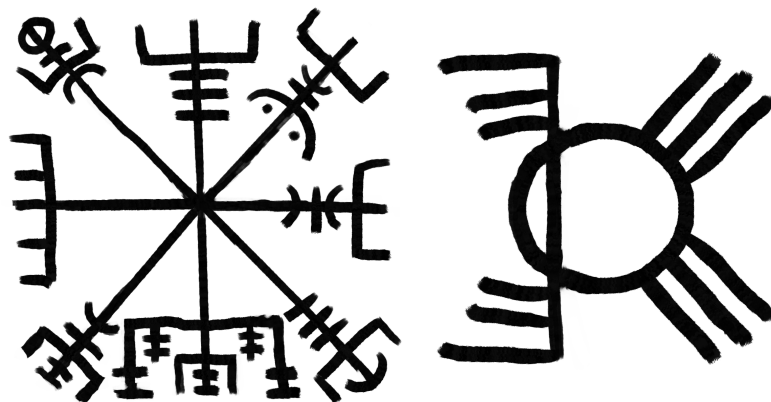


HIDDEN STORIES ROLEPLAYING GAME B & W Printable Version



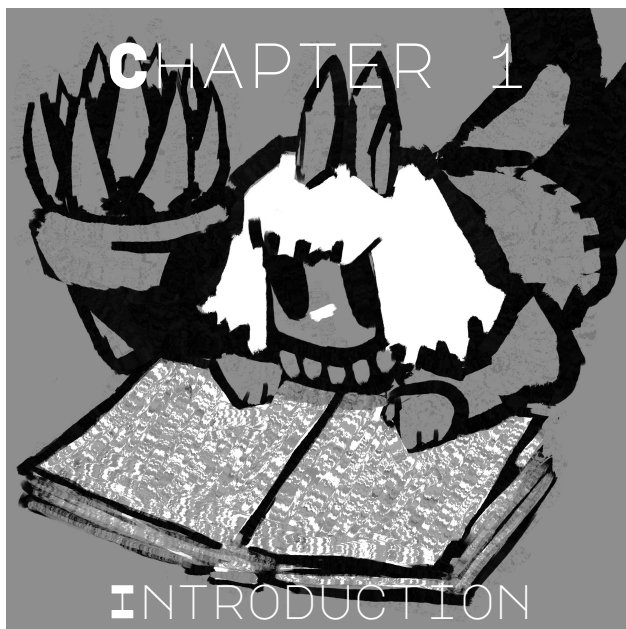
written and illustrated by
Guinevere Drake
how many eyes hath the Sphinx?

with special thanks to
Chris DeRoller and Mike Clark
for giving us a Home

REVISION 000



FLOWER CROWNS
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WELCOME

Hidden Stories is a tabletop roleplaying game for one Game Master (GM) and two to six players.

To play this game, you need paper, pencils (with erasers), and dice. The players can write their characters on blank paper or on printed character sheets. It's also helpful to have tokens, like poker chips, to keep track of XP.

DICE

This game uses the standard set of polyhedral dice (d4, d6, d8, d10, d12, d20 — okay it doesn't use the d4 but most people have them, and I'd feel bad if I didn't mention it because I feel like it doesn't get enough attention).

Every player should ideally have their own set of dice, and even then you may occasionally have to borrow the larger dice from each other. You'll all want to have extra d6s.

Each kind of die is abbreviated dX, where X is the number of sides the die has. A number preceding the dX indicates the amount of dice. For example, the abbreviated form of "two six-sided dice" is 2d6.

On the d10, the side showing 0 is considered a roll of 10. Some d10s have an extra zero at the end of each number (so instead of 1 or 2, they'll read 10 or 20). Just ignore the zero.

CHARACTERS

Each player makes their own character, who

they will decide the actions of. Sometimes the GM or other players can, while narrating a scene, suggest actions your character takes. These suggestions must always pass your approval.

A character controlled by a player is also called a *Player Character* or *PC*.

THE GAME MASTER

The Game Master — called the Storyteller, Dungeon Master, or Hollyhock God in other games — is the facilitator of the game's activities. They will typically gather the players and incite them to play. The GM also takes the role of worldbuilder, deciding what elements to include in the setting (although the players can have a say over this aspect too); and of referee, deciding which rules to enforce, how to enforce them, and when.

The GM has control over the world and the NPCs, like in most roleplaying games, but the players do as well. The GM should, however, have the first and final say in these matters.

You should probably pick someone experienced with RPGs to be your group's GM.

GETTING IN TROUBLE

As this is a game of adventure, the characters will often encounter Trouble. To overcome Trouble, you must describe how you use one of your Skills to surpass the challenge it presents, and then roll dice to see if you succeed or fail.

The dice you roll are determined by the Attribute and Skill you are using. Your Attribute may add a d6, d8, d10, or d12; and your Skill may add a number of d6s. (You can also get more dice from your character's items and hobbies.)

Every die that shows a 6 or higher is a success. Usually, you only need one success to overcome Trouble.

For more details on Trouble in play, see Chapter 4.

CAMPAIGNS, SESSIONS, & SCENES

When a group of players with a GM gets together one or more times to develop a

continuous story, that is called a *campaign*.

Each time they gather together is a *session* of play. A campaign can last a single session (this is typically called a "one-shot"), but they are usually composed of multiple sessions.

A session is played in *scenes*. One or more people (players and/or the GM) will narrate the scene, which means setting the scene up with a detailed description to establish atmosphere, and deciding when the scene ends.

Scenes should cover the most important parts of the story. Less interesting bits can be glossed over. "Important" does not mean "active" — passive slice-of-life scenes can be interesting and important to the story too.

When narrating a scene, you can control the world and characters that aren't controlled by players (called *Non-Player Characters* or *NPCs*), but you cannot violate a player's control over their own character's actions. You can, however, make suggestions.

The GM also always has control over the world and NPCs, which supersedes any player's control if there is a disagreement.

STARTING A SESSION

The GM should start a session by either providing a scene of their own, or asking if any of the players have a scene. If the last session ended mid-scene, you might instead cut back in from there, or just skip the rest of it and cut to the aftermath.

COOPERATION

As a player or the GM, you will never have complete control over a scene. Everyone present should cooperate to help build the scene — adding details, narrating their character's actions, and suggesting actions for other characters — including NPCs — to take.

Most of the time, you won't know exactly where a specific scene is going to go, but sometimes a player will narrate a scene with a specific goal in mind — getting in Trouble, earning XP, spending XP, or healing Conditions. In this case, everyone should work together to help them reach this goal.

Multiple players can be the narrator of a scene at the same time. For example, if multiple

players want to heal Conditions, they can do so in the same scene. The GM can act as a final arbiter if there are disagreements between the players.

SAFETY

Hidden Stories takes place in a world where going outside the walls of what you know is dangerous. Many creatures have, as a response to the natural dangers of the world, receded into their own private habitats: humans into walled cities and towns, elves into the hidden places, trolls into caves, and so on.

OUTSIDE

The Outside world is exhilarating and fantastic and so, so beautiful but it can and it will Break you. A fairy will curse you, a giant will pick you up and throw you, an avalanche will crush you, monsters will try to attack you.

While you're in the *Outside* (anywhere away from Home), you'll gain XP and get in Trouble. For more details on the Outside in play, see Chapter 4.

NOME

In contrast, Home is by definition safe. It's a place where you can take the lessons you learned and the experience you gained in the world outside the walls, and use them to nurture yourself and grow. It's the place where you can see your friends, where you can decorate the lamps with origami gracklecats on strings, and where you can compile your blurry photos of trolls into a scrapbook.

This dichotomy is defined in game terms by a list of requirements for a place to be considered *Home*. Home might not be the place where you live, but it is always a place where you can feel completely safe. You may have to wade through *Hel und ihr Vater* to get there, but it is always there, somewhere.

Home, and what you can do there, is defined further in Chapter 4. Generally, you'll be able to heal Conditions and spend XP and you will very rarely encounter Trouble there.



OUR HIDDEN WORLD

The default setting for *Hidden Stories* is called the Hidden World. It is rooted in seven specific principles, which are listed below.

1. FOLKLORIC ORIGINS

In the Hidden World, the boundary between myth and reality has broken down. Every country is populated with creatures, places, items, and magics from its folklore. History has developed differently because of this, but the exact details are up to the GM and players and probably shouldn't be thought about too much. Imperialism definitely wasn't as far-reaching, considering the danger of the Outside.

The material in this book is based on Germanic folklore, with a smattering of other cultures built in. It also has completely random things that come from the realm of pure imagination, such as the ameliads and ocelaffes. You can use whatever folklore interests you that all the players agree to, and your group is absolutely encouraged to make up and develop its own little mythos as I have done.

2. FICTIONAL ORIGINS

In addition to ancient folklore, the Hidden World is inspired by many modern works of fiction, particularly video games. The Hidden People and the goblins are similar to *Cave Story's* Mimiga or some of *Undertale's*

monsters. The fantastic Worlds and Zones of the *Super Mario* and *Sonic the Hedgehog* series provide inspiration for this game's magical landscapes. This game's general tone, and its use of Germanic folklore, are based on the *Hilda* graphic novels. Use whatever fiction interests you as a base for your creatures and places.

3. MAGIC EVERYWHERE

Magic is very common in everyone's day-to-day life. The effects of magic are usually obvious and instantaneous. People casually give each other charms. You'll see harmless magical creatures fly majestically over the city. A gracklecat might perch on your Home's window while you're laying down to bed, jumping down as soon as someone stirs. Fairy curses are a common ailment, and everyone knows they can be cured with a quick salt bath and prayer.

While simple charms and curses are common, spellcasting is a specialty. There are about as many spellcasters in the world as there are artists — many people dabble, some practice the ability further.

You don't *need* any kind of natural gift or bloodline to do magic, any more than you would to draw a nice picture. Many creatures do happen to have their own natural magics. The Hidden People, for example, have an inherent gift for Hidden Magic (which lets you hide things very effectively).

4. LIMITED TECHNOLOGY

The technological development of this world should be equivalent to that of the 1980s (or early 1990s at most), a mix of convenience and wonder.

There is running water, electricity, and indoor plumbing within the walled cities and towns. Because of the danger of the outside world, massive infrastructure and environment-damaging factories are harder to build. There are still some factories, there is still oil and plastic, but they're less common.

Cellphones aren't as much of a thing yet, although they do exist. Most people have landlines. There are telephone lines connecting cities and nations, but they're sparse and sometimes damaged.

You can watch movies and listen to songs on tape. Home computers are rare but some people have them, and there are definitely video games!

The streets in and around cities may be travelled by cars, but automobiles are not common at all in the great Outside. There may be train tracks, especially between close cities. Airplanes would probably be knocked down by giant flying creatures.

If you want to include sci-fi elements, mad science or deviant magic can create effects similar to modern or even futuristic technology.

You're also free to fudge this principle as much as you like, as long as you don't call specific technologies what they are. Make them look different, give them different or obscure names. For example: if you want characters to be able to communicate with each other from long distance no matter where they are, you might give them transponders that look like Game Boy consoles with antennae (rather than mobile phones). If you want characters to be able to travel long distances quickly, you could have ancient teleporters in specific locations. Picking random spots on the teleporter network could lead to some interesting adventures. (Of course, you can do the same thing by giving the players easy access to the Subspace or fairy world.)

It would be interesting to remove/replace this principle and set this game in a more technological world, but that won't be covered in this book.

5. Δ DANGEROUS WORLD

The Outside, as previously covered in Chapter 1, is dangerous. This is a game mechanic as well as a principle, so unless you make some radical changes to the rules this will also have to be a part of any non-standard setting.

Some of the dangers of the Outside include attack monsters, giants, wyverns, and the trolls that come out at night. If you want to put a *Touhou* spin on this principle, you can establish that youkai will eat humans (and possibly elves) that wander off the paths outside of towns and cities at night.

6. Δ SAFE PLACE

As much as this setting contains danger, it also contains safety. Home is definitely a safe place, and you can find little pockets of Home everywhere, even in the great Outside.

This principle is also a game mechanic, and ignoring it or modifying it would mean modifying the game's rules — which, if that's what your group wants to do, I am totally okay with, but rules variants won't be covered in this book.

As mentioned earlier, any creatures with many inherent weaknesses (like humans, elves, trolls, goblins, ogres, *et cetera*) will have created their own strongholds which are often hidden from the eyes of most.

The humans have built walled cities to protect themselves from monsters, and keep lights on around the city walls to avoid being stepped on by giant creatures.

Elves are known as the Hidden People because they live inside of magically hidden cities and towns, built in the little places where you'd only look if you'd lost something.

Trolls live in caves on the mountainside, sometimes digging sprawling caverns inside of mountains. They don't so much have to worry about giants, but they will turn to stone in the light of day. At sunset, they emerge from their homes and play games in the great open fields.

Forest creatures, such as goblins, live deep within the trees and vines. As long as they respect the forest, its spirit protects them from hostile intent. Some trolls live in forests with particularly thick roofs, or in places where tall mushrooms grow that they can sleep under in the day.

The incredibly squishy fairies have created, using their magic, an entire separate world. Methods for entering this world are complicated and not well-documented, but easily and regularly carried out by fairies. To further protect their world, they will trap other creatures that find their way in, so that information about the fae doesn't get out.

7. ∇ VIOLENCE ISN'T THE ANSWER

This is as much about general tone as it is a principle of the setting. The PCs should not use

violence to solve their problems. If they do resort to violence, they will be seriously punished for it. As the GM, you should always give your players a non-violent solution to Trouble.

Your group decides how these rules apply to NPCs. If your group wants to use non-violent methods to overcome a violent NPC, you can do that; but if anyone in your group isn't comfortable with or just doesn't feel like playing that kind of game, then don't!

This principle doesn't apply to attack monsters, creatures that have to kill to survive, and creatures that kill out of ignorance. Those things create much of the setting's danger. Players should not use violence to deal with these creatures. (Hacking and slashing attack monsters is okay, as long as they're attacking you — it's kind of like cutting down weeds, since they're dangerous to things we value and don't display sentience. This is still a little bit violent, so there should be a little bit of punishment — injuries, upset consciences, the like.)

U S I N G O T H E R S E T T I N G S

Settings can be taken from other RPGs and works of fiction, and you can make your own settings as well. You can use any setting which fits, or can be modified to fit, these principles. You can also change the principles to fit the setting you use!

I wouldn't recommend changing the fifth, sixth, or seventh principles. Many of the game's rules are based around these principles, so changing them would create more work for you if you wanted to have a functional game.

If you want to make your own setting, well, a lot of this game's setting is already left up to you to decide. You can remove some of its core elements, like the Hidden People or humans, and replace them with your own. You could change its core elements, like making colossal robots the main threat of the Outside rather than monsters and giants. You might create a rigorous system for how magic works in your setting — although that's more of a house rule.

H I D D E N P L A C E S

These are a few odd places that you might use in your campaign.

H U M A N C I T I E S & T O W N S

Humans live above the ground, in well-fortified settlements. They typically surround large areas of land with fence or wall, and gradually fill that area in. Watching a human city grow over time is like watching a plant grow to fill its pot brim-from-brim.

Walled cities typically expand vertically with thin and tall townhouses containing multiple apartments. Buildings are divided into a vague grid of roads, with each section being called one *block*. Towns follow roughly the same block pattern, but because of their lower density are much sparser and more freeform (especially if they lack permanent walls).

Life in a human city or town is frenetic. Humans usually must do work by hand, as they lack inborn magic. There is a lot of work to do!

Human celebrations are often similarly chaotic, involving parades, festivals, and grand feasts. Some holidays involve the wearing of strange and elaborate costumes, and others involve giving and receiving gifts with loud awe and thanks.

H I D D E N P E O P L E C I T I E S & T O W N S

The northern elves have traditionally lived under the ground. Their settlements are "bigger on the inside" — the elves use Hidden Magic to create and expand hiding places under rocks and caves.

In theory, this technique could be used to create settlements in urban spaces or forests, where there are many more natural hiding places — but forests and cities are much too busy for elves. They would be constantly disturbed by nosy humans, spirits, and animals.

Elven cities are a composed of a series of tunnels (usually called "roads") which are paved with rune-inscribed stone or clay bricks. Doors to hidden houses line the walls, and you will see yellow candlelight through their windows as you walk down the town road. Cities and larger towns may have electric or oil lamps hanging

from the roofs of their tunnels.

Life in an elven city or town is quiet and peaceful. There is much less noise pollution, so it can be refreshing for humans to visit every once in a while. Humans may eventually become anxious in the total silence that night brings. (Elves in human towns and cities have a similar reaction — they are briefly energized by the constant sound and activity, but it soon overwhelms them.)

Elven celebrations are solemn, religious, and joyful, involving hushed prayers and anonymous exchanging of gifts.

SUBSPACE

Doors to Subspace can be found in various places — cities, towns, forests, caves, at the bottom of rivers — and are marked with a symbol specific to your campaign. You can use Subspace Magic to open up new doors.

The Subspace is largely a dark void. The floor is stone brick or hardwood in some parts, in other parts it's rocky pink sand or short blue grass. Disconnected pieces of libraries, castles, Victorian mansions, magenta dunes, yellow trees, and turquoise cacti hover motionlessly in the abyss. Gravity doesn't really work the same way in Subspace — two people can walk up the same staircase from different ends, you might look up and see someone else walking on the ceiling, and so on.

It's actually pretty comfortable in the Subspace. There are lots of places to sit down and relax — under trees, on half-couches, inside of castle turrets and massive bookshelves. It can get chilly, so bring a sweater.

Nobody knows how the Subspace was created. It's infinitely large, but somehow much smaller than the normal world — you can use it to travel very quickly if you know where all the doors lead. Subspace Magic can be used to find the appropriate door to travel to a specific place. Traveling through the Subspace never takes more than a day (if you're walking at a normal pace), although it may feel like longer than that.

The Subspace is malleable, and Subspace Magic can be used to shape it, forming new doors to walk through and platforms to walk on.

Some locations in Subspace may mirror locations in regular space. (Or, do locations in regular space mirror locations in Subspace?)

THE FAIRY WORLD

Half forest and half fortress, the fairy world is full of strange castles and massive trees. Like Subspace, it can only be entered through arcane methods. It is a completely flat plane that shifts constantly to reflect royal power struggles. The edges are uncertain, and possibly extend infinitely — no one has dared venture that far into the wild, not even those of the fairies themselves.

The sun and moon are always in different places depending on where you go. Each court is perpetually at a different time. Some of them might instead have day-night cycles that make no sense — night for a year, then one day of sunset. Non-fairies don't age while they're in the fairy world, and their perception of time is extremely skewed.

Every fairy is some form of fairy nobility, as all the original fairies were. They consider all other creatures commoners. Fairy society is divided into hundreds of courts ruled by the highest nobles, which are all united under the rule of Queen Titania.

Titania is the only fairy who holds the title of Queen. Her palace sits at the exact center of the fairy world, and is likely the source of its existence. The closer a fairy's court is to the center of the world, the more power they hold.

The fairy world is divided across the middle into Unseelie courts and Seelie courts. The Unseelie fairies generally dislike non-fairy creatures and are often viewed as malevolent or evil, while the Seelie have better relations with the humans and elves. Titania is generally referred to as "Queen Mab" by the Unseelie. Both kinds of fairy can be incredibly dangerous and should only be approached with extreme caution.

A fairy is able to enter the fairy world at any time, as long as they aren't being watched. It's possible that they use some kind of spell or ritual to enter.

Non-fairies do not typically enter the

fairy realm intentionally. An unlucky human may find the fairy world simply by getting lost deep in any forest. Once they are in the fairy world, they're often stuck there — you might become trapped in the fairy world for life by dancing with fairies, eating their food, or accepting a gift from them.

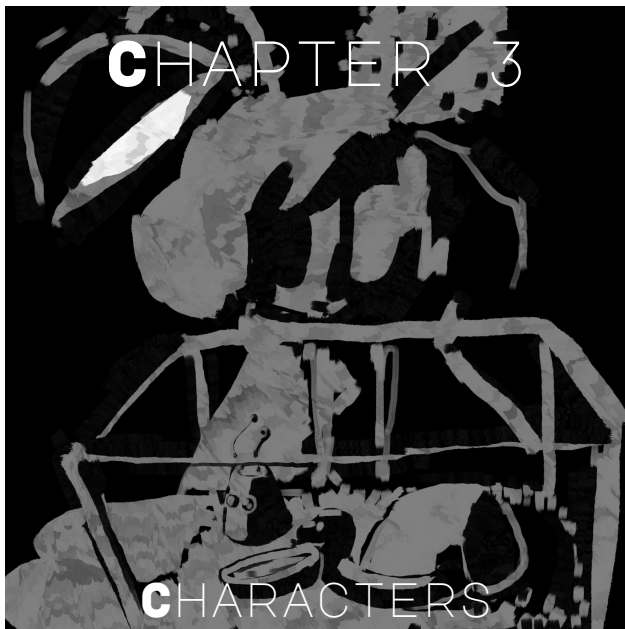
Methods of intentionally entering the fairy world can be determined as fits the story your group wants to tell. You might have to consent to being dragged through by a fairy, or have to find a natural ring of mushrooms growing in a field.

ÁLFABORG

The capital city of the northern elves is so well-hidden that even those who live there don't know where it is. Called Álfaborg, it is only accessible by enchanting a boat with Hidden Magic to hide the location you're steering to. You can leave Álfaborg by enchanting the boat to hide the location you're steering *from*.

Álfaborg is like any other Hidden People city, but a little bit busier. The roads are wide and lined with houses, shops, churches, and offices. The city is divided into multiple districts.

The queen of the northern elves, who is named *Borghildur*, is half royalty and half local deity. She does not leave her palace, and a few suspect she doesn't exist at all. Others say she is related to the fairy queen Titania, and that she spends much of her time in the fairy world.



MAKING YOUR CHARACTER

This chapter should contain what you need to know to make a character. The following is a quick guide to character creation, and the rest of the chapter details certain aspects.

1. SPECIES

What kind of creature do you want to play as? Most things that are sentient (conscious) and sapient (use tools and language) are okay. Check with your GM and the other players — some things may not fit the campaign's tone or concept. It's okay to play the same kind of creature as someone else.

Your character's species doesn't have to be well-defined. You can give your character any sorts of features you want — animal ears, horns, claws, fangs, strange eyes, plant or fungus features, little magical quirks. You're allowed to leave the species section of your character sheet blank, even if you have some idea of what your character might be. You can intentionally keep your character's species a secret. If you have the features of a specific animal, you could call yourself a spirit, youkai, or hybrid. You can also make up your own species, and use ones from fiction and folklore. There's more on player species later in this chapter.

2. NAMES

Give your character not only a full name, but at least one nickname or common name. If you're

having trouble thinking of a nickname, just shorten the first name and be done with it. It doesn't matter if nobody actually calls your character that — it's good to think about your character's name and how it sounds.

You're also encouraged to write down the meaning behind your character's names. There's a box for it on the character sheet.

3. ATTRIBUTES

There are four Attributes, which measure the amount of exercise your character has had in different areas that can be used to solve problems. The Attributes are Health (ability to regulate and control your body), Learning (ability to learn things quickly), Contact (ability to empathize and connect with other creatures), and Magic (ability to do magic and understand magical workings). More details on what each of these Attributes do and what they mean are later in this chapter.

Divide 6 points between the Attributes. You can put up to 3 points in one Attribute. You're allowed to put no points in them, too.

If your character isn't human, you can choose to put an extra point in Health. Humans are weak compared to most magical creatures.

You don't have to spend all of your points.

- If you put 0 points in an Attribute, it has no dice. This means that if you don't have any other bonuses, like from items or Skills, you'll automatically fail rolls involving this Attribute.
- If you put 1 point in an Attribute, it has 1d6. You'll add 1d6 to rolls involving that Attribute.
- If you put 2 points in an Attribute, it has 1d8. You'll add 1d8 to rolls involving that Attribute.
- If you put 3 points in an Attribute, it has 1d10. You'll add 1d10 to rolls involving that Attribute.
- If you happen to have 4 points in an Attribute (which should only happen if you're playing a non-human, take the extra point for Health, and spend 3 points on it), it'll have 1d12.

4. SKILLS

Skills work similarly to Attributes. They add a bonus to rolls involving them. Each Attribute (except Magic) has four associated Skills.

You have 6 points to spend on Skills. You don't have to spend all of them, and the most points you can put in one Skill is 3. You can (and will have to) put no points in some Skills.

For each point you put in a Skill, add 1d6 to it. So, for example, if you put 2 points in Charm, it'll have 2d6. This is the bonus you add to rolls for that skill.

Magic Skills work a little bit differently than the other Attribute Skills. There's one established Magic Skill, called Detect, but you can also make up your own Magic Skills. The name of a Magic Skill should end with "Magic". For example, if you want your character to do magic that involves fire, you could give your character a Skill called "Fire Magic". There are also a few Magic Skills referenced in this book, like Subspace Magic and Hidden Magic — you can use those too, if the setting you're playing in allows it. Hidden Magic is a good choice if you're playing as one of the Hidden People.

Magic Skills should be approved by the GM and other players.

A list of Skills follows. There is a more detailed list later in this chapter.

- Health Skills
 - *Force* — apply physical force
 - *Move* — move your body with grace or speed
 - *Resist* — apply physical stamina
 - *Sneak* — evade others' notice
- Learning Skills
 - *Know* — recall knowledge
 - *Search* — investigate and search for knowledge
 - *Teach* — get a point across
 - *Understand* — study and understand something
- Contact Skills
 - *Charm* — lie or negotiate to get what you want
 - *Connect* — empathize and connect with someone or something

- *Lead* — rally others towards a goal
- *Network* — contact the right person
- Magic Skills
 - *Detect* — know if and how things are magical
 - anything you can come up with!

5. HOME

Check the list of requirements for Home in Chapter 4, and think about the places in your character's life which fit that description. Is it the place where your character lives? Is it a little cabin in the forest that they go to every winter? Is it a summer camp for other people their age? Is it the Subspace, the fairy world, some other magical place?

Write down the place or places that your character considers to be Home.

6. ITEMS & HOBBIES

On the included character sheet, there are four item- and hobby-related boxes — Favorite Item/Pet, Common Items, Special Items, and Hobbies. Write down a Favorite Item/Pet, 1-6 Common Items and Hobbies, and any Special Items you want to have that your group approves of.

Favorite Item/Pet is just that. It's an item or friendly creature that is an important part of your character, and that your character always has. Your character can't lose this item unless you want them to, and you can decide when your character gets the item back as fits your story. You're allowed to replace this item with another one, but you can't have more than one Favorite Item/Pet.

Your Favorite Item/Pet adds 1d8 to rolls if you describe how it helps overcome Trouble.

Common Items are simple items that your character is very likely to have on their person. They can't be unique — they have to be something there can be multiple copies of. You can always assume that your character has these items, unless there's a reason they wouldn't.

Your Common Items add 1d6 to rolls if you describe how you use one or more of them to overcome Trouble. The GM might give you more dice if the item seems particularly useful in the situation.

Special Items are unique items. They can

have a rating from 0 to 5.

- An item with a rating of 0 adds no dice to rolls.
- An item with a rating of 1 adds 1d6 to rolls.
- An item with a rating of 2 adds 1d8 to rolls.
- An item with a rating of 3 adds 1d10 to rolls.
- An item with a rating of 4 adds 1d12 to rolls.
- An item with a rating of 5 adds 1d20 to rolls.

You have to describe how you use the item to overcome Trouble, just like with other items. The GM might give you more or less dice than the rating would give, depending on the usefulness of the item in that situation.

Hobbies are special crafts (magical, mundane, or in-between) that your character is especially devoted to, like blacksmithing, botany, charm-making, knitting, painting, or reading. A hobby can add 1d6 to a roll if you describe how you use it to overcome Trouble. The GM might give you more dice if the hobby seems particularly useful in that situation.

For more on using items and hobbies in gameplay, see Chapter 4.

7. PROBLEM

This part will require your GM, because you need your GM to write it down and keep track of it. You should also write it on your character sheet.

Everyone has problems. Come up with a Problem for your character — it can be anything that regularly causes them to get into Trouble. Some example Problems follow.

- Heaven wants me back.
- A Great Shuck has been following my scent, and it'll catch up with me if I stop moving.
- Forest spirits really don't like me and I don't know why!
- I can't help but point out other people's flaws.
- I have no arms. It sucks.

The GM can use your Problem to put you

in Trouble at any time — even when they couldn't normally put you in Trouble, like if you're spending the scene healing Conditions. (This works the same way as if you'd put yourself in Trouble, so you don't get to heal. Sorry.) When they do, you can either refuse the Trouble and ignore the Problem for now, or you can accept the Trouble and gain 5 XP. It doesn't matter whether you fail or succeed on the roll, you still get the XP!

Sometimes, you might get in Trouble because of your Problem without the GM offering you XP. If that happens, you gain 5 XP anyway. You can only get XP from your Problem once per scene.

If your Problem becomes permanently solved, come up with a new one as soon as you can. It's okay to have a brief period where you don't know exactly what your Problem is, but you should have a new one within 1-2 sessions.

Your character may or may not actually be aware of their Problem — at least, until it actually becomes a problem for them. They should usually catch on pretty quickly, since it's supposed to be a major part of the story. You might try writing a story where your character doesn't know about their Problem even as it's affecting them and maybe not until it's solved, though.

THE LAST STEP

When you're done making your character, it's a good idea to pass the character sheet around and let everyone have a look at it; or to give a brief introduction involving their name, species, physical appearance, and Skills.

ABOUT ATTRIBUTES & SKILLS

The following is a description of each Attribute, and each Attribute's relevant Skills.

HEALTH & ITS SKILLS

The Health Attribute refers to the health and strength of your body, not to your mental or emotional health. Health Skills involve moving

your body in different ways, using it to apply force, and maintaining the control you have over it. The four Health Skills are Force, Move, Resist, and Sneak.

Force is used to apply physical force. It can be used to hit things, push things, pull things, and break things. It's also the Skill you might use if you got into a wrestling match or a fistfight (although depending on how you describe it, Move, Resist, or even Sneak could be used for that instead).

Move is used to move your body from one place to another, with particular grace and/or speed. You can use it for parkour-style jumps and flips, or simply to run quickly. It's the Skill you would use to hit a moving target with a slingshot, to leap across a chasm, or to catch a falling object.

Resist is used to apply physical stamina. You use it when your character's endurance or constitution is called into question. It's the Skill you'd use to survive a walk across a five-mile desert, to withstand the effects of a paralyzing venom, or to hold your breath long enough to rescue your friend from a cave filled with poisonous spores.

Sneak is used to move your body without other people noticing. You can use it to pick a pocket, to perform a magic trick, or to sneak out through the kitchen window.

LEARNING & ITS SKILLS

The Learning Attribute measures your character's ability to analyze data by picking up, sorting, and applying knowledge and memories. To some degree, it also represents your character's love for lore and learning. The four Learning Skills are Know, Search, Teach, and Understand.

Know is used to recall things that you know. It kind of works retroactively — if you succeed, you're allowed to say "oh yeah, my character picked that up at some point". If you fail, either you never learned that or you forgot it. Maybe you remember it incorrectly, and accidentally do something the wrong way. If your character has a good memory, they should have a high Know Skill. You could use Know to

figure out what kind of cactus is growing on your friend's head, to know what kind of food dragons like to eat, or to navigate by the stars.

Search is used to search for data by interviewing people, running around and playing detective, and literally searching. You could use it to get a datum from a suspect and connect it to other data, to find a secret Subspace door by looking for the Subspace symbol around the room, or to solve one of those spot-the-difference puzzles.

Teach is used to impart knowledge upon other people quickly and effectively. It's a little bit like Lead, but more knowledge-focused. You could use it to teach a dog a trick, to teach soot sprites to dance, or to teach your friend how to tie a harness so they can rappel down a chasm to you.

Understand is used to process data and quickly comprehend the situation. It can be used to interpret fairy language, to figure out how a mechanical tea-serving puppet works, or to realize you're being conned.

CONTACT & ITS SKILLS

The Contact Attribute represents your character's ability to socialize with other creatures. Its Skills involve forming social connections and using them to your advantage. The four Contact Skills are Charm, Connect, Lead, and Network.

Charm is used to get people to do what you want, by telling convincing lies, covering up your real motives, and appealing to people's emotions.

Connect is similar to Understand. It's used to understand creatures by interacting with them, telling you about their weaknesses, strengths, and traits. You can use this information to do lots of things, like making friends with a troll who doesn't speak your language, figuring out the perfect insult to incite someone to violence, or understanding what a gracklecatt wants when it's chieowing at you.

Lead is a little like Charm, but applied to groups. It's used to unite creatures toward a common goal. You might use it to lead a room of people into dance, rally goblins into a raiding party, or turn a crowd against someone

performing at a theatre.

Network is used to contact the right creatures. It represents your social resources: the people you know, the circles that you're active in, and the favors you're owed. You might use it to get in touch with a dragon who can teach you about a new kind of magic, to get a friend to help you knock down someone's door, or to find someone who can make a specific item for you.

MAGIC & ITS SKILLS

The Magic Attribute is a measure of your attunement to magical energies — your ability to sense and shape magic. There is only one defined Magic Skill, called Detect.

Detect is used to tell if something is magic, and to tell what kind of magic it is. You might use it to figure out if a rock has a Hidden Magic hiding place in it, to seek out Subspace doors, or to tell if an item is charmed or cursed.

You can make up your own Magic Skills, which represent different kinds of magic. There are also some Magic Skills which are mentioned in this book. When you make up a Magic Skill, you should write a description of what it does and what spells you're able to cast with it — there's a section for that on the character sheet, labelled *Magic Spells*.

CHARACTER SPECIES

The following pages are profiles of four different species that are recommended for player characters: humans, elves (Hidden People), goblins, and ogres (oni). There are also some examples of characters of each species, and examples of characters of other species.

OH, THE HUMANITY

Your character should be something that's capable of interacting with the world on the scale of a human or elf: something that could theoretically (and these are just examples, not hard requirements)

- move around the kitchen and critique its friend's cooking;
- get excited about its favorite movie, book, play, radio show, or art piece; and,
- hold a conversation with a friend while said friend skips pebbles across a lake.

You could be a tiny, sentient seedling in a terra cotta pot that's perpetuating a humanoid form through magic. You could be the breath of a sleeping giant, riding on the winds. You don't necessarily have to be human-shaped: you can play as a centaur, a small dragon or gryphon, a magical cat. As long as you're capable of interacting and communicating with the other PCs, your character concept is theoretically viable. Of course, you'll need to get approval from the group as well.

HUMAN

Humans are simian creatures with a small, round ear on each side of their head. Their fingernails and teeth are blunt to assist a largely herbivorous diet, although they do have a couple of sharp "canine" teeth for chewing flesh or other tough foods. They are the most common humanoid species, which is why all other species shaped like them are called *humanoid*.

Humans are quite physically weak compared to other creatures, and have no inherent magic. Because of this, they tend to rely on quick thinking and practical knowledge to solve problems. Many human stories involve humans defeating gods and monsters by simply outsmarting them.

As stated earlier, you can choose to add a free extra point to Health if you are not human. If you become non-human for any reason, you may choose to add 1 point to your Health score until you become human again.

△ HUMAN:
EVER



*who practices fae magics
and likes to look mysterious*

ELF (HIDDEN PERSON)

Elves, known as the Hidden People because of their secretive nature and magically hidden extradimensional settlements, diverged from humans as a species many thousands of years ago. They have tall, pointed ears resembling those of some rabbit breeds (this is convergent evolution — elves are not related to rabbits any more than humans are). These ears generally lie flat and point backwards, but elves that live aboveground for long periods of time will notice their ears pricking up to catch sounds from the sky. Elves eat mostly the same things as humans.

The signature ability of the elves is Hidden Magic, which they use to hide their cities and towns under the ground. Hidden Magic can be used to hide things. It also allows you to know the location of hidden things, but out of respect for secrecy, Hidden People do not often use this feature. Something hidden with Hidden Magic cannot be found with other magics, unless the spellcaster locating said thing was the one who hid it. Things hidden with Hidden Magic can be material or immaterial: for example, you can hide someone's name so that people will not be able to call to them, or you could hide someone's chocolate so that people will not be able to eat it.

If you are playing an elf, you will probably have at least 1 point in Hidden Magic. Elves who do not know how to use Hidden Magic are rare — even those who have never used it before will learn it quickly and are theoretically able to use it instinctively.

AN ELF:
FIONA



who goes on adventures and wears an ugly sweater

GOBLIN

Goblins are a short, furry, bipedal sort of forest spirit. While they typically hold great love for nature, they are individuals and may choose to leave the forest. There are established communities of goblins in human and elven settlements. As spirits, they are believed to bring fortune to those who respect them, and are thus welcomed by all.

To maintain proper hygiene, a goblin's fur must be covered in moss. They often "wear" the mosses of the forest they live in or were raised in. Goblins living outside of forests sometimes cultivate unusual or magical mosses in their fur.

Goblins have three sets of ears (six ears total): one side set, one back set, and one top set. These ears vary in shape and size, but the set on top are always shorter than the other sets. Goblins also have sharp teeth and claws. They mostly eat beans, sprouts, insects, and small rodents.

△ GOBLIN:
SONGY

*who plays the harmonica
and lives on a farm*



OGRE (ONI)

Ogres (also referred to as *oni*) are hearty, fiery creatures. They might be related to gods or giants, and they are very rare. They are a monocultural species, as they all hail from the same place. This place can vary depending on the story you want to tell, but is generally either the Underworld or a northern mountain range. Regardless of their place of origin, oni love the mountains for the strength they represent.

Oni culture holds great respect for strength — physical, mental, emotional, and spiritual. Their rituals involve fire, drinking, and throwing things.

If you're playing an ogre, you should consider taking the extra Health point non-humans get — ogres are naturally healthy. One of the few oni who have low Health scores may have a physical disability, or may have been raised in a different culture that emphasizes physical exercise less.

An oni has 1-3 horns and 1-3 eyes. Their horns come in many different sizes and colors, but are all roughly the same pointed, conical shape.

Beside the horns and eyes, ogres are similar in appearance to humans; but they are generally taller, thicker, and have coarser skin and hair.

AN OGRE:
TON



*who wears fancy
clothes
and is somewhat
cowardly*

OTHER SPECIES

These are some examples of characters of other species, to illustrate the breadth of options available to you when making your character. If you like any of the ideas here, you can use them yourself!



EVEN

*who is a vampire
and was raised by trolls*





PLAYING THE GAME

Every character is always in one of two states: they are at Home, or they are in the Outside. Whether you're Home or Outside depends on your location and the things available in that place. Being Home or Outside determines some of the things you can do, as mentioned in Chapters 1 and 2 and detailed in this chapter.

THIS IS HOME

These are the four requirements for a place to be considered Home:

- *Food & Drink*
- *Shelter & Space*
- *A Friend*
- *Safety*

FOOD & DRINK

Home must have food and drink for those who need it.

SHELTER & SPACE

Home must have enough space for you, and your Favorite and Common Items. You don't have to be able to stand up, but you should feel comfortable. There has to be a place for you to sleep, if you need to sleep.

△ FRIEND

Home must contain at least one friend (even a soggy one). This can be anyone or anything that

can communicate with you, that you can communicate with, and that is friendly toward you. If your friends leave you, you're in the Outside until you find one.

SAFETY

You must be safe at Home. If you aren't safe, it's not Home, and you are now in the Outside.

Whether or not your character *feels* safe is important, but their sense of that might be skewed. You could feel entirely safe away from the walls of the city, until you see monsters lurking in the forest or a giant striding past the mountains. As a player, if you recognize that your character is in a dangerous place, they're Outside.

LIFE AT HOME

These are the things you'll do while you're at Home.

HEAL CONDITIONS

You can declare that you're going to spend a scene healing your character's Conditions (which are explained in a later section of this chapter), then narrate a scene where your character does something peaceful that they enjoy doing, cares to their Conditions in a specific way, or (usually) some combination of both.

During this scene, the GM and the other players cannot put your character in Trouble (except using your Problem). You can put your character in Trouble if you want, but you won't heal any Conditions if you put yourself in Trouble.

After the scene, you can heal up to two of your character's Conditions. Erase the healed Conditions from wherever they're written down.

If other players want to heal their characters too, and their characters are also Home, you can combine your scenes into one scene narrated by all of the players who are healing their characters. The characters should be near each other and interacting with each other during this scene — if they're not, do separate scenes (or cut back and forth between the scenes if you can handle that).

SPEND XP

Similarly to healing Conditions, you can declare that you're going to spend XP, then narrate a scene where your character works to develop one or more Skills.

The GM and other players can totally put you in Trouble during this scene, but it can't have the threat of a Condition. You can put yourself in Trouble with or without the threat of a Condition, but if you gain any Conditions during the scene, you don't get to spend XP.

After the scene, you can spend up to 10 XP on the Skill or Skills you focused on during the scene.

You can combine your scene into the XP-spending scenes of other players, just like with healing scenes. You might also try mixing XP-spending scenes and healing scenes together, if everyone else agrees that it's appropriate to do so. Each player who spends a scene to spend XP gets to spend up to 10 XP.

When you put 35 XP into a Skill, it gains a point. (The Skill doesn't increase until you've spent that much XP on it.) Keep track of how much XP you've spent on each Skill. So if you have 3d6 in Hidden Magic, and then you spend 35 XP on it, it'll increase to 4d6 as if you'd put an extra point into it during character creation. The highest any Skill can go to is 5d6.

You don't need to spend XP to add items or hobbies, or to change other minor things about your character. You can do that for free as the story demands. You can also do that when your character Breaks, which lets you make larger changes as well. Breaking is explained later in this chapter.

OUTSIDE THESE WALLS

There isn't a list of requirements for being Outside, because there's only one requirement: you must not be Home. It's a strict binary. If you're at Home, you're not Outside; if you're in the Outside, you're not Home.

These are the things you'll do while you're Outside.

GET IN TROUBLE

Your character will end up in Trouble. Tec-

hnically, this can happen at Home too, but it's much more common Outside. And, because the Outside is much more dangerous, there will often be the threat of gaining a Condition.

GAIN CONDITIONS

Your character can gain Conditions. These are a game abstraction that represents damage to your character — things that make them less able to use their Skills and exert control. Conditions (and Trouble) are explained more later in this chapter.

EARN XP

You can earn XP in two different ways. One way is using your Problem — the GM will ask if you want to confront your Problem, and you'll say *yes* or *no*, and if you say *yes* you get a) into Trouble and b) 5 delicious XP. This can happen even when you're Home.

The other way can only happen Outside. You can narrate a scene where you discover a creature, place or thing; or where you interact with a creature, place, or thing in a new way. If you do this, you'll earn XP depending on the rarity of what you're interacting with.

- Common things grant 1 XP. An example of something Common is the rain (in northern climates). It happens a lot, but it's not always raining. You've definitely seen rain before, if you've been in a place where rain is Common.
- Uncommon things grant 2 XP. An example of something Uncommon is the rainbow. Rainbows happen sometimes after it rains, but not every time. They're less common than rain, but they happen, and you've almost certainly seen one before. They're somewhat Uncommon!
- Rare things grant 3 XP. An example of something Rare is the northern leopard frog. Northern leopard frogs only live in a very specific part of the world. A lot of people haven't seen one at all. Even if you live within their range, you might not have seen one before.
- Mythical things grant 4 XP. An example of something Mythical is the unicorn. Very few people claim to have seen a

unicorn in the flesh, and even fewer truly have. They're creatures of myth, about which stories have been told for centuries.

If you don't declare that you're narrating a scene to earn XP, but you end up discovering something or interacting with something in a new way, you can retroactively declare that it's an XP-earning scene. You'll earn the same amount of XP you would if you had declared the scene from the start.

Multiple players can earn XP in the same scene. In fact, multiple players *should* earn XP in the same scene, since you'll usually be adventuring together and interacting with the same things. If you're interacting with something or discovering something as a group, you each gain the XP from it separately — so if it's an Uncommon thing, for example, you each gain 2 XP. You never divide XP between players.

TROUBLE

Your character will end up in circumstances where they can fail, or they can succeed — like, they'll be attempting something difficult, or something they've never really done before — and that might be Trouble. The rule is:

If there is a **consequence for failure**, no matter how small or how large;

and there is a **non-negligible chance of failure**,
you are in Trouble.

DESCRIPTION

First, you have to describe the Trouble. The GM or a player (including yourself) will announce the problem — "there's a massive chasm in front of you!" — and then you have to describe your solution to the problem — "I jump across it!"

ROLLING DICE

Once you've described how you want to solve the problem, you roll dice.

Determine which Skill you're using. For example: if you're jumping across a great, yawning pit, that's Move. Since each Skill has an associated Attribute, that'll also tell you what Attribute you're using.

Take the die from your Attribute — 1d6,

1d8, 1d10, or 1d12. Add the dice from your Skill — 1 to 5d6. Then if you have any items or hobbies that'll help, add dice from those. Your Favorite Item adds 1d8, Common Items add 1d6; and Special Items can add 1d6, 1d8, 1d10, 1d12, or 1d20.

Once you've grabbed all the dice you need, roll them. Don't add the numbers on the dice together! Consider them each individually. Every die that shows a six or more is a success.

To succeed at what you're doing, you usually need one success. That's the default.

But, if what you're doing is particularly hard — almost impossible, even — then you'll need two successes, maybe three or four. This is up to the GM. The GM might say you need two successes to convince your mother to let you go on an adventure, since she's just *that* stubborn. The GM might also say that you need two successes to pluck the moon from the sky, because it's really high up there. (As a GM, I'd say you need four successes for that. But I'm probably not your GM. Or am I?)

NPCs & TROUBLE

NPCs don't roll dice. Rolling dice is strictly a PC thing.

But, if an NPC is part of Trouble, they might make it harder. An NPC can have a special trait that makes them particularly good at a thing or a set of things. That trait has a number from 2 to 4. That's the amount of successes you need to overcome them.

For example, a fairy could have the trait Unseelie Sorcerer 3. If you wanted to beat their Unseelie sorcery, you'd need three successes. If you wanted to beat their cooking skills, you'd probably only need a single success (unless they also have the trait Unseelie Gastronomer 3).

Since the GM has ultimate control over NPCs, special traits are determined by the GM.

CONDITIONS

The GM can determine that the consequence for failure (or success) is gaining a Condition. If you don't dodge that falling knifebird, you'll be Hurt! If you don't convince that fairy you didn't steal its boots (which you did), you'll be Cursed!

For each Condition your character has, you lose one die from every roll. Remove the dice with the most sides first. So if you're rolling 2d6 and 1d8, and you have two Conditions, you'd first remove the 1d8 and then 1d6 (so you'd only roll 1d6).

There are six different Conditions. (If you ever want to randomly generate a Condition, you can roll a d6.) They're not mechanically different, but it's important for narrative reasons to keep track of which kinds of Conditions you have. You can have the same Condition more than once.

- Hurt — a gash on your tongue that makes you talk funny for a while, an arrow in your shoulder, a broken finger
- Tired — your legs are giving out, your arms are sore, your eyes won't stay open
- Upset — a simmering anger that makes you act out, a nauseating jealousy, giving in to complete and utter depression
- Scared — God you just want to go home
- Cursed — bad luck that makes things fall on you, a feeling of being lost no matter which way you go, an important memory taken away forever
- Sick — a cold that makes you hack and cough, grackleflu that turns your hair black with soot, wretched itchy-scratchy hair fairies that'll Curse you if you itch-scratch them

Sometimes, you might gain more than one Condition at once. You might even gain the same Condition multiple times. That's just how it is. For example, if you try to break free of Binding Magic, you could end up Hurt by its cords and Cursed by the caster at the same time.

Your character can withstand having four Conditions at once, but once you gain a fourth Condition, you're Broken. You automatically fail all rolls until you're healed.

When your character Breaks, change at least one thing on their character sheet. You can move points around (including adding or removing points) in Skills or Attributes, change their names, add an item or hobby, reword their Problem, turn them into a different species (ameliads, amirites, askafroa, dragons, jiangshi,

mara, and youkai are common metamorphoses), or do anything else that seems appropriate. You could make them into an entirely different character if you want! Your GM and group must approve of any changes, and they can also suggest changes.

You can heal Conditions while you're Home, as described earlier in this chapter. If you're Outside, you can heal one Condition by spending a scene resting, but you can't heal again until you're back Home. You don't heal if you get in Trouble or gain another Condition.

Healing Magic, and similar Magic Skills, can be used to heal an extra Condition before you go Home.

It's possible to gain a Condition without being in Trouble, if it seems appropriate.

You might also gain Conditions in play from pushing rolls.

PUSHING ROLLS

Sometimes, you push yourself to succeed at something. You can voluntarily take a Condition — which you choose — and reroll all of the dice that aren't successes. To do this, you have to describe how you're pushing your character. Maybe you bring up something you know will Upset you to win an argument. Maybe you get Hurt to move something heavy. Maybe you accept a Curse to save your friend.

If you fail even though you pushed yourself, you still suffer all the regular consequences of failure, in addition to the Condition(s) you gain from pushing yourself.

You can push a roll a number of times equal to the number of successes you need to succeed on that roll. So if you only need one success, you can push the roll — reroll all dice — once. If you need four successes, you can push yourself up to four times.

It's entirely possible to Break because you pushed yourself too far. You can't push a roll more times than you have empty Condition slots. You don't gain the Conditions from pushing yourself until after you succeed or fail, though, so you don't remove any dice from the roll because of them.

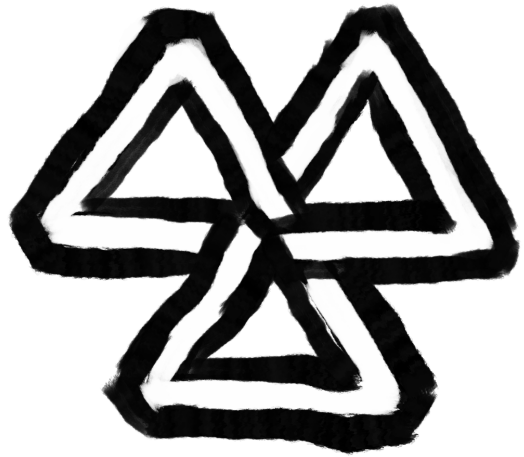
DYING & BEING DEAD

In a lot of RPGs, your character can die, and you'll lose control over them, and then you'll have to make a new character.

In other RPGs, your character just can't die. You'll only lose your character if you decide you want to play as someone else, or possibly if a different condition is fulfilled (like, your character retires or reaches a certain age).

Hidden Stories is somewhere in between. In this game, your character can die. It's not inevitable, but it can happen if you want it to. You can also relinquish control over your character and play a new character if you want, but you don't have to do that if you're dead. Dying and losing control over your character are separate phenomena.

So your character might end up dead, if that's the story you want to tell, but you'll still have control over them. Trying to do anything while you're dead will probably require a lot of successes.



GLOSSARY

This is a list of terms that are important to know if you're playing *Hidden Stories*.

Attribute: these represent your character's main abilities. They give you 1d6, 1d8, 1d10, or 1d12 on relevant rolls. Each one has four associated **Skills**.

Broken: your character automatically fails all rolls while Broken. You Break when you gain a fourth **Condition**. When you Break, you get to change things about your character.

Charm: Skill used to lie or negotiate to get what you want. Associated with **Contact**.

Condition: a game abstraction used to track damage to your character. You gain them while you're **Outside**, and you can heal them when you're **Home**. Every Condition you have removes one die (larger dice first) from every roll. If you have four Conditions, you're **Broken**. The Conditions are Hurt, Tired, Upset, Scared, Cursed, and Sick.

Connect: Skill used to empathize and connect with someone or something. Associated with **Contact**.

Contact: Attribute representing the ability to empathize and connect with other creatures. Associated with **Charm, Connect, Lead,** and **Network**.

Detect: Skill used to know if and how things are magical. Associated with **Magic**.

EXP: see **XP**.

Force: Skill used to apply physical force. Associated with **Health**.

GM: see Game Master.

Game Master: facilitator of game activities. They have control over the world and **Non-Player Characters**.

Health: Attribute representing the ability to regulate and control your body. Associated with **Force, Move, Resist,** and **Sneak**.

Hidden World: the game's default setting.

Home: a safe place. Must have Food & Drink, Shelter & Space, A Friend, and Safety. While you're Home, you can heal **Conditions** and spend **XP**.

Know: Skill used to recall knowledge.

Associated with **Learning**.

Lead: Skill used to rally others towards a goal. Associated with **Contact**.

Learning: Attribute representing the ability to learn things quickly. Associated with **Know, Search, Teach,** and **Understand**.

Magic: Attribute representing the ability to do magic and understand magical workings. Associated with **Detect**.

Move: Skill used to move your body with grace or speed. Associated with **Health**.

NPC: see **Non-Player Character**.

Network: Skill used to contact the right person. Associated with **Contact**.

Non-Player Character: a character controlled by the **Game Master**. Can be controlled by players with GM permission.

Outside: a dangerous place. Defined as anywhere that's not **Home**. While you're Outside, you'll get in **Trouble**, gain **Conditions**, and earn **XP**.

PC: see **Player Character**.

Player Character: a character controlled by one of the players. Called a **PC** for short.

Problem: a recurring problem that your character has. If you get in **Trouble** because of your Problem, you gain 5 **XP**.

Resist: Skill used to apply physical stamina. Associated with **Health**.

Search: Skill used to investigate and search for knowledge. Associated with **Learning**.

Skill: these represent some specific things your character is good at. They give you 1 to 4d6 on relevant rolls. Each one has an associated **Attribute**.

Sneak: Skill used to evade others' notice. Associated with **Health**.

Teach: Skill used to get a point across. Associated with **Learning**.

Trouble: a problem (but not a **Problem**) that forces you to roll dice. Usually, you need to roll one **success** to overcome Trouble.

Understand: Skill used to study and understand something. Associated with **Learning**.

XP: might be short for *eXperience Points*. A game abstraction used to track character

growth. You can spend them to increase **Skills** while you're **Home**, and you gain them **Outside** or from your **Problem**. A Skill increases when you put 35 XP in it.

campaign: when one group of players with a GM gets together one or more times to develop a continuous story.

d4: a four-sided die.

d6: a six-sided die.

d8: an eight-sided die.

d10: a ten-sided die.

d12: a twelve-sided die.

d20: a twenty-sided die.

scene: scenes cover the most important parts of the story. This game is played scene-by-scene. A **session** is composed of multiple scenes. When narrating a scene, you can control the world and **NPCs**. The GM or a player, or multiple people at once, can narrate a scene.

session: each time you gather together to play is a session. A **campaign** can last a single session, but usually lasts multiple sessions.

success: when you roll dice, every die that shows more than a 6 is a success.

