several scenes later).



Domain of the Meta



Domain of the Meta

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Domain of the Rules

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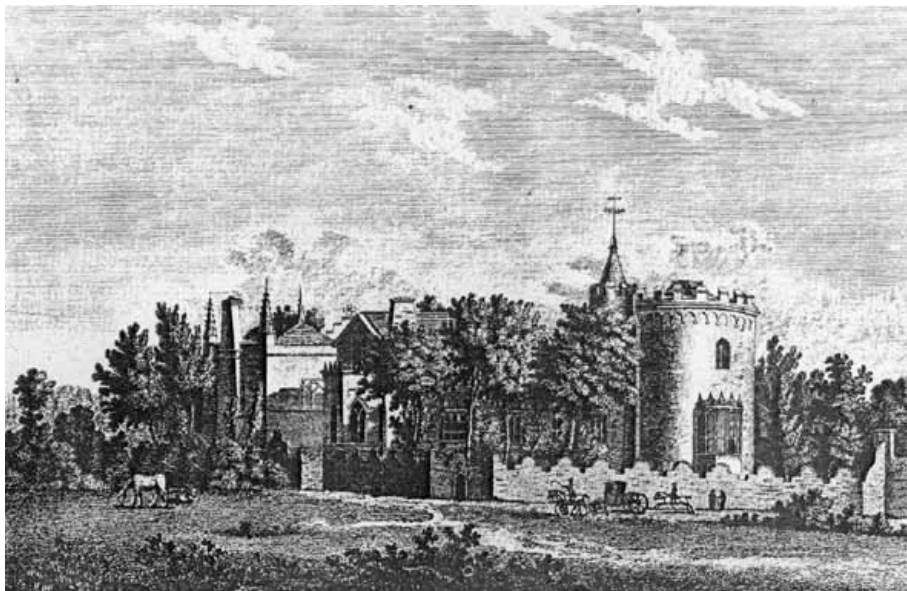


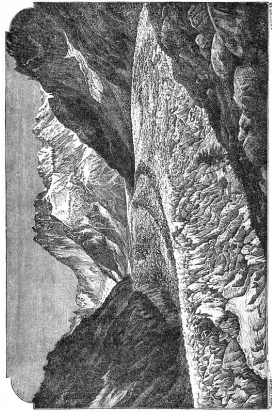
Domain of the Rules

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March 2019: The Creator and the Creature





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 this 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.

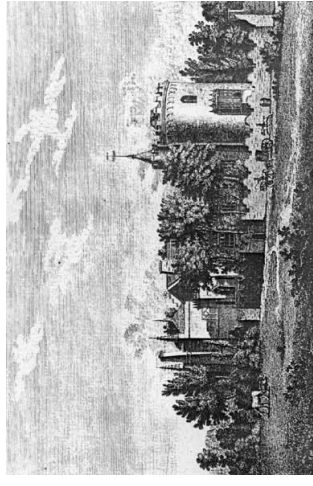
You begin the story without any pleasant memories and with all your five body parts (heart, arms, legs, torso, face).

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 fix 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.



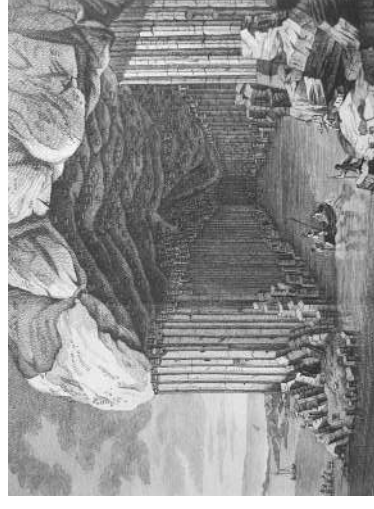
A play variant · If you are more than 2 players

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.



T H E • C R E A T U R E

A mini-RPG by Côme Martin

For 2 players (or more) · Written in April 2019

Initially published in Frankzine #1

April 2019: One Minute to Midnight



ONE MINUTE TO MIDNIGHT

A MCIless mini-RPG by Côme Martin for 3 to 5 Robots, written in May 2019.

The Planet will die out. You're Robots running on their last batteries and everyone else is gone. Soon, you will die out too.

THE PLANET

The Robots are the last beings to tread a dying planet, deserted by humankind. Gather tokens or scraps of paper to symbolize them: decide where they start on the map, together. Agree on why the planet is dying: natural disasters? Aftermath of industrial accidents? Cooling down of the surface?

During play, the Robots can freely move around on the map. Each zone is at least several miles and days or weeks of walking from the others.

The map is going to be torn off as its zones become obstructed. When Robots arrive in a new zone, darken as many boxes of the clock as their number: for instance, if two Robots move to a new zone, darken two boxes. This represents time advancing. When the clock is full, tear off a zone from the map and describe the consequences of this destruction on the rest of the Planet. Tear off another zone when the Robots' actions durably destruct the landscape. If the destruction of a zone causes others to be unreachable, you can decide to create new connexions on the map, paths which will be longer and more dangerous to tread.

THE ROBOTS

Before play, each player fills their Robot's sheet: they freely decide what are its 4 functions, its original mission and its current ambition (which is more a narrative indication than a goal to be reached by all means). They also create a name or a code number for their Robot. Finally, they decide how the Robots met and since when they have been roaming together, which may be a good opportunity to give them one or several common goals.

Play is divided into turns, during which each player freely describe what their Robot is doing.

The Robots can accomplish as many actions as needed during a turn (as well as during another player's turn): the players decide whether their actions fail or succeed.

When a Robot undertakes an action corresponding to one of its functions, its player tears off a box from its battery level: its energy is impacted by this effort. If the action doesn't match one of the Robot's functions, it's going against its programming: its player darkens a circle next to one of its functions. When two circles are darkened, the player tears off the function from their sheet and cannot use it anymore.

It's possible to reprogram a Robot and modify one of its functions, but rummaging through its circuit has a cost: immediately tear off another function. However, it is impossible to repair a function which has been torn off or to recharge batteries during play.

When a Robot has no remaining functions available, or no battery boxes left, it turns off forever.

When Robots arrive in a new zone (including the starting zone), their players share its description, each adding a detail: what it looks like, what

was its functions for humans and what may be of interest there to one of the Robots (not necessarily those present). If moving is difficult for a Robot, going from one zone to another is considered an action.

MIDNIGHT

When there is only one zone left on the map, when only one Robot is working, or when it makes sense within the story, players take a minute to think about the fate of their Robot and of the Planet. Was this existence meaningful? Which trace will it leave? Is this Planet disappearing for nothing?

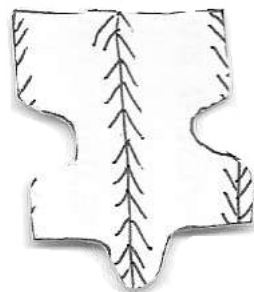
Examples of functions: Attack/Defend - Repair - Roll - Detect - Recycle/Transform - Analyze - Carry - Communicate - Demolish - Light - Memorize - Guide...

Examples of missions: Build habitations - Accumulate energy - Defend a zone - Dig drilling wells - Stitch anti-radiation suits - Form roads - Give information - Gather topographic data - Be a playmate - Heal wounds and diseases - Recycle waste...

Examples of ambitions: Make a dream - Feel something - Flee this Planet - Reproduce - Fulfill one's mission - Break out from one's program - Understand why the humans disappeared - Forge a friendship bond - Stop the Planet's destruction - Find a lost relic...

THANKS, more than 2359 times, to Guillaume Jentey for this game's wonderful map and layout! Thanks to Erwik, Ethelen, Jean, mass, Nitz and Stéphane for playtesting and feedback!

May 2019: Fortunately, You were There



FORTUNATELY, YOU WERE THERE



In "Fortunately, you were there", you play a group of friends who reminisce, after a long string of calamities, how they supported each other.

To play, first choose a reassembling activity: rebuilding, brick by brick, a fallen Jenga tower, completing a puzzle (you can find some online), finishing coloring a drawing, or even tidying up a room if you feel like it...

Choose or get inspiration from the examples below to create your characters, your starting situation and the calamities your characters have faced. Talk about their relations, bearing in mind they must care about one another. Take some time as well to think of the situation you will reminisce about together: it needn't be described in detail but that could be an occasion for defining some lines and/or veils if necessary.

Once the situation and the characters are defined, choose who will talk about their calamities first (the Narrator) and who was there to help them (the Comfort). Their dialogue goes like this: the Comfort frames the situation in which the Narrator was; the latter builds on this frame until they describe a first calamity; they then take a Jenga brick, a puzzle piece, a coloring pen or a mismatching sock and give it to the Comfort, implying how the latter helped them; the Comfort then completes the description. If they want, the Narrator can also talk to a second Comfort when they describe a calamity, saying something like "And you, you were also there..."



Some possible settings:

- Adventurers back from a long and exhausting expedition (loss of bearings, lack of supplies, decreasing morale, frantic escape, imposing natural obstacles, death of a comrade)
- Teenagers after a particularly rough school day (clothing incident, surprise test, constant teasing, fall down the stairs, disloyalty of a good friend, persistent stomachache)
- Mech pilots at the end of a difficult mission (clumsiness while following orders, short-circuit, wily opponents, dispute between two pilots, risky ground, important damage to the mech)
- Animals who fought against nature for a whole season (cold temperatures, lack of food, badgering of bigger animals, continuous bad weather, weakened shelter, elusive sleep)
- Members of a sport club at the end of a tournament (devious tactics by the opponent, lack of coordination, attempted cheating going south, increasing weariness, unexpected change of rules, destabilization in the locker room)
- Pensioners remembering the setbacks of their entire lives (unhappy love affair, loss of a beloved, complex illness, squabble with a descendant, financial trouble, falling out with a friend)

Example:

Comfort: What a rotten day! It all started during maths class, when you sat on chewing-gum and it stuck to your skirt...

Narrator: Yeah, that was dreadful... For the whole next period, the others were glancing and snickering at me and I couldn't understand why, but I felt super bad. [They hand a Jenga brick to the Comfort] Fortunately, you were there and you discreetly slipped me this so we could meet in the bathroom...

Comfort: Well, I couldn't unglue the chewing-gum but I expertly hid the hole I had cut in your skirt! Oh, and then there was the fire drill, and you almost fell down the stairs during evacuation...

The story continues until a satisfying conclusion is reached, then another player (someone who hasn't spoken yet if possible, otherwise one of the Comforts) takes on the role of the Narrator to describe their own series of calamities. Be careful and avoid turning the Narrator of one turn into the Comfort of the person who helped them during the next turn! Vary the relations and points of view and make sure everyone gets a chance to speak instead of always turning things over to the same persons.

The game ends when the Jenga tower or the puzzle is reconstituted, the drawing is completed or the room is tidied up.

June 2019: The Doppelgänger Project





THE DOPPELGÄNGER PROJECT

A mini-RPG by Côme Martin, for one GM and 3 to 5 players, conceived as a sequel to *The Doppelgänger Effect*. Written in June 2019.

Thanks to Guillaume Jentey for the drawings and to Gabriel, Jean, Nitz and Orsu for playtests and feedback!

Morley Corporation, Inc. has discovered the secret to traveling between realities; you are the brave volunteers who will undertake the first mission to a parallel universe. Scientists have unfortunately determined that the breach between universes has awoken giant, reality-devouring slugs, but this side effect will not seriously hamper your installment of relay transmitters throughout the multiverse, will it?

Before going away

Each player has 4 points to create their character; they use those 4 points to build skills they determine themselves (for instance, Gabriel creates a negotiator and decides on the following skills: Inspires trust 2, Sweet talk 1, Never cracks under pressure 1). The PCs' profile is completed by discussing the reasons why they work (or are forced to work) for Morley Inc., how they feel about each other and who are the NPCs close to them. One of these NPCs must give them a reason to look for its parallel versions: lost love, disappeared sister, ill parent, friend who turned bad...

The GM then gives players details about the setting by reading out loud the following elements, completing and/or modifying their description as need be. The GM also decides where Morley Inc.'s offices are, how the PCs travel through the multiverse and what a relay transmitter looks like.

Neighborhoods:

- The residential ghetto (cramped, run down, overcrowded, ill-famed)
- The industrial zone (proliferating, deafening, polluted, labyrinthine)
- The administrative neighborhood (secured, clean, icy, opaque)
- The commercial district (deserted, demolished, infested, feared)

Important places:

- The ghetto's bazaar (full of beggars, under the mafia's thumb, cluttered with damaged goods)
- The ghetto's galleries (underground, trapped, crossed by strange gangs)

- The power station (automated, malfunctioning, haunted by other ghostly realities)
- The patent office (incorruptible, irritable, abstruse)
- The civil servant's bar (dull, hermetic, straining under debts)
- The former bank (cavernous, invaded by insects, rock solid)
- The implant market (nomadic, overflowing with products, devoid of morality)

NPCs of note:

- Mother Miracle (cyborg, silent, benevolent)
- The Rat King (repugnant, leading a network, incognito)
- Three-lightning (crook, claims he has psi powers, informant)
- Conscience-326 (automaton, paranoid, fragment of a hive-mind)
- William rank-3 blue (civil servant, secretly a mutant, go-getter)
- Rosa rank-12 purple (amateur poet, introverted, head of her department)
- The Swollen (human body full of insects, haunted by his banker past, suicidal)
- The small one (no ties, blue collar, alcoholic)
- The tall one (intimidating, pimp, from another reality)

These elements will change, for better or for worse during the PCs' travels through the multiverse.

The preparation phase ends with a prologue during which each player describes their PCs' last preparations before leaving for the mission, probably with no hope of going back: the MC adds details to the descriptions so as to introduce the setting's first landmarks. Then the PCs start the first transmitter and go head first into their first parallel universe.

Across the multiverse

In each new reality, the PC's official goal is to set up a dimensional transmitter and making sure it's safe before hopping on to the next reality, so Morley Inc.'s expansionist dream becomes more and more tangible. Informally, they can take advantage of each travel to gather information on their doubles, try escaping their employer and/or looks for the parallel version of the NPC the players described during the preparation phase.

Each reality is infested with gigantic slugs which devour reality itself; their progression varies from one reality to another but the space beyond the city's limit is always nothing but disintegrated void. Adding to this cosmic force chasing the PCs and their doubles, they could also face:





- Gangs of pillagers, determined on surviving at any cost until the end
- Memetic spirits, able to propagate their personality and physical aspects from one body to the next



- Android, more or less defective, trying to impose their domination
- Cleaners, sent by Morley Inc. to hunt down uncooperative employees and speed up the conquest of all realities
- Employees of Tamel Enterprises, a rival company
- Being who were humans once, now controlled by the eggs of cosmic slugs hiding inside them



Changing things

When a PC acts and the result is uncertain, their player draws as many cards in a 52-card pack as they have points in the most appropriate skill. They then play as many cards they want from their hands (no minimum). To succeed, they must exceed 8 for complicated actions, 10 for difficult actions and 12 for the toughest ones (a Jack is worth 11, a Queen 12, a King 13 and an Ace is worth 1). A player can add several cards to reach the threshold; if they have no appropriate skill, they write down a new one which begins at 0. PCs can also help each other by adding up their skills.



When they use a skill at 0 in a test, players still draw a card but discard their highest card beforehand. If they have no cards in hand, they discard the highest face up card charged on the transmitter (see opposite) before drawing. If the transmitter has no face up card, they draw one without drawbacks.



Cards which have been drawn by the players but not played to get a success can be kept in hand (and be used in future tests) or be used to charge the dimensional transmitter (the choice is immediate, you cannot keep cards in your hands and use them to charge the transmitter later). Cards played to get a success are discarded; a player cannot have more cards in hand than their highest skill level.



To other realities and beyond

When PCs arrive in a new reality (including after the preparation phase), the GM draws a card and places it face down on the table: it's the transmitter's current charge. Players can add as many cards (face up) as they want before leaving to a new reality. When they decide to power up the transmitter, the face down card is revealed and its value is added to the others; the players or the GM then get to change one or sever-



al aspects of the elements which define the city (among the neighborhoods, the places or the NPCs) however they choose:

- less than 7: the GM changes one of the aspects, in a worse way if they want
- 7-11: players change one aspect
- 12-16: players change two aspects
- 17-20: players change three aspects
- 21 exactly: players change all the aspects of 2 elements
- 22 and more: the GM changes one of the aspects, in a worse way if they want

Outside of the aspects defining the elements, the GM can vary things as much as they want from one reality to the next, even if progressive changes are preferable. Don't hesitate to reuse NPCs already met by the characters and alter their behavior, or let actions made in one reality have an echo in the next ones.

When arriving in a new reality, cards from the discard pile and from the transmitter's charge are put back in the deck, which is then shuffled. Players keep the cards they have in hand.

An aspect changed by the players stays unmodified from one travel to the next, fixed in all realities. For a shorter campaign, elements are changed all at once instead of their aspects (getting a 21 thus has the same effect as getting a charge between 17 and 20).

A campaign of *The Doppelgänger Project* ends when players have changed all the aspects of all the elements and/or when PCs have succeeded in stopping the slugs' implacable progression (which shouldn't be an easy fix).

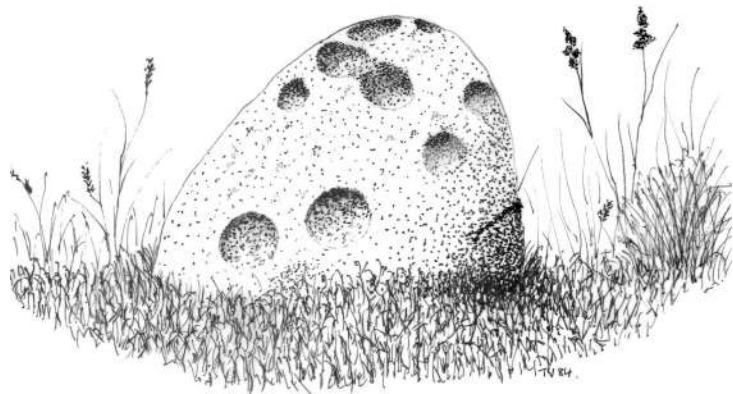
Learning and absorbing

During their journeys, characters can get more skills points in 3 ways:

- Starting from level 1, by playing in a test as many cards of the same value or suit as the level to reach. To improve a skill to level 3, for instance, you can play three Jacks or three spades.
- Every time they travel to another reality, each PC gets 1 point in the skill they used the most (including a 0-point skill) or in a 0-point skill of their choice.
- Finally, when a PC kills one of their doubles, they absorb their quantum energy and get 3 skill points to add wherever they like (including in a 0-point skill).



July 2019: The Stele at the Heart of the Plains



THE STELE AT THE HEART OF THE PLAINS

A mini roleplaying game by
Côme Martin for 2 to 6 players.
Written in June 2019 for the
Game Chef contest.

Inspired by *Stalker*, *Itras By*,
Milesvale and *Radiant Terminus*.
Thanks to Guillaume Jentey,
and to Eugénie, Florent, Jean,
Olivier, Stéphane and Virg-
ile. Drawings by Saki (Instruc-
tions) and VT78 (Setting).

You don't have to write all these an-
swers down, they are mostly useful to
define your character. If you do write
them, do it visibly and make sure all
players have access to your notes.

The sin your character wants to
absolve is secret for the other char-
acters (not the other players); if they
reveal it, they know the stele will
not wash it away.

3

Players frame the scene in turn,
going clockwise around the table. The
character of the framing player is at
the center of their scene. Whatever
happens, each player has the last word
on their own character and the elements
they introduce. The potential extras
are played by whoever wants to.

The elements don't have to be in-
troduced right away, they can be men-
tioned in the middle of a scene.

Scenes taking place in the charac-
ters' past or their mental space are
also possible.

7

You are desperate wanderers, roam-
ing through the irradiated plains of
Russia, during a nuclear winter and
endless siege wars between obscure
groups. You are looking for the stele
at the heart of these plains; it is said
to wash the sins of who touches it.

Your guide suddenly disappeared,
leaving only a pile of clothes behind.
You are left to yourselves, lost in an
hallucinated landscape.

1

Example: Klara Sorokin, war
criminal. Her comrades from the
Square still haven't understood why
she gave everything up for this jour-
ney, since she's not guilty of any
crime; but it's precisely her coward-
ice she wants to absolve.

Example: Vlasii Ukhtomsky, pro-
paganda photographer for the Lozenge.
He strangled the person who was sup-
posed to go instead of him. But it's
the price to pay to stop dreaming
about the bodies he photographed in-
stead of saving them.

5

During play, each character will
encounter a Presence which will
haunt them until the end. They can't
interact with this Presence which is
always out of reach, but everybody
sees it.

Each player can introduce their
player when they see it fit, look-
ing like something their character
fears or regrets; they clearly say
this is a Presence.

9

To create a character, think about
the following questions: what is
their occupation? What have they sac-
rificed for this trip? What do their
loved ones think about it? How do
they compromise in the current end-
less conflict? Why are they ill-pre-
pared for this journey? What sins
would they want to wash away?

2

The story begins with the char-
acters lost in the plains. When each
scene begins, players draw one setting
card each and assemble the elements
written on the cards to create the cur-
rent landscape as the scene unfolds.
They don't have to integrate all the
elements they draw.

The aim of the story is to build and
explore the relations between the
characters and the complexity of their
personality; the rest is secondary.

6

You can use visual aids to remember
which player hasn't introduced her
Presence yet. If a player lacks ideas
to introduce it, they can ask the oth-
ers for advice.

When all the players have described
a Presence, the latter come closer and
closer to the characters and the story
ends with the scene fading to black.

10

A hillside mirror

A forest full of objects

A door in the middle of
nowhere

Worthless objects,
recently stolen

A gramophone lost in the
tall grass

A dusty cabin

Plants are
covering glyphs

The characters' names
are all listed,
except one

Contradictory
landmarks

Alleged magic powers

A ghostly version of
someone already met

Something inverts

Fleeting apparition of
dead people

Yellowed photograph of
other places
in the plains

A rusty minefield

When listening closely,
you hear secrets

A lost child
absorbing colors

A mute young woman

An island suspended
above the ground

Someone lived there,
before

Violent winds whipping
the plains

Here, gravity is lighter

A stele (not the one
the characters are
looking for) with a star
engraved on it

A rusty wagon

The frame of a plane

A car from another
century stuck in bramble

A swarm of fireflies
harass the characters

A man in tears

An old woman with
cut wings

A wandering saleswoman,
without any goods

A young man horribly
transformed by radiations

Tired hunters

A unicorn with
threadbare fur

A moss concretion
seems alive

A tall landmark elevating
in the mist

Astray patrolling
soldiers

A stretch of
stagnant water

A lying oracle

A network of tunnels

Someone who is
completely lost

Someone who claims they
found the stele

Provisions full of worms

Incarnation of dreams by
the characters

A stele (not the one
the characters are
looking for) with a moon
engraved on it

The lair of an old bear

Under their feet,
tiny jewels

A large cavern where
echoes die quickly

The ruins of a building

Old people looking
exactly like the
characters, except one

The place of a former
execution

A collapsed factory

A child asleep
next to a fire

A wandering traveler
from the past of one of
the characters

A lost love reemerges

Someone who doesn't
wake up

Owls with the heads of
octogenarians

The guide's specter,
dissipating when you
get close to it

An angel's statue,
broken in a small snow
pile

Another guide,
wearing a mask

The sin of a character,
incarnated in
the landscape

A woman whose hands
continually bleed

A recently defiled tomb

A corrugated phone
antenna

Trees seeming flabby
to the touch

Someone who recognizes
the characters (but not
vice versa)

Stairs to nowhere

A woman devouring a dog

A lake full of dust

Someone who
should be dead

August 2015: Poison Your Pen with Revenge



POISON YOU PED With Revenge

A mini-RPG of letter-writing and plot-scheming for a Writer, a Detective and 3 to 5 Victims, written by Côme Martin in August 2019.

One by one, Victims fall prey of a mysterious poison pen writer... But are they really that innocent? Will the Detective investigating the case uncover the truth in time?



HEADER

Players first agree on the game's context: a small suburban city in the 1950s, a cyberpunk megalopolis, several contemporary capitals... They also decide who will play the Writer and who will play the Detective: the rest of the players will play

the Victims.

Discuss the mode(s) of communication and the frequency of your exchanges from the start: written letters, IRC channel, emails, text or audio messages... You might also want to establish lines and veils as well as a back channel so you can talk about how the game is going.

Victims create their characters first, at least their public side. They create a dozen of NPCs in total, with whom they have strong links, keeping in mind any of these NPCs could be the Writer. Each Victim should have at least one NPC in common with another Victim.

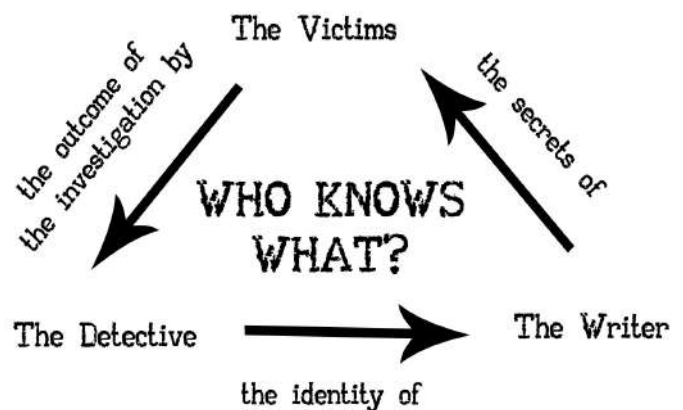
They tell everyone about these NPCs' details, and the things anyone could know about their character.

Victims can't meet or talk openly with each other, they get to decide why: somebody is watching them, they are public figures, they

don't live in the same place...

The Detective creates their character next. They choose if they are an extra Victim, a member of the community (not one of the NPCs) or someone from the outside, mandated to investigate these vengeful letters (if so, they decide with the Victims which of the latter contacted them). They shouldn't hide anything from the other players.

Finally, the Writer chooses who they will play: they hide it from the Victim but reveal their choice to the Detective. By default, they will play one of the NPCs previously created, but the Writer could actually be several people working together. However, they cannot be someone who wasn't introduced during this creation phase.



Finally, each Victim invents a dark secret about themselves, something that would destroy their life were it to become public and that was committed with another Victim: a murder, a theft, a cheating... Details are secretly discussed between the concerned players; only them, and the Writer, know about it.

Each Victim also determines their links with the other Victims: they have a deep friendship with one and are wary of another (not necessarily those with whom they share a secret).

BODY

Each role sends different messages, corresponding to different moments in the story. Every message is public and every player can read them, but there's nothing stopping you from setting up secret back channels.



Victims talk about how and why they were brought to commit the crime they are keeping secret. Their messages could take several forms: a private diary, a will, an exchange between two PCs... In any case, they are about events which took place before the game started.



Victims should deliver their story in fragments, as if it was a correspondence, so as to keep the suspense burning: they should remember nobody except another Victim and the Writer knows about their secret, and that the whole point for the other players is to discover their story progressively!

The Writer can write two types of messages: threats to the Victims, and letters to their henchmen. What they write takes place in the present time: it can be exactions from their preys, cryptic intimidations, devilish plans impeccably unfolding...

Just like the Victims, the Writer should maintain doubt about their identity, their means and their motives until the end of the game. They can also write to the Detective when they feel the noose tightening around them: it could be the time for using the Victims' secrets as a barter for not being arrested.

The Writer's player freely decides what their motivations are: get revenge from the Victims, reveal their secrets, or something more obscure.

The Detective writes their investigation report, which is also revealed by fragments. These are shown to the other players as the game unfolds, but they belong to a future time, at the end of the investigation.

In their report, the Detective describes how their investigation went, which can imply visits or surveillance of the Victims and/or NPCs (thus, potentially, of the Writer).

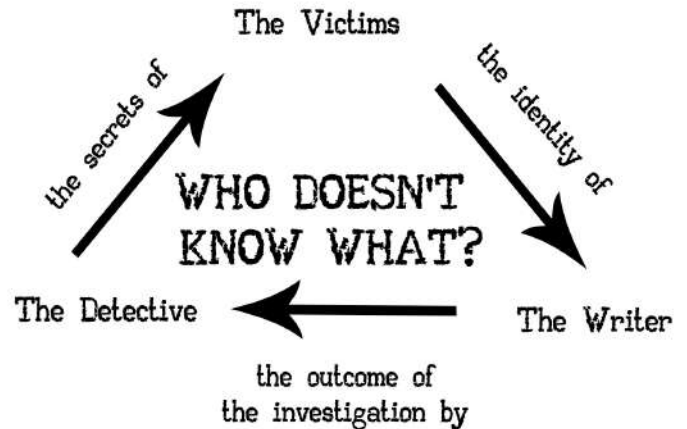
At the start of the game, the Detective tells the Victims (but not the Writer) how the story will end: with the Writer's arrest, with their death, with a dead end... They are, like the other players, invited to maintain suspense about the Writer's identity and the end of the investigation.

The Detective is free to decide their investigations are only about the Writer or that they also include the Victims' secrets.

As the game unfolds, players should pay attention to the facts that are stated in each others' messages so as not to risk contradiction. The shared story emerges from what is told in the different messages and

the different timelines, keeping in mind information can be interpreted in another way depending on the characters' points of view, or be deformed by subjective memories.

By default, avoid denying facts stated in previous messages. If need be, use a back channel to veto what other players do or say to your character.



POST-SCRIPTUM

The game can end in three different ways, the first one being the best:

1. A limited exchange time had been chosen before the game started. When it is reached, the Detective writes a last fragment of their report in which they reveal whether the Writer has been arrested or remains free.

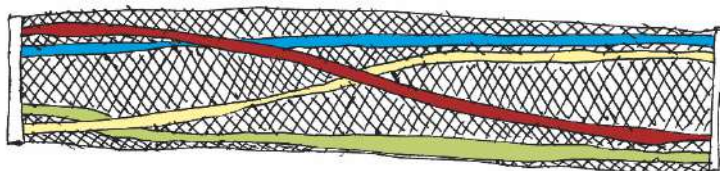
2. The Writer decides his revenge is complete and stops sending messages. The Detective then writes a last fragment of their report in which they reveal whether the Writer has been arrested or remains free.

3. The Writer decides to publish the end of their report, in which they reveal whether they arrest the Writer after unmasking them or stop their investigation because they lack proof.



Players can then describe and epilogue for each of their characters, depending on their respective situations. The epilogue can take the same form as previous messages or be looser: among other things, this could be the time for the Victims to reveal their secrets if it hasn't been already seen right through and for the Writer to reveal the reasons of their conspiracy.

Bonus 1: Think About what You want and Push the Button



THINK ABOUT WHAT YOU WANT

A series of wily modules for one GM and several players, by Côme Martin

“Think”... offers you to confront players to wily puzzles, escape-room like, which they will have only one try to solve, in a limited time. Once their time runs out, a player will never be able to explore the same puzzle; but whatever actions they did might be useful for the next player who, maybe, will manage to reach the exit..

A module of “Think”... is a maze which can take multiple forms—three examples are given for the GM in the next pages. A suitable puzzle must, however, always follow these principles:

1. A player can explore each puzzle only one time, in limited, realish time: 10 minutes of play roughly correspond to 10 minutes for the character (short ellipses to go from one corner of a room to another are acceptable). The GM should tell the player how much time they have before the beginning of play and start the clock only once the initial situation is clear. Once their time runs out, a player will never be able to explore that same puzzle again.

2. The game’s title is a major clue to find the solution to each module.

3. Characters can do whatever action they want to; their player only has to say them out loud. There’s no randomness: if the action can realistically succeed, it does. The game’s difficulty is not in possible failure to hazardous actions, nor in solving complex physical tasks.

4. All the actions a character does during their exploration have consequences on further sessions and the next players’ explorations: a broken wall will stay broken, a message scribbled on paper will remain where it’s been dropped... The GM should take notes of what the

players do! Incidentally, I recommend giving the players drawings or lists summarizing what they can find within a puzzle once it’s been through dozens of explorations and a lot of things have been left behind.

5. At the end of a failed exploration, a player will have the opportunity to transmit a short message to the next explorers: an audio recording of 10 seconds, a text of 5 words maximum, a drawing made in a limited time, for instance. This message will easily (but not necessarily automatically) be accessible by future players.

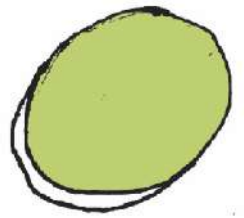
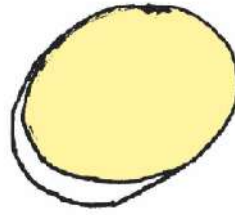
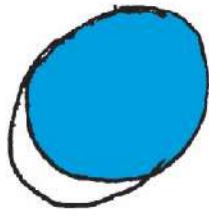
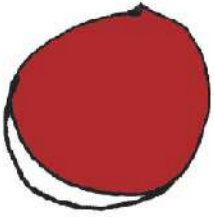
6. A puzzle’s exit is hard to reach and probably cannot be reached by the first explorer; maybe because objects must be piled to get to it, because it requires sacrifices, because it needs a number of keys impossible to acquire in one go... More generally, puzzles don’t have to be realistic—though it’s preferable players can perceive their internal logic—and it’s not necessary or even counterproductive for the players to wonder why their character is here: it’s how they will get out that is interesting, not what came before or what will come after.

GENERAL PRINCIPLES

FOR PLAYERS AND GM ALIKE

AND PUSH THE BUTTON

THINK ABOUT WHAT YOU WANT



SECRET PRINCIPLES

1. There's always a button or something equivalent in each puzzle. It can be pushed only a very limited number of times and produces any object the player is thinking about when pressing it: a banana, a ladder, a rocket launcher... Anything is possible, including objects not existing in our reality if you want to. If a player thinks of something else than an object, try to interpret their wishes as so: "I want to get out of here" will give them a map, for instance, or "I want some light" will make an electric torch appear. If the player pushes the button without thinking about anything, nothing happens, unless you want a negative effect to be triggered.

2. You don't need to conceive puzzles which are too complex or too long: 2 or 3 rooms with mysterious functions, a few interconnected corridors will be more than enough for a puzzle requiring a dozen attempts to solve it. On a similar note, don't include too many elements which unjustly punish players: a trap which can kill one or two of them is acceptable if these players can then warn the next

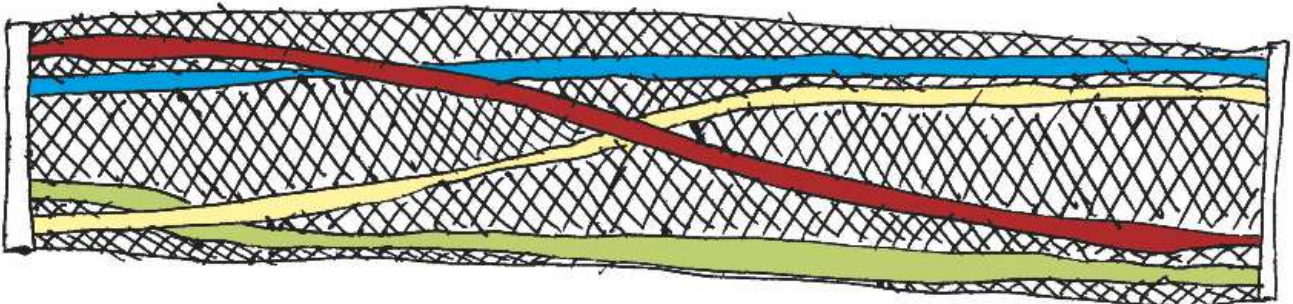
ones. Beyond that is probably unproductive cruelty.

3. Don't put enemies to be fought in your puzzles, it's not in the spirit of the game. Similarly, don't include NPCs unless you can very closely monitor what they will do and/or answer PCs and you lengthen the time available to players as a consequence.

4. Deal with real time elastically: let the clock run when you take 30 seconds to describe something, because you will also sum up the exploration of a 50-yard hallway in a few seconds.

5. When a puzzle begins to have too many elements to describe or even after each exploration, feel free to remove red herrings and distractions players might have left (un)voluntarily. Only keep useful information. Being confronted to such situations is often a sign that your puzzle is too complicated and/or difficult and that going back to its fundamentals is necessary to help players solve it.

DON'T LET PLAYERS READ THOSE!



AND PUSH THE BUTTON

THINK ABOUT WHAT YOU WANT

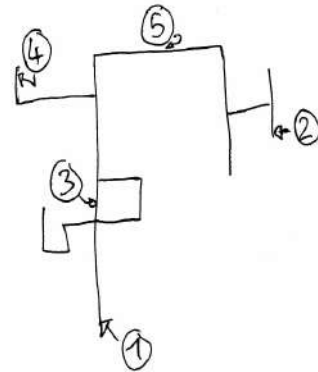
Players play robbers in a setting reminiscent of the *1001 Nights*. Tell them that they were robbing a beautiful palace full of treasures when guards forced them to run away; in their escape, they went through a hallway they hadn't seen on the way in and, perhaps because they set a trap off, they felt the ground give way beneath them. They fell from a great height, felt pain, and fainted.

The exploration begins when they wake up. Start the clock, and tell the players they have 15 minutes to try and escape. Their robber's right leg is broken and they're quite feverish; if time runs out, they die from their wounds. They're laying in a small cave, roughly 10 feet large, very dimly lighted by an unknown source 10 yards above and an Arabic sentence (which they can read) twinkling in red just in front of them. The sentence appears to be engraved on some sort of oval object (an oil lamp) and reads: "Think about what you want and rub the lamp". There's nothing else in the cave save for a skeleton in a corner and the content of their robbery spread on the ground.

Rubbing the lamp makes a genie appear in a white cloud of smoke. He asks the character what they wish for: if he can interpret it as a demand for an object, he makes it appear in the character's hands—"Get me out of here" gives a rope ladder, "Fix my leg" gives a potion, and so on. Otherwise, the genie says he cannot make this wish come true and waits for another. Once he manages to fulfill a character's wish, or when a character has wished 3 times for impossible things, the genie disappears and the sentence on the lamp stops twinkling. The genie never answers to any other prompt than a wish.

Players can try to climb the 10-yard vertical tunnel leading to the light (and they can bring the lamp with them). If they are perfectly healthy and there is a ladder present, it's not that hard; otherwise, remove 5 to 10

minutes from the clock based on their current situation. At the top of the tunnel is the hallway they were in before falling, but very large rocks block the way in. Light is coming from a barred window way above, and the rest of the hallway continues in total darkness. It leads to a maze looking like this—the length of each corridor is left to your appreciation:



1. Entrance of the maze
2. Exit to the sewers and victory (what's beyond is left to imagination)
3. A trap: when walking on a slab, sharpened spears fall from the ceiling and kill the character
4. A lever allows for deactivation of the trap in 5
5. A trap: when touching the ground on the next 5 meters, walls suddenly close in and smash the character

There's an extra trap in the darkened maze: when characters enter it, begin a 5-minute countdown. When it reaches zero, the whole floor of the maze opens and characters fall in pits filled with sharp blades, killing them.

Upon failure, a player can draw, on a sheet that will be commonly shared, anything they can manage to in 30 seconds (text is not allowed). The first skeleton of a character the next explorer finds (excluding the one in the cave) will have this paper between its ribs.

AND PUSH THE BUTTON

THINK ABOUT WHAT YOU WANT

Players play an astronaut awaken from cryogenic sleep, who realizes they are no in their spaceship anymore: a quantum anomaly has displaced them in a spheric alien distress module. Through 4 portholes, they can see the module is attached to a ship about to explode. They don't have a spacesuit, so they can't get out; their only survival chance is to detach the module.

The astronaut is sitting on a chair at the center of the module, which is only a few spheric meters large. In front of them is a command panel with most commands burnt out, except:

- A countdown showing 2 minutes (start it when you've finished the description). When time runs out, the ship explodes and the astronaut dies.

- A red button around which runs a red sentence, in an incomprehensible alien language. Pushing it while thinking about something materializes an object; otherwise the button produces an unpleasant sound and nothing else.

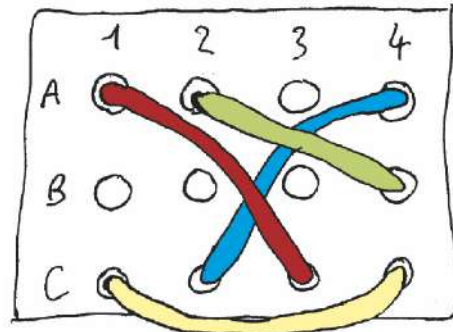
- A lever. When pulled, the whole sequence is rebooted: time resets and everything comes back as it was at the beginning of the game, with two exceptions: the player's last action and the last object they created before pulling the lever are transposed from one cycle to the next (same thing in case their character dies). A player can only go through six cycles: the lever then breaks and is unusable.

- A screen with green diodes which are all turned off except the first one. Under each diode, a small button makes a "click" and an audio message is played if it is available (the diode is then turned on to show it). The first message is available from the start of the game: it's 5 seconds of an alien dialect, a reminder of a command word (make it up and record it!). Upon failure, a player can record a 5-second audio message, after you leave them 10 seconds for thinking about it. Each message will be available when pressing on the buttons under the diodes.

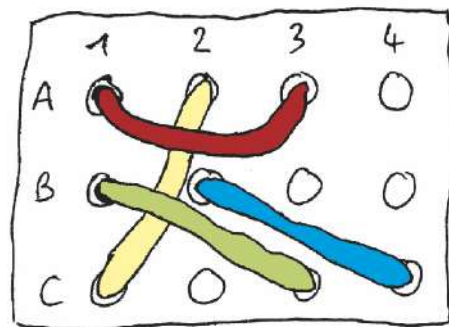
- A green button next to the red one, which only activates if the command word is said at the same time; it then detaches part of the module. Otherwise, it makes the same "click" sound as the buttons under the green diodes.

- A rectangular locked panel, next to the command panel. The key is nowhere to be found, it will need to be created with the red button. Behind this panel are 4 buttons respectively colored yellow, blue, red and green. They detach the other part of the module when pressed in the following order: Red - Green - Blue - Yellow. A button pressed in the correct order makes a sound; only three tries are possible each cycle.

- Under the command panel, there is a sliding unlocked panel which hides a battery that needs to be charged to power up the module. Four colored cables (red, green, blue and yellow) are connected to it. You can describe or show your players the following drawing:



The cables need to be plugged according to the following drawing. When one end of a cable is plugged correctly, it makes a welcoming sound.



MODULE EXAMPLE

WELLS'S SPHERE

AND PUSH THE BUTTON

THINK ABOUT WHAT YOU WANT

MODULE EXAMPLE

Players play fictional versions of themselves or, if they prefer, perfectly regular people of the 21st century. They went to sleep as usual the previous evening and, after an eventful night, wake up in a completely unknown place. They're dressed in brown, pocketless clothes, in the middle of a very bright 50-yard square room, 6 yards tall. The characters have been poisoned, unknowingly to them. After 5 minutes of play, tell them they feel quite sick and are coughing some blood; when time runs out, they collapse on the floor and die. Why they are here and for what purpose is completely unimportant for the purposes of the game.

Every wall is immaculately white, as well as the floor and the ceiling: all mysteriously produce light. On each wall is exactly the same thing: a large timer counting down from 10 minutes (start it after your initial description), beneath which are three colored buttons, green, blue and red, about 2 yards above the ground (characters will have to tiptoe to reach them). The buttons are too much apart for someone to press two at once. Beneath the buttons is written in very large black letters: "Think about what you want and push the button".

When a character pushes a button, it disappears behind a trapdoor in the wall. If they are thinking about an object or something that can be interpreted as such, it comes out of a slit in the opposing wall. If they are thinking about a person or an animal, a drawing of the latter, printed on a business card, comes out of the slit. In any other case, the following happens:

- Green: time left on the timer is halved in two and the character coughs some more blood.
- Blue: a door vertically opens on the opposing wall, then closes 3 seconds later.
- Red: a red key comes out of a slit in the opposing wall.

Each colored button produces two different noises depending on whether they are pushed while thinking about something or not; therefore, there are 6 different noises for you to invent, to make the players understand all buttons don't have the same effect.

The slits and doors ring hollow and can be detected by knocking on walls, and that said walls are indestructible. Their grooves are visible.

S-shaped corridors come out of each door and lead to the following things:

- North: a door locked with three colored padlock (green, blue and red), behind which is the maze's exit (and victory).
- South: a pedestal with a green key on it.
- East: a pedestal with a yellow key on it.
- West: a pedestal with a red key on it.

There's no light in the corridors and they each contain a grey button which makes the doors open again for three seconds. This button doesn't disappear once it's pushed.

To get out of the maze, players will have to find a way to block the doors, with heavy objects for instance, and create at least a blue key. Playtests have however revealed that clever players will also pile up the bodies of previous characters to block the doors and generate the three keys in one go. Some have also tried to cure themselves by thinking of an antidote when pushing the buttons: it produced a vial extending their lifespan by 5 minutes. Others have wished for a map of the maze, which works, except it doesn't show what's at the end of each corridor.

Upon failure, a player can leave a message of 3 words or symbols maximum to the next explorers: it will appear on a business card, seemingly written on a typewriter. Every object which came out of the room's slits will also remain, of course.

SHINBORU'S MAZE

AND PUSH THE BUTTON

Bonus 2: Last Dungeon



1. Go around the table clockwise, taking turns reading these cards aloud.

5. You are welcome to look through the "Comrade" cards for inspiration. If there is one that seems right for the group, place it on the table to inspire your story.

9. Place the X-Card somewhere everyone can easily reach it. If you encounter a card, or an answer, that you don't want to be included in the game, tap the X-Card. That content is removed from the game.

2. With your companions, you have explored a dungeon. It was full of traps and fierce monsters, but you triumphed over it.

6. Shuffle the "Question" cards and place them facedown in the center of the table.

10. If you draw a card that is removed this way, simply draw another card. You can "X" a card that you drew yourself.

3. You were led by a comrade you all loved. He or she lost their life in the dungeon's last fight, against the most formidable monster.

7. When you have read the "Instruction" cards, continue clockwise with the "Question" cards. Take turns reading the questions out loud. Interpret these questions, and answer them however you wish.

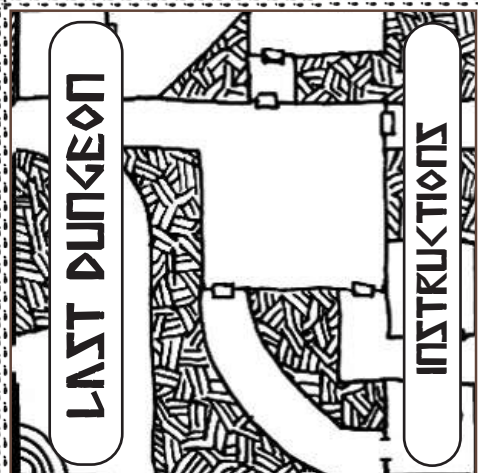
11. You can also pass on your turn. To do so, give the "Question" card you drew to the next player, and say: "I'd like to hear your answer to this question."

4. Now, you're on the way back, to exit the dungeon and go home.

8. Other players may ask you questions or make suggestions on your turn, but whether you answer those questions or include those suggestions is entirely up to you.

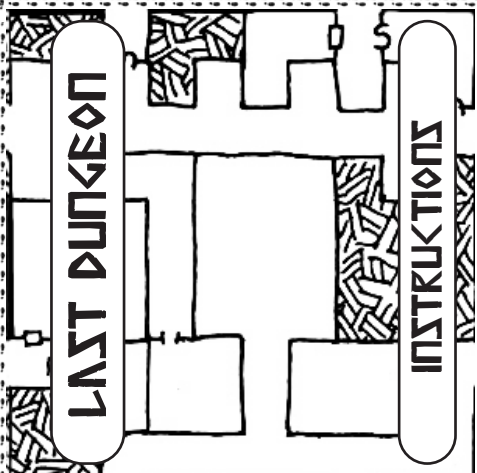
12. A "Question" card can be passed around the table until someone applies the X-Card to it or answers it.

LAST DUNGEON



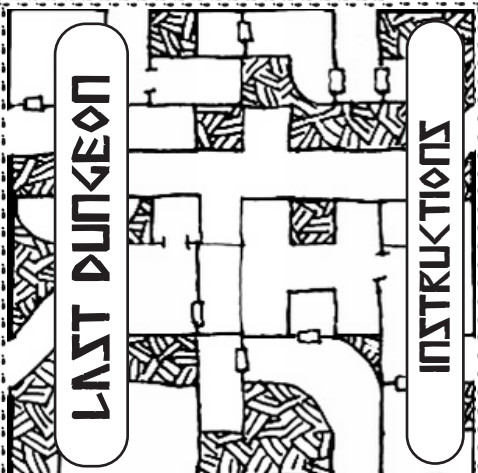
INSTRUKTIONΣ

LAST DUNGEON



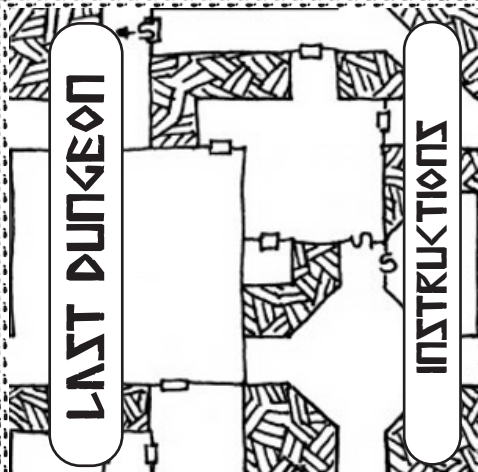
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LAST DUNGEON



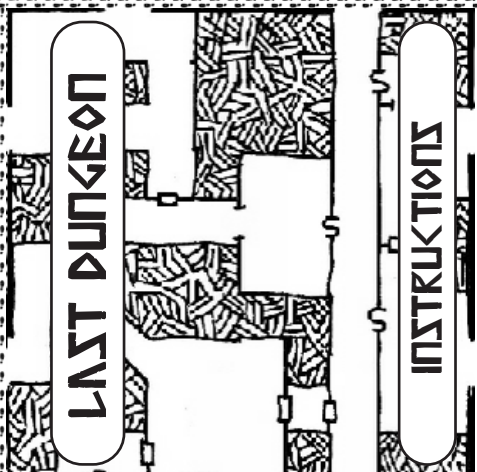
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LAST DUNGEON



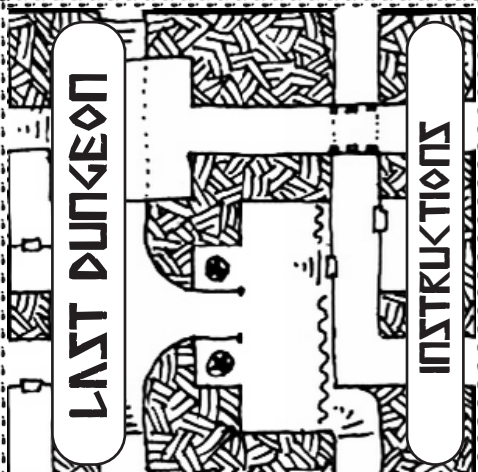
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LAST DUNGEON



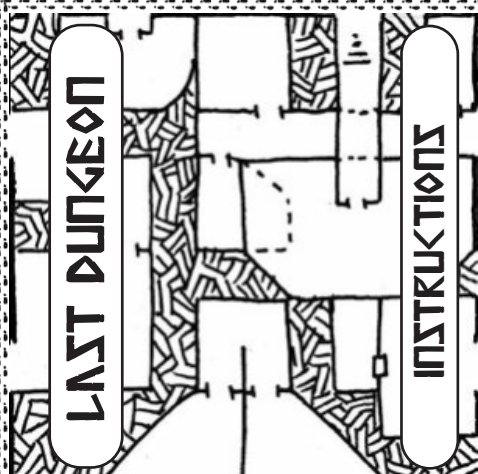
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LAST DUNGEON



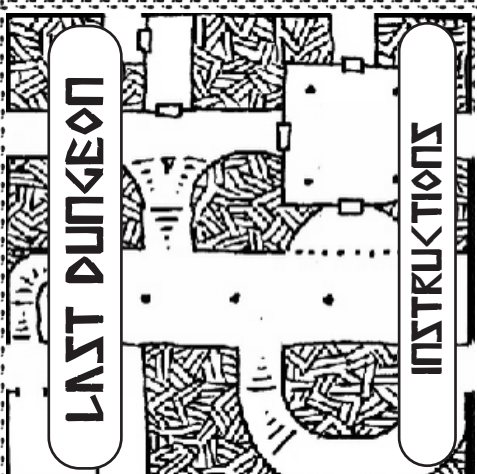
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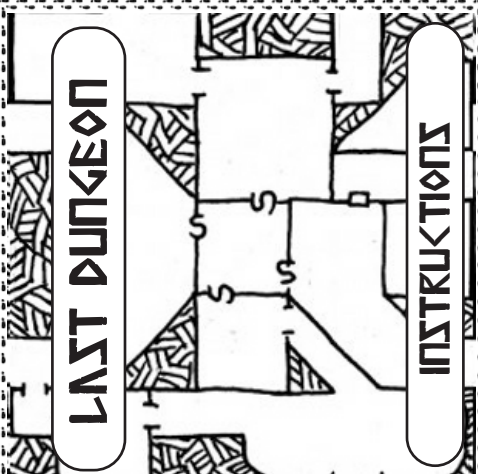
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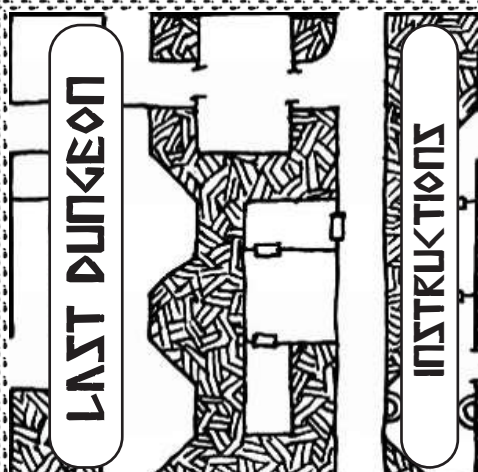
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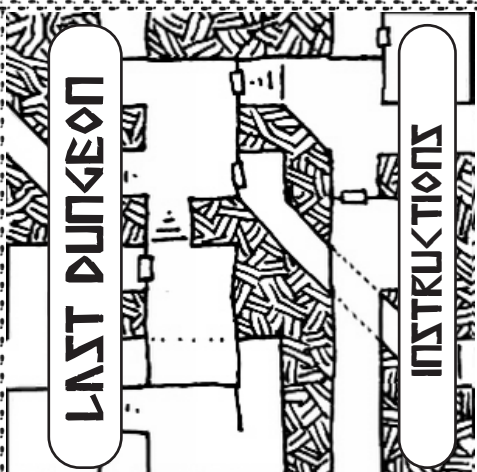
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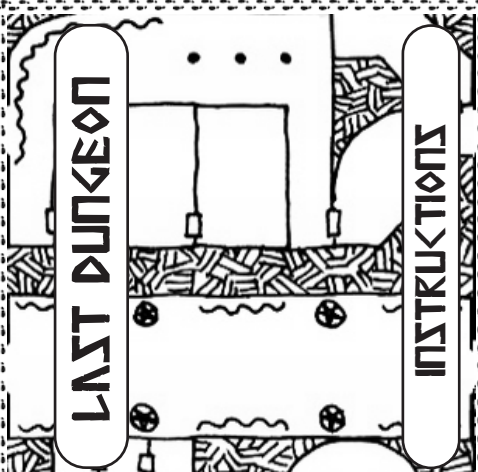
INSTRUKTIONΣ

LAST DUNGEON



INSTRUKTIONΣ

LAST DUNGEON



INSTRUKTIONΣ

13. Each player writes in front of them five headings corresponding to the five stages of grief: “Denial”, “Anger”, “Bargaining”, “Depression” and “Acceptance”.

14. These five steps are not a realistic depiction of how grief works but will materialize how the characters will process their comrade’s death. You can be broad in interpreting them.

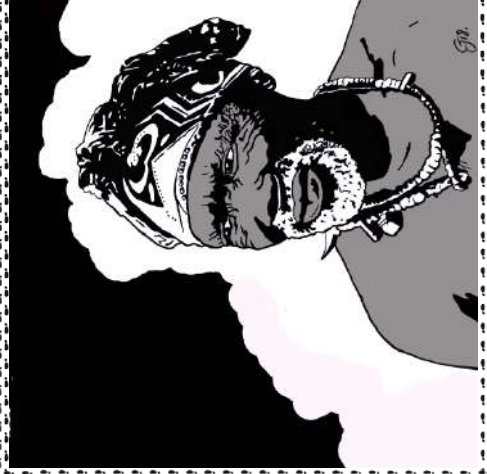
17. Whoever wants to can now draw the first “Question” card. On these cards, the word “companion” refers to the other players’ characters, the word “comrade” to the deceased character.



16. When everyone has put at least one card below each heading, each player answers in turn these questions: “Will you go on other adventures? With whom? What image of your comrade will you keep?” Then, the game is over.



15. When you answer a “Question” card, you may place it face up below one of the five headings. The headings can be completed in any order you want.



LAST DUNGEON

INSTRUKTIONΣ

LAST DUNGEON

ΚΟΡΚΑΝΔΕ

LAST DUNGEON

ΚΟΡΚΑΝΔΕ

LAST DUNGEON

INSTRUKTIONΣ

LAST DUNGEON

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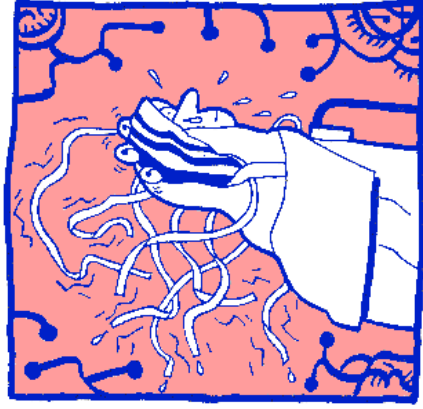
INSTRUKTIONΣ

LAST DUNGEON

ΚΟΡΚΑΝΔΕ

LAST DUNGEON

ΚΟΡΚΑΝΔΕ



Which secret about your dead comrade do you still keep for yourself?



How did your comrade help you to overcome one of the dark aspects of the dungeon?
Can you still do it without their help?

Which piece of equipment do you lack in a crucial moment?



Which aspect of your comrade used to fill you with wonder?

You realize at the last second one of your companions is about to set a trap off. Why don't you warn them immediately?



Why do you think one of your companions is a burden for the others?
How do you tell them?

You share a memory of your companion during a short rest. Why is this memory only comforting for some of you?

LAST DUNGEON

COFFRADE

LAST DUNGEON

COFFRADE

LAST DUNGEON

COFFRADE

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COFFRADE

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LAST DUNGEON

QUESTION

Which enemy who fled during your dungeon exploration comes back to assault you? Who in your group deals the fatal blow to them?

Why can't you stand one of your companions? Was it already the case before?

With which of your companions do relations go beyond friendship?

A part of you is relieved your comrade has died. Why? Do you blame yourself for it?

Which of your companions would make a suitable leader, according to you?

Why did your comrade chose you amongst ten others for this expedition?

In which circumstances do you feel your comrade still walks next to you? How do you realize your mistake?

Which sign left by your comrade takes on another meaning during your trip back to the exit?

You walk across one of the dungeon's rooms, your mind focused on your comrade's death. How do your companions save you from a dangerous threat? Do they blame you for it?

Which precious equipment do you lose because of your distraction?

How does a dream about your comrade accompanies you the next day?

To which of your companions do you now refuse to listen? Why?

LAST DUNGEON

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QUESTION

How do you put your companions in danger to prove your worth?

Which of your companions forces you to admit your comrade is really dead? How? Do you believe this admittance?

Why is it to you that one of your companions confesses their sadness? Why can't you comfort them?

You go through a room you didn't explore on the way in. Why had you avoided it?

Which essential role are you forced to take on in the group now that your comrade is not here? Why don't you want to take it on?

Which of your companions do you accuse of being responsible of your comrade's death?

In your anger about your comrade's death, you destroy something in the dungeon. Why shouldn't you have done it?

You should have been able to overcome this danger. Why are you forced to run away from it?

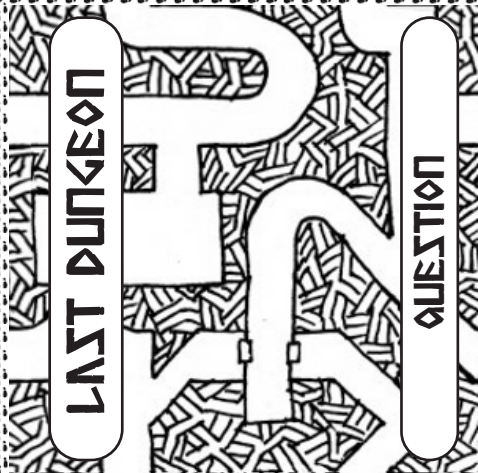
Why do you suspect one of your companions of having betrayed you?

Why don't you spare a creature who is begging for mercy when attacked?

Why are you forced to leave the body of your comrade behind?

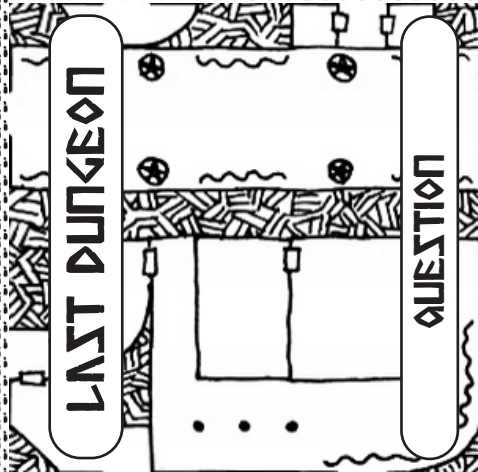
A quarrel breaks out among your companions. Why? Who do you side with?

LAST DUNGEON



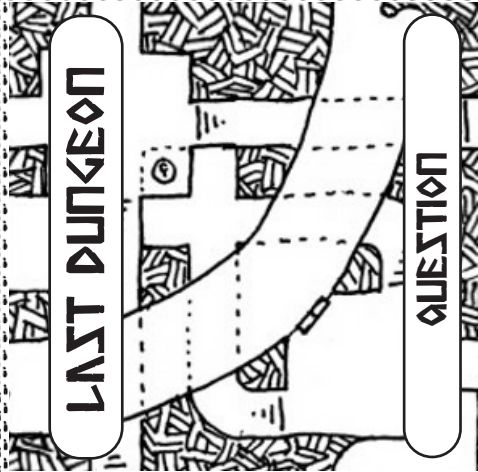
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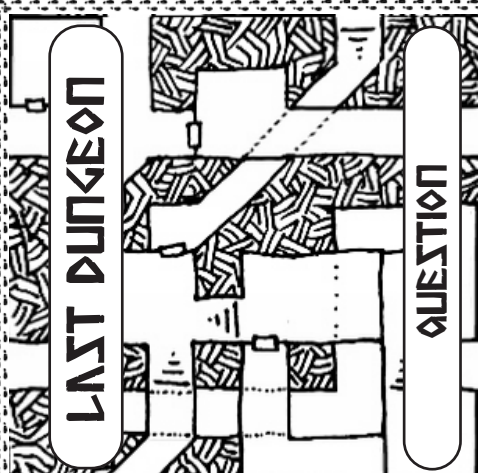
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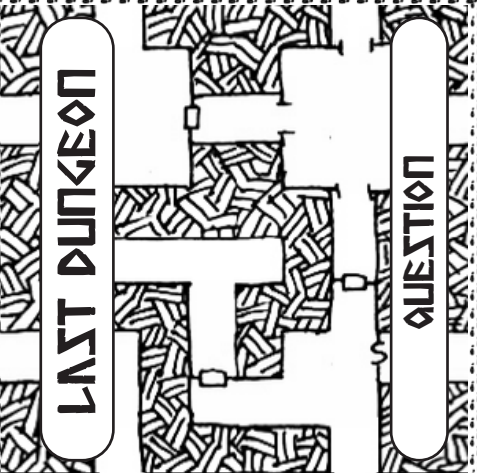
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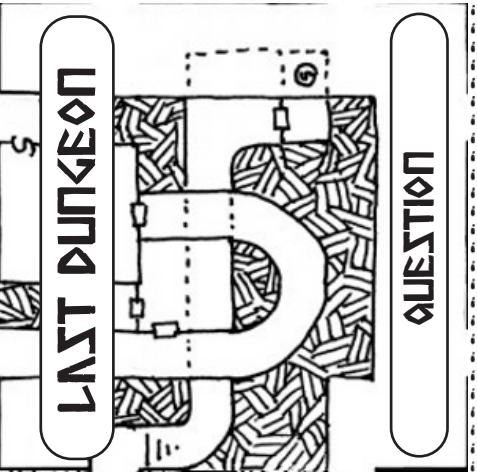
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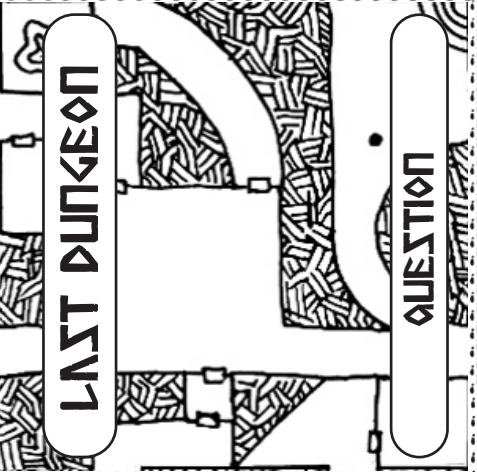
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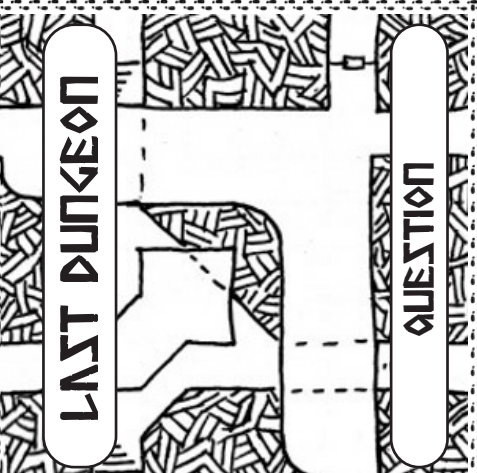
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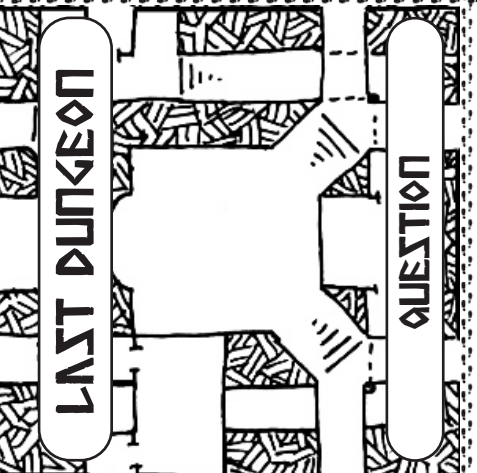
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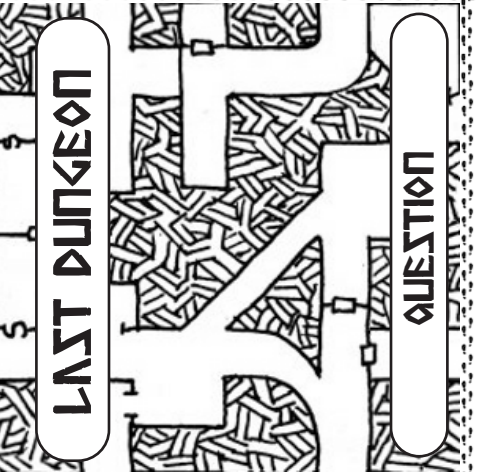
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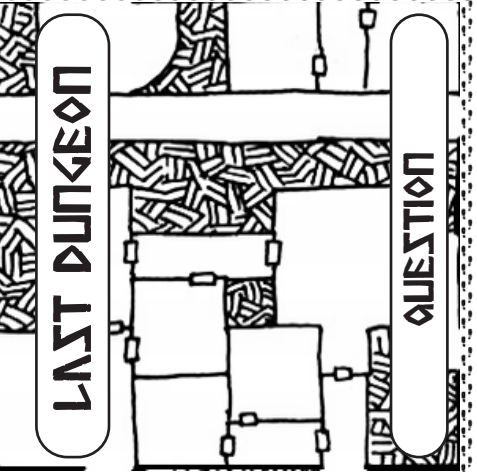
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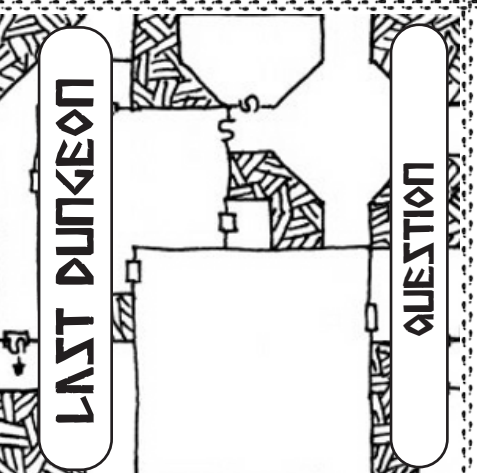
QUESTION

LAST DUNGEON



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LAST DUNGEON



QUESTION

What deadly trap could your comrade have helped you to avoid if they were still here? What price to you pay to avoid it now?

Which aspect of your comrade used to annoy you?

You didn't want to come to this dungeon. How did your comrade convince you to explore it?

Your comrade once did something reprehensible. Why do you regret keeping silent in front of it?

What must you give up so the monsters tracking you leave you alone?

It seems a treasure found in the dungeon allows you to avoid death. Who comes upon you while you're examining it?

You run across the signs of a previous expedition. What hints did they leave that could have helped you protect your comrade?

What mighty spell could resurrect your comrade? What do you lack to complete it?

You narrowly escape death. Why do you find your survival unfair?

According to you, what were your strategic mistakes during your last fight?

You talk about who should have died instead of your comrade. Why don't you give your opinion?

A magic vision shows you how to resurrect your comrade. Why don't you trust it?

LAST DUNGEON

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QUESTION

What strength does your grief bring you in a crucial moment?

Why is the death of your comrade as much a relief as it is a suffering for you?

About which loved one do you think to hang on? What promise did you make them?

Why were you particularly confident when you entered the dungeon?

What enthralling vision makes you temporarily forget your sorrow?

Which of your companions would you trust enough to select them as the person in charge in a future expedition?

How does one of your companions cheer you up in the worst of moments?

In which occasion did your comrade show a weakness, and how did it make them more human?

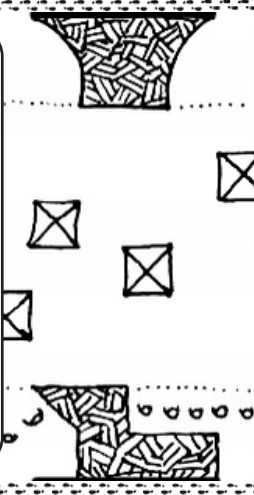
Your comrade made you a promise they won't be able to keep now. Which one? Why doesn't it matter?

You realize your comrade had a secret goal in coming to this dungeon. Which one? Why do you only talk about it to one of your companions?

You didn't face any problems in a section of the dungeon on the way in, but it is troublesome on the way back. Why? How do you overcome it?

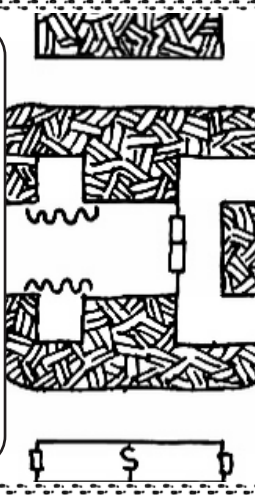
How have you saved your comrade's life in the past? Why couldn't you do it again in the dungeon?

LAST DUNGEON




QUESTION

LAST DUNGEON



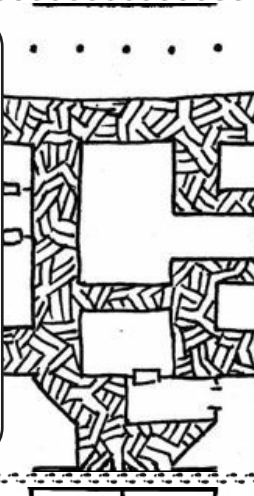
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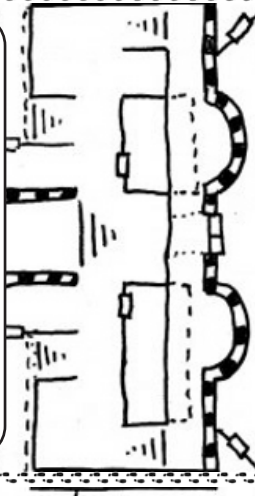
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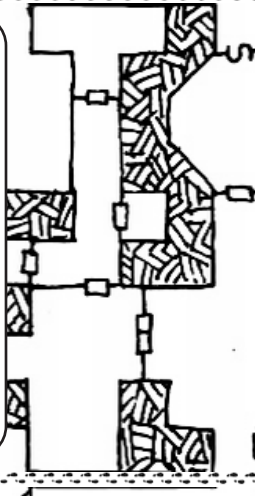
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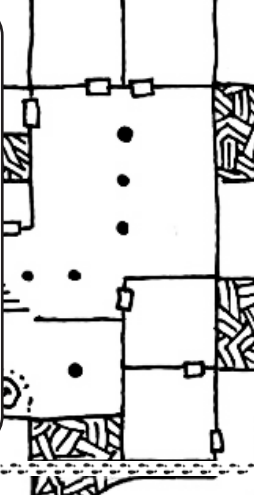
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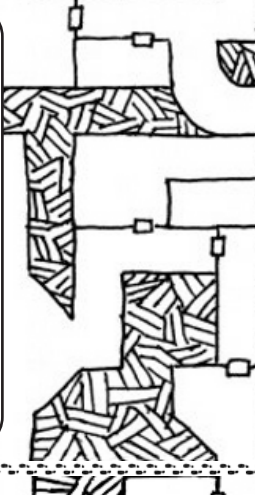
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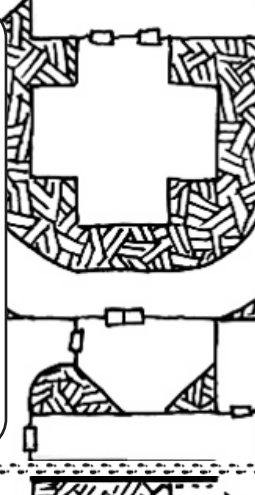
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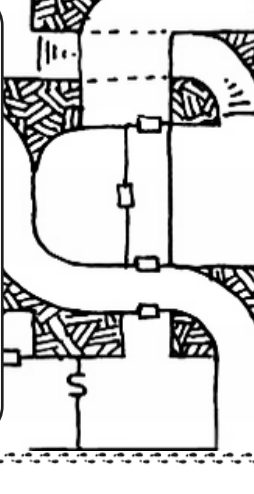
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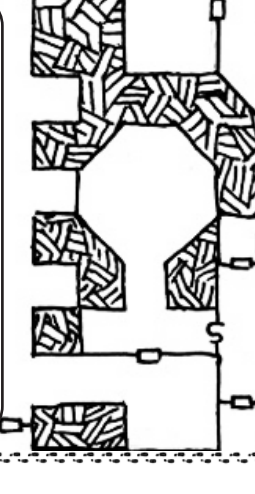
QUESTION

LAST DUNGEON




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LAST DUNGEON



QUESTION

The death of your comrade seals a promise you made before the expedition. To whom and in exchange for what?

Why do you think your comrade shouldn't have brought you along in this expedition?

You get tired at the worst possible moment. Who pays the price for your lack of vigilance?

Which other loved one do you still mourn today?

What were your comrade's last words to you? Why do they hurt you?

Why is a painful memory brought back to your mind during the expedition?

Which possession of your comrade do you refuse to give up in a crucial moment?

How do you realize your comrade's death was in vain?

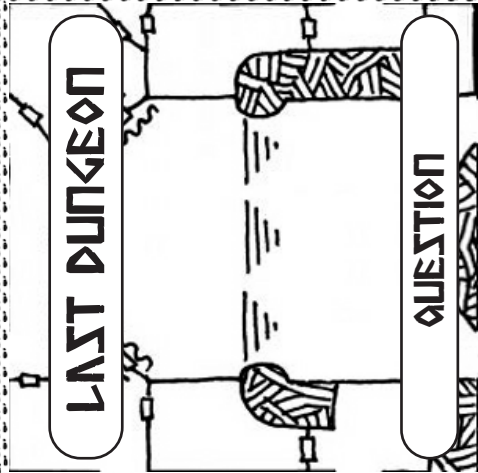
A nightmare shows the worst aspects of your comrade. Who do you share it with?

Why can't you go through the way you entered the dungeon anymore?

You have a chance to ask the specter of your fallen comrade one last question. What do you ask?

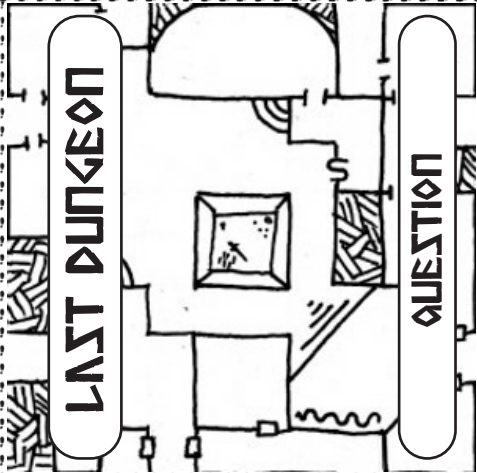
When did you realize you had deep feelings for your comrade?

LAST DUNGEON



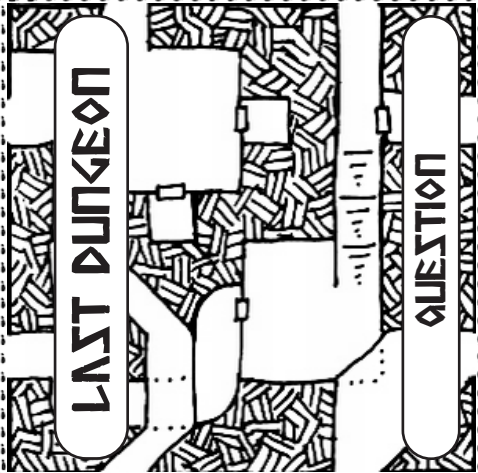
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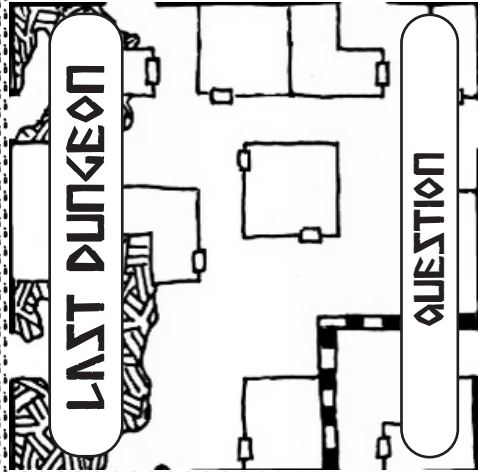
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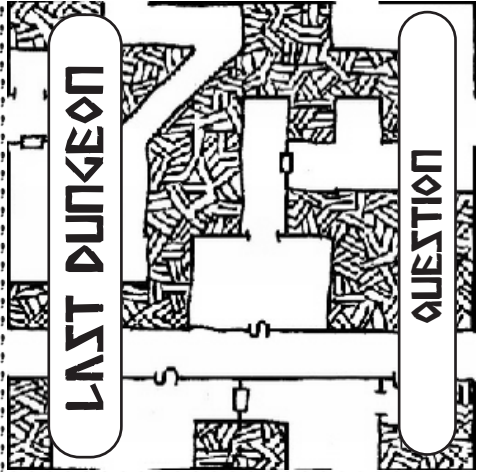
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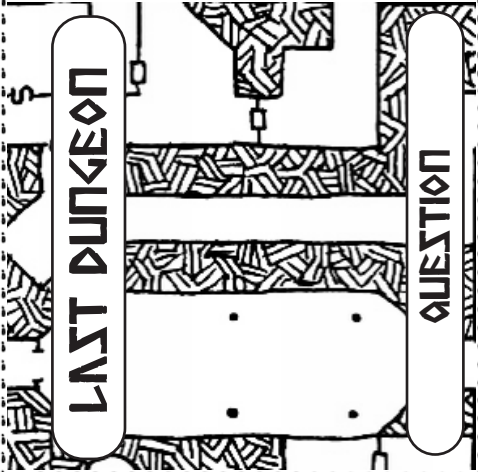
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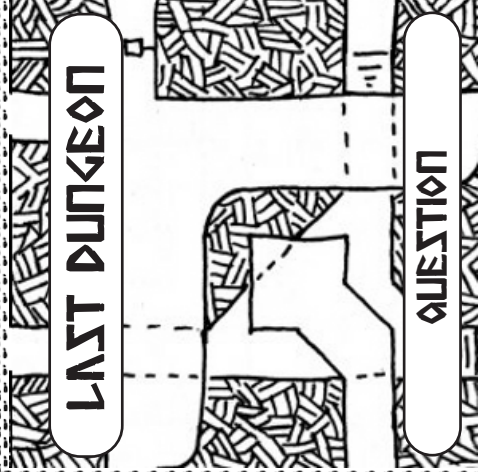
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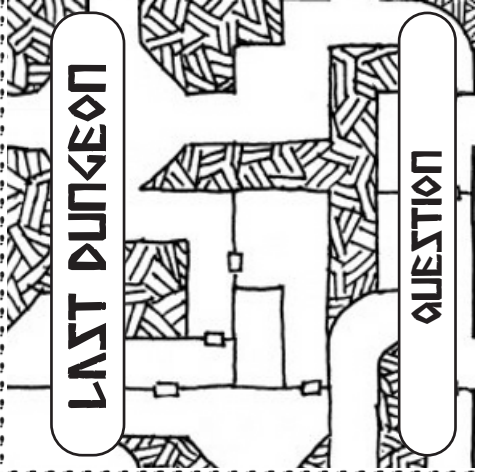
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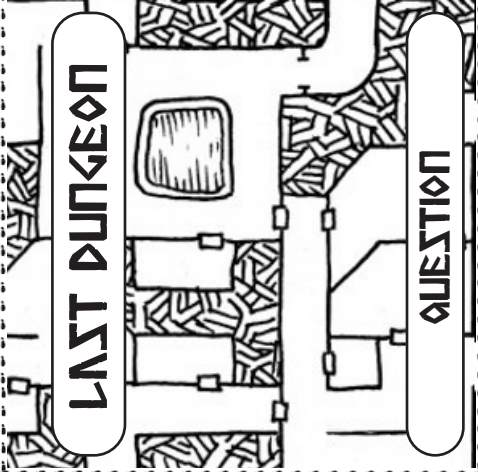
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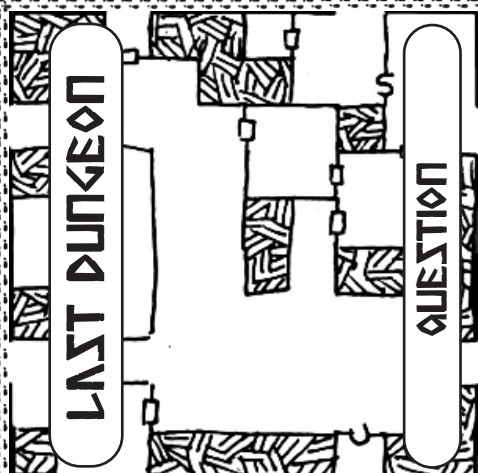
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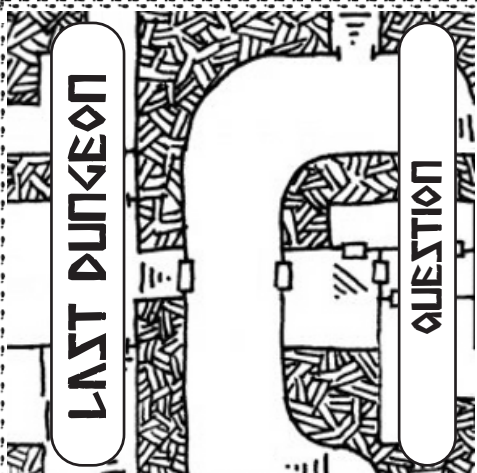
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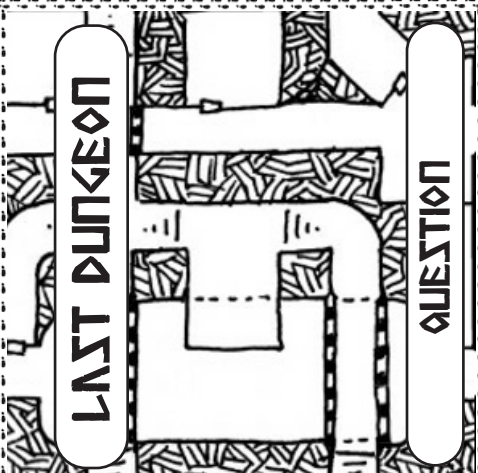
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QUESTION

Bonus 3: The Interrogation



THE INTERROGATION

A tense micro-RPG by Côme Martin for 2 players (a Criminal and a Detective)



Set up: Sit in the warmest room possible, in front of each other, with some paper, pens, a die of each type (d4, d6, d8, d10, d12 and d20) and something to hide them. Decide who will play the detective and who will play the criminal. Agree on the starting situation: for what type of crime was the criminal arrested, what is still unclear after the investigation and perhaps why there's limited time before the interrogation definitively ends. There already are a few pieces of evidence to arrest the criminal; however, there might be unsolved disappearances, missing suitcases full of cash, unidentified accomplices...

Each player writes a few words on what their character feels about the following six values: Violence, Love, Duty, Justice, Reputation and Power. They secretly write down to which die each value corresponds: the higher the die, the more the value matters to the character.

The detective's file on the criminal they're interrogating is more or less detailed: they can ask them to which die each of their value corresponds. But the more they benefit from their preparation, the more they expose themselves: for each die the criminal reveals, the detective will have to tell them the score of a value during a round of interrogation.

The interrogation: It is divided in rounds during which each character will try to make the other lose dice and push him to concede things.

At the start of each round, players secretly roll their dice and write down the scores they get; they will be able to use each die only once per round, in the order they wish, but won't be able to change the dice's scores. It is at this moment of each round that the detective must tell the criminal one or several of their scores, depending on the number of values that were revealed in the previous phase.

During each round, the detective asks the criminal about an unsolved element of the case; it could be an element already introduced in the story or something that is improvised on the spot. The detective always starts the conversation. They must show through their questions the angle (the value) they will use to uncover this element: by asking about the criminal's relations with an accomplice (Love), about the reasons of doing an action in particular (Reputation), about

the fierceness of an aggression (Violence)... They give, before or after their tirade, a number which can't be higher than the score they got for the value being discussed.

The criminal must answer the question before announcing another number, strictly higher than the detective's. To do this, they can if they want change the subject, so they can add the die of another value to the first. Then it's the detective's turn, and so on.

To change the subject, the detective puts their hands flat on the table, the criminal puts theirs in front of their face. This change of value can only happen after an answer to a question has been given; once the value has changed, the previous value can't be discussed until the next round.

Furthermore, a character can dismiss one question per die they have lost during a round (a player with only two dice left can thus dismiss four questions per round). To do this, the criminal says "I won't answer without my lawyer present" and the detective says "I'm the one asking questions here".

Losing dice: The exchange continues from subject to subject, the scores of dice adding up and the numbers announced going higher and higher until one of the two players can't outbid the other or accuses them of bluffing.

If they're right, the bluffing player loses the die of the value currently being discussed; if they're wrong, they're the one losing this die. The round is then over.

If no one bluffs, the round ends when one of the players can't outbid the other; they then lose the die corresponding the last value being discussed.

When a player loses a die, they show it to the other (saying if need be the value it corresponded to). They must then concede this element of the case to the other player: the criminal confesses to the detective the missing clues, the detective admits this element won't be admissible in a trial. This concession can be colored by the different values discussed during the round. It's not possible to ask someone about a value in which they don't have a die anymore.

The interrogation ends when one of the characters loses their last die: the players then say whether the criminal will be freed or put behind bars for good when the trial comes.

Bonus 4: The Dead Body in Your Head





THE DEAD BODY IN YOUR HEAD

A LARP by Côme Martin for 5 persons, without a GM.

Length: about 4 hours and 15 minutes (75 minutes of preparation, about 2h30 of play, 30 minutes of debriefing).

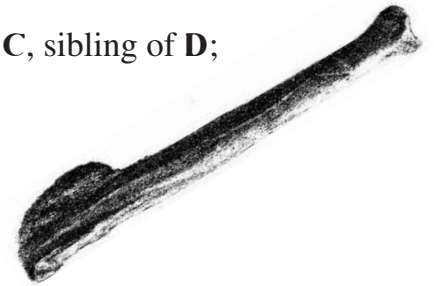
You have killed someone. You didn't really premeditate it, and even if you did your best to cover your tracks, you will now have to live with this guilt gnawing at you, the stress of being caught and maybe a diminishing trust in your accomplices...

PRESENTATION

You will play 5 characters, all long-time friends, confronted to an event they weren't really prepared for and which will turn their relation to themselves and others upside down. The story unfolds on the long term: each scene moves further away from the day of the murder and at the end of the game, five years will have gone by.

The characters:

- **A, the dead body;**
- **B**, very sure of themselves and interventionist, in a couple with **C**, sibling of **D**;
- **C**, shy and discreet, in a couple with **B**, best friend of **E**;
- **D**, ambitious and sportive, sibling of **B**, colleague of **F**;
- **E**, anxious and careful, best friend of **C**, ex- of **F**;
- **F**, full of joy, colleague of **D**, ex- of **E**.



BEFORE THE GAME

1. If need be, remind everyone of the main safety tools, in particular the gestures to say “stop”, “slow down” and “it's OK, keep going”. Talk together about the lines not to be crossed and about the things on which you prefer a veil to be put on during play.

2. Complete as a group the sections “Personality” and “The murder” of character **A** (by choosing only one option when the terms are between square brackets and by answering questions in italics), then choose a character among those presented in the following pages. Freely answer the questions in italics about your character; the questions in the “Relations” section will be explored in pairs. Finally, complete the “Relations” sections of character **A** and correct previous sections if necessary.

3. Do interviews between players. Each player talks with another during 10 minutes, so as to answer the questions they have in common, develop the relation of their characters by making other details up and agree on the outlines of a shared past.

Apart from the questions on the character sheets, here are some that players can ask each other about their characters:

- How long have we known each other? How did we meet?
- From your character's point of view, is our relation symbiotic, intimate, close, occasional, distant? And from my character's point of view?
- Which good memory do we share?
- Which bad memory do we share?

4. In turns, introduce your characters: everyone presents theirs in a few sentences, as well as what they think about the others'. Keep no secret, be transparent! It's a good time to ask questions you hadn't thought about before.

5. Do a “hot seat” as a workshop. In turns, players sit down, encircled by the others who ask them questions. As in a tense police interrogation, questions must be asked coldly, directly, with the speed of a machine gun. Don't wait for answers before asking another question. After one minute of doing so, move to the next interrogation.

THE CHARACTERS

A, THE DEAD BODY (choose a first name beginning with **A** which is not one of the players')

Personality

Publicly, **A** was a rather [nice / sullen / discreet / extrovert] person.

In general, people who met **A** had a [positive / negative / neutral / quickly forgotten] reaction to them.

*(How old was **A** when they died? What was their job? Did they have a lot of relations besides the other characters?)*

Behind this facade, **A**'s personality was in fact [similar / the complete opposite / very calculative / totally crazy / full of contradictions]. In any case, it was impossible to feel indifferent about **A**, especially for the characters.

*(Who else besides the characters was very close to **A**? Did someone else have reasons to be angry at **A**? Who, at the contrary, would have done anything for **A**?)*

The murder

A's murder is due to the fact **A** [brutalized defenseless people / embezzled large sums of money / blackmailed one or several of the characters / had asked the characters to kill them / had killed someone the characters were close to.]

A's murder took place [in their apartment / at one of the characters' / in the forest / at sea / in an industrial zone]. Even though the characters did their best to make any clue

disappear, two remain: [a witness / the murder weapon / **A**'s body] and [another witness / a document belonging to **A** which incriminates the characters / purchases linked to the murder, easily traceable]. The characters know that these two clues still exist.

A's relations

- **A** was a neighbor of **B**. They met frequently, enough to know about each other's habits. *(What detail of the local life did **A** and **B** share? What small favor had **A** once did for **B**?)*

- One day, **A** stumbled upon a quarrel between **B** and **C**. **A** had then approached **C** several times. *(Did **A** want to make **B** and **C** break up? Was **A** coveting **C**? Were their approaches friendly or harassing?)*

- **A** often practiced a sport with **D**, enough so that a kind of routine had settled between them. *(Were **D** and **A** competing against one another or helping each other? What intimate detail had **A** once discovered about **D**?)*

- **A** had had a brief relation with **E**; they had sporadically continued to see each other after that. *(Was it a one night stand or a fling for a few weeks? Who had broken up and why? Were **A** and **E** still in good terms or did they see each other by accident?)*

- **A** and **F** met quite often; it was rarely premeditated but they went to the same places to have a drink and have fun. *(Were they private parties or were **A** and **F** drinking buddies? Was **A** able to remain cool-headed or were they always over the top? Which embarrassing anecdote remains about an evening between **A** and **F**?)*

B (choose a first name beginning with **B** which is not one of the players')

Personality

B is very sure of themselves; they know what they want in life and how much hard work is necessary to get it.

*(How old is **B** at the beginning of the game? What is their job? Which status does **B** think they deserve, but don't have yet?)*

With their friends and their loved ones, **B** likes to be the one in charge, the one who decides. After all, if everyone listened to **B** a little bit more, things would be better...

*(With whom did **B** fall out for good because of their interventionism? Why does **B** think it's the fault of the other person? On whom does **B** puts the blame of one of the mistakes made during the murder?)*

B thinks that of the five characters, they have the most to lose if the crime is discovered. Their current life, in spite of its defaults, is very cozy, and **B** doesn't intend on ruining it because of such a sordid story.

*(What element of their current life is **B** completely against giving up? Would **B** be ready to get someone else arrested to save themselves?)*

Their relations

- **B** is in a couple with, and wants to protect **C**. *(Is this love sincere or only comfortable? What could **C** do better, according to **B**? What did **B** confessed to **C** at a time of weakness?)*

- **B** knows a big secret about **D** but keeps silent for now, because of their family bonds. *(What is this secret? When did **B** told **D** they knew about it? How does **B** put **D** before the other persons in the group?)*

- **B** thinks that **E** has a bad influence on **C**, and is a weak person putting the group at risk. *(How did **B** once forced **C** to pick a side (and who did **C** side with)? What big favor did **E** for **B**, for which they are indebted to them?)*

- **B** likes **F**, even if they think **F** could get much further ahead in their career if they were more ambitious. *(What advice did **B** give to **F** that **F** didn't follow? Why does **B** think **F** is more deserving than **D**?)*

THE CHARACTERS

C (choose a first name beginning with **C** which is not one of the players')

Personality

C is not very sure of themselves; life is so much easier when you follow the others and quietly tend to your inner sanctum, it brings less trouble.

*(How old is **C** at the beginning of the game? What is their job? Is their discretion an asset there, or a weakness?)*

With their friends and their loved ones, **C** likes to let themselves be pushed around, as long as they are listened to when it's important and as long as their feelings are not denied. **C** is discreet, not a doormat.

*(Who abused **C**'s trust, which destroyed their friendship? For which mistake made during the murder is **C** blaming themselves internally, even though it wasn't their fault?)*

C is terrified at the thought of going to jail: it would surely break them down. To be responsible of a murder is terrifying, but for their guilt to be discovered would be even more so.

*(Which past misdemeanor helps **C** to rationalize this crime?)*

*Would **C** be ready to get someone else arrested to save themselves.?)*

Their relations

- **C** is in a couple with **B**, and loves them deeply and honestly. *(What did **B** force **C** to do that **C** regrets? How did **B** support **C** during a hard time? What element of **B**'s personality would **C** like to change?)*

- **C** thinks that **D** is too impulsive a person, but doesn't dare question their skills, especially as **D** is rather nice. *(Which personality trait do **C** and **D** share? What mistake did **D** do at the time of the crime, according to **C**? Did **C** tell it to someone in the group?)*

- **E** and **C** have been thick as thieves for years, and will remain best friends for a long time, that's for sure. **C** brings them almost unswerving support, even when **E** makes blunders. *(Which advice did **C** gave to **E** that wasn't followed? Which secret did **E** tell **C** and no one else? About which good memory of a moment shared with **B** and **E** does **C** think often?)*

- **F** is very exuberant, sometimes too much and at **C**'s expense, which often hurts **C**. *(Which criticism of **F** towards **B** does **C** have a hard time to accept? What does **C** admire the most in **F**?)*

D (choose a first name beginning with **D** which is not one of the players')

Personality

In life, **D** knows what they want: to reach the top, and fast. In all things, they never slack and if it gets people hurt, they will soon heal.

*(How old is **D** at the beginning of the game? What is their job? How do they feel about using force?)*

D is a rather solitary person: every bond is an obstacle in the race to success. **D** always finds the others too soft, too slow to act, and they frequently take decisions without waiting for the others' approval.

*(To whom did **D**'s initiative once cost a lot? Which past sacrifice is still hard for **D**, without anyone knowing?)*

D thinks that of the five characters, they have the most to lose if the crime is discovered. Past mistakes are not their fault (so they think) and nothing must go against what they have planned for their career.

*(Which of the two clues left behind after the crime is really **D**'s fault, without **D** admitting it or telling the others? Does **D** think they can get someone else arrested instead of them, without compromising themselves?)*

Their relations

- That **B** always plays Mx. Know-it-all drives **D** mad. But they're family, and **D** has already benefited from **B**'s help in the past, for instance by telling them about a big secret... *What is this secret? When did **B** told **D** they knew about it? How does **B** put **D** before the other persons in the group? Is **D** now afraid of **B**, or looks up to them even more?)*

- **D** finds **C** rather attractive, and thinks that **B** doesn't deserve them. However, **D** keeps a cool head, and their opinion for themselves. *(How did **D** betray their attraction, and did they realize it? How has **D** defended **C** against **B**? Which of **C**'s personality traits particularly moves **D**?)*

- According to **D**, **E** is the only one with a cool head in the group. It's a risky opinion to share in front of everyone, but **D** will generally discreetly stand for their ideas, as long as they're smart ones. *(Which of **E**'s comment has agreeably surprised **D**? Which idea rejected by the others received the (silent) approval of **D**? Does **D** still blames them for the crime?)*

- **D** thinks **F** is a moron: their permanent good mood is exasperating and probably a mask to get on everyone's good side. **D** doesn't fall for it. *(How has **D** betrayed their annoyance towards **F**? On which point does **F** have the upper hand on **D** at work? With who else in the group does **D** envy the relations with **F**?)*

THE CHARACTERS

E (choose a first name beginning with **E** which is not one of the players')

Personality

E is anguished: experience has taught them that life tends to put difficulties in front of you, and it's exhausting to overcome them. As a result, **E** thinks of themselves as rather careful, to prevent those potential obstacles.

*(How old is **E** at the beginning of the game? What is their job? Is their carefulness an asset or a weakness there?)*

With their friends and their loved ones, **E** is often unlucky: never any truly deep or long relationships, things always go downhill. Fortunately, there are still their long-time friends, those with whom **E** has done the unthinkable, and a child from a past union...

*(How old is **E**'s child at the beginning of the game? Is **E** in good terms with the person they had a child? With who has **E** just started a romantic relationship at the beginning of the game?)*

Even if no one tells them so openly, **E** often thinks that all this is their fault and that the crime committed by the group could have been avoided without their intervention. **E** thinks they're the only guilty party. But going

to jail and not seeing their child for years is out of the question.

*(How was **E** closer to **A** than the others? Would **E** be ready to get someone else arrested to save themselves?)*

Their relations

- **E** thinks that **B** has a very bad influence on **C**; ideally, this relation should stop. **C** deserves better than this egocentric. *(Which petty vengeance has **E** already committed towards **B**? What does **E** secretly envy about **B**?)*

- **C** and **E** have been best friends for years and will be for a long time. Nothing can tear them apart, save for **C**'s bad taste in partners, but this will eventually change... *(How did **E** once forced **C** to pick a side between **B** and **E** (and who did **C** side with)? What flaw does **E** hide from **C**? Which of **C**'s personality traits annoys **E**?)*

- **E** is afraid **D** will rat everyone out to the police; it's obvious **D** wants to go far in life, even if it means burning every bridge. *(On which point are **E** and **D** completely opposed? How does **E** frightens **D**?)*

- **E** and **F** were once an item; they ended their relation in a friendly way. Today, they are in good terms, and **E** even sometimes regrets that this relation is over... *(Which strong memory do **E** and **F** share? How has **F** cheered **E** up the last time?)*

F (choose a first name beginning with **F** which is not one of the players')

Personality

F is rather cheerful: it's the person people call when they are down and who always knows what to say to get you back on your feet. But it's not easy to hide one's flaws and always appear happy...

*(How old is **F** at the beginning of the game? What is their job? Which hard blow hasn't **F** mentioned to anyone?)*

With their friends and their loved ones, **F** appears to be bold and free. However, things tend to be clear-cut: you're the love of their life or a one-night stand, a BFF or someone who can be swapped for another friend.

*(From whom of their close friends does **F** hide the murder? To whom would **F** like to get closer but doesn't dare because of this crime?)*

To their own eyes, **F** is completely innocent of this sordid murder: it's not their hand that did the crime, and they've been opposed to the idea of this murder from the get-go. But **F** knows the police would disagree if they were to get arrested.

*(What physical clue directly accuses **F** (and perhaps the others)*

*without **F** necessarily knowing about it? Would **F** be ready to get someone else arrested to save themselves?)*

Their relations

- **B** and **F** are long-time friends. **B** often has good advice, and has always supported **F**, in spite of their blunders. *(Which advice from **B** did **F** not follow, to their great pity? Which aspect of **B** does **F** particularly admire? Which remark of **B** hurt **F**, and did **F** forgive them?)*

- **F** thinks **C** is a bit dumb and doesn't understand what **B** sees in them. But as long as this idiocy doesn't put anyone at risk, there's no real harm in it. *(Which trait of **C** particularly annoys **F**? What does **F** still finds touching in **C**?)*

- In their daily life, **D** and **F** often run into each other; **F** thinks **D** is often right in the way they do things and sometimes gets inspiration from them, without saying anything to them. *(On which minor professional misconduct of **D** did **F** close their eyes? What small ritual do they share at work?)*

- **E** and **F** were once an item; they ended their relation in a disastrous way. With time, **F** forgave **E**, but reminding them of it is one of the few things that can make them lose their good mood... *(Which bad memory of their relation can't **F** forgive? What efforts does **F** to be nice to **E**?)*

DURING THE GAME

The story unfolds in 10 scenes.

Scenes don't all last the same time, up to 10 minutes: after 9 minutes, make a watch or a phone ring, to remind you it's time to conclude. You can also wrap up a scene prematurely or leave it unfinished if need be.

At the end of each scene, players collectively make a choice which determines which scene is played next. If they disagree after a minute, a show of hands is organized. If none of the choices seem relevant, play scene **A**.

The first scene of the story takes place the day after the murder and the burial of the dead body. The PCs meet to talk about what they should do, particularly about the 2 clues they left after the crime.

The following scenes take place on longer and longer intervals ("D" means "The day of the murder"):

- **Scene 2** : D + 2 days
- **Scene 3** : D + 1 week
- **Scene 4** : D + 2 weeks
- **Scene 5** : D + 1 month
- **Scene 6** : D + 3 months
- **Scene 7** : D + 6 months
- **Scene 8** : D + 1 year
- **Scene 9** : D + 2 years
- **Scene 10** : D + 5 years



The last scene takes place 5 years after the murder: if they weren't arrested, the PCs can finally breathe. It's time for them to split up, or to decide to go back to their normal life, as if nothing had ever happened.

Between the scenes, players are free to make clarifications and/or choices for their characters: they get married, split up, move, change jobs, get sick... If necessary, two players can play a "black box" scene of 5 minutes maximum. These changes are presented to everyone before a new scene starts.

It's assumed that other meetings between the PCs can take place beyond those which are played. More generally, everything that's not specified by this text can be improvised by one of the players and thus become true (and be discussed and/or specified between two scenes if necessary).

If a scene targets one of the PCs in particular, they are chosen randomly or collectively. NPCs evoked in a scene are always played by other players.

If a player decides their PC doesn't go to a meeting with the four others, they simply watch the scene be played.

Scene 1 - The day after the murder

The PCs meet to talk about the situation. What will they do regarding the clues they left behind? Who will take care of it?

At the end of the scene:

- If at least three of the PCs feel guilt, play scene **2A** next.
- If at least three of the PCs feel their relations with **A** may be analyzed during an investigation, play scene **2B** next.
- If one of the PCs decides to put their private life before the priorities of the group, play scene **2C** next.

Scene 2 - 2 days after the murder

A day has gone by since the previous scene. Do the PCs wish to make any noticeable changes known?

2A. Start by playing a nightmare made by one of the PCs who feels remorse. A second player plays **A**, a third one plays their own PC within the nightmare. The other players can play various nightmarish forms. The 5 PCs then meet to talk about their anguishes.

2B. A search party is organized to find the victim. Play a scene where 3 of the PCs are forced to participate to the search with two strangers, friends of **A** or simply good Samaritans.

2C. Play a scene where the PC who puts their private life first must answer the questions of several of their relatives, who ask in a seemingly suspicious way where they were during the previous scene. Feel free to go heavy on the NPC's paranoia. PCs who are not present can interrupt the scene with untimely phone calls to the PC who is interrogated.

At the end of the scene:

- If a PC has credible reasons (credible to them at least) to think they are suspected of the murder, play scene **3A** next.
- If at least two PCs think their lies about the murder won't hold, play scene **3B** next.
- If one of the PCs thinks the stress caused by the crime causes them durable tiredness, play scene **3C** next.

Scene 3 - A week after the murder

5 days have gone by since the previous scene. Do the PCs wish to make any noticeable changes known?

3A. One of the PCs has lost a personal object, and is sure this object is on the scene of the crime or buried with the body (even if it doesn't seem credible). They gather with the others to convince them to come back to the scene of the crime. In the same scene, another PC presents to the others a short item about the crime read in a newspaper: the police is already mentioning murder. (The player is free to improvise the text of the short item).

3B. Two PCs at least need the help of the others to make themselves alibis for the day of the murder. Is it because they lack ideas or because they need consistent testimonies? Play a scene where the five PCs gather to set straight their schedules.

3C. Play a scene where one of the PCs meets an occupational doctor (the meeting was scheduled in advance). The doctor insists on the visible weariness of the character and tries to make them talk about their private life. The other players watch the scene.

At the end of the scene:

- If a PC thinks the others are not taking the right decision to prove themselves innocent, play scene **4A** next.

- If at least one PC hesitates about going to the cops, play scene **4B** next.

- If the need of not having to deal with the police anymore has already been mentioned, play scene **4C** next.



Scene 4 - Two weeks after the murder

A week has gone by since the previous scene. Do the PCs wish to make any noticeable changes known?

4A. The PC who thinks the others are not doing what's necessary comes back alone to the scene of the crime. Play a short scene where they meet someone there and invent an excuse for why they are there. On the way back, the PC is surprised by two other PCs: play the confrontation.

4B. One or several PCs decide to meet with the others to make sure, in a solemn way if necessary, that no member of the group will ever go to the police.

4C. Play a scene where a PC just got pickpocketed a precious object, in the presence of a friend. The friend advises the PC to go and press charges; will they do it in spite of the danger of going to the cops? Can the stolen object be tied to the crime? The other players play other friends, passersby who saw what happened, or they watch the scene take place.

At the end of the scene:

- If at least one PC mentioned a dream or a nightmare about **A**, play scene **5A** next.

- If the relations of **A** with their relatives have already been mentioned several times, play scene **5B** next.

- If at least one PC has decided to not come with a meeting between the characters, play scene **5C** next.





Scene 5 - A month after the murder

Two weeks have gone by since the previous scene. Do the PCs wish to make any noticeable changes known?

5A. The PC who mentioned a dream/nightmare about **A** meets the others: they want to come back to the scene of the crime, convinced the body was moved and/or exhumed. Play the meeting scene, then a short scene revealing (via an information read online if the PCs don't go to the crime scene) that it's not (yet) the case.

5B. One of **A**'s family members gives an interview to several newspaper in which they criticize the detectives in charge for doing nothing. Do the PC know this person? Does this person give new details on the personality and/or schedule of the victim? A player plays this family member, the others play their PC reacting to the interview as if reading it out loud, collectively or separately. If there is time remaining, play a short scene where the PCs confront their reactions to this interview.

5C. One of the PCs who didn't go to a previous meeting meets two friends of another PC by chance, who ask about this second PC. The other players watch the scene.

At the end of the scene:

-If the *players* think the murder investigation is not done seriously, play scene **6A** next.

- If the *players* think the murder investigation is done seriously, play scene **6B** next.

- If at least two PCs feel their private life is too much impacted by the group's actions, play scene **6C** next.

Scene 6 - Three months after the murder

Two months have gone by since the previous scene. Do the PCs wish to make any noticeable changes known?

6A. Play five short 2-minute scenes: each time, a player plays someone close to **A** (not necessarily always the same person) who goes to see one of the PCs in order to do their own investigation. It seems to be a systematic visit of everyone in the area, but perhaps it hides something else?

6B. Play two short 5-minute scenes: in each of them, a PC is visited by two police detectives in charge of the investigation. It seems to be a systematic visit of every potential witness, but perhaps it hides something else?

6C. A PC decides to move outside of the country. It can be moved to a personal or professional development, or to security measures regarding the crime. Play a scene during a small party organized for their departure.

At the end of the scene:

- If the *players* still think the murder investigation is not done seriously, play scene **7A** next.

- If at least one PC feels another PC is not careful enough in their private life, play scene **7B** next.



Scene 7 - Six months after the murder

Three months have gone by since the previous scene. Do the PCs wish to make any noticeable changes known?

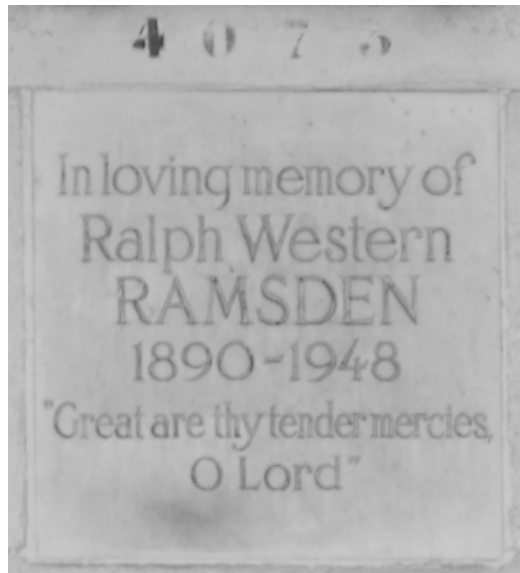
7A. The PCs gather after having heard from one of **A**'s relatives that an anonymous letter has allegedly been sent to the police. They don't know who wrote or what it says; they just know that they didn't personally write it. They also learned some friends of **A** have decided to make an investigation of their own, even if it means reexamine already established, already analyzed clues. Will the PCs' guilt withstand this second assault?

7B. Play a short scene where a PC talks with someone else (a friend, a colleague...) who has just unknowingly questioned the PC's alibi from 6 months ago: "Hey, do you remember the night of...?".

Then play another scene where at least one of the PCs summons another (the 5 PCs can be present in the scene). They think someone close to this second PC is too suspicious and that continuing to spend time with them would be too dangerous; they order this second PC to stop all contact with this relative.

At the end of the scene:

- If nightmares or dreams about **A** have been mentioned again since scene **5**, play scene **8A** next.
- If at least one PC thinks continuing to see the others is too dangerous, play scene **8B** next.
- If a PC tries to put this murder thing behind them, play scene **8C** next.



Scene 8 - A year after the murder

Six months have gone by since the previous scene. Do the PCs wish to make any noticeable changes known?

8A. Play several short scenes where the most paranoid PC of the group receives brief menacing calls from someone they think is **A**.

Then play a short scene where, during a conversation, the close friend of another PC insistently mentions the case of **A**'s murder.

Finally, play a short scene where the two PCs of the previous scenes meet by chance in the street.

8B. One of the PCs gathers with the other four to tell them they think it's wiser to break all contact with them. Do the others agree?

8C. Play a short scene where someone close to a PC tells them about **A**'s murder, asking if they remember this sordid story.

Then play a scene where someone vulnerable in the PC's relations (their spouse, a child, an old person...) confesses they have felt like being followed and/or spied upon for a few days.

At the end of the scene:

- If the fact that **A**'s murder was for the greater good has been mentioned more than five times, play scene **9A** next.
- If at least one PC continues to think the PCs haven't done all that was necessary to disculpate themselves from the crime, play scene **9B** next.
- If a PC thinks this murder thing is behind them, play scene **9C** next.

Scene 9 - Two years after the murder

A year has gone by since the previous scene. Do the PCs wish to make any noticeable changes known?

9A. Play a short scene where one of the PCs meets a NPC who looks strikingly similar to **A**. During their conversation, this NPC mentions a detail leading the PC to think about the reasons they had to kill **A**.

Then play a scene where the PC gathers with the other four to describe this meeting and decide what needs to be done with this new **A**...

9B. Play a short scene where two police detectives go to the crime scene to dig up **A**'s body, which was recently discovered. They mentioned the potential clues they have in their case.

Then play a short scene where a PC, convinced efforts still need to be done to tamper with the murder, meets one or two seedy NPCs and pays them for another crime (burglary, aggression, threats...).

9C. Play two short 5-minute scenes: during each, a PC is summoned by two police detectives who want to get their testimony in a case strangely similar to **A**'s murder. Is it only a coincidence?

At the end of the scene:

- Play scene **10**.

Scene 10 - Five years after the murder

Three years have gone by since the previous scene. Do the PCs wish to make any noticeable changes known?

The five PCs all meet at the wedding of a friend they have in common.

Time has passed, the police investigation and the unofficial investigations (if there were any) didn't lead to anything... In short, it seems the crime will remain unpunished. However, it changed the relations between the PCs for good. Will some completely stop seeing each other, if they haven't yet? What will they become now this weight is lifted from their conscience, at various degrees?

If you wish, each player can frame a short epilogue for their PC after this scene.

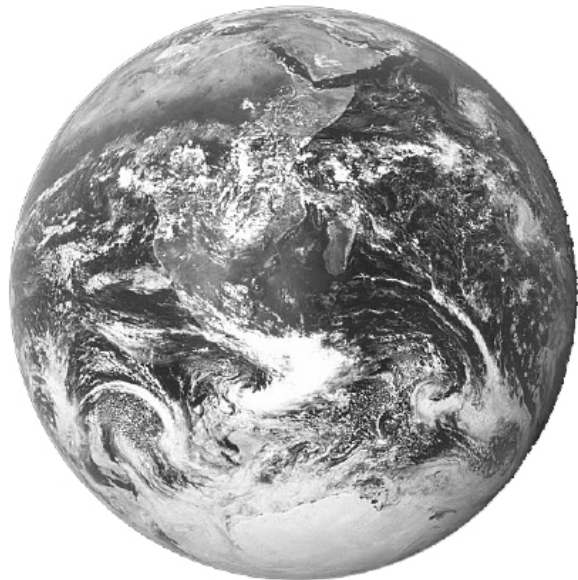
AFTER THE GAME

Take a break of five minutes or more, then debrief together, speaking in turns. At their turn, each player talks about their gaming experience:

- First regarding the path their character took;
- Then regarding something they didn't like in play or something they would have preferred to see unfold differently;
- Then regarding something they liked in play;
- Finally, regarding any other detail they wish to speak about.



Bonus 5: Here & Now



NOW

Players first agree on the moment which will be the pivot of the story, a slice of about 5 minutes on a precise date: 10:20 AM, August 5th, 1932, 9:30 PM in the year 3024... or simply the moment when the game begins.

They also choose the common thread of their story, which will be featured in each scene: a specific object, a pet, a smell or even a narrative element like a memory or a feeling. They write it on a piece of paper and prepare other pieces (twice the number of players) which remain blank for now. Finally, they each take three tokens.

The first player makes a short description of a real place of their choice and says what is happening there during the chosen moment. They can do so in a few sentences or stretch their description as long as they want, within reason. They can make details up and invent fictional characters as long as it remains believable and realistic.

Each then talks in turn. During a turn, each player describes the same moment, in any other place they want. During a description, the common thread must be explicitly mentioned, even if it needn't be at the center of a turn. Descriptions must remain believable and realistic and can't go beyond the moment defined by the players.

During a turn, any player except the one speaking can decide an element is worthy of becoming a new common thread: they then take one of the blank pieces of paper and writes the element on it. Then they put one of their tokens at the center of the table and decides if the new common thread replaces the previous one or enters play in addition to it. On a further turn, a player can now mention one or several of these common threads. They can also choose to remove one from play (as long as there is at least one remaining at all times) by spending one of their tokens.

When all the tokens are at the center of the table, the story ends. It can conclude earlier if needed: a player who wants to end the story puts all their tokens at the center of the table; the story ends if they are followed by the others. The player who started the first turn then describes what is happening in the first place described in the story, at the moment the game ends in reality.

Players first agree on a place or part of a real place where the story will unfold: the bedroom of the apartment they're in, the counter of their favorite bar, in front of a historical monument...

They also prepare 6 pieces of paper, big enough to write several lines on them, and put on each piece of paper as many tokens as there are players.

The first player makes a short description of the place as it is now and what is currently happening there. They can make details up and invent fictional characters as long as their description remains believable and realistic.

Each player then talks in turn. During a turn, a player may describe the place at another moment, whenever they want: 5 minutes after the previous description or billions of years before, anything's possible. If they do so, they write on one of the blank pieces of paper the moment

they just described. They may also revisit a moment that was previously described: in this case, they take one of the tokens on the corresponding piece of paper and writes down her piece of narration, whether it is about what comes next in this story or about its past premises. When a paper has no tokens left, its narrative cannot be further explored.

As in the first scene, descriptions should remain believable (not necessarily realistic if they take place in the remote future) and can't go beyond the place defined by the players. Each scene must be linked—esthetically, narratively, thematically, symbolically...—with a previous scene (whether the scene further develops a previously described moment or establishes a new one).

When there are no tokens left, the story ends. It can conclude earlier if needed: a player who wants to end the story puts all their tokens at the center of the table; if they are followed by the others, the story ends. The player who started the first turn then describes the place as it is in the current time, in reality.

HERE

— HERE & NOW —

Players prepare the game by choosing a place, a moment and a common thread. They take 9 pieces of paper and put on each piece as many tokens as there are players; finally, they each take three tokens.

The first player can either begin by describing a moment of their choice in the starting place that was just chosen, or a place of their choice in the starting moment that was just chosen. This choice represents a pivot of place or of time. Their description must include the common thread chosen as a group.

During their turn, each player must follow the previous one: if the previous turn included a pivot of place, they must describe another moment in this place, and if it included a pivot of time, they must describe another place at the same moment.

To go from one pivot to another (for instance, to continue describing the same place but at a different time when all previous descriptions were about the same moment), a player must spend one of the tokens in front of them by putting them at the center of the table.

Every description must include the common thread chosen as a group; it can be changed or other common threads can be added by taking one of the pieces of paper, and the tokens associated with it. These same pieces of paper can also be used to expand on a time period: the player taking one writes down the current moment, which will now be able to be developed (including its causes and consequences) if a player puts a token on it.

Tokens can only be taken from blank pieces of paper.

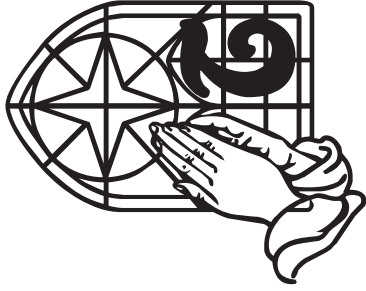
When all the players have no more tokens in front of them, the story ends. It can conclude earlier if needed: a player who wants to end the story puts all the tokens they have left at the center of the table; if they are followed by the others, the story ends. The player who started the story then briefly described the place where the players are gathered, at the current time in reality, by including the common thread(s) present in the game.

TWO MINI-RPGS BY CÔME MARTIN, TO BE PLAYED TOGETHER OR SEPARATELY

Bonus 6: Total Remix!



TOO EARLY RERITX!



PROPOSITION 1:
CHANGE THE RULES!

- PLAY **all** the **gaMES** of the collection one after ^{the} **next** in **A** marathon, until **YOUR** nerves give **in!**

YOU WON'T BELIEVE ME, BUT I GOT TO THE RUINS! HOLY HECK, CRAZY STUFF HAPPENED TO ME ON THE WAY!

Start at the end of your story and go back to the beginning, embracing inconsistencies!

Play with the rules of **THE FITTIPARADOX BRIGADE**: the PCs are sent to stop important people from being late!

PROPOSITION 2:
PLAY WITH OTHER RULES!

- Play WITH the **RULES** of **The Disorder Suit**: each player controls a **PARAGRAPH!**

THINK ABOUT WHAT YOU WANT AND PUSH THE BUTTON

1. Players can try the modules as many times as they want as long as they start from scratch every time. Only the actions of successful tries remain for future players!
2. Play with the rules of **LAST ESCAPE**: a try is not timed anymore but each action costs efforts from which you'll have a hard time recovering!

THE STELE AT THE HEART OF THE PLAINS

- Instead of Presences, it's soldiers who are tracking down the PCs. They can be killed but only if a PC suffers a serious wound in return!
- Play with the rules of *Pinky & Posty*: the PCs write the tale of their saga, that they will leave to the next travelers!

THE ATM-PARADOX BRIGADE

- The PCs are time criminals about to do a heist: they can move through time, not through space!
- Play with the rules of **HERE** and/or **NOW**: PCs are fixed in time or space and move from scene to scene, mere witnesses or more!

THE EGYPTIAN JOB

- Play what happens after the heist: the PCs must now flee to Egypt!
- Play with the rules of **THINK ABOUT WHAT YOU WANT AND PUSH THE BUTTON**: the museum is a module from which you will have to escape!

FORTUNATELY, YOU WERE THERE

- Before each story, the calamities are announced: each couple of announce gives you a comfort. Therefore, some obstacles won't be overcome!
- Play with the rules of **THE DOPPELGANGER EFFECT**: play backwards, put the sticks back one by one!

THE DOPPELGANGER EFFECT

- Only use the system to disarm bombs, shadow someone or any tricky action: the rest is described narratively!
- Play with the rules **IT WAS A CLEAR AND SUNNY DAY or THE KEY TO THE MYSTERY**: the multiverse becomes more and more unstable as the game progresses, and things get stranger and stranger!



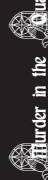
1. Thus it is written: to play a more frantic version of the game, the Monks could draw a card as soon as they had played one. It was also possible to never remove any card from the table for even more chaos!

2. And one could play with the rules of **TO GEAR REFLEX**: a new game was then switched upon every 5 minutes. Amen!

IT WAS A CLEAR AND SUNNY DAY OR

THE KEY TO THE MYSTERY

- Play sorcerers trying to successfully summon a creature from beyond: on the papers are esoteric symbols which abound in the world, and when a paper is turned it means the ritual has begun!

- Play with the rules of  **Murder in the Quantum Monastery**: even less control on reality's slow destruction!

AFTER SCHOOL INVESTIGATIONS

• The mood is no longer of a provincial high school but of film noir: adjust crimes and clues in consequence and don't pull your punches when PCs neglect their personal problems!

- Play with the rules of **ROBONIMALS**: **escape from the lab**: the PCs go through the city as they would through the lab, questions become those they ask to solve the case, and the Thing becomes the criminal running after them to put an end to their efforts!

Piracy & Poetry

- The Pirates explore space neocropoles here and there in the universe!

- Play with the rules of **SARGRY CITIES**: during a halt or out at sea, Pirates are never sure of being quite welcome!

THE · CREATOR · AND · THE · CREATURE

- The game is the same, except you play by mail: describe your actions in each letter!

- Play with the rules of **THE IN-TERROGATION**: each character tries to understand the values held by the other, and the elements of the case become slices of life!

SARGRY CITIES

- The Travelers came to loot the City: its goal is now to drive them away!

- Play with the rules of the **DOPPELGANGER PROJECT**: the Travelers go from City to City!

THE DOPPELGÄNGER PROJECT

- Each PC is stuck in a different reality. It's impossible to meet and transmitters are only for communication: use walkie-talkies!
- Play with the rules of **SATURDAY NIGHT FOREVER**: the PCs always visit the same reality, in a loop!

🦋 The Seal Will Be Broken 🦋

- Each turn represents a new generation of Acolytes: eras go by as the game unfolds!
- Play with the rules of **YOU ARE A TREE**: the Acolytes have small powers, maybe enough to succeed in their task?!

SATURDAY NIGHT FOREVER

- The death of the CE is due to a psychotic killer: the game is now a slasher in which you must flee the murderer or eliminate them!
- Play with the rules of **PLAYED IN THE FREEZING NIGHT...**: each Nightmare pile is a time loop!

Death in Venice

- You play two lovers who are not made to end together: in each scene, they fall in the arms of someone else!
- Play with the rules of **POISONED WITH REVEGEE**: in their letters, the nightlifer speaks of the past, Death tells of possible futures in icy missives!

YOU ARE A TREE

- You are a God, imprisoned in a statue: if the GM says so, maybe you can even escape it!
- Play with the rules of **The Seal Will Be Broken**: you can try but things will only get worse under your watch!

ROBONIMALS: escape from the lab

- The PCs are humans, victims of strange experiments; the place they try to escape from is a shared mental space!
- Play with the rules of **THE CREATOR AND THE CREATURE**: a single PC tries to flee from a Thing that wants to bring it back in the lab forever!

THE ♂ TO DREAMS

- The Dream's goal is to guide two stray Empaths who try to find each other in an astral plane shaped by their thoughts!
- Play with the rules of **AFTER SCHOOL INVESTIGATIONS**: decipher the Symbol at the heart of the Dream and discover the truth about this oneiric place!

PLAYED IN THE FREEZING NIGHT...

- The PCs are fearless adventurers, trying to save one of their own who was caught by an horrible nightmare!
- Play with the rules of **ONE MINUTE TO MIDNIGHT**: the cuddly toys lose strength (and pieces) as the Big Nightmare takes control of the city's zones!

THE INTERROGATION

- The game is now about a chase: each die corresponds to an obstacle or a means of transport instead of a value!
- Play with the rules of **VIOLENCE/SEX/POOP**: instead of overbidding on values, lose them with the wrong gesture!

POISON YOU PED With REVEGE

- The Detective doesn't know who the **Writer is**: at the end of each fragment of their report, they make a guess that the **Writer** secretly confirms or denies. After 3 wrong guesses, they must give up the case!
- Play with the rules of **THE DEAD BODY IN YOUR HEAD**: in each scene and as time goes by, one of the 3 roles is in the spotlight. The Victims all share the same secret!

VIOLENCE/SEX/POOP

- Instead of playing a disgusting game, get classy and play the **Power Rangers!** Your attributes are like **DEDUCTION/PIROUETTE/LASER** and there you go, an easy-peasy hack!
- Play with the rules of **THE ♂ TO DREAMS**: you're roaming in a creepy nightmare, better hope the *Dream's* in a good mood!

ONE MINUTE TO MIDNIGHT

- The PCs are humans, a few days or weeks before the end of the world: how will they accept it, as their resources are at their lowest?!
- Play with the rules of **THE STEEL AT THE HEART OF THE PLAINS**: the robots are lost in hallucinated landscapes they unsuccessfully roam through until they turn off!

The Disorder Suit

- The PCs are humans in a giant robot they stole from the base; they must find a monster terrorizing the city!

- Play with the rules of **THE EGYPTIAN JOB**: flowers can fuse to try to get by!

LAST DUNGEON

1. One of the players plays the one who is dead: in their turn, they answer the questions as a ghost (they replace the word “comrade” by the word “companion”)!
2. Play with the rules of **YWBMBIGTTR** or **HCSHTMOTW**: the players write memories on the pieces of paper, and everyone interprets them as they wish to describe the dungeon’s conquest!

UNTIL DAWN COMES

- The PCs are amoebae, each a different future life form: only one will prevail!
- Play with the rules of **LAST DUNGEON**: the PCs answer questions (freely or by adapting the cards) and must go through 5 steps (spark, halo, glow, light, star) to affirm themselves!

HERE & NOW

- Explore a representative fictional place, or the key moment of your favorite story!
- Play with the rules of **UNTIL DAWN COMES**: the constellations tell human stories from their point of view; maybe they sometimes influence how things go!

THE DEAD BODY IN YOUR HEAD

- Instead of a LARP, the game is played as a RPG. Each PC has a Stress track: players choose which one is the most stressed at the end of a scene and increase their track by 1. Then roll 1d10: if the result is lower than a PC’s current track, they surrender to the police!
- Play with the rules of **Death in Venice**: in each scene, a player plays **A**, the other plays their murderer!

LAST ESCAPE

- The PCs have the same common goal: to banish an Elder God acting up in the vicinity!
- Play with the rules of **FORTUNATELY, YOU WERE THERE**: the PCs recall memories of their youth!

32 RPGs IN A SINGLE VOLUME!

The Disorder Suit
 With a GM / 2h - 3h / Play flowers stuck in a hurricane

HOLY HECK CRAZY STUFF HAPPENING
 With a GM / 1h / Play people making things happen

LAST DUNGEON
 Without a GM / 1h / Play grieving adventurers exiting a dungeon

THE INTERROGATION
 Without a GM, 2 players / 1h / Play a Detective and a Criminal

THINK ABOUT WHAT YOU WANT
 A GM and a player at a time / 15 mn / Play things

The Seal will be Broken
 Without a GM / 2h - 3h / Play Acolytes trying to keep an Old God asleep

HERE
 Without a GM / 1h / Play things

ROBONIMALS: escape from the lab
 With a GM / 3h - 4h / Play animal-robot hybrids in a destroyed lab

HUNGRY
 Without a GM, a player

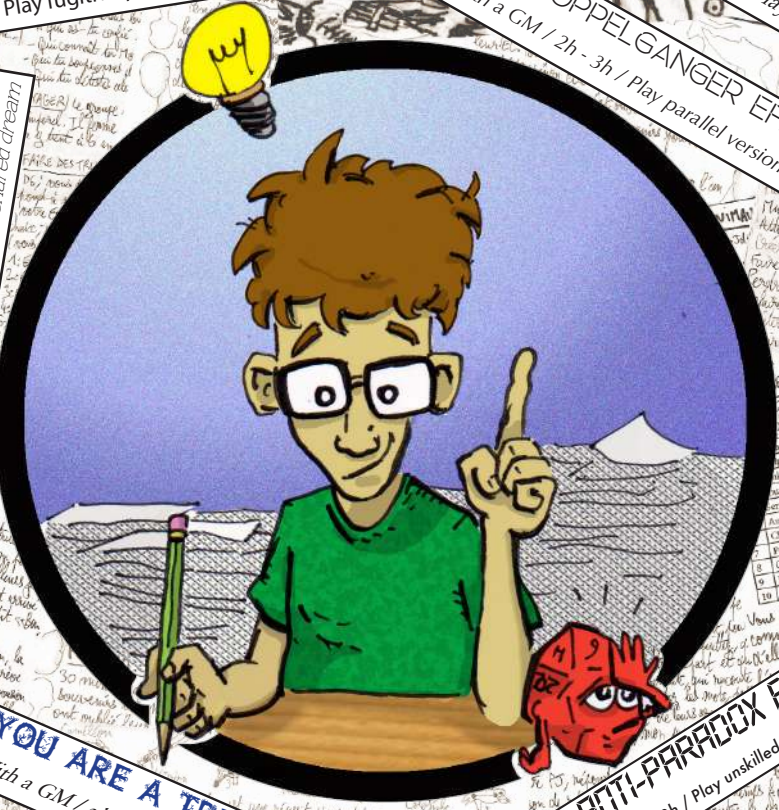
LAST ESCAPE
 Without a GM / 2h - 3h / Play fugitive pensioners

THE DOPPELGÄNGER EFFECT
 With a GM / 2h - 3h / Play parallel versions of the same character

AFTER SCHOOL
 Without a GM / 4h - 5h

THE DEAD BODY IN YOUR HEAD
 LARP with no organizer / 4h 15 / Play a group of friends after they committed a murder

THE GUY TO DREAMS
 Without a GM / 3 players only / 1h / Play the exploration of a shared dream



Pinny & Betty
 Without a GM / campaign / Doppel pairs, murder, the hidden cast

NOW
 Without a GM / 1h / Play the exploration of the same time

YOU ARE A TREE
 With a GM / 2h - 3h / Play magic trees protecting their domain

THE ANTI-PARADOX BRIGADE
 With a GM / 2h - 3h / Play unskilled time agents

POISON YOUR PEN
 Epistolary game / campaign play

SATURDAY NIGHT FOREVER
 With a GM / 2h - 3h / Play ghosts stuck in a time loop

EGYPTIAN JOB
 With a GM / 2h - 3h / Play Egyptian animals robbing a museum

PLAYED IN THE FREEZING NIGHT...
 Without a GM / 2h - 3h / Play Cuddly Toys fighting nightmares

YOU WON'T BELIEVE ME BUT I GOT TO THE RUINS!
 Without a GM / 1h / Play Victorian explorers who exaggerate a bit

UNTIL DAWN
 With a GM / 30mn - 1h30

DAY OF THE KEY TO THE MYSTERY
 Amateur detective obsessed by strange signs

MURDER in the QUANTUM MONASTERY
 With a GM / 2h - 3h / Play Monks accused of murder in a quantum monastery

PEOPLE AT THE HEART OF THE PLAINS
 With a GM / 1h - 2h / Play lost travelers in an hallucinated landscape

TO REAL REINVENT
 Mix / Mix / Mix / Mix

FORTUNATELY
 Without a GM / 1h