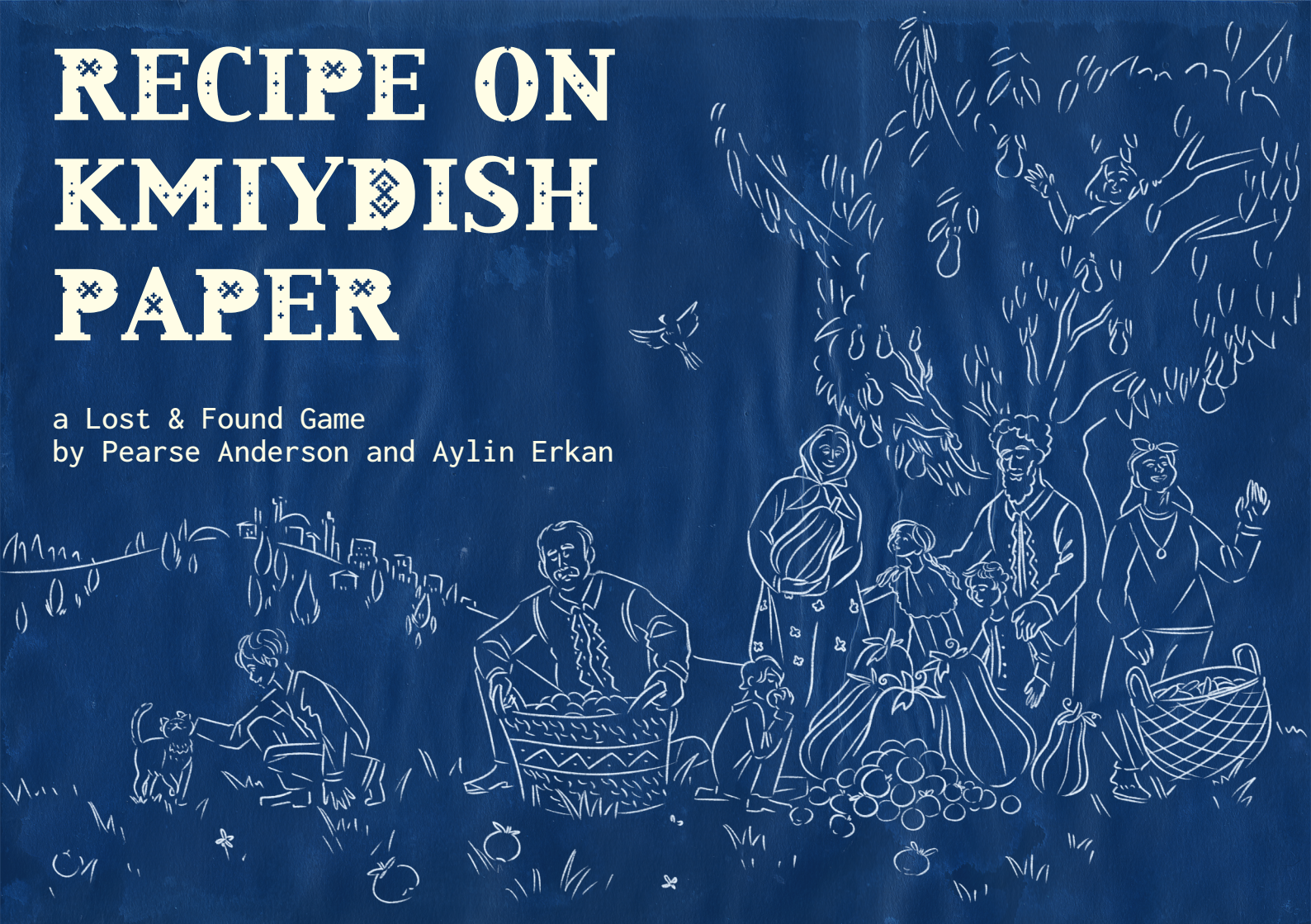


RECIPE ON KMIYDISH PAPER

a Lost & Found Game
by Pearse Anderson and Aylin Erkan



“Ideas and emotions are ingredients – satire, irony, longing, resistance – and you have to eat the food to extract that meaning. One memory is the sweep of the people's journey, and the other is the little bits and pieces of individual lives shaped by ancient paths and patterns. The food is an archive, a keeper of secrets.”

-Michael Twitty from *The Cooking Gene: A Journey Through African American Culinary History in the Old South*

“They stacked apples for us at our fruit stands. They climbed up into our bicycles and delivered bags of groceries to our customers' back doors. They separated the colors from the whites in our basement laundries and quickly learned to tell the difference between a red-wine stain and blood. They swept the floors of our boarding houses. They changed towels. They stripped sheets. They made up the beds. They opened doors on things that should never be seen.”

-Julie Otsuka from *The Children*



“You don't know what you're missing”

-Mung Daal

“If you aren't in the kitchen!”

-Chowder from *Chowder*



“Perhaps I will have some soup. I am feeling weak. Or perhaps I should go. One knows when one isn't wanted.”

-Dybbuk(?) from *A Serious Man*

CREDITS

Recipe on Kmiydish Paper is a one-player game about delicious food and the communities who prepare it.

This is a Lost & Found game developed by Pearse Anderson for the Lost & Found game jam. It is based on the [Lost & Found SRD](#) and most directly inspired by Jack Harrison's Artefact and Jake Cohen's cookbook *Jew-ish*. Further reading related to the game can be found on [page 44](#).

Art by: Aylin Erkan

Design, World, and Words by: Pearse Anderson

Playtesters: Taylor Feld, Marcia Kepecs, Martin Kepecs, Bonnie Stelzer, Paul Anderson, Monica Dix

Thank you all.



REQUIREMENTS OF PLAY

- A space to write
- A space to draw
- A way to listen to [a Spotify playlist](#)
- An hour or two to play.

This game is traditionally a single-player game but can be played with others or in groups as a collaborative worldbuilding game. It could even be an exquisite corpse game, passed down just like the recipe is.



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*REST

(REFERENCE TABLE)

TIME PASSES FOR:

A MONTH

takes 30 seconds, until the end of listening to Nie pozieroj po mnie (first Kmiydish Rest track).

A YEAR

takes 1:23, until the end of listening to Огреяла Месечинка (second Kmiydish Rest track).

A DECADE

takes 1:31, until the end of listening to Escogiendo Marido-3 (Mayka Rada) (third Kmiydish Rest track).

A CENTURY

takes 2:07, until the end of listening to Parsley Bride (fourth Kmiydish Rest track).

CONTENT AND SAFETY

Recipe on Kmiydish Paper is based upon the experiences of pre-WWII Jewish Quarter residents in Eastern Europe and reflects some aspects of their lives, possibly including the oppression and violence that they faced. Playing as a recipe in this world, you will not have a direct hand in this pain but are likely to encounter it, especially in later Acts. Take breaks and feel free to stop if necessary.

Please interpret the prompts as optimistically as you desire. Your people are insular in some form, but you can choose that this is how they build community and that they are not pressured or censored into that form. Duels, fights, and revolutions can all deal with social change or culinary battles instead of direct violence if you prefer. This is a game about the love, patience, and shared power of food, so the game should be played as such.

As the title suggests, this is a food game and is fully centered around food history, food preparation, and ingredients. Some of the game's pick lists are about diet culture, fasting, alcohol and altered states of

consciousness, but you can always pick another option off of those lists.

Because the game is traditionally played alone, it can be a solitary or sad experience. Check in with yourself whenever necessary, perhaps at the end of each Act, and ask yourself if you're in the right frame of mind to play this game. If you are struggling, please help.

Outside of the Six Slivers is an ever-changing world of geopolitics and colonial powers. The closest nations are New Madlecht, Low and High Schwöbb, the island city-state of Ozuozu.



HOW TO PLAY:

Recipe on Kmiydish Paper lets players move through history from the perspective of sentient foods via the recipes used to record them. Instead of acting as adventurers or cooks, you will become one of four recipe options and live through years or centuries as you are passed down from generation to generation.

Recipes cannot act alone: they are used and prepared by CHEFS. In a normal game, you will be used by 4 CHEFS (plus a creator) throughout 3 Acts: the Opening, the Shifting, and the Settling. You will change the lives of the CHEFS and they will Change you in some way, usually via your traits. This is done through answering a series of prompts and playbook questions provided throughout the food options and Acts that let you explore you and your world. While with your CHEF, you will be prompted to change something when an event occurs - events can be chosen from the Could Be Worse or Could Be Better tables ([page 32](#)).

You are not always in use: time passes in a phase called REST which is accompanied with music from the [Kmiydish Rest playlist](#) on Spotify (feel free to listen outside of Rests, too). When you have fully Rested, answer the

Act questions, reflect upon the new world, and select your next CHEF to continue creating your history. After 4 CHEFS and the Ending questions, *Recipe on Kmiydish Paper* has ended. If you want to play a quicker game, remove 1 CHEF from the Opening.

If you ever have questions or run into mechanical problems, feel free to improvise and create your own rules.

Game Concepts:

Traits: These are the properties of a food that make you unique and interesting. You will consistently have four traits throughout the game that are not fixed: you are encouraged to Change them in reaction to your world and development.

Usually half of the four traits are ingredients, such as “Yogurt-glazed,” or “Whole peppers”, while others can relate to intangible properties, preparation methods, or reputations, such as “Allergy-causing,” “Eaten only in secret,” or “36-hour bake.” Usually traits are a short phrase or a couple of words. Provided in each option playbook is a list of trait and ingredient suggestions (not exhaustive). Think of your four traits as your main properties: you surely have other aspects

and ingredients not listed in your traits.

Alternate Play Mode: Pantry Edition

If you want a new style of type of play, choose to only select ingredients that you have in your pantry. When you alter ingredient traits, they can only be altered to other ingredients in your pantry. This play mode can connect you closer to your pantry and develop a more accessible meal to prepare at the end of the game.

Change:

Throughout your history, your object will Change as CHEFS switch out ingredients, food styles fall out of favor, and the city shifts how your people are seen. When asked to Change something, you can choose to alter:

- A Trait
- An aspect of your physical appearance, adding to your drawing to reflect that.
- An aspect of the world and city, from a new taboo to a new war.
- A response to one of your playbook questions.

You must choose at least one when prompted to Change something, but can select and Change several things. You can also Change whenever you feel is appropriate

Rest:

Resting takes place between CHEFS, when your object is not in constant use and time passes quickly. The time each Rest takes is defined by the length of the associated song in the [Kmiydish Rest playlist on Spotify](#).

The rest options are:

Rest for A MONTH: takes 30 seconds, until the end of listening to Nie pozieroj po mnie (first Kmiydish Rest track).

Rest for a YEAR: takes 1:23, until the end of listening to Огреяла Месечинка (second Kmiydish Rest track).

Rest for A DECADE: takes 1:31, seconds, until the end of listening to Escogiendo Marido-3 (Mayka Rada) (third Kmiydish Rest track).

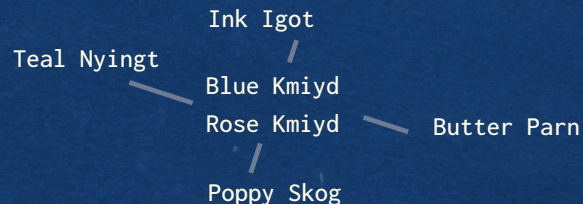
Rest for A CENTURY: takes 2:07, seconds, until the end of listening to Parsley Bride (fourth Kmiydish Rest track).

SETTING AND CULTURE

Recipe on Kmiydish Paper takes place in Blue Kmiyd and its sister city of Rose Kmiyd, or perhaps in the space between the two cities. The sister cities are great urban centers in the region known as the Six Slivers, a changing and mountainous land. Blue Kmiyd and Rose Kmiyd are very similar places, but they are not necessarily equals or parallel cities: they have differences and deep city pride. For inspiration of their city life and culture, look to Odesa, Budapest, Istanbul, Batumi, Szatmárnémeti, Plovdiv, Bratislava, Ada Kaleh, Thessaloniki, Lvov, and many others.

The majority population in the sister cities are the ethnic group of the Kmiydish, who live in the area and are ruled by either the Blue Kmiydish Government (BKG) or the Rose Kmiydish Authority (RKA). There are many others living in the cities, including those from the surrounding four regions: Teal Nyingt, Ink Igot, Poppy Skog, and Butter Parn. Together, these Six Slivers have seen wars – amongst themselves and with others – and the trade of everything from linens to opera playbooks.

Purposefully, no map has been provided so that players don't feel boxed in, but generally speaking, the two sister cities are usually physically separated by something – a river, a field of unexploded ordnance, the Dyigakspa mountain range, perhaps. Here's a rough sense of the other slivers for reference:



Blue and Rose Kmiyd are likely early into industrialization and have aspects of architecture and material culture no city on Earth has. At any time during play, feel free to dig into whatever worldbuilding interests you: who staffs telegraph stations, what jewelry is in fashion, how they interpret germ theory: you might be surprised how it connects to food later on.

Throughout this game, extra space has been filled with short flavor text that expands on the setting. Please take these as suggestions you can use, ignore, or treat as rumors whose veracity can be tested later on.

SETTING AND CULTURE

The Kmiydish have their own struggles - the fight to ban chicken, said to be “feudalistic” and harkening back to the pheasant caves of the Skog King, or the legal debates about which racial lines are exempt from Kmiydish business inheritance codes, but this is not a story of the Kmiydish. It is instead a story of your people.

Your people are a cultural group inside the sister cities who are isolated from the majority population. Your people might have their own dances, their own language, their own community spaces, their own humor, and their own visual art. Your people might be pressured into certain occupations or castes by the city at large. Your people might be isolated purposefully, through propaganda and silence. Your people’s religious and political organizing might be repressed. Your people are often a religious group (but not necessarily), so check the [page 41](#) for a random table of religious practices alongside food culture traditions if helpful.

Again and again, your people turn to food as a form of resistance and communal love. With skewers, cast irons, samovars, and canning jars, your people cook. It melts on the tongue and the scent lingers in the hallways. It is an object of legend. A legend which, sometimes, is committed to a recipe.

You have been written down by a CHEF. Before you are developed further, name your people and summarize a portion of their cultural identity in two sentences.

On the role of your people in your life:

To explore your people and their journey in these cities, it’s suggested and assumed that most of your CHEFS be part of your people. But this does not have to be the case. You can be passed down to Kmiydish bar owners, assimilated with Parned street food, or prepared by various forms of mud people who hide amongst the clay brick walls. But you should likely weave in and out of the journey of your people at an minimum, and usually have a more active role.

Blue Kmiyd has outlawed kite-flying for a decade. Others visit Rose Kmiyd for solely a kite vacation.

THE FOOD

You play as food, your building blocks written on Kmiydish paper as a recipe. You will live many lives. You will be erased, rewritten, and copied down on the arm of a grandkid after years of begging. You will Change, you will be treasured, you will help your people survive.

As recipes age, you will be replicated in many different forms and take different paths, splitting like a family tree. This game follows you down just one of those paths. Throughout history you might see another version of yourself, one filled with tomatoes, or one transformed into a dumpling, throughout this narrative. Say hello!

Whenever you are prepared, that food is also considered part of you and can be described as such for ease of play. Traits are usually associated with your food, not the physical recipe or paper you are written on.

e.g: Halok, a chef in the Opening, reads you fully and prepares a buckwheat dough. After baking, you emerge as seven interlaced buns. You are yeasted.

You are sentient, which means you are probably loud and opinionated. Most sentient things are. But you are still food, so you act via strange, sometimes sideways, actions and mostly are acted upon.

You might not like your CHEF, your situation, or those who consume you. You might have seen things centuries ago that you try to communicate to others. You might be transformed well past your understanding or initial expectations when you were originally prepared by your creator.

Just do what you think is best, and makes sense tonally for the story. And do not worry about the quality of what you're about to draw: it will be good enough.

If you want more examples of gameplay

Read or listen to [this actual play session](#) via Otter. It isn't the best playthrough, but it's honest work.

THE FOOD

In this version of Recipe on Kmiydish Paper, you can select from four different recipe options. They are:

THE BEVERAGE THE PASTRY

THE MEAT THE PRESERVE

The borders between options might be more porous than you expect. Each option has questions that you will answer as you play the game and are prepared and altered. Your option's playbook will provide these questions alongside some inspiration for traits, ingredients, and comparable foods in real life you could be based on. Do add as much of your own food culture and history into your people as you want.

Your playbook will also outline your creator: the first CHEF to record you onto Kmiydish paper. The term "chef" is used throughout the game to indicate those who prepare you. The term does not solely refer to professional chefs. Family members, community leaders, maybe even pets can be CHEFS.

To begin, select one option and answer the opening questions at the top of your playbook. Add 4 traits that describe the meal you create, 2 of which are ingredients.

STYOKOS BRIDGING

Many households in the rural surroundings of the sister cities form styokos - connected communities that see each other as chosen auncles or relatives, and would adopt each other's children if anything happened - but due to the difficult weather, styokos stay separated during most winters. After the final frost, households reform the styokos in a festival of celebration known as the Styokos Bridge, marked by people braiding each others' hair, dancing a six-hand jig, and consuming white foods (asparagus, horseradish). Urban alternatives to styokos bridging occur, but it lacks the pure joy of anti-isolation festivity after long months.



THE BEVERAGE

Be inspired by dishes: Flowering tea, mead, kvass, ayran, rum punch, grape cordials, espresso, vodka, salep, absinthe, beet juice, şalgam, hwachae

Be inspired by ingredients: malt, anise, blackcurrants, chocolate, sultanas, honey, decaffeinated coffee beans, mint, lemon juice, hibiscus, cream, tree sap, pomace, sage, peppercorn, nectar, sparkling water

Example traits: Milky, Carbonated, Served in special glass, Treasured, Refreshing, Cooling, Mischievous, Liquid courage, Syrupy, Briney, Hot, Can't taste the alcohol, Expensive, Required for divers.



THE BEVERAGE

You were bottled after a meticulous brewing process by a master concocter (decanting, fermenting, steeping, etc.). Describe them, their brewery, and how secretive the process is.

Now draw yourself someone easily accessible. You will be adjusting this drawing, either adding notes or redrawing yourself each time you change. You are not supposed to make art here, it is just a reference image or simple sketch you can return to later and use as a record of your history or source of inspiration.

When you are finished drawing and have written down your four traits, take a deep breath and begin the Opening with your first CHEF.

Questions:

1. What are you called and why?
2. What honorable ceremony do others have to go through before drinking you?
3. You've been associated with a great blunder during a fight. How do you process your responsibility?
4. A CHEF changed who can access you, whether by price, privilege, or popular opinion. Who regularly drinks you, and who do you wish you could feed?
5. You appear in a popular piece of art (play, ballad, autobiography, political cartoon, etc.) that you are forever associated with. How did the art misrepresent you?
6. You have a complex but loving relationship with your people. What about them do you find most strange and most comforting?

THE *PASTRY*

Be inspired by dishes: Babka, challah, croissant, donut, kubaneh, matzo, rugelach, paczki, pampushky, crumb bar, börek, kolache

Be inspired by ingredients: pumpernickel, rye, buckwheat, chickpea flour, ghee, almond paste, apple cider vinegar, jam, black garlic, corned beef, filo dough, tahini, sesame, anchovies, cantaloupe filling

Example traits: Yeasted, Filled, Served buttered, Unleavened, Interconnected, Stays soft for days, Laminated, Homely, Dense, Himboesque, Creates many sandwiches, Classic construction worker lunch



THE *PASTRY*

You were baked with the exact right blend of flours, liquids, and specialty ingredients by a genius pastry chef. Describe them, their bakery, and how early they awoke to start you.

Now draw yourself someone easily accessible. You will be adjusting this drawing, either adding notes or redrawing yourself each time you Change. You are not supposed to make art here, it is just a reference image or simple sketch you can return to later and use as a record of your history or source of inspiration.

When you are finished drawing and have written down your four traits, take a deep breath and begin the Opening with your first CHEF.

Questions:

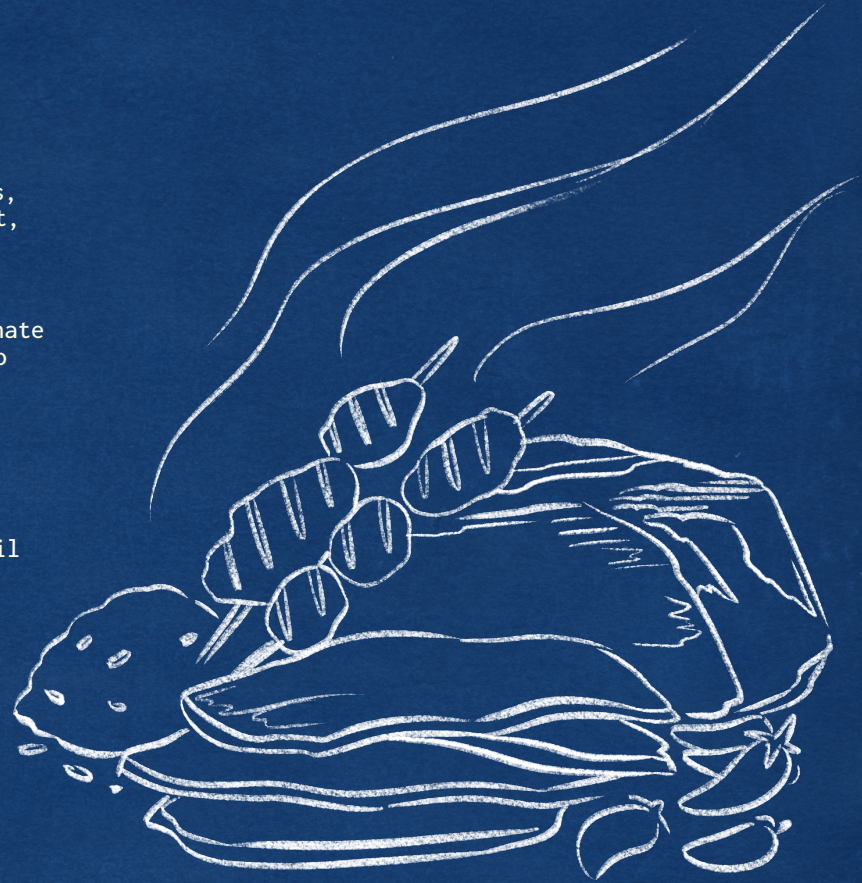
1. What are you called and why?
2. What morning rituals do you people complete while enjoying you?
3. Something is hidden inside you for a holiday. What is it and what aspect of the holiday does it represent?
4. You have been labeled by some as an unnecessary or unhealthy food, a junk meal, or wasted carbs. How do you wish your CHEFS thought of health?
5. You appear in a popular piece of art (play, ballad, autobiography, political cartoon, etc.) that you are forever associated with. How did the art misrepresent you?
6. You have a complex but loving relationship with your people. What about them do you find most strange and most comforting?

THE MEAT

Be inspired by dishes: Tirit, kebabs, kofta, schnitzel, pastrami, kishke, brisket, bratwurst, chicken wings, tongue, chopped liver, kelle söğüş

Be inspired by ingredients: pomegranate molasses, flavored oils, sour plums, tomato paste, yogurt, sujuk, hot mustard, spring onions, hard-boiled eggs, cardamom pods, peppers, sheep cheek, rack of ribs

Example traits: Wine-glazed, Smoked, Served with pan sauce, Expensive, Peppery, Angry, Juicy, Slow roast time, Charred until crunchy, Common funeral food, Metaphor for wealth



THE MEAT

You were composed with as much grace as your animal was slaughtered with, thanks to a snout-to-tail butcher. Describe them, their deli, and how messy you are to prepare and consume.

Now draw yourself someone easily accessible. You will be adjusting this drawing, either adding notes or redrawing yourself each time you change. You are not supposed to make art here, it is just a reference image or simple sketch you can return to later and use as a record of your history or source of inspiration.

When you are finished drawing and have written down your four traits, take a deep breath and begin the Opening with your first CHEF.

Questions:

1. What are you called and why?
2. How do CHEFS honor the animal through you?
3. One of your CHEFS started an eating society around you. What makes you most proud each time the society meets and prepares you?
4. You only exist through the slaughter of a living being. How do you understand the divide between life/death and yourself on this spectrum?
5. You appear in a popular piece of art (play, ballad, autobiography, political cartoon, etc.) that you are forever associated with. How did the art misrepresent you?
6. You have a complex but loving relationship with your people. What about them do you find most strange and most comforting?

THE *PRESERVE

Be inspired by dishes: Sauerkraut, pickle, zhoug, garum, sourdough starter, raspberry jam, tkemali, pickled onion, cheese, kimchi, tempeh

Be inspired by ingredients: Caper, rose petal, carrot, radish, garlic, watermelon rind, grape, lime, olive, green tomato, mushroom, Guelder rose berry

Example traits: Alcoholic, Jellied, Lactobacteria lined, Pureed, Whipped, Purposefully rancid, Chewy, Sour, Always dipped in pita, Woodsy, Unique to city neighborhoods



THE *PRESERVE

You were bloomed with the primordial magic of bacteria, yeast, or heat by a methodical preservationist. Describe them, their container-filled operation, and why early versions of you failed.

Now draw yourself someone easily accessible. You will be adjusting this drawing, either adding notes or redrawing yourself each time you Change. You are not supposed to make art here, it is just a reference image or simple sketch you can return to later and use as a record of your history or source of inspiration.

When you are finished drawing and have written down your four traits, take a deep breath and begin the Opening with your first CHEF.

Questions:

1. What are you called and why?
2. What is created when you are left for too long? How is that new creation used?
3. You were adapted by a CHEF to use the most of a bountiful harvest before a dry spell. This mirrors the CHEF's life. How do you follow the arc of their life and what do you think of them?
4. You are often made to last through long periods of instability, socially or physically. How do you feel about disorder in the world?
5. You appear in a popular piece of art (play, ballad, autobiography, political cartoon) that you are forever associated with. How did the art misrepresent you?
6. You have a complex but loving relationship with your people. What about them do you find most strange and most comforting?

A NOTE ON THE OBVIOUS CANDIDATES

The 24 CHEFS listed below vary from human to golem, forager to consumer, suppressionist to archivist. They were made with love over one day of writing and were selected for their variety and uniqueness. The many flavors of professional chef, from those listed in the militaristic brigade de cuisine to the ingredient-specific restaurateurs (fromagers, butchers, etc.) were purposefully excluded. However, it makes sense to have them as optional add-ons that can be slotted in at any stage of play. They feel more boring and will be described with more vagueness: surely your customization will breathe new life into them, and you can always create new descriptors/questions. In order of representing the openly public, the public-private, and the private angles of professional chefs, here are 3 randos to use:

THE CART SELLER

A daring and agile mobile chef who has the habit of being at the wrong place at the wrong time.

Describe all the equipment they're able to fit into their moving kitchen.

How do they start a citywide trend with you?

THE RESTAURANT CHEF

A focused and judgmental part-owner of an eatery in a precarious but well-trafficked corner of the city.

Describe the last restaurant they worked at, and why this one's different.

What ethical quandary do you raise in their restaurant?

THE PERSONAL CHEF

A disillusioned but cheery chef who works at their employer's city and country estates.

Describe what hidden job benefits they take advantage of.

How do you poison the estate?

ACT I: THE OPENING

Choose 1 CHEF from the list below and work your way through the Opening by completing each of these steps:

- Describe your CHEF and how they acquired you from your creator.
- Answer your CHEF's questions.
- Choose one event from Could Be Better/Could Be Worse tables (see [page 32](#)) to occur while you are in the possession of your current CHEF.
- Answer one of your playbook questions.
- Describe how your CHEF passes you on or loses you.
- Select an option from REST to continue the Opening, repeating this process with 1 more CHEF from this list.

After your second CHEF from the Opening passes you on and before time passes, answer the three Shifting origin questions on [page 25](#). Then Select an option from REST.

The first 6 CHEFS listed are especially good for the first Opening CHEF, the last 6 for the second Opening CHEF. But feel free to switch around!

Collaging / Altering the order of operations:

If you find yourself not enjoying the flow of the following chefs after a few plays, hack your own rules to make the game more fun. Try reversing the flow of CHEFS, so you begin with the Settling CHEF for a shortened Opening, expanding into a longer Settling (Shifting, as it's in the middle, stays). You can even try collaging Lost & Found games together if you want more CHEFS. What would happen if your CHEF in the Opening was Artefact's Doomsday Cult? Or your game ended with a meat-obsessed warlord? Keep it fresh and fun, however that looks for you.

Also consider if you start in a new version of the Six Slivers each time you play, or overlay food history over food history onto a set of sister cities, fleshing out a continuous urban world. This is where you can combine game settings and throw in a homebrew world into the mix. But this setting is fun.

THE URBAN FORAGER

A shy but strong navigator of the city, always aware of the changing neighborhoods and weather.

Describe what sacrifices are required to gather plants in the city.

How did you alter the way they look at nature?

THE CULINARY GRADUATES

A cutting-edge and jesterlike cadre of eight students with their own back-of-house pidgin language.

Describe how these students bonded through their two year program.

How did they use you to anger the culinary establishment?

THE OLD MAGI

An altruistic and mischievous elder, wears incredibly long sleeves and has a few tricks up them.

Describe how they use magic to give back to your people.

How are you incorporated into their newest ritual?

THE BOTANICAL GOLEM

An herbaceous and clumsy automaton built to protect your people after a frightening month.

Describe what gives them life and death.

Why did they turn to you as a form of protection?

THE WEDDING *PLANNER*

A seductive and fiery event manager who uses a loyal catering team for idiosyncratic ends.

Describe the wedding traditions they try to incorporate into each ceremony.

How did you save an infamous marriage at the last minute?

THE HEAD OF HOUSEHOLD

A paranoid and rigid leader of a large family unit, deeply informed on your people's genealogy.

Describe what they fear will happen to their kin.

How did you stabilize their large family?

THE EXHIBITION *REPRESENTATIVE*

A flashy and gullible artist sent to represent your people in a cultural exhibition, with a secret mission.

Describe the other cultural representatives they related to and befriended.

How did you bind your people to another cultural group?

THE *RESTAURANT *JANITOR*

A diligent and improvisational custodian, their altered sleep schedule gives them a unique perspective.

Describe the restaurant they service most nights.

How do you give them the resources to become more of a CHEF?

THE CAFETERIA OVERSEER

A political and bearlike slop-slinger, their vibrant headdress is supposed to make them recognizable from a distance.

Describe how they feed hundreds each day.

How do you make the cafeteria a sustainable institution?

THE ESSENTIAL DOULA

A bitter and attentive midwife who recognizes the precise passage of time.

Describe how their nursery operates inside the community.

Why were you chosen as a food for newborns?

THE FOOD SCIENTIST

An inquisitive and future-minded researcher who is torn between the scientific method and traditions of your people.

Describe their thesis and who read it.

How did you help them refute an established school of thought?

THE WILD CARD

A loud and roguish daydreamer, swears they're an expert in game theory and terroir.

Describe how they mean to serve your people through their tricks and stunts.

How did you help their newest, grandest scheme yet?

SHIFTING QUESTIONS

At this point in history, sometime during REST, your people leave the city behind, perhaps to never return. If you started in Blue Kmiyd, your people are now venturing towards Rose Kmiyd, or vice versa. This other sister city they move to will be their newest home, their newest place to settle.

Before moving on, answer: what pushed them out of one city or pulled them into this one? What did they leave behind? How willingly did they go?

Then select three ways the new city differs from your people's previous home (see table to the right)

Listen to the music and imagine the migration as time passes. Move onto your next CHEF. Your people's lives go on.



This new city is different, in small ways . . . (choose 3):

faces on currencies	call to prayers	train announcements
visible tattoos	snowpack	height of chairs
streetlights	shadows	handshakes
flu symptoms	tipping	perfumes
laundries	access to water	fuel sources
market schedules	shadows	summer heat
pet breeds	rooftops	flow of poetry



ACT II: THE SHIFTING

Choose 1 CHEF from the list below and work your way through the Shifting by completing each of these steps:

- Describe your CHEF and how they acquired you.
- Answer your CHEF's questions.
- Choose one event from Could Be Better/Could Be Worse tables (see [page 32](#)) to occur while you are in the possession of your current CHEF.
- Answer one of your playbook questions.
- Describe how your CHEF passes you on or loses you.
- Answer the two Settling origin questions on [page 29](#)
- Select an option from REST to begin the Settling.

HOROLOGIATIA

A yearly consecration of the Blue Kmiyd Greatclock, whose rings can be heard throughout the city, and which was constructed after the development of a universal time zone across the mountainous ridges of Dyigakspa. The Greatclock has been the center of a series of terror attacks by those who see it as a symbol of Kmiydish overstandardization, so the actual consecration has the air of security theater and complex diplomacy. But afterwards, the streets are full of people given free packs of cigarettes, and everyone smokes one every hour on the gong until they sleep that night. This symbolizes the "steam engine" of industrialization and the forward progress of the Kmiydish. It is quite the sight to watch, and awful for those with asthma.

Note: Rose Kmiyd also attempted to construct a Greatclock many years ago, but the pursuit was quashed and the building adapted into a transit hub.



THE ATONING PILGRIM

A haunted and steadfast sojourner who knows the route between the sister cities better than anyone.

Describe how they feel responsible for the Shifting of your people.

How did you help them find peace in their community?

THE INTEGRATED BARON

A well-connected but questionably solvent tycoon who sees business as a solution to urban troubles.

Describe their business and their respect among the workers.

How did you transform one of their products?

THE KEY PRISONER

A damaged and secretive captive who has won the respect of other prisoners.

Describe the crimes they were accused of, and if any are true.

How did you help them escape, physically or mentally?

THE YOUNG REVOLUTIONARY

A grounded and persuasive radical who knows something about your people that few do.

Describe who or what in power they wish to unseat.

How did you feed the successful revolution?

THE HOSPICE VOLUNTEER

An unsleeping and untrained nurse who is given scraps and poems by those about to pass.

Describe where and how the dying are treated.

How were you used in the death rites of a great leader?

THE APOLOGETIC CENSOR

A clever but loathful arm of Kmiydish government suppression, their arms stained forever with censorship ink.

Describe how they began to work against your people.

How did you convince them to let recipes through the system?

SETTLING QUESTIONS

Your people see both cities differently, now, and see themselves in both. Many want to remain in this city for a while. That might not be possible, but it will be attempted. They can return to the other Kmiyd if they want to during this final act.

Before moving on, answer: which city do they go to and why during REST? What aspects of your people's livelihoods or culture can be solidified even throughout all this change?

Then listen to the music and picture how the young of your people react to these changes. REST and move your final CHEF.



ACT III: THE SETTLING

Choose 1 CHEF from the list below and work your way through the Settling by completing each of these steps:

- Describe your CHEF and how they acquired you.
- Answer your CHEF's questions.
- Choose one event from Could Be Better/Could Be Worse tables (see [page 32](#)) to occur while you are in the possession of your current CHEF.
- Answer one of your playbook questions.
- Describe how your CHEF passes you on or loses you.
- Let time pass, however long you want (day, generation, millenia) while listening to A- A Lyu Lu, the fifth playlist track.
- Select a question or two from Ending questions ([page 36](#)) to answer to end your game.

THE CHRONICLER-REFUGEE

A kind and resourceful displaced person, carrying vital parts of your people's culture on their back.

Describe the best place they have been and how they plan to return there.

How are you considered essential to them?

THE CARAVANSERAI TRADER

A dextrous and confrontational merchant who knows six languages and can barely think fast enough in any one of them.

Describe the market hub they frequent and what kinds of people cross paths there.

How do they use you to connect your people across the Six Slivers?

THE COMPETITIVE SOUS

Two jealous and stressful second-in-commands who enter themselves into grand cooking competitions.

Describe each of their signature styles of cooking.

How did you help one of them lose a duel but become famous?

THE SUPPER CLUBBER

A sharp and opinionated bon vivant who brings their own cutlery to countless eateries.

Describe what they search for in their culinary tours.

How do you climax their obsession?

THE COOKBOOK EDITOR

A stoic and precise curator who hides their heart underneath shelves of manuscripts.

Describe why they want to share recipes with the world and how it connects to a past CHEF.

How did you complete their themed cookbook?

THE TRENCH SAPPER

A molelike and spunky combat engineer who has lived at the front lines for too long.

Describe how they think the conflict will end.

How are you shared with the enemy?

COULD BE BETTER!

Personal and political, mistakes were made or plots were sowed. Not a great turn of events. 2 Could Be Better events per game, each occurring sometime in the current CHEF's life with you.

Describe the event and Change something:

a trait

a worldbuilding detail

a physical aspect (shown via drawing)

a response to a playbook question

1. Your people are hurt at the peak of a great celebration, whether spiritually, economically, physically. How are you used to process the trauma?
2. The city government changes forms after a questionable election. You are served at the victory party to much hoo-rah. How were you used in this political shake-up?
3. A breakaway group of your people take you in as a symbol of their organization, inspired by a CHEF. Who are they and why do they need to separate themselves?
4. Outside the city, a natural disaster erupts (ash-filled volcano, current-changing monsoon, drought-inflicted dust storm, etc.). City weather for the next year is deeply altered. In this strange time, how does food adjust, including yourself?
5. You are used as a metaphor or symbol of staggering inequality as part of a fractious debate inside your people or the Six Slivers. How do you feel about what you symbolize?
6. Your CHEF kept you purposefully hidden from someone in their life. What reason did they give?
7. An essential ingredient is now rationed. What reasons is the government giving for the rations, and what substitutes do the CHEFs make to you?
8. No one haggles the price of you at food markets. Why is that not changed? Do you feel overvalued or undervalued?
9. Someone outside of your people tried to steal and replicate you en masse. What element did they forget and how did the city respond?

10. A food safety measure or law is implemented in the city as a reaction to you. Which aspect of production does this alter? Did you intend to cause this change?
11. A relative of your CHEF inherits their legacy and abuses their power, litigiously and personally. Your people alter you enough to avoid the relative's scrutiny. How does this conflict change your CHEF's legacy?
12. You are popularized and eaten amongst the high castes of the city with an air of cosmo-multiculturalism that ignores or fetishizes your people's culture. What aspects of you do they discard, and who fights the rich and powerful to reclaim you?

Great elephants were said to have once roamed the Kmiydish swampland, and fifty of their tusks have been found in mud during recent construction. Archaeologists started selling ancient tusk powder as a sacred paint.



A VIEW FROM HIGH

Flying above the sister cities, anyone would easily notice the enclosures that cover bazaars - each roof studded with walnuts to attract corvids (and, therefore, good luck), as well as street chalk markings to delineate where marching bands and journalist-puppets should walk and pause during parades (the markings fade easily).

Thirty years ago, both sister city's prime ministers agreed on a formal system of tile emergency buildings certain colors: firehouse red, quarantine-house mustard, earthquake shelter pink, etc., so any visitor would know where to run if needed. But thirty years of air pollution has dirtied this system, and only neighborhoods with wealth or volunteers can maintain the vibrant emergency tiling.

From a high vantage, it's easier than expected to spot those up to no good. It's the way they hold themselves . . . and also break streetlights to avoid being noticed.



COULD BE WORSE!

Some dazzling and joyous, food trends appeared and unions were sealed. In all likelihood, a fine outcome. . 2 Could Be Better events per game, each occurring sometime in the current CHEF's life with you.

Describe the event and Change something:

a trait

a worldbuilding detail

a physical aspect (shown via drawing)

a response to a playbook question

1. You are served to a great leader with an unexpected, emotional reaction. What did they think of you?
2. You are known as an aphrodisiac within a specific fetish community. Who do you help turn on?
3. An acclaimed Kmiydish food critic orders you at an eatery and publishes a review. You are described with the utmost beauty, reminding the critic of cooking from their past. How do you process this critic's praise?
4. You become a stable of a major infrastructure route between Rose and Blue Kmiyd (as well as other slivers). Why do ferries/trains/carriages so consistently serve you?
5. A new diet or fast sweeps the city, centered on a crude and cryptic doctrine that mentions you. How do you connect to these zealots? Do you sabotage their system of eating?
6. A new cultivar or heritage breed is developed at the agricultural school and smuggled to your people. How is your perception altered when this new ingredient is incorporated into you?
7. You are published by a newspaper's culinary section. What new groups experiment with preparing you?
8. The area where an ingredient of yours is grown is declared a national park or historic site after a long campaign, which may shift who can use the land. Who rallied to change this area, and do you care about the declaration?

9. An unlikely alliance is formed between your people and a citywide guild (of cup-bearers, bone-grubbers, lithographers, cobblers, etc.). How does this alliance support both groups, and how did you help build their camaraderie?
10. Your ingredients have usually made people with certain allergies avoid you entirely. How do you try to gift yourself to them: trait change? Memorable scents? Appearances in dreams?
11. Although you slowly gain sentience throughout history, you associate one week during this period with a true “wake up.” What happened during this week? Will you look back on the week with optimism or pessimism?
12. You are served to a downtrodden character with unexpected religious consequences: they see a holy figure in burnt bread, this batch has psychoactive properties, your taste unlocks early memories, etc.. How does the character share your hidden meaning? Do you feel connected to the divine world?

LOVE IS IN THE AIR

Couples in the sister cities meet at colleges, neighborhood events, and theatrical smoke bars where flights of flavored weed are given to tell a story (e.g: horse breath of battle, mountain air of a journey home, smell of a lover’s perfume). Matchmaking services are popular and specialized - such as ones that create throuples, or solely match the deaf - but many are money laundering fronts or long cons. There is little cultural or legal distinction for married couples, so courting and dating may take years, often still less time than the waitlist for having a wedding at the Kmiydish park’s crystal palaces.

Popular gifts these days for loved ones include chess doves (pet birds bred to have checkerboard feathers), any jewelry featuring railroad spikes whether real or fake, and special tickets to enclosed Circus Room of the Danso Pryem Swimming Pool. Horny couples have been gifting each other latex outfits.



ENDING QUESTIONS

Answer 1 or 2 to finish your game, then read the next page.

1. You are slotted into a manila folder at a library and loaned to whoever can access you. When the library downsizes, you are auctioned alongside a hundred other recipes. What new group purchases you?
2. The Kmiydish paper you are written on becomes brittle and is eaten by bugs and silverfish. How does their colony change after ingesting you? What part of your people do their mirror?
3. You can see recipes and foods similar to you live on in the world without you, being eaten from the coastline all the way to Pryob-ko-Pryisk. How do you feel about these culinary cousins of yours?
4. You were framed and hung in the dining room of a rags-to-riches character. Why did they value you enough to frame but not prepare? How did you look at the rich as decades went by?
5. You are selected as part of the last meal of an imprisoned member of your people. What is the rest of the meal, and why did they select it?
6. You are shown to have some deleterious health effects on those who eat you, and a food scientist makes a speaking circuit spreading word of your effects. Who will never give up on the chance to try you again?
7. You are included in a gloomy museum exhibit about your people and their food culture. What guilt do you feel connected to your people? What food tradition do you wish the curators had selected?
8. The restaurant, factory, or house where you were most commonly prepared is converted into other uses. How do you still haunt the building? Who notices your presence and the building's history?
9. You are associated with the crime of the century in your city. What do people get wrong in the retelling?
10. You believe one of your traits has never been properly explored or emphasized. What form did you wish others turned you into?

11. One of your CHEFS spent the rest of their life in another of the Six Slivers (Teal Nyingt, Ink Igot, Poppy Skog, Butter Parn) and brought stories of you there. How was this CHEF received and what is your legacy abroad?
12. One of your ingredients goes the way of the Kmiydish messenger pigeon: extinct. What flavors or traits are lost with this extinction? What related foods are connected to this ecological change in the Six Slivers?

The world of Blue and Rose Kmiyd was created on May 24th from 9:43 - 10:43 PM as a writing warm-up. The prompt was “design 8 fantastical holidays in one consistent setting.” Always save warm-ups: they are full of jewels and daggerlike details. Some are included here.



ON ENDING

Look at your finished drawing and your list of traits. Are you fantastical? Are you easy to replicate in real life? If the former, substitute ingredients until you are at least doable in the kitchen you share.

Get some water boiling, uncork some cooking wine, tie your apron and ask yourself: can I bring this into reality? Because you've made such an amazing recipe throughout this game, you deserve to try it.

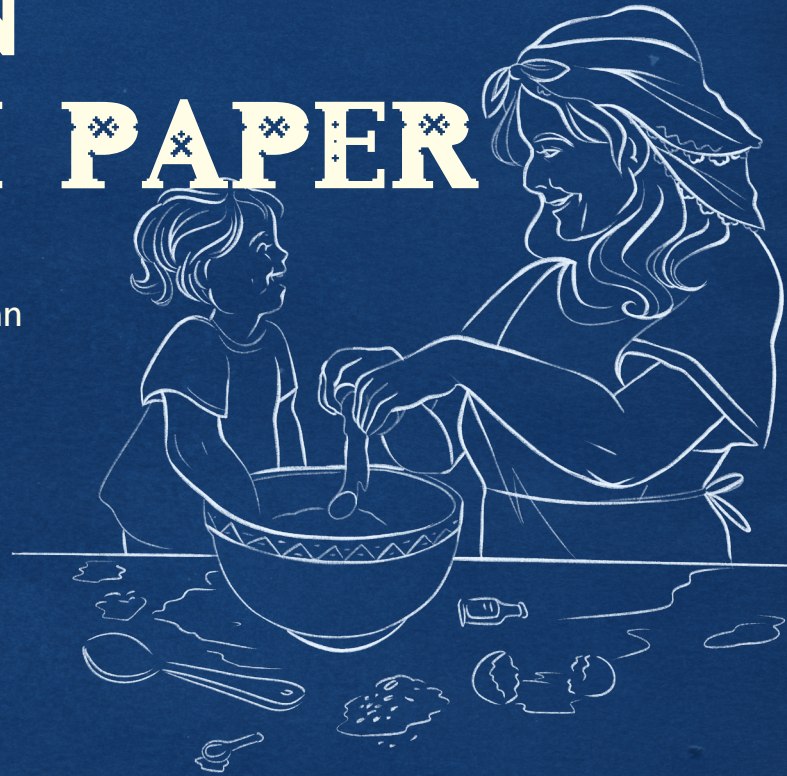
Email the outcome of your experiment, or results of your recipe, or any drawings or related lore to the creators at recipeonkmiydishpaper@gmail.com. We cannot wait to read them.

**THANK
YOU
FOR
PLAYING**



RECIPE ON KMIYDISH PAPER

a Lost & Found Game
by Pearse Anderson and Aylin Erkan



EXCERPTS FROM YOUR PEOPLE'S DICTIONARY

Use as names, swear words, anything!

Ammi (regret)	Anso (polite)	Bimb (clove)
Bunxh (jelly)	Bwurd (boring)	Dask (bizzare)
Deskug (attractive)	Dyispyo (cost)	Endo (subject)
Goksi (universe)	Gwnakh (handcuff)	Hihinpo (resist)
Hogmupe (goose)	Ipyidme (cream)	Kayd (apprentice)
Khwewsob (flame)	Kkheys (firearm)	Kkhikba (whisker)

Kkhoni (accountant)	Lankwi (shy)	Mikkwa (linger)
Mrewbung (best)	Obokomp (infection)	Osasekht (including)
Pryem (water)	Rund (drill)	Sorn (lens)
Sewiyd (name)	Sdam (pardon)	Skind (corn)
Tmarwi (toss)	Tsong (choir)	Uhunde (lock)
Uangkwep (stamp)	Umroan (employee)	Wemte (corridor)
Whamt (explode)	Wigmuys (sequence)	Yar Khintma (villain)
Yayurk (nursery)	Yondo (celebrity)	Yuru Swo (pubic hair)

SOME *RELIGIOUS *RITUALS OF YOUR *PEOPLE (d20)

1. Your people habitually add markings or objects to their walls. A home of your people can be identified long after they have left.
2. Your people cannot discard any paper ephemera written with love. It is kept in sacred spaces.
3. Your people only pray while moving. Long holy days take place aboard trains, ferries, or special onion-domed trams.
4. Your people isolate themselves in caves each moon cycle, sealing themselves from all light for a period of time.
5. Your people have a special social class of clowns, employed in religious schools and always at weddings.
6. Your people refuse to exorcise others in their community: instead, the possessed are kept in special group homes.
7. Your people deposit cubist votives at shrines placed at the highest areas they can reach, whether mountain or tower.
8. Your people gift copper statues to each new family. It is expected they are rubbed to be golden instead of forming a patina.
9. Your people believe awestruck individuals emit a holy miasma, so they are often found at tourist attractions with open bottles.
10. Your people bury mummified animals under the streets of their quarters, knowing bestial ghosts are strong protectors.
11. Your people do not speak in the presence of the summer sun. But nighttimes are full of chatter and song.
12. Your people think any place touched by a temple object is holy. So they carry disposable temple gate keys to throw around.
13. Your people can separate their sacred soul from their body, storing it in nut trees. This is only done before a battle or pogrom.

14. Your people do not abhor breakaway sects but collect them like trading cards, updating their mosaics with new symbology.
15. Your people visit purification fonts not just when dirtied, but after becoming jealous, though the visits aren't shamed.
16. Your people wait to name children until a seven-year meteor shower gives names to them in the form of star-streaks.
17. Your people have fixed prayer schedules, but they are set by ancestors who speak to chosen people during naps.
18. Your people can cover their faces to stop sexual energy escaping from it, common among newlyweds or the less fertile.
19. Your people pool resources to communally purchase new technology as a way to meet a mechanical god first.
20. Your people teach scripture and routines through legal riddles as practice against trickster characters.

Kmiydish know when true spring has arrived when they can hear the bird chirps from the Dyigakspa mountains down in their city streets.

UKKHEN TUESDAY

A memorial holiday for the death of Sultan Blue Ukkhen, whose death was necessary and brought forth an era of peace, but symbolized the death of a kind of gluttonous hedonism in Blue Kmiyd and Rose Kmiyd that has yet to return. Citygoers spend this Tuesday partying like him.

The Sultan was known for having large ceremonies where he dug up eggs buried in the roadside oases between Rose and Blue Kmiyd and ate them, soaked in the aphrodisiac soil of the land, leading to complex perfumed orgies and cuckqueanery between his wife and the dozen butch horse drivers of his egg caravan. Eventually, the Sultan became convinced that he could receive more pleasure if he had more foreskin, so he stretched his own with weights, then had experimental surgeries, and then grew obsessed with penetrating into other slivers – Teal Nyingt, or Ink Igot – that led to the War of Six Slivers. After he was executed by tribunal, a mortician said the sultan's soil eggs were likely soaked with lead. He had gone mad from their soft insides.



(d20)

SOME FOOD CULTURAL HABITS OF YOUR PEOPLE

1. Your people vow to only consume food when mixed with the remains of their champions, no matter how diluted.
2. Your people keep scoreboards tracking the best food market haggles of the year, an especially popular sport for dads.
3. Your people try to summarize each meal with a short poem after finishing. Adding a seasonal reference is preferred.
4. Your people do not eat the flesh of any animal with ears. The marrow is a different story. All hotly debated.
5. Your people divine landslides through the bones remaining at the end of a feast.
6. Your people love to test the structural soundness of foods by rolling them down a famous public staircase.
7. Your people feast once a year in museums, eating only what food is displayed in museum art.
8. Your people have an alternate zodiac system, aligning each month with a different oil (olive, sunflower, ghee).
9. Your people eat while kneeling on guild-based woven mats. They can be folded and carried inside a purse.
10. Your people celebrate thanksgiving ceremonies as part of a complex food gifting economy. Gifts are stored underground.
11. Your people view doctors as top connoisseurs because historically they tasted all wild plants for poison.
12. Your people bond themselves to their milking animals through blood brother pacts, done the first time an animal is milked.
13. Your people sing polyphonic shanties when cooking, originally from their work teams as log drivers and resin tappers.
14. Your people organize the many coupons they collect on belt loop panels similar to advent calendars, for easy access.

15. Your people encourage only recording recipes when they feel of epic scale. Anything less is considered unworthy.
16. Your people travel seasonally to view, pick, and utilize blooming flowers others ignore: all of one color.
17. Your people pioneered their own form of icebox to be colder, longer, and to be harder for kids to break into.
18. Your people fold whole spices into ropes as safeguards against storms: when starving, they can be eaten too.
19. Your people construct models at 1:64 scale of the best eateries they have attended in their lives.
20. Your people do not slaughter animals who wish to be uplifted to higher consciousness. A court of philosophers judges what “wishes” this.

Street singers often station themselves in front of calculator stores, hoping with all the math going on inside some lucky numbers rub off on them. The calculators themselves, fussy mathematicians with bushy eyebrows, disapprove.

SILLY SAINT DAY

A parody of a Whosbu holiday, based solely on the account of one of the seven women converted to Whosbuism before the religion was banned from the region and those converted were forced to renounce. The woman was fearful for decades to record the description of the holiday, as it could be heresy, but was able to release a published pulp description under new parody laws in Rose Kmiyd. Now, thousands perform the holiday as a joke (legally, it has to be parody, but some of them mean it), morphing all of the aspects into harlequin versions as proof of how little they need Whosbuism. No one knows true Whosbu followers, but they still get the holiday’s major elements: holy cap (paper), harmonica (with chambers in the wrong order), and a painting of some dead saint to praise (often depicted as a moose or a raccoon as a joke). Each faux-Whosbu artifact has become a bit of this new holiday: the saint scrawlings are used to wallpaper poor houses, and magicians do tricks where they can play faux-Whosbu harmonicas correctly on the first try, without knowing which key is where.



BOOKS I'D LIKE TO READ IF I WANTED TO EXPAND ON THIS:

1. The Remaking of Istanbul : Portrait of an Ottoman City in the Nineteenth Century
2. Samarkand: Recipes & Stories From Central Asia & the Caucasus
3. Summer Kitchens : Recipes and Reminiscences From Every Corner of Ukraine
4. The Jews of Eastern Europe
5. I Met Lucky People : The Story of the Romani Gypsies
6. City of Rogues and Schnorrers : Russia's Jews and the Myth of Old Odessa
7. Tasting Georgia: A Food and Wine Journey in the Caucasus With Over 70 Recipes
8. Jewish Emancipation : A History Across Five Centuries
9. Foods of the Gods: Eating and the Eaten in Fantasy and Science Fiction
10. The Clocks Are Telling Lies : Science, Society, and the Construction of Time
11. Culture Front : Representing Jews in Eastern Europe.
12. Stepchildren of the Shtetl : The Destitute, Disabled, and Mad of Jewish Eastern Europe, 1800-1939
13. Port Jews : Jewish Communities in Cosmopolitan Maritime Trading Centres, 1550-1950.
14. Eat and Be Satisfied : A Social History of Jewish Food
15. The Jews of Eastern Europe, 1772-1881
16. Polin Studies in Polish Jewry
17. Sherbet and Spice: The Complete Story of Turkish Sweets and Desserts
18. The Summer Capitals of Europe, 1814-1919
19. Single Life and the City, 1200-1900
20. Mamushka: Recipes From Ukraine and Eastern Europe
21. Families, Rabbis and Education: Essays on Traditional Jewish Society in Eastern Europe
22. 500 Years of Ottoman Cuisine
23. Black Sea: Dispatches and Recipes, Through Darkness and Light
24. The Jews of Ottoman Izmir : A Modern History
25. The Russian Cold : Histories of Ice, Frost, and Snow
26. A Frog Under the Tongue: Jewish Folk Medicine in Eastern Europe
27. Jewish Tales From Eastern Europe
28. God's Shadow : Sultan Selim, His Ottoman Empire, and the Making of the Modern World
29. Feasting and Fasting : The History and Ethics of Jewish Food
30. A World at Twilight; A Portrait of the Jewish Communities of Eastern Europe Before the Holocaust.
31. Animating Empire : Automata, the Holy Roman Empire, and the Early Modern World
32. The Georgian Feast: The Vibrant Culture and Savory Food of the Republic of Georgia
33. Age of Rogues : Rebels, Revolutionaries and Racketeers at the Frontiers of Empires
34. Kachka: A Return to Russian Cooking
35. Cabbage and Caviar: A History of Food in Russia
36. The Jews of the Ottoman Empire

37. Fresh From Poland: New Vegetarian Cooking From the Old Country
38. Beyond Borscht : Old-World Recipes From Eastern Europe : Ukraine, Russia, Poland & More
39. The Turkish Cookbook
40. Oklava: Recipes From a Turkish-Cypriot Kitchen
41. Street Foods of Turkey
42. Jewish Space in Central and Eastern Europe : Day-to-Day History

MROANMEDGE COO

A holiday to celebrate the messenger pigeons that delivered letters throughout the War of Six Slivers—especially the final surrender letters that arrived just before the firebombing of Blue Kmiyd. The main species of messenger pigeons have since died (overharvesting and consuming rat poison) so the holiday is centered around building pigeon costumes and showing off tricks that animals-in-costume can do after months of practice: pigeon-dressed badgers, fleas with tiny pigeon wings, crows painted like pigeons, each fed little white chocolate cigars that look like scrolls.



OUTSIDER * * RUINS

Both sister cities have their share of remains from past civilizations: the center of Rose Kmiyd is home to Sakev Sal, a moated fortress made from thick serpentine bricks by the Parneds during their occupation. The city now serves as a spa and theater for water aerobics. Rumors state one crocodile never left the moat.

Blue Kmiyd is surrounded by six equidistant twobos, a form of hexagonal barbican outpost - each with deep etchings in unknown scripts. Fall solstices, linguists make a pilgrimage to five twobos, testing new techniques to decode the writings, using rare shadows, mirrors, and games. No one travels to the sixth twobos.

The oldest Kmiydish ruin exists below the route between the cities: it is an intricately built tunnel system too small for human use. There are three interwoven tunnels, each not wider than someone's head, as if they were built by intelligent snakes, or perhaps one large, coiled creature. Now there is talk of them being demolished for an intercity rail line.



THIS IS IT

Pearse:

Instagram:

[@pearseanderson](#)

Twitter:

[@pearseanderson](#)

Website:

[pearseanderson.com](#)

[pearseanderson.itch.io](#)

Time has run out for this game jam! We have to say goodbye to our creation and hope that the amazingly supportive TTRPG community can meet and greet this little game.

Once again, the [Lost & Found SRD](#) by Jack Harrison was the essential skeleton for this game and a source of much mechanical inspiration.

The art was inspired by Aylin's family, with a focus on Turkey and holidays with her Jewish grandparents.

If you want to make your own game inspired by this one, contact us (and check the SRD license) to discuss more. And expect more news from us soon. There's always room for growth. And dessert. Much love.

Aylin:

Instagram:

[@pevvit](#)

Twitter:

[@pevvit](#)

Website:

[aylinsop.com](#)

