

Femtioå

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FOREWORD

As someone that has relatively recently gotten into the board gaming hobby, I still experience the moments of being awe-struck at design; those eye-opening flashes of clarity when some trick a game designer has pulled, some innovative or fresh take on scoring or moving or using dice or cards becomes apparent. The feeling is not dissimilar to solving a cryptic crossword clue or understanding a difficult pun. As a budding game designer myself, these moments can sometimes be tinged with jealousy, a self-flagellating thought of “Why didn’t I think of that” invariably occurs as I wonder at how neatly the rule-cogs tessellate with each other. A slight paranoia sets in as well; a (most-likely) misguided notion I can’t shake is that the amount of innovative ideas available to board and card games is finite, and every cool twist not invented by myself is one less from the mysterious pool to fish from. Still, innovation breeds innovation, and many of today’s most elegant designs are improvements and refinements on games I would be too young to remember. While I can’t claim to be

too young for MAGIC: THE GATHERING (I can claim to remember being overwhelmed by anything more complicated than UNO at the time), the card-drafting method used by tournament players to ensure fair decks of cards has since been employed by one of the most successful games of the past 5 years, 7 WONDERS. It is also the way I was introduced to the card drafting mechanism, where each player is dealt a hand of cards, selects one, as passes the rest to the player to their left, continuing to do so until there are no more cards to pass. The sense of fairness, not to mention community, generated by passing cards to one another is fresh and exciting to card game fans accustomed to, say, 500, EUCHRE, or WHIST, which are all variations on a theme. And while all of those games are worthy and entertaining pastimes, their audience is aging, as is the relevance of a standard deck of cards (despite most people owning one). From a designer’s perspective this makes sense: why would one create a game system that doesn’t require any consumer purchase? Information in these days

of nonstop high-speed internet is inevitably free, and that's all a game is; information. It almost seems too much of a shame to see these modern innovations not take form in a traditional deck of cards, and this is where the idea for this booklet, FEMTITVÅ, came. The 'reverse-engineering' taking place here is my idea, but the main cogs

turning behind each rule set are mirrored in a previous existing board game. Use these games as you wish; as a subterfugal way of introducing your family to modern games with familiar and non-threatening cards, as a way to see if you like the idea behind a game mechanism, or even as inspiration for your own game ideas. Enjoy. SH

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INDUSTRY

An immensely popular card game, and one praised for its depth of strategy and options, is RACE FOR THE GALAXY, by Tom Lehmann. While the game has numerous interesting innovations, the one that piqued my interest was the idea that cards in this game have multiple functions; they can be spent as money, laid to the table as improvements to the player's tableau, or even turned face down as resources. Race for the Galaxy is a higher-level entry game, and one whose complex iconography can be a scarecrow to new players. Indeed, the complexity of each card would be impossible to replicate in a deck of just suits and numbers, so instead, only the decision of which function of a card to employ is explored here in INDUSTRY, a game about quickly erecting a town. The game employs what is called a positive feedback loop; early clever plays are rewarded, and the game snowballs as it progresses.

SET UP: Deal each player 3 cards and create a draw stack with the remaining cards. In INDUSTRY, each suit is given a building-name pseudonym; spades are offices, diamonds are factories, hearts are housing and clubs are banks. From the draw stack, give each player a random office (any spade card) and factory (any diamond card) which they are to place face-up in front of them (these are the first two buildings of a player's City). The value on these face-up cards is irrelevant, just the suit.

THE TURN: Play proceeds in turns, with the youngest starting. If able, a player can, on their turn, pay to play cards face-up in front of them, into their City. In this game, cards can be

discarded as money, or played (built) as buildings. Players may only build up to as many buildings as they have factories (At the start of the game this is 1) and each building has a base cost of \$10 (this will be \$1 cheaper for each Bank played). If a player cannot or does not want to play, they may pass. At the end of a player's turn, they draw cards from the stack equal to the number of offices they have built (at the start of the game, 1). Housing has no special function, but is worth double points at the end of the game (see the table on the following page for reference):

| Suit | Name | Effect | Points |
|------|-----------|---|--------|
| ♥ | Housing | - | 2 |
| ♠ | Offices | Draw limit is equal to number of offices | 1 |
| ♣ | Banks | Building cost is \$10 - number of banks | 1 |
| ♦ | Factories | Build limit is equal to number of factories | 1 |

SPENDING: To use cards as currency, discard the card to the discard pile and use its numeric amount. Aces are \$1 in this game, 7's are \$7, etc. Picture cards are all worth \$10. Players may spend any number of cards to build: e.g. a 3 and a 7 is a valid play, as is a single Queen. Often, a player will have to overspend on a building (e.g. 6 and 7) which is allowed, although no change is given. Building factories and banks can assure more efficient future plays.

AN EXAMPLE TURN: Player X has three offices, two banks and two factories. He has in his hand ♦K, ♥7, ♥9 and ♣4. He spends his ♦K and ♥9 for \$19, and can place two buildings, as he owns two factories. As he also has built two banks, the cost of each building is currently \$8. He builds the ♣4, his third bank. Now the cost of each building is \$7. He builds the ♥7 housing block, and draws three cards (as he has three offices) to end his turn.

GAME END: When a player draws the last card from the draw pile, the game ends. Points are scored for each building constructed as shown in the table above, and a bonus 5 points are awarded to having a majority of buildings in a suit. In case of a tie, no bonus is awarded.

EXAMPLE SCORING: In a 2 player game, Player X and player Y have the following buildings in their cities as the game ends:

| | Player X | Player Y |
|-----------|------------|----------|
| Housing | 4 (8) (+5) | 3 (6) |
| Offices | 2 | 3 (+5) |
| Banks | 3 | 3 |
| Factories | 2 | 3 (+5) |
| Total | 20 | 25 |

Housing scores double, so Player X gets 8 points for housing, and player Y gets 6. As player X has more housing, he gets the 5 point bonus as well, whereas player Y gets 5 points each for having more offices and factories. Nobody has more banks, so the bonus goes to neither player. Player Y wins 25 to 20.

COURT

The game parroted by COURT, 7 WONDERS, is designed by Antoine Bauza, and is itself a clever reimagining of an element in Richard Garfield's MAGIC: THE GATHERING. In fact, I even borrowed elements for COURT from a subsequent game by Phil Walker-Harding called SUSHI GO, which is a simpler version of 7 WONDERS. As I have explained in the foreword, card-drafting is something seen often in collectable card games or modern board games, but has (as far as I know) never been retroactively applied to a standard deck of cards. Collectable card games are infamous for having thousands of different cards with different special abilities and effects; COURT reduces that complexity, but still has some interesting options for scoring. Players are wooing the various nobles as they venture through a medieval city, enticing them to their court. The player with the most interesting combinations of folk in their court will come out on top at game's end.

SET UP: Shuffle the deck and, depending on how many are playing, deal out the following amount of cards to each player (the remaining cards are set aside):

| Players | Cards |
|---------|-------|
| 2 | 9 |
| 3 | 8 |
| 4 | 7 |

THE TURN: Each player participates in each turn. Players each select a card from their hand to play, face-up, in front of them, and then reveal their choice simultaneously. Then, each player gives their remaining cards in hand to the player to their left. With the new hands, players pick a second card to play to the table. This continues until there are no more cards to

pass. Scoring follows, after which all cards are collected, shuffled with the remaining deck, and a new hand is dealt. Three rounds are played, and whoever has the highest final score is the winner.

THE JOKERS: If a player plays a joker in front of themselves, they can later use the joker to play two cards from their hand, instead of one. The joker goes back into their hand before it is passed to the next player.

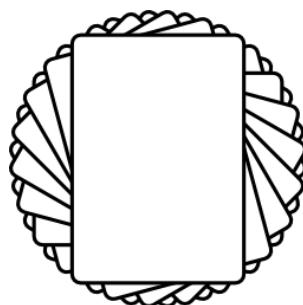
LAYING NOBLES: If a player plays a picture card, it is placed in front of them. If a player plays a second picture card, it must form a pairing with the first picture card, i.e. you cannot have two or more half-pairings in your court.

SCORING: At round's end, cards score in various ways. Pairings of picture cards score depending on the combination. A pair of kings, queens or jacks does not score, nor do single picture cards. Aces score

more the less a player has (although no aces still scores nothing). Players can also score 5 points for having the highest pip total per suit. Only the cards 2-10 per suit count toward this total. See the table for scoring:

| Cards | Name | Points |
|--|------------------|--------|
| King and Queen | Marriage | 5 |
| King and Jack | Intrigue | 4 |
| Queen and Jack | Affair | 3 |
| Pair of Kings, Queens, or Jacks | Misunderstanding | 0 |
| One Ace | Unicum | 5 |
| Two Aces | Rarity | 3 |
| Three Aces | Commonality | 1 |
| Highest pip total per suit (picture cards and aces excluded) | Wealth | 5 |

Note each player's score on a piece of paper. In case of a tie regarding the highest point total per suit, split the points evenly between tied players, discarding any remainder.



TURNCOAT

WEREWOLF (or as it is sometimes called, MAFIA) was always a fantastic game for me, and one I played a lot in my early university years. It is a game of two teams, but of unknown identities. It is an interesting mix of old and new design concepts; the heated discussion and bluffing generated by WEREWOLF is very modern; whereas the player elimination and sitting around is becoming ever more rare with each new design. One immensely popular (but lengthy) board game involving traitors is BATTLESTAR GALACTICA, by Corey Konieczka. It sets players on a spaceship, trying to collectively ward off dangers, which would be easier, were it not for the traitor in the midst. I have extracted the game's clever system of sabotage-by-card, and came up with TURNCOAT. In a similar manner, but here on Earth, players must complete five missions successfully or succumb to the mole.

Set Up: Remove all 10's and jokers from the deck and make an identity deck out of the following cards:

| Players | Cards |
|---------|-------------------|
| 2 | 10, 10, Joker |
| 3 or 4 | 10, 10, 10, Joker |

Shuffle the cards and hand one out to each player, removing the other cards entirely from the game. The player with the Joker is the turncoat. Give five cards to each player.

THE MISSION: The game is played over a series of missions. On a player's turn they look at the top two cards of the deck and select one to determine the mission, placing the other card face-down in the discard pile. If a player draws a picture card (known as a spy) it is

immediately discarded and a new card is drawn. Then, each player takes a card and places it face down next to the mission. When all cards have been placed, add one face-down from the deck, shuffle the cards, and reveal them. Cards matching the suit of the mission add to the team's total; other cards subtract from it. The total must be equal or higher than the value on the mission card to succeed. If any spies were placed, the mission fails.

ACCUSING: At any stage a player can accuse another of being a turncoat. If they are right, the team wins. If not, the turncoat wins. If there was no turncoat, everybody loses. Otherwise, the game is won by the team if they succeed five missions, and won by the turncoat if the team loses five missions.

BREAK IN

Some of the most prolific designs of the last couple of decades come from teams of designers. Bruno Faidutti, a prolific French author, and Alan R Moon (who appears again later in this book) paired up in 2005 to create a game called DIAMANT, which later appeared as INCAN GOLD. The genre of this game is generally referred to as ‘Push your Luck’, wherein luck is mitigated by players’ greed for more. Not unlike the television show DEAL OR NO DEAL, where players try for more and more cash by opening cases, some for good, some for bad, INCAN GOLD sees players flipping cards to gather treasure with some being traps. Our version, BREAK IN, stays true to the formula, as players abseil into a bank, getting their mitts on as much dough as they can before alerting the guards.

SET UP: Remove all cards numbered 7-10 from the game. Shuffle the rest and deal them into 3 equal stacks (4 if playing with 4 players). Each player may look at 1 stack, then they are shuffled separately and placed face down in separate piles. This represents players scouting the bank before the break in.

THE BREAK IN: Starting with the youngest player (and in subsequent rounds, the player with the fewest points) players turn over a card from the top of one of the piles. If it is a picture card (known hereafter as a guard) it is left in the middle of the table. Otherwise it is known as ‘cash’ and is placed face-up in front of the player. Play continues until a second guard of the same suit is drawn, at which case the round is over; anyone still in the bank at that

moment is caught and receives no cash for the round.

LEAVING: At any stage, a player can declare they are leaving the bank. At that stage they count the pip values of the cards in front of them, and add one for every card on the table, i.e. their cards, other player’s cards, and guards. They may not participate for the rest of the round.

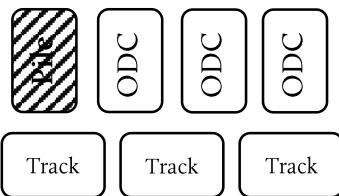
SCORING EXAMPLE: Player X has 3 cards in front of him, with a value of 4, A, and 3. His opponents have 7 cards between them, and there are 2 guards on the table. He declares he is leaving and notes down \$20: 8 for the values on his cards, and 12 for the amount of cards on the table.

NEW ROUND: Play five rounds, shuffling and scouting each time. The winner has the most total cash.

BLACK SNAKE

The game *TICKET TO RIDE*, by aforementioned designer Alan R Moon, is known by many gamers, somewhat darkly, as a 'gateway game'. It is easy to grasp, has a simple rules set, and an uncomplicated turn structure. Indeed, it is one of the first modern games I played, and it was the game that started my ever-balloonning collection. It involves collecting sets of cards to spend on creating train routes along a colourful board. It has been showered with various accolades, and rightly so. *BLACK SNAKE* takes the sturdy frame of *TICKET TO RIDE* and boils it down to a 52-card affair. Players are still laying track, albeit in a more abstract setting.

SET UP: Place cards face-up on the table equal to the number of players. These cards are called the tracks. If any of these cards are picture cards, draw again. Deal each player a hand of three cards. Take the top three cards from the deck and place them face-up next to the draw pile. These are called the open draw cards (ODC).



3-player table set up

THE TURN: Each player may do one of two things on their turn; draw or lay. When drawing, a player takes two cards (either from the open draw cards or the top face-down card from the deck, or both) and

adds them to their hand. Cards taken was from the open draw cards are immediately replaced with a card from the deck; i.e. players always have three open draw cards to choose from, even mid-turn.

LAYING TRACK: Instead of drawing cards, a player may instead lay cards on top of one of the tracks, placing each laid card on top of the track in order. Cards must follow an ascending or descending sequence from the card being laid upon, ignoring suit. The sequence may not change direction mid-lay. The player then receives points depending on how many cards he laid:

| Cards Laid | Points |
|------------|--------|
| 1 | 1 |
| 2 | 3 |
| 3 | 5 |
| 4+ | 7 |

LAYING EXAMPLE: There is a 7 and a 4 track card on the table. Player X has in his hand A, 3, 5, 6, 2 and 3. He has three options: he may play the 3, 2, and then Ace on the 4 for 5 points; alternatively he can place the 6 and 5 cards on top of the 7 for 3 points, or in reverse order on the 4, also for 3 points. Note he may not play the 3, 2, and 3 cards on the 4, as this is reversing the sequence's direction mid play. Note that after laying the cards, only the last laid card is showing. The next player to lay track may go in either direction from the top laid card.

LOOPING TRACK: 10's may be played on Aces and vice-versa when laying track. Going from an Ace to 10 is descending, while going from a 10 to an Ace is ascending.

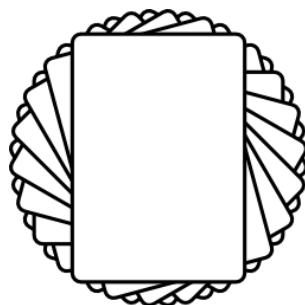
SWITCHMEN: Picture cards can be used as wilds to replace any number,

but they may not end a sequence, i.e. they cannot be the top card showing on a track. Any number may be used in a single lay.

DRAW PILE: If the draw pile runs out, take all the cards from under the top track cards and shuffle them, creating a new draw pile. Leave the open draw cards as they are.

DEADLOCK: In some rare cases, players may have built themselves into a corner, and find it hard to lay track. If players mutually agree, you may draw new track from the deck, replacing the current track cards. If any drawn cards are picture cards, replace them.

ENDGAME: The game is over when one player has reached a set number of points. For a short game, play to 30 points. For a longer game, play to 40 points.



JACKHAMMER

The genre of abstract strategy games is undoubtedly the one with the richest history. Ancient sets of CHESS, CHECKERS, GO, SHOGI, and MANCALA are still being discovered by archaeologists, simultaneously making it hard to pinpoint a date of creation, and proving board games' place of importance through the ages. Abstracts tend to have a very hardcore set of followers: players will devote their entire lives to one game, and in parts of Eastern Europe, CHESS players are celebrities, scoring lucrative advertising deals and being followed by the paparazzi. New abstracts however, such as HEY, THAT'S MY FISH, by Finno-German team Alvydas Jakeliunas and Günter Cornett, have also found a place among the heavyweights of abstract games. JACKHAMMER is a fairly faithful analogue of that game, but employs a Dr Reiner Knizia-like scoring system (more on the Doctor later).

SET UP: Remove the 10's and picture cards from the deck. Hand each player a different picture card. This is their 'pawn', or worker. The other removed cards won't be needed for this game. Shuffle the deck (now containing all Aces to 9's) and deal out a 6x6 grid of cards face-up on the table. Each player, in order from youngest to oldest, locates an Ace and places their worker face-up on top of it. Workers may never occupy the same card.

MOVEMENT: Players take turns to move around the board. A player may move his worker in any straight line, orthogonally or diagonally, as many spaces as they wish, and land on any free card (much like a queen moves in chess). They then take the card that was in the position they started moving from, and lay it face-

up in front of them for all to see. This creates a hole on the board.

RESTRICTIONS: A worker may not pass over a hole or another worker to land on a card, nor may they land on a worker. If a player is stranded and cannot move, they 'fall through'; they take the card they are currently on, and fall off the board. Their turn is skipped until the end of the game. If all players but one have fallen through, that player may keep taking turns until they are done.

SCORING: After all players have fallen through, players count their pip values for each suit. The player with the highest pip value in their lowest suit wins. If there is a tie, check the next lowest suit, etc.

T.O.D.

The grandfather of modern gaming is no doubt the late Sid Sackson (1920-2002). He was a prolific game author, collector, and crafted some designs that were decades ahead of their time. If there is a prevalent board game still in the market, then there is also a Sackson game which strives to surpass it: AQUIRE is his much less luck-driven take on MONOPOLY, BUY WORD is a SCRABBLE-esque game that rewards creative anagramming instead of knowing all the two-letter words, and SLEUTH is his (in my opinion, clearly superior version of) CLUE (or CLUEDO, if you're Australian like me). It is a pure logic puzzle, where players try to solve the mystery of the stolen jewels. Our little whodunit, TIME OF DEATH, is of a similar vein, but players each have their own mystery to solve.

SET UP: Create a 24 card deck out of all cards from Ace to 6. You will not need the other cards for this game. Sort the deck into 2 piles; red cards (motives) and black cards (weapons). Hand each player one card from each pile, then mix the decks together. Each player looks at their cards; this is the solution the player to their right is trying to guess.

THE SOLUTIONS: The cards represent a Time of Death (TOD), a motive, and a weapon. The motives and weapons are represented by suit and are as follows:

| Suit | Name | Type |
|------|--------|--------|
| ♥ | Love | Motive |
| ♦ | Greed | |
| ♣ | Bat | Weapon |
| ♠ | Shovel | |

The TOD is worked out by the numbers as follows: The hour is the sum of the two numbers, and the minutes is simply the lower number followed by the higher number, e.g. a ♦4 and ♣3 means a crime of greed, committed with a bat, at 7:34.

THE TABLE: To finish set-up, place four cards face-up on the table, and the draw deck nearby. Players should have pen and paper for taking notes handy.

THE TURN: T.O.D. is played in turns. On a players turn, they flip the top card of the deck and lay it face-up on one of the four table cards, completely covering it. They then ask their left neighbour a question regarding these four cards. The possible questions all have yes/no answers, and are:

- Is a number there?
- Is a number missing?
- Is a suit there?
- Is a suit missing?

If *one or both* numbers on the cards in their solution match any of the current three table cards, they answer ‘yes’ to the first question, otherwise they answer ‘no’. If one or both numbers on the cards does *not* match any of the three current table cards, they answer ‘yes’ to the second question. The same logic applies to the suits. Note that players do not say how many are missing or there if an answer is ‘yes’.

QUESTION EXAMPLE: ♠6, ♥5, ♦A and ♣2 are on the table. If asking the question ‘is a suit missing’ results in a ‘yes’, then we know the weapon was a club, otherwise we know the weapon was a shovel. If asking the question ‘is a number there’ results in a ‘yes’, then we know one or both of the numbers are A, 2, 5, or 6.

SOLVING: Once a player believes they know the correct answer, they may guess the answer instead of asking a question. They then announce the TOD, the motive and the weapon. The player to their left will tell them if they are correct. If they are not correct, they must skip a turn before being able to continue, either asking another question or attempting to solve again. If they are correct, they win the game.

DIFFICULTY: To adjust the difficulty of the game, add or remove a table card. Adding one will make the game harder, and removing one will make it easier. Alternately, you can give some players a head start by telling them the hour of death (but not the minute). You can also create a ‘complicated case’ where players draw 2 cards from each pile before beginning. In this scenario, instead of a TOD, you just need to discover the 4 numbers.

VIRUS

One thing that certain modern board games have a knack at is redirecting eye focus from the table to each other. CA\$H 'N GUN\$, by Ludovic Maublanc, is one such game. Set in what seems like a Quentin Tarantino film, CA\$H 'N GUN\$ sees rival players pointing foam pistols at each other in a Mexican stand-off. It is not so much a game about the pieces (although the pistols are a nice touch) but it is about the players, and being able to read them. In a vein, it shares similarities with ROCK PAPER SCISSORS, which is also a simultaneous guessing game, albeit with more nuanced bluffing and goals. VIRUS also attempts to lift the gamers' heads, in order to pass some (proverbial) germs around.

SET UP: You will need one Joker and a distribution of red and black cards for this game, depending on the number of players. Keep in mind that in Virus, values and suits are meaningless, just the colour of the card:

| Players | Cards |
|---------|---------------------------|
| 2 | 8 red, 9 black, 1 Joker |
| 3 | 12 red, 11 black, 1 Joker |
| 4 | 12 red, 15 black, 1 Joker |

Deal each player an equal number of red cards (called 'medicine') which each player lays face-up in front of them. Next, shuffle in the Joker (called 'the virus') with the other black cards (called 'germs') and deal each player an equal hand.

THE TURN: Turns are played simultaneously. On the count of three, each player makes a symbol with one hand, while holding their cards in the other. The actions are:

| Action | Effect |
|--------------------------------------|---------------------------------|
| Clench fist | Drink medicine |
| Point with finger (at a player) | Infect that player |
| Point with two fingers (at a player) | Steal from that player |
| Point with hand (at a player) | Block that player pointing back |

DRINKING MEDICINE: If a player clenches their fist, they may drink one of their bottles of medicine, provided nobody is pointing one or

two fingers at them (hand pointing is ok). They signal this by flipping the card face-down. Drunk bottles

of medicine cannot be stolen by other players.

INFECTING PLAYERS: If a player is being pointed at with 1 finger, he must draw a hand card from the pointing player at random. He now has one germ more, or possibly the virus. If multiple players are pointing at the one person, that person must take a card from each player. Players may not choose to infect if they have no hand cards.

STEALING MEDICINE: If a player has two fingers pointed at another player (like the symbol for scissors in ROCK PAPER SCISSORS) they may take an undrunk bottle of medicine from that player and place it in front of them. Players may not choose to steal from players without any undrunk medicine.

BLOCKING: If a player points his hand at another player (like a karate

chop) then any pointing done back has no effect.

ROUND END FOR 3 OR 4 PLAYERS: When all bottles have been drunk except two, the round ends. The player currently holding the virus scores 1 point and ignores all the other medicine and germs. Other players add up their scores (undrunk medicine still counts):

| | |
|----------|----|
| Medicine | +4 |
| Germs | -1 |

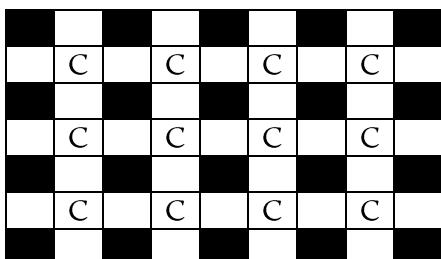
Reset and play three rounds. Whoever has the most points is the winner.

ROUND END FOR 2 PLAYERS: The first player to drink four potions and not own the virus is the winner of the round. If a player has drunk four potions but has the virus, they have not yet won until they have handed it off. The first player to win two rounds wins.

PAPARAZZI

The biggest celebrity in the modern board gaming world is arguably Dr Reiner Knizia. With over 500 published games and a cupboard full of awards, the doctor is known for his simple ideas that contain hidden depth. It does not come as a surprise, after playing various designs of his, that he earned his PhD in the field of mathematics. His titles' mechanics have a mathematical precision to them; so much so that 'kniziaesque' is entering the vernacular of many an aficionado. SAMURAI, one of his most highly praised titles, is about clever placement of pawns on a map of Japan. In PAPARAZZI, we are trying to snap the best shots of those famous picture cards while they are on the red carpet.

SET UP: Sort out the 12 picture cards (the celebs) and lay them out in a spaced grid, with enough room for a card to go between each two cards (see diagram below).



Give each player the following cards of a single suit, depending on the number of players:

| Players | Cards |
|---------|-------|
| 2 | A-10 |
| 3 | 2-10 |
| 4 | 3-10 |

Each player shuffles their personal deck of cards and draws three into their hand.

THE TURN: The youngest player begins. A player takes one of their three hand cards and places it in a free space orthogonally adjacent to one or two celebs (see diagram; cards can be placed in white spaces). They then draw a new hand card from their pile, if they can.

GAME END: when the final card has been laid, players count their pip total next to each celeb (cards between 2 celebs are counted for each one). The winner takes the celeb. If there is a tie, nobody takes it. Score using the following table:

| Celebrity | Points |
|-----------------|--------|
| King | 5 |
| Queen | 4 |
| Jack | 3 |
| Bonuses | Points |
| Two of a suit | +2 |
| Three of a suit | +3 |

HATCHET

I hope that I have so far demonstrated that there are many possibilities to be had with a humble deck of 52 cards (the name of this booklet by the way means 52 in Swedish, a language I sporadically try to learn). Be it creative ways to use cards, or interesting timing mechanisms, there are infinite ways to put a deck to use. Some people even hone their dexterity with cards; throwing them with stunning accuracy tens of metres into watermelons, or building houses with a steady hand. While this last game is not a dexterity game and doesn't really borrow heavily from another game, it could be compared to FLOWERSFALL, by Carl Chudyk, where players are trying to drop cards from a height onto others. There is no dropping in HATCHET, but burying other symbols is key.

SET UP: Shuffle all the cards, and form a deck. Turn the top card and place it on the table, face-up.

THE TURN: Players take turns drawing a card and placing it on the table. When placing a card, a player may cover exactly one pip of each other suit possible. The card may not partially cover any pips (the small pips next in the cards corners, the ones under the numbers, do not count in this game as pips). E.g. A player may cover a spade symbol and a diamond symbol, but not two spade symbols. The player then records their points, scoring one point for each pip covered. Thusly, a player can score up to 4 points a turn, if they can cover a pip of each suit.

PICTURE CARDS: When a player turns over a picture card, they do

not lay it. Instead, they score 2 points automatically and their turn is over.

GAME END: When the 10th picture card is drawn, the game ends. The player with the highest score is the winner.