

TECHNICOLOUR

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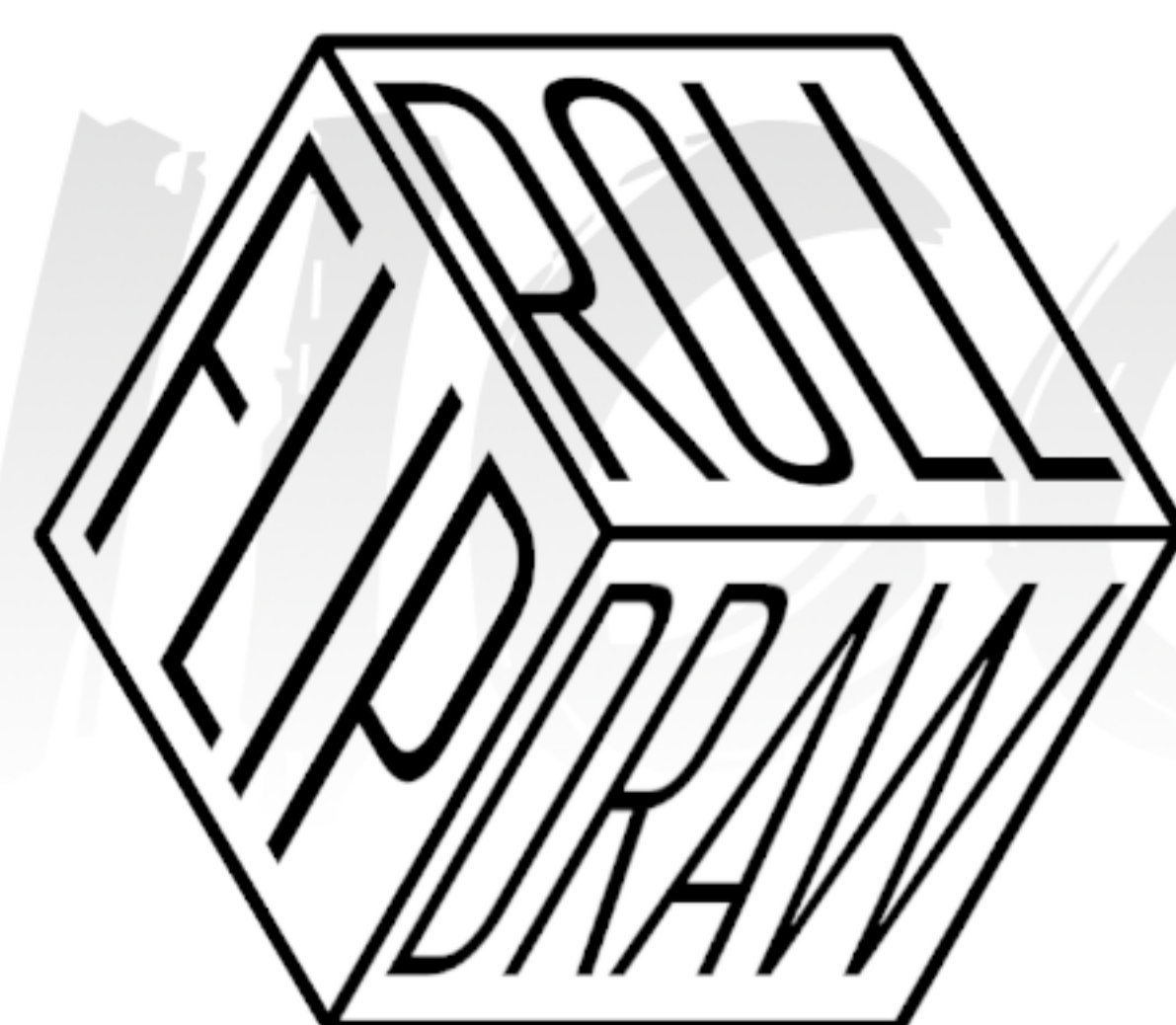
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In Technicolour, you play out the lives and relationships of a group of characters connected by a bizarre power gained when they were young, following them from adolescence right up to old age.

A freak event, at which you were the only people present, gifted all your characters with the power of teleportation. But there are a few catches...

- you cannot control when you teleport - the power instinctively kicks in at times of intense emotion
- you cannot control where you teleport to - you always travel to one of the others who was present at the freak event and has this power
- you only teleport for a few minutes - after which you flash back to where you last were

It looks like you might never fully understand your powers, and why they work the way they do. But perhaps, with time, you can at least learn to control them. Perhaps.

Until then, there's no escaping the connection between you all.

## YOU WILL NEED

- 3-6 players, one of whom is happy to act as a facilitator for the game
- 2-4 hours (depending on how many players you have)
- A clock or timer
- Printouts (or equivalent) of the card sets at the end of this pack, or a standard deck of playing cards (instructions are provided alongside the cards on how to emulate them with a standard deck)

# SETTING, TONE AND SAFETY

Technicolour is setting-agnostic, and the kind of world that the characters exist in is entirely up to the players. Be sure to choose a setting that all players have a level of familiarity with, where there's a shared set of references and understanding of the world. Any player needs to have enough general knowledge to answer the question: where in the world is your character right now, and what are they doing?

The tone of a session of Technicolour will largely depend on the individual group of players and their chosen setting. Cyberpunk-themed games might veer more towards themes of privacy, secrets, and exploitation of powers; heroic fantasy-themed games might highlight ideas around fate, destiny and the frustration of both; games set in the real world might explore growing apart, the complexity of relationships and grounded themes more.

Because Technicolour is a very open game where the vast majority of content is collaboratively invented by the players, make sure to check in with each other before playing. Your group might already have established and preferred safety tools; if not, recommended tools are:

Lines and veils, which players can use as a means of establishing what everyone's comfortable with, and to what degrees, before and during play. A 'line' is content that is not to be included in play at all whether explicitly or implicitly, whilst a 'veil' is content that can be implicitly included or briefly mentioned, but isn't to be described or explored in detail. Players can establish lines and veils both before play and also during the game.

Pause cards are also recommended as a tool for aiding safe play. A pause card is simply a card with 'pause' written on it, placed within reach of all players. Whenever something is preventing a player from being able to enjoy or engage with play (or whenever a player is concerned that something is preventing someone else from being able to enjoy or engage with play) they can touch, lift up, or point to the pause card. Everyone can check in with each other, only resuming play when everyone is comfortable.

Of course, these tools are just supplements for open communication and actively looking out for each other's safety, not replacements for it.

# FACILITATING THE GAME

Technicolour doesn't have a Game Master, but it does have a facilitator. The main difference between the facilitator and the other players is that the facilitator has definitely read this pack so that they understand how the game works and can answer queries other players have on how to play. However, they still play their own character, and they don't have any kind of authority over other players when it comes to defining events, describing what happens in scenes, or saying what is true of the world of the game.

There may be times in the game where questions come up as to what exists in the chosen setting, or what the characters do or don't currently know, or what players can and can't do in a given scene - things that would usually be directed to a Game Master. If these are directed to the facilitator, they should be clear that the group can decide their answers to these questions. Provided no one is contradicting the core information about the characters' powers laid out in this pack, anything the group agrees upon is fair game.

## HOW PLAY WORKS

A game of Technicolour has three parts of play: Defining the Event, Teleportation Phases and Transformation Phases.

Players begin with Defining the Event - describing the moment that their characters gained their powers, and building up a shared sense of their characters' young selves.

They then alternate between Teleportation Phases - discovering the moments their characters' powers are triggered, and playing out the unexpected meetings that occur - and Transformation Phases - charting the changes in the characters and their relationships that happens between teleportations. There are four teleportation phases, and three transformation phases.

After the last Teleportation Phase, there is a short closing round of play to conclude the game (see: Ending the Game).

# DEFINING THE EVENT

When your characters were teenagers (or adolescents, if that means something different in your chosen setting), they had a mutual and unique experience which resulted in this bizarre power.

This event could be (though isn't limited to):

- Discovering an otherworldly crash site
- Disturbing a sacred and magical ruin
- Reading a strange book in the creepy house at the end of the street
- Seeing bizarre, unexplained lights in the night sky

Together, agree a rough idea of what the event was - a single sentence that loosely sums it up. Each choose a character name, sharing that and what (if any) pronouns they use.

Then, going round in a circle, each add a detail to the event. Treat this as similar to the characters remembering the event a handful of days after the fact - it is still vivid and detailed in their minds, but there might be a little variation or conflicting information. Everyone is describing what happened truthfully, but there might be differences of opinion or things people remember a little differently.

Defining the event is less about providing a comprehensive explanation of how the group gained their powers (they're by nature strange and inexplicable) and more about building a shared picture of your characters. Consider the general concrete elements of what happened, but moreso how your characters felt, acted, and interacted with each other. Was travelling to the abandoned factory one particular person's idea? Who was the person who wanted to abandon the summoning ceremony before anything even happened? If there's a disagreement over who really triggered the lab's security system, then who do you think did it?

Finish when you have a strong, shared sense of your characters as adolescents and their relationships with each other. Part of play is developing and contrasting these initial starting points, so the clearer your image the better. Then go to the first teleportation round.

# THE FIRST TELEPORTATION ROUND

Each teleportation round captures the characters at a different stage of their lives:

- 1 Characters as adolescents (first teleportations)
- 2 Characters as young adults
- 3 Characters as middle aged adults
- 4 Characters entering old age (last teleportations)

For the first round, decide together whether it's a matter of days, months or years since the event that resulted in this power.

Begin with one player as the 'teleporter', who draws a card from the emotion deck, reads it aloud and places it into a discard pile. The emotion card will provide a loose prompt for the emotion that causes the teleportation, for the teleporter to interpret and define; the event or scenario that inspires the emotion can take any shape or scale, as long as the feeling is strongly felt by the teleporter. The teleporter then describes the event that causes the feeling described on the emotion card, right up until the moment that they teleport.

Then, all other players draw cards from the teleportation deck. The first player to draw the 'teleport' card is who the teleporter travels to. This player describes the destination: where they are, and what they're doing, at the time the teleportation happens. Their character might be alone, or with other characters (from the core group, or beyond it); other players can step into play additional characters if needed.

Play as much as you want to with people teleporting into scenarios:

- That wildly clash with their current emotional state
- That they were never meant to know about
- That are dangerous for them to appear in
- Where their appearing out of nowhere is a blessing

And any other ways in which teleporting might unexpectedly solve, create or complicate problems in characters' lives.

Make sure there is one player who, for each instance of teleportation, is the nominated 'timekeeper'. They set a timer for three minutes, and are responsible for starting the timer and saying when it has expired.

When the destination has been described, the teleporter describes what teleportation feels like to their character. The moment they finish, their character appears at the destination, the timekeeper sets the three minute timer going, and all players in the scene role-play what happens.

When the timer expires, the timekeeper tells the teleporter that they can feel themselves returning to where they were, and have enough time to say one thing before they're gone. The players in the scene play out this final moment, and the teleporter disappears back to where they previously were.

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Repeat this for each player, starting with them drawing a card from the emotion deck.

These teleportations are not happening simultaneously, but are over a given period of time - anything from a couple of days to a couple of months, but no more spread out than that.

Emotion cards should always be discarded (rather than returned to the deck), so if you're playing with six people, the last player to draw will simply have one card to take.

Whoever draws the 'teleport' card from the teleportation deck should be skipped the next time that players are drawing from the deck (to avoid multiple successive teleportations all being to one character).

Additionally: if you are playing with fewer than six players, make sure to remove blank cards from the teleportation deck so that the total number of cards equals the number of people drawing from the deck.

After each character's first teleportation has been played out, move to a transformation round.

# TRANSFORMATION ROUNDS

Transformation rounds bridge the gaps between teleportation rounds, giving insight into how characters and their lives have developed over time. The amount of time a teleportation round captures will depend on the setting you've chosen - in a real-world setting, it's roughly 10 years, but it might be far longer for games in settings where people have longer lifespans. Agree on what feels right for your group.

A transformation round consists of players, in turn, answering each of the following questions:

- How has your character or their life changed during this time?
- What about your character or their life has stayed the same during this time?
- With which other character has your characters' relationship with changed the most?
- Which other player character does your character miss the most and wish they saw more of?

The changes or constants in characters' lives can cover anything from their nature and personality, to their profession or relationships, to their drives and beliefs, and so on.

When answering the third and fourth question, which directly impact other player characters, this should be in conversation with the relevant players. No one's answers to the above questions should define something about another player character without that player's consent.

Lastly, something to remember when answering these questions: the teleportations played out in teleportation rounds are not necessarily the only ones that the characters experience. Answers to the above questions can acknowledge, reference or account for continuing experiences with teleportation and how it impacts on characters' lives and selves.

After all these changes have been charted, go back to a teleportation round.

# LATER TELEPORTATION ROUNDS

As the characters' powers develop, there are slight changes in how the second, third and fourth teleportation rounds work.

The timer set by a timekeeper goes up by a minute each round: four minutes in round two, five minutes in round three, and six minutes in round four.

At the very beginning of the second, third and fourth rounds, all players draw from the 'power' deck. The first time a player draws a 'control' card, their character gains control over which emotion prompts their teleportation on this round and all subsequent rounds. When it comes to this character's teleportation, the player can simply choose any emotion card, even those in the discard pile.

The second time a player draws a 'control' card, their character **also** gains control over who they teleport to on this round and all subsequent rounds. When it comes to this character's teleportation, the player can simply nominate the character they teleport to, rather than this being left to a random card draw from the teleportation deck..

The third time a player draws a 'control' card, their character **also** gains control over how long they remain somewhere before teleporting back to where they left. Scenes play out with a timer running as before; however, when the timekeeper says that the timer has expired, those in the scene describe what happens next, with how long the teleporter stays in that location entirely down to the relevant player.

Due to the random nature of the card draws, a given player might not draw a 'control' card a third time, a second time, or even once. Characters will likely have unequal control over their powers throughout the game; consider this when exploring their relationships to each other and their powers.

If there are fewer than six players, remove cards from the power deck so that it is equal to the number of players before anyone draws from it. Do this randomly each time the power deck is drawn from, leaving the level of control gained by player characters up to chance.

# ENDING THE GAME

After the end of the final teleportation round, share, in turn, your character's fondest memories of each of the other characters.

## THANKS AND CREDITS

Thanks to Beth Atkinson, Amanda DiGioia, Nayomie Jade and Leo West (aka Delfine, Dante, Koppio and Podshaf) for playtesting.

Thanks to Oz Mills and Nathan Glover for feedback on this game pack.

Thanks to Montaigne for writing the song Technicolour, since it inspired this whole game.

Written by: Chloe Mashiter (aka roll / flip / draw)

For more roll / flip / draw games, head to [rollflipdraw.itch.io](https://rollflipdraw.itch.io)



# EMOTION DECK

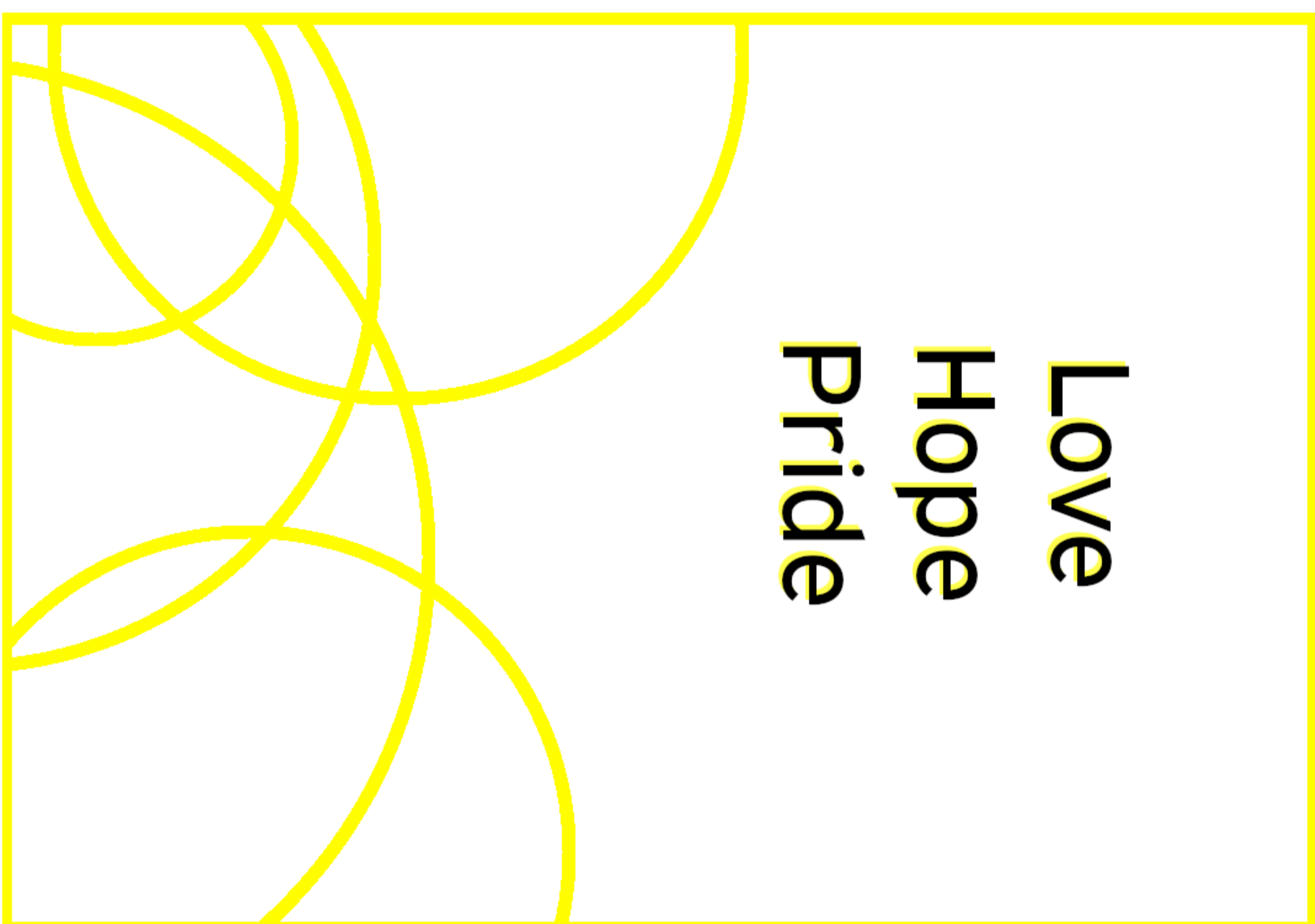
Print off this page and cut out these cards, or write the sets of words on your own plain cards. If you're using a set of playing cards instead, just keep this page to hand and use an Ace, 2, 3, 4, 5, and 6 (suits irrelevant), with them representing red, orange, yellow, green, blue and purple respectively.



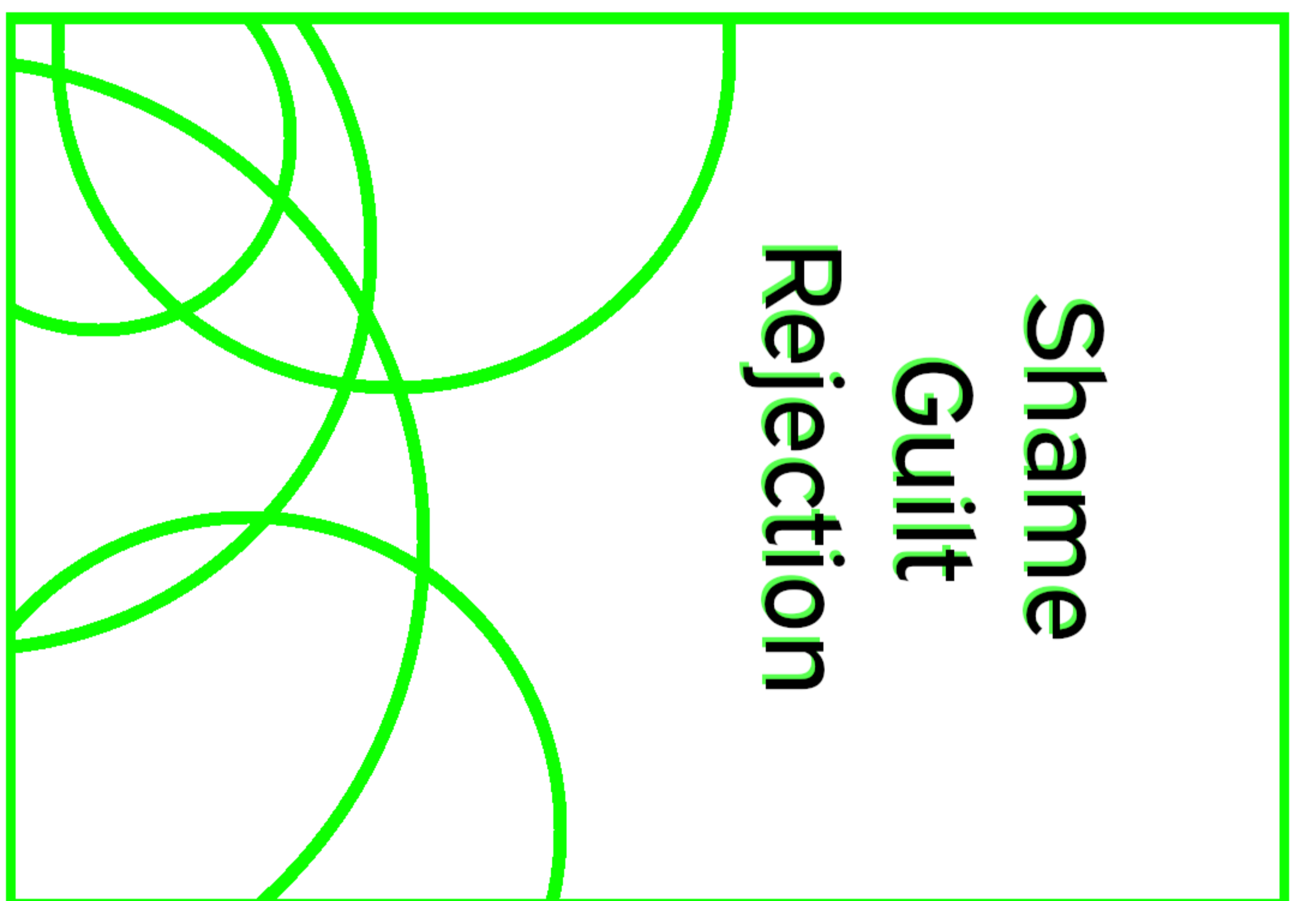
**Anger**  
**Frustration**  
**Hatred**



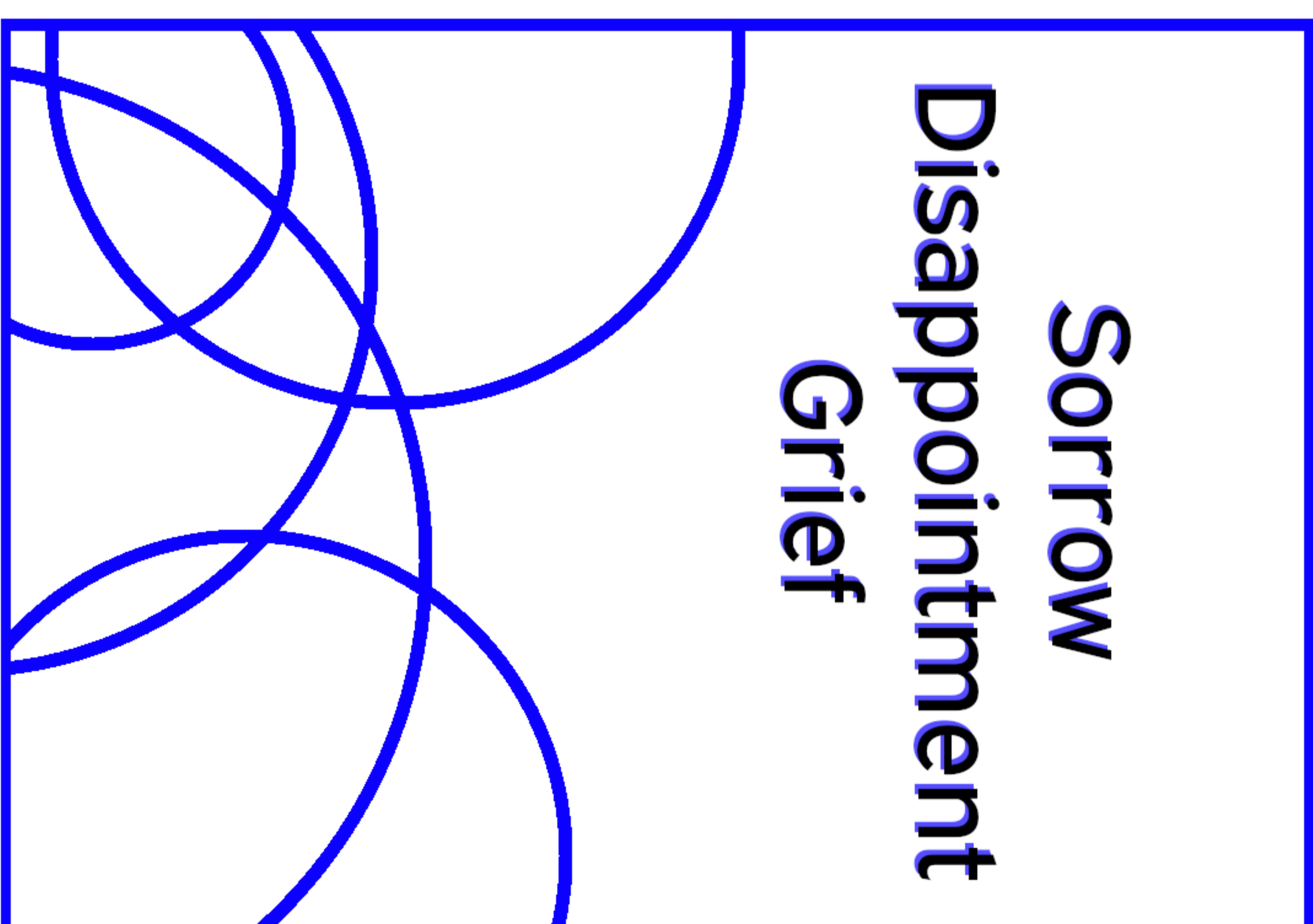
**Excitement**  
**Surprise**  
**Joy**



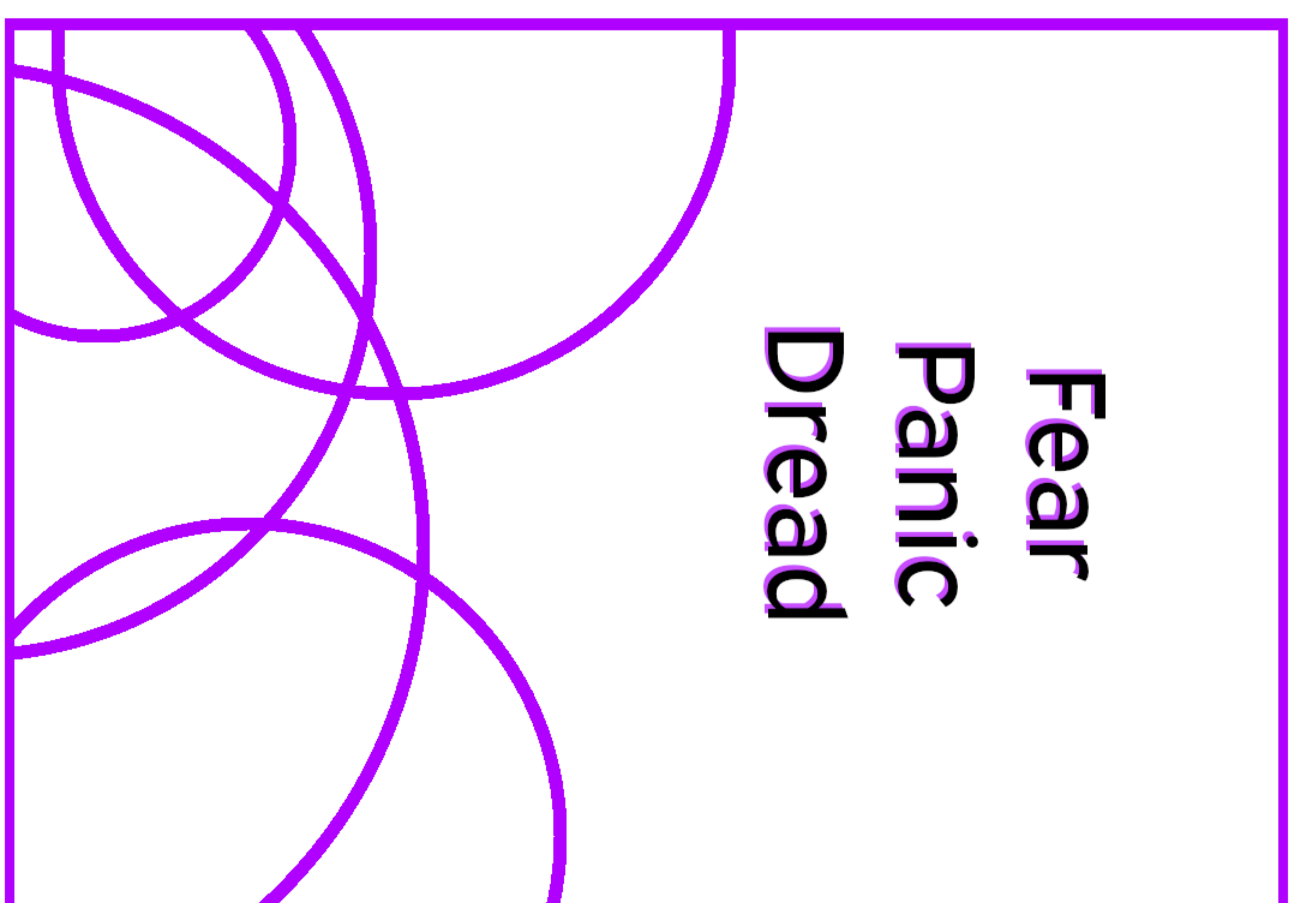
**Love**  
**Hope**  
**Pride**



**Shame**  
**Guilt**  
**Rejection**



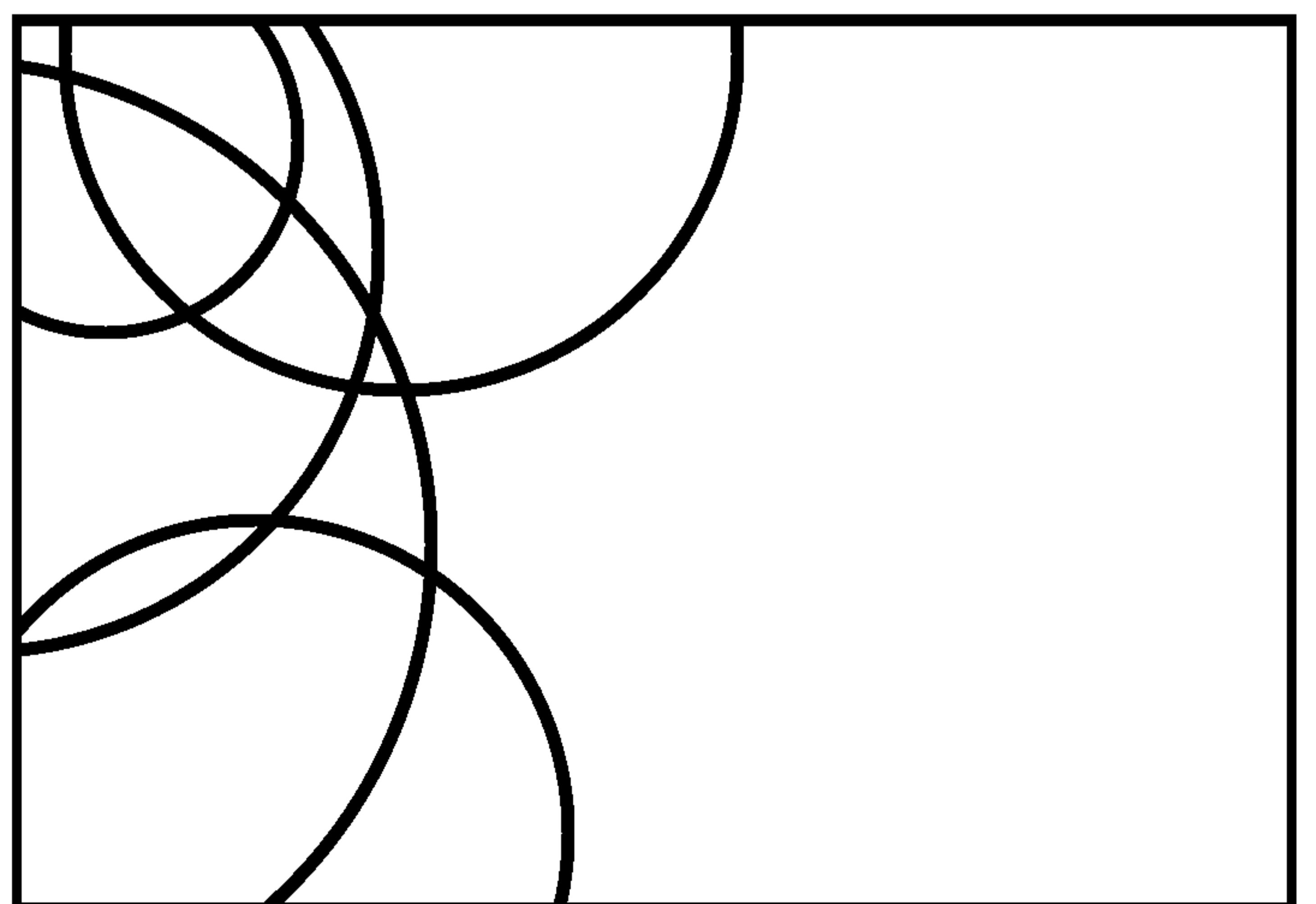
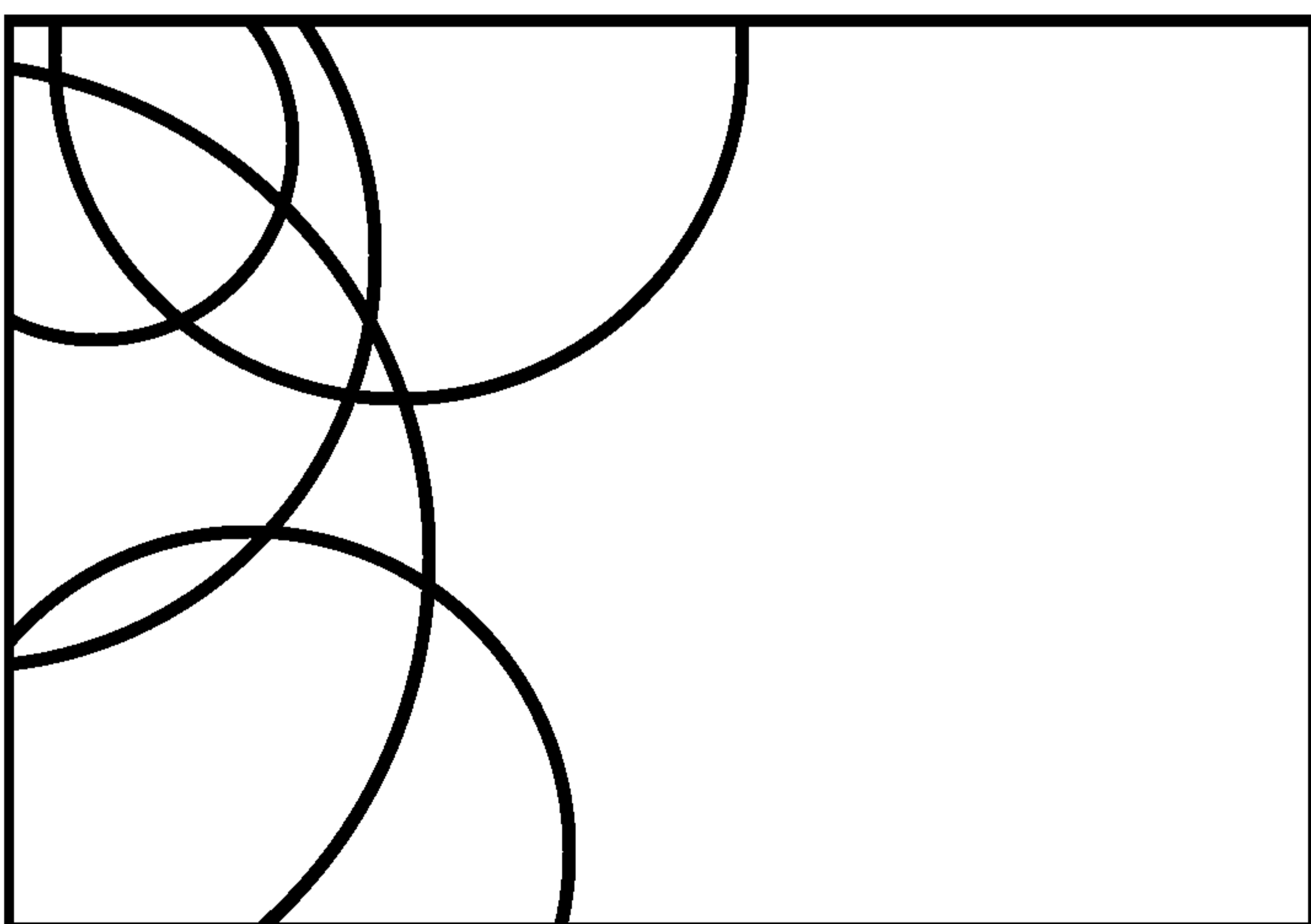
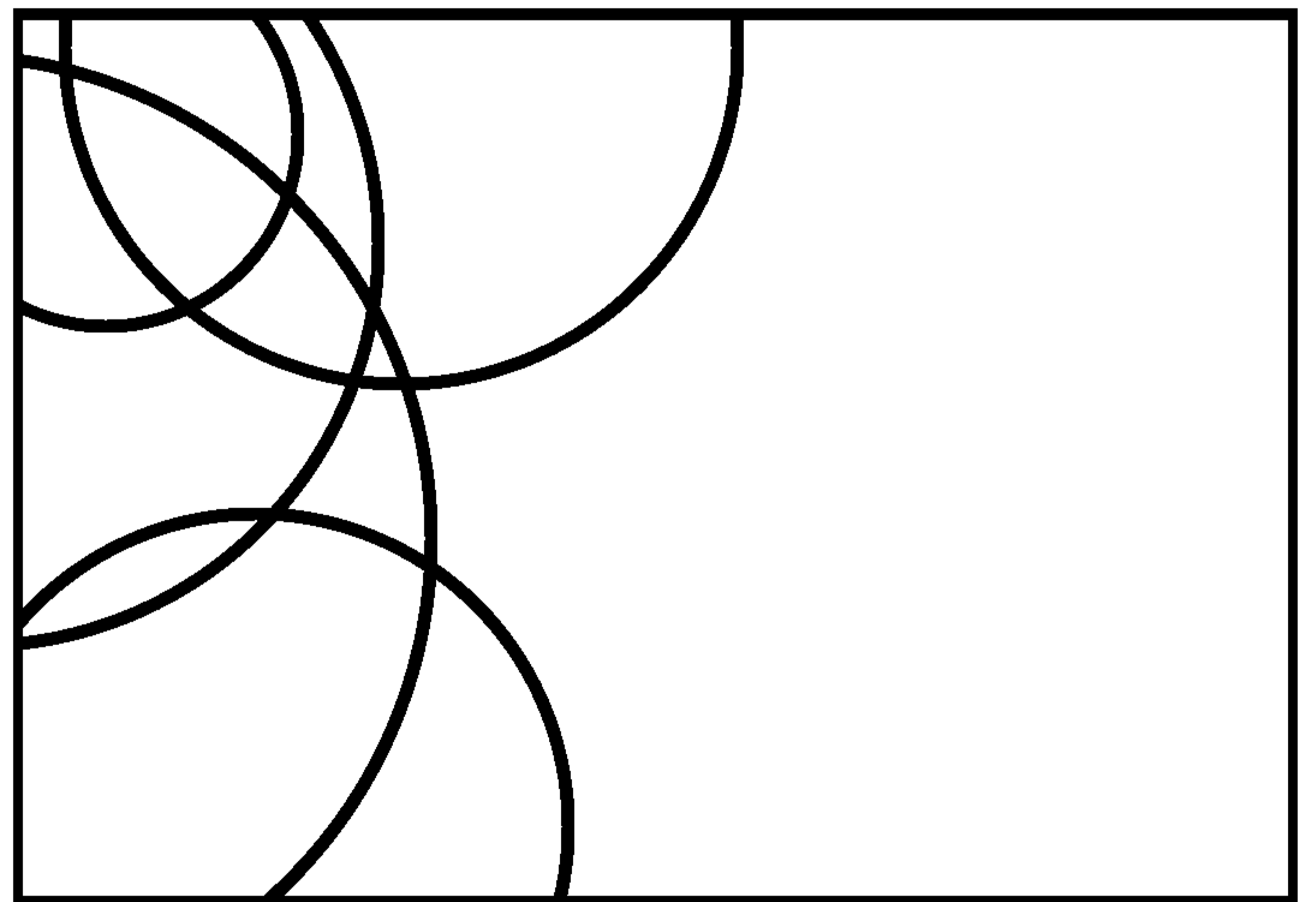
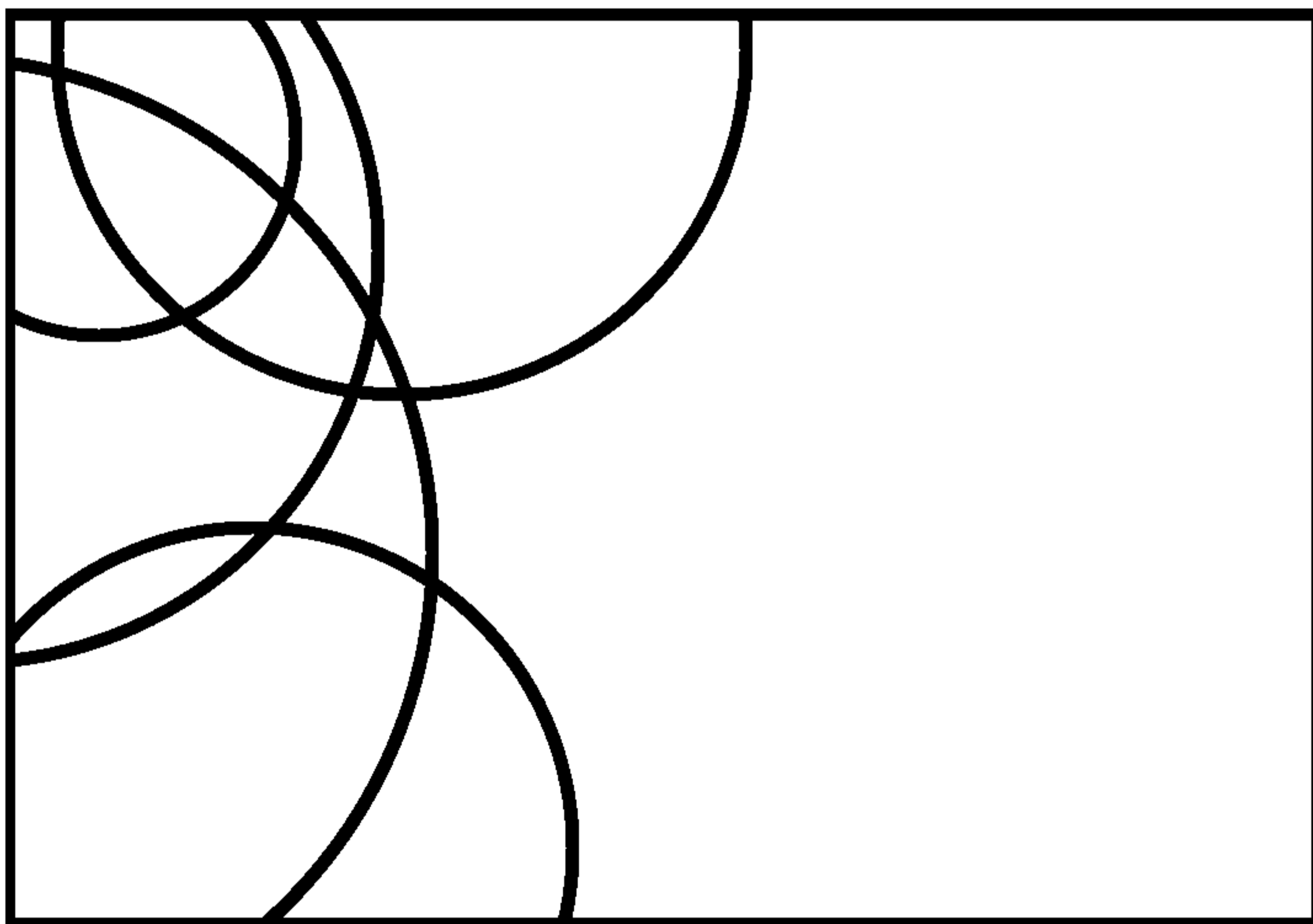
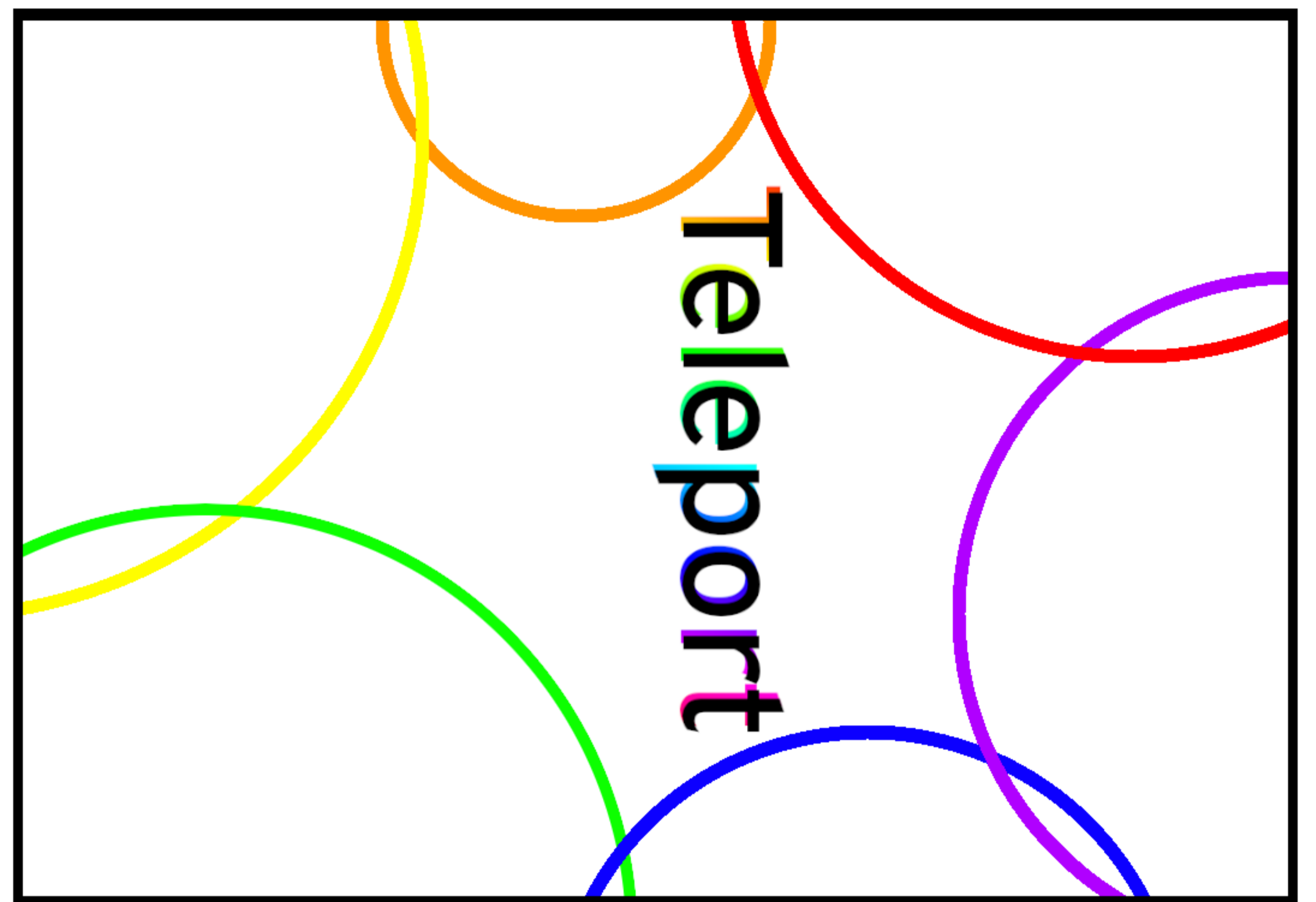
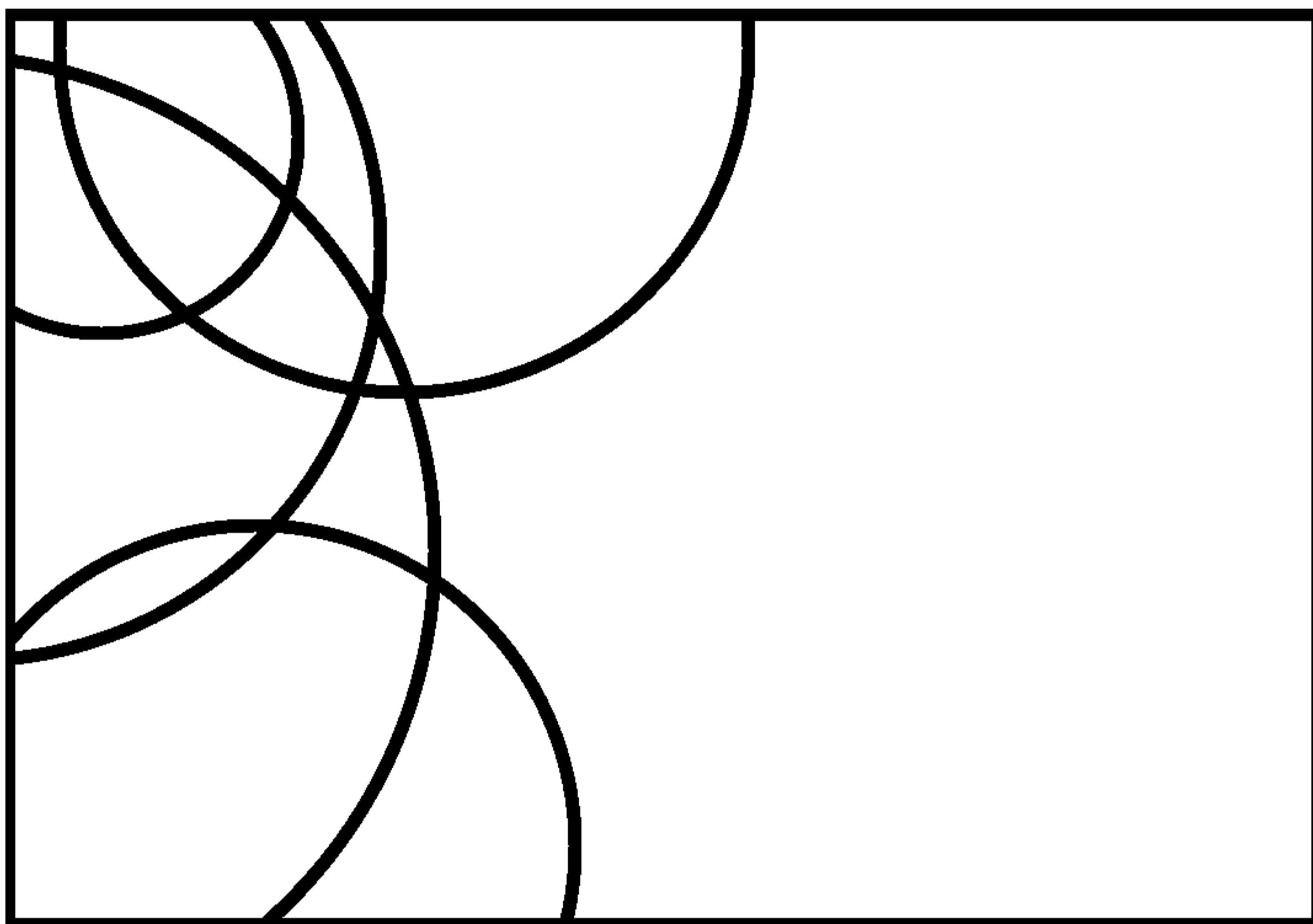
**Sorrow**  
**Disappointment**  
**Grief**



**Fear**  
**Panic**  
**Dread**

# TELEPORTATION DECK

Print off this page and cut out these cards, or write 'teleport' on one of your own plain cards, mixed in with blank ones. If using playing cards - simply pick one red card to act as the 'teleport' card, and however many additional black cards you need to act as blank cards.



# POWER DECK

Print off this page and cut out these cards, or write 'control' on your own plain cards, mixing them with blank ones. If you're using playing cards, shuffle together three black and three red cards, with the red cards acting as the 'control' cards.

