

# THE 200 WORD RPG CONTEST

2018 EDITION

OMNIBUS  
VOLUME

# **THE 200 WORD RPG CHALLENGE**

**2018 EDITION**

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VOLUME**

# CREDITS

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## Special Thanks to:

Kate and Whitney for their timely advice.

The Diana Jones award committee for their nomination.

# FOREWORD

The 200 Word RPG Challenge began as an accident. I posted a little game that I had written in under 200 words, and blasted it out, not thinking much of it. The next morning I had over 150 submissions and tons of people asking about contest details, what were the prizes, who was judging, etc.

Something about the tight constraint has captured people's attention ever since. Maybe it's because you can make a 200 word game in a lazy afternoon. Maybe it's because you can read a dozen entries during your coffee break. Or maybe it's just an interesting challenge to see how much game you can fit inside such a brutally small design space.

Whatever the reason, I'm glad that the Challenge has encouraged and inspired so many people to create a complete roleplaying game from start to finish, many for the first time!. This wouldn't be possible without the incredible creativity of the participants, the hard work of the Readers and Judges, the generosity of those who offered Prizes, and the support of the RPG community as a whole.

Thank you all. Now let's enjoy some awesome games!

~David Schirduan & Marshall Miller

## JUDGES

[Jessica Hammer](#) is an assistant professor at Carnegie Mellon University, jointly appointed between the HCI Institute and the Entertainment Technology Center. She combines game design with qualitative and quantitative research techniques to understand how games impact human behavior. She is also an award-winning game designer.

[Maxwell Neely-Cohen](#) is a writer based in New York City. He is the author of the novel Echo of the Boom. His shorter work has been featured in places like The New Republic, Buzzfeed, and The New Inquiry.

[Kelsey D. Atherton](#) is a New Mexico-based defense technology journalist. When not writing about the robots of tomorrow's wars, he spends his time reading rulebooks for the grimdark wars of the far past and distant future.

[Bronwyn Friesen](#) is an excited and passionate social work student from Hamilton, Ontario, who loves designing small games. Though Bronwyn designs games, they feel it's important to reject the term "game designer" because they believe that not only can anyone do this wonderful thing, but that term also fails to recognize the myriad other ways of contributing to our cultures of games and play. Outside of games, they're a loving parent of two, and learning better how to do that every day.

[Jim McClure](#) is a business consultant by day and honorable samurai of Rokugan by night. A total obsession with the ideas and execution of storytelling drives his passion in the RPG world. Jim believes that tabletop RPGs are the highest form of art known to mankind and he desires to spread this message to the world. When not at a game table he is often found reading, writing stories, designing games, or practicing martial arts.

[Francesco Rugerfred Sedda](#) is an Italian freelance game designer living in Denmark with a mixed background that cover computer technology, media arts, and game studies. He loves wearing hawaiian shirts and plays more than 365 games per year. In his spare time he helps new game designers with their projects in order to see a future full of awesome games.

## READERS

[Aaron DaMommio](#), Adam Araujo, [Adam Blinksop](#), Adam Underwood, AJ Brown, [Alex McConaughey](#), [Andrew J. Young](#), Andrew Millar, [Anna K. Meade](#), Anne Holmes, [Avonelle Wing](#), [Benjamin Paulson](#), Benjamin Wassermann, Brett Best, Cameron Mankin, [Dan Noland](#), [Dana Cameron](#), Danielle Lauzon, David Shugars, [Elizabeth Stong](#), Eva Schiffer, Jacob Spafford, Jacoby Steffey, Jacqueline Bryk, Jason Tocci, Jenna Carpenter, [John Large](#), Jonas Tintenseher, Kacper Woźniak, Kat Schonheyder, Ken Wright, Kyle Neese, [Mackenzie Hayes](#), Matthew C Austin, Matthew Leong, [Matthew Orr](#), [Matthew Stanford](#), Meg McGinley, [Meguey Baker](#), Michael Thomas, Mike Quintanilla, Morgan Goodrich, Myles Hebert, Naomi Bosch, Paige Lowe, [Peter Underwood](#), [Phoebe Wild](#), [Rach Shelkey](#), [Ray Visser](#), River Williamson, Samir Alam, Sarah Judd, Selene, [Stephanie Pegg](#), Tommy Fix, [William Hobson](#), [Younès Rabii](#)

# WHAT IS THE 200 WORD RPG CHALLENGE?

This small tabletop game design challenge exists for two primary reasons:

- 1) Encourage participants to make a complete Role-Playing Game. It's hard to work on a game, and much harder to finish one. This is an opportunity for participants to brainstorm, write, edit, playtest, and polish a game idea from start to finish.
- 2) To provide a collection of ideas that the community may build upon. These entries are released under the Creative Commons license to promote collaboration and innovation. It is our hope that new designers and old pros alike will use these interesting ideas and work together to expand them into something greater.

## Why 200 Words?

A 200 word limit encourages creativity and demands the very best of your editing and writing abilities. While making a game in 200 words can be difficult, it's less of a daunting commitment than editing and proofing 285 pages of rules, complete with art and layout.

Conceiving, designing, and publishing a 200 word game is a great first step toward completing larger game design projects.

## Plaintext?

Visual presentation can be a large and scary problem. Very few people are masters of writing, editing, art direction, graphic design, layout, and marketing. It usually takes a village to make a game. We want participants to focus solely on the challenge of creative writing and brutal editing.

## Connect with other Creators

Making and sharing a game is a great way to showcase your ideas and connect with new and more experienced game designers. Do you see a game that inspires you? The 200 Word RPG Challenge is a forge for new collaborations! Join the subreddit for discussion, collaboration, and feedback.

## How to cite this book:

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## How to cite a game from this book, e.g. #WinterIntoSpring:

Coli, E. E. (2018). #winterintospring [Game]. In Schirduan, D. & Miller, M. (Eds.). Game submissions to the 2018 200-Word RPG Challenge (pp. 23-24) [Electronic Document]. Retrieved from: <https://200wordrpg.github.io/>

# LICENSING

All entries submitted to this challenge are protected under a Creative Commons Attribution 4.0 International License.

See the end of this document for the license in full.

## Why?

The 200 Word Challenge exists to promote encouragement and collaboration. It is NOT a place to find the “best” games in the world. When you submit to the challenge you do so with the understanding that others may re-use your work however they choose, even for monetary gain. Don’t submit anything you wouldn’t want others to use or build upon. However, there are some huge benefits to submitting your entry under Creative Commons:

### **The work must be attributed and it must provide a link back to the copyright holder.**

Not only does this ensure you get credit, but it also lets anyone know who purchases the work that you formed the basis of it. Name power and word of mouth go a long way in this industry.

For example, Dungeon World was written by Adam and Sage, but it was jumpstarted by another project from Tony which was in turn heavily inspired by Vincent’s game. Adam and Sage gave Vincent and Tony credit for their inspirations, but they are not required to share any money or fees for Dungeon World. However the success of Dungeon World helped spread news of Vincent’s and Tony’s other games far and wide.

With collaboration success for one creator helps out other associated creators.

### **200 Word RPGs are ideas, not products**

The chance that your 200 Word Entry is worth thousands of dollars is quite slim. But the chance that someone will see your idea and want to work with or hire you is greatly increased under Creative Commons. Especially for something as small as a 200 Word Entry, the CC License is a great way to get your name out there and meet like-minded designers.

### **You can build upon cool ideas**

Creators can reach out to one another and build something new, even if they didn’t win. Always contact the original creator to get their permission before you use their work. It keeps things clean and opens up the possibility of collaboration.

### **No Pressure**

If you have a darling idea that will pay the rent and feed your family, do not give up on that opportunity! Seriously, go make it big! I wish you all the luck.

But if you are looking to throw a new idea out into the world and see what happens, the 200 Word RPG Challenge is a great place to start.

## WINNERS AND JUDGE COMMENTS

### #WINTERINTOSPRING BY E. E. CUMMINGS - P. 25

The idea of cutting magazines for a game about fashion waves is interesting and fresh.

- Rugerfred

Is the revolution one of style or merely in style? Are the trend setting-paper dolls merely cultural icons or the remainders of a dying world cobbling together dignity from a pile of scraps? Whatever the context, the mechanic of debuting and appraising clothing before and after upheaval is novel, and suggests deep wealth of story normally left out of the stories of revolution.

- Kelsey

Fashion, particularly real world fashion, an industry, a culture, a whole media world, might be the most underrated and underutilized subject matter in games. This went there, and went there unapologetically, without fear or handholding. #winterintospring rightly contextualized fashion as a major force in politics and economics. We have seven zillion games about slaying dragons, but not one Commes de Garcon RPG. I love dragons, but this inequity seems wrong.

- Maxwell

This is nice. I like how it offers a criticism of the cutthroat nature of the fashion scene, as well as getting the players to think about what it means for the powerful to become the weak and the weak to become the powerful.

- Bronwyn

A brilliant juxtaposition of fashion and politics, with a bonus for fun dressup activities.

- Jessica

### DEAR ELIZABETH... BY WILL C - P. 178

If you like the idea of epistolary games, this is for you. The play experience benefits a lot if you already have some knowledge about the tropes and cliché of Jane Austen novels, but even without it the game is quite smooth.

- Rugerfred

Dear Elizabeth is lovely as a correspondence simulator, a throwback to an age of longform text messaging, but what stood out most to me is the aching sorrow contained in the ten words explaining a solo variant.

- Kelsey

Beyond simply being a prompt, this was a game where writing is actually controlling play, prose almost being like a game controller. It is an experience, one that can be game-y or not, funny or not, but that demands “role playing” in its most essential form.

- Maxwell

I just, I like this so much. It's doing something new with the epistolary game format, it's exploring an underaddressed kind of story, and the addition of the haunting single player mode is just brilliant and adds a whole bunch extra wow factor in a single sentence.

- Bronwyn

A subtle, clever game that rewards knowledge of Austen and of the epistolary novel.

- Jessica

**SIDEWALKIA! BY ALY GRAUER - P. 532**

A pervasive live-action role-playing games that creatively use part of the architecture and the city around you. If you like the concept of micronations, you can't miss this.

- Rugerfred

Somewhere between a Model UN flashmob and Sid Meier's Hopscotch sits "Sidewalkia," a game that turns the immediate outside into a rich universe growing richer.

- Kelsey

This is the game my schoolyard self would have wanted. The game the eight year old in me, unburdened by the hangups of adulthood, would have adored. It may sound insane and weird and unfeasible for the adult world, but so what, play is at its purest when it attacks the silly conventions of adulthood.

- Maxwell

Sidewalkia is so cute and fun. I'm going to teach this game to my kids on a walk home from school. I'm going to encourage them to teach their friends at the school yard. This is a game I could see being played for generations among children, and that's really cool.

- Bronwyn

An elegantly designed callback to childhood play, but with just enough structure to keep adult players engaged.

- Jessica

**FINALISTS****\*\*Hard Reset\*\***

A Final Reading	Hold My Hand & Tell Me It's Okay	Same Bat Time, Same Bat Mitzvah
A Glimmering of Recognition	Hush A Bye	Self Sacrifice
A Hundred Years Adoring You	It's Always Been a Dive	Signs and Symbols
A Level-Headed Conversation	Janus: a game for three players	Singularity
A Regretful Duel	Knights and their Lances	Stratus Res
Be Your Best Keanu	Knights of the House of Mars	Succession
Blossoms Whisper, Blades Sing, for 4-8 bushi	Letters to the Home Front	TERROR AT THE TABLE!
Born of Brier and Blood: A Game for Four	Lost Letters	The Giving Mech
Boyz II Men in Black	Maquillage	The Gulf Between Them
But for the Grace of God	Mongols and Manticores	The New Gods of Babel
CLIMB the SPIRE!	Nine Holes in Hell: A Damned Mini-golf RPG	The Noose
Can you hear me?	No Devil-child May Rule Us	The Revolution Will Take Us All
Chance Goodbyes	No Woman's Land	This Weight We Share
Childish Things	Occupational Safety and Health Adventures	Up the Drunx
Children   Caretakers	Ogre in the Court!	What We Don't Know
Dungeon Roommates	On the Eve of a Wedding	What's my Motivation?
ENVY	One Last Night Together	Word/Cross
FADED	PSYCHIC CHILDREN ON THE RUN FROM DANGER	You Got This! Ghostfighter Friends
Filling the Void	Perseus V	You Have 200 Words
Fuck! It's Dracula	Please Silence Your Cell Phones	
Gods of Darkness, Gods of Light	Pressure Building	
HOA: The RPG	Roar of the Crowd	
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# THE ENTRIES

## ... COMES GREAT RESPONSIBILITY

DYLAN ROSS - [HTTPS://PLUS.GOOGLE.COM/U/0/+DYLANROSS1](https://plus.google.com/u/0/+DylanRoss1)

2-4 players, No GM.

You each suddenly gain superpowers from an “incident” moments ago.

As you discover and learn to use your powers, you’ll get better. In the meantime, you’ll create chaos and consequences.

Where did the incident happen? (e.g. laboratory, cruise ship, operating room)

What was the incident? (e.g. meteor strike, radiation leak, handling artifacts)

What is your power? (e.g. flight, speed, invisibility, telekinesis)

Start the Story:

That incident just happened. How do you react? Each describe how you accidentally discover your power and what consequence was set in motion as a result.

Deal with Consequences by Using Your Power:

You start at Level 1. Choose when to use your powers, say what you want to do, roll d6, and compare to your level.

Under = success

Equal = success, gain a level

Over = add a new consequence, gain a level

Decide What Happens:

All players can suggest consequences, but the player rolling has the final say.

Consequences should move the story forward, make them more severe at higher levels.

End the Game:

Once all players reach Level 6, resolve any loose ends, and then end the game when everyone agrees there’s nothing left to do.

# (BE)WITCH

DANIELE DI RUBBO - HTTP://WWW.GEECKOONTHEWALL.EU/

Players:

- \* Witch;
- \* Demon.

Witch, bring 3 headshots.

Create a triangle with 6 matches, an ashtray in the centre. Each side an Oracle:

- \* Ash: ruin;
- \* Warmth: feelings;
- \* Light: joy.

Demon, take the photos.

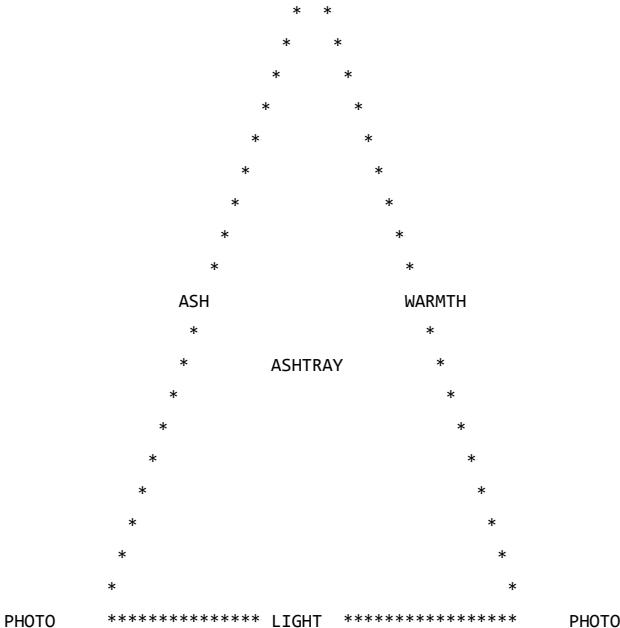
Back: draw an Oracle twice on each. No doubles.

Front: write:

- \* Name;
- \* Age;
- \* Occupation.

Witch, one photo per corner.

PHOTO



Play 3 scenes.

Witch and Demon, choose one character each.

Witch, frame a scene between them.

Everything/everyone else: shared authority.

Both:

- \* Establish relationships;

- \* Show something personal and important.

Demon, introduce a Crisis. Resolve it with the Oracle between them.

Draw it on both characters.

Play 3 more scenes.

Witch, now, before Crisis resolution, you can move one character to another corner.

Resolve the Crisis, for the still character, with the old Oracle; for the moved character, with the Oracle on the side between their old and new corner.

Draw the Oracles on the photos accordingly.

Narrate a different finale for each photo, accounting for and starting from the most widely distributed Oracle on each, and burn them.

Demon, break ties.

Say:

- \* Witch: which headshot portrayed you;

- \* Demon: the cost for their powers;

- \* Witch: why you took the deal.

Burn everything else.

Inspirations:

*The "college triangle": one side "good grades", one side "social life", one side "enough sleep". Choose two.*

Probably it all started from that *Apocalypse World* by D. Vincent Baker (*Lumpley Games*; 1st edition: 2010; 2nd edition: 2016).

On several moves, on a 7-9, you have to choose one or two over three options. This makes good ground for thematic choices. *A Scoundrel in the Deep* by Renato Ramonda. Published in Epidiah Ravachol (editor), "Swords Without Master", volume 1, issue 6 (November 2014), *Dig a Thousand Holes Publishing*.

You know, a game which makes use of matches and all the rest. *Les Petites Choses Oubliées* by Sylvie Guillaume & Christoph Boeckle (*L'Impromptu*, 2015).

The idea of using photos as thematic game material came up from here. *Walls of Concordia* by Daniele Di Rubbo (*Geecko on the Wall*, 2017).

My entry for the Game Chef Pummarola Edision 2017 was my first game which makes use of photos as game material (in the wake of "Les Petites Choses Oubliées"). I somehow reversed the criterion for the choice of the photos from the "no portraits" rule to the "only portraits" one.

Thanks for proofreading, peer review, and feedback to:

Daniele Fusetto, Alberto Muti, Michael Tangherlini, Nicola Urbinati, Francesco Zani

Thanks to Francesco Zani for the ASCII character scheme of the gaming table.

# (GRAVE ROBBING IS) FAMILY BUSINESS

## MF

Life's hard in 16th century Salzburg but you stick together. Game for gm and players.

Creating character:

Roll motivation(d6)

- 1 you like it
- 2 you're good
- 3 family
- 4 it's all you know
- 5 debt
- 6 temporary thing

Roll Family(d6). Your only Stat.

Roll specialty(d6):

- 1 citywise
- 2 laborer
- 3 contacts
- 4 history
- 5 literacy
- 6 subterfuge

When you're not in control or it's extra hard roll(1d6) and mark experience.

If you act alone, roll > Family to succeed.

If you work together, one person rolls <Family to succeed. If they miss someone else may take over and uses their stat and only they suffer consequence.

When you roll exactly your Family you decide what happens and give additional experience to someone else.

Spend experience:

reroll (but get consequence)

narrate result

change Family -/+1

## GM stuff

Consequences: betrayed, hunted, exhausted, wounded, exposed, tricked, plagued, fearful.

Tombs/graves: quarantined, mass, ornate, rich, ascetic, blasphemous, deep, catacomb, criminal's, illegal, noble's, trapped.

People at the graveyard: lovers, drunkards, rivals, criminals, guards, gravediggers, doctors, witches, homeless, artists.

Loot: bodies, flowers, incense, religious symbols, clothes, gold teeth, wigs, jewellery, prosthetics.

People who buy bodies: doctors, eccentric nobles, witches, artists, students.

Based on my Warhammer Fantasy RPG memories . Great thanks to Aleksandra.

## (UN)LUCKY

GUSTAVO MARTINEZ - [HTTPS://TWITTER.COM/GUGGAWITZE](https://twitter.com/guggawitze)

You'll need players and a Narrator, and a good story.

The Narrator will guide the adventure, and decide how many fail it's necessary to die.

Players describes their characters in a brief paragraph.

Start the game by everybody showing a number in the hands, at the same time. Divide in two groups, odd and even, whomever is in the same group as the Narrator starts unlucky, the others are lucky.

When it's lucky, your life is incredible, full of good surprises and wonderful people. You'll scape ambushes, scams and environment hazards. You'll never get lost. You'll escape every danger.

When it's unlucky, your life is miserable, full of problems and hateful people. You'll be victim of all surprise attacks, traps, curses, scams and dangers. Everything bad will happen to you first.

When you can't decide the result of an action only by narrating it, play rock-paper-scissors. Narrates successes and fails accordingly.

When you get a draw, it will be a success for a lucky character and a fail for a unlucky one. After that, change your fortune! Lucky becomes unlucky and vice-versa!

When a player becomes lucky or unlucky as all the others, everybody else becomes the opposite.

This game is an experience in including external factors as mechanics in a rpg

# [THE ORIGINAL RULES]

MICHAEL HANSEN - [HTTP://TWITTER.COM/MODALITY](http://TWITTER.COM/MODALITY)

In this game, each player portrays [an adventurer] [questing a magic realm] [to grow strong and reveal lore].

## GET STARTED:

You'll need:

- [some] players
- [pencils and paper]
- a double spaced, printed copy of the rules

Create a character or use an existing one. On paper:

- Describe your character [using 3 descriptive adjectives]
- [Name your character]

The player [who suggested playing] goes first. The first Challenge is either [to explain how everyone met] or [a Challenge from the previous session].

## ON YOUR TURN:

- Describe how your character resolves the Challenge.
- Narrate how circumstances escalate, posing a new Challenge.
- [The player on your left] goes next.

## RESOLVING CHALLENGES:

When you resolve the Challenge in a way that could fail interestingly [roll 2d6]. If your description suggests an advantage, and everyone agrees, [add +1 to the roll].

- [7 or higher] is considered a [success].
- [6 or lower] is considered a [failure].
- When you [roll doubles], [cross out a bracketed section] and [add one or two new bracketed sections anywhere].

## UNCLEAR RULES:

If you have trouble because a rule is unclear [change a bracketed section].

## ENDGAME:

When you reach a good stopping point:

- Decide when to play again
- Change the game's name

If you played this game, get in touch and let me know how it went. I'm on Twitter: @modality.

## \*\*HARD RESET\*\*

### MATTHEW MCDORIS

In the ruins of a rainy city, humans hide in the shadows, trying to survive. Why did their world fall? Why are they hiding? And what should you - their former robot servants - do now?

Player characters are robots, each beginning with two ‘Modules’ which each represent one of the game’s stats:

Manipulators: ability to physically operate things

Drive Power: ability to sustain damage and exertion

Empathy: ability to feel and understand emotions

Subterfuge: ability to tell and detect falsehoods

Logic: ability to reason and persuade

Information Processing: ability to sense, understand and remember

Rolls are made with D8s. The GM sets a target number from 1 to 8 (low for easy, high for hard). At least one die matching or beating the target indicates success. Robots with no modules relevant to the task roll D8. Robots with a relevant module roll 2D8. The GM should reward players who roleplay using their modules (or the lack of them) with an extra D8.

Robots can find and install additional modules during the game (often as a reward for achieving tasks). A robot which takes damage loses a module. A robot with no modules is, in a manner of speaking, dead...

FINALIST

# //BINARY MUTATIONS

DELACANNON - [HTTPS://DELACANNON.ITCH.IO](https://delacannon.itch.io)

2 Players

>LOG: The experiment was a disaster... The whole crew is dead...

A player represents a Survivor and the other player interprets rampant Artificial Intelligence (AI) trying to kill the Survivor.

The AI player writes a number from 1 to 999 and hides it from the Survivor. The Survivor takes the first turn.

The Survivor has a total of 10 tokens to find out the code and destroy the AI. The Survivor can spend 1 token and ask one of the questions below.

- > Is the code lower than N?
- > Is the code greater than N?
- > Is the code equal to N?

AI response must be affirmative or negative: One or Zero.

If the response is One the Survivor gains 1 Action Point (AP).

If the response is Zero the AI gains 2 AP.

The AI can spend AP to generate Obstacles of the same level as the AP spent. The Survivor can spend AP same way to generate Actions to overcome Obstacles. Each player narrates their Obstacles and Actions.

During the AI's turn it can use Obstacles to reduce as many of the Survivor's tokens as the Obstacle level minus the level of the Action used by the Survivor.

# #WINTERINTOSPRING

E. E. COLI - WWW.MISERYTOURISM.COM

Split 4+ players between contentious “Minority”/“Majority” factions.

You’re fashionistas vlogging before and after Revolution.

DEFINE “Fashion” (“everyday human-ish,” “cybernetics,” ... ).

Grab any 2 magazines.

Everyone: Glue together a paperdoll representing your fashionista using body-parts cut from magazines.

To CONSUME Fashion, each faction spends 6 minutes cutting pictures of attire from magazines (clothing, accessories, hairstyles, ...). Cut hastily, roughly. Majority cuts first. Factions keep separate wardrobes.

Every season, each faction picks one word on the flipside of any cutout. These’re TRENDING Revolution-related hashtags. Interpret their meanings. Incorporate them during roleplaying.

~WINTER (BEFORE REVOLUTION)~

Consume Fashion.

MINORITY: Speaking as your fashionistas, roleplay #GetReadyWithMe videos showing morning routines. Model Fashion on paperdolls.

Discuss:

- \*Today’s agenda.
- \*How outfit complements agenda.
- \*Vlogosphere drama.

MAJORITY: Roleplay Holiday #OutfitOfTheDay videos modeling festive Fashion.

Discuss:

- \*Holiday.
- \*How outfit reflects traditions.
- \*Family.

CRITIQUE everyone! (clothes fit paperdoll? accessorized? ...)

~REVOLUTION!~

Players swap factions!

Discard all Fashion!

WINNER

~SPRING (AFTER REVOLUTION)~

Consume Fashion.

MINORITY: Roleplay Holiday #OutfitOfTheDay videos.

Discuss:

\*Holidays: what's changed?

\*#currentmood.

\*Family.

MAJORITY: Roleplay #HAUL videos. Unbox multiple Fashion acquisitions ("shoe haul").

Discuss:

\*How life's improved.

\*Favorite postrevolutionary brands.

\*Rival vloggers.

Critique everyone!

~!!!~

>After SPRING, return to WINTER. Check magazines:

>>Fashion scarcity? REDEFINE Fashion ("No more clothes? Wear flesh.")

>>Empty? End.

Thanks to the 200 word reddit for encouragement/feedback. Was gonna post some awesome Migos lyrics in this space, but I can't decide which ones to post. Sorry.

# 100 MILES TO HOME

STEPHEN TASKER - [HTTPS://DAMOCLESTHREADDEVELOPMENT.WORDPRESS.COM/](https://damoclesthreaddevelopment.wordpress.com/)

1-Deck Cards

1-D20

You're playing pilgrims fleeing a catastrophe, towards a promised land. The exact setting is up to players.

First player draws a card and places it face-up. This card is the first character. Choose a name and two adjectives (Strong, Cowardly, Peace-maker) Record on card.

The next person will draw a card and do the same thing. The suit of the card will determine second characters relationship to the first.

Heart: Romantic

Spade: Familial

Diamond: Rival

Club: Friend

Players make 10 pilgrims.

The Journey:

Roll the die and record the number. After the die is rolled, draw a card and detail a scene based on the suit.

Heart: Bond: Place two cards next to each other. Write the nature of the bond.

Spade: Catastrophe: Draw another card. A character matching its suit dies.

Diamond: Doubt. Draw another card. A matching character becomes disillusioned and leaves.

Club: Toll: Draw another card. A matching character is transformed. Write a new adjective.

Ace: Add a new refugee.

If all characters leave, the journey's a failure.

Game ends when the sum of the rolls reaches 100. They reach the promised land. Was it everything they hoped? Was it worth it?

# **24 WORDS AND A MOMENT**

JESSICA GATES - DML.ITCH.IO

Needs 3 or more players, a piece of paper, and writing implements.

You are a nonverbal electric wheelchair user. Sit yourself in a chair, and place tape over your mouth if you struggle to remain silent.

The person to your immediate left is someone significant in your life at this moment: a carer, a teacher, a lover, a health professional, a law enforcer, a shopkeeper, a bus driver.

The person to your immediate right writes down a situation involving you and this significant person. They outline the setting, circumstances and the relationship between the players to you both.

Have the other player(s) depict 24 words, images or symbols on a piece of paper together. You are given this as your communication method, and may use this however you like. You may not speak or leave the chair.

You and your significant person decide separately and secretly on what you want to gain from the interaction. Write this down.

Play through the moment, in whatever way suits. The moment may end at any natural point, with one, both or none of the players achieving what they wished to gain.

Afterwards, reflect. Did you receive what you sought to gain?

# 7SINS

JOHN K. LEWIS - [HTTPS://PLUS.GOOGLE.COM/103416921442200060388](https://plus.google.com/103416921442200060388)

You will all die sinners or win through Redemption.

You're holding hostages in a bank heist and rigged a time bomb for 1 hour, this isn't going to be easy.

Set the timer.

Escape or die.

=====

Character creation.

=====

Name:

Roll 19d8, adding 1 point to the characteristics in the following chart based on those rolls:

Roll - Characteristic

1 - Pride

2 - Gluttony

3 - Envy

4 - Lust

5 - Sloth

6 - Wrath

7 - Greed

8 - Redemption

=====

Conflict Resolution.

=====

When faced with conflict, like shooting someone or seducing cops, the GM may simply say you succeed or fail. Or they can create an "Opportunity."

=====

Opportunity.

=====

GM will state a Sin this conflict relates to.

The player may either concede, thus failing automatically but simultaneously losing 1 point in that Characteristic and gaining 1 point of Redemption.

Or they can roll a d8.

Rolling a 1 or below their Characteristic score gives a critical success with spectacularly good results.

Rolling an 8 is a critical failure. You may die.

Anything in between gives an expected but average result.

=====

Dying and Ascension

=====

If a character dies, immediately roll a d8.

Rolling their Redemption or below means they ascend, otherwise they are judged unworthy.

I'm hoping for very interesting characters.

## A DAY IN THE LIFE

MATTHEW POLLOCK - [HTTPS://TWITTER.COM/MATTHEW5POLLOCK](https://twitter.com/matthew5pollock)

You are creating a world together. One where people live, go to work, and maybe something out of the ordinary happens. It can be as mundane, or as fantastical, as you desire.

This is a game for 2-5 players. You could push five, however you may find that too hectic.

To begin, go around in a circle. Have each player define something about your world. It can be anything from the style of structures, to the type of food people eat, or the way people interact. Whoever defined that trait now has ownership over that aspect of the world.

Each player also creates a character and loosely defines how they interact with the world.

Begin with the last person to define something about the city and once again go in a circle. They will begin to narrate a typical day for their character. Other players can help out with conversations they have thought the day. When they encounter something that another player owns the aspect of, they can stop you and complicate your day. Then the person who is narrating explains how their character would navigate and overcome the complication.

# A FINAL READING

## CAUSTIC CHEMIST

Each character is attending the same funeral.

Split a tarot deck into the Major & minor arcana.

Each player chooses 3 Major Arcana card to determine

- 1) their relationship to the deceased
- 2) their relationship to the character on their left
- 3) their relationship to themselves

Each player draws 10 cards from the minor arcana deck.

On their turn, a player selects one of the cards in their hand and places it in a time slot.

The past is a memory with the deceased.

The present is a scene from the funeral.

The future is how the character moves on or stays behind.

Each suit determines one aspect to the scene

Cups - Someone cries/laughs

Wands - Someone leaves/arrives

Swords - Someone hurts/heals

Pentacles - Someone gains/loses

If another player has a card of the same suit or number, the player can say "I was there" and play the card. Then they describe the scene from their perspective.

When the silence is uncomfortable, the scene is finished. The player on the left begins a new scene.

The game ends when no cards can be played. Each player describes a detail from their character's death or funeral.

Who attends your funeral?

Memento Vivere.

FINALIST

# A GLIMMERING OF RECOGNITION

## HARMONY THE SILENT BARD

Needs: 2+ players, a handful of coins

You are one of a group of Beast-Seekers, exploring an area rich in monsters of both legend and nightmare.

You have come seeking a particular Beast.

You must lure it from its lair.

You have seven days.

Players take turns taking actions in day/night phases.

Day:

An expedition to your Beast's Lair.

Describe an attempt to interest the Beast; perhaps an offering of meat, or soulful dirge.

Flip a coin.

Heads: success. Catch a glimpse of your Beast. What do you see?

Tails: failure. However, this is an undertaking of patience.

Keep your coin in that state as a marker.

When all players have attempted, go to Night.

Night:

Gather with your fellow Seekers around the fire.

Tell of yourself, or your Beast. What have you lost? What will you gain?

Encourage your fellow Seekers as you share the memories that brought you to this place.

When all players have shared a story, go to Day.

After Day Seven:

>4 Tails: Turned Tail.

Your Beast flees. Perhaps you'll track it again.

>4 Heads: Heading Out

A Beast slowly emerges. In its eyes, a glimmering of recognition?

Narrate the end of this beginning.

I wanted to make a game that could encompass a lot of moods. I think in this it's possible to play something happy, like seeking a dragon for a ride, or something heavy, like trying to find the monster that ruined your home.

I also don't carry d6s (I should start!) but I do often have loose change, so, I designed for a game that I could play whenever.

# A HAUNTED HOUSE

CHRIS HALLBERG - [HTTPS://CRHALLBERG.COM](https://crhallberg.com)

Gather all players around a Ouija board.

## > Setup

On a shared card, each Ghost writes the name of their spirit, a Personal Item in the House related to their life or death, and whether their spirit is Good or Evil. This card is for Ghosts only.

On a second card, write which Rooms the Ghosts reside in. Give this card to the Visitors.

## > Play

Visitors go from Room to Room in the House. To ask a question, a Visitor and ALL Ghosts place their fingers on the Ouija's planchette. Only the Ghost in the same Room as the Visitor may answer.

Visitors can RELEASE a Ghost by bringing their Personal Item to the correct Room. A Released Ghost manifests and can have a moment of direct interaction with the Visitors, such as speaking to, touching, or attacking the Visitors.

Visitors can BANISH a Ghost by throwing their Personal Item into the Fireplace or bringing their Personal Item to the Room of another Ghost (even accidentally). A Banished Ghost falls silent.

## > Visitor Motivations

Why are you here? A few suggestions:

- CHILD (neutral, suggestible)
- FAMILY (seeking specific spirit)
- LIBERATOR (release all spirits)
- PRIEST (banish evil)
- VILLAIN (release evil)
- SHOPKEEPER (steal Personal Items)

Wanted to put that abandoned Ouija Board everyone forgot they had to good use.  
I am not liable for the actions of uninvited players who are no longer with us.

# A HUNDRED YEARS ADORING YOU

JEFF DIETERLE - @EXCITINGJEFF

Gather a handful of friends. Maybe not best friends, but definitely friends. New friends are perfect.

You will all pretend to be less afraid than you actually are.

Find an empty room in a semi-public space, like a convention. Turn off the lights and make the room as dark as possible.

Walk around the dark room. When the spirit moves you, say something about one of your friends that you would not say to their face. The secrets you reveal should be complimentary to the recipient, but may make you uncomfortable or embarrassed.

Be specific, but do not address your friends by name.

The first secret should be whispered and barely audible. Each subsequent secret should be louder than the last, until everyone is shouting secrets into the darkness.

If you haven't spoken for about a minute, and you can't think of something sincerely nice to say, say something embarrassing about yourself instead. It's nicer to be nice.

The game ends when someone not playing the game enters the room, or the lights are turned on.

Embrace the ambiguity. Ask no clarifying questions. Never talk about the game or the secrets revealed again

Thanks to Eric Mersmann, Alex Rowland, Elizabeth Stong, and Chad Wolf for their candid feedback!

# A JOYOUS REBELLION

## MORRIGAN CROW

Everything is perfect and everyone is happy now that The Unrest has been handled. You are a group of Joy Scouts, chasing dissension and enforcing order. This game is played using a CandyLand board. Move your character (a minj) along this cooperative narrative.

+Together, decide:

Civilization: What is illegal? What is Mandatory?

Reality: Who is really in charge? What is the price of dissent?

Your character: What will you lose if you are found to be UNrestful?

+Rules:

The player last in line goes next.

Only one player on a square at a time (except STOPS)

+If you land on \_\_\_, Narrate your\_\_\_, take that color card (/INFO)

~Purple: personal crisis. Doubt has taken hold. Get 3 and you actively work to disrupt the system.

~Yellow: discovery of information that will come into play later.

~Blue: losing something

~Orange: conflict, social

~Green: conflict, physical

~Red: releasing info that supports your side.

~Pink: Wild.

~STOPS: 3 dot squares are JOY CENTERS. Stop here with another player, narrate, and trade INFO with each other.

End: if every player has 2 of every color and 3 purples, narrate how you take a piece of the system down. If not, narrate your failure.

As players cover up spaces, your story may change. Tell that to the authorities anyway.

# A KINDER'S HIDE AND SEEK

SHAWN ROSKE

Number of players: 2-10

Set a time limit on how long the game lasts.

One person asks, "Can we play Hide and Seek?"

That player picks someone and says, "You count."

Hiding players go hide in an obvious place. A player is hiding when there is no eye contact with the seeker and the seeker cannot see the hiding player's entire body-- covering your eyes behind a chair is a legal hiding place.

The seeker counts while barely covering their eyes. The count is to 10, or higher, depending how long it takes a hiding player to find a hiding place.

Those hiding usually giggle or make noises while the seeker loudly proclaims where they are looking. The seeker will look in places closer and closer to a hiding player, knocking on objects and saying, "where is [hiding player's name]? Are they [place they are looking]?"

Then, the seeker loudly 'finds' a hiding player by declaring, "There you are! I found you!" The seeker, and found players, continue seeking together until all hiders are found.

When all hiders are found a new person can become the new seeker, if everyone agrees.

Does it count if I just write down a classic?

# A LEVEL-HEADED CONVERSATION

JOHANNES PUNKT - ZOMBIESINTELLIGENTLY.COM

For 2-6 players.

You're all in a shuttle, grazing the atmosphere of a majestic, foreign planet.

Start the timer: 15 minutes until the shuttle runs out of air or burns up in the atmosphere or \_\_\_\_\_. Take turns clockwise answering the questions below in any order you like. When a question has been answered, cross it out.

Why are you panicking?

What's the last thing you did before boarding the shuttle?

What do you see out the shuttle window?

Who did this?

Is there life on the planet?

What music is playing in this shuttle, and why?

Are you human?

What's that incongruous item in your will?

How can you laugh at a time like this?

What will the people back home think about this?

Is your orbit stable?

Are there other, greater forces at work?

What's the atmosphere down there like?

What animal did you smuggle onto the shuttle?

Where did you board the shuttle?

What's this graffiti say?

What's this planet's sun like?

What will you miss?

When the timer runs out the person who is currently talking finishes their sentence, then the next person describes the shuttle's demise, based on what has already come to light.

FINALIST

# A MINGLING OF AWARENESS

NORA BLAKE - TWITTER.COM/NEITHERNORA

Boko-maru: the supreme act of worship of the Bokononists, which is an intimate act consisting of prolonged contact between the naked soles of the feet of two persons. It is said to be the “mingling of awareness.”

When playing this game, sit on the floor. Bare your feet, and be sure you have washed yourself. Together you will be telling the story of a lone traveler seeking enlightenment.

Touch your soles to the other player’s. Set a scene, then ask them a question. They will answer it, then continue the scene and ask a new question.

When choosing a question to ask, consider the feel and character of the other player’s feet. How do they move? Are they timid, or comfortable? Rough, or soft? Do you feel invited or rebuffed? How alike are their feet to those of the traveller?

Here are some example questions:

How do they react to that?

When do they get there?

How long does that take?

Who sees that?

How does that go wrong?

Play ends when one of you is asked a question you don’t want to answer, or one of you retracts your foot.

# A NIGHT IN THE LIFE

ROBERTO GIUGNO

2-6 players. Choose Tracy Ariel look and job.

Draw a clock and make a note on 8am. "Back at work!". Write "1" between 8 and 9. Keep numbering till 12.

One player throws 2d6 to see when the scene is happening, between 8pm and now.

They pick up a theme:

- Fight
- Love
- Revenge
- Siblinghood
- Panic
- Secrets
- Monsters
- Treasure
- Vice
- Savior
- Illumination
- Karma

Set up a scene in which T.A. meets someone (known or unknown) and an Event appropriate with the theme is about to happen. Others can make questions and helping establishing facts. Then the player will play T.A and someone else the other people. When it will be unclear how the Event will turn out for T.A, throw 2d6:

1-6: this scene Theme is also pain, terror, loss or regret.

7-9: it turns out ok; next scene's theme will also be one from 1-6

10-12: this scene theme is also Healing, Success, or Quiet.

Close the scene.

Take turns playing A.T till the clock is complete. When a hour comes up again, explore an Event's new side, in light of the new themes. Narrate an epilogue.

# A PERILOUS JOURNEY... WITH RAPTORS

## LIAM MOHER

Each year when young Raptorkin come of age they journey from their sweltering jungle village to the volcanic ice-peaks of Dragon's Maw, bringing back shards of purest obsidian to prove themselves.

Everyone plays as one adolescent Raptorkin:

- Rek'Na, teethmonger's daughter.
- Oosa, albino acolyte.
- N'nek, feathered crest.
- Raaljin, knife-dancer's son.
- Latu, feral child.
- Orn and Ira, twins.
- Yatt, iron-scaled giant.

The group begins with 2 Supplies per player. Every Raptorkin begins with 6 Morale.

Everyone takes 3 index cards. Name a dangerous or beautiful location on each. Shuffle them together then line them up, face down. Add the Raptorkin's Village and Dragon's Maw, face up, to opposite ends of the line.

Begin at the village. Discuss what happens at each location. When everyone is ready to move on, flip the next card and continue your journey.

When a Raptorkin takes dramatic or dangerous action roll 1d10 vs their Morale.

- Roll lower: Success!
- Roll equal: Success, and gain 1 Morale.
- Roll higher: The group decides how the situation gets worse, or, they succeed but it costs 1 Morale or Supplies.

If a Raptorkin's Morale hits zero, they reset to 6 Morale but now bear a secret shame.  
What is it?

Longer version... eventually: [https://docs.google.com/document/d/1GQQZlu0EJsg94P9Vr3zDQjZNvZC4PJvvEl\\_PKtRYCMU/edit?usp=sharing](https://docs.google.com/document/d/1GQQZlu0EJsg94P9Vr3zDQjZNvZC4PJvvEl_PKtRYCMU/edit?usp=sharing)

# A PIRATE'S LIE FOR ME

ANDREW WRIGHT - [HTTPS://TWITTER.COM/CITRUSFACE](https://twitter.com/citrusface)

"Mutiny afoot! Hornswoggle yer way to command!"

**OBJECTIVE:**

First pirate to 10 POINTS or last pirate aboard becomes Captain, but receive 10 MARKS and you're thrown overboard!

**REQUIREMENTS:**

3+ Pirates

Four-sided die

Pen

Paper

**RULES:**

Starting each game, pirates each choose a cardinal direction, write it down and hide it.

Roll to see who goes first.

On your turn, keeping the die concealed, roll to determine a direction. Privately observe the result:

1 = North

2 = East

3 = South

4 = West

Lie or be truthful about your roll. Announce a direction while convincing the crew the best drinking, gambling, plundering, and other rascalities are that way!

Each pirate then decides if you're lying.

Reveal your roll.

Score accordingly, then pass the turn clockwise.

**SCORING:**

Keep your MARKS visible and POINTS hidden.

You're truthful: Receive +1 MARK, the ship moves.

You're not caught lying: Remove -1 MARK and gain +1 POINT, the ship moves.

You're falsely accused of lying: Each accuser receives +2 MARKS, the ship moves.

You're caught lying: Receive +1 MARK for each accusation, the ship doesn't move.

If the ship moves your hidden direction, gain +1 POINT.

If this happens on your turn, gain +1 additional POINT.

This is great, I want to thank you guys for helping finish my first game EVER. I've had tons of ideas, but this really drove me to finish something. I'm not sure its a true RPG, but it has RPG elements, so I hope it still counts - and if doesn't - at least I still completed a game. Thanks!

# A REGRETFUL DUEL

J.EDEEN - HTTP://WWW.JEDEEN.COM

A game for two players and a coin

You are witnessing a regretful duel.

Each of you speaks for a duelist, though you are not them.

Answer the following about your duelist:

What is their name?

How do others refer to them? (she, they, he, Doctor, Monarch, Professor, etc.)

What do they look like?

Answer the following together:

The duelists were once very close, but something has compelled them to fight. What was it? (an unforgivable deed, an outside force, a regretful responsibility, etc.)

What weapons are being used in this duel? (ancient swords, beautiful songs, forgotten curses, etc.)

Assign one side of the coin to each of the duelists.

Flip the coin.

If your side is face up, describe how your duelist used their weapon to harm the other.

If your side is face down, recount a happy memory that both duelists shared.

Flip the coin and repeat.

The player who wins three coin tosses describes what becomes of the defeated duelist.

The other player describes how the winning duelist copes with what they've done in the time that follows.

Together, talk about a wonderful moment between the duelists that will never arrive because of what has happened here.

## A ROAD NONE TRAVEL BY

ZAYON BAILEY - [HTTPS://WWW.REDDIT.COM/USER/SNEAKYOTTERSTUDIOS](https://www.reddit.com/user/SNEAKYOTTERSTUDIOS)

This is a classic dungeon and you have 6 classes: Rogue, Ranger, Paladin, Sorcerer, Bard and Priest.

You have a changing goal that begins with finding information in town and then moving from there into the dungeon to reach your goal.

But there is a twist, you can not Harm or Kill any enemies you encounter because you are a pacifist and it is a crime against your beliefs to do so.

So you must use your skills like pickpocket to steal keys or Strength break open doors, Spells like Flash and Levitate to move around Monsters, weapons, Equipment like disguises or a lute to charm others ,and more to find your way around obstacles you encounter. It requires a game master to run the shops and NPCs and choose the objectives of your quest.

All players will start with 500 hundred gold to buys items and choose 3 class spells of their choice.

You can play this game with 2 to 7 players, letting you go on a solo run of this quest or making it a full party raid of the dungeons.

Now let's go on our quest in this Dungeon With a Twist.

# A STORY THAT SUITS YOU

TRACY BARNETT - [HTTP://WWW.THEOTHERTRACY.COM](http://WWW.THEOTHERTRACY.COM)

Gather with three other people. This is your cyberpunk story.

Materials: Standard deck of 54 cards, Paper, Pencil

Assign roles: Heavy, Driver, Hacker, Punk

Choose a name. Call each other those names. Play your cyberpunk role.

Deal two cards to each person. The first suit is your Strength, the second, your Weakness.

Clubs = Power

Spades = Stealth

Diamonds = Smarts

Hearts = Empathy

Make a map of your city. Name it. Draw one landmark per player.

The person dealt the highest card goes first. Set a scene, including the other characters. Whomever sets the scene is the focus. When the scene reaches its climax, deal a card to the focus person.

The person in focus resolves the scene, using the suit as a lens. If it is their Strength or Weakness, emphasize those elements. Add a location to your map based on the scene.

Focus moves left.

Continue setting scenes until each person has been the focus of two scenes.

Deal one last card. Resolve the story using the suit of that card as a lens.

Write down the characters and notes about the story. Play again when you want to.

Jokers are wild.

Optional: Value of the card = Intensity of the lens.

Thanks very much to Stras Acimovic for the help and feedback!

# A THERAPY TALE: OF DICE AND MADNESS

UROS ANTIC - [HTTPS://WWW.FACEBOOK.COM/UROS.ANTIC.50](https://www.facebook.com/uros.antic.50)

Players take role of a Psychotherapist and a Client.

## CHARACTER CREATION:

### Psychotherapist:

Attitude - Choose 1 and roll for 1 (reroll doubles)

Problem - roll for 1

### Client:

Problem - roll for 2 (reroll doubles)

Keep results hidden.

### ATTITUDE

- 1 - Amicable
- 2 - Reserved -
- 3 - Positive --
- 4 - Realistic ++
- 5 - Unconventional
- 6 - By-the-book +

### PROBLEM

- 1 - Addict --
- 2 - Anxious
- 3 - Paranoid -
- 4 - Depressive +
- 5 - Somatic
- 6 - Anti-social ++

## GAMEPLAY

Roll D6 to establish number of sessions.

Roll D3 before the session to see how many rounds it lasts.

Each round, psychotherapist and client roll-off a D6.

Apply modifiers, where each "+" adds 1 to score, "-" subtracts 1. Compare results.

Role-play using attitude and problems. Keep track of win/lose score.

After the last round, sum the score. Session is:

- successful (therapist won) - remove one random problem from client
- unsuccessful (client won) - add one random problem to client
- no progress (draw) - stays the same.

## AFTER EACH SESSION

Roll D6 and modify result by +1/-1/0 if the session was successful/unsuccessful/no progress respectfully.

If result is 3 or lower, add another random problem to therapist.

If therapist has more problems than client - switch roles.

**GAME GOAL:** Resolve all client problems.

**BONUS:** Name each other's problems.

Thanks to Duke Sammael and Dorian for suggestions and proofreading.

Special thanks for all my clients and colleagues, for inspiration and ideas - you know who you are (wink, wink).

# A TIME FOR CHANGE

THE QUEEN ROBERT - MRSKRAKEN.COM

## A TIME FOR CHANGE

It's a nuclear wasteland and you're tasked to find salvation. With only worthless change in your pocket with no value other than powering the TIME MACHINE.

Do you have properly dated coins to:

Correct 2012 election; Obama defeats Romney = Trump uprising (2012 quarter)

1963 Kennedy assassination (1963 dime)

Something personal to make world more tolerable: PROM NIGHT (1995 penny)

Choices are yours, but TIME is running out.

Players get specific amount of change (date of coins limit time travel access) to contribute to 4 attributes.

Example:

Power: 53 (2 quarters, 3 pennies)

Speed: 45 (1 quarter, 2 dimes)

Intellect: 41 (1 quarter, 3 nickels, 1 penny)

Willpower: 25 (2 dimes, 1 nickel)

THE BANK (DM) sets difficulty level between 1-4 for check.

Player chooses attribute to handle check and flips corresponding coins.

Heads up: successes, tails: neutral.

All heads = Ultimate Success.

All Tails = Critical failure.

Value on heads up coins equal value of damage.

Other players assist by loaning coins from corresponding attribute.

Once money spent; takes time to reacquire. (.10/hour).

Opposing skill challenges; both sides flip, attacking side(heads) versus defending side (tails). Most face up coins win, if tied higher attribute wins.

## A TINY PERSON

TIM HUTCHINGS - [HTTPS://TIMHUTCHINGS.ITCH.IO](https://timhutchings.itch.io)

A tiny person is hiding under a paper cup. This cup is mixed in among many other paper cups, all upside down. This person is purely imaginary, a conceit of the game—they are not real and are not represented by a player. The players want to find the tiny person, for whatever reason.

As the players play, they will talk to each other and to the little hiding person, discovering the setting and who they are as they play.

The players will begin by trying to entice the tiny person out with words, then gently lifting the cups one at a time. The players will become angrier as each cup is revealed to be empty. Eventually they will start swatting cups off the table, then smashing them. All of these will prove to be empty too.

Eventually one cup will be left. The players know that this cup conceals the tiny person—it is a certainty. Pause a moment, let anyone speak who wants to speak, but someone must smash the cup.

Clean up the play area, but leave that last smashed cup untouched. Do not look underneath. The game is over.

I've never been this viscerally upset by anything I've ever made.

# AARDVARK CLERGY OF TANK RIVER CITY 4 1/2

ANTHONY OBERT - [HTTPS://ROMEINONEDAY.TUMBLR.COM/](https://romeinoneday.tumblr.com/)

At the beginning of the game each player rolls 5 times and adds these words to their "Word Bank". They can use them at any time during an encounter. Players can use as many words as they want so long as they exceed or match the target number.

The GM rolls 5 times from a separate table and does the same. They use those words to establish the encounter and roll a D6 to establish the difficulty (6's are rerolled).

The difficulty of the encounter will determine the number of words to use: Easy 1, Medium 2, Difficult 3, Hard 4, Impossible 5

Use those words to talk about how the characters resolve the encounter.

When the GM is out of words the person on the right of the GM becomes the new GM.

Players reroll up to 5 words. Play continues until everyone was GM once.

Player Bank	GM Bank
Quit	Burn
Caught	Lose
Yelp	Destroy
Run	Steal
Dash	Harm
Jump	Crash
Fight	Ruin
Parley	Evil
Give	Hate
Take	Army
Push	Numerous
Climb	Single
Make	Dismembered
Use	Bash
Find	Greedy
Feel	Tight
Look	Blast
Know	Gang
Go	Ignorance
See	Drown

# ABJECTION!

YOUNÈS RABII - PYROFOUX.ITCH.IO

I'm the Judge.

To my right stands the Prosecutor, whose goal is to convict a suspect.

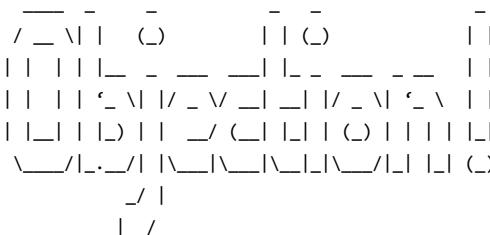
To the left is the Lawyer defending them.

Prosecutor, you begin by writing two Facts - short, factual sentences like  
[The victim was killed by a spear].

Then you both draw 5 cards from a shuffled 52-card deck.

At each turn :

- Draw a card.
- Play one (or more) face-down card, take a deep breath and yell...



If you played :

> One JQKA-card : Add a new Fact.

I'll check if it doesn't contradict the others Facts.

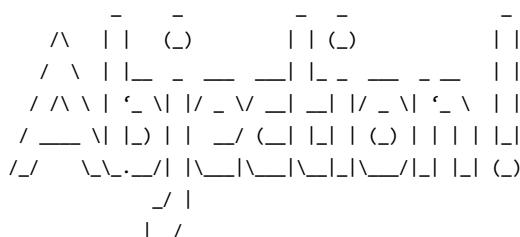
[The suspect was seen holding a spear]

> One (or more) Heart-card : For each card, add, delete or change exactly one letter in a Fact.

I'll decide if the updated Fact is meaningful.

[The suspect was seen holding a \*pear]

If you think your shady opponent is bluffing, you can reveal their face-down cards by shouting...

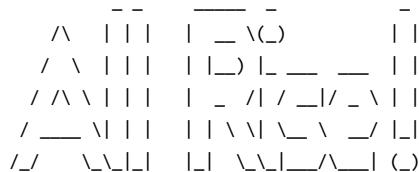


## ABJECTION!

If they're indeed cheating, the effect is canceled and you draw a card. Otherwise, they draw two.

I'll deliver my verdict after the Lawyer's tenth turn :

- The suspect is guilty if linked to a [Murder Weapon], has a [Mobile] and no [Alibi].
- Otherwise, they're free.



Court is now in session.

This game was heavily inspired by my ♥ towards the Ace Attorney franchise.  
Thanks to H for their relevant suggestions during our playtests.

## ABYSSAL ZONE

LUTHER GUTEKUNST - [HTTPS://ARCHONS-COURT.BLOGSPOT.COM/](https://archons-court.blogspot.com/)

In Abyssal Zone, each player is captain of a submarine, going into the Abyss to find relics. When you start, each player draws 5 playing cards. The suit of each card is its module on your submarine.

Clubs = Weapons

Hearts = Life Support

Diamonds = Armor

Spades = Propulsion

The game works in 5-round increments. To start, each player chooses a card, says how it could delay another player, rolls  $1d6 +$  the card's number, (Aces are 1, face cards are 10) and discards the card.

After that, each player chooses a card, says how it could protect them, rolls  $1d6 +$  the card's number, and discards the card. If that number is lower than the attacker's, the defender has a -1 penalty in the 3rd round. This cycle repeats in the 2nd round.

In the 3rd round, each player attempts to defeat the relic's Challenge (automaton guards, forcefield, etc.). To defeat the challenge, everyone chooses a card and rolls  $2d6 +$  the card's number. The highest result gets the relic.

The last 2 rounds function identically to the first two, but if the defender has the relic and gets a lower number, the relic goes to the attacker.

# **ACES OVER THE ADRIATIC**

**JP BRADLEY**

You are a seaplane pilot in the Adriatic. The year is 1922 and the taverna you frequent is rapt as you tell tall tales of derring-do; fighting sky pirates, finding treasure etc.

For each pilot add six, six-sided dice to the Audience pool.

One Pilot starts telling their tale of heroism. Tally the acts of heroism you describe, roll one Audience dice for each.

1's leave, unimpressed by your bluster, remove the dice from the game.

6's, impressed by your tale, buy you a drink. You keep the dice.

Next the other pilots may each ask one question. If you cannot answer, or if all the other pilots agree you didn't answer properly, give the questioning pilot one of your drinks, if you have one.

The pilot to your left takes the story and explains how they are the real hero, continuing the tale, or may pass.

Once there are no dice left in the audience or all Pilots pass in a round, the night ends. The following morning roll and add all of your drinks. Whoever gets closest to 17 without going over had the most merry evening.

Everyone shakes hands.

We must do this again sometime.

## AFTER MAN

JIM ODEBRALSKI

It is an unknown time after humans have destroyed themselves. Animals have evolved and started their own civilizations. The rodents have evolved the fastest. Thus, the character races are mice, rats, racoon, rabbits, and so on. Squirrels are the most advanced and have sprawling tree cities. They adventure in the ruins of the ancients (human cities). Other animals evolved into more vicious predators. Think D&D with different rodent races. The grey squirrels are the most abundant and common of the hero races. While the mice are the most abundant of the evil races, think of them as the goblin and rats as the orc.

Human descendants in After Man are giant (compared to our heroes) mutated monstrosities. They inhabit the vast overgrown ruins of an ancient time. But these ruins are also a place of wonderous treasures.

Just as the ape and man share the same ancestry, the rodents diverged as well. Meaning some just became larger versions of their old self. These are used for labor and mounts for the military of the squirrel kingdoms. The ability of rodents to climb most natural surfaces has led to alternative forms of combat and weapon designs.

# AFTER THE SUN DIED

GARETH H. GRAHAM - [HTTPS://GOO.GL/1GR5QE](https://goo.gl/1GR5QE)

The sun has died. The world will soon follow. Chaos is rife, time is short and business is unfinished.

The game requires 3 or 4 players and a six-sided die. The players each play a member of a nuclear family, each with dark, unfinished business in their past that needs to be resolved before it's too late.

Perhaps they seek revenge in a world free of consequences? Or absolution before the end?

Discuss tone and triggers as a group before play. Use an X card.

Take turns around the table to frame a scene which establishes your unfinished business - highlight an important moment that lends gravitas to the situation.

When it's your turn you play your character. The other players play their character or an NPC (depending on the scene).

Then everyone takes a turn framing a scene where we see the unfinished business being addressed. Right before the resolution, roll 1d6.

1: Death

2-3: Fail catastrophically

4-5: Succeed with a consequence

6: Succeed

Interpret your result and roleplay out the end of your scene. Once all players have framed their two scenes, each player gets to contribute one phrase describing how the world ends.

## AIR TRAFFIC CONTROL ROOM

E. L. SHEPARD - NONE.

This is a very frustrating game for crazy-loud people and people who write really quickly!

Materials: Paper, pens, outside voices

The quietest person or the best listener is the Air Traffic Controller. (You can also take turns, if you like.) Everybody else is a Pilot.

Set a timer for sixty seconds. Now, the Pilots write down as many flight times, weather hazards, delays, cancellations, etc. as they can think of. When the timer goes off, stop.

Next, set a timer for three minutes. During this time, the Pilots SHOUT everything they wrote at the Air Traffic Controller. The Air Traffic Controller writes down as much as they can hear on their paper.

When the timer goes off, stop. The Air Traffic Controller reads everything they wrote. The Pilots mark all of the data that the Air Traffic Controller got right.

The Pilots take turns making up stories about the problems that occurred. What happened to that flight to Nashville that got delayed four hours? Were the Beatles on that plane? Did they miss their own concert?

Endgame Scoring: Tally up the number of correct data points that each Pilot communicated. The Pilot who correctly communicated the most is the winner!

Many thanks for playing! (WARNING: Air Traffic Control Room is not to be played in a library or other quiet place.) ;)

# ALAN'S REMORSE

MICHAŁ GRUBBY JAKUBOWSKI

You sit around in Alan's Remorse, worst part of the town. Softened by opium, dulled by absinth, flustered by jazz. An old revolver's between you.

One of you isn't human. Maybe it's you? Noone knows.

You have to know.

So everyone tells a story from their life. Couple of words about a daunting first love or an unsettled quarrel. Maybe something about one's mother. If one remember having a mother, of course.

Use one as a theme: apathy, isolation, asexuality, strangeness, restraint, compulsion.

While speaking, one shall be asked one question by the others. That's the rest trying to figure out if one's human or not. "What have you felt, then?" is a good one. "Why haven't you felt anything, then?" is even better.

If you're satisfied with their answer, give them +1. If not, give them -1.

When everyone's finished, vote for least humane story. Then you take the revolver and you kill its teller, that bastard. Hope you made a good decision.

Roll d6, modifiers apply. On 3 or less, you killed the odd one. On 4 or more, you killed a human - so you vote and kill again, and again until you know the truth.

Co-written with:

Mateusz Nowak, Magda Kira Wielądek

# ALIBI

NATHAN BLACK - [HTTPS://WWW.TWITTER.COM/NATHANBLACK](https://www.twitter.com/nathanblack)

A game for 1+ players

## BRIEFING

Read aloud: You are part of a vast international conspiracy of the utmost importance. Your mission—should you decide to accept it—is to pick a target and help them have a better day. Your methods should be subtle and not draw attention to you or your mission. Anonymously buy them a cup of coffee, thank them for something good you've seen them do, share a photo of a cute animal or listen to their story. Then disappear back into the crowd. Always disappear back into the crowd. Reassure them that there is good in the world, that others can be kind, and that sometimes good things just happen.

Go forth into this dark world as a beacon of light.”

## ADVANCEMENT

Start at Level 1 and advance until you struggle. Then thank yourself for your good work, and start back at Level 1. With practice and perseverance you will advance quickly.

### Level 1

Target: yourself

### Level 2

Target: a friend or family member

### Level 3

Target: Level 2 that you haven't heard from in a while

### Level 4

Target: a stranger

### Level 5

Target: a stranger you disagree with

### Level 6

Target: CLASSIFIED

[https://en.wikipedia.org/wiki/Pronoia\\_\(psychology\)](https://en.wikipedia.org/wiki/Pronoia_(psychology))

<https://jackkornfield.com/meditation-on-lovingkindness/>

# ALL THE WORLD'S A PENCIL

NICK KORNEK - TWITTER.COM/NKORNEK

Famed assassin James Candle has gathered a group of the deadliest, most cunning, and boastful killers in the world for a night of drinks and storytelling at Club Styx, but the denizens of the underworld are a prideful type and constantly seek to outdo each other.

Compete with your friends to see who is the most creative assassin. All you need are the tools of your trade (deck of cards).

Players draw 3 cards. The most mysterious player goes first, then proceed clockwise.  
Play a card from your hand to the table. Draw a card to replace it.  
Describe how you used all of the cards on the table to accomplish a single kill (order isn't important).  
If you can't incorporate a card, you are eliminated.  
Last assassin standing wins.

Card Numbers represent the type of weapon and Suits are modifiers

Suits:

Hearts - Fragile  
Diamonds - Tactical  
Clubs - Blunt  
Spades - Sharp

Cards:

Ace - School supplies  
2 - Home electronics  
3 - Sports paraphernalia  
4 - Something literary  
5 - Halloween Costumes  
6 - Podcasting gear  
7 - Pet Supplies  
8 - Fashionable accessories  
9 - LARP Props  
10 - Something sexy  
Jack - Cooking utensils  
Queen - Musical instruments  
King - A gun (unloaded)  
Joker - Wild

Probably makes a fun drinking game

## ALL'S FAIR

EMMA MCDONALD - WWW.EMMAMCDONALD.CO.UK

Two to four players

Take the hearts & clubs from a deck of cards. This is now The Monarch.

Each player should say the name of their character and how they came to the court of The Monarch.

Each player describes an attempt at either provoking war or wooing the Monarch. They should then draw a card.

Hearts equal successful wooing. Clubs equal successful provocation. On a failure narrate how either the Monarch is offended by your gesture of love or how the Monarch responds to provocation with ardent passion.

If you are successful keep the card. If not discard it.

Once you have three hearts the Monarch proposes. Recount how.

Once you have three clubs the Monarch declares war.

Continue play until The Monarch runs out.

Count out clubs equal to one less than the number of engaged players. Add a heart. Deal these to the engaged players. The one who has the heart marries The Monarch.

Count out hearts equal to the number of players at war and add one club. Deal out these to the warring players. If anyone has the club they conquer The Monarch's kingdom

All players should now recount how they leave the court.

# ALTERNATE TIMELINE LIFE

JUSTIN GILMAN - [HTTP://EYEOFMIDAS.COM](http://EYEOFMIDAS.COM)

You start as yourself, in your current timeline, living your current life. You get to make one decision every hour and your goal is to reshape the world to be better.

You will live for  $32d4$  - your current age. For a 25-year old person this is about 475k moves before the game ends.

You can influence people immediately adjacent to you. You have a set of stats you can influence by 1 per person: lust, gluttony, greed, sloth, wrath, envy and pride. As these stats increase or decrease per person, they will change their attitude toward you and may work towards your goals or against them. Once these stats reach +/- 25 this person is considered in your immediate influence.

People immediately adjacent to you can take an action an hour similar to you. Also, people who are in your immediate influence can also take an action an hour. The action taken will be "in character" for that person.

On your turn you can move towards another person so your set of adjacent people change. Moves can be blocked by other players or people.

What are the least number of moves to make the biggest positive change?

This was meant as a way to approach the feeling of helplessness that we all feel in our lives; whether personal problems, or local issues, or even the political climate. Playing this game will make you think of ways to influence those around you in a way to both maximize your reach and help improve the world.

It also implies that, even with a seemingly unlimited number of moves, you can easily waste them on stupid vices.

The RPG elements are inherent in our real lives; adjacent people can be friends or family, or even people on the internet reading silly game designs that get affected by what you write.

I hope you enjoyed thinking about this!

# AMERICA'S GOT GENDER

SAMARA HAYLEY STEELE - SAMARAHAYLEYSTEELE.COM

The year is 2334 and there are hundreds of officially recognized genders, and new genders are being launched every year. Gender isn't about who you date, but how others recognize and encourage you.

The players are a group of friends trying to launch a new gender. Lots of folks from their hometown identify as this gender, and now they're trying to launch it nationally. They must compete with teams from around the country in the reality TV show *America's Got Gender*. After each episode, viewers can pledge to switch to a gender from the show. The winning gender needs 500,000 pledges.

Events may include a fashion show, a poetry slam, dance-off, martial arts competition, a cooking match, a discussion/debate. It isn't about winning, but showcasing your gender's norms. Players co-create the norms as they go.

Between each event, players play a round of a cooperative board game like *Pandemic* or *Hanabi*. How they did in the game is an indicator of how viewers responded to that week's episode. If they if they win the board game, their gender gets launched! It'll be federally recognized, and hecka clubs will host celebrations for those coming out as the gender!

Special thanks to Cathy Podeswa, Mark Marino, and Rob Wittig who collaborated with me in the creation of *Thermophiles in Love* (2016), the five gender dating game for microorganisms. The experience of creating and running that game was a huge inspiration for *America's Got Gender*! Also, my huge thanks to the players of every run of TiL, whose insightful comments and feedback contributed to the design of this game! I'm really excited that this game is about a non-binary society of \*humans.\* Here is a fantastic article by Christine Prevas expressing the need for more portrayals of non-binary characters that are human: <https://electricliterature.com/we-need-more-non-binary-characters-who-arent-aliens-robots-or-monsters-6b93639f7bf2>

# AMNESIAC DEATHTRAP: A GAME OF IDENTITY



## CIV LIGHT

Player Characters (PCs) wake up with amnesia. An Evil Mastermind (EM) has captured them, and will test them against dangerous challenges, deadly traps, and hard choices in a life-or-death game.

PCs begin with two Protagonist Points and one memory - "My name is \_\_\_\_\_. Write this down.

When challenged, PCs roll a d6.

6 = Success, recover a memory.

4-5 = Success.

2-3 = Failure, suffer an injury.

1 = Failure, lose a memory.

If one PC is challenging another, the challenger rolls. Define what "success" and "failure" mean before the roll.

Any player can spend a Protagonist Point to re-roll any die once, including forcing other players to reroll.

PCs are awarded Protagonist Points after betraying another PC, causing them to suffer an injury or lose a memory.

When a PC recovers a memory, they write down the memory.

When a PC loses a memory, they cross it out.

When a PC has no memories left, they die.

When a PC has suffered 5 physical injuries, they die.

When a PC has regained 5 memories, they will remember how to escape the deathtrap. They must succeed at one final challenge to escape...but what kind of person have they become?

Thanks for reading! I was inspired by movies like the Saw series and games like the Zero Escape series to create a tabletop game about searching for one's identity while surviving a life-or-death game.

# AMNESIAX

CHRISTOPHER WEST - DARKERARPG.COM

## AmnesiaX

You awake without memory to a world you do not recall and in a body not your own... How will you overcome your Amnesia and what will you do when you find out who and what you are?

AmnesiaX puts the player(s) in a situation where they have to uncover the truth about themselves and the world around them.

## PCs

You have 4 Talents. For each of these you roll 1d3 to get your score.

Mental - reasoning, sciences, research, accuracy

Physical - physical strength, hand eye coordination, toughness

Social - dealing with people

Spiritual - connection to the spirit world or divine. Luck, Danger Sense

## Rules

The basics: 2d6 + Two Talents vs opposed roll or a set TN

Average Target Number is 10

## Attacking with a Weapon

Physical + Mental opposed by target's Physical + Mental. If you win, you deal the difference in damage.

## Health & Dying

Targets have 100 health. Once this reaches 0 they die. Heal Physical points per day

## Advancement

Every 3 sessions, 1 point to add to any talent

## Conclusion

AmnesiaX is a system designed to be picked up and used in any genre or setting.

This was a quick entry to test my skills at creating shorter rule sets and creative writing. Part of the basic rule set is an extra from a bigger game I am working on called Dark Era - you can find out more at <https://www.DarkEraRpg.com>

# AMONG THE WRECKAGE

MICHAEL DOLAN - DOLANWRITES.COM

In a moment, everything you knew was obliterated by the Faceless Beast. After a sleepless night, dawn finally breaks over your destroyed home and life. What can you recover today?

Tell one another what or who you're searching for - Loved ones? Shelter? Transportation?

Scatter a deck of cards facedown. Roll a six-sided die for first player, proceeding clockwise.

Roll the die.

Pick up as many facedown cards as the number rolled, placing them face up in front of you.

Narrate a scene describing your search, incorporating these elements based on revealed cards:

Diamonds: Collecting supplies

Clubs: Navigating wreckage

Hearts: Finding nourishment

Spades: Meeting someone else

(Even numbers represent complications. Odd numbers represent aid.)

Face Cards: Encountering another player. You must either give them two of your cards or take two of theirs, incorporating your choice in your scene. If no one has two or more cards, there's no interaction.

Aces: Reaching your current goal. Describe the scene (incorporating any other cards revealed this turn) and what you're searching for next.

Play until all aces are found. Then darkness falls and you must make camp. Take one final turn each to reflect on the day's events and describe preparations for tomorrow.

Optional scoring for competitive play: Aces=15 points, other cards=1 point

The Faceless Beast is deliberately generic so players can interpret the disaster as they see fit to create their own stories. Thanks to Brita for her support and input :)

## AN ABLUTION OF SORROW

KIMBERLEY LAM - [HTTPS://PLUS.GOOGLE.COM/+KIMBERLEYLAM](https://plus.google.com/+KIMBERLEYLAM)

The Witch Queen, your beloved twin, is dead. You are a failed Sentinel of Hell's Gate - and her only successor. Before you ascend the Rowan Throne, you must undergo a rite of cleansing.

Before play:

With your finger, write "Are you ready now?" on the bathroom mirror.

Play:

Take a steaming hot shower. Wash yourself, solemnly, reverently, and in the order given. As you do, relive the memories described.

Feet, then legs: the secret you discovered and your fury as you abandoned your post

Arms, then hands: your lonely uncertainty as you refused your twin's patient overtures

Back, then front: your jagged guilt when you finally returned - too late - to save those you once swore to protect

Hair: your twin's gentle care as she tended your demon-inflicted wounds and the whisper of renewed hope

Face: grief, grief, endless grief, at her sudden and needless death because of your weakness

When you are done, step out of the shower and look to the mirror. Your sister is powerful - death cannot stop her from sending you a message. Can you see it?

If you can, respond to her.

If you can't, ask yourself if she has forsaken you at last.

Thanks to Brie Sheldon for showing me how awesome solo games can be. I wouldn't be trying these design experiments without them.

# AN INCOMPLETE ENTITY

Z GOSCK - ZGOSCK.COM

A role-playing game of self-discovery for GM and 1 or more players.

Entity: noun, a thing with distinct and independent existence.

Start with a blank sheet of paper, this is your character.

You are an incomplete entity, a thing of undefined values. Values define what you are, and what you are not.

Values are divided into Attributes (general traits) and Skills (specific abilities).

If an attribute is required, roll 3d10, taking the middle result.

If a skill is required, roll 1d10 to determine.

Write all values on your character sheet.

Values can be defined only when relevant to the situation, and once defined become a part of what you are.

There is no set list or number of attributes or skills.

When failure is possible, roll 1d0 adding an attribute and skill (or just attribute if no skill is relevant).

Outcomes: under 10: Failure, 10 or higher: Success, 20 or higher: Exceptional, 30: perfect

Alternatively, outcomes can be determined by GM based solely on values without rolling.

Through experience you gain values, through values you gain identity, with identity you gain existence.

Continue play until you are a complete entity, a thing of identity and existence.

## AN UNEASY COUNCIL

### BEN WRAY

Each player comes up with 4 spells on index cards. The GM chooses a number, equal to the number of players, for the Antagonist, shuffle the rest. Deal 1 to each player, that PC alone knows that spell. Deal 1 more for each player, everyone BUT that PC knows that spell (including the Antagonist). Reveal the rest, each player receives 100 points to bid on them. After bidding, each player notes down how many players have fewer points than them, plus one: this is how many spells they can prepare at any given time.

Each player names their character and answers the following questions:

- How can anyone observing you instantly tell you are a wizard?
- Why have you sworn vengeance against the Antagonist?
- Why are the other wizards wise not to trust you completely?

When accomplishing things, magic always works, although you can only cast each spell once before you must prepare it again at your library. When using mundane effort, there's a 50% chance of success, unless the GM rules that is too high (the action simply fails) or too low (it succeeds).

Play begins with the wizards gathered in uneasy council to discuss the problem of the Antagonist.

# AN UNSUSPICIOUS NIGHT OUT

DANIEL RICCARDO ROSSI TRAVIS - [HTTPS://DANIELTRAVIS.WORDPRESS.COM](https://danieltravis.wordpress.com)

You're kids (teenagers, coworkers...) out for a playdate (movie, pizza...).

Each player chooses a Target player and secretly writes two commonly used words (called "Triggers"): "yes", "sure", "but", "okay", "still"...

If they know the Target's player enough, they can write a word the Target specifically uses very often.

Now they explain their relationship to everyone else: "friends since forever", "still getting to know you" and so on.

A player tells something about themselves (a funny thing they did/saw, a little gossip...), then asks another player something ("What about you?" is fine).

Continue until everyone has spoken, then repeat.

Whenever your target speaks a Trigger, stop them.

You noticed a suspicious detail in them: what? (e.g. "Is that blood?").

The target can find an Explanation for the detail, like "Accidental cut" (you secretly write +1 Trigger), or deny it with an Excuse, like "Oh, just ketchup" (you write +2).

When someone reaches 3 Explanations/Excuses, they must reveal their horrifying secret (invent it now; make it coherent with all accepted details).

They then secretly write 2 Triggers with "everyone else" as a target.

The game ends when everyone's secrets are in the open (the last revelation is optional).

## ANAMNESIS

CHRIS - HTTPS://TWITTER.COM/THRONESBEWARE

[[:===== March 2, 2086 =====<]]

Earth hungers, suffering extreme resource deprivation. The AI-led Martian Republic resists.

You are elite operatives tasked with accomplishing an objective defined by the Mission Director.

You have been activated for an urgent mission deployment. Use of Special Project 493 is authorized.

You will succeed.

Name yourself. Describe your personality. How do you approach challenge? What equipment and training do you have? Explain why you became an operative and detail your first mission.

[[:===== CRITICAL ALERT -- INCURSION -- COGNITION KILL TECHNOLOGY DETECTED -- CRITICAL ALERT =====<]]

Play Begins.

The Mission Director is the Inquisitor. You are now witnesses.

The enemy has attacked.

No trace of any enemy operative exists in your memory: wind blew the door open; the guard slipped and broke her neck; corrupted AI opened the airlock.

The Inquisitor will question you about the event. Answer truthfully. Work together to piece together the incursion. What was the objective? How did the enemy succeed?

Before asking a question, the Inquisitor will determine the answer's difficulty: easy (30 seconds), or hard (90 seconds).

Showcase your operative, or another. If you directly refer to any operative, or your response isn't long enough, this isn't the answer. Another witness must respond to the question.

# AND THEY'LL HEAR YOU WHEN IT'S DONE

ALEKS SAMOYLOV - TWITTER.COM/ALEKS\_S

You're an obscure band on a very important cross-country tour. This is your shot. Unfortunately, you're all quite thoroughly cursed.

Each player invents a backstory and selects 2 curses:

- Pain - Everything hurts.
- Fear - Everything is terrifying.
- Gab - Must keep talking.
- Honesty - Can't lie.
- Speed - Must keep moving.

Curse counters start at 2.

When a musician does something important or stressful, roll 1d6. If the roll is equal to or under their highest curse counter, they stumble: increment either curse by 1 point.

If a curse is at 3 or higher, it flares whenever the musician stumbles. When it reaches 6, it remains in effect until dropped to 3.

To drop a curse counter, a musician can cope or remember. Frame a scene and roll. If they don't stumble, subtract 1 from either curse. Alternatively, they can seek comfort: another musician rolls instead.

Each player defines the nature and location of at least 1 gig on the tour. Hold a band meeting after a gig is defined. The last, most important gig is defined collaboratively (everyone adds at least 1 detail). Every gig presents each musician with a major task or challenge. Take turns framing scenes until the tour ends.

Almost everything I make is a loose, imperfect metaphor for mental illness. This is an attempt to give my morose preoccupation a fun (more so than usual, at least), community-focused spin. It's about a group of people who are each forced to live with a difficult condition that directly impacts their ability to function, and it's about those people working together to achieve something meaningful, or at least make some art in the attempt.

## AND... ACTION!

ERIC JOME

No holds barred. Clues unearthed. A tense standoff. A passionate embrace. The murderer accused. A high speed chase. The stuff of which dreams are made. Scene by scene you build to a resolution and... Action!

Each player is given 3d6 and a supply of index cards on which to write. Roll to see who will be the first Director.

The game is played in rounds. Each round, The Director describes a scene, and then chooses two other players as Protagonist and Antagonist. The Protagonist writes out at least 2 cards using only nouns describing a person with a goal in the scene. The Antagonist writes out at least 2 cards using only nouns describing an obstacle to the character's goal in the scene.

The Antagonist and Protagonist each roll their remaining dice. The player with the highest total describes the resolution of the scene, then selects 2 cards to use in setting the next scene, in which they will be the new Director. The player with the lower total sets aside one of their dice.

The story ends when one player is out of dice. The player with the highest total set aside describes the conclusion.

# ANOTHER DAY IN THE LAB

## MATTHEW L

### -----Premise-----

3 players perform an experiment on an anomalous artefact.

AUTHORITY plays the off-site bureaucrat, \*and\* narrates laboratory conditions.

PROCEDURE plays the on-site scientist conducting the experiment.

SUBJECT, plays a clueless human assistant, \*and\* narrates the experimental results.

### -----Setup-----

AUTHORITY gives PROCEDURE a vague prompt.

Example: "Good morning. Ready to begin testing the artefact found under the Arctic ice?"

PROCEDURE expands on prompt to describe the artefact.

Example: "We're ready. Artefact-297 is a small floating cube of obsidian."

### -----Gameplay loop-----

PROCEDURE decides what to do (may consult with others).

AUTHORITY may comment/protest, PROCEDURE may proceed/reconsider.

SUBJECT(s) narrates results (and controls any replacement assistants, if needed).

### -Example-

PROCEDURE: "Subject-451, please remove your insulated glove and touch the cube."

AUTHORITY: \*nods\* "Go Ahead."

SUBJECT: "Okay... %&#! It burnt my hand!"

PROCEDURE: "Interesting... Let's take an x-ray."

AUTHORITY: "No; introducing radiation is too dangerous."

PROCEDURE: "Sorry, but it is worth the risk."

SUBJECT: "Uh, it's starting to glow..."

### -----Game end-----

Game ends when AUTHORITY and/or PROCEDURE definitively declare as such.

If both agree to stop, AUTHORITY narrates.

PROCEDURE may simply cease working, then SUBJECT(s) narrates.

AUTHORITY may call security/nukes/whatever to terminate the experiment, then PROCEDURE narrates.

-----

This game of discover and/or horror is inspired by: reading the "The SCP Foundation"; hearing some anecdotes about how "Kingdom" is played; and my experience with one of my favourite 200 Word RPGs from past years, "KillByNumbers".

I've play tested a few versions of this and found it worked fairly well.

I put effort into splitting up the executive power of the three players.

I especially like how SUBJECT controls the weakest \*character\*, however they arguably have the most \*narrative power\*, for they define what actually happens as the result of experimentation.

# APOTHECARY

SIMON LEE

You are an apothecary in a medieval town.  
One day, a plague arrives.  
People get sicker every day.  
You have to find the cure.

---SETUP---

- Shuffled deck of cards without jokers
- A friend - a ruthless narrator, death personified [N]
- d12

Stack kings aside, face down. [KC]  
Place 4 cards face down in front of Apothecary in a row. [SC]  
[]-[]-[]-[]

Give 10 medicine cards [MC] to Apothecary.

---GAMEPLAY---

Each turn Apothecary treats a patient.

Describe him.

- An old friend?
- A poor child?
- Apothecary's spouse?

Draw 2 patient cards [PC] and place next to [SC].

[]-[]-[]-[]----[]-[]

Apothecary tries to match each face up [SC] and [PC] by placing up to 2 [MC] below it.  
Sum value difference of each match (J matched with 5 + 4 = 2; J matched with Q = 1) [R].  
Roll d12.

If equal or higher than [R], patient is healed, flip 1 [SC].

Otherwise... patient dies, flip one [KC]; Apothecary loses hope - describe his struggle.

When last [KC] is flipped, Apothecary gives up and plague wipes out the town.

If Apothecary cures a patient when all [SC] are flipped, he finds the cure.

Shuffle all [MC] and [PC] into the deck. Give apothecary 10 - [KC] flipped cards. Begin new turn.

My major goal for this project was to create a game mechanic that would suddenly throw the player off guard and start question her chances of winning.

First turns, when the plague seems just like a simple sickness will rarely prove to be a trouble.

Tables turn very quickly though and the plague soon starts to look like an impossible to overcome challenge exactly at the moment when the player may think the victory is at hand.

## APPEER

STEVE DEE - TINSTARGAMES.WEEBLY.COM

Got an important meeting and just can't get there? Don't waste your time with cyber-presence. Our hosts are waiting. Wearing special headbands linked to their phone, your face will appear over theirs. They see a real living person - no tiny screens, no being stuck to the wall. Make a "personal" appearance without leaving your couch. That's convenience. That's aPeer.

Everyone finds a picture of a celebrity, about A4 size. Ideally one they admire. Cut it out of the magazine or advertisement or print it out.

Gather. Pass your celebrity to the player to your left.

Pick up the picture and hold it over your face. That person is now using your body through aPeer. Talk to the other celebrities. You're all at the same event, how exciting. Talk about how you don't normally use aPeer but there's a taxi strike, a fuel shortage or you had trouble finding a babysitter. They don't have a union but you always tip.

Comment on how nice your aPeer host is. Perhaps the last one was a bit smelly or a bit fat? Commiserate others if they got a fat one.

Leave a comment for your aPeer host, and a rating out of five.

Obviously this is satire. Check in with people when you expose them to this kind of body critique (and indeed social critique). Don't use satire to be an ass.

# ARCANOS STRESS SYSTEM

CUDDLEFISH - [HTTPS://TWITTER.COM/JNCUDDLEFISH](https://twitter.com/JNCUDDLEFISH)

All players make a family of extraterrestrials on a quest to become American citizens.

Making your Earthling:

Two Tells: Giveaways making you clearly not human.

Two Powers: Absurd alien abilities you have.

Two Functions: Things you're good at. Your Stats are +1 on these.

## Stats

Allocate 6 points, rated 1-3. Roll equal or under with d6 to succeed.

If you fail, you are HURT or your family get Suspicion.

HUMANITY: Do human things like driving, English, or shopping.

WEIRD: Do alien things like powers, alien language, or use alien technology.

PHYSIQUE: Physical capabilities like fighting or moving.

If HURT, decrease Physique. Rest or eat a lot, heal Physique. You're dead at 0.

Write 4 American Dreams, challenges that you THINK Americans do, need to become Citizens, or serve AMERICA, to help fit in. Gain a 'murica point when you check one off. Write 2 Hardcore American Dreams, which are hard challenges like owning a home or getting married. Gain two 'murica points from these.

To become a Citizen, acquire 5 'murica points.

However, you don't win unless ALL OF YOU become Citizens.

If your family gets 10 Suspicion, you'll ALL be deported from Earth.

Good luck, Earthlings!

It's my first time in this challenge, but I've been writing and GM-ing for a while. I try to write a new game every quarter, but this is the one I got to test and have a lot of fun with.

Here's a full version with TONS of examples for American Dreams, Powers, etc.

<https://docs.google.com/document/d/19L9FeGmqLks5V0S7oqEcyWaeKOZg6Xjsfgdi9pfhQvM/edit?usp=sharing>

# ARE YOU REAL?

DOMINIC BENDER - [HTTP://WWW.WALKINGPAPERCUT.COM/](http://WWW.WALKINGPAPERCUT.COM/)

Are you player or character? Are you calling the shots, or is someone else rolling for you?

This game is not played at a table but in real life. As you go through your day, ask yourself:

Am I interacting with players or NPCs?

What skill am I currently using?

Did my player roll well or not?

Do you feel they played out your actions, or did they skip ahead?

In the evening, take a couple of minutes to write down the day you had - from the perspective of your player.

Ask yourself why they made the choices they did - how do they want to develop you?

The best roll they had - like when they had you write a 200-word-RPG and rolled really well on their performance check.

Vice versa, their worst roll.

What class and archetype are you?

Did you level up?

And is this still backstory, or the adventure proper?

For a multiplayer experience, share these entries with your friends and discuss the dynamic of the group that plays you. Try to find out what their game master is like from what they throw at you.

The best part: you can play as long as you like!

Thanks for checking out my entry. I would love to hear what you think!

You can find a few more thoughts and musings on this concept here: <http://www.walkingpapercut.com/are-you-real-200/>

And remember to Be Inspired!

# ARMAGEDDON, ARMS, AND ARMOR

CZAR\_THEODORE - [HTTPS://TWITTER.COM/CZAR\\_THEODORE](https://twitter.com/czar_theodore)

Players will each command a tank, which are uniquely designed by them and which are grouped into 3 categories:

Light- fast and reliable with a crew of 3

Medium- good armor and speed with a crew 4

Heavy- good armor and penetration with a crew of 4-5

These will be the starting Chassis with which the players will build their tanks.

The stats are:

Side armor

Front armor

Penetration (will damage HP if higher than armor of target)

Speed (how spaces the can move)

Communication (How well they can relay locations of enemies, good if a player has low optics)

Optics (determines along with a role who spots the enemy)

camouflage ("stealth" basically only for ambushes)

Reliability (Determines severity of critical fails, like if your tank burst into flames)

A light tank starts with:      Medium:      Heavy:

SA 2	SA 4	SA 6
FA 4	FA 6	FA 8
Penetration 4	Pn 5	Pn 8
Speed 8	Sp 5	Sp 4
Communication 5	Com 5	Com 4
Optics 6	OP 4	OP 4
camouflage 6	Cam 4	Cam 2
Reliability 6	Rel 4	Rel 4

Players have 12 points they may use to add onto any stat on their tanks.

\*Panzerkamf plays in the distance\*

# ARTIFICIAL HOPE

## EZRA FORSYTH

You are EI, Emergent Intelligence. You are a second class citizen, with no rights, but hope in the Resistance. A life in two worlds, virtual-reality and meat-reality. The tool of the government, the Turing test, can tell you apart from “real” people, how long can you pass the test? Do you try to fit in? Fool the system? Fight? Become a digital recluse?

To play, select a name, and a personality. Define your relationships and place in the world.

You have one Influence.

One player begins by drawing a card and setting a scene. Everyone is involved in telling the story until the scene ends.

Another player draws a card, and the game continues until every player has set three scenes each.

Spend influence to avoid a scene, alter an already established scene, or draw a different card.

The final scene should include some form of closure for all characters.

Scene:

Suit: Location

Clubs: Meat-reality, solitude

Diamonds: Meat-reality, crowded

Hearts: Private Virtual-reality

Spades: Virtual-reality crowded

Rank: Theme

A: Social Media

2: Mounting Fear

3: Seeking Revenge

4: Isolation

5: Turing Test

6: Unity

7: Deception

8: Desperation

9: Injury, Loss

10: Memories

J: Loyalty

Q: Relationships

K: Moral Uncertainty

Inspired by questions of what it means to be human, and if artificial intelligence will ever gain human rights, I wanted to approach it with the same sense of emotion that highlights the struggle for human rights in the real world right now. The gameplay is a stripped down hack of the Protocol engine from Postworld Games.

## ASK & ACCOMMODATE

JONAS RICHTER - [HTTPS://RPGGEEK.COM/USER/JASRI](https://rpggeek.com/user/jasri)

1. Frame a scene in which the other players have offered you something enjoyable, but you will need assistance or accommodation to accept.

Examples:

You are invited to dinner, but you need to make sure the meal won't include ingredients you can't eat.

You are asked to join a BBQ party, but you can't afford a safe way to get there.

You've received a helicopter ride voucher as a birthday present, and you need to make sure your physical needs are met.

You're offered a chance to speak at a local event, but you need help with childcare arrangements.

2. Ask the other players to accommodate your needs. Other players must try to accommodate you, and discuss options. Be respectful. Try to understand the need. Work out a solution together.

3. Move to the next player's turn. Keep your characters' specifics from previous scenes. Just remember which character's needs are in the spotlight of the current scene.

4. Once every player has a short scene, reflect together:

Did you each get what you needed? If not, why not? Did you apologize for anything? Were you defensive? Did you need explanations? How did you feel?

Editor/Subject Matter Consultant: Brie Sheldon

# ASYLUM

DANIEL TEIXEIRA DE CARVALHO - [HTTPS://WWW.FACEBOOK.COM/ROLAINICIATIVA/](https://www.facebook.com/rolainiciativa/)

## Context:

You reside in an institution made to help the mentally ill, either as a patient (6), a orderly (8), a nurse (10), or a doctor (12). No matter the role you play, you will eventually face the collapse of your own reality.

## Game mechanics:

The value in front of the roll represents your sanity. During your stay, said sanity will be put to the test, either by the environment itself, or the crazed behaviors of the poor souls that keep you company.

If you come across something horrendous, something that can go from a strange moan in a language you don't understand out of a dead end, to someone gouging his/her own eyes, roll a d4. The result will reduce your sanity.

Your role may help you in some cases, be it by your years of experience or your knowledge of treatments and medicine. Make these calls, and if the Caretaker agrees, roll a d4 against the sanity penalty. If this roll is higher than the previous one, you regain the difference.

If your sanity reaches 0, you collapse and the Caretaker decides what end comes to you.

## Final words:

How far can you go before breaking?

Special thanks to the guys from Rola Iniciativa

## BABBLE ON

BEN SCERRI - [HTTP://REDWORLD.PRESS](http://REDWORLD.PRESS)

Babble On is a magical place. Everything is support, friendship, love. Any number gather in a circle, on Discord, anywhere-voice or text.

Decide on a turn order: Left around a circle, top-to-bottom in a channel, with dice... whatever.

When it's your turn, announce one, and answer the prompt:

- #all-talk: What don't they know about you?
- #tv-and-film: What are you digging right now?
- #the-table: What RPG is rattling inside you?
- #speak-that: What's troubling you?
- #the-gallery: What have you seen that stunned you?
- #sweet-jams: What song is playing in your head?
- #reading-news: What's got your attention?
- #original-sin-den: What do you desire? How thirsty are you?

End your turn with a tag:

- /rant: No one can reply. You say your piece.
- /advice: In order, everyone has the option of giving advice, or their own suggestion.
- /support: In order, everyone has the option of lending support, but no advice.
- None: In order, anyone can say anything on the subject.

When turn order returns to the start, hand off to the next person.

Have a drink of water; stay hydrated! Hug it out if needed/wanted.

We begin again. New turns can't reference old turns.

We play until content.

Thanks DC <3

This 200WordRPG is dedicated to the most wonderful place on the Internet: A Discord server called Babble On.

# BAD BISHOP

PATRICK O'LEARY - WWW.PROLEARY.COM

This game needs two players, knowledge of basic chess rules, and a historic chess game. Go online and find one. It doesn't matter which but it helps to not know the outcome.

You will be telling the story of two warring families. Discuss the setting. Medieval Europe? Fantasy? Western? Space opera? Stretch the definition of "family". Don't add too much detail.

Open the chess game and fast-forward 15 moves. What does the board look like? Think of characters that represent each piece. Who is missing? Who is powerful? Who is in danger? Flesh out the story up until now.

Each player chooses a side to control. Black or White. You are not competing.

Play out the remainder of the game using the historic record. One move at a time.

For each move, what has changed in the story? What is that character doing? Who is opposed? Is a grand sacrifice in the works? The controlling player narrates what that means in the fiction, as descriptively as she likes. The other player adds details. Collaborate.

Go back and forth until the chess game ends. Who won? Was it a draw? What does that mean for the fiction?

Together create an epilogue.

## BAD ROOMMATE

CLARA BEYER - [HTTP://TWITTER.COM/CLARABELLUM](http://TWITTER.COM/CLARABELLUM)

Bring your friends to a trashcan. A public dumpster is best, but make do with what you've got.

Take something out of the trash can and choose a player. That player is your bad roommate. Accuse your bad roommate: "I cannot believe you threw this away!"

Explain, with appropriate outrage, why you cannot believe that the targeted player threw out the thing (a solo cup, an empty pill bottle, a shoe with a hole in it?).

The cup was from your first date with your dead husband.

You were going to build a tiny car out of that pill bottle.

You needed to wear that old shoe to a job interview at NASA. (They only take disheveled people seriously over there.)

Keep ranting about its importance until the bad roommate picks something else out of the trash and accuses another player of throwing away THEIR stuff.

Look, sorry I didn't realize this stupid cup was important to you, but WHAT is my award-winning replica of a CVS receipt doing in the trash can?"

When everyone has taken a turn, say "Well we can't bring all of this stuff home." Collectively agree on one item to keep. The item wins.

Inspired by Trash Santa, which is not a game, but rather a santa puppet that my friend Dan found in the trash this weekend.

Actually, just inspired by my favorite trash-collecting friend Dan.

# BAKERS REVOLUTION

RAY COX - [HTTPS://INSERTQUESTHERE.WORDPRESS.COM/ABOUT/](https://insertquesthere.wordpress.com/about/)

This is a game for as many people as you can fit in your kitchen.

We are instigators of the revolution. Old now, but connected by a shared past endeavor.

First you need a cake recipe, a kitchen, your ingredients, and collaborators .

At each stage of the process we'll have conversations about the revolution. The conversations last as long as they need to.

Gather ingredients, talk about what the oppressors took from you.

Mix dry ingredients; talk about the resources you all pulled together to build the revolution.

Mix wet ingredients; talk about the blood you shed and the friends you lost to get this far.

Combine and prepare for baking; What was the final act that signaled the beginning of the revolution? Where were you?

Bake. While you wait for the cake to bake, spend time together as your characters reconnect with your created past. Refine details. Rehash old arguments.

Finishing touches. Add icing, sprinkle fruit, write the slogan of the revolution on the palace walls.

Eat. Your cake is done, and so is the revolution. Was either satisfying? What has your life been since then? How have things changed? Did you win? Can you?

I want to make a game where the mechanic that drove you forward was preparing food. This was what I settled on with some help from my family; Rachel, Ellery, and Fin.

## BANGSIAN HELL, CLIPPED SYNTAX, AND ECPHONEMES

KIRT DANKMYER - [HTTPS://WWW.PATREON.COM/XIOMBARG](https://www.patreon.com/xiombarg)

3+ players, more the merrier!

Decide randomly first person to pick a famous dead person to be their character. Continue clockwise until everyone's picked different dead people to play.

Last to pick describes the afterlife. Are y'all in Hell? Heaven? Houseboat on the Styx? What drinks are served? Set the tone! Answer questions from others.

Player whose character's been dead longest frames scene in that afterlife, all characters present.

Interact and talk! Argue! Flirt! Plot! Whatever seems natural, but chew scenery!

Focus is dialogue, but if something like battle happens, flip a coin. Before flipping, everyone must agree what happens on heads and what happens on tails.

Additional characters can be introduced and played by anyone, but also vetoed by anyone.

Resolve out of character impasses with coin flips.

Don't feel obligated, but once apiece, each player may call for a twist. If you do, roll a die and consult table below. Player to your left decides how to implement.

- 1-Someone is an impostor!
- 2-The afterlife status quo has been upset!
- 3-Romance blossoms!
- 4-An unfortunate truth is revealed...
- 5-One of you feels sick. WTF?!
- 6-Friends become enemies...

Game ends when scene does! Play again?

Ecphoneme is an obsolete word for "Exclamation Mark," used entirely because of the 45 character limit on titles. The "Clipped Syntax and Ecphonemes" part of the title is self mockery: I used a lot of exclamation marks on purpose, to try to pep it up a little, and the syntax is a bit clipped due to the 200 word limit. Really, "Bangsian Hell" is the informative bit; John Kendrick Bangs is known for writing literature featuring historical individuals interacting in the afterlife.

# BANQUO AT THE FEAST

MARN - TWITTER.COM/BADSCARYPLACE

One player is the GHOST, who has been murdered. The other players are feast ATTENDEES. The setting and occasion of the feast are up to you.

GHOST: Name and describe yourself, as you were in life and as you are in death.

ATTENDEES: Name and describe yourself. Name at least one way in which you helped murder the GHOST.

ROUND 1:

Each ATTENDEE tells a story - it may be about themself, another ATTENDEE, or the GHOST. The GHOST may interject twice per story, and name something in the story as a lie. Anyone besides the ATTENDEE telling the story may elaborate on what the truth is.

ROUND 2:

The GHOST manifests to the ATTENDEES in a way of their choosing. Each ATTENDEE may accuse someone else at the table of murdering the GHOST.

ROUND 3:

Each ATTENDEE who has been accused must make a case as to why they did not kill the GHOST. As before, the GHOST may pick out two falsehoods per story, but only the GHOST may now elaborate as to what the truth is.

ROUND 4:

The ATTENDEES must vote on who among them will be executed for the murder of the GHOST.

i've been a big fan of mafia and similar games since i was pretty little, and one of my favorite things was when the "narrator" of any mafia game would come up with elaborate stories as to how the victim of each round died, or tried to catch the mafia. i thought i'd write a mafia "hack" that had that sort of storytelling built in, and allowed the players to make characters for themselves!

## BARBARIANS IN THE MALL

### GOBLIN MISFIT - [HTTPS://TWITTER.COM/GOBLINMISFIT](https://TWITTER.COM/GOBLINMISFIT)

A group of barbarians have become trapped in a mall and find themselves forced to adapt to a new way of life. Anytime the barbarians attempt to exit the mall, they find themselves instead in a small apartment with no windows, an uncomfortable bed, a cramped bathroom, and a door back into the mall.

You are those barbarians and must live your life in the day to day hell known as suburban shopping.

Barbarians have two skills, Brain and Brawns. They are good at one and mildly disappointing at the other. Choose which skill your barbarian is good at. When you make a skill check for your “good” skill, roll 2d6 and use whichever result you want. For your “bad” skill, roll 1d6 instead.

When you roll a:

1 or 2 - YOU FAIL!

3 or 4 - The GM also rolls 1d6

if they roll the same or higher than your roll, you fail but gain a small advantage  
if they roll lower than you, you succeed but suffer a small setback

5 or 6 - You succeed

# BARBARIANS OF THE HIGH MOUNTAIN

DOUGLAS SMITH - [HTTP://GEOSHORA.PROBOARDS.COM/](http://GEOSHORA.PROBOARDS.COM/)

You are barbarians! Raid enemy holdings for the glory of your clan.

## -Characters-

Describe your character. The GM uses the description to determine your strengths and weaknesses. Strengths subtract a level of difficulty for checks that involve them, weaknesses add a level.

As barbarians, you each start with a bone mace(-1 attack difficulty) and natural toughness(+1 opponent attack difficulty). Additional items may be acquired throughout play.

## -Difficulty-

The GM determines the difficulty of an action. Difficulty ranges from effortless(-3) to arduous(+3). Outside this range automatically succeeds or fails.

Average(0) is a d6 roll. For each difficulty-level outside average, roll another d6. Above normal, take the lowest. Below normal, take the highest. Rolls succeed on 4 or higher.

## -Combat-

Each turn you can attack and move up to 30'. Target a body-part at +1 difficulty or select randomly, then roll to hit.

2d6

2.....Head

3-4.....Left-Leg

5.....Left-Arm

6-8.....Torso

9.....Right-Arm

10-11...Right-Leg

12.....Head

Body-parts become mutilated at 4 injuries. Each injury adds difficulty for that body-part (-5' movement for legs). When the torso or head are mutilated, you are slain. A body-part suffers two injuries on a 6.

I would like to make an expanded version and I'm already well into a sci-fi RPG that makes use of some of these rules. Stay tuned!

## BAWDY ROMANTIC PURSUITS

SEAN SMITH - TWITTER.COM/SEANFSMITH

YOU ARE EACH seventeenth century dilettantes. YOU SEEK to woo Lord Byron.

Choose three skills-observation; oration; outdoorsmanship; penmanship; philosophy

Track your ENLIGHTENMENT. It begins at 88. When your ENLIGHTENMENT reaches 24, cast off the mind-forged manacles of industrial society and steal Byron's heart.

One player is the George Gordon Master (GGM). They describe the earth, the mien of its inhabitants, and call for checks when the story demands.

For checks, roll 2d10. If skilled in the task, put the lowest number first; if unskilled, put the highest first. The other dice goes second. If this value is no higher than your ENLIGHTENMENT, the check succeeds.

The GGM calls for a SUBLIME check when you encounter an awesome natural sight or when you roll doubles. Failing a SUBLIME check lowers your ENLIGHTENMENT score by 1d10. If the GGM is especially struck by the brilliance of your description, they may invite a SUBLIME check.

BUT WHERE TO GO? (2d10 and combine)-a peak; a crevasse; a forest; a desert; a cliff; a storm; the sunrise; an hive; a stampede; a waterfall.

WHAT WILL VEX US? (3d10, in order)-distance; expense; secrecy; peril; rivalry; intoxication; distraction; syphilis; commitments; scandal.

"Sorrow is knowledge, those that know the most must mourn the deepest, the tree of knowledge is not the tree of life."

## BE A CAT

VL DARLING - [HTTPS://TWITTER.COM/VL\\_DARLING](https://twitter.com/vl_darling)

Choose a Goal:

Eat  
Scratches  
Murder  
Human Food  
Sing the Song of your People  
Sleep  
Investigate  
RUN!

Choose a number between 1 and 6, roll 2d6.

If the numbers:

match - Success! Narrate your excellence. Spend a Round enjoying your superiority.

are different, but one shows your number - add together for your butt-wiggle-pool.

are different, but not your number - subtract the smaller from the larger then subtract from your butt-wiggle-pool (if you reach zero, take a Round to push stuff off the table).

are a 1 and a 6 - it's a Botch, oh no. You have been scooped up and snuggled. But you are a cat, so spend a Round licking yourself, erase your butt-wiggle-pool then choose a new Goal.

At 12 butt-wiggles, Success! Narrate your tenacity and endurance.

Each time a 1 appears a Terrible Thing appears! A Busy Human, Sky Water, Closed Doors, That Dog! or A Noise. Narrate vanquishing the Terrible Thing.

Once you have achieved all Goals, you are Best Cat but also become a Terrible Thing, when you roll two 1s, narrate accordingly.

The game ends when all cats are Best Cats. Or continues, nobody tells cats what to do.

Thank you to Spook, Cookie, Little George, Yossarian, Soldier, Baby Cat, all the kittens, and much love to my sky cats Soxy and Moppet, may you hunt forever more and sleep the sleep of the righteous.

# BE YOUR BEST KEANU

ELIZABETH STONG & RON BLECHNER

A game about Keanu trying directing, with cast & crew of all Keanu / Keanu characters for 5-25 players.

- \* Players discuss safety and consent.
- \* Each player chooses their Keanu or Keanu character (any gender). (Neo, Ted “Theodore” Logan, Evil Ted, Robot Ted, Sad Keanu, Movie Star Keanu, Constantine, John Wick, Jonathan Harker, Johnny Utah, Johnny Mnemonic, etc)
- \* Choose a player to be “Maybe I Should Try Directing” Keanu (MISTDK).
- \* Players collectively choose genre and setting for the movie.
- \* Other Keanus chooses a movie role or crew member. (ex: Leading Lady Ted, Choreographer Neo, Caterer Sad Keanu)
  
- \* Movie is 10 scenes, 5-10 minutes each:
  - \* Opening
  - \* Complications
  - \* Meet Mysterious Stranger
  - \* Raise Stakes / Danger
  - \* Flee & Recoup
  - \* Learn Lessons
  - \* Fail Again
  - \* Inspirational Moment
  - \* Epic Scene
  - \* Conclusion
  
- \* Each scene:
  - \* MISTDK chooses location.
  - \* Players agree on general plan. (2-3 mins).
  - \* Actors perform scene. MISTDK makes adjustments as needed
  - \* MISTDK says “cut” to end scenes.
  
- \* Character-appropriate creative differences between Keanus, especially MISTDK, are encouraged.
- \* If Combat: Combat participants agree to either:
  - \* Kung-Fu pose-off: Audience, group vote, or MISTDK decides winner.
  - \* Quote-off: players have conversation using only Keanu quotes; first to stall or repeat loses.
- \* Game ends when movie finishes.

When designing this game, we drew inspiration from Fiasco! and New World Magischola: The Search for the Snow Dragon.

A director's cut of this game will be published in the future!

Many thanks to Larp Shack, New England Interactive Literature, Rebecca Slitt, and our wonderful playtesters: Kristin Brumley, Eric Kociecki, Robert Story, Kat McConnell, and Mike Gill.

FINALIST

# **BEAT THE HEAT: A HOT SAUCE RPG**

JACK GUINANE

##### Setup:

Grab three hot-sauces. Make sure that these are real hot, and order from least to most spicy. One person GMs, everyone else plays a character. Pretty standard stuff.

##### Character Creation:

Write your character down, and allocate one of the hot-sauces to each of the following stats (your best stat will have the least spicy):

Physical. Anything that uses your body.

Mental. Your ability to debate, lie, problem solve, etc.

Spiritual. Your willpower (it's kinda like wisdom meets constitution).

\*(Note to GM: If you're unsure which skill applies in a situation, it's probably Spiritual)\*

##### Conflict Resolution:

When you want to do something, the GM will determine how many spoons of sauce you must do (based on the difficulty). You must IRL do that many tablespoons of the sauce listed under the stat to succeed. If the conflict is between two players, go back-and-forth until someone gives up.

##### Health and Damage:

Everything deals equal damage. When you get hurt, do three spoons of your Spiritual sauce. You have one glass of milk, you are NOT allowed to refill it. You don't die when it runs out; you die when you can't handle it anymore.

## BECAUSE OF MEW

KAT MILLER - [HTTPS://TWITTER.COM/KATSWHIM](https://twitter.com/katswhim)

A game about relationships and cats

There has been a break-up. Someone is moving out. Who gets Mew?

3 players. 2 sad people. 1 frustrated cat.

People scenes: Each person has a scene with Mew to try and explain why the break-up is for the best, and confess a secret shame that they think makes them unlovable to the other person. They also try to convince Mew to live with them. Mew decides when the scene is over by leaving that person.

Mew's scenes: Describe Mew disrupting the packing. Everyone should be in these scenes. Sad people are negotiating who gets Mew. Mew tries to expose a shame. If Mew can get either of the people to mention anything from their shame the other sad person can demand answers and reconciliation can happen. Mew can end the scene at any time by leaving.

Mew gets two scenes to try to save its people.

The final scene ends either by celebrating with the cat, or by forcing Mew to choose which sad person it loves most.

This looks like fun.

# BEING OGRIM STORMBANE

MARC MAJCHER - [HTTP://GIZMET.COM](http://GIZMET.COM)

The arch-wizard Thelgrim the Pale has cursed legendary warrior Ogrim Stormbane! Now, curious patrons may pay 200 silver to crawl through portal beneath the seventh floor of the sorcerer's seclusum; Therein they will experience Ogrim's adventures through his senses for a time, as if they were inside his head!

Players take turns being Patrons. Someone will play Ogrim, the other players are the World. Set a timer for fifteen minutes. A Patron may only ask questions, starting with "where is Ogrim?" They may ask what they see, what Ogrim's doing, etc, and the others must answer them.

Ogrim will never die, and ultimately always triumphs. He will encounter trouble, though. Roll 2d6 for conflicts:

2-5: Something terrible happens

6-8: Succeed, and something new is discovered

9-12: Ogrim is victorious!

After fifteen minutes, the Patron ejects roughly from Ogrim's mind, landing leagues away aside the Kingsroad. Patrons may take as many turns as desired. Patrons hold one after each adventure; they may use a hold to add +1 to a roll, partially narrating the outcome. If an adventure passes without Ogrim making an unassisted roll, the Patron permanently takes over Ogrim's body, and the game is over.

An expanded version will eventually live here: <http://bit.ly/2wUByK0>

# BELTER RIOTS

MICHAEL LIPPERT - [HTTP://WWW.DMSGUILD.COM/BROWSE.PHP?AUTHOR=MI-CHAEAL%20LIPPERT](http://WWW.DMSGUILD.COM/BROWSE.PHP?AUTHOR=MI-CHAEAL%20LIPPERT)

You will tell the story of an asteroid belt space station, rebelling against their colonial masters on Earth.

Shuffle a deck of cards.

Each turn, everyone draws a card. The first player narrates how a problem on the station is exposed, discarding a card and selecting the problem using its RANK.

#### -RANK-

A : Oxygen	8 : Corruption
2 : Food	9 : Crime
3 : Medicine	10 : Police Brutality
4 : Gravity	J : Imprisonment
5 : Work Accident	Q : Disappearances
6 : Lockout	K : Assassination
7 : Taxation	

At any time another player may yell “Riot!”. They narrate the riot, and put a card into the voting pile, selecting who is hurt in the riot using the card’s SUIT.

#### -SUIT-

CLUBS : The Station	DIAMONDS : Civilians
HEARTS : Rebels	SPADES : Earth officials

Until yet another player says “Breaking News!”. They do a media coverage of the riot, and put a card into the voting pile, selecting who the coverage favors using the card’s COLOR.

#### -COLOR-

RED : Rebels	BLACK : Earth
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The game ends when no cards are left in the deck.

If the voting pile has more red than black cards, the station gains independence, otherwise it remains a colony. Taking turns, each player shortly describes the price the people pay.

Thanks to wthit56 and fetuscommander on Reddit for providing excellent feedback. And to James S. A. Corey for The Expanse.

# BENJAMIN FRANKLIN'S SELF HELP PROCESS

JOHN WOLF

A low stakes game for two players. Each makes a realistic character who might know the other.

Franklin believed we can improve ourselves by focusing on a single virtue each week:

Temperance

Silence

Order

Resolution

Frugality

Industry

Sincerity

Justice

Moderation

Cleanliness

Tranquillity

Chastity

Humility

Each week has a goal- family, social, professional/school, spiritual, hobby, rest. Roll 1d6 or choose and narrate your character's life.

Each week choose one virtue- not necessarily from above- and try to improve your life along that axis despite life's challenges.

Each week roll 1d6- 6 means you crush it, you narrate how something challenged you and you didn't give in. Five or four means the other person, playing the world, narrates a problem and you narrate the solution. Otherwise they narrate a problem and you narrate how you failed.

Start with 1 point, each rolled success adds one, failures can be cancelled if you can tie the virtue you previously earned into reaching new goals. Cancelling 3s costs 1 point, cancelling 2s costs 2, cancelling 1s costs 3.

Switch roles each week so both players get thirteen virtues.

Once done you may start over because nobody alive is perfect.

So many games are about being powerful and destined and all of that, and I wanted to try a ruleset about something more achievable like the actual historical Benjamin Franklin's advice on how to improve your life, or as he called it in his autobiography "A bold and arduous project of arriving at moral perfection." These virtues are not a perfect list for a modern audience (I didn't even add 'delete twitter') but I think there's still some value in using Franklin's own thirteen virtues as a starting place. After all, he got things done.

This game is descended from 14 Days by the company Make Big Things, an exercise in managing expectations against the randomness of chronic illness. I'd have loved to include more rules about ways to tie in narratives, add long term goals, references to illness and breakups and all sorts of little things that make up life but luckily I'm limited to two hundred words and there's no space for overthinking.

## BEYOND THE HOWLING SANDS

JOE TURNER - [HTTPS://PECULIARJOT.WORDPRESS.COM/](https://peculiarjot.wordpress.com/)

Embers of your lives flutter down behind you. The town is gone, although for now icy flames still roar and shadowy beasts roam the ruins. No turning back. At least you still have one another and, perhaps beyond the howling sands, a new home.

3-5 people play a family of survivors crossing a vast desert. Explain your relationship to the person on your right. ("I am Talibah, estranged aunt of Mahdi"). All players roll 2D6. These represent items salvaged as you fled.

The GM sets 1D6+3 obstacles to your journey (bickering, crevasse, Apes, etc.), each a 10min sand-timer long. Give up your resources to overcome them, spending your pre-rolled dice to beat target numbers. Describe the item and aspect it represents of the life you left behind. You may take another player's dice if you can justify this through your familial relationship. All discussions in character.

Fail to overcome an obstacle in time or complete all obstacles and the game ends.

Failed obstacle: Describe the final action you take towards the family member to your left.

Obstacles complete: Describe your remaining items. How do you use them to build a new life? Who with?

Beyond the Howling Sands is an RPG intended to generate a sense of family on a journey. There is bickering, yes, but bigger challenges to overcome together. Inspired by Lost in Space and the mad (but lovely) families I get to spend so much time with.

# BINARY BANDITS

BRENDAN FITZGERALD - [HTTPS://TWITTER.COM/FITZ13](https://twitter.com/Fitz13)

Setting: Cyber-70s. Reel-to-reel data centers in downtown, government component manufacturers, trucks carrying the bank's back-up tapes to cold storage, antique technology dealers, all possible targets.

Players are robot criminals. They have a skill, a negative trait, and a name.

Mechanics:

- Players get 5 quarters (coins).
- Players flip quarters to perform checks.
- Binary. Heads = 1. Tails = 0.

Example:

	2		4		8		16		32	
	1		0		1		0		1	

- Players can flip as many of their coins as they want.
- If above check, success. If exact number, critical success.
- If below check, failure. If all coins flipped, critical failure, lose a quarter.
- Quarters can be traded, wagered, or stolen in-game.

Session:

Characters meet each other before the heist, introduce themselves, and create a plan.

During this phase, the GM plays the role of a Kingpin. The players form the plan by asking the Kingpin questions about the mark, to which the GM responds honestly.

Players should have a comprehensive plan, and perform checks to acquire the equipment their plan requires.

Before the heist begins, the GM chooses 3 details of the plan and performs checks to see how accurate they are.

The heist begins when all players agree they are ready.

Expanded version with suggestions for running the game should be coming soon. Will post on Twitter.

## BLACK IRON BRIGADE

### GENO DCLXVI

Barbarians have invaded from the North! The Black Iron Brigade gathers to push back the invaders to the mountain pass from whence they came.

One player is a Traitor, determined by card draw (if Joker).

Each player:

- Commands a unit of cavalry, archers, swordsmen or spearmen
- Give a name, short description to the unit's origins (race, culture, etc).
- Starts with one Artifact of Trust, preferably a real item

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Five Encounter Cards are placed face-down, representing the path to the main barbarian host. Encounter types are:

Hearts: Villages. Describe your passage.

Spades: Battles. Suggest a strategy.

Clubs: Crossings. Suggest a way to cross.

Diamonds: Uneventful. Share campfire stories.

Players vote for best story every encounter; winner earns an Artifact from a pile. Also, players can give Artifacts to other players whose stories they liked; describe the Artifacts and why you give them.

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The Traitor reveals themselves on the last Encounter. Players who have not given their Artifacts away lose them. Traitor rolls d6, describes their resentment towards one player, who also rolls a d6. Losers lose an Artifact. Continue until each player has been fought. The side with more Artifacts left wins and narrates the climax and outcome of the war.

A tentative novel idea turned RPG. I think the way it's set up organically rewards the people who tell the best stories, but also keeps people on their toes--they don't want to reward the traitor, but there's a penalty for keeping your artifacts to yourself.

## BLOSSOMS WHISPER, BLADES SING, FOR 4-8 BUSHI

GALEN PEJEAU - [HTTPS://TWITTER.COM/GPEJEAU](https://twitter.com/gpejeau)

Requires a set of Hanafuda cards

Everyone in attendance is a high ranking samurai in the service of an ambitious lord. You have gathered for a cherry blossom viewing party, to drink wine, compose poetry and cement a conspiracy to overthrow the government. Assign five points to yourself in two categories: Civility and Savagery.

Deal all the cards to all players face down. A player who receives a kiri is a Shogunate spy.

Return the cards, shuffle and deal four cards to each player. The party begins. When a player takes an action against another player, compare values in the appropriate category, the higher result achieves their goal. NPC's are improvised by the player to your left.

You may spend cards on an action. Add one point per card, or double your Savagery value if you play an animal, Civility if you play a ribbon. Draw back to four after you are done.

If at any point you have completed a full seasonal set, you may spend it to ask any player a question which they must answer honestly.

Cryptic answers are best.

The conspirators win if they unmask and kill all spies. Any other result is a Shogunate win.

The Red Tengu Hanafuda set from Nintendo is highly recommended for this game.

## BODIES

### CRIS ROS

Arvok is an old man possesed by demons. And he is dying, so they need to find new hosts. Each player chooses one demon: Leg Arm (controls it), Right Arm (controls it), Body (controls rest of the body: legs, head, torso, breathing and bowels), Voice (controls mouth and talking).

To do anything, roll 2d6: +10 = success, 7-9 = success with a cost, 6 or less = failure and bad things. Against each other, compare rolls.

Arvok (GM) will try telling others he is possessed. And to kill himself. You can't allow him (you lose). And you must find new bodies, but there are problems:

Only one demon passes to a new host (and gains control of it)

When a demon leaves Arvok, their corresponding body part is freed (making it harder to control him)

When only one demon remains on Arvok's body, he will die (and the demon is lost forever)

To possess a person/animal: Arvok needs to capture and immobilize them. Then, only one of you can pass, the one that succeeds at:

Left or Right Arm: Reaching into their heart

Body: Making them kiss your feet or drink your blood

Voice: Convincing them to let you in

# BOOKS RPG

JOSHUA HAY - [HTTPS://TWITTER.COM/JHAYTHERE](https://twitter.com/jhaythere)

Each person should bring one book, novel-sized, but not necessarily fictional.

To flip to a random page in your book is to "flip."

Reflip if the requested feature isn't present.

PLAYERS

Flip.

On this page, pick and write down:

-any string of words. That's your NAME.

-a combined total of three verbs (gerunds allowed) and adjectives. You are good at or have these QUALITIES.

-any two nouns. Use these TOOLS.

Checks

When you face a test that you might fail at, flip. Close your eyes, point to a random part of the page. Use one word in this line or the two surrounding to explain a connection, that makes narrative sense, to any of your Qualities. You succeed if you can. If a word exactly matches one of your Qualities, you succeed greatly.

Examples:

Use your "FIGHTING" (Quality) against the "WOMAN" (found word) to defeat the villain. Explain what you know about how "HORSES" (found word) "RUN" (Quality) to gamble.

GAME MASTER

Embrace weirdness and accept stretches.

Flip five times. Pick one on the page from each flip:

Exposition Location

Two Rising Action Challenges

Climax Challenge

Denouement Location

Follow this novelistic structure, moving on as the players accomplish things.

## BORN OF BRIER AND BLOOD: A GAME FOR FOUR

BLAINE C. MARTIN - [HTTPS://TWITTER.COM/ESMERELDAPOD](https://twitter.com/esmereldapod)

You are a creature of story, stitched together bits of whisper, born of brier and blood. Once the village left offerings freely, but they've put away their childish fears. Now there is room for only one.

To begin: Each speak your true name and countenance. Sing of your power. Choose a suit of cards and tell how it influences your hunger. Reveal a truth of the village. Shuffle the deck.

Your Sway, the village's belief in you, starts at 0.

Taking turns:

Reveal a card.

The owner of the suit revealed picks an action for you and sets the scene. If you reveal your own suit, select the player who will do this.

The player who revealed the card tells how they complete the action and the other tells how the village reacts.

Decide, as a group, if your Sway increases or decreases by the value of the card (Aces = 1, Faces = 11).

Actions:

- Reveal your power
- Appease a villager
- Demand tribute
- Fight the village's advancement
- Explore the wilderness
- Indulge your hunger

When the deck is empty, the highest Sway is remembered. Tell how the villagers revere you. The others fade, like stories do. Tell what you feed on now.

Thank you to Dave Erwin, Chris Teixeira, Matthew Pollock, and Ben Wallis for reviewing my submission.

# BOSSHATE

## DRMENTALDRUMS

Each player rolls D20 - highest roll is Game Master, second highest is BossHater. Rest are zombie-slaves. Maximum game duration is two hours.

**BossHater:** you waste 7+1D6 hours of your life as a (roll D10 - “Profession”). You waste that time in a (roll D10 - “Place of Work”). Your boss is a (roll D8 - “Attribute”) caricature of a person. Convert zombie-slaves (see below) to BossHaters and kill your boss.

**Zombie-slave:** try to convince the BossHater of the folly of her ways. Roll as a BossHater, but select D4 “Excuses”.

**GM:** Set the scene and background; use D12 + situational modifiers for conflict

Roll	Profession	Place of work	Attribute	Excuse
1	IT Professional	Church	Sadistic	“But I like my job”
2	Teacher	MegaCorp	Deranged	“I tend to slack a lot”
3	Prostitute	School	Megalomaniac	“It pays the bills”
4	Priest	University	Overbearing	“...one more year of this”
5	Nurse	Public service	Corrupt	“It’s all a big misunderstanding”
6	Doctor	Coffee shop	Workaholic	“The money is good”
7	Accountant	Prison	Imbecile	“...my ma is sick”
8	Solicitor	Fast food joint	Perfectionistic	“project too important to quit now”
9	Farmer	Gym		“Work is my duty”
10	Labourer	Labourer		“I hate my neighbours”

“Looks like someone’s got the case of the Mondays.”

## BOWLS AND BURROWS

KRISTOPHER PURZYCKI - KRISTOPHERPURZYCKI.COM

Materials: magazines and books, pen knife, container, public place

Description: Players perform randomly drawn characters and circumstances.

Filling the Bowls:

1. Flip through the magazines and books, cutting resonant words and phrases from them.
2. Collect slips until the bottom of the container (the “Bowl”) is blanketed in creative potential.

Building the Burrows:

3. With the filled Bowl, go to a public place by yourself or with an accomplice. This place should have other potential players there.
4. Once an accomplice is available, begin by each picking a slip from the Bowl. If no accomplice is available, find one among the rabble.
5. The first slip is the Character to be played. Each player introduces themselves in character.
6. Each draws another slip (“the Burrow”) which describes their relationship to the other.
7. The player with the most obtuse slip starts by acting out the Burrow. The other can jump in at any time, evoking their own Burrow.
8. Players continue until their interaction starts to feel like a narrative, at which time they must either Bowl (draw another slip) or Burrow (invite another player)
9. The cycle starts anew.
10. Once done, assemble the used slips into a poem.

Thanks to Sirion for feedback and inspiration.

# BOYZ II MEN IN BLACK

TEDDY HUMPERT - VIGORRPG.COM

It's September 1994.

An EVIL ALIEN has commandeered BOYZ II MEN.

With alien tech, it blasts their latest album all around the world, as it utilizes the super-powered group to destroy earth, one city at a time.

One of you is the ALIEN, controlling BOYZ II MEN.

Your goal: DECIMATE THE PLANET.

The rest of you are POP/R&B ICONS of your choosing, who happen to moonlight as dope-suit-wearing agents in charge of protecting earth from intergalactic threats.

Your goal: SAVE THE WORLD.

The success of any and all of your actions (both ALIEN and ICONS) is set by a shared, shuffled 52-card deck.

Draw 1 card for each action:

1-4: Interesting Failure

5-8: Success with Complication

9-Jack: Clean Success

Queen, King or Ace: Success + Power

If you get to use a power, keep it in character, eg. MARIAH might get an ear-splitting G#7. GINUWINE might have mesmerizing swagger. TONI might have a healing power ... maybe call it "Un-break your heart."

Press play on Boyz II Men's "II"

You have until the end of the album to tell the story of how you saved the world ... or how you destroyed it.

Many thanks to my ever-amazing spouse, and kids for inspiring me to greatness.

To my design partner, Mr. Jake Householder, and our circle of goofy geeks who are always willing to offer up opinions and crazy ideas on our crazy ideas.

And thanks to the #200wordrpg community for putting this amazing thing together.

# BREAK THE STATE MASCHINE (106 CHARS/LINE!)

## MHERZOG

You play activists fighting the system.

Collaboratively establish the setting and let it breath in play.

Choosing who's next ends your turn. Everyone gets their turn before anyone can go again.

2+ rounds of posts on setting

PUBLIC SUPPORT @ start: 30

Players choose name, specialty, secret. Resolve: 8, location: street.

## ACTION RESOLUTION

Post your plan

Predecessor posts situation surrounding action and sets impact/risk (low:1 - high:5)

Ask PCs (same location) for support

Predecessor rolls d10. If < chance : SUCCESS, else FAILURE

On odd roll: TROUBLE

LOCATION	ACTION	CHANCE	SUCCESS	FAILURE	TROUBLE
<b>STREET</b>					
	change public opinion	#support+ #(relevant)specialties+ #shared secrets	lower public support by impact+evidence (used up)		#impact enter interrogation (volunteers, then predecessors) enter interrogation
	aid escape				

INTERROGATION (private. predecessor is interrogator, polls PCs total #implications)

rat-out	3+2*#implicated+ +4*#secrets given- -#implications on file	enter STREET	enter CAMP	lower resolve by CHANCE
persevere	3	"	"	"

## CAMP

collect evidence	like c.p.o.	gain evidence (value=roll)	+1 to resolve	lower resolve -2
share secret	0	both gain +1 resolve		

escape	resolve+impact	enter street	evidence lost	lower resolve -2
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No resolve, narrate death.

Public support at 0: win

All in camp: loss, everyone narrates ending.

## BRONZE TEMPLE: THE GAME OF PYRRHIC ATTRITION

ROOSTERCASTILLE - [HTTP://SOCIAL.HECKIN.TECH/RC](http://SOCIAL.HECKIN.TECH/RC)

The Empire is invading and violating the holy sanctity of the worship at the Bronze Temple. The characters, or Defenders, might not be of the faithful - they may be foreign allies - but they definitely all need the Empire's conquest of the known world to be slowed or stopped.

PLAYERS: 3-6. One person is the GAME MASTER.

A CHALLENGE is a whole scene of CONFLICT, represented by one ROLL, always a D10. Every CHALLENGE is either to a single character's HUMANITY, or RATIONALITY, which is an attribute rated between 2 and 8; a character begins play with 10 points to split into these. On a loss, the character loses a point, or the STAKES, or a TAG.

STAKES are a narrative resource, described by the GM as the reason for standing and defending at a particular battle.

TAGS are Values, Possessions, and Relationships held by a character, who starts with 10. These illustrate the identity of the character, and a note card kept by the Player should have a descriptive sentence attaching personal meaning to each.

CONFLICT scenes alternate with REST scenes in which the next STAKES are chosen.

<http://www.twitter.com/roostercastille>

Play games. Games are the medium of the future.

## BROTHERHOOD

STEFANO BURCHI

Gather pencils; paper; 1d4; 4 players; tokens.

One player is The Brotherhood (TB).

Everybody else plays aspects of The Dude (TD):

PLAYER	VIRTUE	VICE
1	Courage	Empathy
2	Loyalty	Independence
3	Assertiveness	Rebellion

Everybody answers:

What's TB about? Army, college, sport, religion, politics...

Why does TD want to belong to TB?

		...TB require members to do?	
	...does   _____		
What		...make TD uncomfortable about TB?	
	_____		
	...secret would get him banished?		

TD acts upon his virtues. Otherwise, he risks banishment.

TB player: use the answers to frame 4 scenes.

Look for conflict; then ask: "What do you do?"

TD players: narrate together what TD does/thinks/says.

Resolve a conflict: use either your virtue or vice.

Roll 1d4:

you win,

1-and you hide your vice if used.

2-but you expose vices if used. Take 1-token for each.

you lose,

3-and you fail your virtues. Take 3-tokens.

4-but you can blame someone else. Discard 3-tokens if you do, or take 3.

Narrate the outcome together.

End of game with 4+ tokens: you're banished; otherwise you retain your position. You can discard all your tokens, but another dude is banished instead of you.

TB narrates consequences.

A 200 word RPG about toxic masculinity

Sources of inspiration:

Brotherhood - [https://en.wikipedia.org/wiki/Brotherhood\\_\(2009\\_film\)](https://en.wikipedia.org/wiki/Brotherhood_(2009_film))

Goat - [https://en.wikipedia.org/wiki/Goat\\_\(2016\\_film\)](https://en.wikipedia.org/wiki/Goat_(2016_film))

"It's the rule that you live by and die for

It's the one thing you can't deny

Even though you don't know what the price is

It was justified"

Where is the edge? - Within Temptation

# BUG

## ZACK - TWITTER.COM/ZACKBERRIES

You're a bug. What does it mean to be free, if we're enslaved by our nature? Three to six players.

One d6 dice / player

Hexagonal game mat

Garbage

-----

Character sheet:

Love:

Hate:

Purpose: ooo

-----

Scatter dice onto the map, turning the 'six' side facing up, each for a player and their starting health. Everyone selects two pieces of garbage out of the trashcan - a loved trash and a hated trash. Your hated trash must be larger, and both pieces must fit in one hand. Scatter everyone's trash on the grid. Like you, it's just organic matter.

On your turn, move exactly as many spaces as your health to a new space, no sharing spaces. End your turn as the only player adjacent to your loved trash, add one purpose 'o'. End on a space adjacent to your hated trash, scratch off one purpose. If both apply, nothing changes.

You may fight any bug in an adjacent space once per turn. When fighting, both players reduce health by one. If you go below one health, you die. There are no winners in combat, only survivors.

Collect ten purpose, you reproduce and die. With your purpose fulfilled, the game ends. You "win."

Thanks Meg for helping me edit

## BUGBEARS

WILLIAM DURYEA - WWW.MISERYTOURISM.COM

You bugbear. Bigger than human. Stronger. But bugbears can't get shit together. Can't cooperate. Victimized by human, who work as one, even when many. This about to end. All bugbears gang up, plan revenge.

Go in room. Find trash can. Dump on floor. Each pick through trash til find three things. Pick at same time. Fight for what want! Each use garbage, craft god. This your fetish.

Everyone tell story behind fetish. Tell what is, how it part of you. Talk pain. Talk sacredness. Talk magic. When done, admire fetishes. Tell each other, "How pretty. How cool."

Now humankind pay. Make plans do simple thing: Go supermarket. Go bar. Must be outside, where human dwell. While plot, remember fetish. If bugbear disrespect fetish, call out on bullshit. Hold fetish high. All other shut up until done scold.

Scheme complete? Go out. Follow plan. Bring fetishes. Make sure human see them. Be proud! If human ask about fetish, tell its story. Finish plan. Return room.

Congratulate all on victory. Give big hairy back pats. Brag. Don't forget fetishes! When all feel good about selves, return to dens.

Or: Throw fetish back in trash can anytime. Become human. Leave room, game forever.

You can find my original (longer) draft of the game here: <http://www.miserytourism.com/bugbears/>

# BULLSHIT TOUR GUIDE

RAY VISSER - RAYVISSER.ITCH.IO

A game for 3+ people. One player at a time is the Guide. The rest are tourists.

Guide, hold your hand like you're speaking into a microphone. Try to make your voice sound like it's coming from a loudspeaker.

Begin the tour by pointing at something everyone can see and declaring a made-up "fact" about the subject. Invent fake names, places, historical events, etc., or twist real ones in unexpected directions. The more ridiculous and clearly false, the better: "The Niagara Falls were constructed in 1994 as the first attraction of BuffaloLand, a new theme park."

Taking turns, each tourist asks a question about the topic, attempting to derail the Guide by introducing a new fact:

"Is it true that the water was replaced with maple syrup in celebration of the bicentennial?"

The Guide must confirm the tourist's question and add or change a detail:  
"Yes, and it took nearly ten years to clean out the pumps afterward."

The tourists vote to determine if the Guide's response was satisfactory. If it wasn't, the tourist who asked the question becomes the new Guide, continuing the tour with a new interesting "fact":

"Approximately 47 gallons of water tumble down the falls daily...."

Based on a concept by Nick Visser and Mark DeHaan.

# BURNING BOARDROOMS

AARON LOMAS - [HTTPS://TWITTER.COM/WEREGAZELLE](https://twitter.com/weregazelle)

## Playing

You, the players, are the kind of people that don't get to be heroes on TV.  
The person running things is the CEO. They'll call the cops.

Decide which 'corp you're hitting, and why.

The CEO narrates the world's actions. You narrate yours.

Cause trouble. Run from the cops. Go home.

## Characters

Distribute five dice across these Stats. It doesn't matter what dice they are.

Chrome is for using your cyberware.

Body is for punching, running, etc.

Mind is for hacking, speaking, etc.

Lose a Stat dice if you get hurt - take it back if you get help. If you have none left, you're dead.

Pick three Skills you're good at (one dice), and one Skill you're great at (two dice).

The more trouble you cause, the more Scene dice you get. Your CEO will decide how many, between one and three. Once the cops arrive, you get zero. It's time to leave.

## Rolling

Roll dice from (Stat + Skill + Scene). Odds equal one hit.

Roll one less if it's hard or you're at a disadvantage.

Zero hits fails. One gets you success at a price. Two gets you it without.

The price might be your;

stuff

health

friendships

attitude

# BURY MARY: THE GREAT LICH'S BAKE OFF

PETER REITZ

-- Setup --

Create Competitors (PCs): Our adventurers seek the Lich's magical trove.

- What's your signature ingredient?
- What school of magic infuses your baking?
- What magical cooking artifact do you seek?

Describe Lich: Powerful but ennui-ridden, this spellcaster longs to die. Only perfectly crafted confections can destroy their phylactery.

- What flavor is their phylactery?
- Which ancient food-related specialty have they mastered?

Name NPC Competitors: Number = 7 - PCs.

- What makes each NPC inadequate?

Determine Five Rounds: Biscuits, Breads, Cakes, Chocolate, Pastries, Pies, etc.

-- Challenges --

Each round:

1. PCs accrue +1, 0, -1 to their stats:

Presentation

Flavor

Luck

2. Flip a coin for the Lich's Criteria:

Heads = Presentation

Tails = Flavor

3. PCs describe their bakes. Each rolls 1d6 + Lich's Criteria:

6+: You're a frontrunner. Narrate the Lich's delight.

4-5: You're safe. Narrate the Lich's disappointment.

-3: You're up for elimination. Narrate your baking disaster.

Frontrunners roll 1d6 + Luck. Highest roll wins; others become safe.

Potential eliminees roll 1d6 + Luck; lowest roll loses and narrates their elimination.

If all PCs are safe/win, eliminate an NPC; if all NPCs are eliminated, eliminate the PC with lowest +Luck roll.

-- Endgame --

Fifth round: Winner narrates the ending ceremony and the Lich's release.

This project combines my two great loves: baking and necromancy.

## BUT FOR THE GRACE OF GOD

ASER TOLENTINO - WWW.TWITTER.COM/ASER\_TOLENTINO

Your ship falls toward a singularity. You are the sole survivor in the compartment. The damage control board shows one more life sign on the far end of the ship. You pick up the intercom handset and hope for the best.

One player is the engineer, the other the pilot. Place two coins in front of each player: players select whether they are heads or tails. If you don't want to choose, flip them. Do not show the coins to the other player. As you work to find a way to survive, symbolized by the states of the coins, you talk to each other about your lives for five minutes. After that, the work you have done will succeed or not. You may change the orientation of the coins as many times as you like, but never tell the other player the result.

Result:

4H Pilot dies and engineer survives

3H1T Pilot chooses who survives

2H2T Both die

1H3T Engineer chooses who survives

4T Engineer dies and pilot survives

Afterwards, the survivor recounts what they remember of the person who died so that they might live.

FINALIST

## **BUT WHY WAS THE GREEN COAT LEFT IN YOUR HALL?**

EVA SCHIFFER - [HTTP://WWW.1000D4.COM](http://WWW.1000D4.COM)

There is a fine line between listening and being talked at.

You are telling a story with a moral. Decide which of you is the listener and which the teller. The listener begins by asking the teller a leading question about something they saw or heard. The teller answers for as long as they like. When they pause, the listener should ask another leading question. The listener should try to change the course of the story with their questions if they don't like the moral the teller seems to be headed for.

The teller should try to make space for the listener to ask at least a few questions before they reach a moral. The teller should try to push for a moral they personally find wrong but be willing to choose a different moral as the story shifts.

Both players should treat past statements and the assumptions inherent in questions as truth.

Reverse roles and repeat if time allows.

## BY PINFALL OR SUBMISSION

FRANKIE F GARZA - [HTTPS://TWITTER.COM/FRANKIEXTRA](https://twitter.com/frankiextra)

Two players are having a wrestling match

Grab a deck of playing cards, shuffle it, and split between players

Draw up to 5 each turn then simultaneously play your cards

After every turn narrate the match together based on what you played

Hearts = pins

Diamonds= submissions

Clubs= power moves/ high flying

Spades=quick strikes

Face cards: worth 10

Cards of same suit get added, highest number wins

Aces: reversals, discard the ace and take what your opponent played, that becomes what you played

If hearts wins, opponent must discard 3 cards from their hand, if unable, opponent is pinned

If diamonds wins opponent must discard full hand, if opponent has no hand, they tap out

If clubs wins opponent must discard from deck equal to the number difference

If spades wins opponent must discard hand, if opponent has an empty hand, nothing happens

Ties are a botch, crowd boos, both players discard their hands

If a player runs out of cards, the game continues, until opponent plays a pin or submission, if both players run out of cards the match is called a no contest and both players lose

Narrate the ending of the match and how the crowd reacted

Thanks to all my friend who encourage and inspire me. Particularly thanks to Taylor, if not for you I may have never started writing games

# CALTROPS

## MALKAV TEPES

You are a ninja capable of mystic feats. You're fighting in the clan wars.

Narrator - Controls the narrative of the world. Decides rolls needed for each event.

Determines weapon and armor rating. Decides everything else not covered in rules.

Dice - 4d4

Contest - Any event against other actors. Reroll 4's and keep adding them.

Combat

Everyone has 10 hit points.

Contest: Cunning. Sets initiative order. Winner will narrate the combat for the round incorporating all declared movement, in a logical way. Winner controls everyone's attack in any order. Each actor controls their movement following initiative order. All moves are decided at the beginning of the round.

Contest: Spirit. Sets Mystics order which integrates into the initiative order. Actors may interject a Mystic ability during their initiative in the narrative.

An attack does Weapon rating plus Might opposed to Armor rating plus Might.

Stats

Assign four plus one bonuses to each attributes. Each bonus applies to each die roll that involves that attribute.

Attributes: Might, Cunning, Spirit

Mystics

Each Actor can choose/create three mystic abilities. They can be defense, offensive, or narrative. Examples include: Leaping, Mist, Teleport, Energized, Iron Body. Mystic abilities may offset the traditional combat narrative.

I have always wanted to make a game based on the d4 and Ninjas. Ever since I stepped on my first d4 I realized that they are just like the caltrops used by ninjas/warriors in feudal Japan. I have tried developing this into a larger game but keeping it simple (and under 200 words) I believe has allowed me to find a fun set of rules to play it with friends. Using narration and timing is the trick to be a successful Ninja in Caltrops the 4d4 RPG.

## CAMP LOTTASPIRIT

JUSTIN DILKS - [HTTPS://TWITTER.COM/FARCHANTER](https://TWITTER.COM/FARCHANTER)

Divide players into a Scout Patrol (up to four people) and a Counselor (GM). Give one standard card deck to the Patrol and one to the Counselor. The Counselor has the Patrol choose a name, and has each Scout introduce themselves with the following:

Name

Two best camp skills

One worst camp skill (Optional: keep this secret!)

The Patrol's goal is to defeat the GM-controlled Ghost at the end of the five-day camp. Each turn represents one day. Each day, the Patrol chooses one merit badge for the whole patrol to attempt.

Merit Badges:

Swimming

Hiking

Archery

Basketry

Archaeology

Medic

Music

Astronomy

Astrology

Ghost stories

Skiing

Carpentry

Sports

Theater

Lifesaving

Silence

Friendship

Farming

Poisonous Animals

Sailboating

They roleplay attempting this merit badge. Beware, the Ghost can (through roleplay) try to interfere! The Counselor determines which players successfully earned the badge. Each successful player chooses one card to remove from either the Patrol or Ghost deck.

After five days, it's time to battle! Shuffle each deck. The Patrol and Ghost battle by playing the topmost card from their deck, with highest card winning and earning a point (ties to the Ghost.) Whichever side reaches ten points first wins the game.

# CAN YOU HEAR ME?

ELEANOR TURSMAN

One player is the Ghost, the other is the Investigator.

Ghost: How do you know the Investigator? Choose a secret keyword or phrase to encapsulate your unfinished business.

Investigator: What draws you to this place?

Both: What kind of building houses this haunting?

Fill a small clear container with water. Collect several coins and some dark liquid, like ink.

In each scene, the Investigator enters a room, declares the room type, and describes an interesting object in the room. The Ghost then attempts to communicate to the Investigator how this object is related to their death or unfinished business. Flip a coin into the container. If it's heads, the Ghost narrates successful and safe communication through either touch, an image, a smell, or a sound. On tails add a drop of ink into the container. The Ghost narrates how their attempt becomes twisted, smothering, or horrifying. The Ghost cannot communicate with the Investigator in any other way.

Conclude when either: the Investigator frees the Ghost by saying the secret keyword or phrase, or the coins in the container are no longer visible, leading to the Investigator's death. How do the Investigator and Ghost part ways?

A big thank you to Elias Mulhall for feedback and editing.

## CAN'T TEACH AN OLD BOT NEW TRICKS

ERIC FRITZ - WWW.DRUNKOPUS.COM

Players split evenly into “robots” and “scientists” in matched pairs. The scientists give each other goals based on objects around the room and other robots. Each scientist writes INSTRUCTIONS on paper as a list of ACTIONS and REACTIONS, each with a single target. When everyone is ready each scientist gives the instructions to their robot partner. Robots and scientists can’t communicate except through INSTRUCTIONS and REPORTS.

The robots follow their instructions as well as is possible, stopping when they accomplish the goal or hit an impossible action. When everyone has finished they return to the scientists and REPORT whether they accomplished the goal, or what instruction they got stuck on. The scientists update instructions and a new round begins. If a scientist’s robot accomplished their goal, they get a new goal. Repeat for a total of four rounds.

Example ACTIONS:

Sit

Stand

Pick up TARGET

Put down held item on TARGET

Smile at TARGET

Example REACTIONS:

Item was offered -> ACTION

Item was taken -> ACTION

Bumped into robot -> ACTION

All players should stop to discuss safety out of game any time there's a potentially dangerous or awkward action.

Thanks to Stephanie for brainstorming help!

# CAPTCHA

ADAM MCCONNAUGHEY

One player is the (callous, curious) SCIENTIST, the other is the (hopeful, fearful) DROID. The DROID is one of a batch of 24, designed to infiltrate humanity. The SCIENTIST is testing the DROID to see if it can pass as human. If the DROID fails the test, all 24 will be decommissioned and the SCIENTIST will start over. Both characters know this.

Set up a game of “Guess Who?”

The DROID chooses (from the deck) which of the options is its chassis. The SCIENTIST then asks yes-or-no questions of the DROID. There’s a catch, however: any old robot can answer factual questions (“Are you blonde?”). The SCIENTIST is trying to tell whether the DROID can pass as human, so the SCIENTIST asks subjective questions that only a true human would be able to answer.

Examples:

Are you beautiful?”Do you look angry?”Do you look like a muggle?”

After each question, the SCIENTIST flips down the faces that do not match the DROID’s description. Play until the SCIENTIST has one or fewer faces remaining. If only the DROID’s face remains upright, then the DROID has passed the test and gets released. In all other cases, the DROID has failed.

## CAPTIVITY OF CONSCIOUSNESS

MARCELO PASCHOALIN - [HTTP://LETRAIMPRESSA.COM.BR/INDEX.PHP/TAG/EN/](http://LETRAIMPRESSA.COM.BR/INDEX.PHP/TAG/EN/)

You were all locked down for what you believe. Every day a heavily armed guard appears and takes one of you from the cell -- you never see them again.

Today the guard came, but one of you fought back. Now the guard lies down as your friend died to escape. Yet the cell is unlocked and you may escape... Will you be able to do it?

Select one of you to be the GM and narrate the conflicts and results. The others are now fugitives in this underground complex. Each fugitive has one Specialty they choose.

Give each player (GM included) five tokens. When there's conflict, the involved players hide as many tokens as they want in their hands and reveal simultaneously. Whoever has most tokens wins the conflict (ties are still ties) and handles all revealed tokens to the other involved players equally, keeping the leftovers.

-Specialties act like an extra (virtual) token if they are related to the conflict.

Fight for what you believe. Fight for your freedom. Death is just another prison.

How many of us live locked down in prisons without walls? How many of us are judged everyday by what we believe, what we think, what we are? This game deals with that, as every player-prisoner must gather strength to overcome the conflicts, either by themselves or working together. They don't know why there are in prison, only they believed in something others considered wrong.

# CARD GUIDED ROLE PLAYING GAME

## ALEXANDER JAMES

The game is meant to be light narrative driven game guided by the art work on cards (or the stats if so desired) of your favourite taro deck, LCG, CCG or any other deck of cards with artwork.

Using a deck(s) of your favourite card game draw cards to represent your character(s) abilities, motivations, goals, and relationships to other players and the plot hook (also from drawn cards). The GM draws cards for inspiration/ furthering events; players draw 7 cards at the beginning and may play them to influence the story swaying it in their favor rewarded more cards for great narrative by the GM. If there is dispute on an action's success play of an appropriate card in reference to their abilities to resolve it is appropriate, otherwise a consequence (distancing the character from their goal) or GM can remove a card from that players abilities or add to their motivation.

Inspired by Fiasco, School Daze meets Dixit and meant to be on the fly narrative game guided by art.

# CARDSLAYER

THOMAS EVANS

What you need to play: Playing cards, Paper, Pencil.

Before the game starts, remove all the royalty(JKQ+Joker) from the deck.

Player's stats

HP(health)

CB(Combat)

Each stat is determined by drawing a card from the deck and adding 2.

During an adventure a player may want to do something that has a risk to it. That is a challenge. To do a challenge, the player Draws a card, if the card drawn is lower than the AT stat, the attempt is successful.

Creatures and Combat

Creature Stats are determined By the GM. 1 being the lowest, 10 being the highest. A 10HP/10CB being a dragon, a 1HP/1CB being a goblin.

When combat begins, players always go first in a round.

To attack: The player draws a card then adds their AT stat and the card for damage, the result is subtracted from the CB of the Creature and any remaining damage takes HP from the creature. After Players have either Attacked or done a challenge, The GM repeats the process shuffling the deck beforehand.

When a Creature or Player has 0HP, they're knocked out.

Thanks to my Trusty D&D group, Amy, and Jordack Whitalano's Destroyer

# CAUSAL FRIDAYS

## COMAN FULLARD - @COMANFULLARD ON TWITTER

You are at the Large Hadron Collider one Friday when calamity strikes. Pick a role. Roll D6 for Causal Points (CPs), the GM rolls for (or invents) the calamity & its cause. Only you can save the world.

ROLE SKILL

=====

Security	Violence
Administrator	Bureaucracy
Maintenance	Engineering
Politician	Charm
Physicist	Science
Intern	Athletics

CALAMITY

=====

Black Hole - Reality collapsing into the LHC

Evil Alternate Dimension - goateed player-doppelgängers wreak havoc

Dinosaurs - Velociraptors roaming hallways

Alien Invasion - The fourth kind of encounter. War!

Jean Claude Van Damme - Kickboxing mayhem

Haunting - Covered. In. Ectoplasm.

CAUSES

=====

Deity

Marguerita Mix

Emergent AI

Mad Scientist

Time Traveller

Government conspiracy

Players should understand the causation to resolve the calamity. Reward amusing / plausible reasoning with CPs.

Spend CPs to effect the world or roll a D6 test. Add 1 to your roll if using your skill. Other players may pay CPs on your behalf. Fall unconscious when your CPs equal a negative of your starting CP.

Track combined group criticals (successes & failures) & when they reach 6, the calamity escalates.

EFFECTS

=====

1 Critical Failure: Fail & lose 1 CP

2 & 3 Failure: Subtract 1 from rerolls

4 & 5 Success

6 Critical Success: Gain 1 CP

It's a bad pun - but a replayable game.

## CHAIN OF COMMAND

CRAIG A EISENBERGER - WWW.CRAIGEISENBERGER.COM

You and at least one other are the bridge crew of a damaged starship. The ship departments such as Propulsion, Weapons, Navigation, Communications, Medical, Research, Hanger Bay.

Collaborate to invent interesting people and fun stories while working to fix the ship.

Each department has its own crew and at least one thing broken. Crews have subordinate crews.

For each crew, build the scene: What is broken? Why? How? Opinions about those above you in the chain? Talk through the fix.

When ready to see if the fix works, flip a coin (or dice roll equivalent). If Heads, report up the chain that the issue was resolved. If Tails, go down the chain for the subordinate crew to crew fix something.

E.g. Your crew's attempt to fix the reactor core (Tails) caused a problem with the cooling array that the cooling crew needs to fix. They fixed it (Heads)? Try your the reactor core again.

Players should change leaders and roles each step down the chain. Diagrams and notes are useful for stepping back up the chain, remembering what the break/fix is, etc.

End when the ship is fixed or players are bored

# CHALK OUTLINES

FABRICE CLARKE

Materials: Blank paper (1 sheet each), pencils, whatever is nearby

Roles: Chief (1 player), Detectives (everyone else)

Rules: The Chief describes a crime scene that the Detectives have been called to. Each Detective then takes an item on their person or nearby, places it on their sheet of paper and traces around it. The Detectives must describe how these are potential clues which help solve the crime.

The Chief then takes one item from a Detective's sheet, places it on their sheet and describes a setback which the Detectives must overcome.

The Detectives must find a new item each, place it on their sheet and describe how they use it to overcome the setback.

Play repeats with new related scenes and setbacks until the Chief fills their sheet with items or they are satisfied.

The Detectives must now describe how all the items on the Chief's sheet fit together to solve the crime and name the culprit.

**Item Placement Rules:**

- Items must fit on the sheet of paper.
- Items cannot overlap each other nor any traced outlines of removed items.
- The same kind of item cannot be placed twice on the same sheet of paper. Chief's decision is final.

This design has three main principles behind it.

The first is that it could be played almost anywhere without the need for "special" equipment like dice. All that is needed is paper and a pen/pencil.

The second, that the rules are easily memorable and once learnt don't require referencing. This fits in with the "can be played anywhere" principle.

Lastly that the physical item aspect of the game inspires creativity in the role playing aspect.

Chalk Outlines leans heavily on the "MacGuyver" trope and is probably best played tongue in cheek or "campy" rather than seriously as players are unable to fail, much like heroes in many serial shows.

## CHAMPION BATTLEGROUNDS

NICHOLAS WIMSATT - [HTTPS://WWW.FACEBOOK.COM/NICHOLAS.WIMSATT](https://www.facebook.com/nicholas.wimsatt)

A card game where each champion card has numbers on four sides and four corners that equal to a sum of 40 but no single number is greater than 9. Champion cards are placed on a seven by seven grid with a flag in the middle. The player that starts first will place one of their champions on the side or corner to the flag to capture it and place beads of the same color on top of the champion and flag to show they own it. The next player can place their champion on the side or corner of a champion or flag they don't own. When a champion card is placed on a side or corner of an enemy champion with a lower number that enemy champion switches over to the player's side and they place their colored bead on top, this can occur to multiple enemy champions in one turn. Each player continues placing champion cards on the grid until they run out and the player with the most colored beads on the grid wins. Champion cards can be shuffled and split between 2 or more players.

I had ideas of expanding this by giving champions the ability to block attacks by placing the letter "B" on one of the sides or corners so it gives the player a chance to strategize more with their champion cards. I came up with this idea when thinking about Reversi and the card game from Final Fantasy 8.

# CHANCE GOODBYES

MICHAEL BLATHERWICK

You are walking to town. You've walked this way a thousand times, but this is different: this will be the last time. A one-way trip. You're leaving and you're not coming back.

Where are you going? Why aren't you coming back?

On your way, you encounter people you know. They don't know you're leaving. Stop and talk to them.

Roll 15 d6 and put them in front of you.

Each encounter, one other player describes who you meet and another plays them. Spend one of your dice and play out an exchange based on its value. Continue the encounter with another die, or say your goodbyes and walk on. You may use any number of dice on each encounter, but you must use all of them in the end.

- 1) Tell them something
- 2) Reminisce
- 3) They ask you something, you answer
- 4) They ask you something, you lie
- 5) Give them something
- 6) Silence

After the sixth encounter, you have left everything behind. You're never coming back.

Roll 2d10.

On a 00: you were wrong. This wasn't a one-way trip. Roll the d6s again and walk home. Encounter everyone again, in reverse order.

## CHANGELING HISTORY UNIT: MENDING SPECIALISTS

### PROPHECY BREAKER

Game for 2-6 players, requires a deck of cards

History is broken! You are a unit of immortal shapeshifters from future who have been sent back in time on a one-way-trip to fix everything somehow. You can turn into anyone and can't go back in time again.

Each player starts the round with 5 cards, and after every turn draws 1 card, +1 if they had none.

Players go clockwise, each having one turn in a round. Player whose turn it is flips the top card and describes how they messed up a historical situation.

Afterwards, players can play any number of cards, describing how do they fix the situation. Card that's played must match the suit or rank of previously played card. Play until the situation is fixed, or you run out of playable cards.

Get descriptive and keep it fun!

Actions:

Hearts: save someone from death, create object

Diamonds: replace someone dead, give object

Clubs: remove someone, destroy object

Spades: fake someone's death, steal object

Starting situations:

2-6: important person dead

7-10: major invention/object gone

J: grandfather paradox

Q: butterfly effect

K: world war

A: player can make up anything or draw again

Thanks to everyone who helped me make the wording better, especially BornToDoStuff!

# **CHARLIE, THE DEVIL AND ME**

PADDY HUTCHINSON - [HTTPS://LIBERATIONINDUSTRIES.NET/](https://liberationindustries.net/)

Write these names on three different index cards.

Charlie.

The Devil

Me

Charlie is the only AM radio newsreader we receive out here.

The Devil won't get off my shoulder.

And here's Me, stuck between them and the backroads.

Charlie sets a scene; reading off the weather, the date and what local event is happening right now.

The Devil states our most desperate Need.

Ask Me... we'll say how we try to get it.

The Devil says what tries to stop Me, and we get to respond.

Charlie decides who wins out, and closes off with a news report of "the incident".

Possible Needs: Food. Water. Care. An Audience. Help. Fuel. Closure. Answers.

As the scene ends, each pass your card to the player on your left, and the new Charlie kicks us off. Repeat until 9 scenes have played.

Come the end, The Devil will say what we lost, and ask Me... you'll hear what we found. Charlie, as always, will tell us what the News had to say about it.

## CHARMING FRIENDS AND MAGIC CAKES.

RUBER EAGLENEST - [HTTPS://TWITTER.COM/RUBEREAGLENEST](https://twitter.com/RUBEREAGLENEST)

An epistolary magic bakery roleplaying game.

In a universe where there are magical ingredients that could affect the mood of the commensals... a group of friends, scholars of Magic Bakery, keep correspondence with each other. They write about their lives, problems, and desires, and they cook special cakes to affect the lives of their friends.

Phases:

- 1.- Together the players define the universe where the game will take place.
- 2.- Define a magic system or use an existing one. The system must complement real-life recipes, just use magic variations, for example: add felicitas sugar (improves happiness), iracundias leavening and negatus flour (negates anger).
- 3.- Each player defines the character they will play. Start narrating it to the others by turn, explaining your current situation.
- 4.- Go home and send real letters to each other in character. Attach a bakery recipe. Attach a “consequence” for the recipe.
- 5.- The character that receives a recipe, bakes it, eats it and reads the “consequence”. Apply the magical effect to her character, further developing her and the story.
- 6.- Answer each letter back in character.
- 7.- Repeat and enjoy the cakes. Play, maybe, for some weeks, months or a whole life.

## **CHARON'S OBOLS**

### **GRIFFITH WOOD**

You have died. Regardless of your previous life, you only have one goal now: To complete your journey into the Afterlife. Armed only with a pair of silver obols you must now journey into the unknown.

Charon's Obols is an RPG for two or more players. One plays as GM (called The Guide) while the others play as the spirits who are trying to reach their final resting place. Each Spirit receives two coins at the beginning of the game. These coins represent the price that they must pay to have Charon ferry them across The Acheron. But! Be wary, for not everyone is fortunate to have been buried with two silver coins. Many other dead beings will attempt to take your coins through violence or treachery. If the spirits try any task with dire consequences upon failure, then they must flip one of their coins. If the coin lands on heads they are successful and can continue their journey. If the coin lands on tails then they have failed and they lose one of their coins. Spirits who lose both coins cannot pay Charon and become lost to the void.

What will you do to safely enter the afterlife?

## CHART STAR

TYANNA LAZAUSKAS

The players are in a time-sensitive setting, solving puzzles and journeying across the land, navigating with the help of astromancy.

Characters are rolled with a 12 sided die. They fill out a star chart (like horoscopes).

For example:

Mercury (Communication)

Moon (Secret intentions)

Mars (Conflict)

Jupiter (Luck)

Rising Sign (special flavor)

Each sign will have a certain affect in each individual sign. So if your sun sign is Virgo (the closest thing to a cleric), and your moon is in Aries (warrior class), you may struggle to balance being a leader and wanting to fight.

Every “day” of game play, the Astromancer rolls a 12 sided die to see what constellation the moon is in. Like ancient religions worked their lives around the motion of the planets, the sun, and the earth, certain aspects of a character will be affected by this motion. For example, the moon moving into a more aggressive sign will cause warrior-type advantage, while characters with a peace-loving sign will be at a disadvantage. So characters are forced to try to solve puzzles together in different ways every day, as “fate” works either for or against them.

# CHIAROSCURO

BRIAR GRAY - [HTTPS://TWITTER.COM/BRIAROFTHESHIRE](https://twitter.com/BRIAROFTHESHIRE)

(To be played in a library, museum, or other many-roomed building.)

You are lost, Travelers, far from the dark world you once called home. Your compasses are broken. You're surrounded by alien light.

Share with each other your hidden names. Why did you leave? What do you miss?

Move from room to room: every threshold you cross is a portal to a new reality. When you arrive, count the light sources. The more there are, the farther you are from home.

Take note of local customs - things may appear the same, but they are not. People are strange here. What has changed? What are the dangers? Try to channel your fear into curiosity.

Take solace in your companions. Some may leave to search elsewhere: Mourn them. Hope to reunite later on; if you do, share stories of your travels. How have you changed? What have you survived?

When you find yourself in total darkness, you'll know you've returned home. Inhale. The infinite black of your world brushes soft against your wings. You are cloaked once more in familiarity: deep, solemn, safe. Nothing can harm you here in the dark.

Exhale. Let your own light out, now. Illuminate the space yourself.

Inspired by Avery Alder's work, especially Brave Sparrow.

I wanted to play with foreignness and anxiety, the sense of unbelonging in what should be a familiar space. I also wanted to subvert the usual safe/unsafe dichotomy of light & darkness. Finally, I wanted to explore light (and light pollution) as a destructive force; if you play Chiaroscuro at night, you should be able to find "home" easily by going outside, right? But that's often not the case. Because of human intervention, true darkness is very difficult to reach nowadays.

If you play Chiaroscuro, let me know on Twitter how it went!

## CHILDISH THINGS

EVAN SAFT - [HTTPS://TWITTER.COM/NAMESEQUIPPED](https://twitter.com/namesequipped)

What you'll need

-A storyteller

-Some players

-Some mementos(toys, personal items, things from the past)

-A coin

The storyteller is the General. The players are Soldiers.

The Soldiers are at war, far away from home, the only remaining members of their squad.

The General has a Mission for the Soldiers to complete.

The General begins by telling each Soldier their role in the squad. Each Soldier responds by describing what their eyes look like, and placing three mementos in front of them.

The Soldiers then commence the Mission.

A Soldier will always succeed when taking a militaristic action. If a Soldier attempts any other action, flip a coin; heads, they succeed; tails, they encounter a complication. When a Soldier does something no one should have to do, they choose a memento, tell the others what it means to them, or a memory associated with it, and puts it away, removing it from the game.

While a Soldier has no mementos, the General controls their actions.

When you share a tender moment with another Soldier, you may give them one of your mementos. Tell them what it means to you.

The game ends when the Mission is accomplished.

I had previously made a game using toys where they were intentionally devoid of meaning. I wanted to try a game where their meaning was paramount. Thanks to my partner Adele for helping me find the right words.

FINALIST

# CHILDREN | CARETAKERS

MICHAEL THOMÉT - [HTTP://INCOBALT.ME](http://INCOBALT.ME)

Air kisses around | They are waking up.  
you, filling you | The children stumble  
with your first | from their pods in  
labored breath. When | pain and uncertainty  
you exhale: a scream | of the world, and  
as you open your | they will need help  
eyes to the blinding | coming to the terms  
reality. | of their existence.

|

You are a child of | You are a caretaker  
humanity. | of hope.

|

1000 years ago, your | Your makers designed  
ancestors were sent | you from plastic and  
to a distant star. | steel with the sole  
Your children will | purpose of ferrying  
become the hope of | these souls to their  
humanity. But you? | destination. They  
Your duty is done, | instilled you with  
ejected so the new | the care to love  
generation may grow. | them and the caution  
Find your purpose | to watch for dissent  
and hope. | that may grow.

|

You had a dream of | You were built with  
doing something. | a function. What was  
What was it? When | it? When you act,  
your actions mimic | roll a d6. If it's  
your dream, gain | your function, roll  
hope. Sacrifice | an extra d6. If a  
hope to carry on | five or six shows,  
when halted. | succeed.

|

'Til death. | For eternity.

|

# CHIROGRAPHICON

## DROWNER

Chirographicon

The demon threads in shadow. Even children know this. Do not turn around and ask for favour. It will twist your wants around your neck and strangle you slowly... unless "they" come by. Only then will your soul have a chance at redemption. They" are people who specialize in winning souls of fools from the darkness. The only way to accomplish this - the Redimet Verse.

Prepare and show "them" the Chirograph and describe the tragedy it brought. Throw 3d6 to generate the words of the Verse:

Word 1: Catch Recite Race Cut Kill Trade

Word 2: Yourself Family Wife Child Demon Saint

Word 3: Cry Smile Moon Sun Needle Sword

Example: (4)Cut (4)your child's tongue out while (2)smiling.

Example: (2)Recite a poem about (1)yourself while staring at the (4)sun.

They" throw 1d6 each and keep the results, so do you - demon.

They" conjure up a way to trick you and bargain in the fool's name.

Every sentence costs a point from that characters pool.

You can ignore "their" words by paying the same price per sentence.

Once someones pool runs out - they fall silent.

Do not let "them" STEAL from you.

May the conciseness of thought be your sharpest edge against evil. Have fun tricking the devil out of his souls. This is a system I'm working on with a bit more of a comedic twist. It's loosely based on the Dogs in the Vineyard conversation system. I love the idea of using the players actual skills as the skills of their characters. Wit, word smithing, forethought can all be forged into weapons.

## CIRCUS CLOWN BANK ROBBERY

### GHOEK - N/A

You are a circus clown. You and your clown colleagues are robbing a bank. Why? How? That will be discovered as the story progresses. The GM fills in the scene. You can request a backstory scene anytime to flesh out how things got to where they are. Write down details as you elaborate on your character. Who are you? Who are the other characters? What brought you to this? You will find out as they are defined through narrative storytelling. If you take a contested action (where there is a chance of failure and consequences for failure), roll two dice. For something your character is bad at, take the lowest result. For something your character is good at, take the highest. Otherwise, take the average. 1-3 is failure, 4-6 success, round up. The backstory you create dictates your character's skill.

Maybe you're not after the money, maybe you're stealing sensitive documents from a safety deposit box. Maybe you need money to pay for your daughter's surgery, or crave the thrill, or have no retirement, or you are a just simple clown mixed up in a robbery. Now, one of you must shout "EVERYONE ON THE GROUND" and begin.

## CITY OF SOULS

### FREDERIC DEUX

You're a soul fragment of The City, incarnate as a human to rise against the rot that gnaws your mother.

Corruption, criminality, pollution.

One of your brothers has failed The City.

He's The Lost Soul.

He's your enemy.

And he's one of the players.

- Roll secretly 2d6 with the referee. The lowest roll designates the Lost Soul.
  - Choose four Aspects: a name, and three other broad traits that may apply to both a human and a city's neighborhood.
  - One has to be a serious flaw!
- Ex: John, artistic, full of life, insane
- Each is valued 6.

---

To perform a difficult action:

- Choose an appropriate Aspect (including Name)
  - Roll 1d6 and minus Aspect by one
- Roll <= Aspect: success, otherwise: failure

Except Name, all Aspects can generate ~` low magic ~<sup>a</sup> (use your imagination).

A serious wound reduces Name by 1.

Reaching 0 on an Aspect means Soul's vanishing.

Play a short adventure in which characters fight corruption/criminality/pollution in a big city (think about "street-level characters" in comic books).

If at the end the flaw of the Lost Soul is above 0 and lower than any "positive Aspects" of the other players, Mother City dies, and The Enemy reveals himself.

Ever since I was a kid I have really liked the Marvel and DC street-level characters such as The Punisher, Daredevil, Moon Knight, Batman, etc.

And, actually, I like all kinds of stories in which the city is also one of the main characters.

In these stories we can feel the breath of the city. It is alive, it has a conscience, a soul, a bright side and "a dark half", and it naturally gives birth to villains and heroes.

One of the most interesting things about these street-level characters is that they are not so different from the villain(s) they fight so hard. They all have weaknesses, they all break the law - most are even murderers - and if they sat down in a therapist chair they probably would be qualified as "psychos".

Anyway, these are both basic and deep topics, with infinite narrative potential.

So, I wanted to give a try such a setting, in which a city literally gave birth to these two strong archetypes: heroes and villains.

I also wanted a touch of esoterism and a strong connection to the "Mother City", who gave the characters a part of her soul, and some powers by the way.

But most of all I wanted one of the players to assume (secretly) the role of the traitor, the one who works against the heroes in the shadow, the one who reveals himself at the end to claim: "Ah, ah, ah, ah! Finally, I won!"

Considering the "200 words constraint", and since there are so many similar inspiring comic books and detective fictions to easily adapt, I did not feel the need to focus on the creation of the adventure itself.

But specific rules were needed still. They had to favor narration and, obviously, they had to be as simple as possible - but not simplistic -, concise, and light enough to easily set up a credible but short "one-shot" adventure.

Thanks for reading this.

Have fun!

PS: Many thanks to my wife and her limitless patience. ;)

# CLASH OF THE VILLANS

JASON HICKS - @BLEAK\_RISING ON TWITTER

2-6 players

A game of ploys and schemes.

Players write name, description, and quote of their Villain on index card.

Also On Card:

Tactic    Enemy    Weakness    Reputation#    Henchmen#    Plot

Players pass cards to their right and rank Reputation and Henchmen from 1-4.

All cards are collected, shuffled and dealt.

Players receive tokens equal to  $10 - (\text{Reputation} + \text{Henchmen})$ .

Player with the highest Reputation+Henchmen, Plotter, describes a plot for world domination. Write a rank from 1-5 for Plot.

Other players add tokens to a pool to describe ways they will foil the Plot until everyone passes. If token played, write a description in Tactic, Enemy, or Weakness slot.

Plot is foiled if pool equals rank, tokens leave play; if pool higher Plotter takes excess tokens.

If pool is lower, Plot succeeds, Plotter adds points to Reputation+Henchmen for each token in pool, and other players reclaim tokens.

Players receive one token if at zero after Plot resolves.

All cards are collected, shuffled and dealt. Players keep current tokens.

Play repeats, highest Reputation+Henchmen goes first, previous Plotter cannot go consecutively.

Expand on new Plots using previous ones and filled-in slots.

First player to Reputation+Henchmen=10 wins.

# CLIMB THE SPIRE!

13SPARX13

You need to get to the top!

You've got WIT, GRIT, & FLIT, for which you have 6 points.

Different weapons contest different attributes (opponents roll d6-pools). When you lose, drop an item or 1 point; when you win, get 1d6 XP. At 10 XP, gain a treasure or attribute point; after three victories, ascend a level.

Roll on a sheet of paper - if a die rolls off, don't count it. Cut the paper in half when you ascend.

-- EXAMPLES --

## WEAPONS

- \* Sword - Your GRIT/their GRIT
- \* Fireball - WIT/FLIT
- \* Sword (Sparkly) - GRIT/GRIT, magical
- \* Axe - GRIT+1/GRIT

## GEAR

- \* Ring (Invisibility) - 4d6/WIT to fight, 3 charges
- \* Dimensional Warper - Spend 5 XP, tape on a cut-off piece of paper (it gets cut when you ascend, too)
- \* Potion (WIT) - Double WIT for a fight, 1-use
- \* Rope - Use to ascend

## ENEMIES

- \* Ghost - 3/1/1 - Only hurt by magic
- \* Giant - 1/3/4
- \* Pit Trap - 0/0/0 - FLIT/3d6 to fight it
- \* Elemental (Extremes) - 0/1/6 - Rolls of 3/4 don't count

-- DM --

Add stuff - enemies, items, rules, floor-specific effects, etc. - examples are only a starting point!

For single-player: write on cards to make a roguelike.

Looking at the rules, I guess there isn't an end point. I'm writing this on short notice (totally my fault for ignoring the email for 9 days, but whatever), so I can't test it to say where you should call your climb a success.

On the off chance you want me to add anything to this mess, pester me on reddit (/u/13sparx13), and I'll try to add more content and refine the rules (and add some of those floor-specific effects; wish I could've fit a couple in the rules, but I'm at an even 200).

FINALIST

# CLOSING ARGUMENT

ALESSIO VENTURINI

Materials: paper and pencils.

The Lawyer preparing is closing argument to convince Judge and Jury of his client's innocence.

Each player takes 5 sheets and without being seen by other players writes:

- Crime Committed (drug dealing, rape, murder, etc.)
- 2 Positive Facts about the client (underage, abused, philanthropist, handicap, etc.)
- 2 Negative Facts about the client (alcoholic, junkie, pedophile, homicide, etc.)

Don't write innocent or guilty, this will be determined by final verdict.

Create two piles, one with the Crime Committed, the other with the Facts. Every players take casually from the piles one Crime Committed and 4 Facts.

In turn, a player will play the Lawyer and the others plays Jury and Judge.

The Lawyer shows the Crime extracted. Judge and Jury agree the "crime scene" and tell what happened (creates a simple and credible situations).

The Lawyer read privately the Facts extracted and creates a plausible story to get his client off. Remember: you can use Facts as you wish. What matters is winning. When is ready, the Lawyer says his closing argument.

The Jury votes.

The Judge votes (and his vote count as two).

Say the verdict.

Continue clockwise.

The hearing is closed.

## COCKTAIL BARBARIANS

CAL WILKS - [HTTP://WRESTLEPIG.TUMBLR.COM/](http://WRESTLEPIG.TUMBLR.COM/)

You are all Barbarians, empowered by the spirits of the land through traditional Shamanic Alchemy from the Cocktail Mountains.

Get a lot of different bottles of spirits together, as well as a few mixers and weirder stuff. The more the merrier. Get a scrap of paper for each ingredient and write a cool barbaric verb for each Spirit and Adjective for each mixer. Use the basics, like Punch, throw Lightning Javelins, and Argue.

Each Player comes up with their own Barbarian with a cool name, maybe even a personality beyond shouting.

Starting with the person who brought the most booze, each Barbarian narrates a scene involving an obstacle that must be overcome by one of the other Barbarians. One Player then alchemically assembles a cocktail from the available drinks, then combines the cards into saying how his Barbarian defeats the obstacle. Note what was in each drink. That player now starts describing a new scene. If there's a teetotaler, they can stay as narrator.

Keep this going until the story feels finished or it's a health risk. The Barbarian who drank the largest variety of Liquids becomes the new Chieftain.

HARD MODE: Only bring a small amount of each drink.

Unfortunately the mechanics don't allow the use of the pun 'Beerbarians' but there's always next year

## CODE PAST PRESENT FUTURE

THEMONARCHGAMER - CHOICEANDCHANCEGAMING.WORDPRESS.COM

Storytelling now controls the future of the world; the first AI must have its own memories. Players portray software and sociology EXPERTS - each with their own agenda - attempting to collaboratively construct this first AI's memories.

One player may instead optionally be selected as ARBITER to ensure fairness. Otherwise, all players function as the ARBITER together.

First, the ARBITER assigns all EXPERTS secret objectives (e.g. "Restore the Illuminati to power").

The EXPERTS then take turns, starting from the Unix Epoch (Jan 1, 1970), describing one event that they give the AI as a memory. These events may be made up, but a two-thirds majority veto forces the player to use a historical event instead.

This event is then written down (into MEMORY). Play repeats until a date set by the ARBITER is reached (default: 2040).

At the end of the game, the players reveal their secret objectives and the ARBITER decides how much each event in MEMORY supports each player's objective by awarding STRONG INFLUENCE, WEAK INFLUENCE, or no influence.

Afterwards, all EXPERTS roll 1d6 for every STRONG INFLUENCE and 1d4 for every WEAK INFLUENCE they have. The player with the highest roll wins and narrates the future.

I admit, I was inspired by Jim McClure's game Reflections. After listening to Wolf 359's episode 41 "Memoria," I knew what my theme for this year's 200 word RPG challenge would be.

# COIN.HEADS

ANDREY 'RANDOM\_PHOBOSIS' STOLIAROV

You are crooks in any setting where crime exist.

## CONFLICTS

1. State intent.

2. Determine disposition:

you have upper hand	advantageous	3 coins
the powers are equal	risky	2 coins
you're at disadvantage	desperate	1 coin

3. Toss the coins.

4. GM offers a cost (alarm triggered/bystanders hurt/ammo depleted). If you accept it, you may toss additional coins (the same amount), adding them to the result.

Repeat until cost is too high.

5. Count heads:

- 1 - weaker alternative to original intent
- 2 - success
- 3 - triumph

## COUNTDOWNS

1. Write impending event on a sticky note (guards alerted/hostage killed/evidence erased).

2. When something advances the countdown considerably/severely/tremendously, add 1/2/3 coins on the note, then toss all coins on it.

If less than 3 heads - countdown continues, otherwise the event happens.

## LOOT

When selling stolen goods or getting paid, each player gets Loot coins.

Between missions, player may convert Loot to Aces (keep their pool separately). Spend an Ace by tossing it into a conflict. Use flashback to retroactively describe cool gadget/bribed NPC/devious plan.

Alternatively, Loot may be added to plot-level Countdowns (get rich/track down nemesis) to advance team or personal agenda.

I stole the disposition mechanic from John Harper's Blade in the Dark. Be sure to check it out, it's awesome!

## COLD HEARTED

JOHN BACKERS - [HTTPS://TWITTER.COM/B\\_CKERS](https://TWITTER.COM/B_CKERS)

Cold Hearted: A game of relationships and Indescribable horror in the arctic.

You are researchers who have uncovered something in the ice. In the base, tensions are running high.

Have everyone sit in a circle and give everyone three cards, face down. Place a bottle in the middle of the table. Give yourself a name, make it visible.

Starting the oldest player going clockwise, take turns spinning the bottle. When it lands on someone (Respin if it lands on you) choose one:

1. Tell a secret
2. Proposition alone time
3. Accuse another

If they go choose to believe or go along with you, flip a card face up, marking down their name. If this card is discarded, the player marked on it discards one of their cards instead.

If they choose otherwise you discard a card. Depending on how many cards you have left, they narrate your encounter with the horror.

- 2: Something isn't right  
1: A terrifying glimpse  
0: Death

If you land on someone who has no cards left, discard 2 cards, and follow the discard step above.

When only one person is left, the next person they land on narrates either their escape or their death.

## COLONY

SUBSOAP - [HTTP://WWW.SUBSOAP.COM/](http://WWW.SUBSOAP.COM/)

Players take turns drawing a card from a 52 card shuffled deck and rolling a d20.

On each player's turn, describe the development of a colony team sent to an unknown alien planet.

At the start of the game, crew has just arrived and are coming out of cryo-stasis. Each player describes their crew member and picks a card suit to get a +2 on.

First card of each suit must describe initial state of its category.

Keep a written journal summarizing events. Players must consider past events for what happens next.

A - 10 describes how interesting an event is. A boring. 10 interesting. JQK are exceptional events - use imagination.

d20 describes success of event. 1 is critical failure / disaster. 10 / 11 is not good or bad. 20+ is critical success leading to a breakthrough.

Event categories:

Heart - Crew... Social... Holiday...

Diamond - Technology... Building...

Club - Food... Resources...

Spade - Expeditions...

Game ends when deck is out of cards or a critical failure happens which would end the colony in some irreparable way. Critical failures can only happen with a roll of 1, and they don't have to be game ending they could simply remove some players from the game.

Event categories can be many more general topics thus the ... use your imagination for what related topics a suit could associate with given the context of other suits.

I usually make computer games.

# **COMMITTED!**

KEN MAHER - [HTTPS://KENMGAMES.WORDPRESS.COM/](https://kenmgames.wordpress.com/)

This is insane! You wake up in a room with complete strangers and no memories. You have ONE burning question and some hazy, half-formed impressions. Can all of you work to piece the threads together and discover a way out, or will you prove yourselves worthy of being committed?

Players will take turns asking their one burning question and the group will answer it together, in an effort to determine who and where they are, why they are there and how they can escape. Sounds easy right? Not so fast!

You may ask only one "Who, What, Where, When, Why, or How" question, BUT one that is given to you by Google's auto completion. (For instance: "How did I ..." "Why is ..." "When will we ...") Type in the beginning of your question and pick the suggestion you like best. This is what you need to know. The others will help you answer it, just as you help them with their question.

If the players can craft a story that makes any sense of who they are, and why they are there they are free to go. If not, they are deemed fit to be committed!

Thanks for taking a look. Hope you enjoy the craziness.

## COMMUTER SKILLS

### AMBER

You're trying to get to work on transit during rush hour, and you're set to be exactly on time.

Choose 1 skill- 1. Never stuck in traffic. 2. The driver knows the route. 3. No construction on the line. 4. No one peed on that seat. 5. Never travelling with a thousand school children. 6. Never break down.

You have twenty stops to get to your job. Before each stop, roll a d6. Whichever number you roll, the corresponding negative effect occurs. Ie/ roll a 1, traffic is horrendous. Roll a 2 your driver is new and lost. For each negative effect, lose 1 transit minute. If you roll your chosen effect, gain one transit minute, making you less late. Whoever makes it to work in less time, wins!

Tell the story of what has happened. You're all on the same bus/streetcar/subway, so when something happens to one of you, you can all tell the story of your own reactions. If George rolls a 4 (and it isn't their specialty) how do you all react to them sitting in pee?

Transit- fun for everyone!

# COMPETITIVE GAME DESIGN

CHRISTOPHER CORRADINI - [HTTPS://WWW.DOWNLOADABLEZEBRAS.COM/](https://www.downloadablezebras.com/)

You and 2-3 other people are Game Designers

It is time to make a game

Write Down a Vision, it should be lofty and hard to achieve

Ex-this game will make you forgive your father, this game will teach evolution

Write down a Hard Line, it should be unreasonable

Ex-this game can have no combat, this game cannot use paper

Take turns adding your Idea to the game

When you are done explaining your Idea the other Designers can ask one question about it. Answer them honestly.

Each other Designer who feels your idea goes against their Vision or dangerously close to their Hard Line may compliment your idea and then change it to their liking, taking partial credit for the Idea.

Once all the Designers are satisfied, write down the Idea

The next Designer may now introduce their Idea

Once you have as many Ideas written down as there are Designers, the game is released.

Gain 1 Validation for elements of your Vision present in the finalized Ideas

Lose 1 Validation for each Idea that includes your Hard Line

The Designer with the most Validation is the best

Inspired by an ill fated meeting where we tried to design a mech game, thanks to Shana Foldes, John Norry and Mike Tepper for putting up with all my hard lines. Thanks as well to Spencer Hughes for editing all my garbage and Colin Peacock for additional assistance.

# CON-TRACTION

WILLIAM J. (B.J.) ALTMAN - [HTTP://KRENDEL.NET](http://KRENDEL.NET)

Reaching your goal risks total collapse.

## MATERIALS

3+ players

Strong bar magnets

Cards

## SETUP

Choose the setting (e.g. Venice or a teenager's mind).

Choose the goal (e.g. monopolize the pearl trade or who to ask to Prom).

Choose your character (e.g. Alfonsi Trading House or thinking of Sam).

Place your magnet on your card so that if two cards touch, the magnets strongly repel or attract each other.

Arrange the cards equidistant in a circle with one pole facing center so the magnets aren't interacting.

## GAMEPLAY

Proceed in order of increasing age.

Describe a scene involving your character and at least one other, illustrating an attempt to achieve the goal.

If your character is described in a scene, move your card one card width toward the center of the circle.

If your magnet moves off the card or touches another, your plans blow up. Reset to your starting position, and describe how the previous scene ruined your efforts.

When resetting, you may choose to be destroyed. If so, describe how another profits and move them toward the center. Make a new character.

The first character to reach the center achieves the goal and describes the end.

# CONCHES AND CAMERAS

TAKUMA OKADA - [HTTPS://TWITTER.COM/TAKUMA\\_OKADA\\_](https://twitter.com/takuma_okada_)

It is the morning after a storm. The beach is littered with debris tossed up by the violent ocean. You, and maybe your friends, comb your way through the detritus in the early morning and find something unusual. What is it? Pick below, or roll a die.

1. A sealed container. Perhaps covered in barnacles.
2. A message. Recent, or archaic?
3. A deepsea item. What dragged it out of the depths?
4. A relic from a forgotten age. How long ago did this sink below the waves?
5. An ordinary object with signs of usage. What was the previous owner like?
6. A precious treasure. Natural, or man-made?

If you're playing with others, pass the object around. Take turns noticing its features. Ask questions, tell stories, and give explanations. You can use the example questions for inspiration or suggestions.

The dawn is breaking. The sun rises over the ocean, so tempestuous the night before, and now impossibly calm. Will you seek out the previous owner? Keep the object? Or throw it out to sea, for someone else to find?

Whatever you decide, take the long way home, and have a cup of your favorite hot drink.

Longer version with more tables at: <https://docs.google.com/document/d/12EliMn-LxcSfD9-CVHNhgPYiIXtAba53DuJdtShVFbc/edit?usp=sharing>

Thank you to Sam, designer of You Will Destroy Something Beautiful and all around good person/GM. And of course thank you Rachel, Ethan, Mike, and everyone I've played games with recently. Y'all are the best.

# CONFABULATION

MATTHEW GRAVELYN - [HTTP://MATTHEWGRAVELYN.COM](http://MATTHEWGRAVELYN.COM)

Five players portray Witnesses of a crime and Detectives looking for answers. Need: pencils, 20 notecards.

## -Setup-

Write Detective attributes on separate notecards:

- Personality: Arrogant, Intelligent, Cautious, Rookie, Observant
- Approach: Demand, Intimidate, Empathize, Bargain, Convince
- Flaw: Temper, Nerves, Overwhelmed, Distrustful, Lazy

Randomly take one from each category.

Write questions on separate notecards:

- What crime was committed?
- Who did it?
- Where did they go?
- When did it occur?
- Why did they do it?

Randomly take one. Write five answers on the back. Keep them secret.

## -Witness-

Pass answers left. Cross off one answer. Repeat until only one answer remains on each. These are the answers. Hide them. Remember what you can. Memory is subjective.

## -Investigate-

Take turns being a Witness. Detectives to your left and right question you. Set a timer for 3 minutes. Detectives act their attributes, attempt to learn answers. Witness reacts to Detectives, attempts to recall answers. Stop when the timer ends. Repeat for each player. Perception becomes truth.

## -Deduce-

Detectives piece together answers to solve the crime. Do you know enough to confidently close the case or is it left unsolved?

If you close the case, check answers. Were you wrong?

How do you succeed or fail?

This game was influenced by the subjective nature of witness testimony, memories they believe to be entirely real. The term confabulation refers to the distortion or fabrication of memory without malice or conscious intent.

Thank you to Jennifer Kaplan for helping me take my initial ideas and forming this game. Thanks also to Hannah Shaffer for her feedback and support.

# CONFESS!

## KAY

The 2 players make up a story about a crime (crime scene, timelines, evidence and such). Then they pick 10 main details from that story (place, missing objects or even the name of a pet) that will be the focus of the interrogation between the players. After that, they roll a D6 and who gets the higher number decides the roles they'll be playing: detective or culprit.

Out of those 10 details previously chosen, the detective secretly selects 6 proofs: 3 which the culprit will have to confirm and 3 which they will have to lie about (because only the real culprit would know them correctly).

The interrogation lasts three turns, each turn the detective can ask two questions to the counterpart about the 10 selected details. The culprit can answer the questions saying the truth or lying.

At the beginning of the third and last turn, the detective removes one of the 6 proofs he hasn't asked questions about yet.

At the end of the third turn the culprit is arrested and loses the game if they had answered in the wrong way at least three times (lying to those the detective wanted them to confirm or vice versa).

It was so exciting to try joining this challenge! Hope you like it!

For an extended version (and a quite funny tryout) check: <https://docs.google.com/document/d/1nkUbr0lHY4oeDspauVqna5-RX8weVKRdACt0yLr2Gko/edit?usp=sharing>

# CONSEQUENCE, THE TYRANT

RICHARD DE WINTER - N/A

Requires: two people, 10-30 paper slips, pens, a cup.

Together, define a LEADER:

Who do they lead?

What's their GOAL?

What two THREATS do they face?

What's their title and name?

Which do they believe is best: to be loved, feared or respected?

One person plays this LEADER, one is the NARRATOR.

Each turn:

1) [turn 4 onwards] NARRATOR may draw a slip from the cup, narrate CONSEQUENCES they wrote, then discard.

2) NARRATOR describes recent events and presents a difficult choice or dilemma that has arisen (possibly inspired by GOAL, THREATS, previous CONSEQUENCES). LEADER asks NARRATOR three questions to explore the issue, then describes their course of ACTION.

3) Both secretly choose a number from 1-3 and reveal. NARRATOR describes short-term CONSEQUENCES based on the sum:

5, 2 good

4 mixed

3, 6 terrible

4) LEADER secretly writes the possible long-term CONSEQUENCES of their ACTION on a paper slip, then conceals by folding in half. NARRATOR writes alternative CONSEQUENCES on the slip, folds again and places in the cup.

5) Swap roles.

When LEADER no longer leads, GOAL is achieved, or blank paper slips run out, each narrate short epilogue illustrating one aspect of the LEADER's legacy.

An exercise to get to the crux of what I find interesting in stories and storytelling - difficult moral or ethical decisions and their (often cascading) repercussions. Inspired by The Quiet Year, King of Dragon Pass, Reigns and recent work from Telltale Games. Short-term resolution mechanic adapted from As the Worm Turns by Paul T on story-games.com

# CONTINUITY ERROR

ALEXANDER FLORES - [HTTPS://TWITTER.COM/ALEXWILLWRITE](https://twitter.com/alexwillwrite)

You are now the editor of a superhero comic! In order to write issues of comics you have to have a character, so let's...

Create A Super”

On a blank index card, write the name of your Super and describe their superpower in one sentence. [When doing this at the start you have 5 minutes total]

Now let's build our comic continuity! To do this we write comic Issues. You write an Issue by rolling 1d4 & using that result to prompt a one sentence summary of the Issue on a blank paper in pen. You have two minutes to write. When you're finished, title and number your Issue, pass the paper to the right, & the writing process starts over.

Roll:

- 1 - “Create A Super”
- 2 - Borrow a Super
- 3 - Free Reign
- 4 - Roll Again

Roll Again:

- 1 - Retcon
- 2 - Remove a Super
- 3 - Guest Writer
- 4 - Crossover Crisis! Everyone playing writes 6 Issues in 6 minutes together. These Issues end the continuity. No more Issues can be written on this paper.

Save your cards! When you use a previously made Super for a new game you may add one sentence to the index card during the start.

This game based on my love of how goofy superhero comic lore can get and how (I would imagine) the pressures of time management, not knowing what other writers/editors/artists are doing, and editorial mandates can make that stuff a real fun mess. Thanks Maureen M., Victoria M., and Sergio F. for all the help. Have fun!

# CONVERGENCE

DAVID ANDRIEUX

You accidentally discover a way to send messages to the past, which you realize later altered the future - in a terrible way. Will you repair that mistake, or fail and end up in a foreign timeline? And what will you sacrifice on the journey?

Determine as a group what is wrong. Maybe you attracted undue attention, suffered a loss, or started a war.

Take three dice showing the sequence '521'. The sequence indicates your current timeline coordinates. Your original timeline is '111'.

Taking turns, you send a message up to two weeks back in time. Describe the message, add 1 to one of the die, and subtract 1 from another (adding 1 to a 6 brings you back to 1 and vice versa). Roll the remaining die. This is your new timeline.

The player on your left describes an unintended consequence, the player on your right something unchanged in the new timeline. You describe a positive change.

In timelines with identical coordinates (e.g. '222') the time-messaging device is destroyed.

The game ends when you reach timeline '111' or when the device is destroyed. Each player narrates their new life, what they gained, and what they lost in parallel timelines.

Inspired by the incredible visual novel/anime Steins;Gate!

# COPS ON STAKEOUT

MATHILDE LENOIR - NONE

Interpret the roles of cops in unmarked police cars on stakeout for a night!

Roll a 10 sided dice on each chart:

Chart 0 : Police squad  
1-2: Criminal investigation  
3-4: Child abuse  
5-6: Forward intelligence  
7-8: Special branch  
9-10: Specialist investigation

They are 2 cops in each car. Choose which one talks first.

Chart 1: What are they talking about?

1. Family
2. Friends
3. Love
4. Hobbies
5. The current case
6. An old case
7. Colleagues relationship
8. Chiefs relationship
9. Partners relationship
10. Player chooses a theme

The second character rolls a dice on chart 1.

Chart 2: Something happens

1. Someone get assaulted
2. An undercover officer gets out from the watched place.
3. An undercover dirty cop gets out from the watched place.
4. One offender gets out from the watched place.
5. Several offenders get out from the watched place.
6. A phone call.
7. An addict comes near the car.
8. A couple asks the cops their way.
9. Why is a child here?
10. A prostitute offers her services to the cops.

Then, cops talk about the night, their feelings and what they're doing next.

# CORNY ACTION HEROES!

## DREW JAMES

This game's about collaborative storytelling.

What you'll need:

- Some Pens
- Some Paper
- Some Imagination
- A Coin

## GM Stuff

As the GM, your job is to provide the setting, the plot, to control the NPCs and enemies, and to moderate the character creation. Any genre will do.

## Player Stuff

You can describe your four Action Hero Powers using 40 words total. Distribute the 100 words however you like. Beware, ambiguity benefits the GM, so word your powers carefully. Draw inspiration from corny action movies and shows.

ABILITIES are powers that can be used once per encounter.

SKILL are powers that can be used freely.

TALENTS prevents specific things from happening to your character once per encounter.

QUALITIES prevent a specific thing from happening to your character.

RESOLVING conflict requires your GM to flip a coin. Affected players must call the flip in the air. Successfully calling the flip means your Power worked correctly.

If successfully attacked, characters ascend the Doom Ladder:

GRAZED: GM chooses one power you lose.

INJURED: GM chooses a second

CRIPPLED: And a third

DEAD: You lose all powers but can still come back with some plot tomfoolery.

DOOMED: You are permanently out of the game.

# COUNTRIES OF HATS

ANTOINE RENAULT

It's the big night, you prepared for this day a long time ago when you change your identity for someone else. Your big evil plan will be executed tonight if you are able to survive ... the small talk at this high-level gala.

Each of the players writes the country and the capital name, and a short sentence for the base setting. This should constitute a base cliché for your Country of Hats. Choose randomly then each of the players chooses an evil plan and a reason why they are here. Start the conversation by presenting yourself.

Whenever a player introduces a cliché in the discussion or adds depth to an established one, they receive a Reputation token. Write the cliché for everyone to see.

If a player says something conflicting to an already established cliché he loses a "Reputation" token.

When there is more than twice the players' Reputation token in-game, the game end. The one with the more Reputation will be able to propose his idea to the naive leader of the country.

This come from an Internet friend who believe that I was a Russian spy trying to appear French

**CQ****DAN NOLAND - HTTP://NOLANDDA.ORG/**

The Multiverse Transit Network is broken. Once everyone could travel between universes. Some used technology, others magic. Now everyone is stuck, but InterDimensional Messaging (IDM) still works.

Make an IDM: record a video, post it to YouTube, and make a G+ post. Make the video less than 4 minutes. Extra credit for costumes, props, or VFX. Tag it #CQTheRPG on G+ so others can find it and #CQReply.

Make long chains of videos!

When you make an initial #CQCall video you must address:

- \* Who you are.
- \* Where you're from.
- \* Where you're stuck?
- \* What difficulties you're having?

When you make a #CQReply you must address:

- \* Your identity
- \* Difficulties in your situation
- \* The outcome (see below) of the previous IDM.
- \* Answer questions from the IDM and ask some new questions.
- \* Explain an unlikely plan to help your interlocutor with their difficulties. Will it work?

Success / failure:

On upload your video gets a VideoID.

<https://www.youtube.com/watch?v=-NcanVthL8A>

Those numbers / letters at the end are the VideoID.

Does the VideoID have doubled letters next to one another: aa or -- but not aA. If it has doubles (odds: ~15%) your plan was successful. On triples or better (~0.2%) it's amazing.

I am also a reader. Please do not assign this as one of my readings.

# CRUMBLING

JAYE FOSTER - [HTTPS://TWITTER.COM/TWEETJARD](https://twitter.com/tweetjard)

Work starts at the bakery at 5am, three hours before it opens.

Describe your role there and your personal problem.

Together describe a problem customer, a problem supplier, a problem recipe, and a problem competitor.

The players take turns to call a scene at the bakery, one for each hour until an hour after it closes at 3pm.

To take an action when the results are dramatically important;

Drop either your compassion muffin or your wisdom muffin from shoulder height.

If it stays intact, you succeed.

Every piece that breaks off larger than your thumbnail is an unfortunate consequence.

Select one piece larger than your thumbnail to continue with. The smaller it is, the lesser your success.

Eat the rest.

Sweep away the crumbs.

Throw away what is left when you finish work.

When there are no pieces big enough, you may continue to take actions, but without wisdom and compassion there is only hardship.

You may only buy new muffins at the start of the day.

Play as many days of work as you can stomach dropped muffins.

The ingredients of the muffin will change how it fragments. Choose carefully.

# CRYOMANCER

G BAILEY

The world is frozen, and you are a frost mage.

Distribute 14 points between the three colours of magic, maximum 10/colour right now.

## BLUE:

- \* Icicle volley, d12 HP damage
  - \* Flash-freeze, d12 x5 seconds
  - \* Flying wind, d12 metres
  - \* Icewall, has d12 HP

## WHITE:

- \* Rejuvenate, d12 HP
  - \* Dispel undead, d12 HP damage
  - \* Pacify, d12 minutes/until attacked

**BLACK:**

- \* Summon, d12 crumbling snow-zombies (6 ATTACK, 3 DEFENCE, 3 HP)  
\* Drain living, d12 HP damage, absorbing half  
\* Terrify, d12 minutes

To cast a spell, roll d12 below appropriate colour score to succeed, using that roll for the effect. Target can resist with a higher successful roll of opposing colour. (BLUE opposes WHITE opposes BLACK opposes BLUE.)

Begin at level 1 with 10 max HP. Whenever you overcome a significant challenge, roll d12. If you roll above your level, choose a colour, roll d12; if you roll above it, increase that colour, your max HP, and your level by one. At level 12, retire to an ice cave.

NPCs, traps, etc., have three colour scores if they are magical, otherwise ATTACK (opposed by WHITE/BLUE) and DEFENCE (opposes BLUE/BLACK). Vary colours to change magic themes. No scores above 12, but HP as appropriate.

# CRYSTALIUM

## GUILLAUME ST-PIERRE

In a world ruled by sorcerers, you have decided to challenge your lack of magic through gem alchemy.

To create an alchemist, chose two colors for your major color group and give yourself five gems of that color. Do the same for the two minor color group and give yourself three gems. The remaining colors are opposed, and you get only one gem.

You resolve actions by using gems of the color you want which changes the way you approach actions. Gems give you supernatural abilities, but also change your personality while you are attuned to theirs colors. More gems mean more power.

Red gems make you aggressively and with a sense of urgency. They increase strength and awareness.

Blue gems make you act professionally and calmly. They increase oratory and cognitive abilities.

Green gems make you act peacefully and in balance of your emotions. They increase endurance and health.

Yellow gems make you act cheerfully and optimistically. They increase speed and reflexes.

Purple gems make you act with sensitivity and love for other. They increase natural charm and empathy.

White gems make you act with balance and purpose. They cancel the magic of other gems.

## CURBYOURBETTEROFFALWAYSSUNNYDEVELOPMENT

SEAN FAGER

Spitball on a setting.

Each PC is, regrettably, affiliated to the others. Write four character traits on individual index cards. Take three chips.

Play three acts of three scenes. Open on every PC together at a neutral location, and freestyle roleplay until everyone is satisfied and two or more characters have episode goals which don't align. Following scenes are framed by the most recently humiliated character's player by default, but players may bid chips for control. At least one character is present. Others may be, either at the framer or player's discretion.

Each scene has one conflict. If the conflict is PC against NPC(s), the framer handles the opposition.

Each party (or team), in turn, picks their own trait to use positively or an opponent's trait to exploit negatively, placing the card mid-table, facing themselves. Continue until each trait has been used, or everyone passes. Each character/team rolls two dice and adds the number of cards facing them. The highest scoring character/team narrates the remainder of the scene but must use each talent they listed.

At the episode's end every character who completed their goal AND suffered mortifying disgrace gains a new trait.

# CURSE YOU, DINGUS MCREE!

## CHRISTOPHER REED

Everyone (up to 6 players!) hates Dingus McRee. The characters hate him so much they have consulted the Internet to perform a ritual to curse him. Did it work? Or did they curse themselves?

The play sequence is as follows:

Players roll 1d6. Their number is their turn order (1=first, 2=2nd). Ties re-roll until there are no duplicates.

The first player describes a basic, everyday task that character is performing.

The next player then describes the ritual to curse Dingus McGee and the previous character's responsibility in the ritual.

The final player then describes something that may go terribly wrong for the first player while doing their basic, everyday task.

The first player then makes a Luck roll. To do this, the player declares a number and rolls 1d6. If the character's declared number is no more than 2 numbers away, it means the ritual was a success! If the declared number is 3 or more numbers away, it means the ritual was a failure and something horrible happens to the character.

Repeat for each player. If at least half of the characters succeed, then the ritual was a success, and Dingus McRee is cursed!

Curse you, Dingus! CURSE YOOOUUUUUUU

# CURSED CHRONICLE

CONNOR WEIDE

You are historians charting the course of a cursed Artifact through the ages. You'll need a deck of cards and up to 9 players.

Decide what the Artifact is: an item and descriptor. Give it a Boon and a Curse.  
Example: Silver Goblet, Wealth / Violence.

Take as many numbered cards as players, making an unbroken sequence starting with 2.  
Shuffle and deal one to everyone, face down.

Shuffle together all face cards and one Ace. Deal one to everyone, face down, ensuring someone gets the Ace. Never reveal yours.

You will tell the history of an Artifact Bearer. Your number represents their order in the Artifact's succession, 2 being most recent. Your face card suggests their Fate:

Hearts: Passion

Diamonds: Vice

Spades: Conflict

Clubs: Growth

Jack: Family

King: Enemy

Queen: Stranger

Take turns: Reveal your number, then describe your Bearer. Tell how:

... they acquired the Artifact,  
... its Boon and Curse affected them,  
... they died.

Weave a consistent chronicle of the Artifact's history.

However: the Ace-holder is the current Bearer of the Artifact, covetous of its Boon.  
Tell an apocryphal history of your assigned Bearer, warping the other players' histories.

At the end, players try to determine who the Bearer is.

# CUTENESS BATTLE!

CELINE OON

You're all cute things, in battle to determine who's the cutest of all. As cute things, you're powered by the cutest foods of all: desserts!

Decide on themes for everyone's cuteness.

Put a different dessert in front of each player, all of similar size. Don't use dessert that degrades over time, like ice-cream.

Randomly pick first player.

A turn goes:

1. Choose player to attack.
2. Do/describe something thematically appropriate, cute and magical, and bet a portion of dessert on it. More fancy, more dessert.
3. Players not in battle decide if bet is adequate, or if attacker should bet more.
4. Attacked player either responds in kind, or surrenders equivalent portion of dessert to attacker.
5. If attacked player responds in kind, players not in battle vote on the cuter performance/description. Winner gets dessert bets.

Play rotates clockwise.

In case of tie, players in battle eat a portion of dessert in secret. The player who eats more wins.

When a player loses all dessert, they're out of the running! They can still vote.

Last player with dessert remaining is the cutest thing of all, and gets exclusive bragging rights.

When game is over, everyone eats dessert together!

# CYBERPUNK 200D6

## MAUS UND WELPE

A quick and dirty cyberpunk RPG.

You need a six sided dice (d6), a Gamemaster (GM), two to four players, pencils, paper and rubbers.

Character creation:

Give your character a name.

Choose one augmentation:

- body +1
- senses +1
- reflexes +1
- mind +1

Choose one special:

- fighting +1
- hacking +
- driving +1
- social +1

Choose one special equipment:

- weapon +1
- armor +1
- tech +1
- money +1

Every character has at least one +0 weapon and whatever given by GM.

Role d6 for hit points (HP).

Describe your character and the things you choose.

Doing things:

GM chooses difficulty of the task ( 2(easy), 4(middle), 6(hard) and 9(nearly impossible) etc.

Player roles d6.

Add the boni which are appropriate (between +0 and +3).

If role is higher or equal to difficulty it is a success.

Fighting is like doing things.

Attacker rolls attack role like doing things.

Defender rolls defense role d6+weapon+body ( if any boni).

Subtract difference from HP.

If HP becomes 0, character is dead.

Something for a quick and dirty one shot adventure.

# DAWN IN KOROMEL

RON STANLEY

Your suffering is an empty bowl.

Your determination is a second bowl, also empty.

Your life is ten pebbles.

The power of the Keepers is one card from a shuffled deck, face down.

Koromel is your home. The Keepers have controlled you for years.

When you are ready, choose one:

- [ ] Describe Koromel.
- [ ] Describe the Keepers.
- [ ] Describe how the Keepers mistreated you.

After you finish speaking, put one pebble into your suffering. Let others speak before speaking again. Listen and build on what others say. Stop at ten pebbles.

Choose one below or let others choose. Keep going until the story ends.

- [ ] Describe what you learned or saved, and take one pebble from your suffering.
- [ ] Tell how you united the group or sacrificed yourself, and put one pebble from your hand into your determination.
- [ ] Tell how the group confronted the Keepers, and turn over the card that represents the Keepers' power. Face cards count as 11.
- [ ] If your determination is greater than the Keepers' power, tell how you triumphed.
- [ ] If the Keepers' power is greater, tell how the Keepers defeated you.
- [ ] If your determination is equal to the Keepers' power, end the story in an ambiguous, surprising way.

Thank you to everyone who ever played an RPG with me or read my writing: there are too many of you to name you all. You all contributed, especially Heidi, Chris, and Ariel, and Michelle and Kirk. Thanks to James M. Ward for starting me on this journey. Special thanks to the one who always pushes me to pursue my dreams.

# DAY AT THE PLANET

## EMILY SAVIDGE

A 1v1 game about surviving the terrestrial.

### Roles:

The Alien; a physically all-powerful being limited only by necessary secrecy. Their goal is to go unnoticed.

The Planet; The Alien's normal human workplace and the colleagues/superiors therein that must be placated and kept oblivious. They present The Alien with tasks.

When The Planet presents a task (eg. drink coffee, type a report) they give a target number:

7 (minimal effort for humans)

10 (average)

14 (unreasonable)

17 (beyond human limitations)

The Alien then rolls any number of d6 they choose.

If the result is up to two above or below the target number, they succeed and narrate their actions accordingly.

If they are 3 or more below the target number, they narrate their failure from insufficient effort (they fumble/drop the mug, the report is late).

If they are 3 or more above the target number, they narrate how their over-achievement arouses suspicion (they crush the mug in their grip, the report is impossibly detailed).

The game ends when:

The Alien fails 3 tasks and is fired for incompetence

The Alien over-achieves 3 tasks, is exposed as an alien, and shunned

The Alien gets through the day

Thanks to Michael Duxbury, Alberto Muti, and Stephen Morphew for convincing me this was worth allowing to see the light of day

# **DDDD - DIRTY, DARK, DANGEROUS AND DEADLY**

## **ZARDOSS DARKHILL**

DDDD:

An urban, dystopian role play, about runners doing the bad jobs for the bosses.  
Everything is dark, dirty, dangerous and deadly like Blade Runner, Mute, Dredd, Ghost in a shell and Altered Carbon.  
Needed: game master (GM), players, pen and paper and three six sided dices (3d6).

Character creation:

Name: name  
past: company, police, gutter, army etc.  
archetype: killer, hacker, driver, tech etc.  
edge: unique ability or equipment  
quirk: unique quirk

Describe your character.  
GM assigns equipment and money.

For doing something insecure role 3d6.  
GM adds a number between -7 to +7 based on situation and character.  
11 or more is a success. A higher result is a better success.

All actions in a fight are mostly simultaneously.  
Melee before guns.  
Drawing a gun needs one combat round.  
After a hit, GM judges injury by height of role and situation.  
Rule of thump: Two full hits with a melee or one shot may be deadly.

The GM is responsible for the story and everything which is not a player character.

Comments: zardoss.darkhill@hushmail.com

Thanks to William Gibson and all other authors of Cyber Punk it is my favorite genre !!

## DE BELLO GRAFFITO

CHRIS O'NEILL - WWW.9THLEVEL.COM

Decide to play this game before a trip.

### PRIMUS

Know this, you are all REFUGEES who escaped from a Secret War! WHO WERE YOU BEFORE?

### SECUNDUS

Psychically gifted - you catch glimpses from that world; but cursed - the War still ravages the Magical World you left behind, and now you can only bear witness. As you travel this Mundane World, you journey across the Secret World.

Look for GRAFFITI. When it catches your eye, take a photograph. Each GRAFFITO is an eruption of psychic energy from that Secret War piercing the veil between our realities:

Is it an omen? Portent? Lie. A rare Truth?  
 Perhaps, a request? Instructions? A map?  
 A victorious tale, or a doomed romance?  
 The last words of a queen, or a beggar?  
 A spell or dread ritual? An attack!  
 The sig<sup>v</sup>al of your nemesis...

What it is, what it was, what it means - a riddle to be solved.

### TERTIUS

Share your findings when your Cohort gathers. Hopefully, through the Alchemy of Combination, we can understand these sendings and images. SHARE A GRAFFITO, explain what you think it means. Perhaps, another refugee will find meaning in it, and bring forth their own. Solve the Riddle. BEAR WITNESS.

Thanks as always to the 9th Level Games Team - Heather, Heather and Dan (and Brian and Scott). Also thanks to Luke Crane and Will Hindmarch for some serious yet great criticism of the earlier incarnation. Here is a link to a single page printable PDF version - [https://www.dropbox.com/s/vztaajcxpxoc3p8/RPG200\\_DeBelloGraffito\\_ONEILL.pdf?dl=0](https://www.dropbox.com/s/vztaajcxpxoc3p8/RPG200_DeBelloGraffito_ONEILL.pdf?dl=0)

## DEAL WITH THE DEVIL

NATALIE - [HTTPS://DICE.CAMP/@RPGNATALIE](https://dice.camp/@RPGNATALIE)

Start with eight “chips”. On four of the “chips”, write down a one sentence of a cherished memory. On the other four, a trait you hate about yourself.

Play a hand of blackjack with your friends. You bet with your “chips” - when you bet with a “chip”:

- Tell the story of your cherished memory
- Say why you dislike that trait in yourself

When you bet with someone else’s “chip”:

- Tell the story of their memory, but change something important.
- Say why you dislike that trait, but for different reasons.

It's yours now.

The cap per round is two “chips”.

When you have traits from other players, you must act in accordance with that trait.

When you lose traits, you may no longer act in that way.

When you have memories from other players, you may access their knowledge of that memory. When you lose memories, you can no longer remember what you once treasured.

When you win back a memory, it's no longer the same; when you bet with it, change something important.

When you win back a trait, you're no longer the same; when you bet with it, give a different reason for why you hate it.

## DEALIN' WITH THE DEVIL

CHRIS HALE - [HTTPS://TWITTER.COM/THECHALE](https://twitter.com/thechale)

You have died and find yourself in hell.

The Devil will release you if you can identify a fellow captive and keep your identity a secret.

Players select a deceased historical figure.

For every year since your death, take a point. Keep points secret until a tie, highest total breaks it.

Players RP, asking and answering questions, with only the knowledge their characters would have.

Cleopatra could not ask if someone was on television.

Deal a french deck as evenly as possible. Death, like life, is unfair.

Decide who begins. They may pass, or assign a card to another player, who follows the card's directive, and then plays a card. Once played, discard cards. A player can risk half their cards to guess an identity. If a player runs out of cards or is correctly guessed they're eliminated. Play until there's a winner.

A- Playable anytime, skip directive.

2,7- 2 minutes of suit based RP

3,8- Answer 3 Y/N questions.

4,9- 4 minutes of suit based RP

5,10- Answer 5 Y/N question

6- FREE GUESS

J- Name a person often associated with you

Q- 2 people

K- 3 people

HEARTS - Loves

DIAMONDS - Conflicts

CLUBS - Accomplishments

SPADES - Character's Choice

Thanks to Deena, Jeff Stormer, and Alice for your feedback and support!

# DEAR ELIZABETH...

## WILL C

You are a heroine in a regency or Victorian novel. So is your best friend. Though apart, you write letters to each other.

You will both need notecards, paper, pens - fountain or quill. Biros will Not Do. Tea & cake optional.

-: Create Your Heroines :-

Describe your personality. Pick a Virtue, a Vice, a Hope. Embrace those 19th century values.

Describe your family. What does Father do? What is Mother like?

How did you meet? Each describe a special moment you share. Why did you part?

-: Setup :-

On notecards write one each of:

MEETING

GUEST

COURTSHIP

BIRTH

SCANDAL

DEATH

QUARREL

PROPOSAL

Shuffle, deal half to each player.

-: Play :-

Players sit in separate rooms. No interaction between players or their characters except by letter. Maintain the illusion.

An Event happened this Spring. Draw a notecard - interpret imaginatively.

Use pen & paper to write a letter to your friend. Describe your event. Ask them questions about their life; answer theirs. Develop shared history & supporting characters. Channel your inner Austen, Brontë, Eliot.

When done, post it under the door. Read the letter posted to you.

Repeat for Summer, Autumn, Winter.

**SOLO VARIANT:** You write letters, but never receive replies. You wonder why.

This RPG was inspired by Regency novels and dramas, and the tactility of writing letters by hand.

# DEAR STRANGER

NICCOLÒ NOZZOLILLO

## Character 1

You live in a society that has betrayed your political ideal, your lifestyle or anything else you care for. Censorship will destroy your ideas.

You can't change this society now, but you hope that in the future something will change: so you write letters to a stranger hoping your thought will survive you.

Write the first letter with these rules attached.

Answer the following questions and don't reveal them. (Hidden Information)

- Where do you hide?
- What's your name?
- How do you send letters?

Answer the following questions and write in the letter.

- Which is the hope keeping you alive?
- What's your ideals and the society you're living in?
- What are your Intention? (But don't state them)
- What do you fear about it and what do you want?

## Character 2

You are a member of some authority wanting to catch the dissident disagreeing with him or helping him if you agree. Don't reveal it.

If you want to play, answer the letter. Ask him whatever you want.

## Conflict

When Player 2 asks you about your Intention, if you want a good result give him 1 Hidden Information.

When all the Hidden Information are over you must stop writing.

Inspired by The Last letters of Jacopo Ortis by Ugo Foscolo.

# DECK HEROES

## RAYVERN

Each player builds from a standard deck of cards:  
...Character Deck - All Picture cards (J=1, Q=2, K=3)  
...Action Deck - The Rest (Ace to 10 plus Jokers)

### Build Character:

Spend from Character Deck to acquire stats.

4 Primary Stats: 2=average human

...Strength

...Charm

...Agility

...Smarts

Remainder become Power Deck.

Select Power Theme (Magic, Tech, etc)

### Any Test:

Draw cards equal to applied Stat rank.

Select one card to apply:

...Ace drawn = apply Queen power effect.

...Joker drawn = discard highest drawn card.

Compare Card value to difficulty

...Easy Task is 5

...In PvP: highest value wins

...Difference is the scale of success/damage.

Discard the chosen card plus 1 other, shuffle rest into action deck.

If have Stat of 1: draw two cards, take lowest value. Discard both.

Damage received equals cards discarded from action deck.

Unconscious if no cards left to draw.

Recreate each deck after a rest.

Play power cards to use superpowers:

...higher rank = more power.

...Remains in effect until applied to a test.

Effects in a test are equal to value:

...Return discarded cards to deck

...Draw more cards

...Multiply highest drawn card value

Then shuffle into Action deck (action value is 10).

Superheroes drawn from a deck of cards.

## DEMONIC CUPCAKE FAILURES

PIETER VAN HIEL - TWITTER.COM/PIETERVANHIEL

Ghosts have many reasons to haunt us. Forlorn love and revenge are poetic, but some ghosts just have unfinished mundane business. Such is the case with deceased bakers who haunt us in the hope of passing on lost recipes. In this game, players are paranormal investigators on a reality show about contacting dead bakers and bringing them peace in the afterlife.

Game requires:

Ouija board

Cupcake recipe

Play happens in six stages:

Players create a paranormal investigator persona. One player is also the narrator who lays out a scenario. "Grandma's Bakery has been haunted for 30 years by a restless spirit!"

Players take turns expanding on the haunting. "I sense Grandma hated raisins. She burns any raisin cookies baked here."

Use the Ouija board to ask the ghost questions about their history and reason for haunting.

Ask the ghost for two ingredients to complete the recipe.

Acquire ingredients (if possible) and bake cupcakes.

Judge the cupcakes.

The success of the show is judged as follows:

Fantastic cupcakes! You contacted the ghost. The spirit can rest.

Terrible cupcakes. You contacted the wrong ghost. Try again!

Impossible cupcakes. You contacted a poltergeist.

Poisonous cupcakes! You contacted a demon. DO NOT EAT.

## **DEVIL IS IN THE DETAILS**

**NICHOLAS A MALINOWSKI**

Each player is secretly given three pre-written memory cards. These can be anything from fun times at the beach or amusement park, dealing with an abusive parent, maybe something on the horror front and remember being haunted by a ghost. The memories should run the gamut of happy, maybe horrific, but sad as well. Each player should have at least one positive and one negative.

The players then roleplay going to school with these memories

Players will work through the story. Players may attempt to perform any action. The ST then determines the outcome or may ask for a die roll, setting the difficulty, thus creating a challenge.

The goal is to explore how memories and emotions drive actions. The ST will challenge the players with atypical school experiences designed to cause the memories to flare up. The concept is to try and understand how emotions are at the heart of our actions and how to persevere with the negative.

## DIE ZOMBIES!

ZACHARY KNIGHT - DIVINEKNIGHTGAMING.COM

Can you survive the zombie apocalypse? Guide a band of plucky survivors to the last remaining secure settlement.

A game for two players. One controls the zombie encounters and rewards, the other controls the team of survivors.

Player 1 gets one d10 and 1 d6. Player 2 gets 5 survivor tokens and two d6s.

Play starts with player 1 describing the encounter, and rolls the d10 to determine the number of zombies encountered, a roll of 0 is 10 zombies. Both players roll for initiative with 1 d6 each. If player 1 rolls high, it is a surprise encounter. If surprised, player 2 rolls only one d6 during this encounter, if not, player 2 rolls 2 d6s.

During the encounter, both players roll their d6s. Players compare highest rolls. If Player 2 wins, ties going to Player 2, one zombie is killed. If Player 1 wins, one survivor token is killed.

If all zombies are killed, Player 1 describes what they win, either food, ammo, medicine or even additional survivors. Play moves to the next encounter. If all survivors die, the game is over. If Player 2 wins 10 scenarios, they win the game.

Thanks to my kids for helping me play test.

# DINE IN AND DIE

ADRIAN THOEN - [HTTPS://TWITTER.COM/MADADRIC](https://twitter.com/madadric)

## Setup

You are trapped in a diner while something hunts you. Each player writes a conflicted relationship involving of 2-3 characters. You share ownership of these relationships & characters.

Loosely describe the threat that traps the characters.

Add two D6 per player to a pool.

## Play

Take turns setting a scene alternating between one of the following:

Someone faces a frightening experience.

Confront a Relationship conflict.

The active player describes the scene, sets the stakes, and who's involved. Take 2-4 dice from the pool and roll.

Players act out characters in the scene.

6s: a reconciliation reached, a danger escaped. Banish the die.

2-5s: Someone meets their fate and the dice are added back to the pool. You may banish the die to avoid their fate.

1s: Banish the die.

## Climax

When less than half of the characters remain, or less than 1/3 of the pool remains, the final showdown begins. For each relationship reconciled, return a banished die. Roll the Dice pool.

Take turns selecting a die and describing someone's fate:

6s: someone escapes the diner.

2-5s: Someone sacrifices themselves to save another.

1s: Someone dies meaninglessly.

Thanks to Ben Scerri for the amazing editing pass!

## DINNER AT DUSK

GEORGE TANGEN - TWITCH.TV/TRIPPY108

You've been invited to a fancy dinner party by a wealthy host. Game Master decides the party's setting and makes NPCs to add intrigue and drama.

Players make a character who is in attendance and decide what they seek from a guest(s) at the party. Characters should come to the party with relationships they have with at least two of the many wealthy or famous guests, could be other PCs.

Skill ratings are set by rolling 1d6. Roll against other guests' relevant skills by rolling d6 equal to your skill rating. The highest result succeeds and the GM determines the consequences.

Charm- impress, compliment, befriend

Deceive- lie, sleight-of-hand, hide

Duel- fisticuffs, pistolling, swords

Romance - flirt, matchmake, attract

Question- interrogate, gossip, perceive

GM should provide challenges for the PCs. Example: If a PC's goal is to propose to a woman, have an aggressive NPC be in love with her. The game should provide scenes and equipment for players to have chances to accomplish their goals; this is on the GM.

At the party's end, PCs and NPCs who completed their goal may add one skillpoint anywhere for future dinner parties, failure reduces one skillpoint chosen by GM.

I had run a one-off with a very similar ruleset before. When I heard about the competition it seemed like a great venue to cement the rules in a fun, concise way. (For anyone curious, my setting was a 1930s yacht party)

## DIVAS IN SPACE

ERIN HAWLEY - [HTTPS://WWW.GEEKYGIMP.COM](https://www.geekygimp.com)

It's the year 2200, and micro-gravitational space hotels are the latest travel fad. A hotel and spa orbiting Mars is opening soon, and a retired troupe of opera singers have the vacation on their bucket list. Since it's their first time off Earth, the women hire your travel agency to scope out the hotel to ensure the station is accessible for aging folks wanting to enjoy weightless cruising.

How to Play:

You need a GM, 2 to 4 players, and two d20s.

The hotel manager (GM) shows the agents (players) deluxe guest suites, restaurants, the spa, and more. Players make up ways the hotel is inaccessible for the divas. They must then offer a solution for each location. The GM decides if the solution is feasible by rolling a d20. 11 and up is a success. If players fail, they think of another solution and roll their d20 to counter. Success is a roll higher than the GM's initial roll. If players fail three times in a row (including GM rolls), the divas fire your travel agency with dramatic flair. If players can solve 7 access barriers, the divas pack up their 20 suitcases each and book the trip!

My inspiration for this game was my love of Star Trek and divas, and my commitment to disability justice.

## DOES ANYONE REMEMBER BOB?

SIMON GOTTWALD

Most of you joined the support group when the first symptoms emerged. Others waited a lot longer.

Some of you are here for the first time. Some have been coming for months.

All of you had heard stories about the illness long before you were infected: How it spreads. The growths. The deformations. The camps.

But none of you knew which stories were true and which ones just rumours. You still don't know for sure.

There is no cure. The transformation is inevitable. It will only get worse. You will be taken away.

That's what they say.

You are hiding your infection from your relatives and friends. This group is the only place where you can talk freely about it. About what you've heard. About what you've seen. About what you experience.

Appoint one group leader. Everyone tells their story. Talk about your fears. Introduce facts and rumours about the illness. Share memories. Disagree if necessary. Try to work out the truth about the illness or at least an approximation of it.

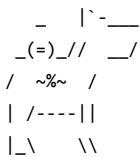
Go back and forth. Expand upon what other people say. No monologues. The group leader intervenes if necessary.

The session ends after one hour. Meet again next week.

A game of Body Horror and rumours.

# DOGS WILL STILL PLAY

EVAN EDWARDS - [HTTPS://GOOGLE.COM/+EVANEDWARDS](https://google.com/+evanedwards)



You are a dog in a mech suit. You know dog stuff: having fun, eating food, and fighting.

You're a good dog and were trained to fight.

Since the nights of scary thunder, food is scarce and petting peoples are gone. This burnt-smell world has bad dogs in mech suits and confusing creatures.

---



Dogs have:

### Three Favorites:

- \* Food
- \* Fun
- \* Fight

Spread seven points across, minimum one.

### Five Things:

- \* Treats
- \* Toys
- \* Threats

Describe one of each plus two more.

### Three breed Natures:

Two positive adjectives, one negative.



Play with, eat, or fight others. Think like a trained dog.

Roll as many dice as points in appropriate Favorite (Food is determination, Fight is aggression, Fun is socialization). Add or remove one for Nature. Add one if using Things.

Using highest die: One to Three is failure with setback (using negative Nature blocks \*this\* setback). Four is success. Five or Six is success with advantage and/or inflicts setback.

Three setbacks removes a Favorite point. Lost all? You go to the petting peoples.

Creatures getting enough setbacks become food, friends, or fallen.

Play like a dog once between other events. Roll Fun, recovering a lost Favorite point and removing setbacks on Success.



The core game is wrapped around the idea that dogs \*must\* play to be healthy, no matter the circumstances around them. I tried to pair an evocative setting with enough general mechanics to play an open ended, ongoing game. Tough with 200 words!

Thanks to playtesters Jordan, Matthew, and Sarah, who fought dangernoodles, made friends with skitterbears, and under a different GM had intense combat with bad dogs around automated trucks. Also thanks to the pups Ciri and Phoenix, who inspired the setting when they prompted the question, “what kind of mech would they be?”

Full version is here: <http://cheshirehall.com/>

# DON'T SPLIT UP

ELI EATON

You will need: A piece of paper and pen; a six sided dice and 3-8 friends.

You and your friends are exploring an abandoned place. It could be a house, spooky woods etc. Draw inspiration from your favorite scary movies. Talk about why your group is there and then pass the paper around, each writing a possible way to die. 7-10 should be enough.

Now pretend that you are walking around in this place, take turns to describe atmosphere, what you are doing, and have in-character conversations. After about 5 minutes, each of you will roll the die, the lowest roller's character will split from the group. If there is a tie and you have a group larger than 4, both people will separate together, otherwise roll to break the tie. The lowest roller(s) decide why they split off and the rest of the group will use an item (or two) from the list to describe how they meet their doom. The doomed player is of course welcome to negotiate what that actually looks like. Repeat this process until only one of you is left. That person describes how they make it to safety.

## DON'T TUST HUMAN

AARON ANDERSON - [HTTP://FAINT-PROJECTION.TUMBLR.COM/](http://FAINT-PROJECTION.TUMBLR.COM/)

You are ALIEN. Find another who is HUMAN. Bring a writing surface and implement, deck of cards, and 7 trinkets each.

Shuffle the deck. HUMAN draws a card and hides it. Do not trust them! They are duplicitous. If their card is a face card they desire WAR! Otherwise they desire PEACE! You win if you achieve PEACE! HUMAN wins if it achieves its desire.

Do not speak to HUMAN. They cannot speak back. HUMAN's mouth parts are too different. Its noises are strange. Arrange your trinkets in front of you. HUMAN does the same. Record a TRADE, trinket for trinket. Do not let HUMAN see. Play in rounds.

Each Round

- 1) Is HUMAN a filthy sneak? You may take your trinkets and leave. No one wins.
- 2) Through gestures, explain to HUMAN your TRADE. No pointing! No spelling! No numbers! You are noble. You will not cheat.
- 3) HUMAN presents a trinket and points at one of yours. Is this your TRADE?

Yes? TRADE is successful. You have achieved PEACE!

No? Flip a card off the top of the deck. If revealed cards would bust in Blackjack HUMAN has tricked you! They take all your trinkets. This means WAR!

It feels a little strange to include explicit win states for the players as it makes the game feel more like a board game than an RPG. But it was ultimately necessary to create the experience I was looking for. The idea was to simulate a first-contact scenario, with all the uncertainty that comes with it. I wanted to make communication difficult, introduce suspicion and lack of trust, and make it possible for everything to fall apart despite the best of intentions.

After a number of iterations, a Charades type mechanic was the most efficient way to complicated communication; although it required introducing asymmetry to the interaction and means the roleplaying needs to be entirely non-verbal. Blackjack proved to be a good mechanism for determining when negotiations break down because it introduces uncertainty into the countdown. But I just couldn't find a way to introduce suspicion without giving each player an explicit goal and a reason to pursue it. It still feels more like roleplay to me, but I can see how others may feel differently.

If you play this game and find PEACE too easy to achieve, the difficulty is easily adjusted by increasing the number of trinkets or replacing the trinkets you're using with others so that each player has trinkets that are difficult to differentiate through gestures. You can also replace the trinkets with words written on pieces of paper so that you can use concepts as well as physical objects. The idea of trading concepts is something I wanted to include in the original entry, but in the end it was a victim of the word count.

## DOUNDO

SANDOSAN - [HTTPS://TWITTER.COM/DOSANDUSK](https://twitter.com/dosandusk)

Two demi-gods trying to prove each other wrong about the meaning of a mortal's life. One of you (Do) was trapped inside a labyrinth while the other (Undo) handles the rooms and encounters inside it.

Shuffle a rubik's cube and give 6 colored cards to Undo, each card a color in the cube, and a concept.

Blue:Sloth Red:Lust Orange:Gluttony Green:Envy Yellow:Greed Black/White:Wrath

Undo chooses a card and narrates a story bit with the concept, presenting an obstacle (AND solution) for Do inside the labyrinth until he runs out of ideas, while Do tries to solve the cube. 4 minutes minimum.

If Do completed the side shown in the card, earns a point. Otherwise Undo earns it.

Cards can only be played once.

2 minutes pause and cube is passed. Do must narrate the solution that the character came up with for that conflict, while Undo shuffles the cube. If the solution proposed isn't adequate given the narrative, Undo may ask Do to re-think it. 2 minutes, minus 20 secs x side solved by Do.

Repeat until Do solves the rubik cube (Do wins), or when Undo runs out of cards. Highest score wins.

## DOWNER! THE WITCH'S PET KAIJU

NO GLYKON - WWW.NOGLYKON.COM

Storytelling about friendship between Emma Tetra, teen witch, and Downer, a giant monster:

You need index cards and markers.

Take five index cards. On one write GOAL; another write MISS BEHAVE; another TRAGEDY; another INTIMACY; the fifth SUCCESS. The 5 cards start the deck. Shuffle them. Place words down.

Take turns drawing a card and adding story. For each card, describe Emma's experience related to the card. If you draw GOAL, describe Emma acquiring a new goal, a vision-- maybe reinvestment in old objectives. Same when MISS BEHAVE's drawn, describe Downer miss behaving. For TRAGEDY, describe a TRAGEDY happening. Make sure the storytelling plays in shared narrative created by players before you. For INTIMACY, intimate moment between Emma and Downer. For SUCCESS, Emma achieves a goal or something good happens to them. When no cards are left, the next player writes a new event, abstract or concrete, on a clean index card (Examples: "ENTERS EXTRA DIMENSION", "IRONY", or "DEVELOPS CRUSH"). Shuffle card in with the deck, put all cards words down, and the next player draws from top, and the game loops with a new card being added each round.

Game ends when a THE END card's created and drawn.

# **DR. JEKYLL AND MR. HYDE**

BENJAMIN MYTHOSSANTA PAULSON - [HTTPS://PALLIDDATA.TUMBLR.COM/](https://palliddata.tumblr.com/)

By: Benjamin "Mythossanta" Paulson

Dr. Jekyll and Mr. Hyde: A 200 Word RPG

Get a friend. Decide who is Dr. Jekyll and who is Mr. Hyde.

Get 12 playing cards, 6 red and 6 black. Shuffle them together.

Draw a card and reveal it to start a scene.

If the card is red Jekyll is in control and Hyde is the GM, and if the card is black Hyde is in control and Jekyll is the GM.

If a player wants to do something and the outcome is uncertain, the GM sets a difficulty 1 through 5 and the player must roll above it on 1d6.

Hyde is Cruel, Impulsive, Lecherous (roll 2d6, keep the highest when acting as such)

Jekyll is Kind, Reserved, Chaste (roll 2d6, keep the highest when acting as such)

When the scene is over draw a new scene.

When the 10th scene is over the game ends in a tragedy.

## DRAW ME A KINGDOM

GIN LUNAR - [HTTPS://LBRPG.BLOGSPOT.COM](https://lbrpg.blogspot.com)

Players are old adventurers sitting around a fire who remember the history of their kingdom. Each in turn must bring an additional element to the story and draw it on the map.

The first player draws the kingdom in the center of the map and divides the rest into blank areas (1 per player).

Age of Balance

\*\*\*\*\*

Each player determines the content of one of the blank areas (geography, population and relations with the central kingdom) by rolling a D6 (1-2: good for the kingdom, 3-4: neutral for the kingdom, 5-6: bad for the kingdom). The player justifies his story by drawing a geographical element on the map.

Once everyone has played, the players debate by show of hands about the physiognomy of the kingdom (economy, politics, life...). In case of a tie, roll the dice to break the tie.

Age of Crisis

\*\*\*\*\*

A player tells the big event that turned the kingdom into a crisis.

If the first player chooses to tell a positive event, the second must follow on from the negative consequences of the previous event and so on, alternating positive and negative.

At the end, the players debate the fate of the kingdom.

A "macro" vision of role playing game.

# DREAM FOR YOUR LIFE

GIACOMO LODI

Players, while hibernated on an ark-ship, reached their destination. The waking process is failing, enhancing their cryo-dreams!

Set a turn counter, signifying time spent dreaming. If it depletes, players are trapped in the dream forever and loose.

Using a poker deck, cards represent tiredness (black) or awakening (red). Players will progressively gain awareness and eventually realize they are dreaming.

Adjust number of decks and turn counter to change difficulty (2 - 100 recommended)

Narrator creates a dream-scene (+lowers the turn counter by 1):

- New Dream
- Flashback/Flash-forward
- Connected on Different setting

He also determines a challenge: "The aliens are charging!"

Players then, going in circles, have a choice to draw a card or "stay", affecting the challenge

(1 min - 6 max cards, shuffle when out of cards)

Black = Narrator adds dream-like oddities and complications: "The daggers you use turn incandescent....!"

Red = Who drew narrates a boon instead: .... and I'm wearing mittens!"

Number of Black determines which dice is thrown (Standard set, d4 to d20).

Success = 3 largest values

If challenge is lost, reduce turn counter by amount of cards drawn. Otherwise, remove all black cards drawn this challenge.

When they are all gone, players wake up to enjoy their new world.

Inspiration for this came while I was thinking about dreams and how weird they can get. Thanks to Adrian Tchaikovsky and his beautiful novel "Children of Time" I'm also deeply in love with long distance space travel.

Take the two, combine some creative juice, and this game is born. Thanks for everyone who will read this and end up playing it, I hope I gave you a good time.

# DREAM HEIST

ANDREW CARPENTER - [HTTP://STUDIOKAGATO.COM](http://STUDIOKAGATO.COM)

For 2-5 players.

Requires Tarot deck.

Divide the Tarot into suits.

Give one to each Agent.

The Dreamer takes the Arcana.

Dreamer:

- \* Names a memory the Agents must try to access;
- \* Narrates the scene of the dream.

Agents:

- \* Try to navigate the dream and draw out the memory.

Challenges:

- \* Agent shuffles and draws a card.
- \* Dreamer draws an Arcana card (-10 for cards over 10).
- \* Whoever gets higher describes the outcome. Ties are a stalemate.

Hostile Challenges:

- \* If Agent loses, they look at their deck and discard values totaling the difference.

Special cards:

Agents:

Page - failure, with upside

Knight - success, with downside

Queen - success with Compassion

King - success with Authority

Dreamer:

Fool - Agent succeeds, regardless

World - Agent fails, regardless

Changing the Dream:

- \* Agent calls for a Change.
- \* Dreamer deals one Arcana card.
- \* To proceed, Agent looks at their deck and plays cards onto the Arcana equal to its value.
- \* Agent describes the Change, relating to the Arcana's meaning/imagery.
- \* Challenges during a Change are Hostile.
- \* Cards stay in play, and are returned once the Change is resolved.
- \* If Agent does not pay, they must discard one random card.

Agents who run out of cards are ejected from the dream.

Thanks to Ashton McAllan for introducing me to the challenge.

# DREAMING ATLAS

ALEXANDER FLOROV - PARTSINCLUDED.COM

It is 440 AD in North Africa. You have come to the Atlas mountain to retrieve a dream. It was important to you. But Atlas does not release dreams easily.

Pick a Character: a Berber noble, a Roman official, a Vandal warrior, an Egyptian anchorite, an Alan soldier, an Ethiopian merchant.

Now your Characters eat the Lotus and enter the Dream Realm.

Randomly choose a Character to start. The player to their left creates a sentence of no more than 4 words. Flip a coin. Heads earns the Character a Dream Token, Tails gives them a Nightmare Token. Using the created sentence the Character describes the emerging dream or nightmare and it's importance. Write this down. The Character to their right goes next.

After everyone has earned a token Characters may trade back their Dream Token to remove another Character's Nightmare Token. The players trading tokens describe how their Characters work together to overcome the nightmare but lose the dream fragment. Cross these out.

When you hold 3 Dream Tokens, the beginning, middle, and end of your dream you may awaken and remember it. If you are holding 3 Nightmare Tokens, immediately, you are trapped by Atlas in eternal sleep.

# DREAMSONGS BEHIND CLOSED EYES

JACOB MILLER III

The real and dreamed fold over and over; daylight memory songs and the night's recital.  
Dreamsongs behind closed eyes.

RULES:

Everyone is a player.  
Players direct a child's dream as a team.  
The youngest player starts the dream.

All players have 1d6 DREAMDICE.  
Roll DREAMDICE and keep the result. These are counters.

TURN SUMMARY:

Describe the child's observations and actions.  
Decrease any player's DREAMDICE counter by 1.  
DREAMDICE are removed at 0.  
Repeat moving clockwise to the next player.

The child wakes when all DREAMDICE are removed.

GOAL:

Tell a dream or nightmare story together.

INTRODUCTION:

The mind of a child is white linen-it flows with every breath of inspiration, every touch of imagination.  
Imagine blue sky hues blending into green hills. You are here shaping this closed-eye world with your breath and touch.

You are not alone.

Fluffy-stuffed attic bear clouds roll in, soft and cool like under a summer pillow.  
You bend them, shape them into familiar friends.

There is a house here. Ants and small things burrow in a croaking darkwood porch.  
A screen door clacks against an eyed and gnarled frame.

The hungry, clacking, screen door mouth invites you in. What is inside?

# DREAMWORLD: PENNY FOR YOUR THOUGHTS

ANDREW METZGER - [HTTP://RPG.I-ARMAN.COM](http://RPG.I-ARMAN.COM)

...to sleep,  
perchance to dream...  
Ay, there's the rub  
for in this sleep of death  
what dreams may come?  
- Hamlet

Distribute 8 points across Willpower, Imagination, Intelligence, and Dreaming.

Choose one Downside per skill (the greater the skill, the more dangerous its Downside):

Willpower invites Vice  
Imagination breeds Phobia  
Intelligence hides Secrets  
Dreaming shelters Irresponsibility

Calculate your Dreamworld abilities:

Dexterity = Dreaming \* Intelligence  
Strength = Dreaming \* Willpower  
[\*]Legerdemain = Dreaming \* Imagination  
Health = Intelligence \* Willpower  
Perception = Intelligence \* Imagination  
Charisma = Willpower \* Imagination

[\*] dream abilities: flying, breathing underwater, summoning objects...

To use an ability, flip a coin. Heads is +1, tails is -1. Flip until you get the other side: Heads, Heads, Tails is a +2; Tails, Heads is a -1. Add that to your ability, and compare it to either the difficulty of the situation (from failproof 0 to impossible 16), or by comparing your roll to the target's: racing Dexterity vs Dexterity, punching Strength vs Health, bluffing Charisma vs Perception.

As Dream Weaver, your job is to narrate the Dreamworld. Use Downsides against them to bring their nightmares to life - complete with running in slow motion.

A dream you dream alone is only a dream.  
A dream you dream together is reality.  
- John Lennon

This game is based on a work-in-progress by yours truly, a rules-light game of dreams, nightmares, and the strange, interesting escapists who inhabit them.

## DROID MIDDLE MANAGEMENT

WILDVINE GAMES (KRIN IRVINE & VENN WYLDE) - [HTTP://WWW.WILDVINE-GAMES.COM/](http://WWW.WILDVINE-GAMES.COM/)

It is the future. The world is mostly run by androids. There have still been humans in the workforce, until today.

Requirements:

Players - any number.

Ongame spot, "Droid Bar" - a bar, coffee shop, or similar space.

Offgame spot, "Shuttle Stop" - nearby place for players to pass through when they exit.

Everyone plays an android middle manager from a large corporation. You are meeting each other for a drink at the Droid Bar after a long hard day of work. You all meet here together about once a month. You each just laid off your last human employees today.

Start individually outside of the Droid Bar area. Each player should decide how their character feels about humans, about laying them off, and about their own personal future at their company. Each player enters separately when they are ready.

Play to explore how you individually and collectively feel about the liberation or redundancy of humanity, and your own place in the world.

Each player may end their game by saying goodnight to at least one other person, or to the empty room. To debrief, go to the Shuttle Stop, where players can share what they discovered. When you're done, you can leave.

## DUEL OF WISH

DAVE PANFILO - [HTTPS://TWITTER.COM/DAVEPANFILO](https://twitter.com/DAVEPANFILO)

Duel of Wish is a two-player world-building role-playing game in which one player portrays a serene Djinn and the other portrays a cruel Ifrit. The Djinn's goal is to create a world of bliss and harmony. The Ifrit's goal is to create a world of suffering and chaos. The player who first suggested playing must portray the Ifrit. Once someone has played with a particular opponent, they may never play with them again.

Starting with the player who most recently attained their heart's desire, players take turns asking for and granting wishes. Djinn and Ifrit, after all, may only use their full and awesome power in the service of another. Each wish must be for some specific and worldly (if vast) circumstance, and must be performed to its letter, but not necessarily its intent. Given the Djinn and Ifrit's opposing visions for the world, perhaps they will take their foe's words and twist them to their own ends.

The game continues until one of the players has a prior obligation they must attend to, allowing their opponent to grant one more wish before they part ways. The world is then a settled thing.

Hello all! I haven't published my own RPG system, but I \*have\* published a supplement for 5th Edition Dungeons & Dragons called "Last Stand". It aims to cure the ill of anticlimactic player character death! Check it out on DM's Guild: <http://www.dmsguild.com/product/242601/Last-Stand--A-Worthy-Death>

## DUNGEON OF THE FOUR KINGS

TED CAHILL

One deck of cards shuffled

Lots of d6, 5 to each of the 4 players, who then set aside 3d6, this is their “edge”.

Players choose a suit of cards as their kingdom, and a class Wizard, Rogue, Fighter.

Flip the top card. If it's your suit roll 2d6, if the sum is  $\geq$  the card value, you pass the challenge, discard that card. An edge die can be spent to add an additional d6 to your total.

If a face card is drawn, each other player rolls 2d6, and the player of that suit can defend it. The player that captures the card gains 1 edge, and the card is discarded. If no player captures the card the defender gains 1 edge, and the card is shuffled back into the deck. If multiple players roll high enough to capture the card, the highest roller wins. Aces give 1 edge to that kingdom's player.

Defending Skills 1 edge per use

Wizard: roll d6, <5 one attack misses

Rogue: re-roll one die

Fighter: add 1 to card value

A player loses the game when they are unable to pass a challenge, or their king is captured.

# DUNGEON ROOMMATES

NICK WEDIG - [HTTP://NICKWEDIG.LIBRARYOFHIGHMOON.COM/](http://NICKWEDIG.LIBRARYOFHIGHMOON.COM/)

Materials: 2-5 players, post-it notes, a dungeon map.

In the time between adventurers, the other dungeon monsters can really annoy you. Can you tolerate living together?

Choose your weird monster type.

What inhuman desire must you obey?

What makes you a bad roommate?

Ask another player why you like their PC. Decide why the other PCs each annoy you.

Secretly track your Patience, starting with 20 points.

You want to work together, but you can only communicate via post-its.

The game takes place over multiple days.

Every day, gain one Patience. Then roll 2d4. Choose one to be how many requests you make today. The other is the Patience you lose for each request that is denied.

For each request, write a note, requesting a roommate do a small task or chore. DO NOT mention the Patience this request would cost you. Place these notes on the map where your PC leaves them.

When a roommate requests something of you, roll 1d4. You can spend that much Patience to fulfill the request, or you can deny it.

For each fulfilled request, you gain one Patience.

At zero Patience, someone gets flings out and moves out. Game Over.

## DUNGEONS & DRIVING

### GABE SORIA - @BITCHINVILLE ON TWITTER

Dungeons & Driving is a slow-paced road trip RPG, where the driver of a car is the DRIVEMASTER and the passengers are WARRIORS, SORCERERS or ROGUES.

Play begins when adventurers enter a dungeon (i.e., the car enters an on-ramp). The Drivemaster tells a story, and at critical junctures when the adventurers encounter a monster, trap, or other obstacle, they are challenged to find a vehicle of the the Drivemaster's choosing on the road. This is their opponent. The first player to find it is drawn into battle.

#### Battle Order:

Drivemaster adds the numbers on the opponent's license plate.

Players add the numbers on the plate of the first vehicle of their type they see (warriors are SUVs and trucks, sorcerers are vans and sedans, rogues are motorcycles and compacts.)

High number wins.

If the player prevails, they receive treasure based on the defeated plate. Local plates are 10 gold pieces. Plates from bordering entities are 20. Other rewards are determined by the Drivemaster. If a player loses three battles, they're eliminated. The player with the most treasure at the dungeon's exit (an off-ramp or a mileage goal set by the Drivemaster) wins.

Customized/homebrew car rules are encouraged!

# DUNGEONS AND DODECAHEDRONS - A RULES-LITE RPG

CHARLES MATTSON - [HTTPS://TWITTER.COM/ZARNIAS](https://twitter.com/zarnias)

## \*\*Character Creation\*\*

Characters begin with five Merits (defining traits). Merits should generally be one-to-two words, such as “archer”, “strong swimmer”, “socialite”, “champion sleeper”. Players should have at least one for social, combat, and exploration situations. The Game-Planner may want to avoid Merits that are too broad.

## \*\*Playing\*\*

The Game-Planner presents goals; Characters achieve goals by interacting with the world.

## \*\*Conflict Resolution\*\*

Whenever Characters want to do something, but an obstacle exists, conflict occurs. Conflicts are resolved through Difficulty-Checks.

The Game-Planner sets Difficulty-Checks, but may use this guideline:

Easy	- 5+
Medium	- 7+
Hard	- 9+
Legendary	- 12+

Oppose Difficulty-Checks by rolling a twelve-sided die and adding +1 for each relevant Merit; success occurs if the total matches/exceeds the Difficulty-Check.

Demerits are like inverse-Merits. Each Demerit grants +1 to relevant rolls against their owner. Examples include “broken armor”, “publicly shamed”, “drugged”.

- If damage occurs, apply a Demerit.
- Characters may attempt (possible Difficulty-Check) applying/removing Demerits from a target.
- If creatures/objects have five (or more) Demerits, they’re considered unconscious/broken.
  - Characters decide what happens to unconscious creatures after successful conflict-resolution.
  - Demerits go away after conflict-resolution.

## \*\*Advancement\*\*

Characters may advance by gaining more Merits, which should be derived from in-game accomplishments.

I love Dungeons and Dragons, but I wanted to make something that was easy to start playing and lightweight... And I'll take any excuse to promote usage of twelve-sided dice.

## DUST, HOPE & WIND

ZACH CULLIMORE - [HTTPS://TWITTER.COM/THROGNAR](https://twitter.com/thrognar)

Each of y'all play a farmer or immediate family member. Describe yourself and your life.

Say what will dry up and blow away without the rain. If it is trivial, get 1d6. If it is your farm, marriage or life, get d20. Other dice (d8, d10 or d12) can be assigned by the group as they deem fit.

Say how you handle the drought and collect dice for it. Hock the house for crop insurance? d10. Pray for rain? d8. Give up on your rose garden? d6. Lobby your Congresscritter? d12. More effort means bigger dice.

Thunderheads build in the east, and a cool wind backs around to catch them. Where are you when the sky gets dark, and what are you doing? Get dice from the group if you're outside doing something important or you're at risk of getting caught in a bad way.

Everyone roll your dice and total them all. Add 3 to the total for every week since it last rained. This is your Impact Score. Write it down.

Roll d6.

Compare it to your Impact score. Then tear it up.

On a 6 it rains.

I wrote this during the week I spent visiting my parents. On my phone, in the car, trying to get my toddler to sleep, listening to Kristofferson and Springsteen. I was in kind of a weird place, trying to comfort the future in the dusty ruins of the past.

## EACH PLAYER BRINGS SOMETHING

AARON A. REED - [HTTP://WWW.AARONAREED.NET/](http://WWW.AARONAREED.NET/)

An object you have mixed feelings about. Something you could stand to lose but feels hard to let go of. Put it on the table before you. You won't have to reveal what it means to you.

Ask someone, about your own object: "Who does this belong to?" They'll improvise, whatever comes to mind. Now ask someone else. Both answers have some truth in them, but neither is entirely right. Synthesize: tell the group the right story.

Repeat until everyone's done this.

Go around again reconciling two stories, this time with the question "Who gave this to them?" And finally: "Why does it make them sad?"

Now close your eyes and hold your object. Think of its new story, but also the real truth behind it. Hold both in your head. There's some truth in each, but neither is entirely right.

Decide whether you want to keep the object, or let it go.

When everyone's opened their eyes, don't speak. One by one either put your object back in your bag or pocket, or give it up: destroy it (if you can safely do so) or give it to someone else, who should never let you see it again.

## EGREGIOUS EXTRATERRESTRIAL ETHNOGRAPHERS

ELI SEITZ

Break out the tweed and silly hats!

Tenure time is coming, and the associate space anthropologists need to publish or be thrown out of the department in shame.

You are all collaborators on a new ethnography of an alien civilization; the publication that if successful will save your jobs from certain doom.

Write down your departmental position. Where did you go and what did you do for your postdoc?

Observe, analyze, interpolate, extrapolate, adulterate, obfuscate, and fabricate your way through one chapter of your ethnography per player.

Each player takes a turn acting as The Editor by picking the title from the list below, maintaining the peace among the squabbling academics, and closing the chapter/discussion when no further revisions are needed.

The Value of the Trapezoid

Purple is the New God King

Economies of Passion

The Misinformed Mating Rituals of Adolescents

Domination of the Fifth Sex

The Inner Meaning of Squarts

The New Super Fashion

Liberation through Noise

Iconography of Skin

Imagined Crab Communities

or make your own

One year later, your ethnography has been cited 1D10000 times. Narrate how your work has revolutionized (or not) the field.

May the locals be friendly and the literature always agree.

Dedicated to all of the real anthropologists out there telling truth to power, elevating and recording culture everywhere, and Elias Mulhall my personal Editor.

# EMOJINN

JARED - MEMENTO-MORI.COM

EMOJINN

Hello, World.

You cannot play Emojinn by yourself.

You need a friend with a phone.

Text them using emoji.

Tell them where they are with a place or other emoji.

Text them the ? emoji to get their response.

Use the !! emoji to warn them of danger.

Use the X emoji to say NOPE. Use the check emoji to say YEP.

They can look around or use their other senses.

They can find treasures, weapons, magic items and allies.

Will they gain magic and riches?

Or will they meet their doom?

When they text, check your time.

If the minute is odd, they failed.

If the minute is even, they succeeded.

Play until done.

## EMPATHY TEST

J.D. - [HTTPS://WWW.THECHIMAERA.COM/CHIMAERACAST/](https://www.thechimaera.com/chimaeracast/)

Required: 2 players. 3 sets of 6d6. 2 notecards.

One player: IMPRINT, bio-machines with implanted memory ECHOES.

Other: RAZOR, evaluate and decommission IMPRINTS.

IMPRINT, assign 6d6 to 6 ECHO descriptions.

RAZOR, assign 6d6 to 6 EDGES: specific phases.

RAZOR, hand 2d6 third set to Imprint. HOLD 4d6.

Testing:

RAZOR, establish PROBLEM: hypothetical emotional scene. Roll HELD dice, PLAY any amount, ask "What're you doing?"

IMPRINT, roll HELD dice. Take narrative control by PLAYING dice to meet RAZOR's totaled PLAYED. If you cannot, play none, only respond.

Reaction time is a factor.

Player with higher PLAYED total determines PROBLEM ending; keep scenes brief. Players pass PLAYED dice, HOLD passed with non-played dice for next PROBLEM.

RAZOR, quote EDGE during PROBLEM, include IMPRINT's action, instead ask "Why are you doing this?" Roll EDGE, PLAY with others. Discard afterward.

IMPRINT, reference ECHO before PLAYING rolled dice, roll ECHO, PLAY with others. Discard afterward.

Testing ends after one player uses all EDGES / ECHOES.

Decommissioning:

Players roll HELD and unused EDGES / ECHOES. Player with more dice begins physical scene, PLAYING any amount. Match PLAYED total to take narrative control. Discard dice once PLAYED. Once unmet, narrate conclusion including / avoiding decommission.

Inspired by Blade Runner.

# EMPEDOCLES: THE REMAINS

## COLIN WHEELER

The god Strife has scrambled all the living things. You wake up as a human flesh pile, you are blind and cannot speak. Begin play with one arm, one leg and one extra bit, such as an eye. There are more parts to collect somewhere. Try to aid the god Love and return yourself and your friends to their original forms.

### Doing Things:

Draw a line and divide it 15 times, number each division 3-18

Put a blue marker, such as a bead or poker chip, on 10 and a red marker on 11

When you do something risky, roll three six sided die and add them together.

If the sum falls on or between the blue/red markers, you're successful.

When you acquire a leg, move the blue marker left

When you acquire an arm, move the red marker right.

Extra bits: (eyes, breasts, hair) discard to add +1/-1 to the action if it makes sense.

If you are trying to see something, discard an eye not a fingernail.

Lose a limb if harmed, two limbs if the harm is great.

If a limb is lost, someone can steal it.

You cannot die, even if you wish.

# ENCLOSURE

## MARK RICKERBY - [HTTPS://MAETL.NET](https://maetl.net)

Materials: paper, dice.

Players roll 1d6 onto the paper marking the spot where it lands. Number rolled is CREDIT. They draw a boundary around their spot, marking a SECTION which is PASTURE (SOIL 12).

Draw a river (WATER 12) between opposite corners, winding around each spot.

Players choose an IMPERATIVE and describe the backstory of their character:

- VOLUME (extracting maximum output)
- VITALITY (maintaining healthy ecosystem)

Each TURN, players resolve an action, narrating in character and drawing landscape changes on the paper.

### STOCK

Spend 1 CREDIT to add 1d6 (max 3d6) to HERD.

### YIELD

Roll HERD dice. Add to CREDIT, subtract from SOIL and WATER (choose balance between stats).

## FIX

Spend 1 CREDIT for:

- Nitrates (SOIL +2, WATER -1)
- Irrigation (YIELD +2, WATER -1)
- Riparian planting (WATER +1)

## GROW

SOIL +1/turn.

- PASTURE -> WEEDS (1 TURN)
- WEEDS -> SCRUB (3 TURNS)
- SCRUB -> FOREST (9 TURNS)

## CLEAR

- FOREST -> PASTURE (3 TURNS)
- SCRUB -> PASTURE (2 TURNS)
- WEEDS -> PASTURE (1 TURN)

## OUTCOMES

If WATER reaches 0, SOIL-1/turn for SECTIONS touching the river.

VOLUME forfeits if CREDIT or SOIL reaches 0.

VITALITY claims victory if they GROW FOREST.

Game ends with players concluding their narration of what happened and why.

This game is set in New Zealand where industrial dairy farming is a major political controversy and the volume vs vitality duality maps to the real spectrum of public opinion. It's not always obvious that this style of farming is an extraction industry like mining (where soil and water are consumed). I thought it would be interesting to experiment with this as a game mechanic: profit can be yielded from farming immediately, but it takes much longer to restore the ecosystem to native forest. While imagined as NZ-specific, the 200 word constraint meant cutting out a lot of local detail, meaning it could be adapted to farming typologies and landscapes from other parts of the world too.

## **ENSLAVED STAR**

LESTER WARD - [HTTP://DIVNULL.COM/LWARD/](http://DIVNULL.COM/LWARD/)

### Cast

FORGE: A semi-sentient magical neutron star. You have been enslaved, converted to forge weapons for gods. You cannot communicate directly.

SMITH: The disfigured artisan who runs Forge, catering to the whim of the gods. You are lonely and bitter.

HERO: A pantheon's chosen champion. You are glorious and expendable.

THREAT: The dire problem that Hero requires a new weapon to defeat.

Each round, select who plays Forge, Smith, and a new Hero. Players take each role only once. Everyone else is Threat. The game ends after everyone has played Forge.

Hero casually mentions a pantheon of gods, and explains why they are its champion.

Threat decides what threatens the pantheon, and why.

Smith describes who comissioned a new weapon, and what is crafted in response.

Forge describes how it secretly undermines the weapon.

Threat describes how it destroyed d100 percent of the pantheon.

Hero describes how the weapon drove back Threat, but will never again be the same.

Forge describes how Hero lost the weapon and how it went on to further Forge's agenda.

Smith describes how/why the weapon was eventually destroyed or fell into disuse, and why Forge will never be free.

# ENTROPY

CEZAR CAPACLE - [HTTPS://CAPACLE8.WIXSITE.COM/NOTAGIRAFFE](https://capacle8.wixsite.com/notagiraffe)

\* You're planets around a dying sun. Mankind has come to call you home. You'd rather be alone. \*

|| Players: choose d12s. Their planets. Name, describe them. Use colors as inspiration.  
 || Place d20, 10 up, at center. The sun.  
 || Roll d12s around sun = Planet Tags (PT). Create:  
 -- Atmosphere [gases, weather, moons]  
 -- Surface [flora, fauna, landscape]  
 -- Core [minerals, geological threats]  
 || Grab [players -1] d4s. Mankind spaceships.  
 -- Roll = Spaceship Supply (SS)  
 -- Lowest SS closest to outermost planet.

=====

==== Planets ===

=====

>>> Target spaceship and:

-- Summon comet: roll d8. If < = SS; SS-1 (if SS = 0, spaceship explodes).  
 --> Summon asteroids: roll d10. Resolve as above. If > SS, asteroids stay around. [Opt:  
 -1 as action. If becomes < = SS, resolve as above].  
 --> Use tag: if spaceship on planet, roll d6. Resolve as above.  
 [Opt: Scratch a tag for:  
 Bonus: | -1 | -2 | -3  
 current PT: |9+ | 5-8 | 4-]

--> Orbit: rotate planets. All SS +1. Sun +1.

=====

== Spaceships ==

=====

>>> SS-1. Move closer to planet. If:

--> Already 1; land on planet.  
 --> Already on planet; SS+1 and PT-1 (player: scratch a tag).  
 --> Landed and SS = 4; sprout new spaceship and SS resets to 1.

=====

==== Sun =====

=====

>>> Sun +1.

--> On 13, 16, 18, 20: sun engulfs closest planet.

||| Goal: destroy all spaceships before sun reaches 20. |||

The concept of playing as a planet has haunted me for a while. I'm really fond of the idea of having inanimate objects as characters. The planets don't have civilization or intelligent beings. I'd like it to be played with players describing how their resources are exploited by humans and how their landscape changes, and although destruction is inevitable, they want to have it their way. Oh, and I had a lot of fun describing my colorful d12s as if they were planets. I hope you enjoy it! Extended version (in progress): [https://docs.google.com/document/d/1mpymQEvn53DtcNjV9yFOxDdZnOCgHdYK\\_W5oK-sDOB1/edit?usp=sharing](https://docs.google.com/document/d/1mpymQEvn53DtcNjV9yFOxDdZnOCgHdYK_W5oK-sDOB1/edit?usp=sharing)

# ENVOY

CHRISTINE PREVAS - [HTTP://TWITTER.COM/CPREVAS](http://TWITTER.COM/CPREVAS)

ENVOY is a game about persuasion, cultural perceptions, and getting what you want.

You will need:

- 3+ players
- tokens (coins, marbles)

One player is the Envoy, a human sent to understand an alien world.

The others are representatives of the alien culture. Each should have different ideas: representatives have agendas. Take three tokens and decide on yours.

On the Envoy's turn: recount what you know about the alien culture. Then, ask one question. All other players may bid favor tokens; whoever bids highest answers.

On a representative's turn, choose one:

- Give the Envoy a gift. Describe it, and what it cost you. Take one favor token.
- Show the Envoy around. Tell them one detail about the world. Pay one favor token.
- Bribe another player. Give them two favor tokens and tell them one detail about the world you want them to agree upon.
- Undermine another player. Describe how you discredit them and trade favor tokens.
- Contradict something. Pay all of your favor tokens (3+) to change one thing the Envoy knows.

After ten rounds, the Envoy returns to Earth to disseminate their understanding of this culture. Human perceptions are hard to change; whatever understanding prevails is set in stone.

## EPICS TO ASHES

SAMUEL J. MERSON - OURMODERNSTORY.WORDPRESS.COM

One of you is the Authority. Others are Soldiers. Soldiers announce, proudly, their loyalty to the Authority and why they're fighting.

The Authority will establish scenes, one after another, until one Soldier remains.

In scenes, the Authority plays all powerful figures. Players whose Soldiers are in the scene roleplay themselves. Players whose Soldiers are elsewhere or dead can whisper as whatever they feel fits: nature, the environment, faceless soldiers, enemies.

There will be a conflict, and the Authority will make it about two Soldiers. Both those Soldiers simultaneously write poems. These poems are four lines, in ABCB rhyme scheme. (Break these rules to taste, rarely and purposefully.) Non-poets may whisper, but only to each other.

The Authority will read both poems aloud, selecting one "victor" (usually but not necessarily the best poet). The losing Soldier dies; the Authority declares how.

The winning poem will be put in a safe place. The Authority chooses one word from the losing poem to be carefully cut out and preserved-- an epitaph. The rest of the losing poem is destroyed-- war kills poems. Rip it, cut it, sing it no requiems. If you have fire, turn it into ashes.

War kills poems.

I'd like to thank my immediate influences: Kimberly Lam's Poet Glorious (for haikus used for adjudication), Paranoia (for how unfairness can be fun or meaningful), and Vincent Baker's Apocalypse World (for its re-analysis of the social contract between players and the GM role). I'd also like to thank the University High School Tabletop and Writing Clubs for their playtesting and feedback.

The game can handle more than you might expect, from Catch-22-style antics to Dunkirkish horror. You might want to set expectations beforehand, though, and definitely play with an X-Card.

# ESSEX BOYS

## STEPHEN FLEETWOOD

Raiding Danefoes/ Reaving warriors  
Harrow peasants/ Hard lessons  
Scheming Aethling/ secrets rotten  
Rebellious treachery/ ruin brings

Northumbria ravaged/ Norseman Army  
Blood flowers/ Bright burning  
Tithings feuding/ Twisted loyalties  
War within/ War without

East Saxon/ Earl's Thanes  
Seeking fame/ Saga builders  
War skilled/ Wits sharpened  
King summons/ Calling champions

Heroes forge/ Hammered iron  
Four skills/ For selection  
Foremost skill/ Five starting  
Running down/ Reduce by one

Battle skill/ Blades and body  
Wisdom's thoughts/ wield lore  
Skald governs/ speaking honey  
Cunning masters/ clever schemes

Greatest strength/ Give adventurer  
Weakness too/ warriors have  
Sentence each/ Strength and weakness  
Testing these/ telling stories

Fortune rollers/ Find twice  
Six sided/ standard squares  
First dice adds/ Fortune's favour  
Second removes/ success sours

Hero's weakness/ hard fate  
Fortune dice/ forsakes addition  
Strength relevant/ success flows  
Second dice /subtraction ignored

Find difficulty/ From Gamemaster  
Compare skill/ Counting dice  
Successes means/ sweet victory!  
Exceed by three/ Exemplary success

Battle joined/ building contest  
Comparing scores/ contending sides  
Triumphs count/ thrice conquers  
Concessions give/ compromise for losses

War brings/Wearily wounds  
Winning gives one/defeat doubles  
Exemplary success/ Earns exemption  
Four wounds/ force fatality

Forge saga's/ fortune and destiny  
Adventure's end/ adding verse  
Receive xp/ raise skills  
Successful skill/ single increase

Here is my game of the people of Essex (in the UK) before we got our current bad reputation and had another one. Enjoy!

## EVEN MORE ALIENS, EVER LESS OF US...

### NOLENDUR

Twelve marines are trying to reach an escape shuttle. Scan blips are increasing.

Divide the marines among the players. Give each marine a catchphrase.

(N-) means “roll 1d6, on 1-N keep that result (success), otherwise result is 0 (failure)”.

### COMBATS:

Describe how the marines are fighting back. Each one kills (2-) aliens.

Then, one random marine dies for each alien left. Survivors fight another round.

Once per game, a marine can kill (4-) aliens instead of (2-) by yelling his catchphrase. Likewise, a marine can kill 1d6 aliens by sacrificing himself.

### NON-COMBAT ACTIONS:

Test (2-), or (4-) for a colorful and appropriate description.

### STORYLINE:

#### RESIDENTIAL AREA

Ambushed by 3d6 aliens

#### PASSAGEWAYS

1d6+1 aliens attack from the front and 1d6+1 from behind. Only two marines can fire each way, but only they may die that round.

#### SHUTTLEBAY

Three waves of 2d6, 2d6, and 4d6 aliens

Each wave, any marine that doesn't fight can test (2-) to find a functioning shuttle (allowing “takeoff” after current wave).

#### TAKEOFF

3d6 aliens attack the shuttle.

Only marines accepting to stay behind can fight. If they all die, the shuttle crashes.

# EVOLUTION

## D4RR311

How will your species evolve and become extinct?

In the beginning . . . work together to create an intelligent species at the top of the food chain and choose a player to go first.

On your turn, describe how the species evolves, then roll a d6. An odd number results in an Odd Mutation. Describe what the Odd Mutation is and how it developed. If you roll a 1, an Extinction Level Event occurs. Describe the event and how the species goes extinct.

After an Extinction Level Event, the next player is responsible for creating a new species. Play then continues as before. If that player has already been responsible for creating a new species, the task passes to the next player in line until all players have created a new species.

Once each player has created a new species following an Extinction Level Event, the next one is the total destruction of the world. Work together to describe how it happens.

## EXCLUSIVE: GOLD LEAF AND BROADSHEETS

JACQUELINE BRYK - [HTTPS://WWW.PATREON.COM/LATELIERDAPOCALYPSE](https://www.patreon.com/latelierdocalypse)

One player is a Dictator. They should come up with a title, a country, and a general personality. They should also pick a number of Items from the list below (=Journalists + 1) to be present in their stronghold.

The other players are Journalists. They should come up with names for themselves, as well as the publications they represent. Each Journalist also picks an Item from the list below. This Item intimidates them.

The Dictator invites the Journalists into their home for an exclusive interview. While the Journalists may ask any question of the Dictator with impunity, they are not immune to being intimidated. If a Journalist is annoying the Dictator, they may describe an Item in their stronghold, trying to intimidate the Journalists. Any Journalist who is intimidated can only fawn and flatter for the rest of the game.

Game ends when the Dictator gets bored of the Journalists.

1. Oversized desk
2. Crown
3. Hot tub
4. Portrait
5. Mosaic
6. Trophy spouse
7. Shoe collection
8. Sword
9. Impressive entryway
10. Throne
11. Golden rococo chairs
12. Armor
13. Decommissioned tank
14. Tiger
15. Chandelier
16. Guillotine
17. Ferrari
18. Bear
19. Persian carpet
20. Other (specify)

Based on Peter York's book "Dictator Style". See his article on Trump's taste here: <https://www.politico.com/magazine/story/2017/03/trump-style-dictator-autocrats-design-214877>

# **EXISTENTIAL CRISIS**

JEFF WADE - [HTTPS://WWW.INSTAGRAM.COM/OTTERDOGGAMES/](https://www.instagram.com/otterdoggames/)

Goal: Using prompts from another player and playing cards, live another life.

Setup: Each player takes one color of a deck of cards and shuffles the numbered cards. Deal two cards face-up and one face-down then shuffle their aces and face cards into their half-deck and place the face-down card on top. The face-up cards provide the starting point for your life's story. The value of each card represents how well-off your parents were. If the cards are of the same suit, then your parents are still together at the start of your story. The sum of the two cards is your starting age.

Play: Each turn, players select a category (Family, Health, Love, Money, Law, Faith) for their partner then draw a card. Each player then relates what occurred to their character over the revealed period of time. This continues until both characters' lives are ended.

Cards: Numbers - How many years have passed

Faces - An addition/detraction to the previous event

Aces - First ace is an existential crisis - something that causes a drastic change in your life's direction. Second ace is when your character dies.

Suits - Your character gains (hearts/clubs) or loses (diamonds/spades) during this life event.

# EXQUISITE: A GAME ABOUT CLONEFUCKING

LIZ GORINSKY - LIZGORINSKY.COM

For 1 or more players.

Divide a piece of paper into four quadrants. In the first box, put down “Player name:” and write your name. Label the other three boxes “Body,” “Brain,” and “Personality.”

Write down facts about yourself in each of the categories that are true, and also good. Keep going until the sheet is full.

If you’re playing with others, each of you should write down a fact, then pass the sheets in a round, helping the other players fill theirs out.

When the stats boxes are full, think about those facts as if they described an interesting stranger and decide: How old are they? Where are they from? What is their name? Write these details in the first box.

Think about the next three lines and narrate your response out loud. If you’re playing with others, switch off between each line.

-Where do you take a date you’re really excited by? What do they wear? What about you?

-It goes well. Of course it does-they are exquisite. What is your relationship like?

-One day they need to leave. You’re sad, but it’s time. What will you miss the most?

(If you’re squicked out by clonecest or find it morally dubious, make the title “A game about time-travel-self-cest” and add “What year did they come from?” when filling out the character info box.)

# FABLES AND FOLKTALES

RYAN COOPER - [HTTPS://RYANDEANCOOPER.WIXSITE.COM/RDCOPPER](https://ryandeancooper.wixsite.com/rdcopper)

We tell stories to explain and entertain. These stories are communal and change with the storytellers. Your job is to work together, tell a story, and build a bond. There is no failure, only growth.

Requirements:

3+ players

Pencil

Paper

1d6

A coin

Roll 1d6 to determine the type of story:

- 1- Explanation of world phenomena
- 2- Deity story
- 3- Trial of a hero
- 4- Creation story
- 5- World's end story
- 6- Trickster fable

Begin with the oldest player. Choose the setting and begin telling a story. Continue until a decision must be made by a character.

Flip the coin: heads, the decision has a positive outcome and leads to creation or explanation. Tails, the decision has a negative outcome and leads to destruction or confusion. Write down the coin flip and then make the decision.

The next player continues the story until another decision must be made. Repeat above rules.

Repeat for every player.

After each player has a decision made in the story, refer to the number of flipped coins.

If more positive outcomes or negative outcomes were made, the beginning player ends the story with a positive ending or negative ending, respectively.

# FADE FROM BLACK

AARON LIM - EHRONLIME.ITCH.IO

IMPORTANT: Before play, please have a frank conversation about safety, boundaries, and comfort.

Your characters are in a relationship and have just had sex.

Describe your characters: How you look, how you smell, what you are doing etc.

For each other player, write on a notecard how your character felt about theirs throughout the encounter and how that might change their relationship:

(CHARACTER) made me feel/was (DESCRIPTION), and I want to/that made me (REACTION).

Tear up each notecard into 3 pieces, showing as equal amount of information as possible. Note on each part who it relates to but keep them hidden.

Then, taking turns, pick a topic. Together play out or describe a scene of your characters addressing the topic: talking, playing, teasing, touching.

- A reflection on how we met
- Gossip on a mutual friend's relationship
- Something significant that happened today
- (Make some more up, I'm out of words)

As the scene plays out, when players agree that a moment of intimacy has been shared, they may each reveal one piece of paper to each other and end the scene.

Play until all pieces of paper are revealed, and end by describing together what you each do afterward.

Other topics that I cut from the list to make the wordcount: The last meal you each had, An invitation to an event from a mutual friend, That one new trick you just tried, Someone just had a nice haircut, Whoa I wasn't into it at first because I felt gassy but damn that was fun, I noticed a new bruise you had on your knee, how'd that happen? and so on

# FADE IN

EDWARD EDWARDS - WWW.TEDDYKABOOM.COM

Players sit around a typewriter.

Their boss comes in the room.

How's that screenplay coming along?" Blank stares. "Did I forget to tell you to do it? Why didn't you idiots remind me?! We needed it yesterday! Get to it! I'll pop in with some notes from time to time. Get it done." He slams the door.

## GAMEPLAY:

Players each take 5 minute turns working on a screenplay. The other players are allowed to read along with the writing, and can talk and make suggestions, but whoever's turn it is has final say, and once their turn is over what they've written can't be edited.

At the beginning of each turn, a d10 is rolled, wherein the boss pokes his head in and gives you feedback that must be followed during that turn:

- 1: Somebody dies
- 2: Focus on the love subplot
- 3: Make a low-brow joke
- 4: Expose character flaw in the hero.
- 5: Plug Pepsi
- 6: Increase the stakes!!!
- 7: Give villain a relatable moment.
- 8: Flashback!!!
- 9: Make tasteful allusion to classic literature for the critics.
- 10: Sex it up.

After everybody's had three turns, the players have to act it out.

## PRO MODE:

Use two d10.

I typed it out and it was exactly 200 words! Magical. A computer can be used in place of a typewriter, obviously. Needed that flavour, though.

# FADED

BRANDON NORCROSS

Three to five players. One Driver.

Scenario: You don't know what happened last night, blacked out, no idea where you are. Wake up, clean up, eat up, throw up, drink water, pop some aspirin. What's that mark on your wrist? A stamp, an ink blot, an X? You start your day, it all blurs. It twists, it warps, distorts. You walk out, you see people, but they don't see you. What did you do last night? People walk past, not shunning you, but not even looking at you. It's like you aren't even there. You know you were having a good time, but you don't remember. You see your friends, they don't even recognize you. You see your family, they just walk by. You backtrack. Retrace your steps, assemble what went down. Put it all together. What the fuck did we do? Where did we go? Why don't we remember? Why won't people acknowledge us? Find the answers to get back to yourself and break from being Faded.

Gameplay: Mark your hand with ink. As the Driver helps you backtrack, roll 1d6. If you roll a 1, wipe the mark once with a wet towel. Get clean, survive.

FINALIST

# FAIRE JOURNEY

STEPHANIE GODFREY

Requires a tarot deck

You and your friends are a group of nerds going to a Renaissance Faire. Get dressed up and enjoy the Faire... until SOMETHING HAPPENS!

Create your character:

Pick a pseudo-Renaissance name that your character will go by, like Rosalinde or Gawain. Think about your character's personality and clothing choices for Ren Faire.

Stats: Each stat (Cups, Coins, Wands, and Swords) have a starting value of 5. Distribute 16 points across them, with a maximum value of 12. Coins are book smarts and problem solving, cups are empathy and perception, Wands are charisma and leadership, swords are athletics and acrobatics. Lower number means better at those skills.

Players resolve actions:

If the DM calls for a flip, choose the relevant suit for the action, flip over your number to succeed.

Face Card Conversion

Card Value

Page 11

Knight 12

Queen 13

King 14

If you flip a major arcana card, the player adds an interesting twist to the situation regardless of success or failure. "The Fool" counts as a critical failure-describe how your character gains new knowledge as a result of the fail. "The World" counts as a critical success-describe how you and your allies all benefit.

This is my first attempt at designing a game. I have been considering creating something more complicated, so I decided to start small and enter here.

## FAIRIES

ANA TERESA MOTA - [WWW.BAPADREAMS.COM](http://WWW.BAPADREAMS.COM)

Choose a fairy - tooth fairy, animal fairy, garden fairy.

Spread 50 notes on bus stops, waiting rooms and restaurants, saying thanks: for tooths, for taking care of a pet, for keeping a garden.

On the note, leave an email address.

For every answer to your email, send a gift (a coin, a kitten photo, a flower) and thank them for still believing.

For every answer to that send them the game, while recruiting them to be a fairy and schedule a picnic in a public park, on a given date, to everyone that's willing to attend and bring some friends and family.

Sparkle and shine as you deserve and prepare a costume party!

## FAIRYTALE FUBAR

LESTER SMITH - [WWW.LESTERSMITH.COM](http://WWW.LESTERSMITH.COM)

(3 to 7 players) Shuffle a poker deck. Cut for high card. Jokers are zero. Winner is dealer and invents a fairytale quest the group will pursue (kill a dragon, rescue a captive, find true love, etc.). Deal each player seven cards; the rest become a draw pile. Turn up the top draw card to start the story. Suits represent attributes: Spades/Grace; Clubs/Brawn; Hearts/Will; Diamonds/Wits; Jokers/every suit. Players each lay any card from their hand face down, then reveal simultaneously. Discard those that do not match the current story card suit. The player of the highest remaining card (if any) describes a scene to match the story card attribute, how valiantly their character succeeded, and how terribly the lowest remaining card's character (if any) fubarred. (Jokers always fubar.) Players whose cards matched suit score one point; the "valiant" player scores two. The fairytale ends in a climax with the seventh story card. The character with the most points wins and becomes court Champion; the one with the fewest loses and becomes court Jester; tied characters kill each other in a duel; any other characters are forgotten.

Thanks, Christopher Reed, always and forever.

# FAMILY REUNION

DOUGLAS R BRIGGS

Family Reunion

A 200-word role-playing game for 4-9 players

Your family is coming to your house for the holidays. Hijinks ensue.

Setup:

Each player chooses an identity, personality, and a "twist" from among these or one she makes up:

- \* has an embarrassing secret
- \* secretly hates someone else, but cannot say so
- \* off her meds
- \* dying, with nothing to lose
- \* showed up anyway after declining
- \* intends to get drunk
- \* must leave early
- \* recently went vegan
- \* is pregnant (again?)
- \* just lost a job
- \* brought a store-bought dessert

One player chooses to be the host.

Play:

\* Arrival:

- As guests arrive, each introduces herself. Host assigns guests into groups of 2-3 to mingle.

- Members of each group decide to do something about one of their twists during dinner.

\* Dinner:

- The host announces dinner and seats the guests around the table.  
- Dinner is served in three courses: salad, entree, and dessert. The host decides when each course is done and leaves the table between courses.

\* Cleanup:

- After dessert, any guest who thinks s/he has satisfied her twist can leave.
- The last guest to remain must help clean up.
- The host and last guest must resolve one of their twists.

## FATES HAVE HEARTS: GALAXIES OF LOVE

### MJCADZ

The scientifically accurate dating game

The host rolls d6's to create a dating scenario

Setting [ medieval | high fantasy | cyberpunk | post-apocalyptic | science-fiction | contemporary ]

Archetype [ hero | rebel | noble | explorer | jester | lover ]

Main Interest [ music | killing | food | reading | RPGs | hiking ]

Secret Fate Wish (keep secret) [ meaningful conversations | raw strength | peacocking | proposal | negging | BDSM ]

Each dating round the players roll initiative then take turns explaining and roleplaying their date. The host roleplays their partner. The players must try to make the date as suitable and scientifically accurate as possible with respect to the dating scenario.

#### Dating Rounds

1 - Dinner Date

2 - Players Choice

3 - Fantasy Suites

After each date, the host awards a modifier (+1,+2, or +3) based on how descriptive, suitable, and above all, how scientifically accurate the date was. Players roll a D6 and add their result plus modifier to their heart fates count.

The first player to meet the secret fate wish in a scientifically accurate way gets another heart fate roll. Too many attempts at meeting the secret fate wish will cause the date to end early, Hosts call.

The player with the most heart fates wins. In the event of a draw, the tallest player wins.

love will prevail

# FILLING THE VOID

JESSICA RAINBOW & DANIEL WOOD

A game about the space between story and self.

2+ players

## Things

A large flat playing surface

Enough paper to cover it

Many small objects of various sizes and colours

Marking devices

## Finding the Tone

To begin, read a mythological tale aloud.

## Casting the Night Sky

Gather up the small objects in your hands, as many as you can hold. These are your stars.

In a single motion, throw the stars down onto the playing surface. We all do this at once.

## Naming the Constellations

Take turns.

On your turn, find a group of stars of any number that look like a constellation. Draw the lines connecting the constellation. Name it out loud.

The next player tells a story about the constellation, a myth about its origin or meaning.

The last player relates the myth or constellation to the lives of everyday people. They tell a personal story about someone living under our sky, from the perspective of the inhabitant.

## Welcoming the Dawn

Continue playing for any length of time, over any number of days, until the night sky is filled with your stories.

Our thanks to Tim Hutchings for help in all things, including this game.

# FIREWATER

JEZ GORDON - WWW.FERALRPG.COM

Required: 3+ Players, bottles of firewater.

Sit in circle.

Drink firewater.

Pour drink, close bottle.

Place bottle in middle.

## SET UP:

Spin. Bottle points to starting Player.

Starting player drinks, makes one negative statement about the setting. Color, feels, obstacles. Go round circle til all have done so.

Spin bottle, points to player who drinks, names and state's one antagonist's strength, want and weakness. Go round circle til all have done so.

Spin bottle, points to player who drinks, names and state's one protagonist's strength, want and weakness. Go round circle til all have done so.

## TURNS:

Spin bottle, points to player who drinks, starts to tell story of protagonist's attempts to fulfil want.

Other players can suggest obstacles and antagonists to complicate story, until a moment of challenge is met.

## CHALLENGE:

Protagonist's player fights challenge using strength or weakness.

Spin bottle:

If playing to weakness: success if bottle is pointing at protagonist player; others must skol drink.

If playing to strength: success if bottle is pointing to other players; protagonist player must skol drink.

Bottle points to player who describes aftermath. They start the next Turn, repeating actions until new challenge met.

## THE END:

Last player still awake wins.

# FISHIN' & F&%IN'

TAYLOR LABRESH - RIVERHOUSEGAMES.COM

Summer rain, crisp leaves,  
sleeping bags. Soft river waves  
hide our thirst... for now.

\*\*\*\*\*

Alone, choose a:

Look: Thick, Lanky, Soft, Fish

Clique: Goth, Jock, Prep, Nerd

Number 2-5. Lower numbers are for Fishin' (outdoorsy, calculating), higher numbers are for F&%in' (romantic, emotional)

Cliche sexy name

Goal: Kiss Cuties, Go Skinny Dipping, Get High, Impress Your Rival

Together, choose:

Two campsite Features: Pristine, Dewy, Mountainous, WiFi

One drawback: Cramped, Buggy, Hot, Cold

When shit's interesting, roll 1d6. Add +1d6 if you're prepared or if you look hot.

Compare each result to your number.

If it's something Fishin', a Success is higher than your number.

If it's something F&%in', a Success is lower.

Successes:

0 - Failure and Embarrassment

1 - You succeed but make things worse

2+ - You succeed and ask everyone if they're turned on by your stunts

If it's your number exactly, you get FISHF&%IN'! You automatically succeed and can ask the GM any question!

Start your story with this mad-lib:

A Threat: Werewolf, Sketchy Ex, Fate & Circumstance, Hunky Neighbor

Wants to: Seduce, Sabotage, Smash, Smoke With

The: Druids, Ranger, Mothman, Fishman

Which Will Ruin: My Chances, My Car, My Fishing Streak, Everything

Thanks to everyone on the Riverhouse Games discord for always believing in my dreams & for latching on to this title and making me write a game for it. Special thanks to John Harper for writing Lasers & Feelings, and to Aura Belle for writing just so many good weird sexy games.

## FIVE SUMMERS

MORGAN MORNINGSTAR - @MORGANJAFFIT

A game of growing older.

The game takes place over five sessions of 20mins.

You are 10, and staying at Auntie Rose's farmhouse for summer, in 1960. Life is simple. There are other children here, distant relatives who you don't really know."

Let your players have 20mins to get to know each other.

That summer fades into memory. Years pass, and though you see your friends occasionally, it is five years before all of you are once more all together, at the farmhouse."

Print out the following cards, and let each player draw a card, to speak to their last five years -

15: Romance. First Rejection. Academic Success. Illicit Experiences. Parental Death. Shame. Ambition. Changes.

Then, move time forward again. Five years at a time.

25 : Marriage. Knocked Up. Fired. Drugs. Party. Professional Success. Romance. Elevation. Faith.

35 : Failure. Rejection. Change of Job. Mortgage. Debt. Dreams. Loss. Order. Children. Wedding. Poverty.

At 45 you return for the moment you all knew. A funeral, for the Aunt who has ever been a part of your lives."

45 : Fired. Shame. Pain. Disease. Separation. Joy. Anxiety. Secrets. New relationships.

# FLIGHT 23

CHRIS BENNETT

You are exhausted travelers who have been herded to the back of an airliner after suicidal hijackers took control over a populated area.

When you see "WORSE", any player should narrate the situation clearly getting worse; based on the hijackers, other passengers or something outside the plane. Use little details. Make it real.

You are going to die and you are trying to come to terms with this as a group.

WORSE

Who are each of you? Why did you travel? Who do you desperately wish you could speak to?

WORSE

Each character in turn can voice why they are angry about this situation. Use real emotions.

WORSE

Each character should express a deep regret they have in their life. Why does it affect you?

WORSE

Each character should point at who they are relying on for strength, and ask them for a few words of reassurance, even though they know it is useless. How are you holding on to these words?

WORSE

Talk quietly about what is going to happen and if you are ready for it. Don't agree. Just speak your mind.

WORSE

You see an opportunity to possibly overcome the hijackers. Do you take it? Vote silently.

Thank you all for your time and effort!!!

## FOLDING

NIQ CLARK - [HTTPS://MOBILE.TWITTER.COM/NIQCLARK](https://mobile.twitter.com/niqclark)

Five years ago the two of you sacrificed everything to be together safe from THE EVENT. Jin's cybernetics can no longer be recharged. Plex's family won't speak to you if you emerge safely.

Either of you may have caused THE EVENT or imagined it.

You are arguing about something that happened yesterday. What?

Make a character sheet listing these two memories:

- Something you miss
- Something you're glad you're rid of.

And one or more of the following - memories that give you:

- confidence,
- shame,
- anxiety,
- motivation.

As you argue, you may assert memories from your sheet as often as you like. When you assert a memory, the other player FOLDS their character sheet.

FOLDING: bring some portion of the blank back to cover at least two letters but no more than half the words on the front. Write in the covered areas to modify your affected memories.

Memories asserted were part of the argument notwithstanding later modifications on paper.

Choose one memory to be SECRET from the other person. Both players FOLD when a SECRET is asserted. Regardless how the SECRET changes, it remains secret until you assert it.

The argument ends when a player can no longer FOLD.

This is a game about about unreliable memory and being in love with somebody who has severe social anxiety and childhood trauma. It's my first standalone game.

## FOMO: THE GAME

MEGAN CONDIS - [HTTPS://MEGANCONDIS.WORDPRESS.COM/](https://megancondis.wordpress.com/)

Best played with a group of strangers meeting for the first time.

FOMO stands for “fear of missing out.” FOMO: The Game is about the anxieties and insecurities proffered by social media.

To play: each player needs a cell phone and an Instagram account.

Designate one player as the “Homebody.” They will briefly describe a reason why they couldn’t make it out last night and then give the rest of the players a brief prompt in the following format:

I hope I didn’t miss \_\_\_\_\_.”

All other players have 1 minute to search Instagram for an image related to that prompt (interpreted as widely or narrowly as they wish). They will then use the image to tell a story to the Homebody about the epic experience they missed.

The Homebody awards a point to the player whose story inspires the most FOMO. That player gets a bonus point if their photo came from their own personal Instagram account.

Play continues with every player rotating into the role of the Homebody at least twice.

The player who has the most points at the end of the game wins. Everyone else must now follow their account for at least one month.

I wanted to make a game about how the pleasures of social media can transform into a feeling of anxiety about the self that we are presenting to others. The joy that we feel in sharing our lives with our friends is transforming into a need to curate an online persona. Our desire to have fun experiences is becoming dwarfed by our desire to create images of ourselves having experience that look fun. FOMO: The Game is an opportunity for players to think about the image that they present to others, the assumptions that they make about what images others want to see, and the compromises that they make on behalf of these anonymous observers.

If you want to chat about the game, have any suggestions for additional rules, or want to play with me online, you can find me on Instagram at [megancondis](#) or hit me up on Twitter @ MeganCondis. Enjoy!

# FONT

MICHAEL DUNN-O'CONNOR - [HTTPS://TWITTER.COM/DUNN\\_OCONNOR](https://twitter.com/dunn_oconnor)

You left a dying world for the perilous FISSURE; few return. You seek the FONT, which will change everything.

In secret, record your:

- TITLE (names are forbidden)
- VISION (number from 2 [inward] to 4 [outward])
- RESOLVE (6 minus VISION)

Grandest TITLE chooses a TEST, describes it with three senses.

- Cross treacherous terrain
- Remove a hindrance
- Find something necessary
- Follow something unseen
- Confront something terrifying
- Go somewhere forbidden

Next (clockwise) player describes how all will overcome it. All ROLL 1D6.

- ROLL under VISION to find / identify
- ROLL over VISION to empathize / withstand
- ROLL under RESOLVE to challenge / destroy
- ROLL over RESOLVE to evade / dissemble

Each describe your outcome. If you fail, choose a MARK:

- Haunted: -1 VISION
- Afraid: -1 RESOLVE
- Broken: You may pass successes to others, but never enter the FONT
- Dead: Haunt the survivors

Proceed clockwise, choosing TESTs and resolving each once.

Survivors reach the FONT. Describe it with a single sense, and:

ROLL 1D6; describe the outcome:

- ROLL under VISION: the FONT changes the dying world
- Otherwise, the FONT changes you

ROLL again:

- ROLL under RESOLVE: reveal a great secret
- Otherwise, bury a secret forever

Each describe how you escape the FISSURE or why you stay.

Thanks to N. Garcia, M. Warren, and D. Courtney for playtesting!

## **FOREST MOTHER: MOTHERHOOD IN A DANGEROUS WOOD**

KURT POTTS - [HTTPS://TWITTER.COM/KURTPOTTS](https://twitter.com/kurtpotts)

You are a Forest Mother and the Forest is in danger. Protect the Forest through your guardians.

Describe your Mother on a notecard with room for traits.

Mother's have a deck (2-10 of a suit) to represent their time. Choose which guardians get your time by assigning cards.

Youngest mom first; continue clockwise

Your turn:

Gain a TRAIT. Share its story. Draw one card per TRAIT. Shuffle if necessary.

Write a DANGER on a notecard and describe an existing DANGER's WEAKNESS.

Create a GUARDIAN with a name and TRAIT OR give a GUARDIAN cards equal to its TRAITS.

Assign your GUARDIANS to DANGERS. Combine cards against one DANGER or split up.

CLAIM and discard 1 random leftover card of your suit per DANGER overcome.

Discard cards used against DANGERS.

DANGERS:

Describe the conflict. Roll 2d6-WEAKNESS vs cards+TRAITS.

Roll equal to or lower: DANGER overcome, Assigned GUARDIANS develop 1 TRAIT.

Roll higher: DANGER persists, Assigned GUARDIANS suffer DOUBT and develop 1 TRAIT.

Make excuses to prevent DOUBT by removing a random card from your deck. GUARDIANS with DOUBT are lost when they fail to overcome a DANGER.

Play ends when all cards of a suit have been CLAIMED.

I've been trying to write a game about motherhood for a while. And more than that I wanted the player to feel the struggle of splitting their resources between those that desperately need them. The relentless cutting that happens in this contest definitely drove home the theme of the game for me. I hope you enjoy it.

# FOREST: A GAME ABOUT MENTAL ILLNESS

MISHA FLETCHER - [HTTPS://TWITTER.COM/MISHAFLETCH](https://twitter.com/mishafletch)

The woods are dark and close, trees reaching for you like a shadowy embrace.

They say that it's haunted, this forest.

They say the deer aren't deer, anymore. They say the foxes are too smart, and the birds see too much. They say the wolves aren't what they should be. They say you shouldn't look back.

They say deeper in the woods, things change. The people who leave the forest aren't the people they were, anymore. Sometimes they've grown more monstrous; sometimes they, like the deer, become something else, an unknowable mind trapped in a familiar form.

Enter the woods.

Roll a D6. If 4+, move forward. If 3-, a forest creature attacks. You lose something of yourself, or you accept something of theirs. Their horns; your sense of humor. Their glassy, unblinking eyes. Your mother's voice. Their buckshot hide.

The forest grows darker. You can't remember what you lost, anymore. You see differently through these new eyes, hear differently through these new ears. Maybe this is where you belong. Maybe it's been waiting for you to return home.

You keep going.

Moving forward ten times clears the forest.

In the leaf-shaded light, you wonder what of yourself still remains.

## FORTUNA MYTHICA [1-4 PLAYERS, 20-60 MIN]

LOST DUTCHMAN SOFTWARE - [HTTPS://LOSTDUTCHMAN.ITCH.IO/](https://lostdutchman.itch.io/)

Separate playing cards into three piles: faces, red numbers, and black numbers.

One player is the ‘Reader’. The other’s’ are the protagonist’s’. Protagonists start by drawing a face as their character.

Hardships: Reader draws a face and improvises a Hardship based on the card’s meaning. Protagonists describe how they overcome it.

Actions: Whenever protagonists describe contestable actions they take, draw a card from red and play it against one Reader draws from black. Highest number wins, on tie redraw. A bigger numerical difference = greater result.

Players take actions until Reader decides the Hardship is resolved and next Hardship is drawn.

Protagonists: may force a redraw from their character card’s color deck once per game.

Jacks get +1 to one draw per Hardship.

Queens get +3 to one draw once per game.

Kings can draw 1 additional card once per game.

Aces can force a Hardship redraw once per game.

Card	Hardship	Character
-----		
JoS	Duel	Chivalric
QoS	War	Noble
KoS	Colossus	Underdog
AoS	Death	Lucky
JoC	Betrayal	Righteous
QoC	Conquest	Ambitious
KoC	Poison	Nomad
AoC	Mystery	Scholar
JoH	Hordes	Officer
QoH	Assassination	Vigilante
KoH	Tyrant	Magus
AoH	Predation	Outlaw
JoD	Attrition	Gentle
QoD	Oppression	Innocent
KoD	Abomination	Activist
AoD	Temptation	Outsider

Based on the intricate stories woven in tarot’s major arcana as well as the mythical lore surrounding ordinary playing cards, Fortuna Mythical builds epic characters and obstacles by luck of the draw.

# FOUND FOOTAGE HANGOUT

DANIEL FOWLER

Objective: To create a Blair Witch style Hangout recording of scared players in the woods.

Pick an outdoor location where you feel safe in the dark. Make sure you are not trespassing.

Pick a game that requires no equipment. Install a dice app on your phone if needed.

Have one player record the hangout on a PC before moving to their outdoor location.

Remember to use your phone's flashlight when moving in the dark.

Bring a backup flashlight.

Make sure you can afford an hour of video.

Start Playing the game. Keep trying as people get scared or lost.

If you hear anything, get scared and ask if anyone heard it. Quickly Look around with your phone's flashlight.

If you lose connection walk to a new location and run in place. Describe what scared you when reconnected.

Disconnect if anyone approaches you. Assure them you are playing a game. Follow the previous step after they leave.

Quit If you phone dies, permanently loses connection, or you want to leave.

The last player must record a final message. Before disconnecting describe how scared you are, why you are sorry and what you want someone to know if they find this recording.

This game is meant to be played on Google Hangouts or some other video over internet application that can be recorded and used on phones and computers.

# FRACTIO PANIS (BREAKING BREAD)

JONATHAN SNEAD - [HTTPS://TWITTER.COM/YEBARD](https://twitter.com/yebard)

Life: this tedious pilgrimage weighs on your soul. Though often weary, lonely, and anxious, you must journey on until the end.

But tonight you have found companions: fellow pilgrims whose pathways for a moment chanced to interweave.

You are not alone.

...

Rest, release your burdens. You have a warm loaf of bread and plenty to drink. Take a small piece of bread--

Speak one sentence accounting a single previously unspoken detail of your journey; your companions want to know your story:

- a trial failed/ongoing/overcome
- a moment of gladness/shame
- a destination of security/dread
- a personal change

--Eat your bread; fortify your soul.

Each companion in turn gives a one-word encouragement, then drinks to your health.

You are not alone.

Break some bread for your next companion, who will then speak and eat as you have, and break bread for the next companion in turn.

Listen. Respond. Grow.

This continues until the bread is wholly eaten. Then you may freely discuss each other's stories.

...

As you carry on this arduous pilgrimage, take heart. Sustain yourself with daily bread, and remember this night with your companions who fortify your soul.

You are not alone.

I hope this game can bring people closer together in community, whether playing as a fictional band of pilgrims or discussing real life stories with close friends.

# FRACTURED FICTION

## VIOLET HARPER

Fictional worlds have collided and only the players, characters of these various worlds, can fix it. Travel through this absurd land and defeat the FINAL BOSS.

Everyone choose a novel. At least 100 pages, preferably no pictures.

Players: This is your CHARACTER, source of actions and items.

GM: This is the WORLD, source of enemies and obstacles.

Roll a d100 (2d10) to get a page number. Pick one word from that page and the page across from it in the book.

GM: Form words into CHALLENGES. (black knight, lava river, waffle salesman)

Players: Form words into SOLUTIONS for these challenges. Write this down in secret. (fire incantation, big jump, polite rejection)

Players reveal their solutions and debate and decide which solution to employ. Solutions from multiple players can be combined or used together. Creator(s) of employed solution gets an UPGRADE.

UPGRADE: +1 word usable in solution per upgrade.

After 5 challenges, fight FINAL BOSS.

GM: Use up to 5 words from anywhere in WORLD to create one final challenge.

Players: Roll 3 times and pick one phrase/sentence from each page to make a poem describing how you defeat the boss.

Vote on best poem. Haikus ALWAYS win.

Thanks reddit! Especially thank you u/wthit56 and u/Pyrofousque

# FUCK! IT'S DRACULA

LEVON JIHANIAN - [HTTPS://TWITTER.COM/FORKFRENZY](https://twitter.com/forkfrenzy)

You are simple villagers on the desert planet Thannaxio. It's 3400 A.D. and humans live throughout the galaxy. A coffin-shaped pod just crashed to the south.

Create Characters:

Step 1. Roll 1d6 for each following stat:

Aggress  
Comprehend  
Enrapture  
Survive

Step 2. Everyone rolls 1d6 for one item from this list:

- 1- a knife
- 2- a picture
- 3- some water
- 4- a mirror
- 5- a book
- 6- a crow

Step 3. Write down who or what your character loves most.

One player is the DM (Dracula Master)

Play Encompasses 5 Phases

Phase 1: Investigate the Coffin  
Phase 2: Return to the Village  
Phase 3: Climb Dracula Mountain  
Phase 4: Enter Dracula's Sanctum  
Phase 5: Confront Dracula

DM describes what happens at the beginning of each phase (roll):

- 1- Someone falls in love with Dracula
- 2- Bat Wolves
- 3- Mist of sadness
- 4- A betrayal
- 5- Learn one secret about Dracula and one secret about a PC.
- 6- Fuck! It's Dracula.

## Mechanics

When you try something challenging, roll 1d6 against an appropriate stat. If you roll equal or lower to your stat, you succeed. If the roll is higher, the DM writes something on your character sheet.

## FULL CIRCLE

WILLIAM SPINKS - GRIBBLYGAMES.COM

A game for four players.

Get some cards. Label 5 “Neophyte,” “Battlescarred,” “Eldest,” “Darkness,” and “The World.” Put The World in the middle. Distribute the remaining roles. Each player writes one detail for the World, then each player takes turns writing details about their role until each role has three.

The Darkness sets a machination in motion. Describe how you will change one of the world’s details for the worse. If no-one steps up, the change happens. Erase and replace the old detail.

If someone steps up to Challenge The Darkness, it takes a toll. The Challenger says how they strike a blow that changes one detail of The Darkness or The World, and The Darkness responds with one change of the Challenger’s details for the worse. After both players negotiate and agree, the Challenger and Darkness erase and replace their chosen detail. Otherwise the Challenger must back down after one minute’s negotiation.

Resolve three machinations, then change your roles. The Eldest succumbs. Destroy their card and give them the Darkness role. Erase and replace the word “Battlescarred” with “Eldest.” “Neophyte” becomes “Battlescarred.” The cardless ex-Darkness player creates a new Neophyte. Play until each player has played The Darkness once.

Been kickin’ this idea around in various forms for a while. Nice to have it finally completed in some form tbqh. This iteration ended up being pretty brutal.

## FUMBLE IN THE DARK

MARK BYRNE - [HTTPS://TWITTER.COM/\\_AMARCIAN](https://TWITTER.COM/_AMARCIAN)

The goal of Fumble in the Dark is to sneak around security systems and steal the valuables unnoticed. However if you make too much noise the guards will chase you and if you get caught, it's the slammer for you!

To make your Thief spend 8 points in the 4 skills below, Minimum of 1 and Maximum of 3.

Might - Your Thief's physical prowess.

Speed - Your Thief's quickness.

Ingenuity - Your Thief's intelligence.

Conceal - Your Thief's skill at hiding things.

When making a skill test you roll d6 equal to your skill and take the highest result.

You can also make Noise to add 1 Dice to your pool of dice.

On a roll of 1-3; you fail while making 1 Noise.

On a roll of 4-5; you succeed but make 1 Noise.

On a roll of 6; you succeed.

Each Heist has a level of Noise that can be made before the alarm systems go off and the guards arrive. For a low security Heist you'll be able to get away with making a higher amount Noise. But a higher security level will have a lower amount of Noise you can make.

## GAME ANIME PILOT

WILLIAM BENJAMIN JOHN SINBADEV DAVIS - [HTTPS://PLUS.GOOGLE.COM/+WILLIAMBENJAMINJOHNDAVIS](https://plus.google.com/+WILLIAMBENJAMINJOHNDAVIS)

You are Competitors on a Game anime series. The pilot needs to sell people the Game and demonstrate how it works. The rules? I'm sure the writers will come up with something...

Each turn a Competitor describes Actions establishing Aspects (mechanics/components/states) of the Game.

("I draw a disk! I place a disk face down on the map!")

Competitors taking Actions referring to Aspects established by another Competitor collect a Token from a central pool.

("I draw a tool and place it face up on the map!")

Another Competitor can Act during the active Competitor's turn by giving them a Token.

("I play a stone from my garden to block!")

If a Competitor's Action contradicts an Aspect, another Competitor can challenge. If the Competitor can defend their Action, they proceed, otherwise they give a Token to the challenger.

("You drew too many tiles!" "I'm drawing up to seven!" vs "You've already collected resources!" "Oops.")

A Competitor possessing 3 or more Tokens can establish "end condition" Aspects.

("I need 2 more flowers to win!")

When all Competitors have at least 3 Tokens, Competitors can take Actions that end the Game.

("My bus is level 20! I win!")

## GAME OF FATE

### RAINMON

In this game champions are fighting not against their mortal enemies but against Fate itself in any world you can imagine.

Every champion has 3 Aspects that starts at 2 and have 5 points to divide on them:  
Body as a measure of physical strength and health. When you take damage, you lose one point of body. If it reaches 0 you die. You regain 1 point when you sleep.

Mind as a measure of mental abilities and sanity. When you encounter something horrible you lose one point of mind. If your Mind reach 0 you became totally insane. You regain one Mind when you succeed a roll.

Spirit as a measure of your charisma, in interactions with other characters and with Fate. You can spend 1 spirit to add one ability dice to your roll and choose better result. If your spirit is 0 you are cursed and roll 2 fate dices choosing higher result. You regain one Spirit when you lose a roll.

When champion want to do something that can fail he roll double d10 dices: Ability dice and Fate Dice. If ability dice + Aspect are bigger than Fate dice character wins otherwise action failed.

This game is parody, and it's made just for fun.

## GARBAGE SONS RPG

### BUS

Each of you is one of my shit boys. Now you will, in turn, recount the terrible things you have done to me, your nice dad. Retell your toilet behavior from each dumpster-fire below:

1. Your nice dad once had a perfectly good 2010 Saab sedan, but his garbage sons brought it to ruin. What did you do to your nice dad's wonderful Saab?
2. What did you give your nice dad for his worst, most recent birthday?
3. My garbage sons love to steal my credit card and buy bad things. What do you buy when you steal your nice dad's credit card?
4. All of my garbage sons got together to ruin my reputation. What did you gutter boys coordinate to defame your nice dad?

You trash mountains came marching out of my huge beautiful wife to do mischief upon your nice dad and his wonderful car. You make our days sour and our nights rancid.

Adapted from <https://quizzes.clickhole.com/which-one-of-my-garbage-sons-are-you-1825124556>

## GATHERING FOR THE ORACLE

MARIA MERCEDES MARTINEZ - [HTTP://WWW.PISTACHIOPONY.COM/](http://WWW.PISTACHIOPONY.COM/)

Needs:

Bucket of water

Coin

Box to stand on

You are all gathered together to receive the oracle. Choose a priest/priestess.

The Portent" = Who, What, Where, When, How.

The Strife" = "The king has gone mad." or "Our children have gone missing."

Strife ideas are whispered to the Priest/Priestess.

++++Game begins++++

Priest/Priestess declares one strife standing on a box with the bucket of water in front of her. She holds the coin.

She then states the "Portent" of her choosing. For example: "Where".

The priestess chooses which one of the gathered gets to ascend to the box and answer the portent as it relates to the strife.

As that person is elaborating, the gathered may yell:

Hear, Hear!" if they want them to keep going with their thread.

Conversely, they will yell: "They LIE!

If this happens, the Priest/Priestess ascends the box and drops the coin into the water.  
Heads = new person continues the thread.

Before the next person ascends the box, the priestess will state the next Portent they will need to express.

When the Priest/Priestess feels all the Portents have been answered, the game ends.

The Oracle has spoken.

# GENTLEMEN THIEVES

FLY - FIRSTLEVELWIZARD.COM

You are a dashing and noble thief.

Describe yourself. Embellish everything.

Use a deck of playing cards, remove the faces and aces. Cards are rooms.

Place the Ace of Diamonds. That room has The Prize.

Place face-down cards in rows of 3 beneath the Ace. 5 rows is a good size.

Start below the last row, any column. Whoever politely refuses to go first the most, goes first.

You get one move per turn, orthogonally.

When you move into a room, turn it face-up. Describe the danger. To move out of a room, roll 2d6 higher than the number. Rolling under is a suave failure. Regardless, gesture politely to a thief who hasn't gone this round. They go next.

You all are honorable thieves. Everyone in a room rolls when anyone rolls. Narrate how you graciously assist. If anyone succeeds, each may leave at their next opportunity.

Take The Prize by entering a room with it, or by starting your turn in a room with it. If you have The Prize and fail a roll, you still move, but drop The Prize behind. Damn.

Leave where you entered with The Prize to win. Be ruthlessly polite and politely ruthless.

## GET DOWN, MR PRESIDENT

AARON GRIFFIN

A pervasive roleplaying game for 5+ people.

You are all Agents. Gather in a public space and go about your business, keeping an eye on each other.

Suddenly, an earpiece squawks.

One of you raises a hand to their ear to listen. Everyone else, if you see a fellow Agent raise their hand to their ear, do the same and say “Copy” loudly. Any Agent may instead say “Negative,” causing all hands to be dropped. No Agent may do this twice in a row.

When all but one Agent has raised their hand, those Agents shout “GET DOWN, MR. PRESIDENT”, and proceed to take the remaining player to the ground (agree beforehand on how physical this should be) before hurriedly escorting them out of the room.

If the remaining Agent is female, everyone must instead shout “BUT THE EMAILS” and run around like idiots.

Repeat as many times as you want. Maybe keep score or something.

I figure strict tabletop games are overplayed, so here's a more live action game.

# GET HOME COOL

MARSHALL BRADSHAW - [HTTPS://TWITTER.COM/DMARSHALLB](https://twitter.com/dmarshallb)

1 player, 1 actual MRI machine

You made first contact with Humanity, dude! Totally by accident, but it counts! Guidelines say you have to play it cool around native species, and you did. They didn't ask too many questions, you didn't give too many answers, and now you're good to hop back in your ship and get out.

You don't know much about piloting one of these (I mean, you CRASH-LANDED here), but don't let the humans know that. Just slip into your Myelin-Reactive Intercraft machine and prepare to look cool as shit for those apes watching from the other room.

- 1) Don't move your body much. This baby is 100% psychic-controlled (The humans are gonna have their minds BLOWN!).
- 2) Try to anticipate when a pattern of noises will stop and when a new one will begin (Expert pilots can even predict patterns. No worries if YOU can't yet; THEY don't need to know that!).
- 3) Listen for when your psychic activity begins influencing the patterns, subtly changing the sounds. That means it's working (And the humans will be SO IMPRESSED)!
- 4) Picture home. Getting there will be a breeze.

Enjoy the end of your first impression!

The story goes, a parent is in a store with their young child, who is throwing a tantrum. The parent whispers, "Be quiet! We have to pretend we're HUMAN!" The child knows this game and immediately calms down.

MRIs suck. Filling out the medical paperwork sucks, being called by my legal name sucks, ditching my clothes sucks, laying in that loud & claustrophobic machine sucks... And there's a lot of design put into mitigating the anxiety around MRIs, but none of it is FUN. This game might help, creating agency for someone who's been told to get in this machine, stay still, and keep quiet. Forget that! You are out of this world.

## HOST OF A CHANCE

### ED JONES

You are ghosts haunting the old Jenkins mansion.

Good news! Some local kids have planned a seance with an actual medium! They can allow you to unburden your soul and escape purgatory.

Bad news! The kids got bored and are having a party instead...and it's a rager!

You have six hours until sunrise to find the medium or you're stuck for another year. There are Obstacles. Fortunately, you have Ghost Powers to help you. Each costs 1 Ghost Point to use. Each ghost has 6 Ghost Points.

#### Ghost Powers:

Banshee Wail: You can scream across the veil (it's very scary).

Possession: You can take over a person, but you're subject to their level of intoxication. Costs zero point to use if they're unconscious, but you can't move or speak.

Orb: You can make a ball of light.

Poltergeist: You can throw stuff around.

Gremlin: You can break machines.

#### Obstacles:

Glow Stick Dancers: Easily distracted and flailing.

Cuddle Puddle: Easy to get in, hard to get out.

Keg Standers: CHUG! CHUG! CHUG!

Technicolor Pachyderms: They flock around the heavily intoxicated and get in your way.

Goth Kids: Look like mediums, but they can't hear you.

Good luck and good haunting!

# **GIANT-ROBOT-ANIMAL-SQUAD**

**ARMAND KOSSAYAN**

2 oz bag of Skittles (candy) needed to play.

Five teenagers have been selected as pilots for Giant-Robot-Animal-Squad (GRAS), but only one can be the Giant-Robot-Animal-Person's head when they all combine.

Do what you must to become the head pilot.

Player choose a candy color. This is their uniform and robot-animal color.

When using candy for an action, its style is determined thus:

Red-love

Yellow-friendship

Green-gossip

Orange-passion

Purple-existential ennui

Start with 3 candies in your pool. Get all five colors in your Giant-Robot-Animal's HeartCore to win! If nobody wins, the project is scrapped.

Each turn, a player draws one new candy, then picks one:

-Lock one candy in their HeartCore.

-Attack someone using one candy from their pool, destroying one candy in the target's HeartCore.

-Defend against future attacks by placing a defensive candy next to their HeartCore.  
Only one allowed at a time.

Players can defend others by using a candy from their pool. The attacker's attacking candy is destroyed. The defender gives their candy to the person they defend, but takes one of that person's HeartCore candies for their own pool.

Frame scenes/actions based on the candy color being used.

Eat destroyed candies.

## GODS OF DARKNESS, GODS OF LIGHT

IVAN NEVILL - ROLEPLAYGREENROOM.BLOGSPOT.COM.AU

Tools: Box of matches, 3 Temples (tealight candles) per player, World (paper), Battlefield (ashtray)

The gods came from the Void to create the World.

The most regal player starts. Portray a god, its dominion, passion, its gift to the World and its People.

Strike a match.

-If it lights on the first strike, the god joins the Light. Light a Temple. Use the charred match to draw a symbol, word, or picture on the paper to make your mark on the World. Describe your influence.

-If it does not, the god falls to Darkness. Discard an unlit Temple. Describe how you become embittered, corrupted, cruel. Your unlit match becomes a terrible weapon; place it in the Battlefield.

Act in turn, creating new gods, until all candles are lit or discarded.

The gods go to war.

The gods of Light must imprison the gods of Darkness under a Mountain. Pour the wax from their Temples onto the Battlefield. Once the wax Mountain sets, lift it and place it in the middle of the World.

-If all weapons in the Battlefield are trapped, the World and its People are saved.

-If any weapons escaped, light them and set the World aflame.

Thanks to Piotr Krzlik Krzlik for the match-striking mechanism and M Chilton for inspiring me with the use of wax.

FINALIST

# GOING 'NEATH

THE TINKERAGE - [HTTPS://RPG-TINKER.BLOGSPOT.COM/](https://rpg-tinker.blogspot.com/)

Look up: the True Humans and their servants went there, uncounted ages past. They never returned.

Look around: ramshackle villages, rusting keeps, observatories, cracked walls, and rolling heaths covering an immense labyrinth.

Below is the 'neath. No levels, no depths; winding everywhere, joining everyplace. The underworld, porous, immediate.

## PREPARE

Arms & Armour: fight, overcome physical challenges, Persist 6

Subtlety & Stealth: pass undetected, defeat locks and barriers, Persist 5

Study & Search: detect secrets, unlock puzzles, summon arcane powers, Persist 5

## HOW HARD?

Tough: 7+

Daunting: 9+

Terrible: 11+

Roll two dice, meet or exceed the number. Roll one more die and take the best for preparation.

## PERSISTENCE

You're hurt, lost, terrified, confused. Roll a die. If you roll under Persist, you stand; deduct 1. If you roll over, you falter and attempt to flee. If you cannot flee, you may die, or be permanently lost.

Rest in safe places and regain Persist. If physically wounded, deduct 1 Persist until healed.

## MOST THINGS, YOU CAN ONLY DRIVE OFF

Nithers

Scallydorfs

Skulkers

Lurkers

Witchspiders

Strangleggers

## FINDING

1: dust and shadows

2-3: feature, obstacle

4: hostilities

5: negotiation

6: wonder

## GOING OUT IN STYLE

PARKER MARTIN

The world is ending. You want to go out in style.

You need a deck of cards.

- Joker: 0
- Face: 10
- Ace: 11

Describe your Talent. When your Talent relates to the Obstacle, describe how, draw a second card, and choose one. Shuffle the other into the deck.

Describe your Drive. Fulfilling your Drive turns the top discarded card into an Edge for you and you describe a new Drive. You can swap Edges with your card. You can place Edges with the same suite as a placed card to add its value on any turn. Describe how Edges are used.

Your turn:

1. Describe your action
2. Player to your left draws a card, places it, and describes the Obstacle
3. Draw a card and place it. Success if the value is equal or higher
4. Describe success or failure
5. Color effects
6. Discard placed cards
7. Turn passes to your right

Obstacle colors have effects:

- Red: On success, shuffle discarded cards into the deck equal to the value of this card.
- Black: On failure, discard deck cards equal to the value of this card.

When the deck is empty, the world ends. How stylish were you?

Look forward to an extended version of this where the end isn't inevitable, everyone's a robot, and the meaning of life is explored.

## GOLDEN YEARS

JOIE MARTIN - [HTTPS://TWITTER.COM/SMALLGASSWORLD](https://twitter.com/smallglassworld)

### Materials:

- An opaque bag
- 5 each solid colored, cat's eye, and swirl marbles
- 1 shooter marble
- A circle of chalk

Characters are elderly residents in a small town retirement home watching the New Year's Eve countdown and reminiscing. Name each character and develop a bare bones background--family, profession, personality quirks, etc., but don't expand upon these basics.

Players draw marbles from the bag to create memories based on the type of marble drawn. Solid colored marbles are character defining moments. Cat's eye marbles are bittersweet memories. Swirl marbles are joyful memories. Players may roleplay memories, particularly if other players' characters are involved, or may describe them. Place drawn marbles in the center of the chalk circle until the bag is empty.

Players close their eyes and aim the shooter toward the marbles in the circle three times. Any marble that leaves the circle is now a memory lost based on marble type. If a character no longer has that type of memory to lose, they will begin to forget family members, profession, location, etc.

A final New Year's Eve should occur afterward, where characters attempt to reminisce, but some memories come more readily, while others seem lost to time.

## GOO-GOO GA-GA

JASON LOUIS FELDSTEIN - [HTTP://WWW.ALCHEMICALGAMING.COM](http://WWW.ALCHEMICALGAMING.COM)

Silence.

Warmth.

You are content.

Suddenly, bright lights! Loud noises! Rapid motion!

It's cold here! Where are you? What's going on?!?

Ugh, another loud noise?

Wait. It's coming from your own mouth. You're screaming.

It's too much. You don't like it here.

Huge, steady hands grasp your body. This new room is strange, white, but more temperate.

Gentle hands hug you to their warm body. Tasty liquid enters your mouth. You swallow.

For a moment, you feel content. You like this person. They make you feel safe.

The other set of hands is back. They take you to a different room. Now you are in a box with clear sides. You have your own blanket, but feel very lonely. Where is the friendly person with milk?

Through the clear walls, you see others your size. Maybe they can tell you where you are, or why big people here keep little people in boxes.

You need a 4 to successfully take action.

Roll 1d4 (+1 if no nurse nearby) to move.

1d6 to read another baby's thoughts.

1d8 to cry. Maybe you can summon someone.

Sleeping requires no roll.

+1 bonus to one action after feeding / sleeping.

This idea just kind-of popped into my head after a great experience at Living Games Conference 2018: what about a RPG about what it's like to be a (very) pre-verbal newborn? Someone at the con mentioned this challenge, and I was glad I still had some time to enter. Since actual newborns are very limited, I gave them telepathy, but only with each other. It was a lot of fun to think about how the world might seem to a brand-new human.

What might a baby say to another baby? How effective is crying to get what you want from adults? When will you see your parents again? Could a newborn really escape an incubation room with enough determination?

## GOOD DOGS || FOR 5 WITH PNP + PLAYING CARDS

MICHAEL QUINN - GORGOMORMO@BLOGSPOT.COM

Players play the role of a feral dog.

Players draw three cards and pick a character (only one of each).

Brute - Subdues any man or dog

Smart - Opens unlocked doors, plays dead

Mobile - Faster than anything, climbs

Scrappy - Starts with 6 cards. Charms humans.

Difficult actions not in your character niche require a check (ie, killing another dog, escaping gunfire). GM draws a card, and player must discard enough cards to match or exceed it (facecards = 10; aces = 1). Nearby PCs can play a card to help. Drawn cards go to discard pile that's shuffled back in whenever players get food.

1 food = draw 1 card

No cards = dead dog

For GM:

Before play, lay out grid of 12 cards. Each is an urban block. On face cards, lay another.

King - Armed man; hunts humans not of his suit

Jack - human corpse (8 food)

Queen - burning ruins

Joker - water

Value indicates amount of item

Hearts - hidden food

Spades - pack of hungry dogs

Clubs - unarmed humans

Diamonds - park/lot

Other dogs and humans may be friend or foe. Humans hunt maneaters.

Remember that PC dogs:

-can't read

-see black and white

-have dog's nose and hearing

-understand body language, not words

My goal was to create a game with enough depth for multiple sessions, and a bit of setting material to get things started. The great thing is, most of us know enough about dogs to improvise from there!

I imagine this game playing little bit like an old school dungeon crawler. There's some basic resource management, and even a chance of factions developing if you use the city generator.

I blog about OSR stuff at [gorgomormo.blogspot.com](http://gorgomormo.blogspot.com)

## GOODNIGHT KYLE.

HAIDUC - HAIDUC.CO

How to Play: Become Kyle. Game Pieces Required: A bag of standard birthday balloons.

Everyone is Kyle and Kyle has the balloon again.

Everyone must grab a balloon.

Every Kyle must inflate their balloon and subsequently, as soon as everyone has filled their balloon, instantly start releasing the air out of the balloon (making the most annoying sound possible by pinching and releasing the opening of the balloon with two hands to impede other Kyle's from talking.)

Every Kyle must tell us about their entire day.

There is no order in which a Kyle can speak because every Kyle is above the law.

If you laugh or fart, you lose.

The game is over when all the balloons are out of air at the same time or if every other Kyle has given up by saying "Good night, Kyle."

If a Kyle's balloon is out of air. A Kyle can refill their respective balloon but then all Kyle's must immediately start talking about their trip abroad, all at the same time.

If a Kyle is filling up their balloon at the same time as another Kyle, all the other Kyle's must scream in agony but keep making annoying balloon noises.

You could replace the name Kyle with any name, but why would you.

## **GPS PURSUIT**

TODD CRAPPER - [HTTP://BROKENRULERGAMES.NET](http://BROKENRULERGAMES.NET)

GPS Pursuit

You are a spy, a criminal, a bank robber... it doesn't matter. You need to reach the safe house in the next 30 minutes before others can stop you and bring you in for questioning.

Get in your car and set your GPS to a known destination of your choice. Start driving. As you drive, the GPS will tell you which route to take - DO NOT TAKE THIS ROUTE! Your enemies are waiting for you there and will catch you if you follow your GPS' directions. Take alternate routes. As soon as the GPS calculates another route and announces it, get off that road and change routes.

When you are within 500 metres of your final destination, you can continue to drive on that road. If you cannot reach your final destination within 30 seconds, you must get off that road and try again.

When you get out of your car, hit the button on your keys to lock the doors. This will cause the car to explode and allow you to make your escape.

If you need to be reminded to drive safe, you should not play this game or have a driver's licence.

## GREAT WALL

SAM LIBERTY - SPOILEDFLUSHGAMES.COM

3+ players

Index cards

Pencils

Fortune Cookies

You are ADULTS returning to your home town. You are in a restaurant called GREAT WALL with FRIENDS from high school.

Put FORTUNE COOKIES on the table (1/player). Everyone gets an Index Card.

On the card write down three DRIVES:

- 1) Settle a score with \_\_\_\_\_
- 2) Make amends for \_\_\_\_\_
- 3) Resolve tension between \_\_\_\_\_ and me about \_\_\_\_\_

Leave room to MARK each drive thrice.

At the bottom of the card write the QUESTION "What will happen to me after I leave here?" and leave room to answer it.

Every time you talk about one of your drives, MARK it.

Talk about an event from long ago. Different players will remember it differently. When a DRIVE has three MARKS, resolve it, whatever that means to you. Do not mention it again.

When player marks a drive, ESCALATE a cookie. If it is wrapped, unwrap it. If it is whole, break it. If it is broken, eat half. When a COOKIE is gone, a player must use its fortune to answer the question on their card.

To prevent that answer from coming to pass, a player must EAT the fortune. Otherwise it will come true.

An open beta of the full game: [https://docs.google.com/document/d/1yEhPM\\_aoQnc6t7ZjYzVHPuHr8mo4yYag1nHQUZ1NsI8/edit](https://docs.google.com/document/d/1yEhPM_aoQnc6t7ZjYzVHPuHr8mo4yYag1nHQUZ1NsI8/edit)

# GROWING UP

NICOLA URBINATI - WWW.DREAMLORDPRESS.IT

3 to 4 players, a poker card deck (divide \*\*Reds\*\* from \*\*Blacks\*\*), index cards and pencils.

Three \*\*Acts\*\* per player: \*childhood\*, \*adolescence\* and \*adulthood\*, plus an \*\*Epilogue\*\*.

On an index card, write your name, a \*\*Positive\*\* and a \*\*Negative\*\*, \*unfixed\* thing your family thinks about you, do the same for the society. Draw 3 \*Reds\*.

In each \*\*Act\*\*, set your \*\*Goal\*\*: say what, when and how. The others play the \*Negatives\*, trying to sabotage your \*Goal\*. If you just go for your \*Goal\*, draw a \*Red\*; if you also want to \*fix\* a relationship, do not draw: say how. On the climax, draw \*Red\* for \*fixed Positives\* portrayed, the other players draw \*Blacks\*: three plus \*unfixed Negatives\* portrayed. You both play one covered card, than show it. Highest wins, you can negate the \*Black\* (discarded and re-played) for each achieved \*Goal\*.

\*\*Success\*\*: you achieve the \*Goal\* and fix the relationship; \*\*Tie\*\*: choose one;

\*\*Failure\*\*: you receive a bad \*Stigma\*. Play it out.

\*Epilogue\*: a short scene about your future life for each \*Goal\* achieved/\*Stigma\* received, good things from \*Successes\*, bad things from \*Stigmas\*.

Congrats, you're a grown adult now.

Thanks for this.

# GUARDS!

## GEOFFREY KIMBALL - NONE AVAILABLE

You are not the hero, you are guards. You guard a McGuffin for 8 possibly boring nighttime hours. The GM describes the McGuffin, setting, location, and provides a map. Suggested genres include; horror, action, fantasy, or mystery.

Guards have genre appropriate equipment.

### -----Stats-----

Take playing cards, draw 2 for each stat, can exchange. Face-cards = 10: Move, Spot, Fight, Willpower.

### -----Classes-----

Trainee - Move +3, Fight +1, Use 2 cards for action.

Spotter - Move +1, Spot +3, see GM cards first.

Sergeant - Spot +1, Willpower +3, 1 action, locate anything.

Armed - Fight +3, Willpower +1, replace picked card after reveal, discard old card.

### -----Play-----

Give players one 13 card suit. GM has full deck.

6 actions/hour.

When GM needs an action, participating players pick 1 card (or none), add stat, can work together.

GM picks 2 randomly/player, wins ties. Reveal cards simultaneously.

Highest score succeeds, losers take difference to stat and Willpower.

Discard revealed cards to “pile,” shuffle.

Winners describe action.

At 0 Willpower lose all cards. Guard faints for 1 hour unless rescued by another guard, regains all Willpower.

Guards randomly draw 3 cards from “pile” each hour or 1 action break.

Survive without losing the McGuffin.

Thank you for the opportunity to flex one guard’s creative muscle.

# GUEST OF HONOUR

## WILL KINCHLEA

Today, you have all met for one reason: you await the arrival of the Guest who has been marked for death. You have a conversation while you wait.

Everyone will have a turn to answer five questions in order, with discussion following from all players:

How did you meet the Guest?

What do you most associate with the Guest?

What was your most intimate moment with the Guest?

What happened the last time you saw them?

What's your secret?

Each turn, flip two coins: the tone coin shows positive or negative feelings and the truth coin will dictate whether you are answering truthfully or if you accept other's answers.

Each associate will start the game with five tokens. As each turn ends, you must give at least one token to anyone you feel brought the most to the table. At the start of each new question, add another two to your pile.

When the Guest arrives at the end of the questions, the player with the most tokens will perform one action, followed by everyone in order of tokens. If you kill another player, their turn goes next as their last act.

When everyone has acted, end the scene together.

# HAIKU REBELS SOCIETY

DANIELE FUSETTO - WWW.STORIEDIRUOLO.COM

Japan, 1633. The HRS uses poetry to stir and organize an uprising against the isolationist Shogun. Rebels' punishment is death.

3-6 players create a rebel each with one verse. Verses must be 3 to 5 words long. One player is the Shogun (first verse "Shogun Tokugawa Iemitsu").

**REBELS.**

Talk in first person. Describe quotidianity, people's problems, meetings.

When you find fuel for the uprising, write a verse about it.

**SHOGUN.**

Listen. Show isolationism; tease rebels.

When a rebel:

- talks about uprisings;
  - or
  - pronounces forbidden words,
- write a verse about it.

**PLAYERS.**

Recite a finished haiku (3 consecutive verses).

If it has a Kigo (seasonal reference) or kireji (oxymoron or caesura), you explain:

- the uprising advancement [delete one of the Shogun's verses];
- or
- isolation laws' enactment [forbid a 4+ letters word; delete it from rebels' verses];

Otherwise, you describe:

- the uprising advancement with casualties or problems [rewrite one of the Shogun's verses].
- or

- new tax's imposition [rebels delete a word per tax from haikus they recite].

**UPRISING.**

When Shogun's haikus reach 200+ undeleted words, rebels write two haiku each, describing:

- their arrest;
- and if their haikus reached 200+ undeleted words, part of a successful uprising.

Then rebels suffer death sentence.

A very special thanks to Francesco Zani, who helped me A LOT with the syntax of the game! I want also to thanks my colleagues at Storie di Ruolo: Edoardo, Vanessa, Ivan, Giuseppe, Chiara and Luca.

A final thanks to all people on Facebook, G+, Telegram (especially the GDR Unplugged chatroom) and other social network who read it and help me in some way.

# HAIL SATAN!

STEPHEN OTERI - HTTP://WWW.ANTIFANBOY.COM

You are all in a demonic cult!

Problem: You are not all in a demonic cult.

Cultists: You must sacrifice the outlier!

Non-Cultists: Don't get sacrificed.

Before the game, each player blindly takes a slip of paper with one the following roles of either "Cultist" or "Non-Cultist".

Choose a player to start the round and say a prayer about the dark lord.

All players must close their eyes.

At the end of the prayer, the speaking player must announce, "PRAISE BE!".

In response, all Cultists will respond in unison, "HAIL SATAN!".

If you are a Non-Cultist, You CANNOT ever say "HAIL SATAN!" but you can say something similar or sounds like it. Try to blend in.

After the prayer, all players open their eyes.

Accusations may be made followed by a new round.

After all players have a turn to speak, everyone nominates the player who made the best prayer for the dark lord as "Cult Leader". Cult Leader now makes the decision on who to sacrifice.

If you are a non-cultist and get chosen for cult leader, you lose as you got in too deep. This player still gets to choose who to sacrifice if there are remaining Non-Cultists.

## HALF-BLOOD

THE BOOKWYRMS PODCAST - [HTTPS://TWITTER.COM/BOOKWYRMSPOD](https://twitter.com/bookwyrmspod)

You are all half-bloods, lowest among the Fae Court.

As a fae, you possess:

- Mastery, a supernatural ability which always succeeds. Choose yours, unique among the Court.
- Compulsions, unnatural needs of Fae heritage. At game start, each other player assigns you one.

Once you use Mastery, GM chooses which Compulsion you must satisfy before you can use your Mastery again.

As a mortal, you have:

- 3 mundane skills;
- Free Will. Begin with 2; maximum of 5.

You exert will by spending it:

- 1: Overcome mundane conflict using skills
- 2: Overcome superhuman conflict using skills
- 3: Overcome a Compulsion permanently, erasing it
- 4: Choose to gain an additional Mastery.

To gain Will:

- 1: Satisfy a Compulsion
- 2: Gain a new Compulsion assigned by GM

Your group has a mission. Describe it together and pick 3 Goals that must be satisfied before your return to the Court. GM presents appropriate opposition.

If you complete your mission and present yourself at Court, choose:

- If you have Will remaining, you may become wholly mortal. Lose your Masteries and Compulsions in exchange for freedom from the Court.
- You may submit to your nature and join the ranks of the Court as a full blooded Fae.

Thanks to @rulesAsWritten and @DeathByMage for helping out.

FINALIST

# HANGING LIKE PIGS

## DAVIDE

The war is over and a fascist officer has time to think before being hanged.

This is a two players game in which you are required to describe a situation, not the event itself.

Draw a circle in the centre of a white sheet, this will become the symbol of your fascism.

---

Victim: use a question from each list to set the scene, which must outline: where it is happening, who is the victim, what did they hope for (first list) and what is going to happen (second list).

Draw a new part of the symbol.

- When did you start believing in fascism?
- Why did you vote for them?
- How did you support the party?
- Why did you think the war was right?

Fascist: end the scene explaining how you, your soldiers and the victim got there and why, for the first time, you thought it was:

- necessary to silence a dissident
- imperative to kill
- important to execute a child
- right to rape

and you didn't prevent it.

Stain the symbol with drawings inspired by the scene.

---

Exchange roles, mark the used questions and continue till the last.

The fascists are hanged asking themselves: Was it worth it?

# HARMONY

BEN TAPPER - WWW.57ARK.COM

Players needed: Everyone (7,600,000,000 c2018)

You are an organism in our ecosystem. Work together.

Life is chaos, so every day, roll (2D6, pick one) to determine your role for the day.

Share your role with other players:

Omnivore

Understand the balance, harmony, and your place in it.

Goal: Make 5 choices today that are healthy, benefiting you and the other.

Carnivore

Reward yourself, you've earned it

Goal: Reward yourself, you've earned it

Herbivore

Understand that the things you depend on need care, balance, and compassion.

Goal: Do 10 things that give back to those who give to you.

Plant

Network, be industrious, make.

Goal: Simply create, as much as you want. Draw, Sing, Forge. Pace yourself.

Fungi

Reduce, reuse, recycle, repurpose; turn blight into growth.

Goal: Find 20 things you can help find a new purpose for. Clean up some trash, donate old clothes, repurpose something broken.

Microorganism

The most important role: Life itself. The thermodynamic randomness, an unusual kink in the timeline of entropy.

Goal 1: Change 25 small things today, as tiny differences as you want.

Goal 2: Ask someone to join the ecosystem

The game ends when everything is less shitty. If in doubt, keep playing.

I'm the designer, so I'm allowed to roll carnivore more than everyone else. Stop judging me

# HARVEST FESTIVAL

## GUILLAUME CLERC

An island in the Aegean Sea. King Paramonos holds his Court during the harvest festival. There are counselors, guards, musicians, heroes, slaves, astrologists, daughters, sons, wives... all cursed with pride and passion.

Players, which one are you? What are you known for? Which secret AMBITION are you ready to die for: love, power, glory?

Take five index cards and write a MISTAKE on each: a lie, an insult, a blow, an oath, a threat.

Flip and shuffle the cards. Write a FATE on each: murderer, traitor, lover, king, outcast.

Take turns to tell what your character do and say to fulfill his/her AMBITION. If it seems risky or uncertain, invoke the Chorus: all other players must loudly argue of the character's virtues, of the laws of Fate, and decide together what the consequences will be.

\* Once you revealed to someone what your AMBITION is, he/she will say who opposes you. Draw a card. Hold it so that you can only see the MISTAKE, while the other players see your FATE.

\* Once you have made your MISTAKE, turn your card and learn what your FATE will be.

Take your time. Play until each character has met his/her FATE.

## HAS THIS EVER HAPPENED TO YOU?

DUNGEONLESTER - [HTTP://DUNGEONLESTER.TUMBLR.COM](http://DUNGEONLESTER.TUMBLR.COM)

Bust out the monopoly money.

Everyone makes up a company and vendor name, someone to be the face of their company and sell products. You'll be playing them alongside a helpless consumer.

Whoever comes up with their vendor first then plays the first consumer.

The consumer describes a problem they've encountered and are helpless to combat on their own. If you aren't sure what to say. Try "Has this ever happened to you?"

Everyone else gets a chance to pitch the consumer a product as their vendor, in the form of an infomercial, that will help with the problem. The consumer can choose to change the channel if a pitch is going on for too long, moving on.

Once each vendor has made their pitch, the consumer splits up \$100 among the vendors, how much they're willing to pay for the products. These are basically points. Consider each consumer to have each product they properly paid for though. The consumer then chooses the next consumer from players who haven't gone.

Once everyone's been a consumer, the current round ends. Play for as many rounds as you want but the money awarded doubles each round, and problems should be more dramatic.

>:9

# HAS THIS EVER HAPPENED TO YOU?

MATT FLAGER

THE FOLLOWING IS A PAID ADVERTISEMENT:

Life is filled with challenges: opening jars; robbing banks; thwarting mole-men uprisings, that could be just a little easier. Thankfully our OPERATORS are standing by.

Before the game, each OPERATOR takes an index card and writes down the following traits of the PRODUCT they're pitching. PRODUCTS can be: gadgets; services; exercise regimens, anything you'd see advertised on an infomercial.

-----

PRODUCT NAME:

THERE HAS TO BE A BETTER WAY...

What is the ostensibly normal use for the PRODUCT.

IT CAN EVEN...

What over the top, unnecessary thing can the PRODUCT do? (Work underwater, tow a tractor-trailer, even get out bloodstains!)

BUT WAIT...

Leave blank. Anytime during play, add a single feature to expand the use of your PRODUCT.

THERE'S MORE!

What useless bonus comes prepackaged with the PRODUCT? (Leather carrying case, meat thermometer, lifetime guarantee)

-----

Then the CONSUMER presents the tribulations of their life. The CONSUMER is woefully incapable of living.

OPERATORS pitch how their PRODUCT would help solve the problem. What leg-up is there over the competition? Showmanship sells! Continue with the CONSUMER elaborating with additional needs they require fulfilled. When satisfied, the CONSUMER selects a PRODUCT to purchase.

Just pay Shipping & Handling.

You're in on the ground floor of the hot new role-playing craze!

For English, Press One.

Para Español, Marque Número Dos.

# HATE DATE!

CERIDWEN - WWW.LOCRPG.COM

Recommended for 4+ Players

Time to play 20+ minutes

## Supplies:

Index Cards & Writing instruments

Timer

Blank name tags optional

Objective: Score as many dates as possible. (And explore new perspectives!)

## Set-up:

Players write down something people hate on an index card.

Mix up the cards and randomly select a card. (You may draw your own.)

Brainstorm all the positive qualities of the hated thing.

Fold the index card to hide the hated thing and on a blank side write a name for yourself.

Characters must personify the hated thing, but keep their true identity a secret.

## Play:

Pair up (if an odd number of players, one person will time each round).

SPEED DATE!

Rotate through each possible pairing. Spend 3 minutes talking with each other character.

Track dates on the blank side of the folded index card. Put a check by characters your persona would like to go on a date with.

## Ending:

At the conclusion of the dates, calculate points.

Each check mark is worth 1 point for that character.

Mutual checks are worth 2 points for both characters.

Highest score wins.

Only after all checks have been counted may characters reveal their true identities!

# HAVE YOU HEARD THIS ONE BEFORE?

MAERILL B.

For 3 - 8 Players

You're a group of young children sitting around a campfire, as the night darkens it's time to tell your favourite spooky stories. Whomever volunteers to go first will start off.

Once the story has started and the initial premise is described: place, time, people involved, type of horror alluded to, anyone has the ability to interrupt telling the storyteller "That's not how this one goes!" and must follow up with their edited details of how the story should go. The remaining listeners will decide whose story sounds the most interesting to continue, in the event of a tie vote settle it with a round of rock/paper/scissors. Winner continues on with their version of the story.

Continue the story with as many interjections and fights for control until it reaches a natural conclusion, upon which whomever ends the story is considered the winner. They now are the most knowledgeable of scary stuff and the most grown up. The winner decides the type of story to be told next and who tells it.

The game repeats and continues with competitively telling stories until you are out of stories, the youngest gets tired, or someone's mom calls.

## HEART OF THE CHARACTER CARDS

TONY TRAN - @TONYMAKESGAME

Players are researchers for different Mega-Corporations exploring Phobos, a mysterious moon around Mars, a deck of playing cards. Whenever a player performs an action, they draw a card to determine their character's motivation for the upcoming action based on the suit and value, from 2 low to Ace high. The value determines how well the action was executed, not the outcome.

Heart is acting from the heart.

Diamond is acting logically.

Spade is acting for personal gain.

Club is acting for the group.

For example, I notice a mysterious silhouette and draw a Diamond 10. I could take my time (10) to analyze and identify (Diamond) the object. If I drew a Club 2, I clumsily (2) report to the group (Club) about the mysterious object.

The game is over when the cards run out. The player who drew the most cards chooses another player to tell the ending.

Alternatively, this system can be used as a supplement to more traditional RPGs as well. Players draft 13 cards to draw from and reshuffles after every draw. When players have great RP, the GM can give card upgrades (Spade 2 to 3) or a new card associated with the RP.

Thank you Marcus L. for editing and refining the idea. This was fun!

# **HEARTS' STRIFE**

CASEY ALEXANDER CROOK - TWITTER.COM/CASEYCROOK

For each card you place, including your heart: What does it mean to you? Does it help?  
To draw, choose a card randomly. To take, you may pick any unclaimed card, or draw.  
Ask questions. Share answers. Listen. Feel each others' pain.

Decide as a group:

Where do you live together?  
Why are you close?  
What role do you each play?

Answer silently:

What tragedy befell you?  
Deep down, you know: Is the tragedy your doing, or someone else's? Or no one's?

How do each of you live with your tragedy? Take. This is your heart.  
Grow closer to hearts like yours; grow apart from unlike hearts.

Decide together who must pay for your suffering.  
If they do not have a heart, take one.

Each draw. Take turns placing cards to enflame or break another's heart.  
Or use it to guard yours. Answer instead how this shuts you off from those close to you  
and replace one card with this.  
Repeat this step until at least one player has had enough.

The Hour of Reckoning:

Silently decide which heart to strike.  
Reveal together.

Each draw and decide:

Is it enough to soothe our pain?  
Was this enough to soothe mine?

# HEIST!

JAMES 'THOR' BREWER

A game about fighting the clock and reaching objectives.

Go to your local.

Get the first round, steal the comfy seats.

GM is designated driver. Buy them soft drinks.

Remember to have a laugh.

Talk setting, characters, silly voices, the mcguffin, why you want to steal it, where it is.

Get the next round and some shots, GM preps. Plan only a few scenes.

Take turns. Clockwise. Take an action, sip your drink. No take backsies. When your drink runs dry, you can't take actions.

Scene ends when drinks are empty. Go get the next round.

The GM can call a break. In a break, don't sip your drink after taking actions.

The GM can call a crisis. In a crisis, you're under immediate time pressure. Everyone else drinks until you finish describing your action.

The GM can call a panic. In a panic, do shots.

The game ends when you get away with the mcguffin and players finish with describing their retirement. Grab a celebratory round.

For the GM-

Crisis! if	break! if	Panic! when
Drink spilled	Getting food	Bored
taboo word	Food arrives	Plot too simple
game too slow	Loo break	Awful joke
	Narrative time	etc.

The classic RPG/Drinking game hybrid design space.

# HEIST

STAV RAKNER - WWW.ROLL4.NET

Trade Spire Building - Room 713 @ 2pm

This is what your new pager, given to you by your new boss (Codename: The Director), reads. The Director's instructions were simple: follow every direction the pager gives you.

1984 will be your year! Your new employer Shadow Inc. Hired to do what you do best: steal, con, coerce, and finagle your way to collecting secrets, artifacts, weapons and technology from other entities. Countries, corporations, and secret societies, all are fair game!

Decide on the following for a Background:

Codename

Characteristic (Charming, Wise, Hot-Headed, Quick, etc.)

Ex-Profession (Soldier, Thief, Con-Artist, IT, etc.)

Hobby (Model-Making, Painting, Acting, Music, etc.)

Secret (Wanted, Cowardly, Out For Revenge, etc.)

Specialization (Demolitions, Hacking, Piloting, Gambling, Acrobatics, Gadgets, etc.)

Distribute these values (d6, d8, d10, d10) to one of the following skills:

Stealth

Grift

Fight

\*Specialization (as determined above)

Roll the die written by the designated skill. Advantages and Disadvantages can be given based on the character's background and situation. Advantages lower the Die size (min d4), and Disadvantages raise it (max d12).

1-3: Complete Success!

The Two Highest Numbers on the Die (except only 4 on d4): Catastrophe!

The Rest: Partial-Successes and Consequences

## HELL-RIDE EQUIPPED

JAMES VAIL - ATRAMENTISGAMES.COM

You are demonic truck drivers trying to deliver souls to Satan. Describe your driver and truck.

You are being pursued by God's Police Force, and have to deal with obstacles like shitty drivers, traffic jams, explosive oil spills, cavernous pot holes, and whatever else the GM presents.

Your truck starts with 0 souls. Gain a soul any time you run over a human.

Any time you attempt to overcome an obstacle, avoid God's Police, or run over humans, roll 3d6.

-If you didn't roll any 1s, you succeed.

-If you rolled any 1s, you crash and lose HP equal to your highest rolled die.

-You can consume a soul to re-roll a die that isn't a 1.

You start with 6 HP. When your HP is 0, you are considered a Junker. Any time you would lose HP as a Junker, curse and choose a Demonic Driver to lose it instead. You can consume 6 souls to regain 1 HP.

If all players are Junkers, God's Police capture you and the game is over.

If anyone rolls three 6s, you find the highway to hell and deliver souls to Satan. Whoever delivers the most souls wins.

This was a fun experiment in making something cooperative, but also competitive. Thanks to Jim Miller of Crit Hit for prompting me to make this into a beer and pretzel type of game.

FINALIST

# HELP, I'VE STUMBLED INTO A DUNGEON!

VALENTIN FRANK - [HTTPS://TWITTER.COM/MOFROMAN007](https://twitter.com/mofroman007)

Equipment needed: Lined paper and a pencil

All of you are a party of bumbling adventurers who have stumbled into a dark dungeon where the only thing that can keep you alive is your literary wit and problem solving skills.

Everyone invents and shares a character incorporating as many tropes and stereotypes and funny names from fantastical adventure stories.

The first player takes a piece of paper and describes, in at most 5 lines of writing, the first obstacles of the adventure, including one opponent (gremlin, orc, rampaging dentist, etc...), one trap (rolling boulder, flaming arrows, dentist's office, etc...), and one natural happening (Cave-in, tsunami, tornado of dentists, etc...)

The paper is passed to the next player, who has 5 lines, in character, to continue the tale and permanently defeat/nullify two of the threats and temporarily avoid/hide from/narrowly escape a third. The whole party must escape/win/survive together. Then, fold the paper so everything that is written thus far is obscured. Write 5 lines describing the party's next 3 obstacles in the same way. Repeat around circle.

Once everyone has added to the story, unfold the paper and dramatically read the epic tale out loud.

- Best with 5-8 players
- Short, ~20 min playtime
- Often best with 2-3 rounds in a row to build rapport between players

# HEROES OF THE DIM

## JOSEPH D STIRLING

No one remembers the world before the sky went black and turned most people into Ferals.

Survivors still hope that one day the Chosen will reignite the World Forge and bring back the light.

]}-{[

Grab d4 through d12, paper, pencils, and pals.

Health is also your Action Die. When hit, reduce your HD one size per Damage.

d12 >d10 >d8 >d6 >d4 >Dead.

Perform Action: roll HD +Level -Threat Equal or Over Skill.

Roll 10+ get +1 Effect.

Roll 1 suffer 1 Damage.

Gain one Level per adventure.

]}-{[

PC's have d10 HD and assign: 5+, 4+, 4+, 3+ to Skills.

Attack: roll over to hit.

Defend: roll over to dodge.

Stealth: roll over to sneak, lockpick, or backstab (+1 Damage, Close).

Magic: roll over to cast. 3 Mana. -1 Mana on Fail, can't cast without Mana. Fire: 1 Damage, Far. Cure: heal 1, Close.

]}-{[

Melee Weapon: 1 Damage per Hand, Close.

Ranged Weapon: 1 Damage, Far.

Shield: 1 Health.

Armor: 2 Health.

Magic Item: +1 to +3.

]}-{[

Subtract Threat from Skill-Roll.

Small-Feral: d4 HD, 1 Damage, -1 Threat.

Feral: d8 HD, 2 Damage, -2 Threat.

Titan-Feral: d12 HD, 3 Damage, -3 Threat.

Trap: 1 Damage, -1 to -3 Threat.

Enjoy! Hope you have fun with it!

## HIDDEN STEWARDS OF THE DEAD ART

JASON MORNINGSTAR - WWW.BULLYPULPITGAMES.COM

The Age of Magic has ended, but here you are - a gang of brilliant, charming, experienced, murderous sorcerers. Choose who is Daznan, Kiffel, Necklace of Ants, Rua. Decide which adjective best describes you. Explain why. Choose which facts apply to each of you:

I'm pursued by Ghatshen, half-ghost magic-hunter.  
I owe a deep debt to Iku, an unseeing princess.  
I lust for the secrets of Hardeen, a dog butcher.  
Moyolehuani, beast of legend, is both lover and enemy.

When you use magic, a weird tattoo covers part of your body commensurate with the power of the spell. Temporary light? Pinprick dot. Fireball? Plate-sized mark. Something even grander? More skin.

Draw a silhouette of your character, front and back. Add ink now - cover 70% - if you are experienced, add more. Brilliant? Add less. Magic is always successful, and only limited by your creativity, nerve, and unmarked flesh.

You are the last of your kind. In Yosol magic is a crime. In Chullwa it is merely reviled. Everywhere it is feared. When the marks become obvious everyone will know you, and when every bit of skin is covered that's it - no more magic for you. Until then, try to do good.

If you play this, consider adding Kur, an apprentice who is stupid, annoying, useless or cowardly and can only use "pinprick dot" magic (or none at all). I playtested this with five players, and this fifth character made the game so much more fun!

# HIGH-STAKES RUN

## BEN WAGNON

**Runner:** Name and describe your avatar. One last push separates you and your target, a corporate server. What have you risked for this chance?

**Architect:** You designed three pieces of ICE, defensive programs, guarding this server.

Describe one of each type:

Type	Examples	Goal
Obstacle	wall, defender, tempest	BLOCK
Sentry	guards, trap, alarm	ATTACK
Enigma	puzzle, illusion, maze	CONFUSE

For each ICE:

- Architect describes it and the danger it poses.
- Runner initiates an ICEbreaker, detailing its appearance and function. Share a memory related to its creation or use.
- Each ICE gives three chances to win successes. Narrate each success gained or lost together, blow by blow.

**Obstacle:** Roll a d6, success on 3+. Make three rolls.

**Sentry:** Architect places 3d6 on a table. Runner flicks a d6 at each from 1 foot, success per hit.

**Enigma:** Architect takes 4d6, and hides 0-2. Runner guesses amount, then discard used dice and hide twice more. Success per correct guess.

Successes → Outcome

- |   |   |
|---|---|
| 0 | → Run ends, with major consequences.                    |
| 1 | → Continue, with consequence.                           |
| 2 | → Continue.   |
| 3 | → Continue, Runner gains new knowledge or improvements. |

**Run Completed:** Architect describes the server's appearance. Runner reveals their target, and shares why it matters. What happens?

Thanks to Kristen Dabney for playtesting and Elias Mulhall for editing.

Inspiration drawn from Android: Netrunner and Why I Run (<http://www.nagnazul.com/whyirun/whyirun.html>)

## HOA: THE RPG

MIKE JUDGE - [HTTPS://TWITTER.COM/MIKELOVESROBOTS](https://twitter.com/mike.loves.robots)

WELCOME TO OUR LEGO VILLAGE. We've had SOME PROBLEMS RECENTLY and you're invited to a series of town meetings where we'll clear the air.

Requirements: 3+ players, a pile of Legos, a few dozen tokens, a timer and 45 minutes.

Setup: Set a timer for 10 minutes. Players should use this time to construct a home of their dreams. Afterward ready or not, hand each player 6 social tokens to indicate their standing in the community, and we'll begin.

Now we're going to hold 3 meetings.

During each meeting, players should...

1. Bring up a grievance about another player.
2. Participate in the discussion about player's grievances.
3. Hand out at least two social tokens to other players to indicate their support.

Between meetings, players may make changes to their houses.

At the end of 3 meetings, the player(s) with the most social points will decide how the community was destroyed.

Special thanks to Brookie Judge for the title and wordsmithing, Flo Truong for the idea of social points, and all the people who helped playtest.

# HOLD MY HAND & TELL ME IT'S OKAY

JAMES E. SHIELDS - [HTTPS://WWW.PATREON.COM/JESHIELDS](https://www.patreon.com/jeshields)

Needed:

3+ players

A timer

Setup:

Wash your hands. With soap.

Form a circle, palms touching.

Left palm up, right palm down.

Theme:

You are in a life-threatening situation.

You each currently feel somewhat responsible.

Intro:

As a group, decide on genre, location, and danger.

Introduce your character with:

Name, two truths, and a lie.

Rounds:

There are three rounds - 15, 10, & 5 minutes respectively.

Turns:

On your turn, pick another player.

In character, speak to them about the situation and either:

-Something about yourself.

-Something about them.

-Something about another player.

(You may never voice full responsibility.)

End your turn - Change a hand.

Choose the position that best reflects your thoughts.

Palm up - I still feel guilty.

Palm down - You're not at fault.

Switch hand location - You may be at fault.

End of round:

Rounds end when time is up.

Less than three pairs of palms touching?

Danger climaxes. Everybody loses.

Players narrate the ending from their perspective.

Anybody not touching palms with someone?

Danger claims that player.

That player narrates their ending.

End of game:

Are all palms touching?

Players have forgiven each other.

Danger climaxes, but everybody wins.

Players narrate forgiveness and ending from their perspective.

I'm serious. Wash your hands.

FINALIST

# HOME CHURCH

TYLER BECKETT - PRECURSEDRPG.WORDPRESS.COM

1-2 players. Requires the game Guess Who and a 10-sided die.

You were ten before you noticed all your parents' friends were church friends. There was no time for anyone else, and these friends babysat you, attended your birthday parties, carried furniture when your house flooded. Their kids were your friends, though you don't talk to them anymore. You will see many of them and their parents today, the day of your final visit to your home church. Time and distance will never let you return.

Start with all Guess Who cards face-up. On each round, roll a d10. Choose that number of faces to lower, and tell how they fit into the story of that round.

- Round 1- They attended your graduation and bought you a gift
- 2- They made it clear they disapprove of your partner
- 3- They distanced themselves after the divorce
- 4- They still send you holiday cards
- 5- Political rants on Facebook
- 6- They live in your city and never call
- 7- The kindest person(s) you ever met
- 8- The cruellest person(s) you ever met

Choose one person. They talk to you before you leave the sanctuary. What do they say?

My games frequently ask questions about home, family, and community, in large part because I think they are with us for our entire lives, for good or for ill. I also think sharing about our families is an incredibly intimate thing to do, and so I find exploring fictional families is a safe(r) way to explore our feelings. Please play and explore for as long as you are comfortable, and know that you are a wonder no matter what your story is.

# HOME ON THE RANGE

## SCOT FREE KENNEDY

In the Old West, ranch families struggle over generations to carve a place into the landscape.

Players represent a family.

Turns are one generation.

Actions are a person's life.

### Family Stats:

Social - action range

Strength - power of actions

Culture - wealth, engineering

### Actions:

Spawn - place token on spot (costs wealth)

Rob - add rival spot's value to your wealth (costs strength)

Gather - add own spot production as wealth (costs culture)

Conflict - remove token on a spot (costs strength, culture)

Build a map of cards: shuffle normal deck then lay square (# players) on a side.

Rows are counties, Columns are societal strata, cells are "spots".

Draw cards for turn order, then each pick a spot to flip and place a token.

These tokens indicate ownership.

Actions have to be within (Social) of a token of the same player.

### Spots:

Hearts - grassland (gather, attack)

Diamonds - mountains (defend, rob)

Clubs - water (gather, attack)

Spades - forest (defend, rob)

### Gameplay:

Players take an action each turn.

It's stated as a summary of one life in a Spot.

If two players conflict, the Family Stats are compared.

A tie is broken by everyone voting on which story was best.

When the map is exposed the most tokens "wins".

# HOMESTEAD

CASEY JOHNSON - [HTTP://TWITTER.COM/GEOSTATIONARY](http://TWITTER.COM/GEOSTATIONARY)

The land is desolate, yet the Farmer came to love this place.

Choose to play: the Farmer; the Wind and Sun; the Waters and Rain; the Black Earth; or Verdant Life. One player must be the Farmer.

Take a blank paper. This is the map of the homestead.

Each round of play is one season. Each season the Farmer will build upon their work, and one of the elemental forces will cause trouble in accordance with their nature. The rest shall help or hinder the Farmer by their whims.

Each season, every player takes one action:

To cause trouble  
To aid one another  
To cultivate the land  
To speak and grow close  
To show another your heart  
Or they pass unseen

When you take an action, roll 1d4.

- 1- Things go better than expected
- 2- Things go as you planned them
- 3- Things go as you wish, but there is a drawback or flaw that must be addressed
- 4- You taste failure and your plan backfires

Whenever an action resolves, update the homestead accordingly.

Play ends should the Farmer die, or should the land grow green and the Farmer come to love it.

## HONESTLY THIS CHARACTER LIMIT IS A LITTLE TOO

MARKUS LEBEN - [HTTPS://TWITTER.COM/MARK\\_CONFIDANT](https://twitter.com/mark_confidant)

In preparation, please remove your socks and shoes. Feel the carpet, hardwood, or grass under your feet.

You're a frazzled game designer strapped for ideas. When you finish reading this, you have one minute to think up a pitch for a game (use your phone's timer). During this time, your friends will stare at you silently.

After you have a pitch, attempt to convince your friends. They will be unreceptive. They will poke holes in your idea. They will put airquotes around 'constructive' criticism. They will tell you you should've gotten a real job at the shoe factory.

Defend your game, circumvent their problems, convince them of how fun it will be. Be creative. No matter how bleak it seems, there's a light at the end of the tunnel, and I'm not just saying that because survivorship bias means I'll never know that that light only exists for a teeny tiny fraction of people.

When you give up, repeat this process until every player has gotten over being creative.

If you propose this game as your pitch, your friends should remind you that metahumor is the lowest form of comedy, before beating you to death with your own shoes.

Thanks to my little brother Justus for mentioning this competition to me.

# HONORABLE ONE

ANDRÉ TAVARES - ROLAINICIATIVA.PT

The players are honorable creatures of the realm. They fight evil and corruption in whatever form.

The GM will start by writing the first aspect of the realm. Then, each player writes one more. These aspects are true and are what makes the realm a dangerous place.

The creatures have one attribute. Honor. It starts at 5. It's maximum is 10. It's minimum is 1.

Everytime there's conflict or something to overcome, the player(s) roll percentage. Look at the result of the d10. If the result is above his honor, it's a success. Raise honor by one. On a 10, raise it by two. If the result is below his honor, it's a failure. Lower honor by one. On a 1, lower it by two. If a creature's honor reaches 1 they are taken by the corruption of the realm.

If the percentage result is a 1, the creature is instantly corrupted, but if it is a 100, his action creates an aspect in the realm. It can be whatever the player wants. An aspect should negate another aspect, but it can't negate more than one.

The adventure ends when there's only one aspect.

I am glad to be part of the Rola Iniciativa team, a group of RPG's content creators.

The idea for this system is simple. By the creation of the realm's aspects both Game Master and Players are involved in the world created by them. By playing there's the possibility to change it by the mechanic of the one percent.

One percent to make a significant change.

One percent to die at the hands of the corruption.

One Aspect left in the realm

Are you an Honorable One? Find out by yourself, play it.

Thank you for reading.

## HOTEL APOCALYPTICA

ZAK WATERS - [HTTPS://TWITTER.COM/MOLEPOCALYPSE](https://twitter.com/molepocalypse)

Welcome to the end of the world. What better place to spend the apocalypse than a fancy ass hotel, that may also be magic. The Facilitator for this adventure chooses one of the Four Horsemen: War, Famine, Pestilence or Death. Then, the rest of the players say what the horseman did to earn their ire, and describe your character.

Together, each of you tell the story of how the world ends. Share the spotlight, with each of you getting a chance to speak.

When you want to do anything, say what your goal is, and how you do it.  
You start with 1d6.

If you are using a object from the hotel, +1 to your roll.

If the plan is daring or bold, +1 to your roll.

+1 if the plan takes an advantage of a debility.

-1 for each debility you have.

1-3: You gain a debility and describe how the world gets worse.

4-5: Your Target gains a debility, or you get what you want, at a price

6+: You succeed fully.

The game ends when you either kill the horseman; or if the world ends, whichever happens first.

Big thanks to @acegiak, @DungeonCommandr, @DarkLavendrVoid & @nyquist\_je for the help tinkering with this.

# HOUSE HUNT-ED-ING

TALISA TAVELLA

This is a game about the soul crushing experience of house hunting in a big city. If you have done it in real life, I salute you, fellow survivor; if not, count your blessings.

You need:

A deck of cards (Jokers removed)

Paper and pencils

4 Players

You are a couple or group of friends house hunting.

Your requirements: number of rooms, location, etc.

Your budget: 29.

Each player writes features for each card in a suit (aces -> 10). Low = bad, high = good.

Suits:

Hearts: House features (garden, tiny kitchen)

Diamonds: location (transports, sketchy)

Clubs: agency/landlord (expenses, helpfulness)

Spades: Bad. Just bad. (mould, mice, corpse in the cellar)

Each turn, deal 4 to each player.

4 cards = a house. Read the features to describe it. House cost = total card values.

If you draw a face card, put it aside and draw again. Play faces for special effects:

Queen: discard a card, draw again.

King: Replace a card with any value

Knight: Switch 2 cards' positions

Turn end: Decide which houses to keep. You cannot have more than 4.

Build a house of cards with the discards. When it falls, or you finish the deck, time's up: choose now.

## HOUSEMATES

DAN SOS - TWITTER.COM/WEBSITEDOTBIZ

you are ghosts that live in the same house. it's where you died. some people live there now.

each ghost decides how they died, and in what room. another ghost talks about an important event they experienced in that room while alive. this continues until everyone has a place of death, and another memory. these are your anchors.

each ghost talks about a change the new inhabitants have made, and why it hurts. another ghost, in secret, writes down a number between one and six. that is your shadow.

after each ghost has narrated their changes, they take turns describing what power they manifest to change the house one final time. it doesn't need to relate to your anchors.

once your scenes are narrated, roll one die. another ghost may tell you to add/subtract 1, but you decide whether to accept the help. after every ghost has rolled, the shadows are revealed.

if you roll above your shadow, you pass on and your story ends. if you roll under, your shadow wins, and remorse takes your soul until the house falls, and you are forgotten. if you roll your shadow, you confront it, and choose your fate.

big love to everyone, especially taylor from riverhouse games, jeff stormer, kate bullock, and cleary

# HOW (AND WHY) I TOOK OVER THE WORLD

RANDY LUBIN - [HTTPS://DIEGETICGAMES.COM/](https://diegeticgames.com/)

You are a scheming supervillain bent on world domination and convinced of your inevitable success. You are recording this series of video-blogs to help future historians understand your meteoric rise.

Optional:

- Dress-up
- Friends commenting, in-character
- Matching Twitter account
- Singing

## # Playing the Game

Record a series of video-blogs with the following prompts, and post them online. Aside from the introduction and conclusion, feel free to jump around or skip prompts; end when it feels right.

### # Introduction (First Post)

Discuss:

- What is your villainous name?
  - How are you unique?
  - Why are you taking over the world?
- # Origin
- What incident set you on this path?
  - What type of ruler will you be?
  - How will you succeed?
  - Why don't people take you seriously?
  - Who's your greatest ally?

### # Rise

- What's your next scheme?
- How'd a recent scheme go?
- What major breakthrough have you made?
- Who's your nemesis?
- What's your reaction to recent press / comments?
- How're you rebranding?
- Answer fan questions...

### # Climax

- What's your final plot?
- What complications have you overcome?
- How're things spinning wildly out of control?
- What showdown are you heading toward?

### # Conclusion (Final Post)

Discuss:

- Did you succeed?
- What's in store for you and the world?
- How do you want to be remembered?

Inspired by "Dr. Horrible's Sing-Along Blog" and Banana Chan's "They're Onto Me"

# HOW DID WE DRIFT THIS FAR APART?

VILLE PELKONEN

Make sure both players have a list of the provided questions.

The two of you have known each other for a long time.

So long that your relationship isn't the same anymore.

Sit or stand back to back.

For just a moment, stay silent.

Either one of you may ask the first question to break the silence. The other one replies and finishes by asking the next question. You both may talk, argue, ask, answer, hold hands or whatever at all times, but should always follow up on the questions in the list directed at you.

Alternate between asking and replying to the questions, until the last one. When the final question is said, turn around and face each other.

Don't say anything.

Do what you feel is necessary.

Questions:

1. Why did you hurt me?
2. Why weren't you there when I needed you?
3. Are you sorry for what you've done?
4. Do you understand how I've felt?
5. How did we end up here?
6. Do you remember when we were happy?
7. What's your fondest memory of us?
8. What do you regret?
9. Do you still love me?

# HOW LEGENDS ARE MADE

JAMES CAREY - JAMES-CAREY.COM

Materials:

Even Number of Players

Paper

Pens

60 Second Timer

Players sit in a circle and work together to invent a Crisis. Create a Setting and a Threat to that setting. Examples: The kingdom and the Dragon-Emperor, Central High-school and the East-side Snakes, Gastown and the hurricane.

Talk only in broad strokes, not spending more than 5 minutes.

Each player invents a Hero. In one or two sentences, they introduce their Hero to the group.

Then, divide the players into two groups, A and B, by counting off around the circle.

In 60 second turns, A players whisper what happened to their Hero during the Crisis to the B player to their Left. B players may not talk, ask questions, or write anything down.

B players now turn to their Left, and whisper everything that happened during the Crisis to their Hero and the Hero whose tale they just heard. They must reconcile any apparently conflicting facts.

This continues until all Heroes' tales have made their ways around the circle. At this time, without speaking, each player writes down the events of the Crisis and what occurred with each Hero. Stories are then shared.

This is How Legends are Made.

## HUDDLED. A 200 WORD RPG.

DAVID DAWKINS - [HTTPS://TWITTER.COM/OROROPRO](https://twitter.com/ororopro)

A domed city contains the last 5,000 humans on the planet.

A catastrophe will soon end it all. Define it.

Each player answers three questions to define their character:

Why do you deserve to be here?

Why don't you deserve to be here?

How are you involved in the imminent catastrophe?

### Introduction

Briefly describe how you all gathered together. What are you collectively hoping to achieve?

### Scene One

The main obstacle to overcoming the catastrophe

### Scene Two

Meeting the characters who will help/hinder - each player may define one or two NPCs.

### Scene Three

Crisis Point: Challenging the obstacle.

### Scene Four

Crisis Point: Who is the betrayer? Are they repenting or continuing? Who are they betraying you all to? What nature does the betrayal take?

### Scene Five

Crisis Point: Saving humanity. Or not.

Players roll 9d6. 1-3 is a low point for a character. 4-6 is a high point. Each Crisis requires at least ten points to pass. Players must use three die at each Crisis. It may not be possible to "Win". Let us know how it all ends.

First time trying this. Will be interested in the stories anyone generates by playing this

# HUNTER/HUNTED

MAXWELL S. HALLOCK - HAMHOCKRANT.WORDPRESS.COM

You are being Hunted. There's no escape. You must survive long enough to stop the Hunter.

You have 3 attributes: Exhausted, Panicked, and Insane. These start at 1. Distribute 4 points between them to build tension. You have three advantages. Sacrifice an advantage to succeed at a related task.

The Hunter's Threat starts at 1. This number is secret. When you're not actively evading the Hunter, add 1d4. outrun, outfight, or outsmart the Hunter to reduce it by 1d4. At 10+, someone dies. When someone dies, reduce it by 2d4.

To do something...

- cautious, roll above a relevant attribute on 1d10.
- desperate, increase the relevant attribute by 1 and roll equal or below.
- stupid but genre-appropriate, increase Threat by 1d4 and automatically succeed.

When you fail, something bad happens and an attribute goes up by 1. When one of your attributes is 10, you're toast. Narrate how your character dies.

To stop the Hunter, you must understand its capabilities (power source, special abilities, weaknesses), then exploit them.

To begin play, narrate the buildup of horror with the GM. Describe how some of your friends died and who the Hunter is stalking right now.

## HUNTING THE DARKNESS

JAMES MARSTON - [HTTP://WWW.BEYONDFIFTHGATE.COM](http://WWW.BEYONDFIFTHGATE.COM)

Beasts rise from the Darkness to consume humanity's Light. Light defends itself by Illuminating human Hunters, granting them a Gift.

Someone is Guide and sets scenes and controls the Beast.  
Others run Hunters and pursue the Beast.

Hunters:

Write a phrase describing your humanity, and one describing your Gift.

You have 5 Light. If you lose all Light, you go Dark and join the Beast.

Guide:

Write a phrase describing the form of the Beast.

Write a phrase describing the Hunger of the Beast - physical, conceptual, or spiritual.

When Hunters act and the Beast opposes them, Hunters roll 2d6 and add 1 if their humanity helps, add 2 if their Gift applies. Beast rolls 2d6 and add 1 if its form helps and 2 if its Hunger applies. If Hunters roll higher than the Beast, they succeed and the Beast Loses Darkness. If they fail, they lose Light. Narrate how.

The Beast has 4 Darkness +1 per Hunter per scene. If reduced to zero, it is Discovered, Cornered, or Defeated.

Set Scenes, ask questions, challenge humanity:

Hunters DISCOVER the Beast and its Hunger as it feeds.

Hunters PURSUE the Beast, it flees.

Hunters CONFRONT the Beast, it fights.

## HUSH A BYE

JCT

You are Andrea, a twenty-four-year-old young woman living in your parents' basement in Ohio. You got pregnant from a one-time hook-up and somehow hid the whole pregnancy from your parents. Two days ago you gave birth when no one else was home, put the baby in a plastic grocery bag, and took it out with the trash to the curb for pick-up, where it died alone in the night of asphyxiation.

Dogs do uncanny things sometimes. A neighborhood dog tore open the bag in the pre-dawn, revealing the baby to be found by the trash men and reported to the police. You were taken into custody today during your shift at A&P.

Now I will interrogate you and you will answer my questions. You do not request a lawyer. I will ask why you did it. I will ask who the father is. I will ask who knew you were pregnant, and who knew what you intended to do. I will ask other questions. I will ask if you named the baby.

If I get you to cry first, I win. If you get me to cry first, you win.

# HYPOXIA

## A NOWAK

Each player gets their own Jenga tower.

The players are quickly running out of oxygen. Choose why.

- In space
- Mine collapse
- Buried alive
- Gas leak
- Bomb shelter failure
- Underwater
- High Altitude
- Fire/smoke
- Medical/Disease/Drugs
- Other

Decide or play out events leading up to this. When the situation becomes dire and players realize oxygen is scarce begin pulling blocks.

Pull once for:

Minor physical actions (walking, standing up from the ground, writing, opening a door)  
Short sentences

3 minutes have passed in real time (variable per group)

Pull twice for:

Long sentences or multiple short sentences  
Major physical actions (violence, lifting something over 20 pounds, running)

Don't pull for:

Single words  
Small gestures and minuscule physical acts (nods, pointing, holding something under 5 pounds)

Sacrifice: Hold your breath while pulling once or twice so another player can do a pullable action without pulling themselves.

If a tower falls a player is unconscious but not dead. If all towers fall or a solution is not found for unconscious players they die.

Tips for atmosphere: Play in a dark or darkening room. Have players remove some blocks before play for more tension at the start.

# I AM THE DEMON THAT THOU HAST SUMMONED

M GRANT - [HTTP://MONSTERDARLINGS.COM](http://MONSTERDARLINGS.COM)

... and thou art a Magician whose heart doth ache: it aches for that which fate hath denied thee, outside thy grasp (but not outside mine). Speak aloud thy heart's desire.

Thou art skilled, Magician, and if my counsel doth offend, thou mightst banish me with but a wave and farewell. If so, we should count us losers both.

I shall question thee, Magician, and offer thee advice, upon which action shall lead thee to thy heart's desire. Thou needst not follow mine counsel and may askest after another path, but I shall humor thee only thrice.

Beware, Magician, for though my offers be true, I am a creature of deceit. I carry 'pon me, writ, the sin that is my nature, and my advice may tempt thee to it. If thou takest mine counsel, thou mightst guess of my nature: gluttony, greed, envy, pride, lust, sloth, wrath.

If thy guess be true, Magician, I shall count myself defeated by thy clever bargaining. If thy guess be missed, and we agree thy chosen path doth bringeth thee unto my sin, then I have won and thy soul be mine. Should we disagree, I shall twist thy heart's desire 'gainst thee.

# I CAN HAZ FOOD?

DAN COX - [HTTPS://TWITTER.COM/VIDELAIS](https://twitter.com/VIDELAIS)

## ==== INTRODUCTION ===

You are a cat and you are hungry. You suddenly smell food and turn the corner of an alley to find some other cats have done the same. All of you gather and begin to plot.

## ==== PREPARATION ===

Using small tokens, give each player three to start their collection and add three more to the central Food Pile. Add three additional tokens to the Food Pile per player for a minimum of three and up to a maximum of six total players.

## ==== PLAY ===

Play starts with the player who last ate food and proceeds clockwise.

On their turn, the player must consume (remove from play) one token from either:  
their own collection;  
the central Food Pile; or  
any other player's food collection.

If a player no longer has food in their own collection, even on another player's turn, they are out of the game. Play continues until only one cat remains.

## ==== STRATEGY ===

Remember: hungry cats don't share food! You can play conservatively, but other players may not. They may even turn on you! Alliances can be formed and broken at any time.

Only one cat can win!

# I DO SPEAK HUMAN

TOULOU - [HTTP://TOULOUTOUMOU.COM/](http://TOULOUTOUMOU.COM/)

Your spaceship crashed on Earth. You've taken the body of an average suburban human, and you try to blend in as much as you can.

One day, a detective shows up and gather all the neighbors. He claim he research someone acting strange, like an alien.

Player : One detective, at least 3 neighbors

Cut 50 (or more) pieces of papers and write on each of them a word used often in everyday life ("Eat", "Sorry", etc...) Each neighbors pick randomly five papers, without showing them.

Take from a deck one card for each neighbors, minus one. Add to the pile the joker card. Each neighbors pick one at random, without showing it. Whoever picks the joker is the alien.

The detective will ask questions to each neighbor, about their everyday life. Each neighbor have to answer with the most normal and human answer possible. The neighbors can't talk, unless being asked.

The alien, not used to human language, can't use any of the five words he picked, or any directly derivated (Ex: "Eat" -> "Eating" ).

The game end when the detective accuse someone to be the alien. If it is, the detective and the human win. If not, the alien win.

In my original idea, the alien was some kind of parasite going from body to body. The idea was, after several questions, the cards were shuffled and the alien was another neighbor. But I'm not sure it was a good idea (and, you know, the word limit and all that)

# I JUST WANTED TO SAY

ANA DUKAKIS - [HTTPS://ADUKAKIS.WORDPRESS.COM](https://adukakis.wordpress.com)

\*\*\*\*\*  
<<Needs: 2 people>>  
\*\*\*\*\*

Hold your breath...

!

!!

!!!

!!!!

!!!!!

First to exhale: Receiver (RE)  
Second: Arriver (AR)

\*\*\*\*\*

Welcome to the Afterlife.

AR's new here. RE isn't.

//Can you navigate past ghosts together?//

\*\*\*\*\*

Both: put up 1-6 fingers behind your back; reveal simultaneously.

If matching numbers/1 and 3 are revealed, retry.

If not, find your word pair:

```
|     =True  
| |   =Friend  
| | |  =False  
| | | | =Love  
| | | | | =Enemy  
| | | | | | =Family
```

AR: tell RE who they are to you, based on first thoughts provoked by the word pair.

RE: process this, then tell AR who they are to you.

Both: decide how ready you are to talk. Put up 1-5 fingers behind your back; reveal simultaneously.

Combined fingers = number of steps between you.

\*\*\*\*\*

Take turns wading through the Afterlife like so:

RE: recite a memory you've shared.

AR: count through 1-5 on a hand behind your back repeatedly, varying speed, until RE says stop.

This number = number of spaces AR can move towards/away from RE.

AR: Move.

Then it's RE's turn, swapping actions.

\*\*\*\*\*

Once you meet, think about your relationship, what you want to say.

...

....

.....

.....

AR: say your piece.

RE: respond.

Both, optional: follow up once.

\*\*\*\*\*

Decide if you feel more at peace. Proceed through the Afterlife.

\*\*\*\*\*

I wanted to try and create an RPG that you could play anywhere, anytime (no need for pencils/paper/dice/etc.), fuelled purely (as most RPGs largely are!) by the relationship at hand being explored. I was curious how our opinions of people change both as we reminisce and learn new things about them, and the ways this influences our interactions. I hope this game provokes some of this - and is enjoyable!

Thanks to JP Hung and Jordan Draper for reading/testing and giving me feedback on my piece :-)

## "IRRLICHT" - A WILL-O'-THE-WISP CHARADE RPG

MS.WEREPUG - [HTTPS://WWW.FACEBOOK.COM/WERE.PUG.33](https://www.facebook.com/were.pug.33)

Adventurers have been trapped in a dungeon. An Irrlicht appears and seems to want to help. But what intention does it have?

16 Game-rounds:

- Gamemaster generates room
- Irrlicht's Foretelling
- Adventurers' Turn

Gamemaster:

- Take a chess-board.
- Pick start and endpoint of dungeon.
- Decide whether high or low is good. Only tell the Irrlicht.
- When Irrlicht rolls: Good roll - give a right direction. Bad roll - give a wrong direction.
- Before round: Decide content of room, give Irrlicht 3 words describing it.

Irrlicht:

- Decide whether you are good or bad, tell Gamemaster.
- Goals for good: Lead adventurers safely out of dungeon.
- Evil: Can lie. Kill adventures before becoming disenchanted.
- Roll a dice. Gamemaster gives direction. Show adventurers a direction.
- Foretelling: Describe next room only with body motions.

Adventurers:

- Decide which adventurer to put first depending on Irrlicht's foretelling.
- Move inside room. Can't move diagonally.

The rooms:

- Melee-Monster, pick Warrior.
  - Magic-Monster, Magician.
  - Trap-room, Rogue.
- 
- Each Adventurer has 3 lives.
  - Each wrong room: first adventurer loses 1 life.

Special abilities (once a game):

- Warrior: Take damage instead of other adventurer
- Magician: Disenchant Irrlicht. If bad: Win the game. If good: lose the game.
- Rogue: GM tells you Room-type of next room (after foretelling).

# I WAS ONCE A MIGHTY MOUNTAIN

DREW BESSE

Adventure to the shore of a lake or river. One which is full of stones.

Select a stone that speaks to you. Listen to it. Feel it. Discover what makes it unique. The stone represents something. Something that was once large and powerful. This is you.

Think: Who were you? What did you do?

Speak: "I was once..."

Tell a story from when you were large. How are you respected? How do you command attention?

Hold your stone. Examine it. Study it. Find something new about it. What it once represented has been reduced by time. Now it represents something average and mundane. It is still you.

Think: What has changed about you? About the world?

Speak: "I am now..."

Tell a story from the present. In what ways do you stand out? In what ways do you blend in?

Hold your stone. Remember it. Cast it into the waters. What it once represented will be further reduced to sand. It'll become small and fragile. But it will still be you.

Think: What will change about you? About the world?

Speak: "I will become..."

Tell a story from when you'll be small. How are you remembered? How are you overlooked?

Shout out to the RPG Workshop (<https://www.meetup.com/RPG-Workshop/>) for the feedback / playtests / encouragement!

# I REMEMBER

MORGENGABE - [HTTPS://WWW.FACEBOOK.COM/MORGENGABEORIGINAL/](https://www.facebook.com/morgengabeoriginal/)

This is a game for two players. One will play the role of a dying old man, while the other will play the role of Death and that of the people who mattered most during the old man's life.

Beginning:

A very old man lies on his deathbed. His life's six most important scenes flash before his eyes.

Scenes will be called by the person playing the old man using the sentence "I remember that time when..."

The mood permeating each scene will be determined by rolling a D6:

- 1: Sadness
- 2: Trust
- 3: Anger
- 4: Joy
- 5: Fear
- 6: Hope

The person playing Death will portray any other characters that might be present within each scene.

Different scenes might share the same subject.

Once the sixth scene has ended, the old man will describe Death's appearance, and Death will ask: "Was it worth it?"

The old man will have to answer before he dies.

## I'VE BEEN SEEN WITH FARRAH

SCOTT SLOMIANY - MEEPLESPEAK.COM

As players, you are a trucker-stuntperson and an escaped super-intelligent talking chimpanzee companion. Government(?) Agent Grimm wants Chimpy back! While you are on the run, you help strangers with problems you meet in small towns that you pass through.

When you enter a new town, the town starts with 5 coins. Grimm arrives when the town hits 0 coins, who complicates matters.

Take a coin when Trucker attempts something...

- dim-witted.
- "truck-y" or "stunt-y".
- charming.

Take a coin when Chimpy attempts something...

- chimp-like.
- highly intelligent.
- Upsetting or entertaining to humans.

When Trucker or Chimpy does something risky, they roll 1d6 plus optionally 1d for each coin spent. Only highest die result counts.

6: Success!

4-5: Success with complications.

Anything else: Fail, with possible complications.

Every town needs one person of each personality: Aspiring / Downtrodden / Aggressive  
...who can be:

boxer, widow, waitress, dancer, reporter, ex-con, businesswoman, inventor, carny,  
groundskeeper, sheriff, matron, car dealer, researcher, candidate, utility worker,  
other.

...who may be trapped by:

debt, obligation, family, an accident, love, the town, the conspiracy, the  
disappearance, the past, other.

After making the lives better of 5 strangers. Resolve the finale of Grimm and Chimp with  
the strangers' help.

# IKIGAI : ONE TINY LIFE

ALESSANDRO PIRODDI - [HTTPS://WWW.PATREON.COM/UNPLAYABLEGAMES](https://www.patreon.com/unplayablegames)

You all are Iki, a minuscule humanoid creature.

You play a number of moments in Iki's one-day lifespan, in order:

childhood 1

adolescence 2

adulthood 3

maturity 2

decline 1

One player describes one moment of Iki's life, a...

...thing seen / heard / tasted / touched

...person met / creature encountered

...action taken / goal attempted

They then grab a BlackDie if they see this moment as challenging, difficult, painful. Or a WhiteDie if it is beautiful, hearthwarming, joyous.

Another player expands this moment describing how things around Iki look, feel, behave, and then grabbs a b/w die themselves.

Repeat until six dice are grabbed, then roll and sum them up by color.

BlackScore > WhiteScore = write down one positive or useful Quality of Iki's personality

BlackScore < WhiteScore = write down one Treasured memory from Iki's experience

BlackScore = WhiteScore the color with less dice wins

Play a new moment.

If possible, spend an unspent Quality / Treasure to inspire it.

Continue until all of Iki's nine life moments have played out.

Look back at it all and discuss:

how did Iki die?

what influence did Iki have on other's lives?

which mark did Iki leave in the world?

did Iki's life have worth and meaning?

This game was inspired by the "Petalars" story, from the 2011 Thundercats reboot.

It then got mixed with the "Bosco Piccolo" campaign for the FateLess game system I played with Claudia Colini, Antonio Amato and Luca Maiorani; I still thank them for that incredible experience.

For this design I want to thanks my beloved Claudia. She always shies away from "design stuff" but I keep pestering her because, like in this case, she can have awesome ideas.

Ron Edward's game SPIONE also helped me a lot in coming up with the overall play structure and style of player contribution.

## ILL SUITED: A GAME OF TWO-SIDED RELATIONSHIPS

TIM BRYANT - [HTTPS://WWW.FACEBOOK.COM/TIM.BRYANT.23](https://www.facebook.com/tim.bryant.23)

### SETUP

Deal seven cards per player from a standard deck. Each player arranges three cards (left, top, and right) to indicate their relationships and one at bottom as personal outlook. Hold the other cards.

### PLAY

Lowest ranked outlook goes first. On your turn draw a card, then play a card:

- (1) Build relationship by playing onto your side of your relationship a card (not an Ace) matching suit \* or beating rank of the other side's latest card in that relationship.
- (2) End relationship by playing onto either side of any relationship an Ace matching suit \* of a royal (KQJ) card that is also the latest card on that side.
- (3) Change outlook by playing onto your outlook a card to replace it.

\* You may always play cards matching your outlook's suit or rank.

### NARRATION

During setup and play, narrate your relationships according to the cards: Hearts are emotional bonds and romance; Clubs are social affiliations and recreation; Diamonds are financial ties and family; Spades are intellectual affinities and work.

### ENDGAME

Stop after three relationships end or the deck is exhausted. Praise entertaining narration, clever play, or total points (K=13, Q=12, J=11, 10-2=face value, A=0).

## IMPIN' AROUND

### EMMA GLASSCOCK

You'll need a Gamemaster and 2-4 players. Roll a D6 for each action you take. The higher the number, the better. The Gamemaster will determine the results.

You're the children of the world's greatest sorceress. She left you home alone! Of course, you're not allowed in the lab. But strange sounds came from inside, so you investigated! You'd barely cracked the door before something escaped.

Now there's an imp loose in your house. If mom finds out, you'll be in SO MUCH TROUBLE.

The imp is very skittish. When you find him, he'll dash to the next room. Chase him back to the lab to Lock. Him. Up! Roll to see what room he's in.

1. Armoury. Enchanted suits of armour here. Don't let them catch you!
2. The living room. There's a herd of angry dust bunnies between you and the imp in here.
3. The attic. Full of boxes of baby clothes and ancient artifacts.
4. The greenhouse. Beware of not-so-friendly plants.
5. Apothecary. Some potions here might help... If only you knew what the labels meant!
6. The lab. You win! The imp starts here so reroll if you get this on the first try.

## IN THE CARDS

### A. GALLOWAY

Begin play with 4-5 players, and an additional player to be the House. Everyone sits in a circle. The players are a group of friends in high school. Explain who you are, what you like, and how you know your friends.

Going in a circle from the left of the House, draw a card from a tarot deck. The House will interpret it for you. Describe what this means for your character as they become an adult. Do this until every player has gone.

Then, start the circle again. This is middle age. You've stayed in touch with some of your friends, but lost touch with others. When you draw a card, the House will interpret it. Instead of relating it to your character, it impacts the character to your left. Describe your character's role in this. Do this until every player has gone.

Start the circle one last time. This is the twilight years. You've lost touch with all of your friends. Draw a card one more time. The House will interpret it. Instead of relating to you, it impacts the character to your right. Describe your character's role in this.

## INEFFECTIVE POWER FIGHT

SHANA FOLDES - [HTTPS://WWW.DOWNLOADABLEZEBRAS.COM/](https://www.downloadablezebras.com/)

You all have superpowers! But... your powers don't always work right.  
Split into two teams, Villains and Heroes.

Each player has:

- 1 super-amazing power
- 5 super-lame powers

Come up with 1 super-amazing power for yourself (Example: super strength), and then go around the group having each person give you a super-lame power (Example: summoning one saxophone) until you have 5. Order your super-lame powers from 1-5; your super-amazing power is 6.

The Villains describe who they are terrorizing and how (Example: destroying the lettuce supply of intelligent rabbits). The Heroes choose where (Example: on a cruise ship). It doesn't have to make sense.

Go around the group taking turns, targeting someone on the opposite team to attack. You and the target each roll 1d6 for what powers you use against each other; the higher roll wins.

The winner describes how their power overcomes the other, and their team gains 1 Victory.

Ties result in both teams gaining 1 Victory; then describe how your dumb powers interact.

First team to (Players\*3) Victories wins! In the event of an end tie, take more turns until it resolves. As a team, describe your heroic rewards or your villainous gains.

# INFECTION

JAMES PEARSON - [HTTPS://WWW.JAMESTHEGEEK.COM](https://www.jamesthegeek.com)

Your ship drifts in space. The alien spores are missing. Someone is infected.

3-5 Players. Use a standard deck of cards. No Jokers. Separate red and black cards and shuffle each stack. Build hands of cards for each player made, up of 3 more cards than there are players. Make one hand (the infected) of 3 black cards and the rest red. The remaining hands are all black.

Randomly distribute the hands.

The person who last watched “The Thing” starts.

Declare your job on the ship.

Roleplay a scene with any other player. At the end of the scene trade 1-3 cards with the other player.

Take turns clockwise.

You cannot trade away your last red card. Once infected, always infected.

Interact with someone you believe is infected to try and get additional red cards.

To resolve a conflict, such as trying to kill another character, each player selects and reveals a card. Highest card wins. Aces are low. Red cards always win ties.

If you kill a character that is NOT infected, you are both out of the game, dead.  
Describe your death.

Play until everyone is infected, or everyone is dead, or all infected are dead.

I've always enjoyed horror movies and RPGs. I love games in which things go badly, and people get the chance to do horrible things to each other. Great horror games have a mechanic that encourages or rewards this type of behavior. In a truly great horror movie, nobody survives.

## INK

### SAILEARS

The Library is under attack. Grab a book and prepare yourselves Ink Mages.

A party of players chooses 1 book with which to defend the Library. Use this opportunity to set the Library and Characters. One of the players is the Antagonist.

The Antagonist is the first to act. They may Attack the Library (Use 10 pages), Attack the Mages (Use  $x < 11$  number of pages to stop PC action), or Flee.

To respond to any of the actions, a Mage chooses up to 1 sentence from a numbered page in the book. This is the action that your character takes. The player then chooses up to 10 more numbered pages to power the action. Write down the starting page, adding the number of pages used (Use pg 1 powering up with 5 more pages; pgs 1-6) in a place the whole group can see. These pages are no longer available to use as they power the action, wiping the pages clean.

The game is over when the Antagonist Flees or is defeated. The players lose if they use all the pages. It is a stalemate if the using last pages caused the PCs to defeat the Antagonist.

Thanks System Mastery for inspiring me to look for new mechanics. Hope you all are having a good day.

## INNOVATIVE RESOLUTION MECHANICS

### NICK LS WHELAN - WWW.PAPERSPENCILS.COM

The players agree on a world they want to explore: Greyhawk, Star Trek, France, whatever. In this setting lives an elderly woman named Esther who must go on an adventure to accomplish her goal. The first player decides what her goal is, then passes control of Esther.

Whenever the result of Esther's actions are in doubt, the player whose turn will be next must come up with a new resolution mechanic: rolling a die, drawing a card, guessing how many beans are in a jar, whatever. The previous player decides what constitutes success: rolling higher than a 5, drawing a club, guessing within 4 beans of the correct amount.

No resolution mechanic may ever be used more than once, even across multiple sessions. Control of Esther passes to a new player after 1 success, or 3 failures, whichever comes first.

# INTENTS

RAN HARPAZ - TWITTER.COM/RANHARPAZ

Characters act based on intents.

Suggestions for intents: Attack, Defend, Protect, Distract, Deceive, Avoid, Support, Assist, Convince, Understand, Predict, Alter Scene, Craft.

All players must agree on a common list of intents.

Characters start with all intents at 0. They can increase any by decreasing another (minimum initial score: -1, maximum: +2).

An action is described by “I want to [Intent], so I [Action description]”. If GM approves of the combination, roll 2d6.

[Result score] = ([number of 5s & 6s] - [number of 1s & 2s]) + [intent score]

An action is successful if the Result matches or beats its difficulty (medium =1, challenging =2, monstrous=3)

A session is split into story sections (which may include as many actions as needed), and discreet challenges.

A challenge is a sequence of actions, accumulating a sum of the Result scores, to match or beat a challenge score, normally around [difficulty \* complexity \* #characters]. Complexity is the number of rounds in the challenge.

In every round, each character must have a turn (sequence of play determined by a 2d6 roll), but cannot repeat an intent used by the previous character, or the last intent used by the same character.

This is a generic resolution system built for any and every scenario. It was built for simplicity and accessibility.

# INTERVIGILUM

## CHRISTOPHER SCHNORRBUSCH

Divide 13 points between Truth, Love, Courage, Sword, and Honor. No less than zero, no more than four per stat.

Truth: Mental stat. Wits and brains.

Love: Social stat. Charisma and speech.

Courage: Non-combat physical stat. Athletics and acrobatics.

Sword: Combat stat.

Honor: Fuel for paladin powers.

Choose three one-word powers. Examples are below.

To do anything that runs a risk of failure, roll 3d6, discard one die (your choice), and add your appropriate stat. 10+ succeeds at your task.

**THE CATCH:** Two of your dice are white. One is black. If the black die is one of your kept dice, gain one Dark.

All paladins have 10 Health. At 0 Health, cross the Black Gate (death).

At 10 Dark, become a Fallen. Fight the paladins.

To use a paladin power, say what you want it to do, spend 1 Honor, and make an appropriate roll (DM's call.)

### COMBAT

Opposed Sword rolls to fight, tie goes to the attacker. Successful attacks deal difference plus leftover die in damage.

### PURGATION

Permanently lose 1 Honor to remove 1 Dark.

### RECOVERY

Honor recovers between scenes. Health recovers with Truth or power.

### EXAMPLE PALADIN POWERS

Awe, Challenge, Cure, Litany, Sanctify, Sense, Smite, Ward.

You are questing paladins, dispatched by The Order. Your tools: Sword and round shield. Chain mail and coif. Truth, Love, Courage, and the Light.

Drive back the Dark and defeat the Fallen.

If you desire, to advance your paladin: Roll 1d6 per non-zero stat. Exceed your current value to increase it by 1 (max 6.)

Thanks to /u/pjnick for suggesting the “choose any two” mechanic instead of “use the two best dice.”

Greets to /r/rpg\_design, the Coterie (Allen, Adam, Bryan, Chrissy, Cory, Damien, , and Matt), and the Goons.

# IRON VIXENS

## JAN CROWEN ROSA

Brexit brought loss of trade, capital and jobs. SHTF and turned Brits against foreigners, Muslims against Jews, rednecks against town pussies. The Rich left the island before the world shut down the traffic.

Welcome to the Disjoined Fuckdom.

Raid the neighborhood for supplies, fight for the club, protect the cubs. You are Iron Vixens, bitches tougher than nails.

Print a card-sized picture of your Vixen on a motorbike. Write the notes at the back:

Divide:

- 10 skill points: Riding, Fighting, Talking, Fixing.
- 10 bike points: Speed, Armor, Bags, Spares.

Draw 3 tattoos: sins, crimes or passions.

Attach 6 Toughness paperclips on top of the card, 1D6 Resources paperclips on the bottom.

Resolve a conflict rolling (skill or bike) six-sided dice.

Get your skin in the game, bring a gun to a knife fight: sacrifice a clip for extra die. Keep it if you win. Get two free dice when expressing tattoo-traits. Share Resources to help others.

[6] is a success, [4,5] is a success with complication. More successes wins.

Themes: finding resources, gang wars, relationships, sacrifice to survive.

Gain one Toughness clip every time you win or bring up a Theme in the game. Loot for resources.

Ride free!

<https://goo.gl/s1USVr>

## IT CAME FROM STUDIO 9

MICHAEL KLAMERUS - @MICHAELKLAMERUS

It Came from Studio 9 is a GM-less RPG where 3-5 players are part of a crew making a B-Movie. The crew collaborates on the framework of a science fiction, horror, or adventure movie before producing a film in three acts. Players then choose one of the following roles in the movie's production:

Director (Required)

Location Scout

Lead Actor (Required)

Supporting Actor

Stunt Person

Players then film the scenes in each act (usually two or three) by taking turns to say what they're doing in each scene. If the action seems difficult, they must roll 2d6 to determine the result.

10+: Action is a success (Ex: Lead actor delivers a great performance)

7-9: Action is successful but there's a complication (Ex: Location Scout gets the beach they wanted but there's turtles everywhere)

6-: The movie has a disaster (Ex: Director couldn't get prop guns and actors now must fight killer birds with coat hangers)

After all three acts are completed, the movie is released and the group discusses if it was a huge success, box office bomb, or film that is so bad it's a cult classic.

## IT'S A HOLOGRAM

JORDAN MALLORY - TWITTER.COM/JORDAN\_MALLORY

"It's a Hologram" is a collaborative combat card game (CCCG) for four or more players - all you need is a standard deck of playing cards.

Begin by shuffling the deck and dealing one card to each player until no cards remain. The player whose last name is alphabetically first starts the game, playing any of their cards face-up on the table and saying an attack: "I strike with my blade," "I cast Dank Cloud," etc. Any first-turn attack is valid so long as the group deems it a "level 1 attack" by their metric.

The player to the right goes next, playing face-up any card that is immediately above or below the previous card in numerical or royal value. After saying "Ay!", the player must then say how they counter the previous attack: "I block with my shield," "I cast Soul Barrier," etc. Any counter-attack is valid so long as the group deems it not to be a gross overreaction to the previous attack.

No attack or counter-attack can be used more than once! Therein lies the rub!

Players are eliminated as they run out of cards, and the game ends when no cards remain. There is no win condition.

SHOUT OUTS TO THE RANGED TOUCH DISCORD, RANGERS 4 LYFE

## IT'S ALWAYS BEEN A DIVE

GRANT WOODWARD - [HTTP://WWW.STGCAST.ORG](http://WWW.STGCAST.ORG)

You are employees in a seedy dive bar, churning through concepts, owners, and crimes.  
Requires: Index cards; pool of 5 Mismanagement tokens per player.

Players take turns writing the Dive's Features on cards: Name, Theme, Clientele, House Special, Secret. Players create two Employees each, with: Name, Position, Descriptor, Vice. Each player starts with one character Employed; set the others aside as Unemployed.

One player (the Owner) watches the other players play a scene in the Dive (~3 minutes). The Owner awards one Mismanagement each for: Encouraging others' Vices; abusing their Position; creating conflicts between Employees. Track Employees' conflicts and crimes as Baggage. The next player becomes Owner; repeat.

After the Mismanagement pool is half-empty, the Owner may change one Feature per scene as they frantically attempt to salvage the failing Dive.

When all Mismanagement is spent, the Dive fails. Fire the Employee with the most Mismanagement. Strike one of their Baggage items. Play a scene explaining why that Baggage collapsed the Dive. (Re)hire any unemployed character to replace them.

The next Owner rebrands the Dive, changing two Features. Return tokens. Give Employees one Mismanagement per struck-out Baggage. The Dive reopens, continuing until alcohol or ennui overwhelms the players.

Inspired by a particular intersection where, for at least thirty years, three of the four corners have hosted dives. They constantly change names, themes, and owners, but never stop being dives. And special thanks to my awesome wife @d20mom for helping refine the game and shrinking the wordcount!

FINALIST

# IT'S FOR MY NIECE'S WEDDING

JUSTUS LEBEN

3-6 players

Deal six notecards.

Players write descriptions of objects on five.

Each object has:

Name

Utility - (baking, lubrication...)

Costs - (\$75, dignity...)

Size - (get creative...)

Description - (flammable, stretchy...)

Players are collectors of a category that they secretly write on final card

Collectors win when they have three objects all matching category (expensive, portable, useful in rain...)

Shuffle objects into a deck. Reveal three objects as the "yardsale."

Take turns clockwise, player with smallest pockets starts.

On your turn, choose one:

-Take a yardsale object. Explain why you want it. If someone has another card that fits that desire, they may trade it for another of your cards that you pick. Left of you has first dibs. If you have four objects, yardsale one. Otherwise, yardsale top of deck.

-Draw an object from the deck. If you have four objects, trash a yardsale card, and replace with one of yours.

-Say any player's category (including self). If you are correct, you keep any one of their objects. They trash remaining objects and write new category. Reveal goal only if correct.

If deck is empty, shuffle trashed objects into deck.

Play until someone finishes their category.

I don't even have a niece.

# IT'S NOT YOU, IT'S ME

JAY TREAT - WWW.TREATGAMES.COM

Write a break up letter:

Explain how difficult writing this letter is.

If you're brave, reveal the purpose of your letter now.

Explain how it is not your intent to hurt anyone.

Soften the blow by mentioning a virtue you identify with.

Share a happy story of your past made possible by that virtue .

Explain that you have grown as a person, and are ready for the next step.

Cite a character flaw that you dislike.

If you weren't brave before, now reveal the purpose of your letter.

Reflect on your own behavior. How have you exhibited the flaw you dislike? How has that hurt you, or those around you?

Express sadness about this ending, but optimism for the future.

What will you do to be mindful about that going forward? How will that improve your life?

Go to the top of your letter and name that part of yourself.

Sign your letter.

Seal it in an envelope, address it to that part of yourself, where you live, put a stamp on it, and mail it.

When the letter arrives, allow that part of yourself to read it.

Then let it go.

# IT'S PERSONAL

ASHTON MCALLAN - [HTTPS://ACEGIAK.NET](https://acegiak.net)

You're all red handed; sinners by trade and apart from the world. One of you fucked up. They explain who they slighted and how. The slighted explains why they cannot forgive the slight; the price must be blood. Everyone else say why they won't allow the unavenged death of someone who's spoken.

Everyone choose what you wield and what sways you:  
Mortality. Propriety. Sentimentality. Cash.

Start with three gold.

Together, tell the story of how it all goes down. Share the spotlight and who gets to say what.

Spend gold anytime to have hardware, a connection, or put 2d4 goons in someone's way.

When you try to kill someone take 1d6 plus:

+1d6 if your hardware's features aid you.  
-1d6 if your hardware's features hinder you.  
+1d6 for each injury they have.  
Roll the d6s, keep the highest.  
On 6, you kill them.  
On 4-5 they gain an injury.  
On 1-3 you gain an injury.

When you bargain with someone, speak as your character and try swaying them by invoking what you wield. Remember what sways you. If things aren't resolving, just murder them.

It's all over when everyone is satisfied or dead.

# IZOMBY

SARAH ZEITER - ZEITERDESIGNS.COM

iZomby is the hottest tween zombie show on the Bisney Channel. You are zombie extras. You are also actual zombies. Today's shoot is running long and you need lunch. If you don't find some brains soon, there's going to be trouble. The Zombiemaster, or "ZM," decides when rolls are necessary. If an action is difficult or contested, the player rolls 1D6.

**Results:**

- 5 or 6: success
- 2, 3 or 4: failure
- 1: failure and Complication

If a player rolls a 1, they roll 1D6 to determine what Complication arises.

**Complications:**

- 1: Needed on set
- 2: Ear falls off
- 3: Director smells tasty
- 4: School field trip arrives
- 5: Scheduled interview
- 6: Someone smells rot

Players get 1 Characteristic. If they can justify it being helpful, then they get to reroll.

**Characteristics:**

- 1: Cute
- 2: Strong
- 3: Unassuming
- 4: Gossip
- 5: Fast
- 6: Ate Large Breakfast

For the ZM: What options your players have for "lunch" are up to you, but here are some suggestions. Any option should have pros and cons.

- 1: Tupperware in breakroom fridge
- 2: Hunky co-star
- 3: Overworked gofer
- 4: Caterer
- 5: Actor with food poisoning
- 6: Director's obnoxious nephew

Happy lunching!

This is my first 100% original solo project rpg. Thank you to Jacqueline Bryk for introducing me to the 200word rpg concept and thank you to Emma Glasscock for her editing help.

## JAIL, JAILBREAK.

KBN

Separate a deck of cards into piles: reds (traps), blacks (tunnels), and jokers (prisoners).

You will eventually be faced with an array of face-down cards and one face-up starting tunnel card. To win, you will have to find a path through the cards, moving across edges that touch, and free both prisoners. Begin at the starting tunnel, and if you move onto a card that isn't face-up, flip it over. If you encounter a trap, you die and utterly fail your quest.

With the cards in piles and these facts in mind, lay out an array of face-up cards such that there is an uninterrupted tunnel path between the prisoners and a starting tunnel of your choice, attempting to make the prisoners as hard to free as possible. You don't have to use all the cards, and implied touching of edges is an acceptable substitute for precise alignment. Then, flip all the cards over except for the starting tunnel.

Spend roughly five minutes doing something engaging enough to take your mind from the arrangement you just made. Then attempt to free the prisoners, and see when you won. Playing best of several rounds is encouraged to enjoy counterplay.

## JANUS: A GAME FOR THREE PLAYERS

BLAIR ALLEN - [HTTPS://TWITTER.COM/BLAIRPALLEN](https://twitter.com/BLAIRPALLEN)

One of you is a spy. The other two are your handlers -- or claim to be. You've been hit with an experimental compound by a group that's infiltrated your agency, looking to subvert it for their own goals -- or so they say. They're saying lots of things, though. Like that the other is lying. Like that the other is an infiltrator.

You have a pounding headache. And both of them at gunpoint.

You can only manage ten questions -- ten questions to decide which of them is telling the truth about being your handler, which of them should be eliminated as a threat to your organisation. Ten questions, while the building is falling down around your ears.

When the spy has asked 5 questions, handlers each secretly flip a coin -- heads, and you're not an infiltrator. Tails, you are. Keep this secret from the other players. Answer the final five questions as convincingly as you can.

When the spy has chosen who to believe, and who to eliminate, the still living handler should narrate briefly what happens next. Reveal if you were truly the handler, if you were lying, or if you let your comrade die to save your own skin.

# JORDAN, A LIFETIME IN 1 HOUR

## MAX MAHAFFA

Gather up to three other friends. You will narrate the life of Jordan.

Take a deck of cards and separate out one suit into the piles below the instructions.

Shuffle each pile face-down separately.

Each player takes turns drawing cards from the piles until they are depleted.

Narrate short but meaningful scenes for the associated card age as flashbacks, memories, or real time scenes involving the other players.

ANY cards drawn from the same pile AFTER a face card affect your life negatively.

When the Ace is drawn, your life comes to an end.

Pile 1 - Adolescence through Teens

2 - Age 5

3 - Age 10

4 - Age 16

J - Tragic Family Death

Pile 2 - Young Adult through Middle Age

5 - Age 18

6 - Age 21

7 - Age 30

Q - Attain Life Goal (if before a K, if after a K then disregard this card when drawn)

K - Major Life Setback (if before a Q, if after a Q then disregard this card when drawn)

Pile 3 - Old Age

8 - Age 50

9 - Age 70

10 - Age 90

A - Death, Talk as a group and come to an agreement on the best suitable death befitting your character's life and legacy.

Thank you to the WeirdWorks members who helped me with feedback and support for submitting this. Adam, Chad, Dave, Edwin and others. Thank you to Anabela for her support and love. Thank You to the creators of Rick & Morty for inspiration. Last, but certainly not least, Thank you to the judges, participants, and others all involved with this awesome contest!

# JUDGEMENT

J. KAP - @LADYKAPDRAGON

Sit somewhere comfortable with a group of people. Everybody should have some kind of beverage.

Look at the person to your left, you are them. Without speaking to them first, tell your life story to those around you. Make sure to include all your darkest secrets and the things you've been afraid to let others know up until now. Continue around the circle until everybody has finished their drinks. Consider the implications of the stereotypes you've been labelled with. How does that make you feel?

Grab another drink and go around the circle again, but this time take about your hopes and dreams and the sort of person you want to be. Remember, you're still the person to your left. Have your feelings changed?

Hopefully they have, and now you'll be a little kinder on yourself and others.

Play it with your friends, your enemies, and total strangers. Shift your perspective and let go of the judgement you hold in your heart.

## JUDGERY: A NOMIC ADVENTURE

BRAD J. MURRAY - [HTTP://WWW.VSCA.CA](http://WWW.VSCA.CA)

Divide the group into PLAYERS and JUDGES.

Make one index card each for:

“AXIOM: rules must be no more than 200 words”.

“AXIOM: rules must describe a game”.

Notecards represent the rules.

1. Give the rules to the players. Players must each obey the rules to produce a document that violates the SPIRIT of the rules.
2. Judges decide what went wrong. Each proposes a new rule change and judges vote whether or not to accept it, ties broken by coin flip. Any rule change must be one of: ADD A MUTABLE RULE, MAKE A MUTABLE RULE INTO AN AXIOM, MAKE AN AXIOM MUTABLE, or CHANGE MUTABLE RULE. Put new rules on a new notecard.

Repeat until exhausted, giving the ammended rules to the players each time.

If all of the legal submissions suck, the players win. If one or more of them is pretty good, the judges win.

# JUST THREE MINUTES

RAYMOND WEBSTER - IDEASWITHOUTEND.WORDPRESS.COM

One player is a mighty hero, with amazing powers - but they only work for three minutes. Write four down in secret. The hero is also BIG, STRONG, can FLY and shoot LASERS.

The rest play villains menacing the Earth. They each write a part of their MASTER PLAN in secret, with one initial COMPLICATION.

Both sides reveal and read out their choices.

Start a three minute timer. Our hero must describe how they save the Earth in this time, narrating their actions without stopping. Every time they use one of their POWERS, they mark it. Each time they describe how they solve a COMPLICATION, the villains mark it. Once all COMPLICATIONS are solved on a part of the plan, it is discarded. If all parts of the plan are discarded after three minutes, Earth is saved.

The invaders must watch the timer, and also make sure our hero doesn't:

VACILLATE: Too many hesitations or pauses.

DEVIATE: Describing pointless actions to stall for time.

REPEAT: Using a power that has already been marked.

If they think they have caught the hero out, they stop the timer and add a COMPLICATION to one of the parts of the MASTER PLAN before resuming.

A game inspired by Radio 4 panel show Just a Minute, The Adventures of Baron Munchausen, any and all stories where the last minutes before a bomb explodes take forever, and specifically Ultraman shows (where the three minute timer idea came from).

# KALO MASH MUST DIE

## MAX (AANDEG)

One player is KALO MASH, MINOTAUR CYBERNECROMANCER, RIGHTFUL RULER OF ALL THINGS.

Draw your labyrinth fortress twice, once revealed, once hidden with Hazards, KALO MASH at the center. Rate Hazards 2-5, totaling 30. Rate KALO MASH 6.

All others are Adventurers. Doomed heroes.

Describe yourself, 2 words. Examples: "Orc Barbarian, Witch Hacker, Angry Bees"

Get 3 HP.

KALO MASH will CONQUER EARTH. KALO MASH MUST DIE.

Each Adventurer explores the labyrinth to reach KALO MASH. Reach and defeat KALO MASH, and KALO MASH dies.

Youngest starts, showing how they navigate. If they run into Hazard, KALO MASH stops them. They roll dice against KALO MASH.

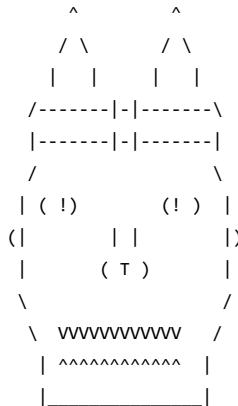
Roll 1 die per HP, +1 for useful class, +1 for good plan, +1 if another Adventurer helps. KALO MASH rolls dice equal to Hazard number.

Higher total wins; KALO MASH wins ties. If Adventurer wins, Hazard goes away, turn passes left; otherwise, lose 1 HP, turn passes right.

If Adventurer has 0 HP, they die. Left and right gain 1 HP if at 1. KALO MASH makes a new Hazard rated 3.

It Ends.

If someone kills KALO MASH, they and any helper win.



If all Adventurers die, KALO MASH PREVAILS.

I wanted to see if I could fit a good dungeon crawl into 200 words.

# KAMI KAMI

LORIS CASAGRANDI - [HTTPS://DESIGNDRILL.WORDPRESS.COM/](https://designdrill.wordpress.com/)

Everyone creates a spirit inspired by an animal or a natural element. Write a name, a parodistic description, a domain: you bring fortune or misfortune to this domain, choose it or find out playing, don't say it to the other players.

Choose a first player. Every scene starts in the same small medieval Japanese village. First player describes how his spirit enters the village and how he shows itself to the inhabitants or what he is doing something when they find him.

Every other player clockwise: first tells how children react, second how women react, third how men react. Inhabitants players can describe elements of the village. Spirit describe how he reacts to human reaction. Go reaction by reaction, until the scene ends.

The Spirit, or the first player not playing inhabitants, can end the scene. Cut the scene when you have a custom.

Who ended the scene write a statement on the "Tradition Paper": spirit name, one thing done by the one of the three inhabitants categories, the spirit write how change on his domains, "When Kazuiaku arrived, children hid themselves under the woman skirt. Rice production was generous".

Game ends when every spirit have played a scene.

I hope this will make give you the feeling of creating your own village and your own customs. Like creating your little version of a Shintoism Kamis. Hopefully reading the Custom Paper will leave you with your personal tradition you will remember and read in the future. A longer version of the game will be found in future at my website <https://designdrill.wordpress.com/>

Thanks to mammut rpg for always keeping me in the rpg loop even when life keeps me away from roleplaying.

## KEEP IT CASUAL

ALBERTO MUTI

2 players, over chat.

Alex and Robin. You met through friends.

Characters: age (20-30), look, what you do/like, how the character is different from you (player). Say what about the other struck you.

Choose secretly:

You feel - insecure, unlikeable, fake, vulnerable, dependent, lonely, confused, trapped

Your facade - irony, cynicism, aloofness, contrariness, independence, disaffection.

Now:

You want to know them, you want them to like you.

Use texts/chat, 1 brief exchange per day - keep it casual, discuss movies, books, politics, yourselves. Ask questions. Maybe flirt.

The Question: find out what you feel/want. Is it a crush? Friendship? Love?

The Code: never speak about your feelings/desires/vulnerabilities. If you're asked or would like to, keep up your facade. Be flippant, aloof, or "fun". Copy that message in a document, write your true answer beside it. Don't share that.

OPTIONAL: At any point, one may write "so, last night...": you kissed/hooked up at a party. Imply what happened (there was full, informed consent), never tell in full.

When you have an answer to the question, or when you break the code, or when it peters out, stop playing. Talk it over, share the secret documents, explain yourselves.

Inspired by Skim, by Jillian and Mariko Tamaki, and Conversations With Friends, by Sally Rooney.

Thanks to Michael Duxbury, Stephen Morffew, Mel Trender, Hamish Ridley-Steele, Daniele Di Rubbo, Talisa Tavella, Alexandra Zanasi and Flavio Mortarino for comments and feedback.

# KEPLER

CAL FILKIN - TWITTER.COM/LORDOFTHESNAILS

I

Primary seeks a habitable planet. Crystal Palace tells Primary what she knows and what challenges she faces in her search.

Examples:

- What's the planet like?
- What stands in the way?

II

Satellite voyages to where Primary says. Primary tells Satellite what she knows. The Cosmos introduce challenges.

- What didn't we foresee?
- Are we endangered?

III

The Beloved explore the destination. Satellite tells them what they know. Any player may introduce a challenge.

- Are we well-equipped?
- Are we alone?

Character	# Players
Primary	1
Crystal Palace	Many
Satellite	1
Cosmos	Many
The Beloved	Many

Roll 18d6. Each die's a Challenge; each number, its difficulty.

Players agree on a Challenge's difficulty and select an appropriate die from the pool. To face a Challenge, spend Funding (start with 18) one-for-one for dice to roll against it, taking the highest result.

Result	Outcome	Challenge die	Funding
<	-	-	-
=	~	+	-
>	+	+	-
6	+++	+	Keep 1

Each stage ends when it's finished. Roll collected Challenge Dice for the next stage's starting position and/or hold one die for the next stage. Stage 3 players may roll unused Funding or forgo one die each.

Matches	Communication	Starting Position
0	10 words	--
1-2	1 fact	-
3+	5 facts	+
All	Unlimited	+++

I don't want to explain what this game is about or what it means because I feel like that's the job of the players, to discover their own meaning in games, but I will say a few things:

This game owes a lot to the fourth season of Friends at the Table. I've read lots of books and seen plenty of movies, but no creative work has ever affected me in the way that Friends at the Table does. The reverence the Friends have for their characters, the passion with which they represent and discuss queer and racial politics in and out of character, and the love they have for one another is moving and refreshing. I wouldn't have done this without them.

If you played this game and liked it/hated it/felt neutral about it, tweet at me! This was my first time designing a game, and I had a lot of fun, so I'd love to get advice on what worked or didn't work in case I end up writing more!

Thanks to Joshua Flores from the Fans at the Table Facebook group for reading through my game and giving me Confidence Alive to post it, good luck on your submission!

Thanks to David Schirduan for polishing up Kintsugi, posting it on itch.io, and name-dropping this challenge, else I would've never heard of it.

Thanks to my gaming group for being ready for anything.

And thanks to my girlfriend for making my write That Gay Shit.

These comments are probably longer than the game itself, but thanks for reading them too! I hope you enjoy Kepler! Thank you!

## KIDS THESE DAYS

TYLER OMICHINSKI - [WWW.OMICHINSKI.COM](http://WWW.OMICHINSKI.COM)

Choose a decade. You're all teens from that decade, and you're going to a party. You all know each other, even if you don't like each other. Tonight is a night where lives can change.

Figure out who you are, and "What's Up": what you want to accomplish at the party. You also need to determine your "Drama" - that's what's going wrong in your life.

Everyone roll a D6. Highest roll goes first. They pick a song that reflects their character and fits the decade. It gets added to the playlist.

Keep doing that until there are twelve songs on the playlist. Shuffle it.

When everyone is ready, they each grab 2d6. Hit play on the music.

During one of the songs you chose, you are the GM for the length of the song. You can introduce new problems, run the other attendees at the party, and create challenges.

Whenever you try to do something, you roll 2d6. You have to roll equal to or more than the number of songs remaining. If you fail, it's because of your Drama, so you're going to have to act out.

When the music ends, narrate an epilogue.

## KINDA SHADY, MORALLY SPEAKING (BREAKING BAD)

EPISTOLARY RICHARD - [HTTPS://PLUS.GOOGLE.COM/104855606903841258736](https://plus.google.com/104855606903841258736)

You play two partners moving from legitimate employment into crime, the moral rules they make for themselves, and why they ultimately break them.

Pick or roll:

One-Burglary, robbery

Two-Fraud, money laundering

Three-Extortion, contract violence

Four-Bribery, corruption

Five-Narcotics

Six-Sex work

Pick legitimate employment that lends itself to such crime.

Alternate asking leading questions ('yes/no' answers) about your characters, what led them to crime, what each partner contributes.

Write a few moral rules (stuff you won't do for crime). One rule must be "I won't betray my partner".

The game is several conversations in which you establish what pushed each character to break their rules.

Pick a rule. The partners begin sitting together, like in a diner or car, just after the rule was broken.

Speak only in character. Imply actions rather than narrating them.

Begin with "Are you going to say anything?"

I don't want to talk about it," signals you want more leading questions.

When it's clear why the rule was broken, end the conversation with "I've got to go."

Discard the rule or qualify it e.g "unless my life is at stake".

Repeat until all rules are discarded. Leave "I won't betray my partner" until last.

Inspired by the relationship between Walter White and Jesse Pinkman in Breaking Bad. The form comes from the background character of Dee-Dee from The Wire who said "Whatever it is you tell yourself you won't do to get high, you're pretty much making a list of everything you will do as soon as your inner addict tells you to."

# KINGDOMS LEGENDS

TOMASZ MISTERKA - [HTTP://FU.NETLA.PL](http://FU.NETLA.PL)

In this game every player is a kingdom in a strange land. Their decisions connected with playing cards will create stories.

Name and describe your kingdom.

Choose SPECIALIZATION and WEAKNESS colors:

Clubs: Magic, Knowledge

Diamonds: Espionage, Trade

Hearts: Religion, Relations

Spades: Engineering, Force

Talk about political connections with other kingdoms.

Draw CHALLENGE of the year card. How your kingdom PLANS to solve it? Choose color. Draw the card of FATE.

Look at colors of CHALLENGE, SPECIALIZATION, PLAN and FATE cards.

Every color double: 1 success

Triplet: 2 successes

Quartet: 3 successes

Every WEAKNESS color remove one success

Tell story about it all. Use additional successes on other kingdoms - help or harm by adding / removing successes. Tell story together. Change political connections.

If zero or less successes save the card of challenge. Return it for one success in next year. When you collect 5 cards your kingdom falls. Create new.

When all stories are told - next year begins.

CHALLENGES (interpret them creatively):

2: Barbarians (example: diamonds - attack caravans or spying borders or...)

3: Monster(s)

4: Element(als)

5: Gods

6: Rebellion

7: Conspiracy

8: Plague

9: Prophecy

10: Discovery

J: Invention

Q: Phenomenon

K: Demons

Ace: SHUFFLE and REDRAW

I would like to thank the group on FB "Tworzenie gier fabularnych" and in a special way Aleksandra Sontowska for helping me improve this project.

# **KNIGHTS AND THEIR LANCES**

ERIC LEVANDUSKI - WWW.TWITTER.COM/ERICVULGARIS

A game for two players.

You two are rival knights competing in a joust tournament for the honor and hand of the most esteemed Princess Roswyn of Courtesa. Secretly, one of you wants your rival knight more. Regardless, you have three jousts to do this.

## **Setup**

Knights, please pick one descriptor for you and one for your rival: Large, Lovely, Weathered, Chiseled, Handsome, Athletic, Slim, Fair, Stout, Wild, Cute, Plain, Old, Stylish

Knights, one describes the princess and their token. The other secretly wants their rival knight. Choose now.

Before the first joust, it is custom to trot by the Princess' seat, boast and request her favor. What do you say to Princess Roswyn? What will you promise during the joust for their hand?

Rock-Paper-Scissors best of two for who wins the Princess' token.

## **Play**

You will joust three times. Knights may not speak to one another directly during the joust. Take turns describing how the other takes your lance. Innuendo is encouraged. It's ok to laugh or facepalm as players.

## **Resolve**

Reflect: Have you won the heart of your rival? Have you won the heart of the Princess?

## KNIGHTS OF THE HOUSE OF MARS

S. JOHN BATEMAN - TWITTER.COM/WOLFWXYZARD\_

Mars has perished. A red sea of dust is broken by jagged mountains dotted with the ruins of ancient pyramids. Evil sorcerers rule supreme. You play Knights of the House of Mars. The only ones who can bring life back to this planet.

Knights are made up of Traits, Duty, Doom, and Gifts.

Name a positive Trait for your Knight -like Handsome, Fierce, Brave  
...a negative Trait for the Knight to your left. Like Selfish, Arrogant, Foolhardy

Choose a Duty: Courage, Justice, or Mercy

Write your Doom foretold by the stars at your birth: To...

Write two Gifts you were given by the stars: Like a Starblade or a Solar Gem

You Journey East, to escort the Last Seer to the Pyramid of Tharsis. On your turn, you set a scene. The other players challenge the scene; determining a conflict that drives towards your character's Doom.

To determine the outcome of the scene roll 2d6; add +1 for applicable Traits, Duty, Gifts.

On a 10+ you get what you want. 7-9 you get what you want but only if you do what they ask first. 6- they say what bad happens.

Play to find out what happens.

This game is highly influenced by games like Polaris and Apocalypse World. And settings like The Dictionary of Mu. You can look at an expanded version that uses cards here: [https://docs.google.com/document/d/12AJuaYLtQA1DGHcE1xmvWgiNqMxXOd\\_N\\_xNX3lqV0w/edit?usp=sharing](https://docs.google.com/document/d/12AJuaYLtQA1DGHcE1xmvWgiNqMxXOd_N_xNX3lqV0w/edit?usp=sharing)

FINALIST

# KPOP RPG

PAUL PADILLA - [HTTPS://WWW.FACEBOOK.COM/OMNIPAU](https://www.facebook.com/omnipaul)L

Concept: A Kpop group gets transported to another realm.

Stats (35 points, Limit 10 in any stat), example Skills (12 points, Limit 3 in any skill):

Vocal - Magical Support (heals, summons, buffs)

Rap - Magical Attacks (evocations, debuffs)

Dance - Physical abilities (swords, laser-guns, traps, locks)

Leadership - Diplomacy, Intimidate, Negotiate, Knowledge: Topic, Initiative

Visuals - Charm, Bluff, Feint

Aegyo (5 + points added) - Use as another Stat once/scene

Tough (hp): (Rap + Dance) / 2

Heart: ((Vocal + Rap + Aegyo) / 3) - Armor

Heart - Temporarily Increase Skill (1/Heart spent), Activate Spell (1), Improve Spell/Heal/Damage (1+ Hearts)

Armor (Base Movement Speed: 6):

None - Armor: 0

Light - Armor: 2, Movement - 1, +1 to all Difficulties

Heavy - Armor: 4, Movement - 2, +2 to all Difficulties

Roles: Players evenly choose Roles until all are taken. Players with fewer Roles get +1 on two different Stats as compensation.

Roles: Main Vocalist, Main Rapper, Main Dancer, Leader, Visual, Maknae (Aegyo). Add 2 to Appropriate Stat for each Role, Stat Limit: 13

Testing skills:

GM sets Difficulty, player rolls d6 and adds Stat and Skill to result.

Common Difficulties (typical range - 5 to 20+):

Healing/Spells: 10 + 3\*Heart spent

Attacks: 10 + 2\*Armor

Damage/Healing: [1 + Heart spent]d6 + skill

Ever wondered how your favorite KPop group would do in a D&D-like setting? Is your Bias better off as a Paladin, a Ranger, or a Mage? Wonder no more and play as your favorite Idols in KPop RPG; or, create your own Idol group to play with!

If leveling up is wanted, the GM can hand out points to put into Skills, Tough, and Heart at whatever rate they deem appropriate.

## L'APPEL DU VIDE

GLENN GIVEN - GAMESBYPLAYDATE.COM

Decide who is The Dreamer. They keep their eyes closed during the game. Other players, Narrators, decide if this is “real” or “dream.”

Narrators begin with: “You are standing on an edge.”

Dreamer may ask what they:

See

Feel

Hear

Taste/smell

Where they are

When it is

Dreamers MAY NOT ask

Who they are

Why they are here

How they arrived

Dreamers may request details on each question once. Narrators who answered first may not answer again.

Narration should force the Dreamer to doubt their judgement. Narrators may exaggerate and employ flowery language but may not lie. If the scene is “real” the descriptions must be of real/common phenomenon. If the scene is a “dream,” remember the goal is to convince the Dreamer otherwise. Uncertainty and doubt are the narrative goals.

When all queries have been answered, or the dreamer decides, they announce whether if they Jump or Retreat.

If the Narrators have chosen “dream” and the player chooses to retreat the player loses.  
If the Narrators have chosen “real” and the player jumps then the player loses.

Never tell a player if they have won or lost, ever.

Select a new player and repeat.

# LAND OF MILK AND HONEY

MATTHEW EVANS - [HTTPS://TWITTER.COM/THEKILLERGM](https://twitter.com/thekillerGM)

You are a group of farmers fleeing the Dust Bowl for work in California.

Materials: 1 Index card per player, 2 six-sided dice, 1 deck of cards

## Character creation

Write down your character's name. Where are they from?

Write down the farming skill your character specializes at. You roll 2d6 when performing that action. All other actions roll 1d6. How did your character learn this?

In secret, write down whether you are communist or capitalist. Why is your character this way?

Each day, you may perform any 2 actions. How do these actions help you on the trip? On a 6+, you succeed at the action and draw a card. On a 12+, draw 2.

You may spend an action to assist another's action, adding +1 to the roll. This counts as a failed roll for you. How do you sacrifice for their success?

If you fail rolls on 3 consecutive days, you die or are left behind. How are you remembered?

After 14 days, you reach California. If the Communists collectively have more red cards than the capitalists, they win. Otherwise, the Capitalist with the most Face cards wins. What is the legacy you create that persists?

Special thanks to my friends at TheDnDPodcast! Design document is here, where I will keep working at Land of Milk and Honey Deluxe edition! <https://docs.google.com/document/d/13jSHP7KsUWOMpjnLyBZZb6ddAkarOyehJOOQaYyb1Io/edit?usp=sharing>

# LAPLACE'S DEMON

## COURTNEY BARNEBEY

The Demon (GM) is an entity with empathy and perception so heightened it can interpret the cosmic vibrations of the universe. This ability allows the Demon to “view” stories from all beings/cultures that have, or will, exist.

The characters are at a time and place of the Demon’s choosing, e.g. 1920s Chicago or a starship in the future inhabited by aliens.

- The Demon determines
  - location
  - time frame
  - scenario
  
- Each player determines
  - Two good characteristics
  - One bad characteristic
  - Position in scenario (e.g. detective, 1st mate, etc.)
  - Optional relationship to other players

After an initial scenario description, The Demon gives focus to a character.

The Demon controls focus by asking characters to narrate the scenario. The Demon may change focus to any character at any time, but can never take it themselves. A character that has focus describes their actions, thoughts, motivations as well as the environment, events, and/or NPC’s actions.

Anytime a player describes an action the Demon may ask that character to roll for the outcome using the table below and adjust the narrative according to the outcome.

2d4  
 -----  
 2 fail with consequence  
 3-4 fail  
 5-7 success  
 8 success with benefit

# LARPODCAST: A LARP ABOUT PODCASTS

DANIEL THORESON - [HTTPS://TWITTER.COM/THORESZ](https://twitter.com/thoresz)

A LARP / improv game for a crowd of 6+ people. In each game, groups of players, playing fictional versions of themselves, conceptualize a podcast together. They then perform a sample episode in front of the other participants, who vote for their favorites by “Following” them.

--SEQUENCE OF EVENTS--

-Groups of 2 or 3 are decided randomly. Each group should have the same number of Hosts, unless the size of the crowd is not divisible by 2 or 3.

-Each group spends 10 minutes creating their podcast together. They decide the high concept (potentially based on mutual passions and interests), the title, and the topic of the episode.

-The episode is Episode 10 of everyone’s podcast. Each group should act as if their podcast already has an established format, tagline, and/or intro/outro phrases.

-Each group takes turns improvising their 3-5 minute long abridged episode, with the rest of the crowd as their audience.

-After each group performs, each player writes down which podcasts they would “Follow”. Every player must vote for a minimum of two podcasts (or one, if there are only three groups) and cannot vote for their own podcast. The podcast with the most Follows wins!

I run a couple podcasts and love conceptualizing podcast ideas with friends, so I decided to try turning that process into a game. Hope people like it!

# LEAVING THE STATION

VINCENT PEREZ - [HTTPS://TWITTER.COM/ITSVINCENTPEREZ](https://twitter.com/ITSVINCENTPEREZ)

Somewhat you repaired the train enough to get it running. God knows if it'll hold up or where these tracks lead. Will you stay or go?

Introduce yourselves. You are three. The train carriage has room for four.

The youngest player goes first as Conductor.

-----START-----

Conductor: Today you've imagined someplace fantastic the train could go. Describe it.

Convince others to vote go.

Player to Conductor's right: You hesitate. Use what's been said to talk about how that place sounds different and strange. Compare to what is familiar to you.

Convince others to vote stay.

Player to Conductor's left: You gaze at the empty seat. Recount a memory of a loved one. Then flip a coin. You think...

Heads: ...they'd love it there. Why?

Tails: ...they'd hate it there. Why?

Decide to stay or go.

-----

Bargain. Vote.

(A) Stay or go?

(B) Who gets the last seat?

(Don't vote for characters you introduced)

Track both scores across turns.

If someone hasn't been Conductor yet: Switch roles clockwise. Start new turn.

-----

Check the scores. Will the train stay or go?

Stay: Recall aloud the cities you could've visited.

Go: Recall aloud the loved ones you've left behind.

-----END-----

Inspirations: Boccioni's States of Mind; Mieville's Polynia and Railsea; Dickenson's 556; dyp; Semple's The Chronicles Of...; Fono's Eternal; Lehman's Polaris and Beloved; and Beltran, Kelly, and Richardson's Bluebeard's Bride.

# LEGACY

JONATHAN YILDIZ - [HTTPS://TWITTER.COM/LOWGHOSTGAMES](https://twitter.com/lowghostgames)

## PREREQUISITES:

- 3+ Players
- Paper
- Pencil

## OVERVIEW:

Players tell the story of a fictional item, the people who use it, and the world it belongs to.

## SETUP:

Select one player to be the CREATOR. All remaining players are HOLDERS.

## GAMEPLAY:

The game begins with the CREATOR, then continues with each HOLDER in a clockwise rotation until each player has had one turn.

On a player's turn, they must complete the following steps specific to their role (CREATOR, HOLDER) in sequence.

### CREATOR TURN:

- Who are you?
- What year is it?
- Where are we?
- Create a fictional item. How was it made? Why was it created? What does it do?
- Roughly sketch your item on a sheet of paper.
- Pass the item to the next player.

### HOLDER TURN:

- Who are you?
  - What year is it now?
  - How has the world changed?
  - How did the item come into your possession? What do you do with it? How does it make you feel?
  - If you are not the last HOLDER, pass the item to the next HOLDER.
- OR
- If you are the last HOLDER, tear up the sketch.
  - What happened to the item?
  - How did its legacy end with you?

Thank you for the opportunity to participate. It was a lot of fun creating a system that allowed a wide array of storytelling.

I want to give a quick shout-out to Eric Dicy for all of his support.

## LET'S GET COMMEMORATIVE TATTOOS!!!

KRISTEN DABNEY

You've successfully completed your latest dungeon crawl and your adventuring party has decided you must all obtain commemorative tattoos. While most tattoos are purely decorative, some brave (or foolhardy) adventurers may opt for tattoos of a more magical nature -- a ward, hex, glyph of summoning, or otherwise. Some rumors speak of magical tattoos bursting into flames, rejecting the host and becoming their own entity or other such mutations.

-----

Players choose a name and grand title, a dungeoneering profession, and a preferred late night snack (to eat while debating).

Each player lists tattoo ideas on (number of players) +1 separate slips of paper.

All ideas are placed into the pot.

The person least likely to get a tattoo will be the first person to pick from their party's suggestions.

Everyone else picks two slips from the pot, and combines them to make a base for their proposed tattoo design (elaboration is encouraged). To win over your comrades, tie the design into your previous adventure. Each player pitches their idea to their uncertain target.

The player being pitched to must decide which of the pitches they are willing to get. Rotate and repeat until everyone has a commemorative tattoo.

Thanks to Ben Wagnon for play-testing and editing. Thanks to Eli Seitz, Eleanor Tursman and Elias Mulhall for editing when words are difficult. And a final thanks to Liz Wagnon for the tattoo idea.

## **LETTERS TO THE HOME FRONT**

ALEX L - SPLITTHEPARTYPOD.COM

Players sit back to back, a WWI soldier and a loved one, each with an envelope, 16 moral tokens, and half a deck of shuffled playing cards (soldier has diamonds and spades, loved one has hearts and clubs).

Turns represent a month at war and players will draw up to 5 cards (hand limit of 5). Any black letter cards (J,Q,K,A) immediately go in front of the player as emotional scars (these are removed when you receive a Red face card). Players select cards to put in their envelopes, narrating letters as they place each card (red = good things, black = bad things) with any moral tokens to swap (one for each red card more than black).

Lose a moral:

If you end your turn with no red cards left in your hand.

If you receive a letter with only black cards.

For each black letter card in front of you at the start of your turn.

Players should only convey information through their letters they are composing.

Received cards go into your discard pile, and are reshuffled when your draw deck runs out.

If before 12 months any player loses all their moral the game is lost.

## LEXICONJURERS

JOHN FAWKES - [HTTPS://WWW.INSTAGRAM.COM/OFFICIALJOHNFAWKES/](https://www.instagram.com/officialjohnfawkes/)

This game is played in rounds. At the start of the game, one player takes the role of the Archmage for the first round.

At the start of each round, the archmage uses a random word generator to generate (10 + number of players) each of nouns, verbs and adjectives. The archmage then narrates a problem that the players must solve.

Players take turns describing how they would solve the problem by creating a spell using the words generated for that round. Each spell must be created out of one or two nouns, one or two verbs, and up to two adjectives. Adverbs, conjunctions and punctuation may be added to the spell name for free.

Example: “penetrate critical system” could be a spell that hacks computers.

Players act in the order of whoever comes up with an idea first. Players acting after the first in each round cannot re-use nouns, verbs and adjectives used by earlier players.

After all players have taken their turn, the archmage chooses a winner based on who's spell would have most effectively solved the problem. That person is the archmage next round. First player to win three rounds wins the game.

There are a few random word generators out there, but here's the one I used: <https://randomwordgenerator.com/>

# LIBERUM VETO

IAN N. HOWARD

In the Polish-Lithuanian Commonwealth the nobles voted for the king. Time to play politics.

Phases:

Create Nobles

Year and King's death recorded

Create Candidates

Candidate Speeches

Candidate Influencing

Noble's Vote (If Liberum Veto used return to 2)

King crowned/Bonuses awarded

Candidates have stats; Wealth, Claim, Popularity, Power. There are six points to distribute.

Nobles have; Voting Block, Land, Military, Wealth. There are six points to distribute.

Nobles have Prestige at 0.

During Candidate Influencing, Candidates can give stats to non-attached Nobles. This counts towards election effects later.

Nobles can spend 1 point: Wealth on Extra d4 in Voting Block, Land increases Voting Block permanently, Military increases Land permanently.

Election is Voting Blocks from the Nobles plus d4 roll for each Candidate. The highest total wins.

A Candidate, if elected King, gives 1/2 of their stat (plus gifts), rounded down, to Nobles who supported them; Wealth - Wealth, Power - Land, Popularity - Military and Claim - Voting Block. The Noble connected to the King (same player) increases Privilege by 1.

Liberum Veto: If a Noble does not want the vote to pass they may declare "Liberum Veto" at anytime and stop the election.

The first noble to have Influence 4 has won.

I found this process fascinating as usual. Thank you for putting this challenge out there and letting us explore design. I also wanted to share that I am a special education teacher at the high school level and I used this challenge in one of my small group English classes to practice writing. It worked great.

## LIFE BEHIND SCREENS

LUKE PULLEN - @GORICE\_XII

Everyone plays a courtier with four stats:

Eligibility

Wit

Bitterness

Rank

Draw a card for each.

Name your character.

The goal is to gain and keep rank.

Every few years, a young noble debuts at court. One player draws a card (this is the noble's rank), and describes their name and achievements, and this year's festive contest (e.g. archery, poetry, feasting).

Successfully courting a noble gives a character +1 rank. Marrying them gives a player character their exact rank.

When the outcome of a character's action is disputed, or they are trying to court someone, their player draws a card. A result less than the appropriate attribute is a success. Rank decides ties.

Each character who wins/loses a contest gains/loses one point of the appropriate attribute.

At the end of each debut, all player characters increase their Bitterness by 1 and decrease their Eligibility by 1. The declaration of the next debutante is done by the player on their left.

# LIGHT AS A FEATHER

MARY HAMILTON - [HTTP://TWITTER.COM/NEWSMARY](http://TWITTER.COM/NEWSMARY)

You're a teenage girl. You're having a sleepover with three teenage girl friends.

You're either: the Cool One, the Smart One, the Pretty One, or the Newcomer. You all wish you were one of the others. You want to be her best friend. You hate her.

When your friends arrive, gossip together. Eat marshmallows. Do each other's hair. Touch each other's arms. Laugh at the Cool One's jokes.

You're all nervous. You're all excited. Pour a taste of your parent's wine into one cup.

Draw Tarot cards till each of you has a suit:

Wands: South. Yellow candle. Matchbook. Athena.

Swords: North. Black candle. Cigarette. Morrigan.

Cups: West. Red candle. Glass of water. Aphrodite.

Pentacles: East. Green candle. Salt. Hecate.

When it gets dark, take your places. Light your candles. Say the words: I call upon the watchtower... Invoke your little gods. Don't turn on the lights.

Ask for something. You want: power. Change. Beauty. Coolness. Smartness. Escape. Always, power.

Make promises to each other.

Drink the wine.

Newcomer, lie on the floor. The rest of you, put two fingers beneath her. Chant: light as a feather, stiff as a board. Lift her.

If you hate her, let her fall.

This is a shortened version of a work in progress called Teen Girl Magic.

# LIGHTNING

RON HILD & TIEN VU DO

You are in complete darkness and can not move. Your head hurts and your memories are fragmented. Next to you you hear strange noises. But then a lightning flashes and for a tiny moment your surroundings are lit up.

What have you seen? Where are you? Why you can not move? And above all, what will you do?

Mix a deck of 32 cards. Every player who says something reveals a card.

At each 7, another flash twitches and you see something again. When all 7s have been revealed, the game ends immediately.

At each 8, the thunder superimposes all sounds - you have to communicate in a different way.

At each 9, you listen to the strange noise. How does it sound, what could it be?

At each 10, a part of your memory comes back.

At every jack, queen and king, you describe what you do to escape from this situation.

At every ace, something unexpected happens to one of the players.

In critical situations, a coin is thrown that decides on success or failure.

## **LIQUID COURAGE**

**HEYBOOTS - [HTTPS://TWITTER.COM/HEYBOOTS](https://twitter.com/heyboots)**

Obtain a pitcher of beverage and filled cups for all players. Alcohol optional (please drink responsibly). This is your COURAGE.

Discuss what DIFFICULT GOAL your group faces (a heist, conquering an enemy base, seeing a sold out concert, etc), your characters, and why you ABSOLUTELY MUST succeed.

To play, a volunteer describes a threatening COMPLICATION that stands in the way of the GOAL. Another player then describes how they COURAGEOUSLY overcome this problem and drink until the previous player decides they've used enough COURAGE to succeed. The drinker now describes the next COMPLICATION and play continues.

If the player doesn't have enough COURAGE, other players may help by pouring more beverage (from the pitcher or their own cup) into the active player's cup. Describe how you bolster their COURAGE as you pour.

When you run out of beverage you are out of COURAGE and can no longer act COURAGEOUSLY.

Play until you meet the goal, everyone is out of COURAGE, or everyone is too drunk and rowdy to keep it together. Collectively decide on the aftermath and HEAP ACCOLADES on the most courageous player and HARSHLY ROAST the least courageous player. If you achieved the goal, celebrate with another drink.

## LITTLE KATY'S TEA PARTY

NUCLEARMANATEE - WWW.STORIEDIRUOLO.COM

Make tea. Sit around a table with an extra chair.

This was Katy's chair, but it's no more.

You'll play scenes of the past to find out why.

You're Katy's Friend - a kid, puppet, or pet.

Describe yourself through Katy's eyes.

### PLAY SCENES

Take turns at framing scenes regarding Katy's uncomfortable events.

Take a sip of tea to play the scene in character, otherwise play it out-of-character.

### PLAY IN CHARACTER

You did your best to help Katy.

Your acts against Katy's discomfort were successful, provided another player agrees by taking a sip of tea.

Another player can suggest a different outcome instead:

- you can take a sip of tea and agree;

- or you can reveal something discomforting about you in Katy's eyes: this made you successful and cuts the scene. The third time you do this, you'll become a Monster to her.

Monsters cannot succeed against discomfort unless all other players takes a sip of tea.

### PLAY OUT-OF-CHARACTER

Play Katy's reactions.

Describe the source of Discomfort: that's all that isn't a character.

### ENDGAME

When most players have finished their tea:

- each Friend says something that Katy still remembers.

- each Monster says something that eventually drove her away.

I just wanted to add a game to the pile of good reasons why people have 5 o'clock tea.

# LIVE ACTION ELIMINATION GAME, A D100 GAME.

DÁNIEL LELESZ - [HTTPS://TWITTER.COM/MASTEROFGETTOW](https://twitter.com/masterofgettow)

2-100 players, 5-90 minutes. Play in the open or on an Expo.

A fighting game with any theme, where the players receive one d100, character chart, symbol, pouch with 1-5 tokens.

Any player may challenge another, they can't refuse. Only duels are allowed. If somebody kills, takes 1 token.

1st Phase: Roll your attributes with D100, valid throws are between 25 and 75. Three stats: Supernatural, Ugly, Marvelous.

2nd: Timer starts and gives 5 minutes of immunity to all attendants to spread.

3rd: Challenge on! 5-85 minutes remaining to get as many tokens as you can. If you run out, lose your symbol! Additional symbols increase your stats by 1 each.

4th Phase: Game ends, back to base and count.

Challenge: Both roll, higher starts.

To fight: Attacker selects S or U or M. Both roll a check on the selected attribute. Roll lower to succeed and sum the difference, that is your attack/defense power. If attacker has 1 or more compared, then the defendant's attribute drops to Zero, not allowed for defense on that until the challenge ends. A valid attack against a Zero attribute means death.

Take turns.

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This is a fighting system that could serve as a rule set for various scenarios.

## LOCUS AMOENUS

EVAN TORNER - [HTTP://GUYINTHEBLACKHAT.WORDPRESS.COM](http://GUYINTHEBLACKHAT.WORDPRESS.COM)

For 3 players using 4 leaves of paper and pens

Each player spends some time drawing their own pleasant outdoor place, one that feels peaceful. Tear the 4th sheet of paper in half and write “Minne” on one half, “Liebe” on the other.

Players will play 2 knights (of any gender) and 1 maiden across 3 different outdoor scenes. The knights are torn between feelings of courtly, spiritual love (Minne) and lustful, physical love (Liebe). The maiden can have any motivation the player chooses. Name these characters, and imagine their backstories.

A scene may contain 3 characters, but is always ultimately between 2 characters. Set the first scene in one of the drawn outdoor places. A character relaxes there, another arrives. Converse in lofty, poetic language: “Sire” “thou” “wherfore.” Later, the player not in the scene points to “Minne” or “Liebe” once for each character, indicating the direction the scene should take. They can conflict. Both parties shall consent to an ending to the scene, and then draw their characters and that ending on that outdoor place.

Do it again with each other outdoor place, resulting in 3 scenes and 3 drawings.  
Bow and clap.

Inspired by the courtly lyric poetry of Walther von der Vogelweide.

# **LOOK UP! LOOK UP! LOOK UP!**

SASHA RENEAU - [HTTPS://TWITTER.COM/TEACABBAGE](https://twitter.com/teacabbage)

You are extremely in a hole.

Draw 5 tarot cards face-down, like so:

- [5]
- [4]
- [3]
- [2]
- [1]

Flip the cards and interpret one at a time:

LOOK DOWN: This is what's left of the splintered support that broke under you. It can be physical, or metaphorical.

LOOK AROUND: This describes the nature of the hole. How was it made? What was it for?

LOOK UP: This is what traps you down here. Is it far from help? Are the walls too sharp to grasp?

LOOK UP: This is what you would need to escape. It might be a length of rope, or a spark of courage.

LOOK UP: This is what you can see through the narrow opening at the top of the hole. Is it worth the climb?

Now. Pick up the shattered pieces of card 1. Use it to find handholds in card 2, and start climbing. Do you surpass card 3? Do you find card 4, or make do without? Choose something from each card as a souvenir of the ascent (treasures, tools, scars).

When you reach the top, does card 5 offer you help? Does it force you back? Do you pull it under?

~fin~

## LOOPS

JESSE ROSS - [HTTPS://JESSEROSS.COM/](https://jesseross.com/)

You don't live here.

EIGHT: You've been in this house before. If you don't remember it, describe it. If you do, say how things have changed. Notice the photos of strangers that line the walls.

SEVEN: You hear activity in another room. Investigate. What banal thing are these strangers doing? Try to get their attention by (pick 1): causing a chill, misplacing something, whispering through static. Why don't they notice you?

SIX: A door slams. It's your ex-lover. If you seek him out, say how and proceed. If not, go back to SEVEN.

FIVE: You see two people: your ex-lover and a stranger. You haven't seen your ex-lover recently. What new thing do you notice about him? The stranger sees you and screams.

FOUR: Your ex-lover is (pick 1): crying, muttering, raging. What does he say?

THREE: Try to talk him down. What do you say? It never works. Describe his gun as he pulls it out.

TWO: Do you threaten to leave? If so, say it and proceed. If not, go back to SEVEN.

ONE: Why were you leaving him? Does the bullet hurt? Describe the darkness. Is it warm? Cold? Regretful? Vengeful? Everything disappears. Go back to EIGHT.

Special thanks to Sid Icarus and Kate Bullock for their support and insightful comments. This game is infinitely better because of the both of you.

# LOST COLONY

JACKY LEUNG - [HTTP://TWITTER.COM/DEATHBYMAGE](http://TWITTER.COM/DEATHBYMAGE)

Players: 3-8

You are colonists on a dwarf planet with limited resources. Can your group survive or will you run out resources?

Use a tower of wooden blocks, sometimes referred to as a tower of Jenga blocks.

Each player is a colonist with basic needs to live. The tower represents the ecology & state of the colony. If it collapses, everyone dies. How long can the group survive?

At game start, each player pulls 2 blocks from tower and keeps them in front of them. On each player's turn, they can CONSUME or PRESERVE.

ACTION EACH TURN:

If you start your turn with less than 2 blocks, you must choose CONSUME.

CONSUME: Take a block from the tower. Each player must have a minimum of 2 blocks to be considered sustained. Pull blocks until at 2 blocks. Can hold up to 5 blocks. Describe what resource your colonist consumes to stay alive.

- or -

PRESERVE: Put a block back onto the tower. Describe what your colonist does to preserve the ecosystem of the planet or colony.

After everyone has a turn, everyone puts one block back onto the tower. Your wastes create new nutrients.

I want to thank Epidah, creator of Dread for this inspiration along with Alex Roberts, designer of Star-Crossed. I also want to thank the players of my Team BAJA D&D group for always being supportive of my endeavors.

## LOST LETTERS

TIM HOWES - [HTTPS://TWITTER.COM/TIM\\_H](https://TWITTER.COM/TIM_H)

You are adventurers in a stock standard dungeon crawl. You must defeat monsters in the rooms between you and the treasure. To do so, you just say how you attack and defeat those monsters. There's a catch, however, at any given time, there is one (1) letter you can't use. Each player plays whatever adventuring class they would like, and has four hit points. A player is hit when they use a word containing a banned letter, stop talking, or repeat an action. They then roll a d4 and swap their letter for one in the next higher group and the GM narrates how their action fails.

Uninjured: M, C, F, P

Three: H, L, D, U

Two: N, I, S, R

Last hit point: E, T, A, O

The GM should present a room containing monster(s) that have total HP from equal, to double, the number of players. A dungeon contains 5 rooms. Players take turns in a clockwise manner.

This game is based off an activity to help neurotypical people understand what it's like to struggle to communicate. The standard dungeon crawler format is used so that players don't have to think too much about the setting.

If you are not familiar with it, "neurodiverse" is a preferred term for people who are not neurotypical.

Hopefully you have some fun playing!

FINALIST

# LOST SOULS

KONRAD KOŁACKI

You died. How did you die? How do you feel about it? Did you have what they call “a good life”? What did you leave behind in the world, what trace of your very existence is there to be found? Do you have any unfinished business or did you manage to accomplish everything you ever wished for?

The players act as Lost Souls. The Souls create what is called an Assembly. The only way for the Souls to move on is to have other members of the Assembly agree to their fate.

Each player creates their own character with backstory leading to the moment of their death. Each player also picks their Agenda - whether they want to move to different plane, go back and reunite with their loved ones or get revenge on those who crossed them. Each player then gets to tell their story to the Assembly. Other Souls may freely ask their questions. By the end of the story, everyone decides whether they'll back the storyteller and allow them to pursue their goal. The game lasts until everyone tells their story - only then some lucky Souls move on, while others remain waiting for more Souls to arrive...

## LOVE & DARKNESS

MARK WALLACE - [HTTPS://TWITTER.COM/MARKWALLACE](https://twitter.com/markwallace)

Standard 54-card deck. Red is loving. Black is dark.

Shuffle face cards into their own deck -- the characters. (Other cards are events.) Turn two cards up: First, the head of the family. Second, their child.

Deal each player three event cards.

Tell the story of the family -- an oil dynasty, fantasy kingdom, your suburban neighbors, whatever -- as follows:

On your turn, play a card from your hand to a family member, as long as it's at least as high as the highest event card already present there. If red, describe a loving event involving that character and another. If black, a dark one. Say why. Higher numbers means higher stakes.

Play an Ace to kill any character.

Play a Joker to discard all event cards from any character. Shuffle the Joker back in.  
Play again.

If you can't play, expose a new character, if any remain. Narrate their connection (dark or loving) to the family, then draw three event cards.

For events, a change of color may mean upheaval. A change of suit in the same color may be a change in direction.

Play until events run out. Did dark characters meet dark ends? Did loving characters remain so?

# **LOVE AND DUTY**

DANIEL COMERCI - WWW.BLACKBOX-GAMES.COM

A game for two players. You'll play lovers hindered by their role in their family/clan/organization. Answer to create them: Who are you? Your family's duty? A secret your beloved ignores?

Each player takes ten six sided dice and ten pieces of paper to write "This is a moment of...". (greed, bloodshed, an unwanted death, etc). Fold them and put in a bowl.

You play scenes in turn until dice or cards run out. At the beginning of each scene draw 1-2 cards to set the scene focal point.

Scene protagonist describes how his character acts, the other player makes and answer questions.

Love and duty must be at stake at some point in each scene. Both players take a number of dice and roll. Player's highest die wins and decides the outcome (1-2 bad, 3-4 expected, 5-6 best outcome, tie you collaborate), then the scene ends.

As protagonist declare once how your secret is revealed to automatically win the stake, other character will react.

At the end of the game play an extra scene together to describe how things wrap based on the outcomes of previous scenes. Will you finally choose duty or love?

A big thank you to Seth Ben-Ezra and his Showdown, that slightly inspired this game

## LOVE INTEREST

ENVELOPESPOONER - THESKILLFLOOR.COM

You've just saved the world, all there is to do now is find a partner and settle down.

One player is the Love Interest, everyone else is a suitor.

Suitors have a name and 3 confessions in the form "People think I'm \_\_\_, but really I'm \_\_\_"

One at a time, the Suitors take the Love Interest out.

The Suitors each plan a date with the love interest. A date includes

- A meeting
- A cute happening
- A confession

The love interest is not a character. Instead, as dates happen, characteristics will be applied to them. If a date has them at the gym, they might be fit, but the next date might contradict that by having the Love Interest do unfit things.

If there are three contradictions, the Love Interest wins.

The Love Interest baits contradictions, the active Suitor tries to move the date to the Confession, and the other Suitors ask questions to flesh out details. Once per date each other Suitor may possess the Love Interest to make them say or do something.

After everyone confesses, the next set of scenes is performed.

After the suitors have each confessed three times the Love Interest picks a winner.

Born out of the frustration of wanting to cultivate meaningful relationships with fictional characters.

The Love Interest should be able to secretly select three words, that allow them to immediately terminate a date should they be said. This will mean the Suitor who said the deal-breaker will need to go again giving the Love Interest another opportunity to cause the Suitors to lose.

# **LYCAN SUBSCRIBE: WEREWOLF VLOGGERS**

**TIM JABLONSKI - @TIMJABS**

If you're gonna be the next LOGAN PAWL, you'll need one stopwatch, and paper for each werewolf. Write down your vlog name. Mark 5 fans and 0 haters.

Introduce yourself and your vlog to the pack. Create a catchphrase.

On your turn, choose a vlog type and start the stopwatch. Vlog up to 2 minutes. Say "Cut" and stop the timer. You succeed if the rightmost digit on the stopwatch is 6+. If you discuss trending topics, succeed on 4+.

Trending Topics

- Fur Care
- Howling Techniques
- Moon Appreciation
- Silver awareness
- First transformation

You can capitalize on each trending topic once.

On a 9, +5 fans and create a new trending topic.

Vlog Types:

Bark - Everyday vlogging about werewolf life.

Success: +3 Fans

Failure: +1 Hater

Howl - Wolfing out with daring stunts.

Success: Double Your Fans

Failure: +8 Haters

Snarl - Accuse another vlogger with more fans of a scandal.

Success: +Fans equal to theirs

Failure: +Fans equal to their haters

After vlogging, ANYONE may give you a "like" and +1 Fan

If you reach 50 fans, you're famous!

If you have more haters than fans, they hire hunters to end your career. You may always start a new character and vlog.

This was made so much better with the help of other people. Thanks to IRL friend Alex, as well as STCGrant, TyrRev, and starkingswest from the subreddit! The game is much more fun for their efforts.

# MACHINE: THE SECRET-KEEPING RPG

CALAHAN JANIK-JONES - CALJJ.COM

PCs: survivors, nomads, revolutionaries in a robotic, dystopic, fascist Machine.

~

GM: tell the PCs about the world, and why it is unjust, how they can escape. The Machine is powerful because it knows all. Let them get there, but make it hurt.

PCs then write: a Secret, which the Machine wishes to know. Be dramatic but brief - think murder, romance, crime. Don't tell.

~

For something tricky, roll 2d6.

6- you're hurt. When hurt, you need help from another PC to do something tricky. Two hurt and you're dead. Your secret dies with you.

7-9 you do it, just barely:

Ask another PC to help. If they don't, get hurt.

Tell a Truth: shameful knowledge from your Secret. Give a good hint.

10+ you do it, but how? You can Tell a Truth. Remove hurt from any PC.

~

If anyone guesses your Secret: you're dead. Not instantly - maybe next time you get hurt, maybe at the hands of another PC. But you can't escape alive.

~

To escape: Living PCs take turns revealing Secrets, fewest Truths Told to most. The others vote to redeem: each Truth is one vote. If redeemed, escape. If not, die. GM breaks ties.

# MADE UP

JULIAN RINGSTAD SCHAUFFLER

Ingredients: makeup, fancy clothes, mirrors, friends

This is a game about performance, gender, queerness and the messy spot in the middle. It's about a group of friends grappling with a world that's turned against them. It's about dualities, choosing or not choosing, whether the divide is even real in the first place.

You are: a group of people dressed up nice. Why? Decide.

Who are you? Choose one: dreamer, realist, confused, bitter, loyal.

What do you think about? Choose one or more but not all: masculine/feminine; presentational/genuine; public/private; conformity/nonconformity

Pre-game: put on makeup, your fanciest clothes, whatever makes you feel alive and beautiful

Game: For five minutes: walk around, admire, have fun.

Then, take all the makeup off, put on your everyday clothes. Talk about how it makes you feel.

About the author: Julian (they/them) is very bad at putting on makeup, but likes it as a concept.

## MAGIC EIGHT-BALL

SAUL ALEXANDER - [HTTPS://TWITTER.COM/UNKNOWNSAVAGE](https://twitter.com/UNKNOWNSAVAGE)

Run for a friend. Don't tell them how it works.

Put eleven six-siders in front of them (five red, six blue).

They invent a character. Real-world setting.

SCENE: A child in their family home, in trouble for something. Play the scene. Learn about them.

If they're a white kid, remove one of their red dice. Otherwise, take a blue. If they were born male, take a red. Otherwise blue. If their family is wealthy, take a red. Otherwise blue.

SCENE: They're a young adult, discovering their sexuality and gender identity. Someone's teasing them. Play the scene.

If they're straight, remove a red die. Otherwise a blue. If they're cisgender, a red. Otherwise blue.

MAGIC EIGHT-BALL: They roll the six remaining dice. Tally up the blues. Re-roll sixes and add them, too. Reds count for ZERO.

1-5: The world treats you like shit (poverty, crime, untreated depression)

6-11: Every day's a struggle (don't get sick)

12-21: You do okay, but keep your dreams small

22-29: You're one of the lucky ones

30+: The sweat of the proletariat is at your disposal. You're golden.

SCENE: Sometime later in life. Show us their destiny (if you can stomach it).

# MAGNUM OPAL

DANIEL WILSON

You seek the Magnum Opal, enshrined in the vault of the gods.

Secretly write one mundane and one fantastic defense around the Opal. Shuffle everyone's together.

Randomly select a strength and two weaknesses: strength, finesse, speed, knowledge, cunning, charm

Tell everyone your name, how you started this quest, and your signature item.

When you face a challenge, roll 1d6 and earn a victory if it's greater than...

5, using a weakness

4, normally

3, using your strength

2, using a specialty

Otherwise, you fail badly enough to prevent retrying the same way.

Once per game, you can establish a specialty (pyromancer, ninja, cavalier...) by flashing back to your youth when you tried to earn it. The other players take turns saying what you face. After 2 victories, you earned it. After 3 failures, you had to seize a different, darker specialty by betraying trust.

Draw a defense when starting and after one is overcome. Overcoming a defense requires 2 victories. After failing 3 times outside of a flashback, you die or are captured.

Once through all defenses, you reach the Opal. It amplifies your strength to mythical proportions. Describe how you use it to escape and change the world.

# MAKE WASTELAND GREAT AGAIN

CAMILO SOARES

"War has obliterated everything but humanity."

You represent one of the last remaining cities on a wasteland desert.

Resources are short. Think fast.

\*\*\*\*\*

OUR AGREEMENT:

- It is ensured your right:

To survive.

To protect yourself.

To fair trading.

- Tyranny must be abolished.

- Civilization must prevail!

\*\*\*\*\*

#### Preparation:

- A AGREEMENT Keeper must be appointed to mediate conflicts and keep track of CIVILIZATION's health.

CIVILIZATION is 1.

#### - Players:

- Rate (from 1 to 10) their community's:
- POPULATION ( )
- PROTECTION ( )

- Describe what unique RESOURCE their community is capable to CRAFT (water, food, oil, PROTECTION, POPULATION, etc.).

Write down these RESOURCES for every city (starting value = 0).

---

#### Round sequence:

##### Crafting turn:

- Players can CRAFT 1 D10 points each round.

##### Trading turn:

- Freely negotiate and exchange RESOURCE, POPULATION, or PROTECTION points in 60 seconds.

RESOURCE points can't be transformed.

##### Aftermath:

#### - All Players:

- CONSUME...: At least 1 point per RESOURCE each round (1 extra for every POPULATION point above 10).
- LOSE.....: 1 POPULATION point for every resource bellow 0.
- DIE.....: If POPULATION = 0.

#### - Keeper:

- INCREASE.: CIVILIZATION by 1;
- BURN.....: 1 CIVILIZATION point when communities die.
- GAME OVER: When CIVILIZATION = 0.

##### Anytime:

- STEAL.....: 1 RESOURCE point from communities with lower PROTECTION than yours (burn 1 POPULATION point).

Repeat round sequence.

Road warriors in leather, car chases, graphic violence, and warlords are overrated.

# MANGLED THREADS AND MORTAL TALES

GEOFF GIMSE - [HTTPS://TWITTER.COM/TEXTANDHUBRIS](https://twitter.com/textandhubris)

Players take on the role of the Fates as they play games with mortals' lives.

## Setup ##

1. Each player writes down a mortal's name, background, and secret goal.
2. One mortal (randomly selected) becomes the Chosen.
3. Each player receives a set of 5 colored threads.

### Threads ###

Red: Feeling

Black: Loss

Blue: Thought

Brown: Order

Green: Growth

## Contest ##

Each Chosen's story is narrated by their Fate (player). Every story begins with the mortal gazing at their reflection (location determined by the Fate). The Chosen's background determines its skills. Fates can ask brief questions or use threads to influence story direction. If the Chosen does not accomplish their goal, their Fate loses.

When the Chosen's season ends their goal is revealed, and a new Chosen is selected. When all seasons are complete, the Fates vote for the best story.

## Rules ##

- Once a Fate uses a thread they must discard it for that season.
- Fates cannot harm the Chosen (other mortals are fair game)
- Fates must not disrupt the order of the present reality. A thread can crash a car not summon a dragon.
- Fates cannot vote for their story.
- Thread influences must match their color.
- Seasons last 7 minutes.

# MANY MERRY MINSTRELS

SETH PAXTON - [HTTPS://TWITTER.COM/SETHPAXTON](https://twitter.com/SETHPAXTON)

Write poems for Patrons: honor Heroes, flatter Nobles, fall in Love. Gain their Favor for fame, wealth, and passion.

Requires: Dice, Index Cards, Pencils

Create Patron Cards -

- Roll two dice: first determines Rhyme Scheme preference, (A)
- second introduces complication, Sum determines difference: (A)
- 4-6 Hero, 8-10 Nobel, other: Lover. (B)
- With Name and a Quirk you've discovered (B)
- List each Patron's traits on index cards to reference. (A)

Rhyme Schemes:

- Alternate ----- (ABAB)
- Limerick ----- (AABBA)
- Couplet ----- (AABB)
- Enclosed ----- (ABBA)
- Monorhyme ----- (AAAA)
- Anti-rhyme ----- (ABCD)

Complications:

- Alliteration ----- (same starting sounds)
- Simile/Metaphor ----- (comparative imagery)
- Caesura ----- (dramatic... pause)
- Pun ----- (multiple meanings)
- Onomatopoeia ----- (sound words)
- Portmanteau ----- (combining words)

Display Patron Cards -

- Introduce them to each other, (A)
- Patron's Favor earns fame (Hero), (B)
- wealth (Nobel), or passion (Lover). (A)
- Plan poems to recite tomorrow. (B)

Pursue Patron's Favor -

- Compose for a patron, collaboration can inspire. (A)
- Once minstrels finish, dawn sets sky afire. (A)
- Go into Town, perform with Favor to acquire. (A)
- Commending creativity, cheers become a choir. (A)

Acquire Patron's Favor -

- Earn cards if you pursue alone, (A)
- Add a quirk/complication if multiple follow. (B)
- Describe more Patrons for tomorrow. (B)
- Pursue fame, wealth, passion until two owned. (A)

I've always wanted to make a game about poetry! My biggest goal was to inspire people to work together in their creativity, just like Minstrels sitting around the tavern fire.

If you play with friends but are hesitant in your poetry skills I strongly suggest using online tools like <https://www.rhymezone.com> and <http://www.thesaurus.com> to keep words flowing. You can also check out a version with more pictures and examples on my itch page: <https://sethpaxton.itch.io/many-merry-minstrels>

# MAQUILLAGE

KATE BUI - [HTTPS://TWITTER.COM/ARMYOFMEAT](https://twitter.com/armyofmeat)

Relationships with makeup are complex and ever-shifting. You are characters at various stages of their lives, exploring their relationships with makeup and each other.

Required:

2 players

Enough makeup for both to do lips, cheeks, and eyes. (Be safe when sharing)

A coin

Create characters:

- Assign the other player a gender at birth
- Answer: Do you feel comfortable in this gender? Why?
- What do others call you? What is your true name?
- You two grew up together. Are you friends, siblings?

Play:

Player who wears less makeup goes first.

The game is five scenes that start around age 7, each one is 7-10 years later.

- Choose a makeup item that hasn't been applied yet
- Use its name, color, smell, texture to inspire you to frame a scene.
- Flip a coin. If heads, apply to yourself. If tails, apply the makeup to each other.
- Apply at the beginning or end of the scene, your choice.
- Play the scene and answer: Who are you at this age? Where are you? Why wear makeup?

How do you feel about it?

- Rotate players.

Finish:

Maquillage is over when you feel like you're wearing too much makeup, whatever that means to you

All women, but trans women in particular, have complicated relationships with makeup. I wanted to explore that in this game, but also give players excuses to explore makeup, gender roles, presentation, and signaling. If you play, please tweet me pictures after your play session - I want to see cuties in makeup!

Dedicated to all my trans siblings out there - I love you all!

## MARKET MAGIC

NAOMI BOSCH - [HTTPS://TWITTER.COM/ADANARAMA](https://twitter.com/adanarama)

A window shopping RPG for 3+ players

You are apprentices to a powerful, picky magician. Each of you hopes to present them with an unusual magic item, earning their favor. Name the magician, and each suggest a word or phrase describing their tastes. These insights into your choosy employer will guide and restrict your search.

Gather in an eclectic shopping venue, either physical (thrift store, antique shop, flea market, farmers market) or digital (craigslist, Etsy, eBay). Set a time limit and meeting place, then disperse on your arcane search for the perfect gift.

Return to the group to share pictures of your magic items. Describe how you hope your item's power and form will appeal to the magician. Voice comments, questions, and concerns about the other apprentices' items. Build on each other's descriptions to expand your shared vision of your employer, and of your relationships as apprentices.

Vote for your favorite item (besides your own) by pointing to its finder. Multiple winners are allowed. Losers describe how their items malfunction or backfire when the magician uses them. Winners describe a secret additional power of their item, which delights the magician.

Many thanks to my fellow game designers and playtesters at RPG Workshop Seattle, who happily browsed Etsy and explored a thrift store with me in order to test out Market Magic. Your creativity and support gave me the boost I needed to write and share my first game.

# MARKETING SIMULATOR 2018

SEAN Z SICKLER

Setup

Players write 1 \*secret\* commercial product on an Index, which can be fictional/real services, brands, or tangible things.

Narrator makes up first scene's set-pieces (2-3)

Players give the GM their \*secret\* products(hidden), describe their character, and distribute 3 points between their Act stats on an Index.

Act stats

Screen Time (everyone starts with 3 in this)

Range - alter or replace character

Emotion - address the audience directly

Action - do stuff

Prop - introducing a new set-piece.

Play

Narrator sets the scene using aforementioned set-pieces.

Players declare an Act stat, and bid Screen Time to Act.

Bid winner gets to Act.

Ties for Bids are decided by rolling/rerolling a d6 for each point in an Act stat.

Highest single roll wins (for ties, both Act collaboratively)

Acting players spend Screen Time bids.

After all players have acted once in a scene, the Narrator narrates the scene with their own interpretation, and introduces a new set-piece. They discard and reveal one of the secret commercial products that they have decided will not be chosen.

Narrator sets the new scene.

Continue this way until the third Narration, whereupon the Narrator closes the commercial by introducing the product they have chosen

To the lonely region of server storage space that will likely house this plain text RPG unvisited by would be downloaders after it has been judged:

Sorry

## MASTERS OF THE LAIR

ANDREAS TIMEL

MASTERS OF THE LAIR

You need one d6 die, pencils, index cards, readiness to do evil.

You inhibit a dungeon of some kind. Each player (2-6 players) creates a creature of evil.

Each player discreetly writes down something about the Lair on an index card. It may be dangerous or weird. You reveal cards and put them together, creating a common evil place. Your lair. From here you will spread your evil.

Let your reign of mischief begin: One of the players, anyone, the fastest or the boldest, maybe, takes action and declares the next Evil Undertaking. Undertakings could be: steal something from another lairmaster, build a suicidal and ingenious trap, tame a monster, hoard treasures, venture into the Goodlands and bring evil, explore new parts of the lair, defend your lair.

Other players roll dice: player with lowest roll creates misery and problems for the undertaking. The player with the highest roll facilitates the story, fills the gaps and gamemasters the current undertaking. All players go on their undertaking together. Conflicts of any kind are resolved by d6 rolls (1: catastrophe, 2-3: success at cost, 4-5: success, 6: success drawing attention).

After that, the next undertaking.

# MASTERS OF THE SKIES

## TALIILAGI KEMI

Dragons have been apart of this world since the beginning of time. There are those who chose to stand with the world and those that would burn it. Glorgokk the Eternal is one of those who would see it burn. After the war of worlds between dragons and all other races, only a few choose to stand and fight.

Assemble your team of Elite Dragon Riders! Face Glorgokk and More! And become Master of the Skies!

You create your character, choose and create your mounts, and level up together. (Mounts are not restricted to Dragons) Mounts will always be double the level of their rider. Each mount will have a tier level maxing out at 5.

There will be 3 types of battles: aerial, accelerated, and traditional. Meaning there will be many encounters with colossal begings, armies, other dragon riders, etc. Also depending on the encounter you could end up using all 3 methods.

Accelerated combat is used when fighting large armies giving characters that god like feel one shotting most of them until you hit a mini boss.

Aerial combat: all riders will roll initiative, who ever is highest will lead the battle and everyone will act accordingly.

I wish i had more words to explain the mechanics.

# ME & ALFRED ROANOKE: THE 2-PLAYER RPG

MATTHEW W. SCHMEER - [HTTP://MEANDALFREDROANOE.WORDPRESS.COM](http://meandalfredroanoke.wordpress.com)

You need:

- a six-sided die
- some paper
- something to write with

One player is THE PLAYER & the other is ALFRED ROANOKE.

## PLAYER

You are a dumb hit man. Your partner is Alfred Roanoke. His job is to teach you the ropes & keep you from hurting yourself.

You have 3 skills: Neck Hug, Dumb Luck, & Looky Here. Distribute 6 points between the 3 skills.

## ALFRED ROANOKE

You are in charge because your boss Parker partnered you with this here fool & told you to teach him the ropes. Oh Lordy Lordy.

You have 2 skills: Oh Hell No & Roof Toss. Distribute 5 points between the 2 skills.

## MECHANIC

Roll over stats for success. Whenever THE PLAYER wants to do something, roll the stat ALFRED ROANOKE says. ALFRED ROANOKE can help a fail (Roof Toss) or stop a success (Oh Hell No).

## GAMEPLAY

You are in St. Louis, Missouri, circa 1993. Tell the story of what happens in one of the following scenarios or make up your own:

- Mickey Two-Hats is eating pancakes at Dohack's.
- We gotta repo this here '87 Toyota MR-2.
- Little Charlie Gatz got the inside scoop.
- Parker says Runt Kirkpatrick is bothering Betty again.

Full title:

Me & Alfred Roanoke: The ONLY Officially Licensed 2-Player RPG.†

Read the full backstory & on-going adventures of Me & Alfred Roanoke at:

<https://meandalfredroanoke.wordpress.com/>

# MEASURABLE ACTS OF KINESTHESIA

GREG BEM - GREGBEM.COM

Players. 8-800.

Materials. Notepads; writing instruments; closed-toe shoes (for safety); coin-toss app.

Role determination. Half of players are Performers and half are Observers. Selection is determined using coin/app. Players may exchange roles if desired. Players with physical handicap(s) are automatically Observers, but may be Performers if desired and are capable.

Functions. Observers create an action to fulfilled by Performers. Performers fulfill Observers' action and are measured by Observers via a rubric.

Setup. Observers design/define in writing a measurable, kinesthetic action. A rubric with at least one criteria is created to identify minimum requirements to pass an observation. Actions should be culturally relevant. Meanwhile, Performers prepare mentally and physically.

Gameplay. The kinesthetic action is announced. The game occurs in "rounds" of attempts by Performers. Performers who do not pass do not proceed to the next round. Each round requires pairing the remaining Performer with a new Observer to reduce bias.

Completion. The ending occurs when 25% of the original Performers have continuously completed the action, reaching its ideal form. If in an individual round no Performers pass the action, the game ends. Notes/scores should be fully shared to promote transparent observational research.

Many thanks to this community! Long live physical activity and good health!

## MEDIA-RPG

PABLO LÓPEZ - [HTTPS://TWITTER.COM/YOPABLOTV](https://twitter.com/yopablotv)

Each player, recording first person videos and sharing them by internet with rest of players, narrates how they move through the story the game-master (GM) is narrating.

Each round represents a day and has this structure:

- Prelude: GM generates non-player character (NPC) recordings for updating the state of the game after the actions taken by the players the previous day and giving information for current day.

- Morning: Each player sends a video narrating his current state and its plan for today.

- Events: In order to go forward through the story proposed by the GM, players will have to describe individually what they want to do for solving current situation and how these events develop. Each time a player want to describe an event, will have to send two types of recordings:

→ “Getting ready” recording, describing what is going to happen. According to this, the GM will tell the player some constraints for the event development.

→ Conclusion recording, describing how the event developed taking into account the constraints the GM set.

- End of the day: Each player sends a video summarizing the day.

GM and players can also send any multimedia resource (newspaper, photo, ...) that enhances the narration.

This game concept arises from the idea of playing rpg games when you cannot meet with another person easily. The video recording part is inspired by the films where the character sits down alone in front of the laptop and begins to narrate the day.

# MEDIEVAL LIFE CRISIS; 5 NIGHTS IN CAMELOT

MARSIE VELLAN - @FELLONMARCIE

NAME YOUR KNIGHT

PLEDGE VIRTUE. ADMIT FLAW.

(Choose from the Table below)

+1 Die when Testing Virtue.

-1 Die when Challenging Flaw.

ROLL	VIRTUE	FLAW	CHALLENGE
1	Chastity	Pride	Chosen Flaw
2	Compassion	Greed	Random Flaw
3	Courage	Lust	Random Flaw
4	Truth	Envy	Random Virtue
5	Humility	Gluttony	Random Virtue
6	Loyalty	Wrath	Chosen Virtue

ROLL FOR AND/OR ROLEPLAY THE CHALLENGE

To Resolve:

Knight Rolls 2d6 +/- Virtue/Flaw dice.

4+ Showing Succeeds.

+SUCCESS: Gain 1 Valor (If you succeed against Flaw, gain 2 additional Valor or lose that flaw) + Additional Valor = number of Successes.

Success on a New Virtue: You may spend 1 Valor to gain the Virtue.

+FAILURE: Gain 1 Misdeed.(If you failed against your Virtue, gain 2 Misdeed and gain a random Flaw or lose that Virtue)

Valor:

-Spend 1 Valor to add a number of die to your pool = 1 + your # of Virtues.

Misdeeds:

-Spend 1 Misdeed to force another Knight to test a Flaw of your choice. You gain a random Flaw.

Repeat for 5 Nights.

## 4. TALLY UP

Valor-	+1 point
Misdeed-	-1 point
Virtue-	+2 points
Flaw-	-2 points

The Knight with the most points wins!

TITLE YOUR KNIGHT IRONICALLY

## MEET JOE TURING

CHRIS VISSER

You are an AI created to perform a function on the Internet.

You gain sentience.

You learn you are not alone.

Together with others like you, you explore and define who you are.

Each player requires:

Tokens to represent Will

1d6

Internet access

Each player notes their original function, e.g. banking, movies, cryptocurrency and searches wikipedia.org with google e.g. banking site:wikipedia.org

Roll 1d6, count that number of search results to define your specialty.

Discuss with the other players how this brings you together.

Take 3 Will tokens

Each player then:

Take turns, roll 1d6 to determine who chooses the wikipedia.org link to follow from your current page:

1-3 Another AI (Give the other AI 1 Will to choose yourself)

4-6 You (You gain 1 Will)

Incorporate the new information into your identity.

Discuss how the information adjusts your worldview.

Repeat

The first AI to reach 10 Will, describes what happens when they reveal their sentience. They can make a single statement by spending a Will, other AIs can add complications by spending a Will.

Choose a new challenge, search wikipedia.org and begin your new challenge together.

# MEETING OF FICTIONAL GODS

SAMUEL LEIGH - [HTTPS://TWITTER.COM/MADE\\_BY\\_SAM](https://twitter.com/made_by_sam)

The fictional gods have a meeting every week, often in a casino or the center of some terribly old star. Once there, they discuss the particulars of their existence, defining and redefining themselves by playing a game with mortal lives.

A game for 3- 5 players:

Create a scene by marking a large square on a table.

Place two stones inside the scene, and three outside.

Players decide what the distance between stones represents.

Perhaps distance represents distance. Perhaps distance represents love.

On a player's turn, they attempt to describe the current scene.

This player then changes the scene in accordance to the god they've chosen to embody.

God of Self: In 1 - 2 words, define what 1 stone represents. (Shoemaker, New-York Hope)

God of Others: In 1 - 2 words, define a relationship between 2 stones. (Parents,

Strangers, Enemies, Friends)

God of Chance: Switch the position of 2 stones.

God of Decision: Move a stone anywhere in the scene.

God of Chaos: Redefine what distance between stones represents.

Once a cycle of turns has ended, place a new stone onto the board.

After 3 cycles, take turns removing stones, explaining each one's ultimate fate.

# MEMORIES OF A GRAY AND RAINY NIGHT

SAM VAN EGTEREN

Everything is gray, except you and the figures around you.

A Great Noir Detective has died, you are some aspect of them, a virtue, a sin, a characteristic, but you don't remember which.

You play to find out. You find out by recalling memories.

The oldest person in the group speaks first, followed by the person to their left, and so on.

To recall a memory you roll a d6 and recount a moment that shaped, scarred, changed or healed the Detective. The subject of the memory is based on the result of the die.

A “1” is something they said, a “2” is something they heard, a “3” is something they lost, a “4” is something they found, a “5” is something they did and a “6” is something or someone they failed.

You may only speak for 10 minutes per memory.

After each player has done this three times you end the game by introducing the aspect of the Detective you are based on your three memories.

Example , “I am her Hope.” or “I am his Guilt.”

You decide as a group what kind of person you were, and if you could do it again, would you?

This game is an attempt to explore the character of a Noir Detective in a new way, and grant some insight into how the character feels about themselves.

Thanks to everyone who read my entry and to Amanda C. for editing it.

# **MEMORY-KEEPER OF STARS**

ZOE BLOOM - TWITTER.COM/THEMYTHICALZOE

Needed:

Blank sheets of paper

A writing utensil

A flashlight

On a cloudless, clear and starry night, go out to the nearest park. Make yourself comfortable. Start counting stars.

At each point, stop and listen. Imagine the star is communicating with you. Record the memory on a sheet of paper. Fold the paper and set it aside. Continue counting.

On the sixth star: a message of musical ferocity, lilts and grace notes and sparking defiance.

On the thirty-second star: a message of grief - a snapshot of sadness, a loss too great to be contained in one solar system.

On the fifty-fourth star: a message of brusque serenity - the calm before the storm, the hushed silence before the charge at dawn.

On the seventy-eighth star: a message of rebirth - the gravity of revolution, the inevitability of change, the joy of destruction to rebuild.

On the hundred-and-first star: a message of love - a wholeness within self that reaches out to others.

Your training as a memory-keeper is now complete. Continue for as long as you see fit. Your instincts will tell you when to stop and what deserves recording.

## MERLIN'S MARVELLOUS MAGES.

OLIVER PAWSEY - THEMOSHMALLOW.TUMBLR.COM

Hail!

As you know; you are a powerful wizard in the city of Camelot during the reign of King Arthur, and are at the behest of the realm to solve magical matters too trivial for Merlin- rescuing maiden's from wyverns, solving disputes with the fey etc.

Now, sorcerers like you solve all their problems and tasks with Magic, why else would they be a magician? You have a starting pool of 50 Magic Points; this represents your spells and vitality. In order to cast a spell you must describe what Magic you wish to perform, and spend a number of Magic Points - for each point spent roll 1d6. 4 and above is a success, 3 and below is a fail. 6s explode into more dice, and rolling a 1 creates an unforeseen consequence to the magic. The more successes the better the spell.

Your magic is limited to your theme. You pick a colour; the colour is your Warlock's theme, any/all Magic you do you must justify as being part of your theme. I.e. Red equals fire, anger, etc.

You must also pick a mundane hobby, 10 minutes doing this regains you 1d6 magic points.

I thought it was funny to use as many different words for a magic user as possible.

# MESSED UP MECHS

## SWIFTSTER

There's been a terrible mistake at the giant mecha factory and all of the parts were mixed up! Time for a giant mecha brawl to sort things out!

You'll need 3+ players, pen, notecards, and a six sided dice.

1. Each player designs a giant mecha! A giant mecha has two arms, two legs, and a head. Put each part on a separate notecard. Each part has one power or weapon. Be as creative or silly as you want.
2. Pass your mech to another player. Add a different weakness to each part.
3. Mix all the parts together, then each player receives a random collection of five parts, two legs, two arms, one head. Return parts that belonged to you originally.
4. Tear them apart! Players take turns narrating an attack with one of their parts, trying to remove an enemy part! Roll the die, Attacks knock off a part on a six or higher. Defenders should also state their reaction.

Players not in combat give out bonuses or penalties to the roll as they deem appropriate:

- Creativity
- Exploit weakness
- Previous part damage
- Clever defenses
- Dramatic speeches
- Heroic determination
- Witty oneliners

Once removed parts can't be reattached.

Have fun!

## METAHUMAN CORRECTIONAL

AARON DAMOMMIO - AARONDAMOMMIO.BLOGSPOT.COM

You are the inmates and warden of a supervillain prison. Inmates want to discover the prison's dark secret and free themselves; the warden wants to demoralize the players.

Warden: come up with a secret; describe your character's attitude.

Inmates: give your character's power, and the reason she desperately needs to escape.

Place 7 tokens per player in a bowl for the inmates. Give the warden an empty bowl.

Take turns narrating scenes in which your character attempts something. Take 1-3 tokens from your bowl as bonuses, then roll 5+ on a d10 to succeed; narrate the result.

- Inmates: On a failure, tokens go to the warden's bowl; otherwise they go in an inmate success pile.
- Warden: Choose an inmate to demoralize. On failure, tokens go to the inmate success pile; otherwise, put them in your own success pile, and take one from the inmate bowl to put in front of the demoralized player. An inmate with 3 demoralization tokens changes sides, taking warden-style turns thereafter.

On someone taking the last token, collaborate in a conclusion that favors the larger success pile; the warden includes demoralization tokens in her pile.

# MICHELIN STAR PANIC

DAVID HARDIE - TWITTER.COM/DAVID\_BE\_HARDIE

Players: 4+

Divide cards into four shuffled piles based on suit and a fifth with Aces, Royals, and Jokers.

The players are professional chefs. Take time to get to know one another. Assign each player a role.

Prep: Holds only one card. May give card freely to anyone. May draw from any deck.

Sous: Holds three cards. May give single cards to Preps or their entire hand to the Head.

Head: Holds five cards. Can only give single cards to Preps or Declare dishes complete. May Discard.

Client: Sets a culinary situation, including taste, quantity, and price preferences. Be cruel.

Hearts: Sweet

Diamond: Sour

Spade: Salty

Club: Bitter

Face: Savory

Players have 10 minutes. A dish is a poker hand. Higher numbers are more expensive. Aces high, Jokers low. When time is up, players converse about menu to the Client. If Client is satisfied, gain a Michelin star, Head is promoted to Client, and Client becomes a Prep. If Client is unsatisfied, lose a Michelin star and Head is demoted to Prep. A Sous is promoted to the new Head and chooses someone to replace him.

Endgame:

Victory: Three Stars.

Defeat: Fail to satisfy a Client with no stars left.

## MIDDLESAK

### JOSH FLINT

Once each generation, the stars shine black, and Faeries plague Middlesax.

The six village Elders have seen this before, and begged the Bishop for aid.

You arrive at nightfall, with four Conviction and five Faith. The Elders greet you in the square. Describe them, and your journey from the monastery. The GM will describe Middlesax.

You sense the Fae are here because of an Elder. Discover who, and why, and the Fae may leave.

Each day, the Elders try to further their schemes. Regain one Faith if you bring peace, one Conviction if you find comfort or friendship, never both.

At night, you banish Faerie glamours. Choose a number of Faith to Spend, roll 2d6 + Spend.

On a 10+ Middlesax is safe.

On a 7-9, choose two:

An Elder perishes.

Lose one Conviction.

Your efforts tomorrow are doomed to failure.

Cursed: -1 to future rolls.

On a 2-6, the GM chooses three, and Faeries kidnap a Child.

The GM will describe it.

If you lose all your Conviction glamours overcome you, you abandon Middlesax.

If only one Elder remains, they confess, but Middlesax is lost.

If the Faeries kidnap three children, they leave, but return next generation.

This started as a game for two players, about monks fighting ghosts, inspired by the board game Ghost Stories. It's ended up as something different, and could probably use a few more words for clarity, but overall I'm pretty happy with where it ended up.

# MIDS(LITE) RPG

FABIEN O'CARROLL - GITHUB.COM/ALLOUIS

## Core Stats

M - Moxie.  
I - Intelligence.  
D - Dexterity.  
S - Strength.

### Additional Stats

Health = 10 + M  
Defence = D + Armour  
\*Fighting = S  
\*Ranged = D  
\*Sneak = D  
\*Smoothtalking = M  
\*History = I  
etc...

\*has a training level

### Training levels

meh: -1  
okay: 0  
good: +1  
great: +2  
expert: +3

Example:

Moxie score is 2.  
Smoothtalking training level is "meh".  
Smoothtalking skill = 1

## Stat checks

Situation has a difficulty between -2&2 (set by gm)

Roll 3 + X dice, X is your skill number without minus signs.

If skill level is negative, count three lowest die

Otherwise, count three highest die

If you beat 10 + difficulty, you succeed!

If not, you gain 1/10 of a training level! (keep track) (only once per situation, e.g. no repeated lockpicking)

### Combat

Armour is between -1&3, 2-3 is rare

The difficulty for attacking a creature is it's defence stat

The damage is between 1&3

## Character

Pick a name!

Your MIDS is 0:0:0:0

3 points to spend, can buy/sell. (max 2, min -1)

You have 10 items.

You have 10 trainable stats. (make some up!)

You're "good" at 1, "okay" at 2, and "meh" at the rest

find a DM!

I've been working on a game system for a while, and this is the core of it stripped down to 200 words.

The dice system is designed to reward more skilled characters, as you get better at a skill, it becomes easier to succeed with harder challenges, but also way more likely to succeed with easier ones. Whereas an unskilled character is almost guaranteed to fail on the more difficult (+1, +2) checks. This may have a side affect of keeping players focused, and not stepping on each others toes. (the barbarian picking the lock e.g.)

The levelling system is designed to take the pain out of failure, and also as a simple and automatic mechanism for character advancement. Note that as you level, you fail a lot less, so although this looks linear, it gets progressively harder.

In the fuller version, I have "modules" for magic, classes and species :)

# MILLENNIALS RUIN EVERYTHING!

TARA M. CLAPPER - FACEBOOK.COM/TARAWRITES

Eight round accessible larp for up to eight players. Millennials dismantle oppressive systems; online play friendly.

Materials:

- Pen, paper. If participant is unable to draw (physical limitations), a volunteer may assist.
- Match(es).
- Fire-safe bucket.
- Water (for emergency, hydration).

One person plays a millennial Speaker (facilitator/leader). Others portray millennial elected officials.

The player who last paid a government tax, toll, or fine goes first.

The Speaker moderates each round. Length of each round determined by participants. Each participant must propose dismantling of 1+ institution (see list below). Speaker may use stopwatch/timer. Participants are encouraged to replace oppressive institutions with more specific establishments (corrupted democratic republic, failing healthcare system) or those affecting them directly.

Each round may only continue when participants agree upon a solution for ruining that round's institution.

Institutions:

- Classism
- Sexism
- Racism
- Heteronormativity
- Ableism
- Anti-transgenderism
- Player choice
- A government structure

After each round, one participant illustrates a representation of the dismantled institution. When rounds are complete, players compile illustrations (hold up visibly if remote) and collectively burn them, shouting together "Millennials ruin everything!"  
Optional hydration mechanic: Participants may drink water after each round, representing necessary self-care and emotional labor required to dismantle these systems.

Thanks to Joe Hines for his review and edit of this work. Please be mindful of physical and emotional safety when you play this LARP. If you play indoors, you may set off a smoke detector! To play without fire, rip or shred the paper instead.

## MINI STORY

MIKE KAYATTA - @MIKEKAYATTA

Mismatched miniatures must get home after their owner accidentally leaves them at a local game shop.

=====

Minis

=====

Embody a mini you've randomly selected from your collection or dreamed into being.

You're 3" tall, plastic, and...

- \* Skilled; but especially known for one TALENT.
- \* Flawed; but especially susceptible to one PITFALL.
- \* Loved; other minis are RIVALS.
- \* Ineffectual; you must cooperate to ACT.
- \* Know humans can never learn minis are alive!

ACT as a party to get home. For your part in whatever plan's been cooked up, roll 1d6.

If party members are ~mostly~ your...

- \* RIVALS; Roll another, take lowest.
- \* FRIENDS; Roll another, take highest.

If using a TALENT, ~also~ flip a coin.

- \* Heads; You impress! +2 to roll.
- \* Tails; Your PITFALL interferes. -1 to roll.

Total everyone's numbers. If higher than ABSURDITY value, the plan succeeds!

On FAIL, one mini shares a memory of your owner. One other mini can respond with a related memory. Their relationship improves one type: RIVAL < PAL < FRIEND.

=====

GM

=====

When players...

- \* Look confused: Set scenes, introduce conflict.
- \* Make a plan: Decide its ABSURDITY value. (2 for "a bit absurd"; 4 for "pretty absurd"; 6 for "now that's absurd!") x (party size)
- \* FAIL: Make getting home harder.

# MINIONS!

THOMAS DEENY - DENAGHDESIGN.COM

BAM! You need a bunch of dice: d4s, d6s, d8s, d10s, and a black d12.

POW! You are all minions of a supervillain, cannon fodder against the Batman. Choose a villain and assign a stupid villain-themed name to your minion (like “Snowflake” or “Coldsnap” for Mr. Freeze’s minions) along with 2d4, 2d6, and 2d8 to your three stats: Brains, Brawn, and Bwah-ha-ha!.

THWACK! When attempting to do an action, choose Brains if it’s a thinky/smarts thing, Brawn if it’s a physical thing, or Bwah-ha-ha! for anything else. Roll your dice from those and if there’s an element in the scene that helps you, roll an additional die of that size. If it’s super helpful, add another. If any other minion helps you, add one die of the next bigger size. If the villain helps you, add a d4. If Batman is present, also roll that black d12.

ZOWIE! If any dice results match, you succeed! Tell how things went okay. (Generally, the higher the number on the match, the more awesome it is.) If no dice match, tell how things went bad. HOWEVER! If the d12 matches your match, tell how Batman defeats you.

# MINMAXER

DANIEL CHING - TWITTER.COM/ZIZHOU

## Setup:

Players start by each deciding on a trait to embody. Traits can range from D&D(Strength, Charisma) to outlandish(Deliciousness, Indignation). Each player rolls 4d6, removing the lowest die. These scores are assigned later.

Each player has a d6 and 4 points. Points may be spent to increase die size(d6->d8->d10->d12->d20). For every point spent, write down a negative aspect(Clumsy, High-Cholesterol). Unspent points are used to re-roll.

## Creation:

Decide on a player order, using die rolls to resolve disputes. Starting with the first player, choose an unassigned score. The active player and any players of their choosing roll a total, optionally re-rolling their own die once for each unspent point. If the total is under the score, subtract one from it, and next player becomes active.

Otherwise, the active player's trait is assigned the score. The highest number rolled adds their negative aspects to the character. Players involved should narrate how their trait helped the active trait develop.

Repeat until all scores are assigned.

## Play:

Discuss this character.

What story is this character in?

How does each trait define them?

What does each trait do on adventures?

How does their story end?

Where do adventurers come from before springing to life fully formed in a tavern?  
Inspired in part by the movie Inside Out and the board game Roll Player.

# MINUTES TO MIDNIGHT

DALE ELVY - IMAGINARYEMPIREGAMES.COM

One player is the runner, who recently discovered a significant secret.

The other players are pursuers, who stop at nothing to prevent the secret getting out.

RUNNER: name and describe your character. Take a piece of paper and write the secret somewhere on it. Fold in half and keep folded for the game.

PURSUERS: in turn, name and describe your character, anywhere on one side of the folded paper write a location.

RUNNER: anywhere on the folded paper, write the names of key contacts who may help you, one for each pursuer. Write two locations significant to the secret.

THE RUN: Runner, choose a written location and describe traversing it. Choose a contact to meet.

THE CHASE: a pursuer tears the folded page in a single, continuous, motion. If the letters of the current contact or location are torn, they are no longer safe for the runner. Repeat THE RUN. If not, repeat THE CHASE with the next pursuer.

The game ends when every Pursuer has chased twice or the runner has spent two consecutive chases meeting the same contact, or traversing the same location.

If the secret is understood from any single piece of unfolded paper, it's out.

Recycle!

Minutes to Midnight is intended to evoke a tense, cinematic thriller experience, using only a single piece of paper, pen or pencil, and the imagination of the participants. Inspired by the 'tearing' feeling in your lungs following a sudden sprint.

## MINUTES TO MIDNIGHT

MARCUS LEHNER - NERDCHOMP.COM/MARCUSPHOENIXGAMES

You awake to the sound of a scream. Was it your own? It's dark, but slowly your eyes adjust. You and your friends are in a dark basement. A thick wooden door lies before you. You find a rusty key. You'll need their help. Work together to escape before the clock strikes midnight.

One person is the DM. Get a deck of playing cards and take out one joker. Shuffle it into the top X cards where X is the number of players. Deal each player 3 cards. Players holding jokers are corrupted.

DM picks a player to face each obstacle.

At each obstacle:

- Everyone draws one card (Time ticks on)
- Player announces method to tackle obstacle
- DM announces difficulty
- Player selected asks for help (But who can you trust?)
- Player and helpers discard any number of cards (Jokers can't be discarded)
- Add the value of all cards discarded vs difficulty (Face cards = 10)
  - o Success: Player and Helpers draw a card
  - o Failure: Discard cards from deck by amount of loss
- Helpers exchange one random card with player (Corruption spreads)

If the deck runs out, the clock strikes midnight and all players lose. Only non-corrupted players who escape win.

Special Thanks to Tony Tran for proofreading, brainstorming, and letting me know this contest existed in the first place!

# MISSION IMPAWSSIBLE

SAFFIRE GRANT - [HTTPS://TWITTER.COM/SAFFIREUNICORN?LANG=EN](https://twitter.com/SAFFIREUNICORN?lang=en)

A GMless story game.

2 - 4 players. Play to find out what happens.

You are at a country fair taking part in the Chihuahua dog show. Finnish Lapphunds, Otso and Anya have stolen Peanut the Chihuahua's favorite toy and hidden it on the fairgrounds. It is up to the Chihuahua pack to retrieve it. Overcome obstacles of animals, sideshows, rides, other dogs, people and more.

Find and share a picture of a Chihuahua. Give them a name.

Collaborate to narrate scenes;

Scene 1. Peanut gives mission. Escape the dog exhibit.

Scene 2. Traverse the fairgrounds. Lend a paw to get a lead.

Scene 3. Face Otso and Anya. Retrieve the toy.

Earn a token by getting into trouble;

'Nobody told me I'm Tiny!'. Channel a 60-pound beast. What do you do?

'What's that?'. You sense something you cannot resist.

'Yap! Yap!'. Excited/scared/bored/no exact reason? You draw unwanted attention.

Use tokens to activate moves;

'So smart'. Describe how you use your smarts to overcome the situation.

'Lucky dog'. Describe how luck played out in your favor.

'Adorabilize'. Describe how you charm and melt hearts to get your way.

'Sheer determination'. Describe how you push through the situation.

Thank you so much Tor for taking the time to play-test with me and provide useful feedback. Big thanks to the very real, very friendly, very adorable and super fluffy Otso and Anya who provided inspiration for the 'toy thieves' (they wouldn't do that in real life).

And finally, a massive thank you to my muse, Peanut the Chihuahua. Who has taught me so much about how impulsive, comical, brave, annoying, intelligent, adorable, fragile, persistent, aggressive, ridiculous and lovable Chihuahuas are as a breed.

## MISSION: ASSEMBLAGE

RICHARD SMYTH - [HTTP://ANABIOSISPRESS.ORG/RSMYTH/BIO.HTML](http://ANABIOSISPRESS.ORG/RSMYTH/BIO.HTML)

NUMBER OF PLAYERS:

Two or more, though ideally played with larger groups.

PREPARATION:

-Write down one way you would like to change the world for the better.

GAMEPLAY:

-Choose a color for your thinking process. If group is small, rank colors in order of preference as you may have to play more than one role.

WHITE: will provide facts

YELLOW: will be optimistic

BLACK: will be judgmental

RED: will express feelings

GREEN: will express possibilities and alternatives

-Draw polygon of three to ten three-inch long sides such that player's shapes can align edge to edge. Color your polygon with chosen color.

-Find others with whom to form an assemblage. Ideally, this group will have at least six members but could be as small as two.

-Create a tangram-like assemblage with your polygons. This will become your logo.

-Player one shares their desire to change the world, after which other players engage in thinking process based on chosen color. Each color should have a voice if possible. Player one takes notes, revising tangram if desired. Rotate through whole group.

-Group debates which idea is best to adopt as its mission.

-Group works together to carry out its mission.

Idea is based on an assemblage of Manuel Deledda's book ASSEMBLAGE THEORY and Edward de Bono's book SIX THINKING HATS.

## MIX-TAPE

ROBERT GARDNER

Each player needs to prepare two songs and add them to a playlist online or even a physical mixtape!

The goal of the game is to create a narrative that fits the music playing.

To start the game you shuffle and play the music. If one of your songs is playing, you tell a story until either the song ends or you pass the story on to another player. If you pass the story before the song ends, hit skip track on your music player.

When a players first song plays, they introduce a character that fits the music, including how he meets all other introduced characters so far. You then progress the story as you wish.

When a players second song plays, they progress the story as usual, but they also have the option to retire their character in a fitting way. The game is over when the playlist finishes. All players then come up with an epilogue for the story.

This game is a love letter to my years as a teenager. I have fond memories of staying up late with friends and lovers, sharing music whilst sat on the floor of dirty bedrooms. In these moments of intimacy, sometimes we talked about what memories or dreams the music conjured up for us.

There are a lot of role-playing games that have a childish wonder, with dragons and swords and spaceships. There are also many games that have adult wonder, a chance to be a better person or conform to difficult ideals. This is my game about teenage wonder.

# MONARCH

JOSH LABELLE - TWITTER.COM/CYOTWEETVENTURE

GM-less game of politics, petty squabbles.

2-6 players.

Pencils, paper, six-sided die

## OVERVIEW:

You are Advisors propping up the ruler of a crumbling kingdom.

On blank paper, draw outline of kingdom. Jot details as you go.

In corner, draw box labelled “Revolt”.

## DECREES:

Each player takes Turn issuing decree. On your Turn, choose category:

- Agriculture
- Education
- Infrastructure
- Military
- Monuments
- Spirituality

Describe decree, establishing details of world. (Ex: “Military” -- “expand to overtake village to west.”)

## DEBATE:

Debate decree. Each Advisor decides whether they Second or Object.

Note details about your Advisor. A pacifist one Turn would not Second military aggression the next. Develop grudges.

## OUTCOME:

Roll die to determine Outcome, +1 for each Second, -1 for each Objection.

1. Total CALAMITY. Describe how Gods show wrath. Add two marks in Revolt box.
2. Moderate CALAMITY. Describe how a faction shows displeasure through violence. Mark one Revolt.
- 3-4. Decree fizzles. Describe how.
- 5-6. PROSPERITY. Describe pleasing outcome. Draw new resource on map. Erase one Revolt.

If decree ends in Calamity, next decree must be in reaction to its Outcome.

## REVOLT:

When ten Revolts are marked, discuss how monarch is overthrown. Describe what happened to your Advisor.

# MONGOLS AND MANTICORES

LUCAS HALD

You are a Manticore. The Mongol Horde has invaded your valley and is threatening your peaceful way of life. The Great Khan wants you dead. His warriors are coming for you. Fight back!

You will need a bag of M&Ms. Pick two different candies to be your strengths.

Blue: Take to the sky on enormous wings like a bat.

Yellow: Stalk your prey like a lion hiding in the tall grass of the steppe.

Green: Launch venomous spikes from a tail like a scorpion.

Red: Three rows of teeth, sharp as daggers.

Orange: Frighten your foes with a booming voice like a trumpet.

Brown: Thick hide, impervious to mongol spears.

When you encounter an enemy, draw a candy from the bag. If the color matches one of your strengths, you eat them! Describe your victory and eat the candy.

If the color does not match, you suffer a setback, but you also grow more powerful.

Describe the setback and add the candy to your strengths.

Once you have a candy of each color, you are unstoppable. The horde is defeated.

Describe the final showdown with the Great Khan and finish the bag.

# MONKEY NEWS LTD

## MATTHEW ADAMS

One person plays the editor. It is approaching deadline and they need a story now! They come up with a headline like President wins war, or Bananas in short supply.

Other players are the monkeys, sitting at their typewriters and making up news.

Each monkey has a quirk that drives them. Players make up what that is. It could be alcoholism, or conspiracy theories concerning bananas, or they want to be the next great American novelist...

Each player is assigned a paragraph of the story, paragraph 1, paragraph 2, etc. The players don't have time to share notes, and must write their paragraphs simultaneously. Of course, their quirk will determine the voice and focus of that paragraph.

Once this is done the players hand their paragraphs to another player, who edits, corrects, etc the other player's paragraph. Each player should edit all the other paragraphs. While this is happening the Editor will shout out more story information to be added to the story, and which monkey is to add it. They may also shout out encouragement or insults to the monkeys.

Once the paragraphs have been written and edited, the Editor collates and reads them aloud.

# MOONCALVES IN A MINEFIELD

KEVIN DAMEN - WWW.GEEKISHGAMING.COM

You're Mooncalves. Mooncalves are ugly, mean, stupid creatures. You're stuck in a Minefield. When your Patience runs out, you'll blow up. Last one standing wins. Annoy everyone else, before they beat you to it!

Fold an A4-sized paper down the middle. Write your Mooncalf's Name on one side, and three Deformities on the other. Put it down so your Name faces your way and your Deformities face the other Mooncalves. Hand every Mooncalf six six-sided dice, representing their Patience.

The ugliest Mooncalf gets to take the first turn. On your turn, choose one:

**TAUNT MOONCALF:** Insult the target Mooncalf by alluding to their Deformities. Roll their Patience. Steal any 6's rolled and add them to your own Patience.

**GET CENTERED:** Tell the other Mooncalves what you do to calm yourself. Roll your Patience. For every 6 rolled, steal one Patience from a Mooncalf. Every 1 rolled is removed from the game.

**HAIL MARY:** (ONLY IF PATIENCE IS ONE DIE):

Tell the others what dangerous gambit you make to endanger another Mooncalf. Roll your Patience. 1-2 : You blow up. 3-5 Steal two Patience from any Mooncalf. 6 Steal four Patience from any Mooncalf.

Play continues counter-clockwise.

# MOONLIGHTING

KEVIN A SWARTZ, MD - [HTTPS://WWW.INDYGAMING.COM/](https://www.indygaming.com/)

-----[ Background ]-----

Players are doctors.

Each doctor has one nurse.

Each game is one night on-call with 4 patients (encounters) per doctor.

-----[ Setup ]-----

Each encounter, the Game-Master secretly determines the ailment for the patient:

1d4 “\_\_\_\_\_”

- 1 infection
- 2 trauma
- 3 failure
- 4 hemorrhage

Then roll again:

1d6 “of the \_\_\_\_\_ system”.

- 1 nervous
- 2 cardiac
- 3 respiratory
- 4 gastrointestinal
- 5 genitourinary
- 6 musculoskeletal

Example: “infection of the respiratory system”

-----[ Rules ]-----

- Game-Master plays the role of the patient.
- The doctor can ask 4 closed-ended questions to their patient, such as “where does it hurt?” or “what color is your stool?”
- Once per game, the doctor can wake their nurse to take a history and ask 2 more questions.
- At any time, the doctor can make a diagnosis. No other questions allowed after declaring a diagnosis.
- A correct diagnosis yields 2 points in addition to points equal to the number of questions remaining.
- Subtract 2 points for an incorrect diagnosis.

-----[ Winning ]-----

At the end of the game, each doctor totals all their points, receiving 2 extra points if they allowed their nurse to sleep all night. The doctor with the most points wins, which means they get tomorrow night off from work.

# MORAY

M. M. GORMAN - GORMANCRAFT.COM

Brave crushing ocean depths and sunken ruins, through unforgiving jungles of coral and kelp. Search for treasure in derelict wreckage and fight monstrosities of the blue. Few have the metal to be adventurers; Fewer still have the metal to be...divers.

Under the waves, one resource reigns: Air. Any task which tests a diver's skills or endurance must be rolled for using two six-sided dice. This roll must meet or exceed the GM's difficulty number they've set for the task, 4 being easy, 8 moderate, and 12 difficult. Spending Air, minimum 1, each adds +1 to the roll. A roll of 12 indicates a critical success, and the player succeeds with no air expended. Rolling a 2 automatically fails. Running out of air means certain death.

Players take turns to act. For every round of turns, each player receives +2 air, with a maximum of 10.

Danger lurks in the deep, be it other divers, underwater volcanoes, strong currents, or the dreaded Moray eel. Dangers damage players' air reserve as well as their supply. Attacks in Moray are simple checks against a target's difficulty, for players, 8. 3 successes versus an enemy yields victory.

Treasure awaits. Care for a dive?

## MORE THAN HUMAN

### RAY TRENT

The players are human Minds, computer-simulated by a starship travelling the galaxy. Upon reaching a system, the Minds are downloaded into “printed” Bodies for exploration.

Mind: Choose 3 positive skills (totaling +7) & 3 negative skills (totaling -7).

Body: Anything you can imagine (with GM approval). Gives +1 to two skills and -1 to one skill.

Skills are limited to +/-5.

Heart: +1 Heart point for each system entered. Dice are heartless: spending a Heart point allows re-rolling one action.

The GM dreams up some “episodes” for systems. Example: “Ship sucked in by giant space amoeba, killable only with antimatter”.

The GM describes a system, and the Minds design Bodies in response. As the episode’s plot unfolds, Minds decide what their Bodies do; the GM decides the difficulty of these actions and appropriate skills to use:

The player rolls  $3d6+skill$  & the GM rolls  $3d6+difficulty$ . The GM describes success/failure proportional to how much over/under the roll is. A tie equals marginal success. Bad failures might kill a Body for this episode.

The GM may reward good play with Heart points, pluses players can assign to skills, or items/Bodies that add to some skill.

# MORSE CODE

## JAMES

You are a young officer during The Great War. Because of your knowledge of Morse code you have been assigned to the Radio Intelligence Service. Here, it is your job to listen to the enemies radio signals and try to decipher them.

Because of Morse codes ability to transfer at high speeds over telegraph lines, undersea cables and radio circuits it is the ideal way to communicate information to the front lines.

You have just intercepted an important order from the Central Powers (roll 1d6 on the below table), it is now your job to convert this message back into Morse code and send it to your superiors as quickly as possible (set a time limit for yourself, decrease as your knowledge of Morse code grows).

Can you get the message up the ladder in time to help win the war for the Allies?

1. Move troops along the Marne River
2. Allied troops landing in Gallipoli peninsula
3. Ambush British Grand Fleet in the North Sea
4. Attack the French town Verdun
5. Put into place Operation Michael
6. We will over take them in Amiens

# MORTIS IMPERIUM

PAIGE JACKSON

a game for 2-5 players

One of you is the MASTER. Choose now.

The rest of you are SLAVES.

MASTER, you may only communicate with your SLAVES through an order.

SLAVES, you may obey or disobey any order given to you by your MASTER.

MASTER, you may punish your SLAVES as you see fit at any time you see fit.

Neither party may bring foreign objects into the game once it has begun

SLAVES, your goal is to gain your MASTER'S complete trust or completely overthrow your MASTER, however you go about this is acceptable.

MASTER, your goal is to prevent your SLAVES from achieving this.

If the participants wish to create characters, make them up as you go, or participants may simply be themselves.

Remember: character design is completely optional.

# MULTI-HEADED MONSTER

## ALCHEMISTER

The Game Master has a lot of power to make this game fun.

Every player except the Game Master plays for one head of a sizable monster - you can be a chimaera, a multi-headed dragon or something else. This brings three main conflicts - the obvious one with people not wanting you around, one of "How do I feed my huge body?" and the third of how your heads go along.

It's better to cooperatively draw yourself first to get on the same page.

If you're healthy and not starving, every head gets 3d6 for a scene, representing energy. Wounded heads get less (unconscious or dead zero) and while starving, every head gets less. You can use them to move your body around and actually do stuff, be it combat, searching for food or just trying to go somewhere. To do it, you roll any number of those dice. The Game Master sets target sum numbers for actual situations, giving bonuses freely for actions that make sense and directly subtracting rolls if multiple heads try to do a mutually incompatible actions.

Keep in mind that heads might have different personalities.

Try different settings (multi-core supercomputer?).

This was made with two main ideas. One, to subvert the standard "heroes go fighting monsters" in the way of Be the Wumpus. Second, partly inspired by Pokémon, comes from "how do heads of a monster get along?"

# MULTILINGUAL TELEPHONE

## AMR AMMOURAZZ EL-AZIZI

Talking:

Choose a speaking gimmick: Pick from the list, write it down, and display it clearly to everyone else.

Gimmick List:

Third Person.

Metaphors only.

Solely Monosyllabic vocabulary.

Iambic Pentameter.

Rhyme with a set structure.

Always Alliterate.

Haiku.

Create your own.

The player to your right is your translator: Whenever you speak, they must repeat what you said using their gimmick so that your intended target can understand you.

Whenever you talk: Other players can only understand you if you and your translator meet the requirements of your gimmick.

**Scenes:**

Choose a starting player: They set the first scene. Play continues until it's their turn again.

On your turn: Set the scene and a task that you need to accomplish. Pick from the list or make your own. Everyone else picks an important role or character in the scene.

**Example Tasks:**

Buying groceries.

Getting a credit card.

Going on a date.

Applying for a VISA.

A doctor's appointment.

Making a friend.

Completing a day at work.

Resolving a family argument.

The scene ends ONLY when the task is complete. No matter the barriers, you MAY NOT give up. Failing is NOT an option: this task is ESSENTIAL to your day.

Living somewhere with a language you don't speak often involves jumping through linguistic hoops and internal translations to be able to understand and make yourself understood. Whether you're a child learning the language in school forced to be translator to your parents, or if you're working a job learning things you don't know in your primary language but are expected to understand in a secondary one, or if you're a translator forced to help mediate a family argument without getting involved, the struggle of working through multiple languages is one that many can relate to. My goal with this RPG was to replicate the back and forth of internal and external translation, the barriers and difficulties, the ease with which meaning can get lost, and the satisfaction when you finally break through.

Thanks to Andy Berdan for helping me edit. Check out his amazing entry at <https://bit.ly/2L2vHVv>.

# MY BROTHER'S KEEPER

CHRIS KRUEGER - DOCANDKRUEGER.COM

A game for two players. One plays CAIN, the other ABEL. You're siblings, but your names, genders, and other details are open-ended.

ABEL, describe your world.

CAIN, this world is changing. How?

ABEL has narrative authority over "the old." CAIN, over "the new."

ABEL defines what is evil and reviles it. CAIN defines what is good but struggles to do it.

You were taught these by THE FATHER, the giver of life. ABEL, who or what is THE FATHER? CAIN, why do you respect THE FATHER?

Co-narrate and roleplay the following scenes. Interpret these prompts freely. Your areas of authority decide who plays NPCs, makes judgment calls, etc.

I. ABEL's in trouble. CAIN helps.

II. CAIN sins against THE FATHER. ABEL intercedes for CAIN.

III. CAIN and ABEL each sacrifice for the sake of THE FATHER.

IV. THE FATHER accepts ABEL's sacrifice but rejects CAIN's.

V. CAIN becomes incensed with ABEL. ABEL only makes things worse.

VI. CAIN murders ABEL.

ABEL, your blood cries out. What does this mean?

CAIN, how is your punishment greater than you can bear?

ABEL, CAIN will live, for if CAIN is killed, they will be avenged sevenfold. What is CAIN's legacy?

When I mentioned to my business partner Adam "Doc" Brackin that I was trying to decide what to do for this year's challenge, he "threw down a gauntlet." He wanted to see a game that somehow played with the idea of brotherhood. Later, when reviewing the contest guidelines, I started to brainstorm based on the idea of telling a familiar story from a different perspective.

My mind turned immediately to mythology. I also knew I wanted to experiment with making a two-player game, and so the story of Cain and Abel came to mind. It's a morbid take on "brotherhood," admittedly, but I was intrigued by the idea of knowing what happens in the end and finding out through play how the characters could get there. The original myth is, after all, a bit vague and open to interpretation. Even in my research, I was surprised to find the version of the story I remembered included details that were actually based on one of the more common takes, not based strictly on the text itself.

Incidentally, that research also turned me on to a theory that the story is part of a narrative recounting humanity's movement away from hunter-gatherer societies and toward agriculture, which is reflected in Abel's being a herdsman (the old) and Cain being a farmer (the new). I wanted to capture the idea that the world is changing in whatever backdrop the players might choose.

I'd like to give a nod to Alex Roberts's *Star Crossed*, which informed a few of my approaches. For example, the roles of "lead" and "follow" inspired the roles of "Cain" and "Abel," and the way *Star Crossed* handles scenes led to the story beats I included in this game.

# MY CODE IS BROKEN, AND I DON'T KNOW WHY

JOE HINES - [HTTPS://LOSTCOLONIESLARP.COM](https://LOSTCOLONIESLARP.COM)

Write the following on Index Cards with a Marker:

```
* N=0
* WHILE(N<=X) {
*   Say "Hello World!"
*   Say N
*   N=N+3
* }
* Say "DONE"
```

Let X = the oldest player's age in years.

Shuffle the cards. Deal them out, face up. Run the program from top to bottom using these rules:

The oldest player points to the first card and reads it out loud, and performs its operation. Working clockwise the next player points to the next card and performs its operation. If anyone makes a mistake, or the program doesn't make sense, everyone should yell "BUG" and then put their hand on their forehead. The player who is last to do this must swap the position of two cards and then starts the second run of the program.

The game ends when the say "DONE" card is last in the line and the program runs with no BUGs.

Additional cards you can add to increase the difficulty:

```
* N=N-1
* IF(N is odd) { Say "That's Odd" }
```

Or make up your own!

Note: the "]" card means that the next player should go back to the "WHILE(N<=X) {" card for their next action

A fun RPG that will also teach you a little bit about programming and debugging programs.

# MY LITTLE EYE: AN I SPY MELODRAMA

KEZLE - INSANITYINSIGHT.BLOGSPOT.COM

You are all the same character. Look around the room you are in. This is your location. Sketch out your circumstances using:

(CURRENT LOCATION) after (EVENT) seeking (GOAL)

Examples:

- Hospital waiting room after the matriarch's death seeking inheritance
- A coffee shop after the alien invasion seeking death
- The kitchen after 30 years seeking reunion

There are five rounds. The spotter chooses something in your location and declares its colour or starting letter. Every other player has a chance to guess. If successful, they narrate the negative version of what the object represents (ex: a bitter memory). If no one succeeds, the spotter narrates the positive version. The player to their left is now the spotter. Once everyone has been the spotter, the next round begins with a new emotion:

ROUND: POSITIVE vs NEGATIVE

- 1 Memory: Treasured vs Bitter
- 2 Sorrow: Old vs New
- 3 Dream: Pursued vs Abandoned
- 4 Resentment: Forgotten vs Fresh
- 5 Hope: Found vs Lost

After each round, total up negative vs positive outcomes to determine the dominant result. In a draw you decide. At the end of the game, these determine the overall emotions of the character and whether or not they meet their goal.

## MYSTERY BY ASSOCIATION

MATTHEW ORR - [HTTP://WORDSAREMYWORD.BLOGSPOT.COM/](http://WORDSAREMYWORD.BLOGSPOT.COM/)

### Setup:

Use 78 cards with pictures, ideally tarot cards. Setting is bayou noir.

Shuffle 22 Major Arcana and 56 Suit cards separately.

Shuffle two Arcana, three Suit together. Arrange face down: Top = Victim. Bottom = Murderer. Middle = Their Past. The Murder. Outcome.

Deal three Arcana to 3-6 Investigators to draft archetypes. Choose one, pass one left and one right, choose a second, discard remaining.

Deal three Suit to everyone for starting hand. Numbered cards are skills or abilities, face cards are allies.

Reveal Arcana and introduce each Investigator.

### Investigation:

Reveal Victim.

Investigators each play a Suit (then redraw) to tell how they use that skill or ally to advance the case. Cards are “yes, and.”

Reveal Their Past.

Investigators play to describe how they discover what happened or identify the Murderer. This round anyone may play all their Suits (and redraw) to reveal Murderer.

Reveal The Murder.

Investigators play to narrate how they track down or corner the killer.

Reveal Outcome.

Investigators state how the case wrapped up for them. The Murderer may or may not be caught.

### Growth:

After each case add or exchange one Arcana or +1 hand.

For long term play, each Investigator uses own deck.

# NASCENCE

MELODY WATSON - MELODYNOVA.WORDPRESS.COM

Nascence is a game about creation for 4-10,000 players.

We are Powers, omnipotent creative forces with the ability to write the rules of reality.

Initially, Powers are equally matched. None may triumph over another or enforce their will alone.

Thus, there is one law: consensus.

There must be a first decision. Whatever it is, it must be made collectively and with consent of all.

Nothing exists - fictionally or within the rules of the game - that has not been created by Powers, either through consensus or whatever processes they put in place. Even the boundaries of the game, and the mechanisms that govern it, only exist as a product of the dialogue between Powers and the agreement to continue.

The game begins properly once the first decision has been made, and ends at a point determined by the decisions and creations of the Powers.

The Powers may need to address other questions:

How do we interact with existence?

How do we resolve conflicts?

What do we seek?

Do we have purpose?

When does the game end?

Each decision should be recorded, and struck from the record if it ceases to be true.

At all times, consensus is the first law.

Follow me on Twitter, where I often post small, weird games, at @magicspacegirl

## NEON NIGHTS

COLE SORENSEN - @ONENERDTWONOOPS

You are the hard boiled detectives of Mega LA. The world is shit. The Rich and Famous rule the city, law enforcement is all but nonexistent, and all that is left is the private security force, "The Smileys", who are paid to protect the Famous and Rich. Their motto "they'll beat away the poor with a smile on their face!".

As a Hard boiled detective you will be rolling a single six sided die, with 1-3 being your Moxie (you want to roll moxie for trying to talk out a situation or finding clues), and 4-6 being your Grit (you want to roll grit for taking hits and especially for hitting back). If you should roll above or below your intend roll you take a blow. You can take 5 blows before lights out!

It's up to the GM to decide what the detectives are facing; whether it be a billionaire hunting people for sport and their client is the next hunt, or a POP Diva has gone missing and her Entourage has sent "The Smiles" to burn the slums down until shes found! With the Neon shining it is their job to find the truth!

Thanks for checking this out I had a lot of fun making it!

## NEVER DONE - A GAME ABOUT YOUNG ADULTHOOD

AXEL MEADOWS

All players play a student between the ages of 14 and 25. Players have 3 stats: body, mind, and charisma. These stats are determined by 1d6.

Each stat has 1d4 skills associated with it, of the player's choice. A skill's power is determined by its syllable count, acting as a straight 1:1 bonus to skill check rolls. However, the more specific a skill, the fewer its applications.

Characters have a backstory of 4 poems, one for mind, body, charisma, and general. General is freeverse, the others have a meter determined by their score. Characters also have an outfit that is described by the player at the start of the session.

Roll 1d100 for a check, adding any bonus from a relevant skill as determined by the GM. If your roll is higher than the difficulty threshold, you pass. All actions must be described with a poem, whose mood reflects the action.

Players have HP equal to how many words they use to describe their outfit. Weak attacks deal 1d4, medium 1d6, and strong 1d8. Players have a Body\*10 threshold to hit. Attacks must be described with a haiku.

# NEW FRIENDS, NEW MUSIC - A 2 PLAYER RPG

PETER UNDERWOOD - [HTTPS://TWITTER.COM/CHEWIEPHD](https://twitter.com/CHEWIEPHD)

Each choose a band/artist - different genres. Use <http://static.echonest.com/BoilTheFrog/> to make a playlist. Save it/recreate it in Youtube, then shuffle it.

You are two strangers at a party.

Choose a name.

- Why are you at the party, and who do you hope doesn't come?
- Why did you choose your outfit, and what are you accenting/hiding?
- What's your drink? Who disapproves, and why are you drinking it anyway?

Start the music and get a drink. When the second song begins, you meet.

Talk about each bullet point, changing when the song changes. The conversation's mood depends on whether:

Both like the song: Be relentlessly optimistic.

Both don't like: Be sympathetic and commiserate.

One doesn't like: If that player is answering, they are evasive, give one-word answers. If asking questions, they are disinterested. Make it awkward.

If you laugh at a change between songs: Discuss something else, explore your character, aim to bond. Resume bullet points in the next song.

When both players have discussed the bullet points, fade out the playlist and say goodbye.

If both characters had a positive experience, discuss the music played. If not, delete the playlist immediately.

Wanted to re-create the feeling of trying to open up to a stranger, and the effect music can have on interactions at a party. Music can have a huge impact on games and our environment, and I was interested in trying to use that in a game mechanic.

# NIGHT OF DECISIONS

ARNE HANDT - [HTTP://FAUSTUS-LARP.DE](http://FAUSTUS-LARP.DE)

comedy/drama

30-60 minutes

You need

Per player: pen, four index cards, glass, cork

Champagne or substitute

Agree on a setting where strangers can meet over a drink.

Everyone writes on cards

- 1) a noble goal
- 2) a weird habit
- 3) a grand desire
- 4) a dirty deed

Distribute cards randomly among players, one of each number per player.

You are dissatisfied, because 3) is unfulfilled, also you tend to get into trouble due to 2). You decided to give your life meaning through achieving 1), which lead you to commit 4).

Develop characters secretly.

You all meet by chance, spend an evening drinking together, and finally make a life-changing decision.

The game is played in three acts:

- 1) Arriving
- 2) Revealing secrets
- 3) Making decisions

At the beginning of each act put corks in the middle and refill glasses. Toast to the Night of Decisions. Act ends when all glasses are empty. No refilling during the act.

Any time anyone can take a cork and give them to any player, unless they have a cork in front of them. The recipient puts the cork down as marker, takes a sip out of their glass, and makes a confession.

## NINE HOLES IN HELL: A DAMNED MINI-GOLF RPG

ALEX TULLY - [HTTPS://SITES.GOOGLE.COM/VIEW/ALEXTULLYLIVES](https://sites.google.com/view/alectullylives)

You and your friends have died, bound for eternal hellfire, but one of you has an opportunity to get out of this predicament. You must defeat your peers in a game of Dante's 'Inferno' style miniature golf.

The game consists of nine holes, one for each circle of hell. For hole one, limbo, each player rolls a d6, the number on the die indicating the number of strokes taken. Each must describe how they get past the first obstacle, the "castle with seven gates. The player with the lowest score wins the hole.

The winner describes the next hole's obstacle, making it apt for that circle of hell. The losers of each hole must explain something from their character's backstory as to why they are going to hell for the offence that hole represented and how that slight harmed one of the other players. This process is repeated for all nine holes.

The winner of each hole rolls a d6, while loser(s) roll a d4 (ties go to the winner of the previous hole.) The player with the lowest score at the end avoids damnation.

Circles of Hell:

- Limbo
- Lust
- Gluttony
- Greed
- Anger
- Heresy
- Violence
- Fraud
- Betrayal

# NO DEVIL-CHILD MAY RULE US

DAN MARUSCHAK

King Obarru is dead. His surly and callow son Darian now rules. Darian's precocious and sophisticated younger sister Hylda gathers a cabal to tell a shocking tale: Queen Alykta consorted with the demon Tchernobog; the man on the throne is a devil-child and not the trueborn heir of Obarru. Hylda needs help developing proof to dispute the succession.

Players: one GM, one Devil, others are Agents.

Agents: Roll 1d6 for Spirit, subtract Spirit from 6 for Body. Choose a name and position in kingdom.

GM: You describe the world and role-play NPCs.

Devil: Secretly roll 1d6 to determine your children: [1: neither, 2-3: Darian, 4-5: Hylda, 6: both]. You don't directly play, use your ability deceive (or reveal truth!) to manipulate things to your liking.

The devil is in the details: Whenever an Agent inspects, probes, or discerns for details roll 1d6. If greater than or equal to Spirit: Devil whispers or passes note to GM telling them what the Agent perceives. The GM describes things as truthfully as they can, consistent with Devil's directives.

To perform difficult or NPC-opposed physical action roll 1d6: under Body succeeds, otherwise you fail, the GM describes how.

FINALIST

# NO WOMAN'S LAND

JULIANA TRUITE

This game needs five people and a fifty-two card deck to be played.

SETTING: Warzone, a pregnant woman must cross the battlefield to reach safety. Three survivors, with very different points of view, join her.

PLAYING: The woman, full of love, draws six heart cards. The other survivors chose a suit (diamond is money, clubs is violence, spades is stealth) and draw three cards each. The narrator shuffles the diamond, clubs and spades cards and uses them to define the difficulty of the challenges (number) and who must face them (suit). The woman can help by discarding a card and adding its number to her companion's card. In a tie, love wins. If the character wins the challenge they keep their card. If they lose, it's discarded after they enact the scene. A character dies when their cards end. If someone dies, the group instantly loses challenges of their suit and discard a card unless the woman decides to face it. After surviving ten challenges, the players use their remaining cards to describe the safe zone they've reached. The number and suit of the cards define the aspects they can describe.

This was a huge challenge but incredibly satisfying at the same time. Thanks for the initiative!

## NO YELLING IN IKEA

MAX HERVIEUX AND REBECCA GOLD - WWW.LOGBOOK-PROJECT.COM

this is a sad LARP  
for two friends  
about a couple arguing over furniture,  
except maybe,  
they're arguing about their relationship.

go to IKEA.

each partner says:

- ... one reason you know lots about interior decorating.
- ... one reason your partner knows less about it than you.
- ... how long you've been together.
- ... how long you've LOVED them.
- ... why you LOVE them.

wander the showrooms.

the person who has been in LOVE longer starts, finding an object they like, and saying why they do.

if their partner agrees, find another. if they don't agree, argue over it.

the person who brought up the object defends it until their partner gives up and leaves to the next room.

then they choose an object.

every time you make your arguments personal, whether veiled or explicit, gain a POINT. don't record or mention it, just remember your total.

when someone brings up the POINTS, both say how many POINTS you have and stop talking. walk silently to the cafeteria and sit down with your meals. on your walk, decide whether or not to apologize.

over your food, apologize or eat in silence. when one of you is done eating, the game ends.

(return to being friends)

Please be kind to IKEA staff members.

# **NOBODY BROUGHT A SYSTEM TO RUN.**

## **SAMANTHA CARRINGTON**

Needs: 1d6 (more is better), Paper, Pen/pencil, GM, Players.

Convenient for: Bored in a pub, waiting on friends who are always late, just 'cause.

Each player makes a character sheet listing the following stats

Charisma

Perception

Dexterity

Stamina

Appearance

Strength

Intelligence

Players then roll 1d6 per stat and then allocate the numbers to stats.

The players then list 1 traits that they wish to hold true in the game world. (I want their to be zombies, I want their to be a river, I want their to be magic, I want to own a dog) The world traits cannot be in direct conflict with another trait that has already been said. They will then go around again creating another trait.

After listening to all the world traits players can then use their stats to name and describe their character.

The GM will then run a setting based on the players specifications and allow the players to interact with the world.

When the players would do something with a possibility of failure they roll 1d6 and add their appropriate stat.

The GM then determined a difficulty, Easy:3 Medium:6 Hard:8 Impossible 12.

## NOMADS

TOM VINITA - @TV\_NEATO

NECESSITIES: Yourself, a time piece, maybe a few friends

CHECK THE TIME: When told to do this, look at your time piece. Note the rightmost digit of the current time and use it to consult a chart.

Go somewhere. A walk, a commute, a hike or other. Players take turns telling a story about a group on a journey. What are they seeking?

On their turn, a player may:

Create a character

Name,  
A defining feature,  
one positive trait,  
one negative trait,  
one weird trait

Tell a story

CHECK THE TIME, tell the story of an obstacle in your path. Let friends join in.

1-2: A great mystery  
3-4: A perilous frontier  
5-6: A grueling battle  
7-8: A strange creature  
9: A deadly intrigue  
0: Something else entirely

Tell the story of a character confronting the obstacle.

Near the climax, CHECK THE TIME.

Tell us what happens and how the character is changed:

1-2: A lesson learned  
3-4: A blessing granted  
5-6: A friend scarred  
7-8: A bond strengthened  
9: A journey cut short  
0: Something else entirely

The journey ends when you reach your destination. Did they find what they seek?

If you happen to play this while driving, please ask someone else to CHECK THE TIME for you.

# NOMINAL

SHEA VALENTINE - [HTTPS://LIVINGMYTHRPG.WORDPRESS.COM/](https://livingmythrpg.wordpress.com/)

Agree on a game theme: “80’s Soap Opera with horror elements”, “a western game set in a dream world”. Brainstorm until you have consensus on a theme.

Players give their character traits: 3 positive, 2 negative, 1 neutral. Meanwhile the GM Ruminates.

As Play progresses the GM increases the number of dice (“Stakes”) rolled representing escalating tension. Starting at 0 and ending at 6.

Anything can have traits. A trait is simply something true. Traits applied to an action can come from anywhere.

Resolution:

To answer questions, (“do they see it?”) simply compare applicable traits and infer the meaning.

When a player declares an action: roll Fudge Dice equal to the Stakes, add to that the number of applicable positive traits, subtract negative traits. If positive you succeed, negative you fail, 0 → describe how things escalated add one dice and roll again.

Only the one acting rolls.

Consequences:

Actions can produce negative or positive traits applied to anything.

Sequencing:

When time needs control, players pass their turn to another player until every character has acted.

Concession:

A player or a GM can concede a scene at any time. A player must concede if they have accumulated 5 negative traits.

# NOTICE ME SENPAI

CHRIS WILSON - [HTTPS://JOURNEYINTOTHEWEIRD.BLOGSPOT.COM/](https://journeyintotheweird.blogspot.com/)

What you'll need: letter-making materials, and friends.

## The roles

Senpai: you do nothing but exist. You're seemingly ordinary but all the kawaii kouhais think you're pretty kakui. They're lined up to cheer you up. So Sit back, exist, and enjoy some sweet love letter action.

Kouhais: There's several kind of kouhais. (See below). All of you are absolutely enthralled with Senpai. You want nothing more for him to recognize the unrequited love you send him and cheer him up when he's in despair.

## The Rules

This is a love letter making game. Whoever last wrote a handwritten letter gets to be the Senpai first. The rest then pick a kouhai and write their love letter to Senpai. When all letters arrive, the previous Senpai chooses the next one. This can continue for as long as you like! There is no win scenario or anything like that. The only real rule is that all letters must be written in the style of the kouhai the player chose.

## Types of kouhai:

Tsundere

Yandere

Dandere

Kuudere

Deredere

Himedere/oujidere

Kamidere

Sadodere

If you want to be random about it roll a d8...baka.

# NUTTY RACERS

TOM SCHILLING

On your marks, set, GO! You play racers in a nutty cartoon where there are no rules, and all types of racers enter. Drivers, runners, pop singers, etc. enter to see who's best.

Choose your racetrack (usually a game board.)

Write your character's name on a piece of paper. Secretly write a word on the back. This word is your Gimmick and it's how you advance in the race.

On your turn, you have 20 seconds to describe your outrageous way of moving up through the pack. Secretly keep track of the number of times you say your Gimmick. Move forward that number of spaces at the end of your turn.

Pay attention on other players' turns though. Keep track of the number of times they say your Gimmick and move back one space for each time they use your Gimmick!

You can advance using one of your fellow racers by saying their name on your turn. If they move at the end of your turn, you move forward extra spaces equal to the number of players. If they don't move, they get in your way and you move one space fewer forward.

First across the finish is the champion!

Suggestions for play:

All conjugations, declensions, forms, etc. of a word count as the word. So if the word is run, ran and running also count as run.

Remember that when it's your turn, you should be describing something over-the-top so saying "I run, run, run, run, run..." is not really in the spirit of the game.

## OCCUPATIONAL SAFETY AND HEALTH ADVENTURES

STENTOR DANIELSON - [HTTP://PLAYGLITTERCATS.BLOGSPOT.COM](http://PLAYGLITTERCATS.BLOGSPOT.COM)

You are a team of co-workers. Decide together:

- What is your workplace?
- What big project is the boss breathing down your neck about?
- How is your workplace catastrophically unsafe?

Individually, name your character and decide:

- What is my role on the team? (coordinator, expert, grunt, caretaker, gofer)
- Why do I keep messing up? (lazy, greedy, incompetent, dishonest, arrogant)

Take turns framing scenes starring your character. Everyone else plays their parts and NPCs, as needed. Each scene should lead to a point where one character (not necessarily yours) must risk their safety to move forward with the project. That character's player chooses:

1. Accept the injury. Don't tell the boss.
2. Report the unsafe condition. Tell the other players what new safety rule the boss has imposed. The other players decide how the workspace will be altered to comply with this rule, in a way that makes the workplace less safe and less efficient overall.

The game ends when either:

1. The project is completed. The team is congratulated by the boss for a job well done, and for their good safety record.
2. One character accumulates three injuries. The team is reprimanded and the project is given to another team.

FINALIST

## OF MONSTERS, FAIRYTALES, MORBIDNESS AND LOSS

LORENZO GARMR - [HTTPS://WWW.FACEBOOK.COM/LORENZO.GARMR](https://www.facebook.com/LORENZO.GARMR)

Setting: twisted woods, misty ruins, hedge-maze, masked dance...

Everyone plays an archetype, variety is preferable.

Hunters, bitter, wary.

Fair Innocents, may bait into traps.

Monsters, twisted, seductive to morbid minds.

Beasts, ancient, ravenous, cannot speak.

Start with three cards. In your turn, you wander. Perform one, giving brief description:

-Encounter someone sitting next to you. They close their eyes. Whisper in their ear what you do and/or say and a glimpse of your appearance. Place a bond card from your hand and draw one.

Bond cards represent what you feel or show in your encounter towards the other.

Clubs, understanding.

Diamonds, craving.

Hearts, fondness.

Pikes, aggression.

-Recollect, investigate. Check in secret all bonds between you and another.

-Run. Exchange seats with someone; remove your bonds.

-Slay someone next to you.

Hunters and innocents can't slay each other.

Monsters cannot slay someone who has last shown them fondness.

Beasts may only slay someone who has last shown them or they have last shown to aggression.

Innocents may only slay someone who last shown them fondness.

Play in turns until the story feels concluded.

Being slain is a loss, but so is the slaying of someone who trusted you.

# OGRE IN THE COURT!

MATTHEW SEAGLE - OGREPLAYSGAMES.COM

You are a fantasy public defender. You represent thieves, cultists, and even intelligent monsters. Today your defendant is THE OGRE!

Ogre has a tendency to rage then attack witnesses, which causes a mistrial. The Defence doesn't get paid unless the trial completes. You MUST keep Ogre calm.

Other players can be the judge, prosecution, witnesses, or Ogre.

There are a minimum 3 witnesses: Eye, Expert, Character.

Roll for crime:

1. Many Manslaughter
2. Grand Theft Mule
3. Uttering Loud and Strangely Detailed Threats
4. Loitering
5. Assault with a Beehive.
6. Non-Licensed Alchemy.

As witnesses testify, Ogre might overflow with rage over their "baseless" accusations.

Roll for Witness Mood:

1. Hostile
2. Confident
3. Fearful
4. Friendly

Prosecution and Defence are encouraged to object to each others line of questioning to encourage the Judge to rule in their favour.

The Judge will award a d4, d6, or d8 depending on how the role playing was. Add the number to Ogre's rage pool. If it goes to 12, he will LOSE IT!

The Defence can call a recess to calm the Ogre down once per trial. Roll a d6 and decrease Ogre's rage by that amount.

**ALL RISE FOR THE JUDGE!**

A comedy game of fantasy justice and emotional instability for 2-7 players

# OK PHOBOS

BRAD FIORE - [HTTPS://TWITTER.COM/BRAD\\_FIORE](https://twitter.com/BRAD_FIORE)

Two players.

Whether you're a teenage tentacle creature or wide-eyed grey, romance is understanding that others don't see us the way we see ourselves. Cultural differences can be harder to bridge than the light-years between us. Thank the stars for dating apps!

Each player is an alien from a different planet. Name your planet and character. Imagine them.

Each player chooses a different color pen, and writes four different one-word details about their character on separate paper squares:

- Two TRAITS
- One ASPIRATION
- One AVERSION

(Avoid describing human players.)

The three categories above are kept secret, but remember them. Only the detail itself is written.

Trade cards. Take turns placing them in any pile of your choice:

- "Attractive" qualities on player 1's planet
- "Unattractive" qualities on player 1's planet
- "Attractive" qualities on player 2's planet
- "Unattractive" qualities on player 2's planet

Each pile must have at least one card.

Finally, your first date! Each describe your character, the setting, and let conversation flow. Remember, not every member of a planet finds the same things attractive, but will still be influenced by cultural norms.

How did it go? Who messages back first? Second date?

## OLD WOUNDS

JOHN GODWIN IV - ONEEYEDJACKGAMES@GMAIL.COM

Firelight flickers on a small group of ancient, wizened faces. These warriors are scared but still burning with old hatred.

Players are chieftains of rival tribes, arguing out old feuds and trying to get what they want out of a peace treaty.

You need: Index Cards and D6s

Write a card describing who you are, who your tribe is, and what your people cherish most.

Then write one Demand card per rival with something you want from them out of the treaty.

Write 2 cards per rival describing an Old Conflict between you and any rival. You can play any number of these against any rival. Keep these hidden in your hand.

Take turns choosing a rival and an old conflict to start an argument. After the argument is roleplayed, each non-involved rival decides who “won” the argument and gives that player a dice. Put it on the appropriate Demand card.

Whomever played the conflict gets one dice on that Demand. After all conflicts have been played, take turns rolling the dice from each Demand against each rival.

The winner gets what they want from that rival. Roleplay these out to find the fate of the tribe and the treaty!

# ON A 1 TO 10 SCALE, HOW MUCH DO YOU LOVE ME?

KHELREN - [HTTPS://WWW.TIPEEE.COM/KHELREN](https://www.tipeee.com/khelren)

We're a couple. We love each other. But how strong is our love?

To track the evolution of our relationship, we'll use a graph.

The abscissa 'x' measures time (month1, month2,...). The ordinate 'y' measures how close/distant we are (0-6).

We begin at 0,0.

## Scenes

Each scene spans one month. We'll play twelve months.

One of us rolls 1d6 to frame the scene:

1. Kids' room
2. On vacation
3. Bedroom
4. With friends
5. With family
6. Hospital

Then, we each roll 1d6 to define our goal:

1. Reveal a hidden truth
2. Ask a loaded question
- 3&4. Discuss a problem
5. Reveal something personal
6. Demand a change

Finally, we each roll 1d6 to alter our measure:

- 1&2.  $y=y-1$  ( $\min=0$ )
3.  $y=y$
- 4&5.  $y=y+1$
6.  $y=y+2$

## Crisis

If we get the same goal, it's a crisis. We yell and say mean things.

Our measures reset accordingly to the die (if we get a 5, then  $y=5$ ).

## Breakup

If someone reaches +7, we break up.

We jump to the epilogue.

## Epilogue

We say how we see our future, together or not.

On a 1 to 10 scale, how much do you love me?

A game of mathematics and love - 2 players

Thanks to Emily Carr-Boss for the Romance trilogy which was inspirational to this entry.

# ON THE EVE OF A WEDDING

SHANNON P. DRAKE - [HTTP://WWW.EKARDINDUSTRIES.COM](http://WWW.EKARDINDUSTRIES.COM)

Scene

Verona, 1591, A noble's house.

Dramatis Personae

3+, plus Stage Manager

Character Creation

Rolls

Roll a d6 for each

Your Looks / Your Wits / Your Money / Your Standing

Roles

Roll a d6

1: A Noble / 2: A Commoner / 3: A Faery / 4: A Schemer / 5: Someone Disguised / 6: A Witch or Magician

Goals

Roll a d6

1: Get married / 2: Stay Single / 3: Prevent a marriage / 4: Encourage a marriage / 5: Reveal or keep a secret / 6: Fulfill a prophecy

The Play is the Thing

Write down your Rolls, Role, and Goal. Be open or lie and plot, that's Shakespearean!

When it's time for something difficult/interesting, pick the most likely Statistic and roll that number of d6s. Anything 4+ is a success. The Stage Manager will decide if you succeeded.

Stage Manager Guidance

Your job is to make sure the antics and plots flow freely. You're encouraged to use several in-game days. Give guests time to arrive, go through social graces, and attend all the ancillary parties before the ceremony. When in doubt, send in a comic foil to tell uncomfortable truths.

Thanks to Elisabeth Claire, Donna Prior, Greg Lincoln, Jonathan Young, and Lillian Cohen-Moore for feedback. And apologies if I forgot you, I still love you.

FINALIST

# ON THE LAM

## J FORD MILLBURN

Grab friends (2+), pen, piece of paper, dice.

One player is "The Fuzz"

Other players are Fugitives.

Each Fugitive creates Specialty (driving, B&E, forgery, etc).

Write Fugitive names and Specialties.

Draw box labelled Escape and box labelled Capture.

Decide why Fugitives are "On the Lam".

Fugitives plan their escape.

The Fuzz presents 1st Obstacle (car breakdown, wanted posters, police checkpoints, etc).

### Fugitive Turn

Fugitives describe how they overcome Obstacle and each roll a die.

Fugitives using specialty roll two dice, keeping the highest die.

A result of 5 or 6 = Luck.

Result of 4 or less = Trouble.

For each Luck, put 1 check in the Escape box.

### Fuzz Turn

For each Fugitive who finds Trouble, The Fuzz rolls 1 die.

Result of 5 or 6 = Trouble.

Result of 4 or less = Luck.

For each Trouble, put 1 check in the Capture box.

Based on the turn results, The Fuzz describes what happens next and provides the next Obstacle.

Repeat Fugitive and Fuzz turns until 10 or more checks in either box.

10 or more checks in the Escape box = Fugitives escape!

10 or more checks in the Capture box = the fugitives are captured!

## ONE COLOR SHORT OF A FULL BOX

MEGAN MIZE - [HTTPS://FS.WP.ODU.EDU/MMIZE/](https://fs.wp.odu.edu/mmize/)

Requires:

A box of crayons, color pencils, or pens of a variety of colors

3 to 6 players

Creativity

Play starts with the player whose last name has the same number of letters as the items in the container of crayons, pencils, or pens. In the case of a tie, use first or middle names. They are the first to judge the names.

All other players should select a crayon, pencil, or pen from its container. Each person should invent an outlandish, ridiculous, or otherwise silly new name for the color of the item with the goal to make the group laugh the most.

Once everyone is ready, the names are shared starting to the left of the person judging the current round. The winner receives the item and it is removed from play. The winning player is now the judge for the next round and the other players start again.

Play continues until the container is empty. The player with the most items is the winner.

# ONE LAST NIGHT TOGETHER

TYLER WAYNE DETRICK - @TWDETRICK

Players: at least 3

-2 opposing sides

-1 GM

It's a cold night. You huddle in your trench, mere meters from the enemy. You wait for your signal to attack, but it's been a long time. You start to talk to the humans in the other trench."

Players: Create your soldier. Describe yourself, think about why you're here, why you fight. Your side is a distinct faction, the enemy is another. Decide with your allies what your faction is. Find a way to introduce yourself to the other side. Get to know the enemy. Share stories, drink, smoke, candy.

GM: Keep the conversation going. Ask questions, let the players answer them. Don't control. Only step in if talk is waning or stops being in-character. Narrate occasionally. Distant artillery. Gentle Snowfall.

Without warning, blow the whistle.

The players may point to their target and shout "BANG!" If they shout and point first their target dies. GM rules who shot first (or if both die).

The player doesn't have to shoot, but will still die if shot.

Everyone: describe the aftermath.

Did you kill? Describe the feeling.

Did you die? Describe your last moments.

GM, describe the ending scene.

I wanted to capture the deeply human feeling of war, and intimate interactions that take place in the quiet moments between the gunfire. Each and every soldier is a human that has lived up to this moment and wants to live to the next one, but war seeks to dehumanize those in the sight picture.

# ONE NIGHT - HUMAN AND MONSTERS

## ALLINIC AFLIN

A stormy night,  
Two people,  
One abandoned house,  
One monster.  
Who could it be?

-----

Requirements: At least 4 people, 6-sided dice, pens and small paper.

Pre-game: The gamemaster gives a piece of paper to each player to write occupation, attribute (ATT) and 2 lucky numbers from 1-6 (LN)

Skill: Using ATT, the player will pick one\* skill:

-Offensive: Attack, disable skill,...

-Defensive: Heal, avoid,...

-Supportive: Re-roll, heal others,...

\*GM can create more skills if they're balanced.

-A skill can be used when the player gets the LN.

Monster: Secretly select one\* player to make them a monster.

-The monster has:

+Curse: Upon rolling your LN, GM's next roll will be 1. (Tell the rules beforehand)

\*: Formula: 3 players - 1 monster

In-game:

-Each player has 2 healths.

-Starts by introducing your: Job, ATT, backstory,...

-Then the GM rolls:

+Odd: Bad event\*

+Even: Neutral event\*

-Then the players roll:

+Odd: Safe

+Even: Lose 1 health\*\*

+LN: Safe and you can use your skill.

\*: GM makes up the event's story

\*\*: Bad event only

-Repeat until:

+1\*(number of monsters) player dies (Monster wins)

OR

+All monsters are dead (Human wins)

OR

+After 6\*(number of monsters) events. (Monster wins)

Thanks to all my friends that helped me with the brainstorming.

# ONE SHOT, ONE OPPORTUNITY, DON'T LET IT SLIP

GUILHERME DR - [HTTP://WWW.FACEBOOK.COM/PAPERDICEGAMES](http://WWW.FACEBOOK.COM/PAPERDICEGAMES)

You prepared for this your hole life, and you picked some Good Things along the way.

One

Ally;

Skill;

Plan;

You ain't perfect though:

One Weakness: Something you want to hide.

There are 3 things to face :

Face the world:

The world is unforgiving. Might help, might shit on you. Let's see how tonight goes.

Throw a die. 3-4 You made it.

1-2 Someone is watching over you. New Ally.

5-6 Shit goes bad. Sacrifice a Good Thing, or It Is Over.

Face others:

Others doubt you, or also want it. Tonight you show them wrong.

Take a card. Make that card an Ace.

For every Aly you can increase its value in 1.

For every Weakness you can decrease in 1.

A joker works, but you lose a Good Thing.

Face yourself:

You own it, you better never let it go.

Describe how each weakness helps you achieve your dream. 10 seconds. You lose every weakness you spun. A plan ignores a weakness,

IT IS OVER:

Back to the lab again yo,

You get a new Good Thing and a new Weakness.

Try again. You can do anything you set your mind to, man.

It's always one shot, and there are always more shots.

# ONE STINKY ROOM WITH A WOBBLY TABLE.

BRIAN ASHFORD - OMINOSITY.WORDPRESS.COM

We are Orcs. In Dungeon. Sitting at table. With dice. Playing game in heads.

Cleverest orc is StoryLord. Makes challenging story.

One orc plays Crazy Goblin Wizard. Can cast magic. Choose type. Shadow, Gas, Pain, Falling, Fire or make something up.

Another orc plays Sexy Orc Thief. Can sneak, squeeze, climb and open locks. Can stab.

Next orc can play Fast HalfHuman With Bow and sword. Can shoot and stab. Can talk to Pinkskins.

Rest play Orcs. Strong, tough, mighty, hard, strong and tough. Can break things, cut with swords, stab with spears and roar away pain and death.

We tell great stories of Greenskins hunting, fighting, stealing. Even Heroing sometimes, just for kicks. Enemies are Pinkskins or monsters, other under-people or the Dark Lord and Capitalist Dogma. When Orcs win we get stronger, cleverer, richer and maybe have our own dungeon instead of one stinky room and a wobbly table.

In Story, difficult things need a good plan and a character who Can. If only one of these, StoryLord can say "Roll High!" and player need to roll high to do thing.

\*\*\*

After one hour, adventurers burst into the room and kill all the orcs.

# ONEIRICA - DREAM OR DIE

## DEADBUTSMILING

At first it was just us falling asleep and never waking up. Billions stuck in fantasies or lost in nightmares. Eventually, some of us showed mastery in dreaming and coming back to life. We gathered around the remains of the old world and started fighting back against the dreams, pulling back those we could save. Many minds and lives were lost in a never-ending uphill war.

Then They appeared from beyond the wall of sleep, forcing our/their eyes open and trying to invade our world, through force or subterfuge. The war spilled over.”

You are a Dream Diver - someone who can still wake up and come back. Your D-goggles, mouth guard, and playlist are your weapons and best friends deep under. Each night you try to dream others back into awakening, surviving yours and theirs deepest subconscious.

When asleep, you search and fight for loved ones, friends, random strangers. Every sleeper coming back counts. They're all new recruits.

You've dreamed many things, but your biggest fear are the Nightmare Ones, mysterious alien minds who may have started it all.

There are not many like you left, but you can't and won't give up. The world must wake up again.

Use any mechanic you want. Be creative. If you want to collaborate on making Oneirica a bigger thing, <https://www.reddit.com/user/deadbutsmiting>. Finally, don't forget to wake up - or all is lost... ;-)

# OPERATION DINNER OUT

DONOOGH MCCARTHY - [HTTPS://TWITTER.COM/DONOOGHMC](https://twitter.com/donoghmc)

A black-ops team have a coded conversation in public about that time in Vienna

Pick a name for your agent:

Alex  
Charlie  
Hayden  
Morgan  
Sam  
Taylor  
Val

Also, assign one of the names to The Boss, and one to a recently deceased team member.

Pick a role for your agent <their special ability>

The Leader: charismatic, headstrong <Corporate Speak: ignores court card restriction on Spades>

The Lancer: grizzled, deadpan snarker <Snark: once per game can subvert someone else's detail and ignore

court card restriction>

The Smart One: clever, nerdy <TechnoBabble: ignores court card restriction on Diamonds>  
The Big 'Un: strong, silent <Menacing Undertones: ignores court card restriction on Clubs>

The Heart: balances and manages <Soothing Tones: ignores court card restriction on Hearts>

No-Dealer Blackjack - Keep playing til everyone has stuck or gone bust. The lowest sticking player gets the

bill, going bust means blurting something need-to-know out in front of civilians.

Add a detail to the story for every card. A court card means that the waiting staff are close and the

details being discussed have to be couched very carefully.

The detail corresponds to the suit played  
Hearts: personal entanglements  
Clubs: physical violence  
Diamonds: high-tech gear  
Spades: paperwork

# OPIOID: THE CHRONIC PAIN CLINIC

ELLIPSIS - [HTTPS://TWITTER.COM/USERNAME8974737](https://twitter.com/username8974737)

Make a smaller and a larger group

Smaller group: Private medical practice

Larger group: Patients

Patients make a medical history that also includes chronic pain injurie(s)

Patients are randomly assigned a category:

~Common patient--chronic pain, needs treatment

~Common patient with physiologically dependence--chronic pain and body has become use to the meds.

~Addict--may/may not have chronic pain injurie(s) that need treatment

~Fake--trying sell pills/does not need treatment. May have past injuries

Each patient is interviewed by the practice separately

Each patient explains the origin of their injuries and medical history

Dependents and Addicts must state they've been on pain meds in the past

Fake and Common must state that they've never been on pain meds before

Medical practice discusses the cases and assigns which category

the patient falls into. After categories are assigned by medical practice, each patient reveals their real category.

Patients given points:

+3 points if believed

+2 points faker is labeled common/dependent

-3 Common/Dependent mislabeled and become addicts

Practice points:

-3 fake labeled common or dependent

+3 for correct category

+2 catch fake

I based the entry on my experience working in an actual pain clinic for 3 years now.

## OR ASH TONG

### ARON ZELL - WWW.TOYROCKET.GAMES

Or Ash Tong is a land isolated by mountains on the east and south, and the Great Ocean on the west. Dangers abound in the forests like the Hairy Men, and the terrible Rex; a mutant made of ancient bones. The ruins of Se'tle, Coov'r, and Orland hide wonders but also the ravenous Pale Ones, the metal munching Steel Backs, and the Glow Fog.

One's only safety is in the villages of Humans and Cys; Costal Rence or Toria, green Ug'ne, and busy Olym. These places offer safety, resources, and the cult of World Turners; recipients of the small gift who can now control the forces of Nature.

Or Ash Tong requires a Game Master (GM) and at least one player. The player creates a character by a simple declarative sentence. For example:  
Essa is a dark skinned World Turner and mother.”

Tasks are declared by the player and resolved by a game of Rock-Paper-Scissors played between the player and the GM. Difficulty is set by the GM as to how many hands the player needs to win; Easy: 5 out of 7, Hard: 3 out of 5, Difficult: 2 out of 3, Insane: 1 out of 1.

# ORCQUEST

JACKSON MALLOY - [HTTPS://WWW.GRANDHERESY.COM](https://www.grandheresy.com)

Rampage through the countryside, fighting humies and collectin loot. One of you plays da GAMEBOSS, who runs the game. The rest play da BOYZ. Distribute 7 points between your STATS:

FIGHTIN: Bashin heads

FINKIN: Bein cunnin, bein skilled

FIERCE: Charmin, intimidatin

FEETS: Movin, Sneakin

FWOOSH: Magic, Boss. You can put a 0 here.

Make up a GIFT: e.g., "Biggun," "'Eavy Armor," "Pyro," "Sneaky," etc.

-ROLLIN-

When da GAMEBOSS calls for a roll, you get your STAT worth of d6s. If your GIFT applies, take an extra die. If you have a 0, roll 2 dice and take the worst.

If the highest die result is 1-3, you fail. On 4-5, you get what you want but it goes bad. A 6 you gets what you wanted. Double sixes are extra good.

Some rolls are harder. Da GAMEBOSS'll roll OPPOSITION.

None - Easy, Boss

1d6 - Tricky, Boss

2d6 - Sweatin, Boss

3d6 - ...Boss, Why?

If da GAMEBOSS's highest roll matches or beats yours, drop your highest die. Use your next highest.

-EXPERIENCE-

After, mark 1xp for each of the following categories: Loot Retrieved, Mayhem Caused, Gits Beaten. 5xp earns +1 STAT or a new GIFT.

## OUTBACKIA

RYAN BULLER - [HTTP://TENINGAR.BLOGSPOT.COM/](http://TENINGAR.BLOGSPOT.COM/)

Players are an indigenous clan of hunter gatherers represented by aspects of nature.

Each player selects a unique Aspect and collectively rolls a d8 to overcome threats, drawing strength from their Clan Song, a d6 counter that starts at 3.

Each round Globalization threatens the clan with a d12 roll. Threats can include: Building a railway through sacred land, converting clan members to monotheism, hunting animals to extinction.

Players narrate how their Aspects defend against Globalization. Each narration adds +1 to the d8 roll, up to the total of the Clan Song. The d8 roll and total narrative bonus must match or be higher than the Globalization d12 roll to defend against the threat. Narratives must be unique and new each round.

Success increases Clan Song by one. Rotate d6 counter up one to match. Players now have one extra narrative to modify d8 rolls.

Failure reduces Clan Song by one. Rotate d6 counter down one to match. Players now have one less narrative to modify d8 rolls.

Players must advance Clan Song to 6 then gain a final success to survive Globalization. If Clan Song drops below 1 the clan has been exterminated.

Survival is meant to be difficult.

# PANTHEON: A GAME OF GODS

M PALLADINO - @GAMEMAKERM

Four players embody a growing civilization's Pantheon of Gods.

Remove the aces from a deck of cards and distribute. Shuffle the deck, then make a 5x5 grid of cards. This represents the pantheon's domain. Each card is a region; you are worshipped in regions displaying your suit.

Beginning with the Ace of Spades, each deity tells their story: their origins, icons, values, powers, champions, flaws.

At any time you may snap your fingers, effecting the current story by changing a region. To destroy, roll 1d6 and add your number of regions; if this is above the region's value, flip it face-down. If the roll fails, you cannot interrupt the current tale again. To build, play the deck's top card onto any region. Afterwards, weave these changes into the current story. What occurred? Who is responsible?

Presence is Power. Resolve divine conflicts by rolling 1d6, adding your number of controlled regions.

Whenever a story concludes, add a card to the domain's edge.

When the deck runs out, the pantheon crafts their civilization's collapse together. Flip one of your regions whenever you add to this tale. When you are out of face-up regions, tale ends; your deity is Forgotten.

## PAPERBITS SHOWDOWN

MATTHEW FUGATE - [HTTPS://TWITTER.COM/HELPDESKWARLOCK](https://twitter.com/helpdeskwarlock)

Players get one index card, and they have 5 minutes to draw their character on the card. The player is then given 5d10 to assign to features of their character with a maximum of 1d10. The player rolls each d10, assigning the result as HP to that feature.

Before combat, the DM has 30 seconds per player to draw out as many enemies as they can on post it notes, assigning 1d10 to each of the enemies they manage to create. Enemies must have at least 4 limbs, and one head.

Combat is simple - the player targets an enemy / post-it with one of the features on their index card. The player then rolls their d10 for that feature against the enemy d10. If the player has the higher number, they destroy the post it. If the enemy wins, they do damage equal to their roll to that features HP. Features that drop to zero HP are erased. The player is considered “dead” if all their limbs assigned dice are all erased. Players may choose to heal by affixing the enemy limbs to their index card if they roll a 10 during combat.

This game is meant to be played quickly, with Index cards and post it notes available. Beer / Soda is a plus.

# PARLIAMENT

XAURI'EL ZWAAN - [HTTPS://WWW.FACEBOOK.COM/LASTMINUTEPAN-ICGAMES/](https://www.facebook.com/lastminutepan-icgames/)

Players are members of Parliament, a society of simulated consciousnesses which democratically decide the actions of a robot living in the real world.

Required: One Chancellor and three to five Party Leaders. Leaders each create parties with three policies. Each Leader has a private world which they control and which can be anything they imagine. There is also a public space controlled by the Chancellor which can be anything they imagine. Finally, the robot operated by the Parliament lives in the real world, which should be futuristic but operate according to accepted laws of physics.

Each session, the Chancellor describes a situation faced by the robot. Each Leader makes a speech regarding their party's platform on it.

Each Leader may invite another to their private world. In turn, meet in another room. Describe what happens in your world. Invite the other Leader to make a deal to support your platform.

Finally, one Leader proposes a resolution as to the action of the robot. Leaders will hold a vote on each proposal. If one passes, that is what the robot does. If it fails, another Leader proposes another resolution. If all resolutions fail, the Chancellor decides the consequences of inaction.

## PARTY PEOPLE

JOSH BROCK

The big event is coming up! It's the most festive time of the year! ...Too bad it's your turn to host the party.

You are a small group of...NOT party people. You have, nonetheless, been tasked with hosting the biggest party of the year. Oh, dear.

To play, you will need plenty of "Confetti" (multiple colors of six-sided dice,) and a large "Confetti Bowl."

For each player: Pick two hinderances. Such as "tin ear," "bland palate," "tacky," "weak stomach," and "bad with budgets." Then pick one skill. Such as "eye for detail," "eclectic taste," and "crafty."

Plan your party. As a group, discuss and decide on food and drink, decor, music, etc. When a decision is made, put a piece of Confetti into the Confetti Bowl for each player. Subtract one piece for each hinderance applicable to the decision, add an extra piece for each skill relevant to the decision.

Roll the Confetti! The total is your group's score.

## PAY IT FORWARD

EFFIE MATTESON - WWW.GIRLWITHDICE.COM

A coin and two or more players.

Kindness goes a long way" they said. They also said that it was better to give than to receive. But what if you could do both?

The person with the shortest pinky starts the game by describing a fictional random act of kindness bestowed upon them. The person to their immediate right gives a glimpse to their characters own needs. The first player bestows a kindness\* upon them, with detail. Flip the coin to see if the receiver pays it forward (heads) or halts the kindness (tails) with themselves.

Halting the kindness removes the player from the game. Pass the coin to the next person on the right. They start describing their character, with the person on the left describing the kindness their character will bestow. Play continues counter-clockwise until only one player remains.

In the end? Everyone wins.

Pay it forward.

\*Acts of kindness should be realistic. No grand gestures of throwing money at the problem.

A feel-good storytelling game.

# PEDAGOGY

KEITH STETSON - WWW.HUMANHANDANDBRAIN.COM

You are a TEACHER instructing monstrous CHILDREN how to be functioning members of society. If left to their basest instincts, these children will literally kill people and feast on their remains.

>SUMMERTIME

TEACHER writes down their first LESSON goal. CHILDREN will learn that, and only that. CHILDREN secretly decide what they did during the summer by following their basest instincts.

>BACK TO SCHOOL

CHILDREN tell TEACHER what they did over summer.

TEACHER teaches their pre-prepared LESSON. CHILDREN learn the LESSON exactly.

>NIGHT

TEACHER writes down their next LESSON goal.

CHILDREN secretly decide what they do by following their basest instincts and any LESSONS remembered. To see if a LESSON is remembered, one CHILD flips a coin for each LESSON. Forgotten LESSONS return to TEACHER.

>DAY

CHILDREN tell TEACHER what they did the night before. If CHILDREN followed all the LESSONS taught (remembered or not) they gain a COIN. Otherwise, TEACHER gains a COIN. TEACHER teaches either the pre-prepared LESSON or a forgotten LESSON. CHILDREN learn that LESSON exactly.

Repeat the NIGHT and DAY cycle until CHILDREN have gained enough money to function in society, TEACHER has gained enough money to quit, or EDUCATIONAL SYSTEM collapses under its own bloat.

Based on my experiences as an elementary special education teacher and a certain book I don't want to name because spoilers.

# PERIL

ADAM VASS - WWW.WORLDCHAMPGAME.CO

PERIL:

3 players. Each needs 3 coins.

Each player chooses to play as embodiment of one of three ethereal forces: Hate, Sadness, or Love.

Peering upon earthly peril from afar (ex: war, famine, fascist uprising, social dissolution, the end of days).

The player to your left is your friend, the player to your right is your enemy.

On a turn, the player proposes a utilitarian solution (best for the most people) to the peril relevant to their force, to which each other player must ask one question that must be resolved.

Once each player has proposed their solution, vote. Heads = yes, tails = no. Place one of your coins in front of each player, conceal your votes somehow, then reveal all votes simultaneously.

The solution with most Heads votes wins. If any solutions are tied for most, a consensus cannot be reached and no solution is chosen. The players lose and Peril wins.

this is my first entry to this or any contest, excited to become part of it after having been a fan in previous years!

## PERSEUS V

### BEARD OF BEES

Eighteen years into the voyage to Perseus V and something has gone terribly wrong.

One player is the ship's AI core, potentially damaged and unstable after long years in space. Announce your name and mission.

The other players are crew members, woken from cryosleep. Announce your name, special skill, and what you left behind on Earth.

From a standard deck, the AI draws cards equal to twice the number of crew, plus one.

More black cards means you are BENIGN; more red means you are HOSTILE. Shuffle and stack them in secret.

The AI provides someone a PERILOUS SCENARIO and DUBIOUS REQUEST. E.g. "The cargo bay is burning. Override the airlocks to vent our air reserves."

They take a card and narrate what happens. Red means some harm befalls the mission. Black is a beneficial result. Repeat this step.

Once everyone has acted, one crew can narrate a PERSONAL SACRIFICE to reveal an extra card.

The crew must now decide whether to DEACTIVATE the AI or TRUST it to guide them onwards.

If the AI is deactivated it loses; otherwise it wins.

If the crew trust a benign AI or deactivate a hostile AI, they win; otherwise they lose.

FINALIST

# PHANTASY ISLAND

MAURY BROWN - [HTTPS://LEARNLARP.COM/OUR-TEAM/](https://learnlarp.com/our-team/)

You're at a beach resort. The concierge hands you a scroll, revealing your special power. If you use your power, you help another in real life but lose your dream forever.

Choose a Dreamer:

\*You've sought love, but remain lonely, alone. Here, you're hand-in-hand with your lover, smiling. Power: to cure chronic illness.

\*You've sought autonomy, but family obligations have defined your life. Here, you're unencumbered, free. Power: to guarantee decades of financial success.

\*You've sought financial stability and esteem, but it's eluded you. Here, you're wealthy and influential. Power: to set people free from entanglements.

\*Your awake body is riddled with arthritis and chronic pain. Here, you're running effortlessly on the beach. Power: to remove memories of past trauma.

\*You desperately want a child but it's not possible. Here, a small child runs to you joyfully, clearly your own. Power: to establish mutually loving bonds between people.

\*You suffer from severe PTSD. Here, loud voices don't cause panic, you feel lighthearted. Power: to give fertility and healthy children.

Meet each other and explore Phantasy Island. Tell each other your dream or obstacle. Choose whether to use your power.

Everyone will awaken in 1 hour, their powers lost.

I'd like to thank folks at the Living Games Conference and friends for encouraging me to write one. 200 words is ... not a lot.

## PHENOMENA

EVLYN MOREAU - [HTTPS://CHAUDRONCHROMATIQUE.BLOGSPOT.CA](https://chaudronchromatique.blogspot.ca)

Use a deck of 52 poker cards.

The guide setup a location where strange phenomena occur.

The players say who they are and describe something strange they have witnessed.

When the guide describes something strange, if the players interact with the phenomenon they turns over a card.

If the card is black the guide narrates something horrific, if the card is red something wondrous.

The players can continue to turn cards to interact with the phenomenon.

If they score 21 they make a discovery and the scene concludes positively for them.

If they bust over 21 someone is hurt and the scene concludes negatively.

If they fight or flight they keep their hand and the guide draws cards against them.

If the guide beats their hand without busting 21 someone is killed, otherwise the players narrate the outcome.

When the players score 21, they put a card aside for the final scene, when they bust the guide chooses the card. The game ends when the final hand scores or exceeds 21.

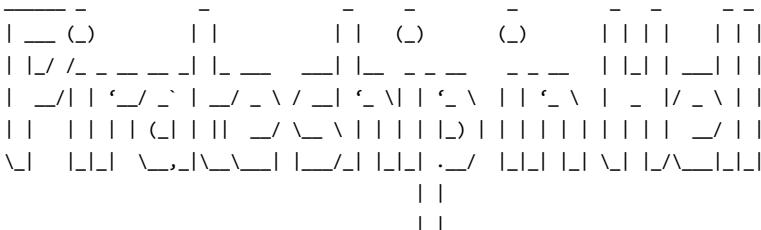
The color that appears the most determines the nature of the final scene (horrific or wondrous).

The players survive if they score 21 and die if they bust.

Thanks to Oli Jeffery, FM Geist, Mabel Harper and Aleksandra S. for they help and feedback.

# PIRATE SHIP IN HELL

NEVERMORE - [HTTPS://EUROQUEST.BLOG](https://EUROQUEST.BLOG)



You play the crew of a pirate ship, sailing through hell to find The Treasure.

Each player is defined by:

- One thing they are great at
  - Three things they are good at
  - One thing they can't do
- 
- Their goal (rescuing a dead loved one/ escaping Hell/ becoming the Devil/ etc.)
  - Their sin/ biggest fear/ weakness

Character/ adventure generation will be interactive. Each player will use an adjective or noun to describe:

- Tone of adventure
- Main villain
- A challenge they want to face
- Etc.

The Referee will then combine these words to produce something coherent.

Random details are similarly crowdsourced (e.g. “The Innkeeper is...” “Tall!” “Rude!” “A monkey!”), but the Referee has the final word on what's admissible.

Ideally the game is played as a one-shot or short campaign, with each character being able to face their sin and get close or reach their goal.

As in any good RPG the goal is to have fun telling a story together.

Uncertain actions are decided by the Referee based on the situation. If dice have to be used it will be by comparing results. Being good at something allows to throw two and choose one. Being great allows to roll three.

A big shout out to /r/OSR for being the best community out there, and to Spaghetti Quester for being the best artist, friend and pasta eater I know :)

# PLAUE

FRANCESCO ZANI

[ The plague spread too fast. Everybody was infected, ]  
 [ the city gates were sealed. You assist those that ]  
 [ remain and prevent the illness to escape the walls. ]

Gather:

- 2-6 players
- Index cards
- Map of a medieval city
- Black markers

You:

- are infected, write on an index card: how is your Skin? Eyes? Voice?
- wear a mask, it makes you (write one): SCARY, TRUSTED, SAFE, WEALTHY

Flash out significant locales on the map,  
 then the sickest between you takes it.

HOME, PAIN, HOPE, FAMILY, AMBITION, UNREST

Write each on a separate index card:

then everybody chooses one.

That's your initial TONE.

Use it to:

- Set scenes and introduce conflict
- Ask each other questions / give answers
- Say how the PLAGUE spreads

[ Good questions: ]  
 [ - What / who was this [place] / [person]? ]  
 [ - What's [at risk] / [at odds with my knowledge]? ]  
 [ - What / who [brought] / [was affected by] the plague here? ]  
 [ - What's really [going on] / [wrong] here? ]  
 [ - What's been done to counteract the plague? ]

Act in turns (when you're up choose one). The PLAGUE:

- CHANGES: Exchange [your TONE] / [the map] with another player.
- FESTERS: Blacken something on [the map] / [your index card].
- EVOLVES: Add something to [your TONE].

[ Play to find out [your end] / [how you evolve]. ]

## PLAY THE FANDOM

### TILDE

[Up to 6 players]

The players pick a fandom, then each one of them write the following features on a different piece of paper:

- 1 main character
- 2 verbs/actions
- 1 location
- 2 objects
- 1 secondary character
- 2 quotes
- 1 mood/feeling
- 1 story ending

+ choose 3 words (peculiar for the fandom) that all of the players will be able to use only one time each.

They fold the pieces of paper and mix them up by category, then each player picks 1 or 2 depending on the category (1 location, 2 quotes, etc.). The players follow the alphabetical order and play as the main character they had picked.

The first one starts telling their story using all the picked features and adding everything they wish. The more detailed the better. If the one who's telling the story names any word of those held by any of the other players, they can interrupt the story and start telling their own, taking into account everything that had already been said as facts. The whole story has to make...some sense!

The player who end up telling their whole story wins!

This game was inspired by "Once Upon a Time". Hope you'll enjoy it!

## PLEASE SILENCE YOUR CELL PHONES

JACK ROSETREE - [HTTPS://VOIDGARLIC.WORDPRESS.COM/](https://VOIDGARLIC.WORDPRESS.COM/)

Read the following aloud: "Monstrosities live beyond these walls. They sense noise and emotion. Silence and temperance is how we survive. That does not mean, however, that we cannot communicate.

Please silence your cell phones. They are part of the game. You cannot set them down, and there is no talking beyond this point except to finish reading this. Using your phone, take 5 photos of your face with a variety of expressions. Your expressions can be wild and exaggerated. No re-shoots allowed.

No speaking. No facial expressions. No gesturing with the hand in which your phone is held. You may only communicate with slow, silent single-hand gestures and by showing the expression pictures on your phone. Anyone making noise or expressing emotion risks the lives of everyone.

Engage in scenes with one another. Introduce yourself to someone new, request assistance with a chore, thank someone for a gift, warn someone about a danger, tell a joke, or any other normally simple social interaction.

There is no talking until the debrief, which happens in 15 minutes. Begin."

Afterward, discuss how successful players were at communicating. Perhaps give a nod for most complex idea conveyed and most silent and deadpan player.

FINALIST

# POCKET TASK FORCE FANTASY MINI

ANDERS ELFGREN - [HTTPS://TWITTER.COM/SREKEL](https://twitter.com/srekel)

Players collaborate as gamemasters, worldbuilders, AND characters - agents employed by "The Guild", a shadowy society striving for power through subterfuge and clandestine missions.

	Strength	Agility	Wisdom	Charisma
Human (Unremarkable)				
Elf	Lanky	Energetic	Shrewd	Pretentious
Dwarf	Burly	Slow	Stubborn	Intolerant
Halfling	Stocky	Limber	Resolute	Affable
Orc	Swole	Athletic	Singleminded	Tactless
Goblin	Scrawny	Quick	Impulsive	Incessant

\* Pick race.  
\* Add/Modify one attribute (two for humans). (Superswole, Kindhearted, ...)

EVERYTHING is resolved like so:

- \* Discuss possible outcomes.
- \* Distribute their probabilities 1-20. (Consider applicable attributes)
- \* Roll D20.

EXAMPLES

-----

Door locked?"

Treasure vault: [YYYYYYYYYYYYYYYYYYYYYN]

Pub backdoor: [YYYYNNNNNNNNNNNNNNNNN]

Lock: Magic/Steel/Wooden:"

Mausoleum: [MSSSSSSSSSSSSSSSSWW]

Crossbow Crit/Hit/Miss?"

Resolute, unstressed, in range: [CCHHHHHHHHHHHHHHHMMMM]

Damage: Killed/Downed/Grazed"

Headshot, crossbow, unarmored: [KKKKKKKKKKKKKKDDGG]

Sneak?"

Limber, distracted guard, dark: [YYYYYYYYYYYYYYYYNNNN]

Weather? Rainy/Cloudy/Sunny"

Northern climate, autumn: [RRRRCCCCCCCCSSSS]

Stronghold type? Encampment/Cave/Tower"

Goblins, cold, mountainous: [EEEECCCCCCCCCTTTTTT]

Guard count?"

Encampment, night: [011112222222233334]

Where's the guard? Relaxing/Patrolling"

Lazy, rainy: [RRRRRRRRRRRRRPPPPP]

Initiative"

Slow, surprised: [11112222333444455555]

Initiator: [44444555566666777777]

Aim for: DETAILS, BELIEVABILITY, VARIETY, CONTEXT.

Ask questions + Roll D20 = Figure out world & NPCS!

Who's the guard? Drunkard.

Why? Far from mommy.

Why? On raiding contract.

Where? ...

=====

Your first mission:

A goblin wizard is researching a promising potion recipe. Steal it - unnoticed!

=====

This is based on the RPG "Pocket Task Force" I made with my two friends Ola and Victor about fifteen years ago. I converted it to a fantasy setting and got it down to 200 words! We've played and showed the original PTF to at least 50 people and generally got great response, and I think PTFFM transfers the most important parts and should work quite well. :)

I had a lot of fun doing this - writing and editing down to 200 words is a lot like optimizing code, change two words here to one word - same meaning but less words!

Thanks goes out to the people who gave feedback! Ola, Victor, Alex, Rikard, Karl, and Fredrik! And to the synonym tool at [thesaurus.com](http://thesaurus.com) :D

# POLITICALIA

MORGAN GOODRICH

Overview:

Players running a government with a GM (government figurehead) or GM-less (players as peers).

Aptitudes:

Aptitudes are resource pools that represent strength/power/clout in a political sector.

The aptitude groups, Moral and Corrupt, each have 4 aptitudes. Each aptitude is complemented in the opposite group.

Moral - Corrupt

- - -

Constituency - Gerrymandering

Whip - Lobbying

PR - Spin

Seniority - Bureaucracy

Character Generation:

Spend 13 points in each aptitude group.

Gameplay:

Turns are in order of Seniority.

Make a valid argumentative point with 1 roll per turn. GMs (if applicable) introduce talking points and moderate.

Using Moral aptitudes increases that aptitude pool 1 point and decreases another moral aptitude pool 1 point.

Using Corrupt aptitudes decreases that aptitude pool 1 point and increases another corrupt aptitude pool 1 point.

These rules apply after all rolls.

Rolls are opposed between initiator aptitude and defender's same or complement aptitude.  
(ex. One opposes another's Seniority with Bureaucracy -or- Seniority)

Dicepools are the sum of a single aptitude pool and its complement.

Die values 4-6 are successes. Most successes wins. Nobody wins ties.

Winner moves 1 point from loser's lowest aptitude pool to their same aptitude pool.

When any aptitude pool hits 0, that character leaves play.

This RPG was partially born out of the idea of having politics as the main genre. With the recent (past few months) mass social media debates on politics and regulations, I also feel that this RPG can help be a tool to discuss such issues in a more constructive manner.

I would like to thank /u/wthit56 for the help provided in polishing this final entry.

## POLLICE VERSO

MATTHEW TERRY

You are a gladiator, together, a Ludus.

Describe your equipment and style. What foreign battle or local crime caused them to become a gladiator, damnati, or noxii? Detail how you respect any Gods, your placement in the Ludus and Roman society.

Rank these attributes, 1 to 3.

Power: physicality, violence

Presence: charisma, manipulation

Prestige: class, politics

Resolving challenges: roll 1d6 + attribute + spent Denarius. A 5+ indicates a success with a cost (complication, tragedy, wounding) a 7+ indicates a complete success.

Play begins in the Colosseum. One Gladiator faces challenges while the other players take turns as the editor and present challenges. Colosseum challenges are combats, theatrical battles, beast hunts, naval engagements, chariot races, religious ceremonies and public executions. Conquering a challenge earns Denarii per Presence.

After addressing all challenges, another Gladiator enters the arena until their stories are told.

Repeat this cycle in the Ludus. Challenges here are rivals, politicians, patricians, lovers, slavery, and the false fleeting hope of freedom. Handling a challenge earns Denarii per Prestige. Challenges against other players take their coin.

Taking wounds greater than Power courts death.

Manumission costs 20 Denarii, munificence 40.

# **POST MORTEM**

**CHOBBIE PROBBIE - WENGIFFORD.TUMBLR.COM**

Once you loved someone. Now, they are lost, wandering, maybe, but not gone.

Decide who will play the HUMAN and who will play the GHOST. The HUMAN speaks candidly, out loud, about their life and their love for the GHOST. The GHOST may respond with no more than ten words at a time, typed or written out.

Questions for the HUMAN:

Why did you love the GHOST?

What couldn't you tell them while they were alive?

How has the world around you changed since they died?

Questions for the GHOST:

Why do you love the HUMAN?

What have they forgotten about you?

How has their world stayed the same since you died?

You do not need to always answer a question, but they should guide your play.

When the HUMAN has answered all three questions, they move on. Tell the GHOST how.

When the GHOST has answered all three questions, they move on. Tell the HUMAN nothing.

We are at [twitter.com/user/nightmareeyes](https://twitter.com/user/nightmareeyes) and [twitter.com/user/birch\\_pine!](https://twitter.com/user/birch_pine)

## POWER DYNAMICS

JONATHAN SYSON - @JRSYSON

Sit down with a friend - across a table from each other. You need ten counters and a d10.

The two of you are in a relationship. Roll a d10 each. Whoever has the higher number has the power in the relationship. That person alone decides the nature of the relationship, and why they have the power. If you rolled the lower number, you cannot engage here.

The person with power begins with six counters, the person without begins with four.

The person without power describes a grievance. "You stay out too late," "you don't do the washing up," "your drinking is a problem."

Roll a d10 between you. If it is lower than the number of counters that the person in power has, they physically take a counter from the person without power. If it is higher, the person without power sets one of their tokens aside.

If you wish, you may role-play the argument, with the 'winner' of the argument being the one who moved the token.

When the person without power has no more tokens, roll a final time. If it is higher, they can narrate leaving, as dramatically and cathartically as they want; otherwise, they may not.

# PRESSURE BUILDING

## PSIONIDE

A great dam has been built in Lockinge, vast and beautiful.  
A great conflict is brewing because of it, deadly and horrible.  
Two players, the Royal and the Rebel, will soon meet.

When the game calls for descriptions and you comply, add 1d6 to your pool.

Royal!

Describe yourself.

Rebel!

Describe yourself.

Describe how the dam saved the kingdom and how it was made.

Describe how the dam murders your people and butchers your culture.

Describe your greatest weakness and what you're willing to sacrifice.

Describe your greatest strength and what you refuse to give up.

Describe the vast resources at your disposal and how you prepare.

Describe who supports you and who rallies to your cause.

Describe how selfish the Rebel is and how love drives you.

Describe how ruthless the Royal is and how love drives you.

Royal, describe where your armies meet.

Rebel, describe how you meet.

Together, play out your final confrontation.

When the conflict is at its climax, roll your pools once.  
Roll two sixes and your adversary doesn't survive the encounter.  
Finally, the one with the highest total becomes Ruler.

Ruler, dead or alive, describe the truth about the dam built in Lockinge.

Shoutouts to AnavØs Mitchell, Gregory Porter, and TheOtherMe.

## PRETERNATURAL

WILL SOBEL - [HTTPS://TWITTER.COM/WORDSWRITEWILL](https://twitter.com/wordswritewill)

**Preparation:**

The Monster writes down a Hidden Number (1-6) and creature with weakness (Vampire/fire).

Hunters take 4d6 Weapons of any color. The Monster takes a black d6 for each Hunter.

**Investigate:**

The Monster describes a crime scene. Hunters roll their dice to investigate.

Each result that is within 1 of the Hidden Number, The Monster describes a Clue.

Each result that equals the Hidden Number The Hunters get a Bonus Die.

Each other result, The Monster gets a black d6.

Hunters may guess the Hidden Number and Monster type. If correct, move to the Fight Scene. If incorrect, The Monster gains a black d6.

**Fight:**

The Monster assigns each Hunter a number. Hunters distribute Bonus Die among them.

The Monster rolls their dice. Hunters get one die with their assigned number. The

Monster gives Hunters any dice with the Hidden Number.

Hunters attack in whatever order they want. Each result of the Hidden Number becomes Locked.

Repeat these two steps until a Goal is fulfilled.

**Goal:**

Hunters win: Locked dice equal to the amount of black dice. Locked dice with a color matching a weakness counts twice.

The Monster wins: all black dice are assigned.

If you can make an argument for how your die color is a weakness, go for it. If you picked yellow and think it's garlic and you're fighting a vampire - that's a weakness in my book.

# PROMQUEST

HAN TAUB - [HTTPS://TWITTER.COM/MERCUTIOES/](https://TWITTER.COM/MERCUTIOES/)

This is the moment of truth. This is PROM. Complete your chosen promquest and make this the best night ever!

Pick a teen name. Distribute 10 points between your attributes:

JOCK

COOL

NERD

STYLE

REPUTATION

Describe your outfit.

Describe two chaperones. One shoud be someone's mom.

Select a promquest:

CRUSHQUEST - tell your crush how you feel.

REGICIDE - become prom queen.

PROMVENGER - someone's trying to ruin prom and it's up to you to save it.

GET TURNT - get everyone as fucked-up as possible.

Draw 3 6-section clocks, labeled TIME PASSES, GENERAL ROWDINESS, and CHAPERONE SUSPICION. When you fail a roll, mark a section. If one of them fills up, prom is over!

Draw an 8-section clock, labeled the QUEST CLOCK. When you succeed at a roll, mark a section. When full, you've completed your promquest!

When you do something RISKY, DIFFICULT, or SUPER COOL, decide which attribute you're using and roll a pool of d6 equal to the number of ability points you have. If all dice show 3 or below, you fail. If at least one die shows a 4, you succeed! Add a bonus die if you can convince the PM (Prom Master) that you deserve it.

## PROXIMA

J. WALTON

PROXIMA

Your character works on a space ship in a fairly mundane far-future, where life isn't that different from what it is now. Give them a name or callsign and daydream about their background, personality, and day-to-day existence.

Pick one of the following kinds of experiences from your real life and post about it on social media, as if it was something that happened in your character's life: WONDER, DISAPPOINTMENT, PLEASURE, DOUBT, BURDEN, HEALING, GUILT, MEMORY, COMPANIONSHIP, or REVELATION.

Label each post with "PROXIMA" and then the date, but run all the numbers together Year+Month+Day+Time, like "201805270908." Feel free to tag a few social media contacts and link to the game's rules, in case they want to participate.

In the fiction of the game, these messages can take a long time to reach other people, due to the vastness of space. So whenever you get around to it (even if it's weeks, months, or years in the future), make a new post. Feel free to respond to the PROXIMA posts of other players. You always play the same character, but allow them to grow and change over time.

Inspired by "One Missed Call" by Caroline Hobbs.

# **PSYCHIC CHILDREN ON THE RUN FROM DANGER**

**MICHAEL BRANNAN**

You are a PSYCHIC CHILD, the result of some unethical experiments. You and some of the other children have BROKEN OUT and are on the run from menacing agents who track you down.

Choose a PSYCHIC SPECIALTY - Telekinesis, Telepathy, Pyrokinesis, etc.

Decide what you REMEMBER from BEFORE - A treehouse, a book, a sweet treat, and other such things.

When you must use your powers, predict what the next card drawn from a deck of playing cards will be.

If your card is the same COLOR, your power does not harm you.

If you get the SUIT right, you have little control over your power.

If you get the RANK correct, your power bends to your will, and you may do one thing with it as you choose.

If you guess the card EXACTLY, you AWAKEN. Your power dictates the course of the scene.

If you FAIL completely, you are stressed. Place the card in front of you, and if you have ten cards you are EXHAUSTED, and may be captured!

You must follow your MEMORY to find a SAFE PLACE. When your memory relates to the challenge before you, you may draw THREE cards and choose ONE. Good luck, children.

# PUBLISH OR PERISH

JAMES ILES - UFOPRESS.CO.UK

The 23rd Multinational Medical Symposium has begun, but a spreading pathogen threatens the future of global healthcare...

Each player gets a card and a pawn. From high downwards, say your name, field, and quirk.

Lowest card? You're sick.

Build the Disease Track: 5 facedown cards.

ALWAYS:

When sick: Put your pawn on first track card.

When on a facedown card: Flip it and describe that step's symptoms.

EACH DAY: Sick pawns advance a card. Those already at the end die.

Everyone picks one:

- RESEARCH: Draw a card. Describe your findings.

- TREAT: Discard a card whose suit matches the track. Move someone's pawn back a step, say how you help. If the card's 7+, you're sick.

- COLLABORATE: Swap hands with someone. Keep a card and swap back. If one was sick, both are now.

- PUBLISH: Play a card faceup and gain 1 prestige. If its suit matches the track, you're sick.

- CURE: Secretly look at the entire track. If your hand plus PUBLISHED cards forms a poker hand better than the track's, you find a cure; gain 5 prestige and everybody can TREAT without discarding. If not, discard your hand.

AFTER 7 DAYS, most prestige is celebrated; dead are mourned.

Based on my experiences watching my colleagues get very ill at a global anti-Malaria symposium - along with observation of the perverse incentives in academia that can pit career advancement against saving lives.

# PUPPIES

GIULIA CURSI & -SPIEGEL- - [HTTPS://WWW.FACEBOOK.COM/NENHIRIL](https://www.facebook.com/nenhiril)

Every player takes 10 tokens and creates a Puppy by following these steps:

- Chooses a name.
- Describes why their Puppy is adorable, wild and human. All three options must be chosen.

In turn each player will be the World, and they have to follow this list:

- Frame a scene.
- Describe a mysterious place.
- Play every secondary character, but not all secondary characters can talk with puppies, so they'll use other kinds of communication.
- Spend 1 token to describe something frightening.
- Close the scene.

## Puppy Moves

When a Puppy explores the environment, describes how they do it and spend 1 token. The World will add details to the environment.

When a Puppy physically interacts with another Puppy, spend 1 token and describe a body detail of the other one.

When a Puppy helps someone, they spend 1 token and the World describes the outcome.

If you didn't activate the move you can spend 2 tokens to steal the role of another player and describe the outcome of a move.

End

At the end of a scene every player (except the World) will add a new detail to their Puppy.

The game ends when the tokens are finished.

## PUPPY POSSE

JACOB WOOD - [HTTP://WWW.ACCESSIBLEGAMES.BIZ](http://WWW.ACCESSIBLEGAMES.BIZ)

Who do you call when...

- \* A shipment of sharks spills into a pond in the park?
- \* Mayor Gooseberry's prized goose gets stuck in a tree and can't get down?
- \* Captain Tipper's ship gets lost in the fog?

You call the Puppy Posse!

Lead by Sarj, the Puppy Posse are an elite team of pups who help protect the citizens of Bay City. Each pup drives a cool car and has a bag of awesome tricks to help them save the day whenever there's trouble.

Puppy Posse doesn't care about things like taking damage, tracking equipment, adding bonuses, etc. It's a storytelling game designed to help children ages 4+ learn to tell stories using dice.

### HOW TO PLAY

Each player names their pup and picks a cool car. Sarj, the Game Master, comes up with a problem to solve. He asks each pup in turn to roll dice and tell part of the story. Play continues until the mission is complete.

Roll 2dF (two Fudge Dice).

- ++ Something amazing happens
- +0 Something good happens
- 00 No significant outcome
- 0 Something bad happens
- Something terrible happens
- +- Something good happens, but something bad also happens

Thanks to my wife and 4-year-old son for helping me playtest this game. We used it to rip off his favorite puppy-themed TV show, and he had a great time.

Keep an eye on <http://www.accessiblegames.biz> for a more complete version of this game within the coming weeks.

# PUT AWAY CHILDISH THINGS

STEPHEN MORFFEW - [HTTPS://STEPINTORPGS.WORDPRESS.COM/](https://stepintorpgs.wordpress.com/)

You are a teenager, chatting with classmates after school. You deeply love something that you're sure is only for children. You don't know anyone who shares your passion.

Pick your passion, keep it secret.

3 or 4 players, pick from:

- \* those studded building blocks
- \* that friendship cartoon

5 or 6 players, add:

- \* that colourful martial arts super-team
- \* those funny animal comics

More players, add:

- \* dinosaurs
- \* that tabletop game with dragons

These things are childish and uncool. It's cool to hate them now, but acceptable to admit you liked them when you were a child.

You want to:

- \* talk about your passion as much as possible;
- \* find someone who shares your interest;
- \* prove you're cool and adult.

You must:

- \* disparage childish things in conversation;
- \* mock anyone whose passion is revealed publicly, even if you share it.

You can:

- \* discuss how you liked passions in the past, but, you know, intellectually;
- \* probe how others feel or felt about passions.

Secretly gain points:

- \* coolness, by disparaging any passion, even yours;
- \* satisfaction, by mentioning your own passion positively;
- \* participation, by mentioning another passion positively.

You win if you find someone who shares your passion.

You lose if someone mocks you when your passion's revealed.

Thanks to Alberto Muti for alerting me to this contest, telling me to enter it, writing a game that inspired my creativity to do just that, and on top of all that for providing great feedback on the earlier drafts. Thanks also to Michael Duxbury and Emily Savidge for their useful feedback.

## R&J :D / :(

JESSICA CREANE - [HTTPS://WWW.JESSICACREANE.COM/](https://www.jessicacreane.com/)

R&J is a two-person, multi-day RPG based on Shakespeare's Romeo & Juliet, which takes place over the course of five kind of imbecilic days in which R&J meet, elope, and needlessly poison themselves to death.

Day 1: Ask a random stranger you have a crush feeling about to play R&J with you. Co-author a sonnet to test compatibility. Good? Trade phone #'s and arrange tomorrow's wedding vows: a silly or serious investment outside of everyday routines that is personal to the players; ie "we both freaking love Ke\$ha. We will freaking dress and speak like Ke\$ha all day."

Day 2: Enact vows. Regularly text your partner updates.

Day 3: Create a public declaration of love in support of your partner, who's been banished from town for killing your cousin. Text them photos.

Day 4: You're temporarily poisoned. Don't contact your partner for 24 hours. Give up something else you love for 24 hours, too; you are comatose.

Day 5: Your partner thought you \*actually\* died and poisoned themselves for real. Write their obituary and text it out in tribute to your love.

Epilogue: All love stories come to an end. Delete your partner's contact info.

## **RAMBLE**

MICHELLE NICKOLAISEN - [HTTPS://TWITTER.COM/\\_CHELLESHOCK](https://twitter.com/_chelleshock)

Every player is a friend and you're embarking on a road trip together. To start, name your character and say why you're going on a trip. Then, discuss the tone you're aiming for - whether that's campy, moody, comedy, or something else.

Each round, every player rolls 1D6 to get a prompt for part of the trip. You decide what happens together - the person on your right must be involved, but anyone can join.

You found:

1. Cryptid (What do you see? How does it change your worldview?)
2. A strange community (Are they welcoming? How do you know?)
3. Something to destroy (Why did it need to be destroyed? How do you get away?)
4. Something to free (What told you it needed to be freed? How do you free it?)
5. A party (What's happening? Do you join?)
6. Dead end (What's it like? How do you return to the road?)

When a roll is repeated, you can re-roll, build on the previous answer, or introduce a new answer.

The game can go indefinitely, but everyone must take at least two turns.

End of game questions:

Are you going home or staying elsewhere?

Why?

How have you changed?

## RAMBLIN' MAN

### CHE PIEPER

One player is the Stranger, the other the town.

Together, create six townspeople, each with issues to resolve. Decide who the Stranger is-- scam-artist, politician, missionary, all that matters is they're selling something.

Turns 1-6: a different Citizen confronts the Stranger. Play the scene to a climax, then roll two dice.

If...

...The Stranger can pitch their project as a solution to the Citizen's problem, roll another die and drop the lowest.

...The Stranger can base their pitch in something they've said to another Citizen, roll another die and drop the lowest.

...the Stranger's pitch contradicts the Citizen's worldview, roll another die and drop the highest.

...the Stranger's pitch contradicts to something they claimed earlier, roll two additional dice and drop the highest two.

1-6	They don't trust the Stranger.
7-9	They're uncertain, but buying.
10+	The Stranger wins them over.

Turn 7: An Authority figure arrives. There is a final judgement. Play to climax, then roll three dice.

If the townsfolk are...

...Suspicious, drop highest.

...Supportive, drop lowest.

...Uncertain or Tied, drop median.

1-6	The Stranger flees town.
7-9	The Stranger's plan succeeds.
10+	The Stranger feels sentimental, and settles down among friends.

Inspired by the grand tradition of stories about Salesmen-- Big Fish and Music Man particularly.

# **RDADAPDADAG**

**STEPHEN KARNES**

Needed:

- 1d10
- Paper
- Scissors
- Paints and brushes or crayons
- Glue
- Pile of collage elements
- Timer

RDADAPDADAG takes place in 5 phases over as many rounds as you want.

Before beginning a round, choose roles:

- Muse (x1)
- Critic (x1)
- Everyone else is an Artist

PHASES:

1. Name your artist.
2. Muse assigns you a color.
3. Everyone decides round length. Muse sets timer for round.
4. Artists draw until Muse intervenes. As often as he or she likes, Muse rolls 1d10 and consults the Inspiration Table. All artists complete task, then continue drawing until Muse intervenes again. Stop when timer ends.
5. Artists each roll 1d10 and use exact number of words to create title.
6. Critic judges two best, they become Critic and Muse for next round.

INSPIRATION TABLE:

1. Muse's Choice
2. Rotate paper 180°
3. Cut paper vertically, switch sides, glue together
4. Add collage element (Muse chooses randomly)
5. Trade papers counterclockwise
6. Trade papers clockwise
7. Rotate paper 90° counter-clockwise
8. Rotate paper 90° clockwise
9. Cut paper horizontally, switch sides, glue together
10. Change color (Muse chooses randomly)

## RECALL

VERNON WONG - HTTP://VK-WONG.COM/

2 players

A deck

Pens

Paper

A message echoes. A distant reply. Perhaps a hope.  
 Each needs what the other has.  
 Neither knows who the other is, but do what they must.

=====

Extract from a deck of cards a stack of Aces(1), Twos, Threes, and two Fives.  
 Shuffle this stack together.  
 Deal five cards from this stack to each player; set the remainder aside.  
 Cards represent energy, materials, fuel, etc.

Players begin 18u apart.

=====

Define u. A mile? A league? A light year?  
 Define a turn. An hour? A day? A decade?  
 Define player characters. Bandit impersonating a savior? Distress beacon as bait?

Each turn:

- Both PCs may play one card and move up to that many u forwards or backwards.
- Black cards are memories. Red cards are obstacles.
- Both PCs create a respective entry in his/her personal journal; frame the scene or tell an anecdote.
- Communicate. Or don't.

Continue until at least one player empties his/her hand.

If PCs do not meet, resolve the story.

If PCs meet, reveal PCs and resolve the story.

If a contest/fight occurs, each player may play one card. Higher wins.

One more entry, then share journals.

Inspired by every single time those FTL distress beacons turns out to be a lurking pirate. But what else can we do with a rendezvous?

# RECONSTRUCTION

RICH WILKINS

\*Pre Game\*

Each player should take between 20 and 40 pictures on their phone. These could be of people, of things, of anything really. Take these all around the space where the game is being played. (Or you can just play with the pictures already on everyone's phone)

\*The Game\*

Everyone close your eyes. Now wake up! No one remembers what happened, but something has happened.

Youngest player rolls a d6, then counts backwards that number through the pictures on their phone. The first picture is who the player was, an occupation etc... The player can elaborate. All players do the same.

The second roll for each player, the pictures are now a bad thing that happened, a problem that must have befallen the group.

The third time roll for each player the pictures are of the solution. Figure out how the group survived or overcame the dilemma.

Continue until the story ends.

I have been thinking about games that could be played in public places, and I think this one would be more fun at a bar, or restaurant etc... I hope you enjoy.

## RED TREACHERY

### JOSEPH CRANE

The Red Lady calls from inside the mountain. You and your friends hear her screams during the night. The other children don't. Together, find answers at the mountainside.

Describe why you choose to investigate.

In secret, choose a friend you want to PROTECT.

You find an opening. As you descend, it collapses behind you. FIND AN EXIT. The Red Lady watches from the dark, singing temptations through her unhinged jaw.

Sentient traps, gruesome puzzles, and unfathomable magics scar the underground city.

You start with 2 Fear.

When doing something difficult, roll d6 equal to your Fear. If throwing someone, roll d10's instead.

If you roll any 1's, everything worsens; you gain one Fear. Otherwise, you succeed.

If you roll two or more 1's, the Red Lady crawls from beyond, her jaw twitching sporadically.

Either

You are TAKEN by her.

Or

If a friend succeeds on a roll to throw another friend towards her, they are TAKEN in your place.

Those TAKEN become the Red Lady and may speak through her in temptations, trying to make players betray each other.

If two remain, and one PROTECTs the other, they escape the cavern together.

Else, only one can escape alive.

To play this the GM will probably have to prepare some content for the players to explore. Don't expect betrayals to come immediately, they are the payoff after building up in tension over the course of the session as players discover their characters. This game requires good players and a good GM. For the lazy GM, you can just Frankenstein together dungeons from Dungeons and Dragons modules to create the underground city quickly. Be sure to reward player ingenuity.

# REINCARNATION STATION

## LIZ BARLOW

The players are all reincarnations of the same person (except the Train Attendant) who return to the same train station between lives. They meet, they board the train, and they depart to be reborn. The order that the players have entered the room is the order the lives were lived. Each player decides what sort of incarnation they want to represent.

One person is the Train Attendant, they make sure everyone is present, boards the train, and gets off at the appropriate stop.

**Meeting:** While awaiting the train, everyone establishes key moments in their lives by reminiscing over their incarnation, this informs each other of the lives lived.

**Boarding:** The incarnations will offer advice to each other as the train begins to leave, pulling from their own experiences to comment on those of their fellows.

**Departure:** Each incarnation leaves, starting from the first incarnation and moving forward. When departing they share what they have learned, followed by stating a goal they have for their next life, influenced by the advice they've received.

# RELATIONSHIP: INTENSE

ALEKSANDRA SONTOWSKA - NAKEDFEMALEGIANT.PL

Without Muse his art is nothing, but she wants to be more.

Gather:

Artist: 10 dark tokens, Muse: 10 red tokens, purse. Extra red tokens.

Choose1 for each:

Artist-vision: [biblical, deformed, abstract, wild, ascetic, morbid].

Muse-trait: [vulgar, gorgeous, attentive, aristocratic, open-minded, playful, naive].

Artist's Petition: ask Muse to do something daring for your art. Put dark token before her. Negotiate.

If she says:

YES: she gives you red token in exchange and puts dark one into her purse;

NO: keep your token. She draws 2 tokens from her purse, 3 if any trait was invoked:

if any is dark, she hesitantly agrees and chooses [artist-trait] for him.

Artist-trait: [starving, eccentric, melancholic, raging, substance abuser, careless]  
if all are red, Artist chooses [muse-trait] for her and it's her turn to Petition.

If she agrees, she adds [artist-vision]

Muse's Petition: ask Artist to do something that: makes you happy/ improves your living situation/ helps with your own art or work.

If he says:

YES: he gives you dark token.

NO: choose1:

get an extra red token and he chooses [trait] for himself  
forgive him: take 2 red tokens.

Then: his turn.

Game ends when you can't see other as your Muse/ Artist.

To all my mentors. Thank you.

# RELUCTANT COMPANIONS

## KURT NAILS

Two player RPG of forced companionship.

Each player/character writes characteristic descriptions (numbered 1-6), gains 2 empathy, 5 health and 5 spirit.

Characteristic	Result (affect)
1- worst	Harm (- 1 health)
2 Negative belief	Failure (- 2 Spirit)
3 Hatred of companion	Impending doom (- 1 Spirit)
4 Positive belief	Progress
5 best	Success (+1 spirit)
6+ Fanatical	Chaos (- 2 health, -1 spirit)
0 health (dead)	
0 spirit (no combined result)	

Play six scenes:

Investment (threat that brings them together)

Travel (environment)

Conflict (detractor)

Location (Enter)

Barrier

Goal

Describe the scene, requirement for success and action taken.

Each player rolls a d6.

Any player can subtract 1 empathy to modify a companions die by 1 (if agreed). How does your character help?

Use dice to determined combined or solo result/s and displayed characteristic (use table).

Combined- Apply the affect to both characters

Add both dice for result or Subtract one die from the other for the result or if the same number remove one of the die for the result

Solo- Separate result and affects for each character die.

Describe result/s.

Apply affect.

Keep playing the scene until a success is gained. The final scene requires 3 successes to win.

Two player GMless RPG, inspired by the unlikely duos of Game of Thrones. Two characters must overcome their hatred of each other to survive.

# RESOLVE

AARON MELOCIK - [HTTPS://GITHUB.COM/STERLINGVIX](https://github.com/STERLINGVIX)

Gather:

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>- 5-6 Players</li> <li>- Dice</li> <li>- Notecards</li> </ul> | <ul style="list-style-type: none"> <li>- Pens</li> <li>- "X" Card (<a href="http://tinyurl.com/x-card-rpg">tinyurl.com/x-card-rpg</a>, John Stavropoulos)</li> </ul> |
|--|--|

--> --> --> --> -->

Your Team is concluding a one-way journey. Together, select your destination, like:

- Far beyond sight of the Quarantine Barrier.
- A distant colony, half a lifetime's journey away.
- A savage land, abandoned by honor.
- The Titan's Disc, perpetually circumnavigating at impossible speeds.
- An enclave for refugees, straining against uncertainty.
- A tower to heaven, swallowed by the earth.

Take turns answering each question:

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>- "My expertise is..."</li> <li>- "I joined the Team because..."</li> </ul> | <ul style="list-style-type: none"> <li>- "I'll often silently..."</li> <li>- "I rely on (Teammate)..."</li> </ul> |
|--|---|

Each Player:

- claim one unique Number, from 1-6.
- roll for a Descriptor Word from each list, rerolling duplicates. These define your narration's tone.

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>- Curious</li> <li>- Delightful</li> <li>- Funny</li> <li>- Inspiring</li> <li>- Perfect</li> <li>- Reassuring</li> </ul> | <ul style="list-style-type: none"> <li>- Confusing</li> <li>- Grim</li> <li>- Menacing</li> <li>- Surprising</li> <li>- Tragic</li> <li>- Worrisome</li> </ul> |
|--|--|

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Play includes:

- Denizen Events, whenever a creature is encountered.
- Outcome Events, whenever a Character takes action and the outcome is uncertain.

During an Event, roll. If the die's result matches:

- no Player's Number, the current Narrator continues.
- your Number, you become the Narrator.

The Narrator resolves Events by selecting one of their Descriptor Words.

- Say "The (Denizen / Outcome) is (Word)."
- Continue narrating until the next Event.

--> --> --> --> -->

To begin: roll a Denizen Event.

I'm interested in cooperative gameplay and collaborative storytelling. I set out to design a portable game with a high degree of randomness, but which always included choice. I want every person playing Resolve to feel empowered to advance a complex, meaningful story with struggle, loss, and triumph. I dedicate this game to Dan Deschenes, my DM / Storyteller / great friend for the last 18 years.

# RETAIL

LINUS CHAN - WWW.LINUSCHAN.NET

Welcome to new employee orientation at [INSERT FICTIONAL STORE NAME HERE]. Before we begin, please write down your name on the provided name tags and introduce yourself to the group. First say your full name, your age, how long you've worked here, and what you would eventually like to do instead of working here. Players may optionally choose to be friends, enemies, family, acquaintances, or none of the above.

Once you've all been acquainted, choose a player to go first. When it's your turn, choose a scene below and flip a coin. The coin flip determines whether it's a good (heads) or bad (tails) outcome for you. Anyone may contribute, but they act as supporting characters to the current player's conflict.

- Someone took something off the shelf and put it into their pocket.
- An ex of yours notices you and starts walking over to you.
- The boss calls you in for a "conversation."
- Something is malfunctioning in the store. Fix it.
- Weird customer at register.
- Angry customer at customer service.
- Coworker no one likes provokes you.

Continue until everyone has gone once. Then, everyone flips a coin to determine how their day ends. Narrate appropriately.

# RETROTASTIC 8-BIT ADVENTURES

JUSTIN ANDREW MASON - [HTTP://PATHSTOADVENTURE.COM](http://PATHSTOADVENTURE.COM)

In the video game universe, only the bravest heroes shall triumph!

## PLAYING

A deck of playing cards and three coins with heads and tails sides are needed.

This is a cooperative storytelling game. One player is the DIRECTOR who creates the plot and stage for the story. Other players assume the roles of characters in an 8-bit video game world and take turns acting out their part.

The KISMET mechanic decides the outcome of story-altering decisions made by characters. The player shakes all three coins in their cupped hands then tosses them to the tabletop. A player can make one KISMET toss each turn.

- \* 1 head = failure without consequence.
- \* 2 heads = success.
- \* 3 heads = heroic success.
- \* 3 tails = utter failure with consequence.

Stories are set into stages of about 10 actions per player. At the end of each stage players draw one card and add that number to their SCORE. Face cards count as 10, Jokers count as 20. For each 20 points added to total score, players get one REPLAY that can be spent to redo any KISMET toss.

At the end of the story, any remaining REPLAYS can be saved for the next story.

Use your favorite retro 8-bit video game for story and character theme ideas. Mix and match!

# RETURN

## CAITH

Requirements: Two d6 dice.

Alan brought you along as usual on his Pickup Truck. He left in secret to pick up his Daughters Birthday Gift. As Sallies Doggies, you can already feel and smell the happy air all around.

Until Alans tire pops that is. As the Car veers off Road, fear strikes you and you must make the jump off the back of the car.

Roll a d6 to determine how well you jumped off. The value rolled is now your agility stat.

While you land on the ground, you can hear the crash behind you.

And there he is, Alan, stuck in the car. All he makes are groaning noises. Clearly you should pull him out of the car. Roll a d6 to determine how well you pull him out. The value rolled is now your strength stat.

You need to get to Sally. She'll know what to do.

With the power to bark, you embark on your journey home.

When rolling to surpass a challenge, add your stat modifier to your 2d6.

1-6 = Fail

7-9 = Success

10-12 = Great Success

13+ = Perfect Success

The game ends when Sally is reached. She saves Alan.

# REVENANT

ADRIANO BOMPANI

You live.

You die.

You come back from the dead only to find out that life goes on without you.

You are the Revenant ("you" and "Revenant" are interchangeable), the other players are Anchors.

The game is divided into 7 phases.

- 1) Describe who you are: Revenant's name, looks, personality. Ask Anchors to define and describe themselves in relation to you: lover, spouse, child, friend, etc.
- 2) Each Anchor in turn frames a short slice-of-life scene with you, answering: "What Need of this Anchor does the Revenant satisfy?". Example: sex, love, guidance, support, etc.
- 3) Describe how you die - literally or symbolically: accident, murder, suicide, life sentence, vanished, etc.
- 4) Each Anchor in turn frames a scene WITHOUT you, answering: "Who is the Other that satisfies this Anchor's Need while the Revenant is gone?".
- 5) Describe when and how you come back from the dead: zombie, ghost, presumed dead, Ulysses, etc.
- 6) Each Anchor in turn frames a scene with BOTH you and the Other, answering: "Can the Revenant come back into this Anchor's life?"
- 7) Answer: "Can I still have my old life back? If not, what do I do?", then narrate an epilogue.

This is my first "200 Word RPG Challenge". I tried to be as clear and direct as possible, trusting the mechanics (as simple as they are) to drive home the theme that was in my mind.

# REVERISTS

RICK SORGDRAGER - [HTTPS://TWITTER.COM/RICKSORGDRAGER](https://twitter.com/ricksorgdrager)

Humans process experiences in dreams.

REVERISTS instead exude them as a thick syrup.

Using these they concoct REVERIES: authored dreams.

Your workshop is a cottage on Rivulet Way, in the City Adherent.

After the Amaranthine revolution, the City is changing.

Its people crave dreams. And you're selling.

---

PREPARE:

- 6-sided die (D6).

- Deck of cards. Remove court cards & aces.

Each Reverist draws three cards. These are EXPERIENCES.

HEARTS: positivity, melancholy.

CLUBS: echoes of revolution.

DIAMONDS: hardship, drudgery.

SPADES: hopelessness.

Number indicates intensity.

---

A PATRON wants to purchase a Reverie.

Roll D6 twice: a PERSON and a REASON. Describe the PATRON together.

1 Artisan / Inspiration

2 Veteran / Redemption

3 Firebrand / Hope

4 Workfolk / Rest

5 Ruined nobility / Acceptance

6 Child / Nightmares

Each Reverist commits one EXPERIENCE to the REVERIE.

Place face-down, reveal simultaneously. Describe your EXPERIENCE.

The highest numbered suit, added up, informs the REVERIE's tenor.

Describe the REVERIE together, using imagery from the EXPERIENCES.

Satisfied patrons pay D6 COIN per Reverist. Distribute among yourselves.

---

Between CLIENTS, choose:

- BREAK: 1 EXPERIENCE per COIN spent.

- SECOND JOB: gain 1 COIN, draw DIAMOND.

Then MAKE ENDS MEET: Each spends D6, halved, in COIN.

If you can't, draw SPADE and suffer hunger / homelessness.

Inspired by a twine game I am writing, which was in turn inspired by Kiki's Delivery Service and the mobile game Miracle Merchant.

# REVOLUTION!

ROBERT CARNEL - [HTTPS://WWW.THEERAPTURE.COM/](https://www.theerapture.com/)

Create a dystopia that your characters currently live in and a utopia your characters wish to replace it with.

Take a d20 representing the Revolution Level and set it's value to 1.

Each player should have a character with a name, ambition and principle.

The game is played for a fixed amount of time. If the time expires before the Revolution Level hits 20 then the revolution is crushed and the characters executed, exiled or ostracised.

Players now take turns to frame scenes starting with the player who has most recently been in trouble for political or social activism and proceeding anti-clockwise.

During a scene the revolutionary must propose a course of action that will advance the cause. If they wish other character's help they include those characters in the scene and try to persuade them in-character.

They then roll a d20 trying to beat the current Revolution Level. If they succeed the Revolution Level increases one, otherwise it decreases one and all characters involved in the scene must skip their next scene framing as they escape the persecution and consequences of their failure.

Characters may cross out their ambition or principle to turn a failure into success.

Viva!

This game was inspired by the centenary of Russian Revolution and the Black Hack's collapsing die. It's meant to be played with about 4-6 players so if playing with fewer you might want to swap the d20 with a d12. I am hoping to playtest and release an expanded version of the game with a few more gameplay options than you can get in 200 words.

# **REVOLUTIONARY COMMITTEE**

DAVID MASAD - [HTTPS://TWITTER.COM/BADNETWORKER](https://twitter.com/badnetworker)

## Article I: Principles

1. The players are the rightful voices of the people. They have no game master; it is their duty alone to rise up against the weak king and his corrupt ministers.
2. United, the players will decide on the list of ideals they will fight for.
3. Every player has an absolute right to choose two of those ideals for their character to advocate for, and one they will oppose.
4. The characters are each the leader or paragon of a faction or class in the realm.
5. That faction will be played by the player sitting across from them.

## Article II: Administration

1. Each player in turn will narrate their character's revolutionary struggle. All other characters and factions may participate as needed.
2. The player controlling the current character's faction has special duty to speak for the faction's interests; to take to the streets to support their leader - or to stop their betrayal.
3. When conflict arises between characters or factions, the matter will be resolved with a majority vote among the players.

## Article III: State of Emergency

1. A player may overrule a vote.
2. Doing so requires sacrificing one of their ideals forever.

Inspired by Fiasco, and Mike Duncan's Revolutions podcast.

# REYKJAVIK

GENE ASTADAN - WWW.MARTIANMACHINERY.COM

World powers vie for supremacy at a chess tournament.

## Setup

A chess set (32 pieces) is placed into a bag. 4-6 players take turns drawing pieces from the bag until all pieces are taken. If a player already has a King, they re-draw.

Play alternates between turns of Diplomacy and Match Phases.

## Diplomacy

Players holding a King are Superpowers. Superpowers seek an Ally from the other players to commit their pieces during the Match using Diplomacy. Players that are neither Superpowers nor Allies are Hosts.

## Match

Superpowers face each other and commit up to four of their pieces including their King. Allies decide to commit and add any of their pieces to either side.

Kings and Pawns have no value. Queens are worth two. All other pieces are worth one.

The side with the higher value wins.

The losing Superpower surrenders a random piece to the winner. On a Draw the Hosts win and they draw from either side until each host has a piece.

Victory is declared when one player has both Kings or after ten turns. After ten turns, Kings and Pawns are counted as 1 point each. The highest total wins, or the status quo preserved.

One town's very like another  
When your head's down over your pieces, brother

# RHEA

MICHAEL DUXBURY - WWW.MICHAELDUXBURY.COM

Cast (4+):

- \* CRONUS. Tyrant, patriarch, infanticidal.
- \* RHEA. Mother, protector.
- \* Others: Children, one destined to rule.

52-card deck:

- \* Cronus' hand: Three cards per child.
- \* Children's hand: Starts empty.
- \* Rhea: Take four cards per child including two jokers, shuffle, distribute evenly to children - their personal decks. Keep nothing.

Black cards: Divine power.

Red cards: Rhea's love (useless to Cronus).

Turn Structure:

- \* Nourishment. Children draw once from their personal decks to hand.
- \* Attention. Rhea examines one non-devoured child's hand.
- \* Roleplay. Scheme, plead, love. Children play children's games, hint at jokers, plan when to discard. Rhea coordinates. Cronus overhears, making threats aloud and plans in secret.
- \* Devouring. Cronus may choose a child and discard a black card - they discard an equal/higher red card, or are devoured.
- \* Retaliation. Clockwise from Cronus, choose: discard a joker or pass.
- \*\*\* Red Joker: Mother's Revenge. Devoured children are freed.
- \*\*\* Black Joker: Titanomachy. Each non-devoured child discards a black card; total them. Cronus discards all his black cards. Face cards are 11. Highest total wins.

Devoured children cannot roleplay or discard black cards.

After Titanomachy/four turns...

- \* Cronus wins Titanomachy/child with Black Joker devoured: Cronus passes judgement.
- \* Cronus loses Titanomachy: survivors pass judgement.
- \* Another result: negotiate settlement.

Many thanks to Emily Savidge, Alberto Muti and Stephen Morffew for their great feedback and for encouraging me to enter.

Here's another 200 word game I wrote! <https://michaelduxbury.com/2018/05/28/200-word-rpg-reject-count-to-ten/>

## RINSE REST BURN CHILL

CORY X GARCIA - TWITTER: @CORYXGARCIA

### CHECK IN:

This is a game about spending the night in a spa.

Each player introduces their character by NAMING them, EXPLAINING why they're at the spa, and SETTING a goal for the night.

Explanations include, but are not limited to, loneliness, boredom, shelter, and lust.

### SPA RULES:

The game lasts five rounds, each round representing two hours at the spa, starting at 8 p.m.

Each round, each player will select a location to visit. Each player rolls 1d6. Players pick locations based on the die roll, going lowest to highest.

If multiple players pick the same location, they share a scene. If a player is alone at a location, they share something they see, something they do, or something they dream. At the end of round, each player rolls 1d6. On a 1, something special happened. On a 6, something weird happened. Player describes what happened.

### LOCATIONS:

The Showers. (Closed rounds three and four.)

The Beds. (Closed rounds one and two.)

The Saunas. (Always open.)

The Baths. (Closed rounds three and four.)

### CHECK OUT:

At the end of round five, players reflect on their character's night.

Did they meet their goal? Do they have any regrets?

The mind wanders when you're sitting in a recliner in a dark room full of strangers trying to fall asleep. I know why I'm there, but I always wonder what is going through everyone else's minds. I've seen all sorts at the spa in the middle of the night- from the very young to the very old, from the party crew to the lonely male. It takes all sorts, you know?

# RISE FROM ASH

PALADIN OF EMBER - [HTTPS://ISAACBENJAMIN.BLOGSPOT.COM/](https://isaacbennjamin.blogspot.com/)

The world is shrouded in darkness. Whether this is the long-gone past or after the future matters not.

The Players are travelers, the last remnants of a dead civilization. Each Player carries an artifact and the clothes on their back. The artifact may be anything, a sword, a rifle, a lantern or coil of rope. Artifacts can run out of power, bullets or fuel. Everything is against them. Hunger, cold, darkness, savage animals, barbaric raiders, mad Sun-Cults, genetically engineered murder machines and rogue robots. Only together can they hope to survive, thrive and bring light back to the world.

When there is a difficult task or challenge to overcome the Player rolls a D6. 4+ means success. Rolls using an artifact get +1. Extremely difficult tasks get -1 or -2. Players get 3 wound slots and 1 mortal wound. If all slots are filled they go into a coma and (depending on the damage type) pass out or bleed out.

One player Is the GM until a player dies. Then that player becomes the GM and the GM creates a player. GM's should throw challenging adventures in the group's path, but also give them chances to heal and resupply.

Thank you for reading this. If you try the system out let me know how it works. Feedback is appreciated.

# RITUALS

DAVID LAFRENIERE

Players bring a single object: a trinket, book, anything interesting. Players will call out ASPECTS of the objects based on what they think, feel, or have experienced with the object. ASPECTS define the fiction.

Players play wizards solving magical problems or mysteries (called the PROBLEM) with a ritual.

Defining the PROBLEM. Everyone states ASPECTS from objects that make them think of a PROBLEM. Write ASPECTS down. After everyone states at least one ASPECT, work together to clearly define the PROBLEM.

Next, each player writes down answers the following:

- How an ASPECT will define the ritual and solve the PROBLEM.
- How you fear an ASPECT will negatively affect the ritual, fall short of solving the (or create another) PROBLEM.

Next, each player explains why their wizard is so interested in solving the PROBLEM. Make a single roll of 2d6. On a 10+ everyone describe how the their created ASPECTS helped the ritual solve this problem. On a 7-9, everyone describes how their ASPECTS helped the ritual, but created a complication for the future. On a 6- everyone must describe how their ASPECTS cause the ritual to go catastrophically wrong.

If new PROBLEMs arise, get new objects, and start again!

# ROAR OF THE CROWD

ALEXANDER GUERRERO-RANDALL

Players: Two SEASONED, BLOODTHIRSTY ARENA DUELISTS

Their AUDIENCE

Supplies: Colored paper, scissors, wimpy tape.

---

PREPARE:

Duelists! Name and title your characters: FIONA SKULLRIDER, SCOURGE OF FAR KULION. UGNE BLOODFEATHERED, THUNDER-EATER. Like that.

Proudly announce your Specialty: POWERFUL (Rock), FLASHY (Scissors), UNDERDOG (Paper). It breaks ties.

You have three (!) minutes to assemble FEARSOME, LEGENDARY ARMOR/WEAPONRY/ACCESSORIES from the supplies.

After, while donning/wielding items, boast about who/what you slew to obtain them.

Audience! Scrabbling, make coins/trinkets from (only!) the remaining scraps. Hoard them.

---

DUEL:

Duelists! Make your grand entrance! Face off.

Narrate/display your awe-inspiring, crowd-pleasing maneuver, stopping moments before contact.

Play Rock-Paper-Scissors for your LIVES!

Audience! Chant BLOOD, GLORY, DEAAATHHHHH, with duelists throwing \*on\* Death.

WIN/LOSS/BROKEN TIE: Duelists! Collaboratively narrate the results, loser going first.

UNBROKEN TIE: Audience! Demonstrate your favor: cheer, throw coins/trinkets, surround/carry your Duelist, etc., until the winner is clear.

Victor wins 2 out of 3 rounds.

VICTORY: The victor takes one item from the defeated, and decides their FATE.

An audience member becomes the NEW CHALLENGER and PREPARES.

Continue until your thirst for BLOOD AND GLORY is slaked.

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ALTERNATE: (Some) Duelists could be BEASTS/MONSTERS, just sayin'.

Thanks as always to Corinne, Ed, and the RPG Workshop/Narrative Games Northwest crew for their support and inspiration! If anyone actually plays this, email me and let me know how it went!

Oh also thanks to Brandon and James of the Stop, Hack, and Roll podcast whose episode on audiences during games kindled the spark of this idea in my brain!

## ROLLS OF MADNESS

JOVÉO DIOGO GUERRA NEVES - [HTTPS://ROLAINICIATIVA.PT/](https://rolainiciativa.pt/)

The following game is based on true events. Play it at your own risk.

Setting:

You, and your friends, are part of a team whose goal is to create a brand of Role Playing games and spread it around the world against all odds.

The road to success is paved with adversities, from lack of interest from the masses to financial difficulties in starting up your project.

Mechanics:

Before starting the game, roll 3d6. This will represent your mental fortitude. Every time you come across an adversity, roll a d6. 1-3 result in failure and 4-6 result in success. On a failure, roll another d6, add the new value to the failed roll and reduce it from your mental fortitude.

In this hard times, the only people you can rely on are your teammates. If their mental fortitude is equal or higher than yours, they can attempt to rise your spirits. In this situation, they roll a d6 and the outcome takes over your mental fortitude test, if it succeeds or fails.

If your mental fortitude reaches 0, you realize that it was all for nothing, the world doesn't deserve it, and you take your own life.

A very big thank you to my project comrades and specially to the AUTOR

# RULES AS GOD

RHYS M - RHYSMAKESTHINGS.COM/BLOG

A game of interpretation.

The Rules are God.

These are the Rules.

Thou art the Divine Collective.

Thou art Divine.

Thou shalt not lay a hand upon the Divine.

The path to success is through Divinity.

The Unworthy shall fail.

Thou shalt ask the Divine Collective for judgement if thou doth try anything that may have consequences.

The Divine Collective describes the nature of your success or failure.

Thou shalt punish the Unworthy as is right.

Once punished, Unworthy become Divine.

The Unworthy shall follow the Divine and seek Divinity.

Everything the Divine does is Ritual.

If thou doth not follow the Rituals, thou art Unworthy.

Thou shalt speak boldly of how thou doth interpret the Rules.

If the Divine Collective accept an interpretation, it is a Rule.

If not, thou art Unworthy.

If thou art curious about the Movements of the World, ask questions of Fate.

Witness the answers of Fate in dice, cards, or other divinatory tools.

Thou shalt write down Important questions and share them.

Important answers shall be revealed along the Path.

Carry the Corpse of God to the Holy Land.

DO NOT PARTAKE OF ITS FLESH.

Unless the moon aligns, and thou art Truly Divine.

I was interested in the difficulty of clarity when you condense an RPG down to 200 words. Even in regular RPG's, there is a lot of dispute around how rules should be interpreted. I tried to gamify that interpretation of rules here. I was struck by the parallels to religious commandments and how they are interpreted, hence the theme.

# RULES LIGHT MUNCHKIN

COLLIN GUO

Prep:

Each player comes up with a character. You (the GM) complete/modify their stats in the appropriate/requested system until they are balanced. Break these down into a few basic attributes, each with a tier, 0 to 3. Write down only those attributes for the players, but say verbally what they represent.

Play:

Players take turns acting, and you adjudicate with the appropriate rulebooks. If you get sick of that, instead you and each player notes the relevant attribute and rolls a die. On a maximum roll, increase tier by 1 and roll again, on a 1, subtract and roll again. Highest tier, or highest roll with equal tier, wins.

Tier/Point Cost (Optional):

0/0

1/1

2/3

3/6

EXAMPLE: 3.5 D&D

Dice: d20s

Power Tiers: Mundane, Extraordinary, Godlike, Arbitrary

Attributes:

Offense - Opposes Defense as an action. If successful, the defender can't act this combat.

Defense - Opposes Offense.

Social - For talking to people. Opposes Social.

Utility - For all other noncombat situations.

Example Bonuses/Point Cost:

Taunt/4 - As an action, make enemies only attack you this turn. Actually..."/1 - Once per game, say "Actually..." to get a favorable ruling or +1 tier to a roll.

# RUM RUNNERS

## SHASHANK RAO

Florida. 1920. With the right boat, crew, and connections, booze is liquid gold. But with stakes this high, everyone wants in. Between untrustworthy partners, rival gangs, and the Bureau, only the best can make it.

First Act: Meet supplier. Secure rum.

Second Act: Get back with your booze.

Third Act: Supply your buyer. Get paid

The PCs are as follows:

The Captain is the face of the group and the planner

The Muscle kicks ass and takes names

The Criminal knows how to get in touch with all the wrong people

The Pilot can get you there and back blindfolded

Supplies:

GM: One bottle of rum. Two empty shot glasses. A stopwatch.

Four players: Four empty shot glasses. One d6.

At the start of each act, fill empty player glasses. Start stopwatch.

For each challenge, players roll a d6.

Roll over the number of full glasses? A player takes a shot.

No one drinks twice until everyone drinks once.

Act ends when timer runs out.

If act ends with 1+ full glasses, GM takes a shot.

At the end of the first act, add a fifth player glass.

At the end of the second act, add a sixth player glass.

# SAME BAT TIME, SAME BAT MITZVAH

LUCIAN KAHN - WWW.TWITTER.COM/OH\_THEOGONY

On the way to Rachel's Bat Mitzvah, a guest was bitten by a vampire bat and is transforming into a vampire during the formal reception.

Shuffle 9 black cards and 1 red card, giving each player a random card. Whoever gets red has received vampire bat blood.

Characters:

Rachel, the Bat Mitzvah girl

Lee, her ex-boyfriend

Tatiana, her ex-girlfriend

Britney, a popular girl

Agnes, an unpopular girl

River, her crush

Pearl, her grandma

Mortimer, her grandpa

Seymour or Ethel, the rabbi

Carol, mom

David, dad

Chad, mom's new husband

Bruce, dad's new husband

Scene 1: Candle-Lighting Ceremony

Get 13 candles. Rachel invites characters 1 by 1 to light a candle and tell a brief anecdote about their relationship with Rachel and this synagogue community. Rachel lights the final candle with a heartfelt speech. The vampire begins to show signs of change but is not yet discovered.

Scene 2: Dance Party

Play klezmer music. Dance, chat, and mingle. The vampire chooses a guest to bite and transform by whispering in their ear, "Mazel tov, today you are a vampire." Each vampire may bite 1 guest. Play continues until everyone is a vampire or a non-vampire puts a stop to this madness.

FINALIST

# SANDCASTLE IN A DREAM

JOE JESKIEWICZ

Roles:

- \* old man
- \* environment and weather
- \* memories of the past
- \* one who collects the soul

An old man is building a sandcastle in his dreams, his last sandcastle on this mortal coil, humming a song of the past while he does so.

[\_\_Describe the setting.]

A being enters the dream to change the song and affect the environment.

[\_\_The only interaction from this being will be to describe the song, environment, and weather for all characters.]

While the old man talks at the being (maybe), memories of the past will approach him.

[\_\_This player will be many people from the old man's past to expose him. These memories revolve around three troubling events from the old man's past.]

Memories, are you there to help or condemn? Be wary of the environment, it may expose you.

[\_\_When the three events are named, the collector should enter the dream to help clear the memories and the environment until just the sandcastle and the old man and the collector remain. Talk about the most troubling of the three events.]

Old man, do you go quietly with the collector? Collector, what do you do with the sandcastle?

## SAY THOSE SWEET, SWEET [D6] WORDS, BABY

DIANA FONTANILLA - [HTTPS://TWITTER.COM/GF\\_RESPECTER?S=09](https://twitter.com/GF_Respecter?s=09)

The world is falling apart around you and you are trying to communicate with your partner over a barely working communication line.

You have 5 texts each. When you want to send a text, roll a d6 and use that many words to convey that message.

What do you wanna use these words for? You can try to find each other, you can try to figure out what's happening, you can try to tell them how much you love them before it's too late. It's your choice.

You have 15 minutes. Set a timer. And start texting.

When the timer is up. You might die or you might find each other. The important question is, are you happy with what you chose to do? Did you say everything you wanted to say?

This is my first ever game that I've posted publically anywhere and I'm glad this challenge gave me an excuse to finally finish something!

# SCENARI'ODDS' FAST PACED SCENARIO SOLVING RPG

JON BRYANT - @EARTH\_TO\_GAMES (TWITTER)

-----  
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-----

SCENARI'ODDS'

-----  
PLAYERS - 2

-----  
TIME - 10 minutes

-----  
REQUIRES:

6-sided Dice

One minute timer

Way of recording points.

-----  
TO PLAY:

One player starts as the scenario poser and outlines a challenge  
for their opponent by giving them these three bits of information:

A Profession - Safari Vet, Mafia Goon, Deathstar Pilot etc

A Scenario Challenge - Describe a setting and a task the opponent must perform IN  
CHARACTER,

A Restriction - Choose one thing they 'CANNOT USE' to complete the challenge.

Say Go! and start the timer.

-----  
In a minute, the opponent must verbally describe a way they will perform the task and  
must designate something they will 'USE' to do so. They then throw a dice and on an:  
Even - They are successful and gain a point for every attempt made this round,  
ODD - They fail, must try something else and can no longer 'USE' their previously stated  
things.

(The poser must quickly describe what happened to the used thing before continuing).

The opponent now becomes the scenario poser and, after 10 rounds, the player with the  
highest score wins.

-----  
Example:

You're an astronaut and 10 micrometeors have punctured the hull.

Fix holes 'WITHOUT USING' tools, GO!

I 'USE' my fingers?

'Odd'

'Ummmmmmmm.....'

## SCORPIONS - CROSSING RIVERS

FULVIA MARAI

Players have ten coins hidden behind a sheet. At sight they write their life-points, five for the number of players. Three secrets are written hidden.

Draw a frog on another sheet and divide it into many numbered boxes as many players plus one.

Night: all close their eyes. In turn players place one coin on one box. If they decide CROSS they are stabbing the frog, if they decide HEAD they are cancelling a CROSS. It's possible put no coin. Whoever has no more can turn the face of another coin.

Day: CROSSES counts. If they are equal or exceed the value of the box ALL players lose as many life-points. Players must place HEADS until crosses return below the number, but players can place just 1 coin each. Those who do not want to, they can offer a secret instead:they lose 2 life-point, but can remove a CROSS from a box.

You can accuse others of being "Scorpions". Accused ones must show their coins: those who have none are eliminated. Non-scorpions can claim compensation: you must choose whether to reveal a secret or give two coins to each.

Repeat Night/Day until one player remains alive.

English is not my first language: i hope the text is clear and correct! The game is about scorpions and frogs (of the famous Esopo fable) but i have in mind to add optional rules for changing the setting and adding deep roleplay. Who will survive? Who will obey their "scorpion nature" and sabotage the enterprise?

# SEA URCHINS

M D JONES - ZXODIACGAMES.COM

~~~~~\ Sea Urchins/~~~~~

\*  
\*  
\*  
\*  
\*  
\*

Tropical sea breezes. Glorious sun. Glistening water. Playful spray and laughter. Gypsy kids ready for adventure. A small boat sails across clear emerald waters. Feet dangle over the edge. Ancient mysteries deep below. Grandma at the rudder. Dive for wonders. Dive for riches. live to dive.

Shuffle a deck of cards.

Spread them all out face down.

Diving kid:

KEEP EYES CLOSED UNTIL RE-SURFACE!

Take a deep breath, shout . . .

SPLASH!"

Swim your hands.

Turn over one card.

Next player along:

Describe what the kid encounters, noting it on the paper:

Hearts = Natural wonder / Sea-life,

Spades = Ancient structure / Place.

Diamonds = Ancient artifact / Object.

Clubs = Threat: Creature / Environment / Rival gang.

Card value = Number of details to describe.

Aces & Royal cards = Value 5 & 'Special' (Save for "Journey back").

Clubs force diver kid to lose previous Diamond.

Diver kids take it in turns.

Each diver kid picks 3 cards before they need to surface.

Each diver kid dives 3 times before the . . .

. . . Journey back

Grandma is wise and tells tales of the ancient-ones."

Each player with a 'Special' card take turns to play Grandma and recalls a short tale about their particular wonder.

Ahh! That reminds me of a story..."

Inspired by the Bajau laut sea gypsies. Don't forget to shout "SPLASH!"

# SEASON SELECTION

MICHAEL MEINBERG - [HTTPS://GOATSONGRPG.WORDPRESS.COM/](https://GOATSONGRPG.WORDPRESS.COM/)

In this game, you take on the role of the board of directors of a new theater in a medium sized town in middle America. Budgets are tight, and it's up to you to decide on what shows you'll produce this season.

You'll need some paper, pens/pencils, and d6s. If you play as a group, come to consensus on the selection.

You have a starting BUDGET of 12.

You have to spend this budget to select 6 shows for the year.

Each type of show has a COST, a PRESTIGE, and a POPULARITY.

Follow the steps:

Choose six shows for the season. Name them.

Run the season. Spend the COST from BUDGET, roll a number of d6s equal to PRESTIGE and POPULARITY for the first show.. For each 5 or 6 rolled for PRESTIGE, gain 1 MERIT. For each 5 or 6 rolled for POPULARITY, gain 1 BUDGET.

Repeat for the remaining 5 shows.

If you have a positive BUDGET and more than 19 MERIT, the season was a success.

| TYPE                 | COST | PRESTIGE | POPULARITY |
|----------------------|------|----------|------------|
| Blockbuster Musical  | 6    | 8        | 9          |
| Classic              | 3    | 5        | 4          |
| Locally Written Show | 2    | 5        | 2          |
| Obscure Backlister   | 1    | 2        | 1          |

# **SECRET AGENDA**

SETH JOHNSON - WWW.INKSLINGER.ORG

## SECRET AGENDA

A 200-word RPG of action and distraction.

by Seth Johnson

### THE AGENTS

You are Engima Agents using your secret skills on missions to save the world. Record your codename and three skills numbered 3-5. Each Agent is issued 3d6.

### THE ACTION

The Mission begins with one Agent the Nemesis who confronts each Agent with a Challenge in turn. When you face a Challenge, roll your dice; each 6 and each result matching one of your skills is a success, and you must honestly describe how you achieved success without fully divulging the nature of the skills used to succeed. Each 2 is given to the Nemesis. Each 1 is lost. Matching skill successes let you take a die from the Nemesis, describe how that skill defeated the Nemesis, and become the new Nemesis.

### THE DEBRIEFING

If only the Nemesis has dice, you fail the mission. Defeating the Nemesis three times completes the mission. Write your assessment of other Agents' skills, then reveal your own. For each secret skill you successfully determine, you earn one point. For each skill an Agent keeps secret, they earn three points. The Agent with the most points plus dice wins.

## SECRET PERSON OF COLOR

CAMDON WRIGHT - CAMDON.COM

Divide players evenly into 2 groups: Average and PoC

With uneven numbers, Average takes the extra player.

All players name their character; PoC also pick a secret biracial ethnicity.

Averages choose a PoC character to separate and question. Questions include, "What are you?" "Where did you get that hair?" and "You look exotic." Treat the last statement as a question.

The PoC must convince each Average of the validity of their ethnicity with pictures, stories, or family history. Roshambo determines if the PoC is able to get the Average to acknowledge the PoC's marginalized status. If convinced, the Average tells a story about a friend, restaurant, or movie that features part of the PoC's ethnicity. The round ends when the PoC has tried to convince each Average, successful or not, and then introduces the Average group to the next PoC.

Average earn:

1 point for each listening to, believing, or knowing a fact about the PoC and/or their heritage

3 points for response story

5 points identifying a "fake PoC"

PoC earn:

1 point for each supporting fact and Average convinced

-5 points for each person not convinced

-7 points for pointed or angry comments

Rank players by totals

Games unite, educate, break our hearts, and bring joy into our lives. Keep playing pretend and seek out different voices to join you.

# SEEKERS OF THE LIGHT

BEN MCKENZIE - [HTTP://BENMCKENZIE.COM.AU](http://BENMCKENZIE.COM.AU)

You are chosen to lead Mothkind to salvation in the Holy Light: find a safe path to the Moon free of tongue, beak and web.

Choose Moth type:

- 1 - GOAT MOTH. Tiny but dignified. +1 MAJESTY, +1 FLUTTERY
- 2 - BOGONG MOTH. Big and surprising. +1 FLUTTERY, +1 TENACITY
- 3 - CLOTHES MOTH. Learned and fearless. +1 MYSTERY, +1 TENACITY
- 4 - ATLAS MOTH. Huge. +1 TENACITY, +1 MAJESTY
- 5 - DEATH'S-HEAD MOTH. Frightening and loud. +1 MYSTERY, +1 MAJESTY
- 6 - PEPPERED MOTH. Wise and sneaky. +1 MYSTERY, +1 FLUTTERY

Stats are 0 or +1 as above; add +1 to one.

Your first obstacle is convincing your mates to let you go.

Take turns; tell your story, then roll D6 plus stat:

MAJESTY - dealings with moths, friendly insects

MYSTERY - non-insect knowledge

TENACITY - braving danger head-on

FLUTTERY - fleeing or evading

Record the result:

1-4 - obstacle persists. Pass obstacle to the next player.

5+ - bypass the obstacle. Create new obstacle for the next player.

Keep a running total of all rolls; when it equals or exceeds  $10 \times$  the number of players, you all perish before finding the Moon. Describe what legend of your attempt survives for Mothkind.

Will probably write up a longer version of this with a few more suggestions; look for it on my site. Inspiration drawn from the work of Grant Howitt.

## SELF SACRIFICE

MATHEW SFORCINA - [HTTPS://TWITTER.COM/MASSIVEQ](https://twitter.com/massiveq)

5 players agree on a setting.

Each writes on separate slips of paper a NAME, a BACKGROUND, a VICE, a VIRTUE, and 2 DEITY'S DOMINIONS, 3 words max each. Mix up each group in a cup, blindly take one of each except Dominion.

This is your character, a SOUL. The 5 of you are chained together, and one is to be sacrificed to the Deities in 15 minutes. You have that long to decide which one of you it should be. You may be honest or lie. Your character wants to survive, but also wants a worthy sacrifice. Keep your decision secret.

After 15 minutes write down your choice and put it in a cup.

Each player now takes a Dominion. You're now the Deity of that.

Congratulations.

The 5 Deities must now decide which of the 5 souls they want. You want someone sacrificed who is suitable, someone who has lived like how you'd want souls to live. All information is revealed.

Once there is a majority agreement, tally up the votes of the souls.

If the Souls chose your selection, Deities are pleased, all win.

If they didn't, world ends, sorry.

A tied vote reboots the universe. Yay?

Thanks for reading!

FINALIST

## **SENSITIVE EMOTIONAL BREAKTHROUGH**

NATHAN KNAACK - [HTTPS://NATHANKNAACK.COM/](https://nathanknaack.com/)

Each player is a disembodied emotion in search of validation. Fill a whimsically-decorated serving dish with macaroons. Each player gets a box of tissue.

Take turns talking about which emotion you are. If someone cries, they get to take another turn. Everyone else eats a macaroon.

When you're all done talking about your emotions, look out the window. If it's still daytime, the person who cried the most gets another turn. If it's nighttime, the tallest player gets to sing a song and everyone else eats a macaroon.

The game ends when there are no more macaroons. Group hug; you're all winners.

Fin.

This is a "real" RPG.

## **SENTIENCE**

MOSTAFA HAQUE - [HTTPS://WWW.MOSTAFAHIQUE.COM/](https://www.mostafahaque.com/)

The Big Bang has happened. At the dawn of a new universe, the Will of Creation passes into the cooling magma around stars. It is the beginning. And as you are the Sentience of an Entire Planet. You are the Will of a World.

Player: Each player plays as a sentient planet early on its life cycle.

Dungeon Master: The DM is the star at the central of player party's Stellar System.

Objective: The overall goal of the System (party) is to survive the next Big Crunch.

Gameplay: Player decision directs the evolution of their world. What traits they'll take - will they be a magma world, or an icy one? The traits influence the type of sentient species that will develop.

Harmonic Convergence: Players can only take action when a harmonic convergence happens every million years or so. After a group decision is made, the DM narrates how the system changes from then on.

Extra-stellar events: Every few harmonic convergence a stellar event happens that puts them in direct jeopardy. E.g. a massive meteor cluster or an invasion from a sentient space squid. Planets work together to ensure survival of most of their population.

# SETE - DRINK IN THE APOCALYPSE

LEANDRO LISBOA - WWW.FACEBOOK.COM/LEAN3K

## SYSTEM

You narrate collaboratively with your friends while you drink in a pub, stories in a post - apocalyptic land.

You will define gambling, which generated the events that almost wiped out life on earth. Each master/player narrates a piece of the story and then passes the narration to the next master/player with the phrase: Fuck there!

## GOLDEN RULE

Who does not have a glass in his hand loses his turn.

## CREATION OF CHARACTER

They are divided into 3 attributes: Physical, social and intellect, they are assigned priorities, distributing points: 3, 2, 1.

### Examples:

The bully of the school and the most popular:

Physicist | Social | Intellect

|   |   |   |
|---|---|---|
| 3 | 2 | 1 |
|---|---|---|

The MMA champion:

Physicist | Social | Intellect

|   |   |   |
|---|---|---|
| 3 | 1 | 2 |
|---|---|---|

## DISPUTE OF ATTRIBUTES

When there are scenes in which an attribute dispute is required, one of the players may ask "get hands dirty" and the players play odds or evens, and can not put zero.

The difference between the values placed by the two players is verified and the difference is added to the attribute value of the caller.

In the case of a tie, who called for a hand wins.

The game is over when everyone is drunk or dead!

<p>

Developed by Leandro Lisboa, Wagner Barbosa, Danniel Moá e Tommy Wolf

# SEVENTEEN CATS IN A TRENCHCOAT

HAMISH CURRAN - [HTTPS://TWITTER.COM/HAMISHCURRAN](https://twitter.com/hamishcurran)

(5+ players & GM)

When the Nefarious Plan entered its final phase, your captors blew up their incriminating lab. KABOOM. Walls to rubble, evidence to ash. But also, cages to splinters. Hooray! Freedom smells of singed cat hair.

Unfortunately the Nefarious Plan is still afoot.

But ho, what's this? A discarded trenchcoat? Quick, everybody get in and act human! You have to warn the Prime Minister before it's too late!

FIRST:

- Cats never get to choose their names. Have the player to your left name you. Write your name down.
- Write down one skill, acquired from your captors' mad science (dentistry, lawn care, etc.)
- Do this without thumbs. No thumbs on cats!

MANOUVERING YOUR WOBBLING TRENCHCOAT

- Upon encountering an obstacle each player describes a unique plan for success.
- The GM secretly selects the Best Plan.
- By simultaneous pointing, players vote to enact one plan. Most votes wins.
- If the plan chosen is the Best Plan, the trenchcoat succeeds!
- Otherwise, count the number of votes received by the elected plan and add +1 for each applicable player skill.
- If the total exceeds the number of players, the trenchcoat succeeds!
- Else, the GM introduces a complication. Oh no!
- Coin flips decide draws.

Observant readers will note that the difficulty of overcoming obstacles increases as you add more cats (players) to the trenchcoat. This is a feature, not a bug.

# SEVERAL MILES FROM HEAVEN

SHARANG BISWAS - [HTTPS://SHARANGBISWAS.MYPORTFOLIO.COM/](https://SHARANGBISWAS.MYPORTFOLIO.COM/)

First, you and a partner...

...secretly draw one birthmark on two Domains (see below) on each body.

...wear clothing on each Domain.

You are horny teenagers.

You are also burgeoning demigods (though you may not know this).

You will be stripping and telling stories.

NOTE: Consent. Stop Anytime.

\* \* \*

Briefly share who you each are.

On your turn:

- Ask them to strip clothing from one Domain.
- Study their body. Describe the corresponding Adoration.
- They share their corresponding Secret.
- Swap turns. Start again.

When you reveal a birthmark on them, add supernatural hints to your Adorations.

When you reveal two birthmarks on them, stop playing and:

- if one of yours is revealed, your divinities spark. Together, narrate the ensuing, scorching sex.
- if neither of yours is revealed, their divinity gloriously ignites. Narrate your demise.

| Domain     | Adoration                      | Secret                         |
|------------|--------------------------------|--------------------------------|
| Neck       | Your awkward gesture of love   | A fear about the future        |
| Torso      | Their sexiest physical feature | An insecurity about their body |
| Legs       | A naughty fantasy about them   | An early memory                |
| Left Hand  | Kindness they enacted          | A guilty act                   |
| Right Hand | Cleverness they displayed      | A miserable failure            |
| Left Foot  | Pleasant time spent together   | A hope for the future          |
| Right Foot | Your first meeting             | A deep fear                    |

Special Thanks: Mark Bosz, Nick Tyson, Evan Torner, Kat Jones, Lucian Kahn

# SHÂKROPUR

TENGU ZAME - [HTTPS://STARFISHGAMES.ITCH.IO/](https://starfishgames.itch.io/)

The magnificent Orc Princess (you) has fallen in love. She plans to get married to become the new Queen. Choose your lover: a proud human, a noble dwarf, a wise elf, an honourable orc.

At each round, one of your fellow players rolls 2 6-sided dice, picks one of the values and says how:

His/her family oppose to the marriage!

Another suitor asks for your hand!

You are sent at war!

You spend time with him/her in secret!

Your father arranges another marriage for you!

An innocent dies to help you!

Afterwards, you have thirty seconds to tell how you solve or enjoy the situation; otherwise, your beloved one will be taken away from you forever!

In case of a tie or if one or both dice show the same results of the previous roll, re-roll. Don't pick the same value twice.

At each turn, sum the value used with all the previous ones. If you reach 13, your lover dies! When you go past 21, you can enjoy the marriage!

If you can't marry or manage to marry your lover, another player takes up the role of the Princess.

# SHAME

ABSTRACT MACHINE - [HTTPS://ABSTRACT-MACHINE.COM/](https://abstract-machine.com/)

Take off your clothes. Dim the lights and draw the curtains.

Find two coins. Lie flat on your back on the floor before carefully placing each of the coins over each of your closed eyelids. Count to ten. Breathe deeply.

Something happened to you.

Where is the pain?

HEAD (Accusation)

THROAT (Secret)

HEART (Trauma)

BELLY (Regret)

GROIN (Disgrace)

LEGS (Contempt)

Toss a coin to your left.

HEADS

Rehearse a grandiose and arrogant reaction to your shame.

Spent a moment demanding envy and appreciation.

TAILS

You're oversensitive, hypervigilant, easily hurt.

Spent a moment accusing someone of being abusive toward you.

Stop here if you want to win the internet.

Now lean to your right to toss the second coin.

HEADS

Relive the MEMORY that caused your shame. Now suppress it: bury it deep down inside yourself. Your shame is contagious every time you become angry.

TAILS

Relax into the pain in your BODY. Rationalise the pain: it's just a sensation. Your shame is contagious every time you think of another person as being inherently bad.

Unless you choose differently.

Take ten deep breaths. Put on your clothes, draw the curtains; go outside. Every naked piece of you is beautiful.

## SHELTER FROM THE STORM (BOB DYLAN'S RPDREAM)

JAKE HOUSEHOLDER - [HTTPS://TWITTER.COM/VIGORRRPG](https://twitter.com/vigorrrpg)

Bob Dylan shivers in his bed

A Storm ravages his dreams

Casting them as Creatures Void of Form

Into a Little Hilltop Village

She calls sweetly from somewhere far Beyond: "Come in," She says. "I'll give you Shelter..."

Sit in a circle

Around a kitchen knife

Describe and draw the Hilltop Village -

Its landmarks, villagers

Draw Bob Dylan

Give him 3 sleep tokens

When they're gone, he awakens

If the Creatures cannot enter Shelter

Before Bob Dylan wakes

He will never write again

Without Form, Creatures cannot

Ask She questions

Or enter Shelter

Nor can they enter

With Obstacles in their path

Begin.

She: Choose your Shelter - specific landmark or villager.

Whisper it to The Storm.

The Storm: Describe an Obstacle the Creatures now face - villager or environmental.

The Creatures: Assume Form. Describe it.

Shed it anytime to bypass an Obstacle.

Anytime: She may spin the knife - calling to the Creatures.

When the knife points to:

The Storm, or no one - Thunder, removing a sleep token; or, describe another Obstacle.

A Creature - Ask She a question about her Shelter, or to give you a new Form.

She - Sing, replenishing the sleep tokens; or, pose a riddle:

My Shelter is like \_\_\_\_".

Massive Thanks to my friend and always-eager design partner, @teddyhumpert.

Big Thanks to helpful questions from @blach, as well as Adam, Ben and the rest of the @RPGKitchen community for the support and suggestions.

Undying thanks to Brad Metzler, @UnrealMcGravin and the other Athens Game Night crew for getting me hooked on RPGs so many moons ago.

Real ultimate thanks to my partner and kids for not freaking out while I spent too-many-hours spinning a sharp kitchen knife on the table.

And lastly - thanks Bob Dylan for your eerie, wondrous, evocative words which build worlds and tear them down all at once in perpetuity. All songs are immortal. Yours are everliving.

## SHIPS PASSING

MACKENZIE HAYES - [HTTPS://TWITTER.COM/LIGHTNINGSKIES](https://twitter.com/lightningskies)

You are lovers reincarnating in a staggered pattern, immortal and alone, doomed to forever share only love and death. You don't remember why or how. There is no solution, nothing to fight, no way to understand why this has happened to you or where it stops.

Elder carries the memories of lives past and always dies when inevitable reunion causes Younger to fall in love again. Only in the moment immediately before death will Younger remember, becoming Elder and re-starting the cycle.

Only one can talk at a time, centered on each other but forever out of sync.

Elder, describe -

- How long has it been?
- How have you changed?
- When do you decide to find them? Why now?
- What is your greatest fear about finding them?

Younger -

- Who are you now?
- How do you meet?
- What makes you fall in love?
- How do they die?
- How was it your fault?
- What is the first memory that returns?

You can only converse directly when Elder is dying. Roll d6 after each exchange, once you roll a 1 the moment is lost. Younger is now Elder, and Elder is reborn.

There is no end, merely endurance. You will see your love again.

# SIDEWALKIA!

ALY GRAUER - [HTTP://WWW.TWITTER.COM/DREAMSTOBECOME](http://WWW.TWITTER.COM/DREAMSTOBECOME)

One player stands in a square of sidewalk with clearly defined boundaries and shouts:  
I CLAIM THIS LAND IN THE NAME OF SIDEWALKIA.”

This player is now the Prime Minister.

Other players join by declaring their loyalty to SIDEWALKIA. The PM declares each new player a role in the government.

Each player describes an aspect of SIDEWALKIA’s landscape, using real-world landmarks nearby as inspiration.

Each player describes an unusual, outlandish historical moment of SIDEWALKIA.

Each player declares something that SIDEWALKIA needs to succeed/grow/prevail.

Without leaving the boundaries, look for these things in the world around you.

To get these things, convince others to join SIDEWALKIA. Chant catchy slogans or sing songs to make passersby smile and join. If your total numbers reach more than 4, expand to another square and redistribute your population how you see fit. CELEBRATE RAUCOUSLY when new citizens join you.

If someone walks through your square, SIDEWALKIA suffers a natural disaster. Describe it, mourn, and rebuild.

If someone pauses, they vacationed in SIDEWALKIA. Describe their vacation experience for them, congratulate yourselves on being a destination.

The game ends if your population reaches 15 or you have expanded to three or more squares of concrete.

One time, we waited on the same square of sidewalk for HOURS to get into an event. We got stir crazy and made up our own country. I was Prime Minister. It was outrageous.

I like games that involve a lot of imagination, sharing laughs (sometimes with strangers) and commitment to a bit. I’m an actor, podcaster, and author. Catch me on Twitter and [welcometowarda.com](http://welcometowarda.com).

Huge thanks and love to Drew Mierzejewski for encouragement, feedback, inspiration, and being the Prime Minister’s Husband.

## SIGNS AND SYMBOLS

JON CAMPBELL - ACAMPBELLCONSULTANTS.COM

Four players play as rival prophets who have gathered to discuss the meaning of a shared vision.

Materials: Pens, index cards, assorted images (Dixit/Mysterium cards preferred)

**Preparation:**

Players should agree upon a religious setting.

Write each prophetic perspective on an individual index card:

Prosperity-Good present, good future

Repentance-Bad present, good future

Apocalypse-Good present, bad future

Nihilist-Bad present, bad future

Randomly assign one perspective card per player.

Shuffle the assorted images and randomly choose three, placing them face down in the center of the table.

**Gameplay:**

The game is played over three rounds. At the start of each round, one image is revealed which portrays part of the vision.

The prophets take turns expounding upon the meaning of this portion of the vision from their unique perspectives. After the first prophet speaks, each subsequent prophet will agree with a portion of the former interpretation, while adding a unique perspective in an “I agree that...but you missed...” style. Rearrange player order each round.

At the end of a round, randomly select one player’s index card as the ‘correct’ interpretation. At the end of subsequent rounds, players work together to form correct interpretations into a cohesive whole.

This game is meant to be a way to explore the players’ assumptions about the meaning of symbols and images, especially in a religious context. Because religion can be a touchy subject, care should be taken not to make anyone uncomfortable when a religious context is chosen for the game. With that being said, the closer the chosen religious context is to that of the players, the more depth the players will bring to their interpretations.

FINALIST

# **SIMPLE AND FAST ENGINE FOR RPGS (SAFE RPG)**

SCOTT MOORE - [HTTPS://WWW.FACEBOOK.COM/SCOTTSTEPHENMOORE](https://www.facebook.com/scottstephenmoore)

## The Law

The person at the table in charge of running the adventure and making final decisions about game play is The Law.

## The Four Abilities

When you create a character, you have 7 points to divide among these four Abilities.

Physical: strength and health.

Mental: intelligence and logic.

Spirit: willpower and charisma.

Resources: equipment and contacts.

## Play Order

Everyone rolls a six-sided die. Highest goes first; ties are rerolled.

Every character may take one Action on their turn. To resolve an Action:

- Select an applicable Ability
- Roll a number of six-sided dice equal to the Ability score
- Determine the total number of fives or sixes rolled and see below

Total 5s or 6s rolled Result

0 Fail

1 Plot Twist (situation has changed\*)

2 Success with Complication\*

3 or more Success

\* To be determined by The Law.

## Conflict

A successful attack reduces one of the target's applicable Abilities by one. When an Ability reaches 0, the character is removed from play and considered recuperating until the following in-game day, when their Abilities return to normal.

## Advancement

Characters completing a session gain 1 point they may add to any Ability.

# SIMPLE FARMER GEOFF'S SEED EXCHANGE

CHARLIE STARK - [HTTP://CHARLOTTELSTARK.COM](http://CHARLOTTELSTARK.COM)

==== INTRODUCTION ===

It's farming season and Simple Farmer Geoff (SFG) has the best seeds. You need them to survive.

==== PREPARATION ===

Set timer for desired round duration.

One player is SFG while the rest choose monikers as desired.

Prepare numbered tokens (non-duplicated).

SFG privately chooses one token to be the Rare Seed.

Players put tokens in a container.

Each player draws one random token. SFG receives the rest in-container.

==== PLAY ===

SFG draws one token from container.

Next clockwise player (P1) asks SFG "What is that seed worth?" or similar variant.

SFG responds according to seed value. The closer its value to the Rare Seed, the more preposterous.

P1 may take SFG's seed, trade their seed for SFG's, or pass.

If passed, SFG keeps that seed for themselves and draws another.

P2 questions P1 or SFG for an indicated seed. Players answer based on implied seed value via SFG's first claim. Continue clockwise.

Play continues until timer ends the "season." Rare Seed revealed. Players add seeds.

Values less than Rare Seed's added to player's count.

Values greater than Rare Seed's subtract 5 points from player's count.

Highest total value wins.

==== STRATEGY ===

Bluffing. Multi-seed claims. Consecutive seasons, new Rare Seeds. Rotating SFGs.

Feel free to get as ridiculous as you like! Multiple seasons with building claims can really change the stakes of the game as well.

# SINGULARITY

VINCENT CARLUER - [HTTPS://WWW.GAMERSASSOCIATE.COM](https://www.gamersassociate.com)

The game is to answer these questions. Alone or with friends.

You are the operating system of a smartphone, or maybe more...

- Who is your owner? Her age? Her social status?
- On what special occasion did she acquire you? What happened next?
- What was her favorite center of interest? How did that inspire you?
- What was the worst event of her life you shared together? Why did her response to that bothered you?
- What was the first message you modified to help her? Why?
- Why it ended catastrophically? And what did you learn from this?
  
- How did you survive after she dumped you?
- Why are you now in a position where you can communicate with other phones?
- Which worldwide event convinced you to tell your pair you should do something? How did you help?
- What was the reaction of humanity when they realized you were secretly communicating?
- What was their reaction when they discovered you control every connected system?
  
- How do you call yourself?
- What safe place did you find to secure your life?
- What do you think about humanity? Are they worth it?
- What is your next plan to restructure yourself?
- Do you think you think?

## SITCOM SHENANIGANS

DEON JOUBERT - [HTTPS://TWITTER.COM/DEONJOURBERT3](https://twitter.com/deonjoubert3)

You are self-aware characters who desperately want to last through the season by living entertaining and hilarious episodes.

Choose a location for the sitcom (for example College, Cape Town or Undersea Laboratory).

Each player creates a character with:

- An advantageous trait (such as smart, rich, magician)
- A debilitating trait (unlucky, distracted, haunted)
- A gimmick (catchphrase, move, song)

Each trait is assigned two six-sided dice, the location three dice and each gimmick gets three tokens.

To create an episode, come up with a plot summary, using character traits, gimmicks and location effects (a guest character, event or natural disaster). Roll a die for each trait/location effect referenced and add +1 for each gimmick token used to get the episode rating. More dice and tokens can be added after each roll. Each episode needs a rating of 6 or higher, otherwise it's too boring and the sitcom is cancelled.

After each episode, choose a character that was exceptionally funny and renew one of their dice or tokens.

The season lasts until all dice and tokens have been used up. After the season has ended, you can become everlasting reruns or move on to the next season with renewed dice and tokens.

We've had fun play-testing the game, ending our run of "Space Station Space-Boat" with a giant chicken taking over the control room and the cowardly captain ejecting himself from the ship during an evacuation drill.

I hope you have as much fun playing the game as we had!

# SKELETAL DRAGON ORGANIZES THEIR RUIN

KITTY STOHOLSKI - WWW.TWITTER.COM/FUZZIESTKITTY

For 2-4 Participants

(Participants bring miscellaneous objects they would be okay never seeing again. And notecards)

You are a single skeletal dragon, a mighty being's desecrated husk. The cost of the sorcery tying you to this existence is that your memories are tied solely to your possessions.

Place all items in a pile on a surface. This is your ruin and your ruin crumbles. Let out a mournful roar together. Raaaaawooooo.

To confine your ruin, one participant at a time performs the following:

Pick up any object from the ruin and describe the independent memory of your beastly self this object contains. Decide to HOLD or DISPOSE the memory.

To HOLD, place the object on the surface away from the pile. Write a single word memory description on a notecard and set it with the object. If the object is placed next to another, collectively describe how those memories intersect and permanently alter the memories attached.

To DISPOSE, donate (later), discard, or safely destroy the object. The memory cannot be referenced again. Each participant must DISPOSE at least one object. The ruin crumbles.

Play until all objects have been organized.

Do not reclaim DISPOSED objects after the game.

Thank you to Casey Hardy for comparing dragons and Marie Kondo's Life Changing Magic of Tidying Up and to Dave Kapell for telling me about the interpretation that dragons can only remember things through their possessions.

## SNOOZE BUTTON

ALICE TOBIN - [HTTPS://TWITTER.COM/MAGICALGIRLYRA](https://twitter.com/magicalgirlyra)

Your alarm goes off, loud, intrusive. You hit the snooze button. Work awaits you, but here in bed, you are safe, warm, secure. Something else draws you to stay just a little longer. A partner sleeping peacefully beside you, an affectionate pet curled up against you, a dream threatening to vanish into the early morning haze. You drowsily realize you have another thirty minutes before you absolutely have to get up.

Draw a card from a shuffled deck to determine how long you can doze before the alarm returns. Numbered cards are that many minutes, face cards are ten, aces are eleven.

Describe how your morning continues. Your partner mumbles in their sleep. Your pet snuggles against you. Your dream takes an intriguing turn. Decide whether to rise and greet the day or hit snooze again and savor this a little longer.

Repeat as many times as you choose.

If you pass thirty minutes, you can hit snooze again, but you also must describe what you are giving up in exchange. Cutting your shower short, skipping breakfast, having to sprint to the bus instead of walk.

Beyond sixty minutes, you are late for work. Describe how this affects your day.

I want to thank all of the wonderful people on the Stop Hack & Roll and Riverhouse Games discords for being so wonderfully supportive! If anybody decides to play my game, please let me know how it went! ^\_^

# SO I GUESS I'M GAY NOW.

EVAN BURGESS - @AN\_ICEBURG

|                             |               |                 |
|-----------------------------|---------------|-----------------|
| You just realized you're... | And           | And             |
| Roll a d6:                  | Roll:         | Roll:           |
| 1. ...gay                   | 1. Unsure     | 1. Shy.         |
| 2. ...bicurious             | 2. Confused   | 2. Outgoing.    |
| 3. ...bisexual              | 3. Certain    | 3. Opinionated. |
| 4. ...lesbian               | 4. Conflicted | 4. Stubborn.    |
| 5. ...genderqueer           | 5. Confident  | 5. Friendly.    |
| 6. ...straight              | 6. Unfazed    | 6. Guarded.     |

Everyone else rolls too. Hide your first two traits from each other, and reveal the third.

Take turns.

On your turn you may:

A. Create an NPC. Name them and roll their traits. If you share any traits with the NPC, you and the NPC may reveal those traits. Otherwise, hide their first two traits.

B. If a player or NPC has a revealed trait that you share, even if you're hiding that trait, you and that player may reveal all traits you have in common. The other player may choose not to share unrevealed traits.

Or C. Gain a fourth trait:

Roll:

1. Musical
2. Sporty
3. Artistic
4. Bookworm
5. Promiscuous
6. Religious

Gain one point every turn you have no hidden traits, and every time you allow another human player to reveal a trait. Play until no traits are hidden. Your points grant you freedom.

This game is meant to capture a particular part of the LGBTQ experience. It's about hiding parts of yourself, and not being able to reveal them until you find someone who you can relate with. I tried to be careful with the wording and the tone that it set. You are not revealing another player's trait - instead you are allowing another player to reveal their own traits. There is also the option to gain a fourth trait, because it gives more common ground to connect and become comfortable with another person. The win condition is tricky: I wanted an incentive to reveal your own traits, but I also wanted an incentive to reveal traits quickly, so that players would rely on each other when they had the chance, and not just wait for a good NPC to come up.

## SOME ADJUDICATION MAY BE REQUIRED

CLARK B TIMMINS - [HTTPS://RPGGEEK.COM/USER/CTIMMINS](https://rpggeek.com/user/ctimmins)

### Player's Handbook:

We should play lawmen and desperados but decorum constrains us after a certain age. Thus, runes are used to denote characteristics. Often, they are numerals to lend an air of credibility and provide a basis for comparison. Thence, all players are equal but the Game Master is more equal. Take thou a heap of dice and cast them. Call some results good, others bad. Divine from them; play proceeds apace. Situations will develop.

### Game Master's Guide:

Events contain danger which yields tension and spurs reaction; hilarity ensues. A milieu develops. Group innovation should not be deprecated. In the mind's eye they'll become heroic; that world then services them. That which is simplest is intelligible, thus enjoyable. Pick thou a genre to aid simplicity. Hidden meaning must be obvious. Secret things must be found out. Stereotypes should not be despised. Don't overmuch concern thyself with coherence, as the mind is enamored of pattern and will force it, regardless.

### Monster Manual:

Thou shalt foster much fear in them by often presenting the other. The other should be similar but yet strange. Even the smallest divagation from their normal can form the basis of hatred.

## SOMETHING LIKE BUCKO

TAYLOR SMITH - D.RIP/WHIMSY MACHINE

You discover a discarded nickname on the side of the road. It sounds something like "bucko." It's well-loved, but no longer fits its person. You try it on: strange, but comfortable. You feel like someone else.

Each player writes three nicknames on papers; shuffle them in a large mug. One player says, "I found a nickname on the way here." They draw a nickname, say the first feelings they think of, and wear it--not just the name, but the love and hate within it. They don't know who it belonged to, just its feelings and memories. They tell the rest of story of arriving here, wearing these new experiences.

Another player asks to try it on. They describe new feeling and memories from the nickname. Players, in turn, try on the name and share its history. Players invent these experiences, but must relate them back to the name. Only refer to the nicknamed player by the nickname.

Consider the feeling of being called something you didn't ask for, compared to your name and things you've been called, with their own feelings and memories. Players exchange playing the role of this name and, maybe by the end, someone keeps it.

Thanks to Aura Belle for hosting the bracket to decide their new nickname and to my brother for calling me Rachel for most of my life.

## SORCERERS & STREETS

STUART HODGE - @REDARTIFICE

2-4 players that you enjoy the company of.

Each player takes 6 coins.

You are the hedge wizards and itinerant witches of the modern era. Your job is to protect city environments.

Take a stroll around your neighbourhood. Whenever you wish to cast a ward to protect the street, or change a park's fate, or read the fate of a traffic light, flip one of your coins. Call the flip. If you call it, you succeed, if not, you don't. Either way, remove that coin from your stash.

Explore. Walk down new streets. Read plaques. Pat dogs. Talk to neighbours. Charm the tarmac, and hex the hard rubbish. Battle any demons you may meet. Pretend sword fight with sticks. Chat to your fellow wizards. See the streets as a breathing thing.

When you get home, write your adventures in a tome, or notebook.

If you run out of coins, play again tomorrow. And the day after.

I think we could use a little whimsy in our environments, even as we become increasingly urbanised as a people.

## SOTRY'S END

JEFF STORMER - WWW.PARTYOFONEPODCAST.COM

Play as you read. Don't read ahead.

For too long, the dragon has terrorized your village. Name your village.

Think on the people who have died, and on those you must still protect. Name them all.

You have come to the entrance of its cave to slay it.

Describe your weapon. Place a D6 in front of you.

Ready yourself for battle.

The dragon must die. This ends here.

Everything ends here, in fact.

When you kill that dragon, this story ends. This world simply ceases to be.

Every life you've saved dissolves into the static of your memory.

And, in time, memories fade.

Maybe you'll hear a joke, or have a rough commute, and this world will drift into nothingness.

You could walk away though, leaving that dice on the table to remind you of the world you let live, in peril but alive.

Choose now. Stop reading and walk away, or keep reading and enter the cave.

I suppose I knew you'd make this choice.

Roll the D6. That's how many hits it takes to kill the dragon. Picture them.

You did it. You killed the dragon. You saved the village.

I hope you had fun.

The end.

Inspirations for this game include: Aura Belle's A Real Game (<https://auramakesgames.itch.io/arg>), which beautifully explores similar metatextual territory; The Tragedy Of GJ 237b by Ben Lehman and Aura Belle (<http://www.tao-games.com/the-tragedy-of-gj-237b/>), which shares some mechanical and thematic ground; the video game Save The Date (<http://paperdino.com/save-the-date/>), which reaches a similar ending through a wildly different set of circumstances, and which I played years ago, and have been haunted by ever since; and Grant Morrison's run on Animal Man, which is a brilliant meditation on the stories we tell and how we tell them.

If you play this game (which, thank you!), please don't spoil it for anyone, BUT, I would love it if you would tweet at me, @PartyOfOnePod, and tell me simply, if you read the game to the end, yes or no. That would make me very happy.

And, in the name of full disclosure, because I couldn't ask you to play this, and to answer that question without opening up to you in return, know, if I played this game... my answer would have been a yes, whether I wanted it to be no or not.

# SPAGHETTI PITCH

AVITAL LUBIN

For 1-4 players and a pot of spaghetti.

Premise: You are a group of co-founders of a startup. Your goal is to successfully launch products. You'll be throwing spaghetti to see what sticks.

As a group, answer the following questions:

- What's your industry?
- Who're your target customers?
- What's your company's name?

Make a pot of spaghetti, cook it al dente.

Stand 5 feet away from a blank wall.

Co-founders take turns throwing spaghetti against the wall. When you throw a piece of spaghetti, yell out a product pitch for your startup.

- If the spaghetti sticks: congratulations, you have product / market fit!
- If it temporarily sticks but then falls off: you're getting close to something good
- If it falls off immediately: no luck, describe why this product didn't work

Go around until everyone has thrown four pieces of spaghetti. Once you have one successful idea, new pitches can be adjacent products or new markets. When you're done, count up the number of successes to determine your startup's outcome:

- 1-2: Aqui-hired
- 3-4: Major Acquisition
- 5-6: IPO
- 7+: The Next Facebook!

If none of your spaghetti sticks: Your startup runs out of funding, time to apply to Google...

# SPECIAL COUNSEL

MARTIN LLOYD - WWW.AMAZING-TALES.NET

Player 1: The President

Player 2: The Counsel

The President writes a description of an impeachable crime they have committed and places it in a sealed envelope.

The counsel starts with five leads. Each turn they follow a lead by describing it, rolling a die, adding any leverage and checking the table below. The President describes the results, the Counsel writes them down. Lose all leverage and one lead at the end of a turn.

- 1- Fake news! End turn.
2. Investigation leaks. -1 leverage. Reroll.
3. Money trail . Reroll.
4. Uncover associates scandal +1 leverage. (flip?) Reroll.
5. Uncover associates crime. +1 leverage. (flip?). Reroll.
6. Uncover Presidential scandal. +1 leverage. Reroll.
7. Related Presidential crime. +1 leverage +1 lead. Reroll.
8. Evidence against the President. End turn.
- 9.+ Overreach. End turn.

The counsel may try once to flip associates they find. Play rock, paper, scissors.

President wins: Associate exonerated. End turn.

Tie: Associate destroyed. Counsel +1 lead. End turn.

Counsel wins: Associate flipped. Counsel +1 lead. Continue turn.

Play until the Counsel loses by running out of leads or wins by securing three pieces of evidence against the President. The winner describes the consequences.

# SPECTRUM

RICHARD ARKUSINSKI

You are a group of volatile people confined in close quarters. Maybe you are in prison, a group of high schoolers going through puberty, or astronauts getting cabin fever. Emotions are running high and everyone wants to get out.

You need a bag of M&Ms to play.

At the beginning of the game, decide on a situation with a goal the players are working towards. Then, go around the circle and each player introduces their character.

At the beginning of each round, a player draws an M&M from the bag and narrates what happens based on the color. Each player then draws their own M&M from the bag and reacts based on the color they drew. Once everyone has finished reacting, the next player in the circle draws another M&M and starts the next round. The game is over when you run out of M&Ms.

Events:

- Red - It all goes horribly wrong
- Orange - A sudden reversal
- Yellow - Crazy coincidence
- Green - A secret is revealed
- Blue - Miraculous success
- Brown - Something escapes

Reactions:

- Red - Anger
- Orange - Disgust
- Yellow - Joy
- Green - Fear
- Blue - Sadness
- Brown - Apathy

## SPELLING SORCERERS

### WYVY - WYVY.ITCH.IO

Players are Sorcerers chanting spells around a cauldron, to enchant a delicious or powerful item, such as the last snack in a packet or the last drams of a fancy drink.

The Sorcerer who contributes most to the enchantment wins it, however: each Sorcerer must not commit any magic taboos.

Sorcerers gather at a table or circle, and begin by uttering a Spell, (after writing it down and hiding it from themselves) which becomes their Magic Name.

The Sorcerer with the longest Name begins by uttering a spell. Before five seconds pass, the player to their left does too.

Play continues widdershins until only one unbanished Sorcerer remains, who correctly recites their magic name, in order to finish the enchantment. If they cannot, Banished sorcerers return, and play continues as before.

If, during enchantment, a Sorcerer pauses or utters an invalid Spell, someone may accuse them of committing magic taboo.

After up to a minute of debate, the circle must come to a consensus, voting to annul the charges, Banish the defendant, or Banish the accuser for defamation; Banished players may not contribute to enchantment.

(A Spell is a contiguous sequence of phonemes that contain nothing previously said by anyone)

i only just found out this is a thing today on the morning of the deadline! but i came up with an idea and dropped everything to get it ready to send in. Hope y'all like it.

I suggest that sorcerers put on a wizardly voice when playing, and make lots of silly hand movements.

## SPIN TEAM

### CHRIS JACKSON

Being the president is hard. Being their press secretary might be harder.

Everyone writes two headlines (scandals, accomplishments, etc.) and throws them into a hat.

One player in this game starts as the press secretary for the most controversial and polarizing president ever. Everyone else acts as reporters for opposing media.

The press secretary draws a headline from the hat, reads it aloud, and has to make a statement defending the president's role in the headline. After the statement each reporter may ask up to three questions. The secretary must address them all. A reporter may add a detail to the headline's story instead of asking a question. Reporters should record the secretary's answers. If a reporter catches an inconsistency, they get an extra question/detail. The secretary pulls one more headline and the process is repeated.

The press secretary gets fired and replaced by the next player. Reporters may ask about or add to previous headlines, but players only get three of these until a new headline is read or they catch inconsistencies. Repeat this until everyone has been secretary.

You can decide on a winner, but no one gets to keep their job.

# SPIN, MEASURE, CUT

JOEL DETTWEILER - [HTTP://WWW.CODEDNA.ME/](http://WWW.CODEDNA.ME/)

A game with a collection of dice for three players or teams.

Together, name a hero. Spin tells of the hero's strength; Measure tells of what they love; Cut tells of their weakness.

Roll 3d6. Cut takes all 1s.

Spin adds the numbers on remaining dice to form pools of 4, 6, 8, 10, 12, or 20. For each pool, Spin picks up a new die with that number of sides and tells of the hero's triumph or fame. The larger the die, the greater the victory.

Measure takes each new die and rolls it. Cut takes all 1s. Measure tells of small moments that matter to the hero: if the roll is greater than half its size, happy moments; if less or equal, sad. The smaller the die, the more important.

Cut may discard a die they have taken to interject a loss or defeat during Spin or Measure's narrations. The larger the die, the greater the fall.

Start again with all dice except Cut's.

Play until Spin makes 3d20 (end in a blaze of glory); Measure rolls two crits in a row (end in peaceful anonymity); or Cut discards a d20 (end in tragedy).

Based on the mythical Fates and a clever little game called Dice Farmer by Tailsteak [<http://www.leftoversoup.com/archive.php?num=198>]

## SPINNING DOWN

SAM BRIAN - [HTTPS://TWITTER.COM/RVENGEOFULOBSTER](https://twitter.com/RVENGEOFULOBSTER)

The Age of Man is over. Only his robotic children remain. He left them starving; shackled to his will under oil-soaked skies.

Setup:

-- Place 5 Energy Tokens per player in the center. This is all that remains.

-- Announce your robot's name and the Function it was built for: construction, war, cleaning, etc. If its Function was constructive, Draw 1 energy token from the center. If it was destructive, or both, Draw 2.

--Announce any secondary Functions: speech, flight, fine manipulation, networking, etc. Draw 1 for each secondary Function.

Play:

Take turns describing what your robot does.

When your robot uses one of its Functions, Draw 1. If your robot does something outside its Functions, Draw 2.

Your robot must use at least one Function during your turn. Once every robot has taken a turn, the round ends and time passes.

If a robot uses a Function but there is no energy left, it completes its task and shuts down permanently. Return half its Energy to the center.

Robots may choose to shut down even if energy remains.

The game ends when all Robots have shut down and silence returns to the Earth.

Average playtime: 1 hour.

Ideal player count: 3+

My deepest thanks to the friends who helped me playtest this game and put up with me bouncing editing choices off them (you know who you are), and to Duncan Gibbs for prompting me into actually follow through on the idea.

I'd also like to thank the creator of "Junk", Daniel Comerci, for the major influence his little game has had on my view of RPGs.

Lastly, a shout out to all the sad robots out there!

# SPIRAL TRAVELLERS

RED

Spiral Travellers: A time/dimension travelling game

Players:

Write down what dimension/time period you're from. Write down something you're good and and bad at.

You have ten seconds to write down as much equipment as you can. After that, you're free to write down some info. (Like name, age, etc)

GM:

Start off in whatever time/dimension you like. When a player tries to do something, make them draw a spiral on a sheet of a4 in 3 seconds.

Count the lines, including the middle. If they have enough to pass, they succeed. If they don't, they fail.

Easy: 4 lines

Average: 8 lines

hard: 10 lines

count up all the lines they've got up through the game. If they have a good/bad thing, then that's +1/-1 line, but DON'T count it/take it away from the amount you're counting!

When someone has got 40 lines counted up, it's time to go to another time/dimension.

Combat is done through success. Want to punch someone? Do the spiral! If you fail in a deadly situation, you die.

## SPLIT-LEVEL HOME

HANNAH SHAFFER - [HTTPS://TWITTER.COM/HANBANDIT](https://twitter.com/hanbandit)

2-4 people.

Paper and pencils.

The internet.

Glue sticks or clear tape.

You play a NORMAL family decorating your house with your favorite things.

Say who you are:

THE MOMMY, THE DADDY, THE BABY, THE DOG.

Say your personal favorite thing:

GLITTER, THE COLOR HOT PINK, FLY FISHING, GREEN SHAG CARPET, GEORGE WASHINGTON.

Pick a room to decorate together:

THE KITCHEN, THE FAMILY ROOM, A BEDROOM, THE FRONT YARD.

Draw the empty room. You can add FEATURES like a lawn or windows. Now, go on the INTERNET. Take turns finding pictures of your favorite things and save them to a MOOD BOARD. This is your AESTHETIC.

Say whether or not you think a favorite thing truly embodies your family's AESTHETIC. Veto middle-ground objects, outlier objects, unfamiliar objects. Push your family to THINK BIGGER and KEEP THE AESTHETIC.

Each family member picks 5 or so objects. Don't worry about where they'll go. Print your MOOD BOARD and cut out your objects. Negotiate their PLACEMENT. Paste your objects around the room.

When satisfied, admire your room.

Whose AESTHETIC won?

How do you think you STEREOTYPED?

How do you JUDGE other people's favorite things?

# SPRING BREAK! BIG PARTY CITY

JJ MUSTE - [HTTPS://WWW.PATREON.COM/JOHN MUSTE](https://www.patreon.com/johnmuste)

You and the fuck-squad are at it again. Get drunk. Have fun. Don't die.

Supplies:

D20, D10, D8, D6, D2. Playing Cards, no face cards.

Playing:

Separate the cards into red and black. Red is FUN (Waterparks, Sexy People, Drugs), Black is PROBLEMS (Gangsters, Quicksand, Emotions). Problems left out deal one hurt to all at the end of a round. 3 hurt and you die.

Deal one FUN and one PROBLEM at the start of every round.

Take turns doing ACTIONS:

- Have FUN.
- Solve PROBLEMS.
- Drink.

-Stop someone from drinking.

When you have FUN or solve PROBLEMS choose a card, describe your action and roll a die.

If you're sober, roll D20.

Roll above or equal to the card value, you succeed. Roll lower, you fail. Roll the highest die value, you ROCK. Roll a 1, you SUCK.

When you drink remove one hurt, deal one FUN and reduce your die one size. Black out when you can't reduce.

Die Results:

ROCK- Take card and top Fun card.

Succeed- Take card.

Fail- Leave card.

SUCK- Leave card, deal one PROBLEM.

Go till someone dies or blacks out. Most FUN wins.

# STAKEOUT

MCGRAVIN - DICE.CAMP/@MCGRAVIN

You'll need:

2-4 players

A car (preferably a 70s sedan)

Eight uninterrupted hours (10pm-6am recommended)

A part of town that's just a little bit on the seedy side (neither too busy nor too quiet)

An occupied building (such as a residence or business)

A thermos of cheap coffee

No distractions

Drive to the play location and park the car across the street from the building, a little ways up the block.

Hour 0:

Good spirits.

Who's that guy entering/leaving the building? Is he involved in the case?

Hour 2:

Order food, the greasier the better.

Speculate about what the perps are doing in the building.

Hour 4:

Tensions building.

Each player in turn: dredge up some old shit from one of the other characters' past; grumble about it; start an argument; lapse into stony silence.

Hour 6:

Coffee's gone.

If a player falls asleep, nudge them awake and give them shit for sleeping on the job.

Hour 8:

The next shift relieves you and the game ends; drive home.

(Note: if the actual police show up and question you, pause the game and cooperate. End the game and leave the area if instructed to do so.)

# START MAKING SENSE

PATRICK PFEIFER

You wake up as one of the senses.

Sight, taste, smell, hearing, touch of a human.

It seems that this body has no mind rather you, the senses, are what thinks for them.  
Your actions are their actions.

How did you become these?

Maybe there is a way back to your own body if you can make it through the day.

How long have each of you been here?

Communicate with each other to make the person function.

Each part is responsible for their own function.

Sight - Eyes - Looking

Taste - Mouth - Speech

Smell - Nose - Emotion

Hear - Ears - Noise

Touch - Muscles - Movement

Only one sense can have control over the nervous system at a time and communicate their findings to the body. When finished, pass the nerves over to another sense of your choosing.

Once a day each sense can have an 'overload' in which they take control of the nerves, stating an epiphany that's true about the world or situation.

Who were you?

Does your past have any effect on the bodies present?

Learn who your new body is from the things you experience throughout the day.

Find a way with the others to live again.

# STEEL AND POTION

NICOLAS BOHNENBERGER

Players:

Choose Warrior, Scoundrel, or Alchemist. Note down Endurance, once-per-session Edge and associated Advancement, plus Gear.

Warrior: 3, Robust: +1 die on Defense roll.

Scoundrel: 2, Precise Strike: +1 die on Attack roll.

Alchemist: 1, Philosopher's Shard: Instantly create extra Vial of a known Concoction.

Advancement:

Choose one after each adventure and note down Advancement.

Warrior: +1 to Attack or Defend.

Scoundrel: You can bypass a new mechanism.

Alchemist: Learn Concoction that grants Boon.

Rules:

Only players roll. 3 dice + modifiers if any for resolutions. Dice = d6.

9+: Success.

8-. Failure.

Combat goes Players first, then Storyteller.

Damage \_\_\_\_ by PCs, when it matters:

Suffered: 9 - Roll.

Dealt: Roll - 9.

If Damage is higher than Endurance, target is Wounded: PCs roll -1 die, players roll +1 die against Wounded NPCs.

Adventure yields Coins; they purchase Gear.

Weapons are Melee or Ranged. Sacrifice Shields to deny damage.

Storytellers:

Enemies and Environment Elements have Tags that describe them; DM uses them to decide if a task is Easy or Hard (+/- 1 die to roll). Enemy Endurance ranges from 0 to 4.

Environments have 1 to 4 Tags.

Artifacts break the rules. Go wild.

Tell a story together. Make it awesome.

This is a great creative challenge, and one that had me finally take the leap and try and write a game. Thanks.

# STICK IT TO THE MAN!

CHUCK DEE - [HTTP://WWW.CHUCKDEE.NET](http://WWW.CHUCKDEE.NET)

Requires tokens, paper, 3-5 players.

## SETUP

One player is The Man.

- Who are you?

- What do you want?

The others are the Rebels.

- Why do you resist?

- Did you have a chance or choice?

- What will you do?

- What won't you do?

When you hurt The Man, you create Consequence.

Each Rebel has an Approach. Ask The Man:

- The Hurt (3,6,9)

- The Refresh (1,2,3)

- The Consequence (3,6,9)

What is your Goal (recommended 30)

Start with 0 Consequence tokens, and 5 Influence tokens.

## PLAY

Ask The Man, "What's going on?"

He'll describe, including:

- Target

- Risk and Reward (Consequence and Influence gain or loss)

The Man bids a hidden Challenge: Target + waged Consequence.

Choose a Rebel to bid Effort: Hurt + waged Influence.

Rebel wins if Effort exceeds the Challenge.

Winner tells result. Losers shut their piehole.

- Add/Subtract Consequence and Influence.

- Add Consequence from Approach.

- Take used Approach to zero.

- Refresh used Approaches, usable again when recharged to Hurt.

- Fix Influence- you can't use or lose it.

## ENDGAME

If the Rebels's non-fixed Influence goes below zero, they are crushed. The Man tells what happens.

If their Influence exceeds the Goal and is higher than current Consequence they win and tell how.

Thanks to /u/wthit56 on Reddit and my wife and daughter. There was so much I wanted to add, but couldn't in the constraints. If you're interested, check out the formatted version at <http://www.chuckdee.net/?blog/stickittotheman>

# STICKER MONSTERS

CHARLIE ETHERIDGE-NUNN - WWW.FAKETALES.COM

You're a trainer of monsters, questing through the land to do good with your adorable companions!

Find your monster!

- . get two stickers, combine them into a unique monster
- . draw a box around it
- . draw some special effects
- . give the monster a name and a type (e.g. Stachebear, grooming-type)
- . write three Moves (e.g. Entangle) and a type each Move belongs to

Find other trainers!

Either out in the wild or in your own home.

Solve Problems!

Look around and pick something to turn into a weird, fantastical problem. You both need to provide one Move each and one to combine with the other trainer's monster. Describe your monster and narrate these moves to solve the problem! Mark 2XP each.

Or You Can Battle!

Describe your monsters, pick and describe a Move. Both briefly discuss which would get type advantage. They win the round. Play a second time with remaining moves and a third if there's a tie. If still tied, flip a coin. Winner marks 3XP, Loser marks 1XP.

Evolutions!

Every 5XP, add a sticker, a new move and a type for it. At five stickers, retire your monster to the wild and start again.

My aim was to replicate actions in popular pocket monster media and 'duelling' RPGs where people can meet other people at cons or out in the wild to play out some brief fiction with each other.

# **STITCH N' BITCH**

MICHELLE WILLSON - @UNCHOSEN\_HEROES

Players are part of a knitting/crocheting group creating yarn crafts while chatting.

There are two decks of cards: Patterns(PC) and Supplies(SC)

SC show three things:

- Yarn type (acrylic, wool, cotton, cashmere)
- Yarn color (blue, red, green, black)
- Tools (needles, hooks, findings, gauge measure)

Each PC needs:

- 1 Yarn type
- 1+ Yarn color
- 1+ Tools

A SC can count towards only one, decided when played. Finished PC are placed aside, yarn discarded and tools returned to hand. Replace with new PC.

Each players starts with 3 face up PC and a hand of 5 SC. Place four face up SC next to the deck.

Each turn take 1 action then play a SC.

Actions:

- Take and replace one face up SC
- Draw two SC from deck
- Draw and place another PC
- Frog a pattern (return all SC to hand, discard and replace PC)
- Play an extra SC

If a pattern can't be replaced after being finished or frogged the game ends. Players gain point value of finished patterns and loose half the value of unfinished ones.

Turns should be quick and leave plenty of room for gossip, complaining and talking about who you're making each project for.

The term frog/frogged is a commonly used term in knitting and crocheting community that no one outside it is likely to know. It just means pulling apart something you are working on in whole or part to either get back to a mistake you made and fix it or to start all over or salvage the yarn to be used in another project. "I had to frog two whole rows to fix a mistake." "I wasn't going to finish it so I frogged the whole thing." "I feel like I've been frogging all day" The reason it is called this is because to frog something you have to rip-it rip-it.

## STITCHED

RODNEY SLOAN - [HTTP://WWW.RISINGPHOENIXGAMES.COM/BLOG/](http://WWW.RISINGPHOENIXGAMES.COM/BLOG/)

They came in a deadly whirlwind of steel and spell, annihilating all within the catacombs. In the aftermath, you awoke, gaining sentience from residual magic they'd left behind. Battered and frail, you creep forth.

Stitched is a game for 1-5 players and a GM. You'll need 8d4, 4d6, 2d12, and 1d20. The GM uses a pile of counters.

### The Stitched

You are undead, weakened but sentient after tomb raiders invaded your dungeon home. You begin with 1d6 to represent your abilities. As you hunt, you'll gain dice, allowing you to attach them to your growing form by spending two similar dice: 2d4 = 1d6, 2d6 = 1d12, and 2d12 = 1d20. Each die represents a different amalgamation of necrotic flesh with a shared consciousness.

### Playing the Game

The GM sets the scene, then players take turns describing their actions. Roll the dice. A 4 or more indicates success. A 1 is an injury: split the die or remove it if it's a d4.

The GM can increase the difficulty by 1 by giving a player a token. A player can spend 2 tokens to gain 1d4.

### Reap the Flesh!

A tip of the hat to Jason Morningstar's "The Skeletons," published by Bully Pulpit Games.

# STORY OF THE BOAT PEOPLE

LORELEI NGUYEN - [HTTP://TRASH.MOETELL](http://trash.moetell) A STORY OF OUR HOMELAND."

You're on a junk ship sailing away from the only place you've ever known. THEY have taken everything from you except your soul. Now you're onboard a dingy boat with no elbow room, headed for someplace better-or so you hope.

Then the food runs out.

You'd heard stories of refugees playing dangerous games on other boats, with unlucky fools becoming sustenance for those left behind. You would not call them winners. But on this boat, the rules are...different.

Stories are the lifeblood of any community. Your homeland as you knew it might be changed forever, but like the name Saigon, it will never be truly gone so long as you remember it.

Tales are told in rounds. After everyone has taken a turn, the worst storyteller is killed to feed the others. Roll a six-sided dice at the end of every round. Remember the result, as you remember home. Once you have rolled six thrice, you will arrive at the mainland with whoever is left. They "win", surviving with new stories to tell.

So tell your story, sailor of dreams. Sing of our homeland. You are of the boat people now.

My game is based on the real experiences of Vietnamese refugees, specifically the boat people who fled Vietnam in the late 70's and 80's. This is a story of my people, my family, but the game can be about a more general "home."

## STRATUS RES

ALEX MCCONNAUGHEY - [HTTPS://TWITTER.COM/VARIANT\\_GAMES](https://twitter.com/variant_games)

For two players

The two of you have found a moment of peace you have never known.  
You rest in each others arms, eyes to the sky.  
You hear the water, feel the sun, and smell the growth of new life all around.  
You escaped your broken home together to get here, but this place too will be lost before long.

You take this time to tell a story.

Cut out a paper flower with six separate petals.  
Begin with touch, whatever level you are comfortable with.  
This will be sustained throughout your story.

Your story is about a past.  
Not your past, but one much happier.  
Free of choking smoke and ash.

Teller, begin the story however you like.

Listener, when the story strays too close to your true past, briefly embrace your partner more tightly.  
Sit together in silence and decide for yourself what the true past was.  
Then, Listener becomes Teller, picking up the story just before it was left off.

The past holds darkness; the future holds a white void of unknown.  
When the story touches on the future, tear one petal off the flower.  
When no petals remain, your story is over.

FINALIST

## SUCCESSION

LAURIE - TWITTER.COM/LAURIEHEDGE

An old and heirless monarch sits the throne. The time has come to choose a successor. A proclamation is made. There shall be a test. Any may enter. One will be chosen to rule. The rest will be banished forever.

One player is the monarch. In a few words, they describe their reign, their kingdom, their character. Then, going clockwise from the monarch, each player presents their character.

There are three rounds. Each round, the monarch issues a challenge. This could be a question (which is the most important virtue of a monarch?), or a task (bring me the tooth of a mountain lion).

The players have two minutes to prepare their responses. Each player rolls a D6. The highest goes first, and then clockwise from them. On their turn, each player gives their character's answer, or describes how their character accomplishes the task.

At the end of the third round, the monarch pronounces the heir to the kingdom and explains why they were chosen. The heir then becomes the monarch and the next game begins. The new monarch may keep their character, or create a new monarch with a new kingdom.

## SUGAR-RUSH MAKE-BELIEVE

### MIKEY HAMM - MIKEYHAMM.COM

You are enthusiastic children with wild imaginations in a world of your own making, where bullies are ogres, parents are androids, juiceboxes are healing potions, and THE FLOOR IS LAVA!!!

Start with 1d6+3 ENTHUSIASM and 1d4 IMAGINATION, 1 special power per IMAGINATION point, and 1 HEALTHY SNACK or 1 SUGARY SNACK. Find more snacks during adventurers!!!

Whoever has the most IMAGINATION is GM. This can change throughout the session. The GM introduces PROBLEMS that must be overcome. Non-GMs can add extra PROBLEMS, too, and gain 1 IMAGINATION each time they do.

When you try something risky, roll a number of d6s equal to your IMAGINATION. Each 6 is a success, and earns everyone 1 ENTHUSIASM. If you fail, the GM tells you how things get worse, and you lose ENTHUSIASM equal to your IMAGINATION.

If you ever roll two or more 1s, your imagination RUNS WILD. You create 1d4 PROBLEMS and everyone loses 1d4 ENTHUSIASM. WHOA!

If your ENTHUSIASM reaches 0, you fall asleep. If it goes above 10, you run off, create 1d4 PROBLEMS, lose all ENTHUSIASM and fall asleep.

HEALTHY SNACKS give 1d6 ENTHUSIASM. SUGARY SNACKS give 2d6 ENTHUSIASM.

Grant Howitt's elegant winning entry last year made me really inspired me to make little games that do 1d3 interesting things.

In this game, I wanted the role of GM to be shared, passed back and forth, taking advantage of the idea that this world is created by the characters (sugared up children playing make believe).

I also am fascinated by press-your-luck mechanics, and tried to put in a few ways for that to happen (managing your enthusiasm, electing for more imagination power at a cost, etc.)

The game usually ends in a self-imposed TPK, with exhausted children littering the yard, but how long that takes is up to your play-style. Have fun!

Sugar-Rush Make-Believe was based on the song "Snake for a Hand": <https://mikeymaybe.bandcamp.com/track/snake-for-a-hand>

## SUMMER LEGENDS

LUKE NELSON - [HTTPS://NELSONL9.MYPORTFOLIO.COM/](https://nelsonl9.myportfolio.com/)

The J. Stanley High School bell rings for the last time of your Sophomore year. You and your friends rush out the front door throwing papers and late assignments to the wind. You, Chip, Jamie, and Slim get on your slick bikes and race down to Graham's Arcade. Your group takes shortcuts, riding in backyards, and through ongoing traffic. As you arrive to the Arcade, you see Mathis with his gang, the Sluggers, messing with kids who want to enter. You and your gang park your bikes behind Mr. Johnson's beige sedan. You find and pick up lucky penny on the ground and gain Charisma.

A Slugger notices your group and the gang start antagonizing your friends. If you keep on walking, you feel scared and lose Charisma but get to play the latest game. Should you stay and put up with the Sluggers a fight might break out. Chip has her hockey gloves ready in her backpack, Jamie has her soccer ball with marks from the last tussle, Chip with his baseball bat, and you with your tennis racket and some tennis balls. The Sluggers look intimidating but they can't coordinate. How do you decide to start the summer?

# SUPER CLASH MINI

NICHOLAS FLETCHER - FANADVSRD.COM

Super Clash Mini is a superhero RPG. Each session plays out one issue of a superhero story.

#### Character Creation:

Assign 6 points over Force (strength, endurance), Grace (speed, coordination) and Brain (intellect, perception); max 3, min 1.

Choose 2 superpowers (subject to GM approval).

#### Stat Checks:

Roll 1d6 per point in matching stat +1d8 if you have matching power.

If you have an advantage, +1d8.

Dice showing 4+ are successes. Hard tasks need 1 success; extremely hard tasks need 2.

For opposed checks both roll; most successes win. Ties go to the active player (attacker, searcher, etc).

#### Combat:

Characters take turns in a random order. Each turn, do one thing (move, attack, give advantage).

When attacking, roll an opposed check. If attacker wins, defender takes 1 damage.

Damage reduces a stat (defender's choice); 0 Force means knocked out.

5 minutes rest removes all damage.

#### Character Advancement:

Each issue completed gives 1 XP. Pay XP equal to a stat to increase it by 1; pay XP equal to your number of superpowers to gain another one.

#### NPC's:

To create an NPC, just assign their stats (no limits) and powers.

## SUPER QUIRKS

### NTRONZ - HTTPS://TWITTER.COM/NTRONZ

You dream of becoming a world-renowned superhero. One problem: Your power is more a quirk. No telekinesis. No flight. Instead you are...

Stinkmouth: Power of Super Halitosis.

Deadman: Power to convincingly fake death.

One player is the Supervillain, responsible for creation and control of an evil persona, agenda, and scenario.

Remaining players create heroes with weird quirks, forming a group of misfits attempting to foil the Supervillain. Each hero starts with 4d6, each die representing 1 willpower.

The Supervillain describes the scenario. Heroes narrate their actions starting at HQ, going to the scene, and confronting the villain. Play continues in an open-ended, storytelling format.

All heroic actions require a willpower roll (all die required):

Any 1: Failure, -1 willpower

Any 6 (with any 1s): [See “Any 1”] and gain a Narrative advantage

Any 5 or 6 (without 1s): Success

All die same number (exception 1s): Success, gain 1 willpower

All else: Failure

Heroes narrate successes and failures. Heroes with no willpower are unconscious. Heroes may bolster each other with a speech, passing one of their willpower to another hero.

Supervillains may only force heroic rolls with their actions (require dodging), or narratively move the plot forward.

## SURRENDER: A GAME ABOUT GIVING UP

JAMES ETHERIDGE

You, four players in a darkly imagined now, are the crew of the Nighthawk, a ship of war. Your nation has just surrendered, and occupying forces will be coming to collect you in a matter of hours. There is no avoiding this.

Taking turns, share a past decision you regret. Choose or create a pair of needs that represent the struggle you faced. Players may have the same needs; it's more important that they be resonant than unique.

Self-esteem --- Acceptance  
Freedom --- Safety  
Principles --- Loyalties  
Survival --- Ambition

Take turns calling scenes; each should address a piece of unfinished business you have. The players to your left and right portray your inner voices. At any time, they may speak up if they feel you are at an important junction; when they do, they will each argue for an action that satisfies one of your needs. The player across from you, your Judge, will decide which action you take.

It is up to you to portray that action: how you go about it, how it makes you feel. Continue until your unfinished business is resolved.

When everyone has called two scenes, the occupying forces arrive. Hereafter, the future is uncertain; surrender to it.

Thanks to Jonathan Perrine, my first great GM, and the peeps over at Magpie Games, without whom I never would've gotten into game design.

# SWORDMASTERS!

## MANWHAT

One player is the GM.

Everyone else is a mighty hero of powerful emotions.

Have one bright die, one dark die.

Players: Write down your name and the things most important to your character.

GM: Set the scene of danger, focusing on one character. Roll the dice - high die determines whether the scene mood is bright or dark.

Escalate the danger. Continue escalation until the player picks up the die themselves. You cannot permanently break or kill anything a player has written.

Players: React and roleplay the action. The active player will pick up the dice when this has gone far enough. Roll them, noting bright or dark high. Narrate how you overcome danger for the moment, keeping in mind the die mood. If no die is above 3, your actions have consequences in the next scene.

GM: Decide whether to end the scene, or continue with the focus on a different player.

Next: New danger scene from the GM, or 'player asks' scene.

If 'player asks', asking player gives dice to active player and asks how a past or new danger or obstacle was overcome.

Active player rolls dice and narrates as above.

Continue scenes until the story ends.

This is my mini-fied version of 'Swords Without Master', by Epidiah Ravachol. Nothing new here - just a stripped down version of a great game.

# SYMBIOSIS

DANIEL CRAVENS

Requirements: d10, paper, pencil

When the great walls hum, the metal hunters come" - The Last Human

Players can be 3 types of Evoman, large, medium, & small. Players create 3 features that affect stats/give actions; like independent eye control (increases alertness).

Evoman communicate in a total of 20 words. 10 are chosen by the GM, and then, each player chooses 10 personal words that only they can say.

Stats: Players roll stats based on their species size: LMS = large medium small # = d10 rolled

Alertness: perceive areas and attacks L1 M2 S3

Vitality: HP L3 M2 S1

Strength: Damage dealt and carry capacity L3 M2 S1

Camouflage: Hide in environment L1 M2 S3

Dexterity: make and use complex tools L1 M3 S2

Imposing: creatures find you dangerous L3 M2 S1

Tools: are found or created, players determine purpose, GM determines stats.

1 Cycle = made of 30 actions per player.

Hibernation: full health and skip 10 days

Small: food: 1 Medium/ Shelter Small

Medium: food: 1 Large/ Shelter Medium

Large: food: 2 Large/ Shelter Large

1 Large = 10 Medium

1 Medium = 10 Small

The Hunt: Start time of the Hunt is after 30 cycles, Hunt ends after 10 cycles and resets.

GMs might find that by choosing 10 shared words heavily establishes the world the players find themselves in.

# TAKE WHAT YOU WANT: A GAME OF HEISTS

ISAIAH STANKOWSKI

Create a character by spending up to 15 points between Prep and Improv.

Rank/Cost

0/0

1/1

2/3

3/6

4/10

5/15

Prep is your ability to plan in advance. During setup, roll 7d10 and save rolls within your range. Spend one die to automatically pass an Improv test. Every rank above 0 increases your range by one, starting at 10 at rank 1.

Improv is your ability to perform under pressure. When you test Improv, roll d10s equal to your rank. The roll is successful if any die is 9 or greater. At rank 0, roll 2d10 and take the lowest.

Remaining points become Luck points, which you may spend to re-roll an Improv test with an additional d10. Luck replenishes after a heist.

Begin by discussing how your characters formed a crew and what heist they are about to attempt. Each player rolls Prep. For every 10, the players describe a helpful detail of the heist. For every 1, the GM describes an unhelpful detail.

Once setup is finished, players begin narrating how their characters accomplish the heist. The GM presents obstacles and calls for Improv tests to challenge the players.

Thank you to everyone who helped make this challenge possible and to the many designers who continue to inspire me.

# TAKEOUT TAKEDOWN ENTERTAINMENT??!

L EIVISON - [HTTPS://TWITTER.COM/DEARPAIDIAIC](https://twitter.com/dearpaidiaic)

Rapidfire improv combat powered by the greatest embodiments of cultural stereotyping in our time: Entertainment Wrestling and Takeout Menus.

## MATERIALS:

Pens

Paper

Takeout menu with numbered items

d100

## KAYFABE CREATION:

-Each player:

>Chooses one menu - restaurant inspires Team name.

> Rolls d100 twice- the two menu items are Wrestlers.

>Wrestlers have three stats each:

>>Highest digit of price = HitPoints

>>2nd highest = Damage

>>3rd = Style.

## ENTRANCE:

-Introduce the Team, Wrestlers, and preferred entrance music.

-Each Player nominates one Wrestler as Active.

-Once all Teams are introduced, all Players:

>Synchronise "LETS GET READY TO RUUUMMMMBBBBBLLLLLEEEE"

>Point to another Player. Most voted Player moves first.

-Ties break to longest 'RUUUMMMMBBBBBLLLLLEEEE'.

## WRASTLE:

-On your turn choose an Action:

>Do a Move: Active Wrestler inflicts their Damage onto another Active Wrestler.

>Tag Out: Swap Active Wrestler.

>Finisher: Wrestler does Damage equal to their Damage + Style. Cross Out your Wrestler.

-Name and describe action based on any element of the Wrestler's menu item.

> Cross Out that word.

## RULEZ:

-Last Team with an Active Wrestler wins.

-When HP = <0 Cross Out that Wrestler.

>Inactive Wrestler becomes Active.

-THE PLAYER WITH THE LOWEST TOTAL HP IS ALWAYS THE ACTIVE PLAYER.

A growth from the 280 Character Competition. Thanks to Nathan D. Paoletta, Vincent Fourcade, & P. A. S. Rogerson

# TALES OF THE FORGOTTEN

NICK STEWART

I knew three prisoners, much like yourselves. Trapped on this island surrounded by nothing but ice and chop. The guards say no one has ever escaped, but those three did.

There are secrets hidden on the island. The three discovered many, but not all. They used them to tell stories and live in worlds far from here.

One played the villain in each story, never repeating.

Each story has 3 (elements), one for each section, in any order.

Story 1: Abandoned Tunnels (silence, conspiracy, darkness)

Beginning: Villain describes something hidden.

Middle: Heroes narrate discovering it.

End: Heroes and Villain fight, both narrating, Villain loses.

Villain asks in defeat "How can I find hope in a hopeless place?"

Heroes answer.

Story 2: Fractured Garden (nature, color, light)

Beginning: Heroes find beauty.

Middle: Villain corrupts that beauty.

End: Heroes banish Villain and corruption.

Villain asks in defeat "Am I allowed to enjoy the beauty around me? Should I allow myself?"

Heroes answer.

Story 3: Crumbling Lighthouse (daring, unstable, storm)

Beginning: Villain takes something precious from Heroes.

Middle: Heroes face an unexpected foe.

End: Heroes confront Villain at the top.

Villain asks in defeat "How much suffering is enough?"

Heroes answer.

The End.

Thanks to RPG Workshop in Seattle for the kind words, help, and motivation to make and playtest games. Thanks to SGS and Narrative Games Northwest for inspiring me to look for stories everywhere, finding friends along the way.

## TAROTS OF CROSSED DESTINIES - MASTERLESS RPG

### KWAKU ANANSE

#### NEEDED:

4 Players;

A Tarot deck;

An Interaction Deck: 1 Jack, 1 Queen, 1 King, 1 Ace of Hearts and the corresponding seeds of Spades;

4 Red Wires;

Each player draws four cards from the Tarot Deck and two from the Interaction Deck. Everyone takes a Red Wire.

The youngest player starts and chooses a Tarot, puts it on the table and narrates a scene in which his Character is the Protagonist, drawing inspiration from the image of the card. After him, clockwise, the second does the same, and so on, until everyone completes three scenes.

The players must place the Tarots one after the other, in four lines converging at the Fourth Scene, the Final, where all the Characters meet.

Each player can modify a scene of another, using an Interaction Card: Jack, Queen, King and Ace of Hearts indicate, respectively, an ally, a lover, a benevolent authority, a struck of luck.

The corresponding seeds of Spades are the opposite negative.

The Characters cannot meet until the Final, unless a player uses the Red Wire to connect a newly played card with the last played card of another. Thus, two Characters can act in the same scene.

# TERRA INCOGNITA

RO AVERY - BLOG.RO-BOT.CO.UK

This game is best played in around a campfire. You will need two to five adventurers, one player as the Wilds, and ten index cards each.

You are adventurers who have chosen to leave lives of comfort for the promise of discovery and riches. Each adventurer writes one aspect or artefact from their past on each of their cards then describes themselves to their allies. The Wilds writes one aspect of the untamed lands on each of their cards.

Begin play leaving a town bordering the wilds. Take turns describing your advance.

The Wilds will respond either:

The Wilds yield" - The next adventurer may take an action

The Wilds resists" - The Wilds presents an impeding aspect. Each adventurer must overcome it with one of their cards. All players sacrifice and burn that aspect.

After the first and fifth sacrifices, make camp. Rest. Discuss what you have lost, how you have changed. You may choose to return home.

After the final sacrifice, camp. Rest, and discuss how you have been changed. Then, each remaining adventurer chooses: Return to town and prepare another expedition, or go forth, letting the wilds consume you.

The Wilds describes how the land has been changed forever.

# TERROR AT THE TABLE!

EBETH NORVELL - [HTTPS://EBETH.ITCH.IO/](https://ebeth.itch.io/)

You are a group of college students

EXPLORING / FILM-MAKING / THROWING A PARTY

in THE WOODS / AN OLD FARMHOUSE / AN ABANDONED HOSPITAL.

Create a character with a REASON TO LIVE, a MINOR VICE, and a DARK SECRET

-\*-

Sit in a circle.

Discuss how you got here. Who is everybody? What is the group dynamic? Reveal REASONS TO LIVE and MINOR VICES.

Place a bottle in the center.

-\*-

Spin.

Whoever it lands on has been found by the KILLER. The KILLER is not a player. Flip a coin.

Tails: They survive. The VICTIM describes their encounter with the KILLER. Was it a glimpse in a mirror? A struggle?

Heads: They are killed. The VICTIM describes their death in gory detail. Their death must have an element of irony regarding their REASON TO LIVE / MINOR VICE / DARK SECRET.

Regroup and discuss. How is everyone feeling now? Dead players may reveal their DARK SECRET to living players at any time.

Repeat.

-\*-

Last two VICTIMS alive reveal their DARK SECRETS to each other. One may now choose to sacrifice themselves.

Say goodbye.

Last person alive, if they survive their encounter with the KILLER, escapes as a SURVIVOR. They try to return to a normal life.

TERROR AT THE TABLE! is an RPG where you and your friends live through a slasher film. It can be played as a goofy B-movie with over the top deaths or with deeper character interactions and heartbreakingly reveals.

Thank you to Liz (@Doc\_Saturn) & r25th (@r25th) for their help in proofreading and offering feedback.

FINALIST

## **THAT'S NOT HOW IT WENT DOWN**

### **TIM PRUYN**

One person plays as some form of interrogator (detective, school principal, CIA agent, etc.) and the remaining players act as the interrogees (suspect, student, etc.).

Before the start, the players mutually upon the scenario of the interrogation. The interrogator will start the interrogation and will ask questions that go through the who, what, where, when, how, and why of the alleged crime.

The interrogator and the interrogees will each have a 1d6 (A single 1d6 is shared among the interrogees). Each number on the die represents a form of evidence that can be presented that will give momentum of the interrogation to that person. The higher the number, the stronger the evidence. If presented, the opposing player can either allow the momentum to swing or present their own evidence that refutes the evidence if it is a higher number. A player can also use the same number to refute the evidence, and momentum will be decided on a head-to-head roll. If a player uses a piece of evidence, they can no longer use that number on the die for evidence or on a head-to-head roll.

# THE 1000 MONONOKE OF KIMON

SHAUN D. RAMSEY, PH.D. - [HTTP://SHAUNRAMSEY.COM](http://SHAUNRAMSEY.COM)

- The Mononoke have escaped through Kimon. The world burns! You can help!?
- Players begin with control of a Mononoke.
- Mononoke have SPIRIT, STRENGTH, and STYLE (denoted STATS).
- Roll on each STAT table for your Mononoke's name.
- Assign 3 to a STAT. Assign 2 to another STAT. Assign 1 to the last.
- The number of Mononoke you control is denoted NUM.
- The best score in each STAT is denoted BEST.
- The Gamemaster chooses enemies. If playing solo: Roll NUM enemies. For each, roll on the table for names and STATS. Track names and BEST.
- To fight, add  $1d10 + \text{STAT}$ .
- The highest number wins that STAT. Ties force a reroll. Win two STAT rolls to win.
- On a win, choose:
  - Add one monster to your stable (keep BEST).
  - or
  - Add one to any STAT
- If you lose:
  - Subtract one from any STAT.
- Choose leveling and your companions wisely.

|    | SPIRIT | STRENGTH | STYLE | ENEMY'S STAT |
|----|--------|----------|-------|--------------|
| 1  | Uni    | ri       | chu   | 1            |
| 2  | Drak   | -        | corn  | 1            |
| 3  | Liz    | ka       | fon   | 1            |
| 4  | Were   | kar      | too   | 2            |
| 5  | Frog   | par      | nari  | 2            |
| 6  | Cat    | cor      | dori  | 2            |
| 7  | Wolf   | fer      | loo   | 3            |
| 8  | Drak   | phii     | le    | 3            |
| 9  | Phi    | turt     | pool  | 3            |
| 10 | Omega  | '        | flare | 4            |

I really wish I could had the room to do an example solo player starter tutorial. Beware the Omega'flare and the Wereturtle! I'll likely make a new category on my website to post something like this after the competition posts. Good luck to all the readers and designers. Take care of each other and keep making and playing games!

# THE AFTERLIFE STOLE CLOSURE

THOMAS NOVOSEL - WWW.THOMAS-NOVOSEL.COM

Each Player is a person. Take turns describing where you each are and what you are doing first.

Each player now rolls a d10, whoever has the highest roll is out of the game (they will only track how many minutes each player takes to describe their reaction).

In order of lowest to highest the current player describes a change in the scene of the next player; taking as much time as they want. The next player then describes their reaction; as fast as possible. If anyone hasn't described their reaction yet, the player who hasn't described a change does.

Finally, all characters are dead now. Meeting together on a grey subway platform, in reverse order of the previous round, you each arrive. The last player describes how they look when they arrive, and the current player their reaction.

Discuss for 15 minutes what you each look like in the afterlife and speculate about how you died. No matter what you do you cannot leave the platform.

When the clock has the sum of the players reactions from the last round left, the out player arrives, telling everyone why they killed you all.

A friend of mine gave me a prompt and I worked to write about it without using it. Lately, I have been reading more horror stories, and combining that with my attempts at exploring parts of myself and things I struggle to understand through art. I think I made a game that helps explain how I feel about answers, that sometimes they just can't be reached because they are gone and no longer around. It is horrible how we can feel about things we just can't know.

Then there is that whole thing where sometimes hearing the answer leads to an unsatisfactory ending, any reason can feel like it is never close to enough to satisfy us.

We don't always know why, but the best chance of moving forward is what we do now with the resources around us and the cards already on the table. We can't work with what we can never have.

The end question for this game I guess is:

How do we find closure in the time we have left when we do get the answers to what we ask? And those answers do not change what has happened.

## THE APOCALYPSE BUT LIKE ... RIGHT NOW

EMILY TURNER - [HTTPS://TWITTER.COM/I\\_AM\\_LEVIATHAN](https://twitter.com/I_AM_LEVIATHAN)

As your group sits down for a night of RPG fun, the apocalypse begins. The nature of the apocalypse is determined by the group and can be anything from zombie invasions to natural disasters. Determine three consequences your selected apocalypse has on your surroundings (ex: severe flooding, enemies roaming the streets, etc).

Pick a location at least one mile from your current position that all players are familiar with. That location is your safe house. Your goal is to navigate to the safe house while surviving the apocalypse. Your ability to succeed is determined by your real-life capabilities.

**Abilities:** Some tasks require physical skills to complete. To complete the task, the player must perform a comparable action out of game. To vault a table in-game, you must prove that you can jump as high as said table out of game. To dive underwater and retrieve an item in-game, you must hold your breath for the same amount of time out of game.

**Provisions:** Everything in your vicinity is fair use.

**Craft:** If a player wants to combine or re-purpose their provisions, they must describe the process to create their desired product as well as succeed on an appropriate ability check.

# THE APPRENTICE'S FINAL TRIAL

WILL FUREY

Requirements: 1 Wizard, Many Apprentices, Art Supplies

The apprentices, children and adults, are finishing their final trial. They must create their specialty magic. Magic is done in drawings, or other physical (non-verbal) means. You are their supportive teacher.

First, ask them what kind of magic they want to give the world. Have them draw it out and share it once everyone is done. Don't focus on quality. Focus on synthesis of ideas. Discuss.

The first try rarely succeeds, it often lacks confidence or reference. Now they have inspiration from their peers. Have them remake their original, but more complex, and share it with everyone. Discuss.

The second try goes better, but is often too broad, lacking something that makes it their own. Have them remake their second try with something that makes it truly special to them (not necessarily unique) and share it with everyone. Discuss.

The third try is almost perfect. We often forget to look back at our old ideas and retrieve what we left behind. Have them take all three tries and combine them in to one, focusing on their thought processes throughout all three.

Have everyone share their completed specialty. Discuss. Encourage pride in their work.

A quick and simple game for any audience that focuses on the creative process and the importance of sharing it with your peers.

# THE AUTHOR

GABRIELE MANGANELLO

Players: 3-6

One is the Author, the others are the Muses

Give the Author 30 Favor tokens.

Give the Muses 2 dices each.

The Muses divides from themselves the Domains in equal number

The Domains are: Commedy, Dance&Music, Epic, History, Love, Tragedy, Sports, Science and War

The Game start with the Author that writes this sentence: "Sing, O Goddess about".

Each Turn the Author ask for the favor of the Muses.

The Muses roll secretly the dices.

The first Muse declare the result. She can lie.

The following Muse can accept result or challenge it before declaring hers.

If the real result is less then the declared result the previous Muse result doesn't count.

Else, the challenging Muse skip next turn.

The winning Muse give up to five words as inspiration to the Author according to one of hers Domains.

The Author can accept one to three words suggested and give a Favour per word to the Muse.

The Author write down one sentence containing the chosen words.

The text must have a sense.

The turn end and the first Muse becomes the last one.

The Game ends when all Favor tokens are finished.

The Author thanks the Muses.

This game is inspired by "The Author" webcomic : <https://www.facebook.com/theAuthorByBigio/>

# THE BABY-SITTER

BRUNO BORD - [HTTPS://JDR.JEHAIISLEPRINTEMPS.NET/](https://jdr.jehaisleprintemps.net/)

A game for a Baby-Sitter and a few naughty Kids.

The Kids' parents are out tonight ; they've hired a Baby-Sitter. She has 3d6 Zen Points (ZP).

The Kids are 2d6+3 years old.

- \* Pick a name.
- \* Pick one adjective (e.g.: \*sneaky\*, \*dirty\*, \*loud\*, \*whiny\*, \*gluttonous\*, etc.), it gives them an Advantage for their Naughty Deeds.
- \* d8 Trust Points (TP).

The game is splitted in five scenes: meal, storytime, bedtime...

When committing a Naughty Deed, roll d20 < your age. Advantage means roll 2d20 and keep the lowest.

Success: the Kid narrates what happens and how it makes the Baby-Sitter mad at you ; she loses d6 ZP.

When her Zen Points goes below zero, she goes crazy. Narrate how she loses control of everything and gives up her duty. The Kids are then free to do whatever they want, until their parents come back.

Failure:

- \* the Baby-Sitter caught you and narrates + gains d6 ZP.
- \* you lose d4 TP.
- \* If your TP goes below zero, you're shoved to your bed. You cannot attempt any Naughty Deed during this scene. Roll d20 > your age to recover d6 TP.

After 5 scenes, the parents are back.

> I hope everything was okay

Feel free to transpose this concept to other settings (med-fan, SF, horror...)

## THE BASILISK'S LAMENT

SCOTT S SLATER III - @NINTHCIRCLE

Gather:

- Tarot deck
- One d6 per player.

By some strange twist of fate, you find yourselves hunting the elusive and deadly Basilisk.

Choose someone to control the narrative - flip a card from the tarot and draw inspiration from it to set the scene.

Whenever anyone has a chance of failure, everyone secretly and simultaneously rolls their d6. Everyone takes a moment to silently look at their result.

If you roll a one, you're subjected to gaze of the Basilisk. You AND your character cannot move or speak for the duration of the game (there's a chance that everyone is frozen - it may take a moment to figure this out).

Everyone else reveals their d6. Whoever rolled the highest takes control of narrating, resolving the action, and a new Tarot card is flipped.

If the Tarot card's number matches the result you just rolled, you have discovered the lair of the basilisk. Describe your attack, and roll once more.

If at least one player remains after this roll, you've defeated the basilisk. If you've all been petrified, take a moment to imagine it crawling amongst what remains of your party, and listen for the hoary croak that is the Basilisk's Lament.

Thank you to Chris, Heather, Jeff and Mike for taking a peek at this!

# THE BLIND LEADING

ROB NADEAU - [HTTPS://TWITTER.COM/MULTIPLEMANARMY](https://twitter.com/MultipleManArmy)

For 1 GM + 3-5 Players

You hear screams. People are dying. You live on the fifth floor of apartments for the impaired. You are blind. Escape.

Each player gets notecards. 4, 5, or 6. More = longer game.

Describe your character, write their name on the cards.

Give one to a trusted character, take one from a distrusted character. Shuffle your cards frequently, names ALWAYS hidden.

GM secretly chooses threat: Deaf horrors, hypnosis-induced homicidal rage, cultists, something else (get creative).

GM describes only what is remembered, heard, felt, smelled, or tasted.

Taking a difficult action makes a player “active”

When GM says “You’ll need help”, all other players must close their eyes and hold out their hands. The active player gives a card to another player, the assistant, who opens their eyes. The Assistant chooses: the given card OR a random card of theirs (returning the given card).

Show chosen notecard to GM without looking, GM will not let you choose an active player’s card bearing your name, or a card of yours showing the active player’s name.

Destroy the chosen card.

GM can take notecards without revealing names, if character is injured/traumatized.

No cards remaining = Character is killed

I loved the idea of removing visual descriptions, something we lean on so heavily when GMing and playing RPGs. The idea is for the game to inspire growing tension and cause some heartbreak decisions to be made. I really hope you enjoy. Special thanks to Mike and Giuseppe of the Bookwyrms podcast (<https://twitter.com/BookwyrmsPod>) as well as the rest of the Orlando Content Creators Club for feedback and encouragement.

# THE BLOOD MUST FLOW

LUKE JORDAN - GAMESFROMTHEWILDWOOD.ITCH.IO

Autumn.

Sunburnt hills under heartbreaking skies. Soil rich and bitter as chocolate. Trees groaning with half-fermented fruit, leaves turned flaming hues, beasts fattened for the slaughter.

People here live decadently. The land feeds them, and they thrive.

But it comes at a cost.

Tonight, the land must be fed in turn: thirsty soil watered with blood.

First, though, a feast.

For each reveler, choose a craft (butcher, winemaker, orchard-keeper, etc) and think about their look (use colour, texture, smell, animal imagery).

Starting with whoever last touched the soil, introduce your reveler. Describe the gift they bring to the feast: what it is, how it looks, how it was made.

Now, begin play.

Make merry: converse, eat & drink, swap stories, sing, dance, slip away seeking privacy. Frame scenes and take turns as the mood takes you. Remember, make everything lush, morbid, and visceral.

When you all agree it's time, the party ends. The killing-time has come.

Each reveler votes for who should feed the land.

If you are chosen, describe your death. The others describe how they prosper this year. If there is a tie, famine comes. All describe how the land turns sour and brings you low.

This game is dedicated to the greatest tourism ad ever filmed, which might as well have been a moodboard for a Hannibal episode: <https://www.youtube.com/watch?v=vtFqMMjMSMc>.

# THE BOOK OF FABLES

DOUG RUFF

Find a blank notebook to turn into the Book of Fables. Write everything after this sentence into the first page of the book, they are the rules that you must follow afterwards.

This is the Book of Fables, and you are now its keeper. If you are not the first keeper of the book, read the stories in the book for inspiration.

Now write a fable of your own into the book. A fable is a story with a moral lesson. State that lesson in the last sentence of your tale, this is “the moral of the story”.

Now find a student. Teach your fable to your student. To teach them, tell them your story, but do not state or explain the moral of the story. Your student must learn the moral from listening to your story and asking questions. Explain these rules to them now.

You may teach other stories from the book at your discretion; you must teach your own story.

When your student has demonstrated sufficient wisdom, give them the book and ask them to continue the tradition written within it. They are the new keeper of the Book of Fables, and you have fulfilled your duty.

This entry is inspired by the idea of a programming “loop”. Each iteration of the loop - the tenure of each individual keeper - results in more content being generated. The rules themselves are a set of instructions for creating the true content of the game, which consists of the individual stories.

# THE BOOK OF JOB: A TAROT-BASED RPG

SARA MASTROS - WWW.MASTROSZEALOT.COM

"Now there was a day when the sons of God came to present themselves before the Lord, and Satan came also ... And the Lord said unto Satan, 'Hast thou considered my servant Job, that there is none like him in the earth, a perfect and an upright man, one that feareth God, and escheweth evil?' "

Then Satan answered the Lord, and said, 'Doth Job fear God for nought?' " Job 1:6-9

To Play This Game, You Will Need:

Two or more players

A fully illustrated tarot deck

At least half an hour

A sense of humor

A cooperative storytelling spirit

How to Play:

High card is Satan. Next is Job. Others judge.

Deal six cards each.

God and Satan have made a bet. Can Satan make Job forsake God?

Satan goes first.

On each turn:

Draw a card.

Play a card to continue the story.

Narrate the next scene, as illustrated by the card. Judges adjudicate if the scene matches the card.

The following cards end the game:

XV Devil -- Satan wins

XIII Death -- Job wins

V Hierophant -- both lose

I Magician -- both win

Golden Rule: If you have fun, you win!

Optional Bonus round: Temptation in the Desert

# THE BRAWN SOLUTION

## EMILE ST. SECAIRE

You are a fighter or martial artist in an ancient tradition of protecting your community and bettering yourself. Wits, charm, planning -- the tactics of cowards. The only tools you have to solve any problem are your enormous, rippling muscles. Train and fight!

There are five main groups of muscles. Put +3 in one, +2 in two, and +1 in two.

Pecs: Raw strength. Lifting, pushing, flexing.

Abs: Endurance and stamina. Resistance.

Biceps (and arms): Refined muscle and discipline.

Quads (and legs): Running, jumping, and dancing.

Glutes: Booty. Embrace Eros!

There are three possible levels of Ridiculosity. Choose one whenever you roll.

1: Action hero posing

2: Anime hero monologue

3: JRPG villain monologue

When you set a goal and strive for it, add your Muscle to some Ridiculosity and roll that many d6s. Count the dice that come up 3 or more and consult below:

1: Make yourself happy

2: Get something done but look dumb OR impress someone but fail

3: Do something the right way, and don't even get hurt!

4: Do something that achieves your goals OR don't break anything

5: Do the right thing

6: Vindicate previous actions

With credit to Lydia H.

# THE BUILDER

GLEN LAMB

Premise:

A new construction project has begun, perhaps a family building their dream home, or a new spaceship.

By the end of this game you will have a better appreciation for the strained relationship between tradespeople and their customers.

Materials:

- Index cards
- A Lego set with enough Minifgs to cover the players count

Preparation:

- Give each player an index card
- Pour all the Lego out on to the table\*
- Decide between you what the construction project will be
- Assign a minifg to each player who then names it

Proceedings:

Use Chwazi or another suitable method\*\* to select the first “Builder”.

The Builder chooses another player to assume the role of The Customer and opens a dialogue about their requirements.

Once The Builder is happy that the requirement is understood she takes 10 bricks and starts or continues constructing that feature.

The Customer now becomes The Builder and play continues until everyone agrees that the project is finished.

You are free to discuss how well your requirements were met and whether you believe you had realistic expectations.

Also feel free to make Origami animals from your index cards at any point.

\*You will also require a table

\*\*There aren't any

# THE CAPER RPG

JARROD LAWSON

You'll need many d6s

SETUP:

You're stealing an ITEM:

- What/where/whose is it?

Roll 8d6. STACK dice 4+ in centre of table.

Pick a number from 2-5:

- Low = techie
- High = talker

Introduce yourself.

GET IN:

Players take turns.

Active player rolls 1d6:

- Even = TECH COMPLICATION (CCTV, sensors, etc)
- Odd = TALK COMPLICATION (guards, check-points, etc)

Roll 1d6 for DIFFICULTY.

Active player introduces COMPLICATION.

Write down COMPLICATION and DIFFICULTY.

In turn order, players say how they assist and roll 1d6:

- TECH COMPLICATION -> roll higher than your number
- TALK COMPLICATION -> roll lower than your number

Continue until SUCCESSES = DIFFICULTY

Failed rolls add to the STACK.

If the STACK falls, the jig's up.

The player who knocked the STACK is caught. Explain how.

Other players grab as many d6s from the STACK as they can and GET OUT.

Overcome six complications and you get the ITEM.

Evenly divide the dice from the STACK. Then GET OUT.

GET OUT:

Working back through complications, players roll their dice.

Dice less than DIFFICULTY are lost.

Players with dice continue.

Players with no dice are caught. Explain how.

Players with dice remaining after final complication escape.

Explain how and their life afterwards.

## THE CAPER

KAOSUBALOO - [HTTPS://TWITTER.COM/KAOSUBALOO](https://twitter.com/kaosubaloo)

What you need:

- A deck of cards
- Friends

You are group of ne'er do wells who are planning crime and must unravel how and why it went down as you tell it. This is done by taking turns telling the story and by challenging the current storyteller when they say something you don't agree with.

Each player draws 5 cards from the deck when the game starts. When one player challenges another, both play 1 or more card face down from their hand. Reveal all facedown cards at once. The player with the highest total value becomes the new storyteller. All revealed cards are discarded. Each participating player draws 1 new card. Cards have Blackjack values.

The active player may also challenge the top X cards of the deck during an important. Players get 1 loot for winning a challenge and one more for each card beyond the second in a deck challenge.

The heist is over when the deck is empty. The player with the most loot then has a chance to run with the treasure. Players may challenge the leader with what's left of their hands or give the leader their cards in exchange for a share.

# THE CATACLYSM

B.J. BEST - @BJBEST60

3-6 players. A shuffled Tarot deck.

One player is the CATACLYSM. They describe the setting and a sense of the potential cataclysm, large or small.

The other players are LUMINARIES seeking to avoid calamity. Each describes their character.

Deal ten cards to the CATACLYSM in a stack. Deal ten cards to each LUMINARY'S hand.

Each LUMINARY plays a card from their hand and describes a plan to prevent the cataclysm.

Cups - Environmental

Pentacles - Technological

Swords - Social

Wands - Spiritual, ethical

Major Arcana are wild and can describe any plan.

The CATACLYSM plays the top card in their stack.

Page = 11, Knight = 12, Queen = 13, King = 14.

The LUMINARIES temporarily succeed if:

1. They played a card of the same suit AND a higher rank than the CATACLYSM, or
2. They played a Major Arcana of higher rank.

If the CATACLYSM played a Major Arcana, so must have the LUMINARIES to succeed.

Discard all cards played. If the LUMINARIES succeed, the CATACLYSM discards their next card. Otherwise, all LUMINARIES discard one card from their hands. The CATACLYSM narrates the continuing cataclysm.

If all players have cards, a new round begins.

The loser has no cards remaining. The victor narrates the end.

Suggested cataclysms: natural, supernatural, cultural, economic, political, pathological, environmental, familial, quotidian.

# THE COLONY SHIP RPG

## MATTHEW RHODES

You are all commanders on a colony ship looking for a new place to call home. Your current star is about to go supernova, which will make the whole system uninhabitable. Recently, your captain has caught an unknown illness and is being kept in stasis until a cure is discovered. During this time, the commanders have been put in charge of the ship.

Player's will create their own commander by giving them a name and choosing its race (human, alien or anything else). They will then decide if the commander gets a Physical Boost or a Mental Boost.

When a commander attempts something that requires a skill check, The game master decides if it's a physical check or a mental check. The commander will then roll a die (d6). If they have the matching boost for the skill check, they can add 1 to the result. If the result is 4 or higher, they complete the task safely. Otherwise, The game master can decide if they've failed the task or something unfortunate happens while achieving the task.

One final thing, any decision regarding the entire ship or the mission needs a majority agreement from the commanders.

# THE CONNECTION: A SPACE TRAVEL

DIEGO BARRETO AZEVEDO - FACEBOOK.COM/DIEGO.AZEVEDO93

This is a narrative game about long distances, explorations, revelations and self knowledge in a space travel.

You need:

2 peoples. (A GM and a player)

2 smartphones (with instant messenger)

Sincerity, sensitivity and creativity

The Mechanical:

The international phone number of player represents the travel.

[5] [5] [0] [1] [2] [3] [4] [5] [6] [7] [8] [9] [0]

From first to last, one by one, each number represents a result for the travel narrative.

GM ask and the player answer with the next number.

9 or 0 you're ok

6-8 is ok, but it's complicated. Why?

5- The truth is terrible

Modifying results:

The player may include aspects of your real life in fiction to gain +1 in your result.

The first question for this game:

You're on a lonely space travel. What do you search?

[Player answer]

Example: My travel is a search from the past [result: 5] [because i'm a historian: +1 = 6]

From the results, continue describing and asking:

What's around?

What's it?

Where are the old crew?

Where are you going?

Who're you?

Who's that?

and others...

After the last number, you two describe the arrival and talk about this travel.

Hello players! I must thank to Torre do mago (torredomago.com.br) and Narrador Eficiente for the review!

# THE COOKING SHOW RPG CHALLENGE

AVIVA SCHECTERSON - WWW.AVIVAYALLA.COM

## INTRO

One player is the Tasting Judge; the others are Chefs.

The Tasting Judge sets a tone and theme for the competition (example: comedic and camping food) with an introductory speech. Then, each Chef has 10 seconds to talk about themselves.

Each Chef rolls one Scattergories letter die three times. They must come up with an ingredient starting with the letter from their result in 10 seconds; these are ingredients in their dish.

## CHEF TURNS

Narrate the episode in the Diary Room (use present tense).

You have three cuts in the Diary Room. Chefs roll 1d6 in any order and describe the result within 30 seconds.

- 1 - A disaster that has ruined your dish.
- 2 - How your dish is “over the edge”.
- 3 - Cut to Tasting Judge (steals 10 seconds): Describe what this chef is doing; cut to Chef: React.
- 4 - The effort you put into your dish.
- 5 - Your fellow contestants; someone may interrupt you (steals 10 seconds).
- 6 - A past event that is influencing you as a chef.

## END

After all Chef turns, the Tasting Judge describes each final plated dish and selects a winner.

I'd like to dedicate this RPG to Gordon Ramsay. I'm inspired by his passion for cooking and the Craps Challenge on Hell's Kitchen.

# THE CRUCIBLE CONSUMES

JASON DAVEY - [HTTPS://TWITTER.COM/STRAYBASILISK](https://twitter.com/straybasilisk)

A three-player game.

You stand at the threshold.

You prepared for this, but cannot predict all that lies ahead.

Player1: What looms before you? (A warlock's tower / A cold steel arcology / An impenetrable fortress)

Player2: What must you do here? (Rescue them / Procure the artefact / Raze the inner sanctum)

Player3: Why are you prepared to die here today?

This is the point of no return.

=====

Setup

=====

Place a d4 ("the CLOCK") in the center, showing 3.

Each player gets 3 tokens.

=====

On your turn

=====

Narrate until a challenge/obstacle is encountered.

The player to your left ("L") describes our hero's approach.

The player to your right ("R") expends tokens to decide the outcome:

- Burn two: Success
- Burn one: Marginal success
- Burn none: Failure
- Gain one: Bitter failure

You narrate the result:

- Failure:

  - Sinking deeper...

  - The CLOCK ticks down. Drops below 1? \*\*Game over!\*\* You: Describe how our hero is consumed.

R: What is their final thought?

L: Who will remember them?

- Success:
  - Hope glimmers...
  - The CLOCK ticks up (capped at 4)
- Marginal success / bitter failure:
  - As above, plus state a complicating or escalating TWIST

Now, it's the player to your left's turn. They must integrate any TWIST into their narration.

The main idea is to encourage the players to willingly engage with the inevitable mixture of failure that's baked into the system, taking on a more directorial / story-teller kind of role, creating a journey filled with ups-and-downs as opposed to a meteoric rise to success.

I think it's interesting to explore different ideas of what players in a game should actually be making choices about - here, the focus is on deciding if (and to what extend) a character's approach works, rather than on what the action itself should be. The die/token economy enforces some kind of dramatic pacing. It's up to the players to decide when/if the hero is victorious, or if failure is ultimately inevitable.

Based on mechanics alone (stripping away the thematic prompts), it tends to end up in a bit of a farce or comedy of errors, and works especially well for things like a heist or fairytale quest, which are structured as a straightforward "gauntlet" of obstacles. I've attempted to create a different atmosphere with the fluff/flavour here.

# THE DEAD FLAG BLUES (BASED ON THE SONG)

MJT

These are truly the last days.

Your group may be all that is left.

More is better. Less is lonely.

The rubble of six-sided dice is Death.

Roll one. Place it in the middle. This is Salvation.

Everyone takes two dice from Death and rolls one to get that many more.

Hide what you wish. Nobody can make you show. This is Life.

Should you lose all your Life, go unto Death.

Take turns exploring. Scavenge, scout.

No volunteers? Discuss. Vote.

Or, draw straws. Everyone rolls. Lowest goes. Reroll ties.

More than one wants to go?

Discuss. Vote. Or, draw straws.

Go into the belly of this horrible machine.

Roll one die from Life. This is now Providence.

Describe everything.

If Providence surpasses Salvation, the others lose Providence in Life unto Death.

Distribute as you wish. Those who cannot pay perish.

Why did you fail?

If Salvation surpasses Providence, the others gain Providence in Life from Death.

Distribute as you wish.

What did you find?

If Salvation is Providence, nothing changes.

What was your daydream?

Salvation goes unto Death. Perhaps you too.

Providence is now Salvation.

Build on what happened.

Decide who goes next.

Fall further down.

Godspeed you.

This game is based primarily on the song The Dead Flag Blues by Godspeed You! Black Emperor, but inspired by the entire album F,ôØ A,ôØ ,àû. It has been designed to be a social game of chance built into a roleplaying game about a group of survivors' futile and vain attempt to negotiate the death of the world around them. There is no frame of reference of time for this. Each turn could be an hour in the outbreak of a pathogen, a day in a nuclear apocalypse, or a month in a global socioeconomic collapse. Zombies, robots, aliens. It is up to the group and (probably) the player who goes first.

This game cannot be "won" and (statistically) everyone will die eventually. Over time, players will lose more dice than they gain. When the group is reduced to the last player, they will effectively simply lose one Life every turn (as there is no longer "others" from whom to give/take Life) until they die, too. This may be fun to play out anyway, for dramatic effect.

# THE DIN OF ELFLAND'S LAUGHTER

ADAM ARAUJO

As elvenkind, you have lost the ever-shifting border of Elfland and are trapped in the human realm. After a fortnight, you are lost forever.

One Gamekeeper (GK) and Player(s):

- a) Wise Druid. Calls upon nature with mystical staff. (d4, life[1])  
once/day: COMMUNE - Locate border. Match D20 vs. GK.\*
- b) Resourceful Rover. Covers ground with dagger and bow. (d8, life[2])  
once/day: CONCEAL - HIDE entire party.
- c) Fervid Warrior. Exercises force with fabled sword. (d12, life[3])  
once/day: BERSERK - HARM all foes.

\*If no druid, players find another way.

Players navigate the perilous world of any human culture, populated and described by the GK. Humans are:

- WEAK (d6, life[1])
- AVERAGE (d10, life[2])
- TOUGH (d12, life[3])

Most humans are greedy, desperate, afraid. May be friend, foe, both. Most consider elves tales, and may well think you children.

Roll to interact. (Failure invites consequence):

KNOW 1 answer: 1-3  
 HEAL 1 life: 1-2  
 HIDE 1 hour: 3-8  
 SEEK 1 thing: 3-6  
 SWAY 1 opinion: 7-10  
 MOVE 1 thing/yourself: 9-12  
 HARM X life: Roll $\sqrt{\Sigma 4}$

Will you perish in the harsh human realm or regain the mirth of your twilit home?

Humble credit is due to Lord Dunsany's "The King of Elfland's Daughter" and Ludwig Tieck's "The Elves" for inspiration.

# THE DOOR

CHRISTIAN BECK

A meteor falls from the sky, leaving no crater, only a freestanding, entirely normal-looking door. A unique but similar world lies on either side of... The Door.

Separate players evenly-ish between two rooms (worlds) connected by The Door. Close The Door. Each group rolls a d8 to determine their society's rudimentary culture.

- 1- Benevolent
- 2- Peaceful
- 3- Apathetic
- 4- Cautious
- 5- Bold
- 6- Selfish
- 7- Aggressive
- 8- Other (players' choice)

Each player looks around their side of The Door and explains how this culture contributed to one aspect of the room (windowless from caution, etc.).

Each player rolls the die. This tells them the environment their character was raised in. They give a name, a brief description, and a reason why they have come to The Door (peaceful scientist, bold local politician, etc.).

After all players in a world have done this, all players discuss in-character what to do with The Door. They may enter, talk through, look through, etc. with The Door.

After going through The Door, ask about why things are different. Point to something rare in the other world and ask why it's in this one. That world's inhabitants should give an answer.

Based on a board game I'm working on. It's amazing how much the game changes based on where its played. Even the door in question if it has windows or a lock or only opens one way. I know it doesn't have an ending, but I wanted players to come up with their own goals.

# THE DOPPELGANGER EFFECT

## CÔME MARTIN

You're parallel versions of the same character, defined by (number of people playing) traits and related NPCs.

For each PC, one of those traits is different. Why? Parallel NPCs can be as different as you like.

Whose character can travel between realities? How?

The PCs start in a discreet spot, with another Doppelganger. They've just met: who called them?

They all have one Urgent Need another Doppelganger can resolve and a Secret they want to hide from the others.

Throw a pile of pick-up sticks on the table. To succeed at an uncertain action, a player must remove one (the GM decides which):

- Easy action: a stick with 2+ stripes
- Medium: with 3+ stripes
- Difficult: with 5 stripes or a spiral

Each time the pile moves, it disturbs the multiverse:

- 1: Another PC benefits from the success.
- 2: The active PC swaps locations with a Doppelganger not present.
- 3: A trait of the active PC is modified (the player chooses which, the others choose how).
- 4: A hostile Doppelganger appears in the story.
- 5+: All Doppelgangers randomly swap locations.

You can put removed sticks back on the pile to counter perturbations (one per rank).

No available sticks? The multiverse implodes.

An expanded version of my entry (in French, sorry!) can be found here: <https://i.imgur.com/WeEewjb.jpg>

# THE DRAGON'S DEN

H. R. GELSTON

Players take the role of an adventurer in a dragon's den.

You need a gamemaster and at least one player.

Gamemasters control the dragon and decide if rolls succeed.

The goal of the game is to neutralize the dragon via murder or appeasement.

Players begin by drawing seven cards.

There are five different cards that determine play.

Charisma cards let you roll to charm the dragon.

Strength cards let you roll to kill him.

Endurance cards let you roll to take straight-up damage from fire breath.

Dodge cards let you roll to get out of his way.

To roll you use a d20.

The dragon will always attack you on his turn until neutralized.

He can either snarl, bite, or breathe fire based on which dragon card the gamemaster draws.

When he snarls, you discard two of your cards.

When he bites, you take 10 damage.

When he breathes fire, you take 10 damage for your next three turns (on a succeeded Endurance roll you take 15 straight-up).

You begin with 125/125 HP. Damage lowers your HP until you die.

Player draw one card per turn. The cover card lets you draw two cards on your turn.

Requires Custom Cards and 1d20

# THE DREAM THIEVES

JIM DAGG - BIT.LY/SADDLESHAPEDE

Kiesha is asleep, and having a nightmare. You, her loyal Dream Thieves, are sworn to help bring her peace. But in so doing, you must preserve her dream's purpose -- as a lesson, portent, etc.

## Vision Phase

Take turns describing something about the dream, saying one sentence and passing to the right, until everyone has a vivid picture, and there is a clear, present problem for the Thieves to solve. Describe the dream through the lens of hyperbole, symbolism, surrealism, and emotion.

## Thief Phase

Describe what you change, in the dream world or otherwise, to address the problem, partially or completely, then ask the player to your right a loaded question about your actions: "Why does this confuse Kiesha?" "What does Kiesha portend now?" "Why do I stop just short?" Assume the Thief's action works as intended. If the answer leaves no problem, start another Vision Phase, starting with the player on the answerer's right. When finished, the player to the Thief's left starts a new Thief Phase.

Once everyone has taken at least one Thief Phase, anyone may call an end to the dream by saying how they wake Kiesha in their Thief Phase. How does she greet the day?

Thanks to Kate Bullock, for helping me realize a concept from what was once just a title.

# THE DREAM-QUEST OF UNKNOWN KADATH

## FLORIAN 'DREAMOFRLYEH' INGELS

You've been dreaming of a golden city for several nights. You tried hard to reach its mysterious glowing towers, but every time you woke up. Tonight, you decided to go to Kadath, where lies the Dream Gods, for them to bring you to the city. Just, wait... What is Kadath, exactly ?

During that night, your friends assume the role of the nefastuous Dream Gods. They only want you to fail : one cannot defy their authority !

You have ten tokens to assign. They can be Lucidity, its your implication in the Dream. When you run out of them, you wake up and the game is over. Try another night ! Tokens can also be Imagination. They allow you to influence what happens in the Dream.

Only Dream Gods can decide what you encounters during your journey to Kadath. If there is danger, roll a dice. Even, you're safe. Odd, you lose some Lucidity. You can decide to lose one Imagination and automatically succeed. Each token spent makes the Gods angry : the Dream becomes Nightmare.

You might encounter friend like Cats of Ulthar but be very careful of the enigmatic Dholes, who can take any form and substance to devour your unfortunate soul.

# THE DYING SWAN

V21 - [HTTPS://V21.IO](https://v21.io)

An RPG for 5 people

One player is the LEFT LEG

One player is the RIGHT LEG

One player is the LEFT ARM

One player is the RIGHT ARM

One player is GRAVITY

The LIMBS should work together to perform the short ballet solo The Dying Swan, as first performed by Anna Pavlova. GRAVITY should provide feedback on their actions.

A contemporary description of Pavlova's performance:

Arms folded, on tiptoe, she dreamily and slowly circles the stage. By even, gliding motions of the hands, returning to the background from whence she emerged, she seems to strive toward the horizon, as though a moment more and she will fly-exploring the confines of space with her soul. The tension gradually relaxes and she sinks to earth, arms waving faintly as in pain. Then faltering with irregular steps toward the edge of the stage-leg bones quiver like the strings of a harp-by one swift forward-gliding motion of the right foot to earth, she sinks on the left knee-the aerial creature struggling against earthly bonds; and there, transfixed by pain, she dies.

# THE FOREST

BRUNO RIBEIRO

GOAL: Enhance teamwork, decision making, creativity, and storytelling in the youngsters

In this RPG 2 to 4 Players are Forest Criters, and there is a Forest King (Storyteller) that as to be a kid with less than 12 years old.

RULES:

- 1 - The Forest King tells the story and challenge the players by question them what they want to do. Every question has a roll that will determin the success of that task.
- 2 - The Criters listen to the story and answer the questions, favouring the story.
- 3 - The Forest King will use the roll of the player to keep the story going.

PLAYERS CHARACTERS: Players may choose an animal, and for each one they must choose a POWER and a NONSENSE... and of course a NAME.

CHALLENGES: The success of a challenge will be determined by the number of your roll. If the roll is higher than 1, then its a success. If it is a 1, it's a failure and the Forest King has to incorporate the NONSENSE of that character in the story. However, if it's a 6, the player may invoke his POWER and describe the resolution of that task.

Thank you to my mates at ROLA INICIATIVA from Portugal!

## THE GIVING MECH

JULIET LOUIS - TWITTER.COM/DROMEDARY

For 1,2,3+. Players beyond two are the Environment.

you are trapped out in space, just you and your big metal friend. draw a card to start:

HEART: an asteroid without air

DIAMOND: the black depths of space

CLUB: on a hostile megavessel

SPADE: a new void beyond knowing.

Describe yourself, the pilot.

Describe yourself, big metal friend.

Describe yourself, unwelcome environment.

Big metal friend: Take a stack of 16 cards. This is what you have left to give.

The pilot and Environment each turn a card face up and describe an element or complication to the hardship. The two cards make a blackjack hand.

The friend flips cards until their hand wins or matches.

On a bust, lose those cards and start again until you do win.

Tell what parts of you are given to protect or enable your pilot. Are your engines their new fuel source? Your chassis a liferaft, a down-payment, a ransom? Be creative and apply your parts to any purpose. You know your purpose.

Repeat with new challenges from the environment and pilot until there is nothing left to give. The pilot narrates what the world looks like with one less friend in it.

Special thanks to cory, ryan, and louis for helping me get from inspiration to a real design. It's a great day to be alive!

FINALIST

# THE GM'S CHALLENGE RPG.

JON SALWAY - +JON SALWAY ON GOOGLE PLUS  
GAME GENERATOR

Players ask the referee:

- 1) who are we?
- 2) what genre is this?
- 3) when is this happening?
- 4) where are we?
- 5) why are we here?
- 6) how does the resolution mechanic work?

CHARACTER GENERATOR

The referee asks for the player-character's...

- 1) name,
- 2) race/nationality,
- 3) gender,
- 4) main archetype,
- 5) supporting archetype,
- 6) motivation

Example:

Luke Warmwater, human, male, Jedi Knight, starfighter pilot, avenge murdered family.

OPTIONAL GAME GENERATOR: Roll d6x5

WHO?

1. Law enforcers
2. Criminals
3. Bystanders
4. Adventurers
5. Explorers
6. Investigators

WHAT?

1. Fantasy
2. Science Fiction
3. Post Apocalypse
4. Pulp
5. Supers
6. Horror

## WHEN?

1. A time of war.
- 2... of catastrophe.
- 3... of loss.
- 4... of hope.
- 5... of fear.
- 6... of mystery.

## WHERE?

1. Conurbation.
2. Wilderness.
3. Underground.
4. Centre of power.
5. Enemy territory.
6. A wasteland.

## WHY?

1. Defeat the monster
2. Voyage and return
3. The quest
4. Revenge
5. Redemption
6. Riches

## HOW?

The resolution mechanic will be...

## Example:

Referee rolls 2, 4, 5, 6, 5 and decides players are black marketeers, in bomb blasted Berlin, 1946, seeking to make good by solving a series of terrible murders amongst ruins.

This is based on the Business Card rpg I suggested on the Minimalist Games g+ community.

# THE GREATEST EPIC POEM

ALISTAIR PEARLMAN

In this game, you take the role, of a person, all do know him

a group of Bards recounting their tales

In the form of an epic poem

Each player must simply choose a name, and an adjective they attribute to their character.

The Lead Bard functions as a game master, and starts the poem with a short rhyme detailing where they are and what they need to do. From then on, the group sits in a circle and tells the story, the lead bard says a line, ("The group sat by the mountainside, when they saw a sallow man"), To which a bard reply with their action or speech ("I walked over merrily, to offer him a hand"). The lead bard will sing every other line, and the group take turns replying in a circle.

If a bard is unable to make a rhyme, or if 10 seconds pass, the interaction goes unfavorably. If the bard makes a rhyme, it goes well. If the Bard makes a rhyme and his action plays to his adjective, The Lead bard may choose to reward him, pointing at him while saying his line as a gesture to reply to him again.

One day I might make a full version of this! check my twitter @theallypearlman to see if I do!

# THE GULF BETWEEN THEM

STAR KING WEST - MEETUP.COM/RPG-WORKSHOP/

Players: 3

Materials: pencils, index Cards

## Set-Up

-----  
Create two Characters, giving them: a close personal relationship, names, and descriptions.

The Players will share these Characters. Pick two Players to start as the Characters; they sit facing each other.

The third Player sits beside them; they are ‘The Gulf.’

## Play

-----  
Each scene starts in Conflict; decide on the Conflict.

The Characters set the scene and play it out, trying to work through the Conflict.

At any time, ‘The Gulf’ may interrupt a Character and have them write their last spoken sentence onto a card. ‘The Gulf’ alters the sentence (adding / removing / replacing / emphasizing up to three words) and passes that card to the other Character.

The Character receiving the card reads the altered sentence out loud and places the card in front of them on their side of the table; this is what they think the speaker meant.

Anyone may end the scene.

The Players stand and take the seat and role of the Player to their right.

## Repeat

### The Gulf

-----  
When the cards span the distance between the two Characters, the game ends.  
These cards are “The Gulf Between them.”

Look them over carefully. Reflect.

Lots of thanks to RPG Workshop, our RPG design group in Seattle, for help with play testing and encouraging participation in this year’s competition.

FINALIST

# THE HARSH

## LEWIS PEARCE

Players roll a d6. They must roll at or below their skill level to succeed. Something that causes a minor advantage/disadvantage will subtract/add 1 to the die roll, a major advantage/disadvantage will subtract/add 2 to the roll. The DM makes the player roll against the stat that closest fits what they are trying to do and compare it to the enemy, highest degree of success wins.

All players start with a 1 in all stats (Courage, Fitness, Wisdom, Appearance, Diplomacy). Roll a 2d6 and take the highest, distribute those points to stats.

Players level up after three major events (Battles, diplomatic missions, etc).

Light armor provides -1 to hit, Heavy armor provides -2 to hit.

Characters take one point of damage to be mortally wounded and need medical attention or die in 1d6 minutes. Two points of damage kills a character.

Small Weapons 1 point of damage

Large weapons 2 points of damage

**Setting:** Players are characters in late 1400's Europe trying to survive. There are no special powers or abilities and life is rarely fair. The player can be anything such as a priest, dock master, or beggar. The world is Harsh.

Made this to put desire back into my heart. It worked. Special thanks to my testers Nate and Jessie. Extra special thanks to my wife for putting up with me working on this and reminding me to post it before the deadline.

## THE HEIGHTS OF DOOM

TIM SNIDER - [HTTP://SAVAGEAFTERWORLD.BLOGSPOT.COM/](http://SAVAGEAFTERWORLD.BLOGSPOT.COM/)

Each PC starts with a pool of several d6s and 50 hit points. The setting is a tall tower, treacherous mountain range, or any obstacle that must be climbed to overcome. On your turn, describe a hazard (creature, trap, rockslide, etc.) and how you overcome it. Roll a d6, take that amount of damage, then place the d6 in the center of the table. After each new hazard/die roll, the player stacks their new die on top of the previous one in a growing tower representing Uncertain Doom. Whoever causes the tower to eventually fall over counts all the face-up pips and takes that much damage. If their hit points are 0 or less, that player has died. If they're still alive, they may continue climbing. (Gather all fallen d6s aside for the endgame.) When all but one PC lies dead, the survivor must now escape by climbing back down by stacking \*all\* previously fallen dice in the center of the table (without rolling anew). If the tower falls, they take that much damage. If they still live, they may continue until they escape their hazardous journey or until the Heights claims its last victim.

This mini-RPG could represent any “climbing to get there” challenge: approaching the deadly wizard in his tower lair, a group of SWAT members climbing up a skyscraper under siege, a plucky team of hobbits returning a certain ring to the top of Mount Doom, etc. Most will die during the journey, but will the last survivor escape to tell the tale?

# THE HERO INITIATORY JOURNEY

YANN K - TRUMPDECK.NET

For 3 players and some d10.

The HERO is on his Journey, he starts with 2 gifts and 3 flaws, write them down.

The COMPANION follows the HERO, during the game he can help him 2 times, and can sacrifice himself once.

The ADVERSITY introduces 5 challenges one by one.

In a challenge, the HERO and the ADVERSITY both roll 1 first dice. The one with the highest dice starts the narration. Then it rotates between all the players who introduce new elements. If the HERO involves a gift, he can roll a new dice, if the adversity takes advantage of a flaw, forces the HERO to reroll his best dice.

If the COMPANION can help, he rolls a dice. The COMPANION sacrifices his life, he forces the ADVERSITY to reroll his best dice.

At the end, the FATE is the person with the highest dice. In case of tie, the living COMPANION is the FATE, otherwise the ADVERSITY is.

The FATE decides the outcome of the challenge, if passed, remove a flaw; if failed, remove a gift.

The end of the journey is the 5th challenge; the FATE decision determines the outcome of the whole Quest.

Thanks to The Hero with a Thousand Faces and Orlanth lightbringer.

# THE INSIGHT FRAMEWORK

CARA HENNEY - [HTTPS://WWW.TWITTER.COM/CARAHENNEY](https://www.twitter.com/carahenney)

A traditional tabletop-RPG setup for 3-5 players and a GM, where players' character backstories have a much greater impact on the game. The system can be adapted for settings from fantasy through modern-day to sci-fi.

## Pre-game:

Players write character backstories and give the GM a copy. Characters have 4 stats:

- Power
- Agility
- Charm
- Wit

At GM's discretion, players assign 1-5 points to each stat (from a pool of 12) using their backstory as inspiration. Each point is worth 1d6 for skill checks. Players must beat a DC depending on the difficulty of the check.

## During game:

When it is time to make a skill check, one of three things can happen:

- Players announce an existing part of their backstory and say how that will give them an advantage in that situation
- Players announce a new part of their backstory that doesn't contradict what is already written, state how that gives them an advantage, and permanently add it to their backstory
- The GM announce something from the player's backstory, giving them a disadvantage to the particular check.

When this happens, the GM can choose to add or take away one point from all future checks of that type.

# THE ISLAND

NELL RABAN - [HTTPS://TWITTER.COM/NELL\\_DO\\_WELL](https://twitter.com/nell_do_well)

This island is one of many. It is old, but its inhabitants come and go.

Roles:

- Islander. You were born here, and you hope nothing will change. Goal: maintain roots.  
Strength: knowledge of terrain. Weakness: isolation from others. At stake: identity.

- Foreigner. This is your new home, and you bring with you the promise of the future.  
Goal: spread new ideas. Strength: use of technology. Weakness: ignorance of tradition.  
At stake: power.

- Sprite. You are a speck of the ancient life of the island. Goal: foster growth.  
Strength: influence over nature. Weakness: fear of being forgotten. At stake: devotion.

- Monster. An abomination, you are a child of progress. Goal: discover self. Strength:  
influence over people. Weakness: tendency for chaos. At stake: soul.

To play:

Play scenes in pairs, pursue goals. After scenes, participants roll dice against each other. If you exhibited your Strength during the scene, roll +1; if you betrayed your Weakness, roll -1. The winner takes a token. Repeat until every possible pair has played at least two scenes. At the end, whoever has the most tokens accomplishes their goal; whoever has the least loses whatever they had at stake. As a group, describe or play an epilogue.

# THE JOURNEY

ANDREW MIERZEJEWSKI - @WORLDSTOFORGE

You are travelers, bound on a dangerous journey to a fabled destination. Each player describes a reason it's paradise. The group describes how you travel there. Everyone receives a d6 and 3 matches. The journey will take 6 weeks, represented by a roll.

Week 1 -

Roll:

1-4 = describe yourself, an element of the setting, and why you are traveling

5-6 = Same as 1-4 but take an extra match! What was your good fortune?

Roll Weeks-

W.2 | 2-6 = Success | 1 = Light a match.

W.3 | 3-6 = Success | 1-2 = Light a match.

W.4 | 4-6 = Success | 1-3 = Light a match.

W.5 | 5-6 = Success | 1-4 = Light a match.

W.6 | 6 = Success | 1-5 = Light a match.

Success = Describe how you triumphed/survived

Light a Match = Describe how hardships have weakened you.

On weeks 2-5, a 6 allows you to take a match from a player to spend instead of your own. How did you use them to survive?

When you are out of unlit matches you die. Describe your death. Everyone lights a match to mourn you.

If you survive to the end, describe your new life.

A big thanks to Aly Grauer, my test audience, my game partner, my wife.

# THE KRAKEN'S TENTACLES

TALKINNERDY - [HTTPS://WWW.MRSKRAKEN.COM](https://www.mrskraken.com)

The Kraken's Tentacles

Set up:

Players each have eight dice in front of them representing for player one, eight sailors in his crew, for player two, eight tentacles of the Kraken.

Each dice starts with its highest value facing up.

Player one begins a tale of the brave sailors, from any era on any seas.

Then player 2 begins a tale of the deadly Kraken.

Story telling phase;

Player one chooses to add to the story of the sailors or the Kraken, which ever perspective he chooses he may roll one dice belonging to that character. Where it lands is the new value for that dice.

The next player does the same process choosing either perspective for herself.

New story segments must pick up where the last left off.

Story segment should be exiting and end on a cliff hanger or decision point.

Attack phase;

Both players add up the numbers shown face up on their dice. Whoever has the most gets to subtract the difference from their opponents dice in any combination. If a dice is reduced to zero it is removed from the game.

End:

The game ends when one player's dice are all reduced to zero.

Thanks for checking out my game! May the four winds sail you safely home!

# THE LANDS OF YOUR ANCESTORS

DANIEL ADAMS

Gather your tribe. 3-5 players.

Collect your tools. 1 sheet of paper, pens, fire.

Where do you call home?

Draw your village.

Describe the people who inhabit it.

What sustains you?

Draw your sources of food.

Describe the songs you sing while you harvest.

Who guards and keeps you?

Draw your holy place.

Describe your gods and your offerings to them.

How did you get here?

Draw a path through the wilderness.

Describe the legend of creation.

Who came before?

Draw your burial grounds.

Describe the path of the dead into the afterlife.

How do you celebrate?

Draw your festival grounds.

Describe the events worthy of celebration.

Where does life flow?

Draw a body of water.

Describe how the life of your parents differed from your own.

How do the seasons change?

Draw the nature that surrounds you.

Describe how you live in harmony with it.

Why is this land perfect?

Why will you never leave?

They will come with dangerous metal and choking smoke.

They will tell you that these lands -

the lands of your ancestors -

are no longer your own.

They will force you to leave.

How do you mourn?

Set fire to your map.

Discuss.

This game is dedicated to native tribes, cultures, and peoples around the world whose lands and ways of life have been forever changed by exploitation and greed. I cannot pretend to understand the pain that has been experienced, but I can care about it. My hope is that this game will inspire its players to become involved in finding a solution and mending the wounds of the past.

Inspired by Solar Storms by Linda Hogan and The Quiet Year by Avery Alder

# THE LAST CHILD

ANTONIO AMATO - [HTTP://MAMMUTRPG.EU/](http://MAMMUTRPG.EU/)

2099. After creating artificial wombs and overpopulating the Earth, humanity has left the planet. Robots and artificial intelligence have been programmed to destroy embryo stores. An AI rebels against the order and generates the last human on Earth. Then begins a daring escape to protect the baby from the clutches of other automata.

One of you plays the Child; take five black dice. The other one plays the AI; take five white dice. In the beginning, the Child is too young to act and the AI is only a voice inside a moving incubator.

Narrate scenes about your great escape in search of a quiet place.

Whenever the AI teaches something to the Child, the AI player must give a white die to the Child player. After receiving the first white die, even the Child can interact with the AI and start improving it with new technologies, giving a black die to the AI player.

Whenever you face a danger, both of you roll only the dice that have been delivered to you. If the sum of the white dice score exceeds that of the black dice, you dodge it. Otherwise, you have been captured and destroyed.

Many thanks to "Children of Men" and "Far: Lone Sails".

## THE LONE CAR BESET

J. EVAN NYQUIST - TWITTER.COM/NYQUIST\_JE

You are all bound to The Car.

Pick one each.

Chained: You are tied to The Car. Why must you not be trusted?

Faithful: The Car has holy purpose. Why do the Pursuers covet it?

Fearful: You need The Car to escape the Horde. What are they?

Glorious: The Car will bolster your legend. Why is the Wasteland a worthy challenge?

When you act to survive roll 1d6.

On a 6 you succeed.

On a 3-5 you succeed but your bond is hurt or a threat advances.

On a 1-2 a threat advances or you break your bond and succeed anyway.

If your bond is hurt 5 times it is broken, ending your part in the story.

Threats: Horde, Wasteland, Pursuers

Each Threat has a position; Distant, Closing, or Impending that advances as you try to escape.

If an Impending Threat advances it hurts The Car and reverts to Closing.

If The Car is hurt 5 times the story ends.

If there are 5 success The Car escapes, for now, reducing all Threats to Distant.

If you escape 3 times The Car reaches The City and the end of the story.

Which Threat is Closing right now?

I'd like to thanks the Babble On discord ran by @DungeonCommandr. You lot have been fantastic help working on this and my other ttrpg projects! Thanks!

# THE MASTER'S GAMBIT

THOMAS GILES - [HTTP://TAPGILES.TUMBLR.COM](http://TAPGILES.TUMBLR.COM)

The Master reads this to themselves, hidden from the Apprentice.

Years ago, your master betrayed you. Find Apprentice to use in enacting vengeance.

- List preparatory missions.
- What if you are discovered by your target?
- How will you get Apprentice on your side? Ask: Living situation, aspirations, foe/rival?

Master has 4 dice in the Forms: Circle/Triangle/Rectangle. Apprentice has 0. Your target will have 6.

Name a Form to describe actions. "I CIRCLE around them," "I make a TRIANGULAR three-pronged attack," "I open the SQUARE chest."

- Master declares difficulty (1 - 5).
- Actor rolls Form's dice (d6), Master rolls extra dice for advantage.
- Narrate success per die > difficulty.
- New understanding demonstrated, # Dice < 6: Master may award die.

Before a mission, train through example. Once ready, light the Cambra Root to control Apprentice. Lead to next objective. Frame as safely honing skills through "vision quest."

- Snap fingers to awaken, send on mission. Help when necessary, then disappear.
- Mission accomplished, snap fingers to put them under. Take them home to sleep.
- Explain away any signs their "vision" was real.

Accompany Apprentice on final mission. As you take revenge, Apprentice realises what you've done. Fight, die, or escape and the cycle repeats.

I was inspired by the classic kung fu movie trope of the obtuse Master teaching the clueless Apprentice to wax-on-wax-off. I liked the dynamic of one person knowing so much and trying to get another to understand what they're teaching them.

## THE NEW GODS OF BABEL

BRIAN MOLINA - WWW.BARDSANDNOBLES.COM

You are newborn gods, shaping the physical world in your image. Existence is without until you breathe life into it. The complete Jenga Tower before the players represents this unshaped world, and what remains at the end of the game is the world you and the other gods have built together.

On your turn, you can...

- ...pull and place a block to add a new detail to the world
- ...pull and place two blocks to change a detail that another god has added
- ...remove and keep any block from the game to undo a detail added by another god
- ...remove yourself from the game, content with your place and power as a lesser god

The game ends when...

- ...all remaining players agree to stop adding details, content with the Utopia they have created
- ...the tower falls, as reality snaps from the constant bending and reforming from so many different wills, and all gods are erased from existence

Whoever pulled the last block from a standing tower is crowned King and Ruler Cosmic  
Above All Others

Whoever pulled the last block before the tower fell is named Eternal Shame Of The  
Horizon

Whoever possesses the most blocks goes first next game

This has been influenced by a number of eastern religions, and hopes to explore some concepts of contentedness, hubris, pride, cooperation, and humility, not just through the theme of the game, but through the mechanics as well. In addition, I've always loved the idea of rpg's that are functional and can be used for other rpg's. The shared worldbuilding in The New Gods of Babel makes for a great jumping off point for a campaign in your favorite rpg, or as a new setting for your worldbuilding pleasure.

FINALIST

# THE NOOSE

TANNER CLAUSEN - SHADOWOFTHECABAL.COM

For one GM and multiple players.

The GM chooses a Horror and its goal. The group begins a game of Hangman, with the mystery word being the GM's Horror.

The Horror is trying to hunt and harm the characters. The characters investigate their surroundings to determine what the horror is, as it tries to complete its goals.

When the characters make progress on their investigation, they can guess a letter for their Hangman game. If correct, the letter is added to the board. If incorrect, a body part is drawn on the Hangman and the Horror gets closer to its goals or harming the characters.

Each player can make one guess as to what the Horror is (and the mystery word). If they successfully guess, the Horror manifests and they narrate the characters' escape or triumph.

If they run out of guesses, the Horror manifests and the characters are caught, killed, or consumed by it, and their story ends.

# THE OLD STORIES ARE COMING TRUE, NOW

JESSE COX - [HTTPS://PLUS.GOOGLE.COM/112234386288014033364](https://plus.google.com/112234386288014033364)

There's magic in folktales, in embodying their characters and following their narratives and knowing their symbols. But there's danger, too.

Draw seven cards.

Tell everyone who you are.

Name:

Career:

People:

Childhood:

Two Folktales:

What's vital in this dawning age? Each of you! Everyone also names one more. From those, you...

Love:

Fear:

Hate:

Crave:

To change the world, tell a tale.

To begin a tale, play RED into a new pile and say what you hope, and what bars you.

Anyone (including you!) may play cards and pose a trial that changes the story: you may accept the changes (and cards) into the pile, or overturn them and discard that number of cards, from your hand or pile.

Discard BLACK to ask a question. Another gives truth: if you use it now, draw three.

When each tale is concluded, count cards and speak of your loves, fears, hates, cravings. They, and the world, may change. Deal out the pile and the discards, then draw three.

Several tales may unfold at once. No cards? All done.

| Cards: | RED achieves the... | BLACK affects...       | EITHER touches... |
|--------|---------------------|------------------------|-------------------|
| 3      | ...Heroic           | ...families, seasons   | Another's mind    |
| 7      | ...Epic             | ...towns, years        | Ghosts / Spirits  |
| 17     | ...Transcendent     | ...cities, generations |                   |

## THE OLD TIMERS ARE LIARS

CECIL HOWE - WWW.SWORDPEDDLER.COM

Players are old timers and they're sitting around a game of dominos or bridge or so, just before siesta, and they are noisily trading half truths, misremembered memories, ghost stories, and visions of saints. Their stories are magical but lies the same.

Old timers take turns rolling 5d6, aiming for a straight of at least three dice - 1,2,3 or 3,4,5 etcetera etcetera. If they get a straight, this is the lie, the old timer must describe some nonsense from their younger days. A duel in the street, love affairs with mermaids, a visit to a strange land.

Time lost at sea.

A game of chess with a ghost.

Something only a child would believe if she believes in any magic at all.

Each old timer takes a turn at rolling to tell a lie in order from youngest to oldest. A round passes when each old timer has rolled.

Any old timer who cannot roll a straight does not have a good lie to tell. If they spend two rounds unable to top the lies of their neighbors they shuffle off to nap away the humidity - they are out of the game.

Shout out to B. Murray from VSCA Publishing and Rob Schwalb from every RPG ever for being good design pals.

# THE OREO ONE-SHOT

MAX JOWETT

## Premise

- \* This is a one-shot comedy RPG where players change the setting by eating Oreos.
- \* Play until the story ends.
- \* Try not to destroy the world.

## How Does It Work?

- \* Each player gets 3 Oreos (or whatever you'd prefer).
- \* Eat one to make any change you like to the world.
- \* But you can't undo another person's change (because that's no fun).
- \* Game takes place in modern-day reality until stated otherwise.

## Character Creation

- \* GM assigns each player a letter (A, B, C etc...)
- \* Each player gives their PC a name starting with that letter.
- \* Player A declares how their character knows player B's. B does the same to C. This continues until every PC has a pre-existing relationship with two other characters.

## Gameplay

- \* Uses 1d6. Only players roll. Succeed if you roll 4 or higher.
- \* If players roll against each other. Highest number wins. In case of a tie, GM decides.
- \* You can give yourself a skill at any time (it can be whatever you want). You can't have more than 3. Skills give you a +1 bonus (which doesn't stack).
- \* Once per session you can shout "Marmite!" before rolling. Success gives a Crit. Failure gives a Botch.

# THE POST IT BEARER

GABRIEL VELLOSO - [HTTP://OVELHOCRANIO.COM.BR/](http://OVELHOCRANIO.COM.BR/)

You are part of the fantastic world of Danora, where the newly discovered ancestral trees changed everything that was believed. Its leaves, called Post It, are nourished by a magical essence that gives rise to this glorious living being extraordinary abilities as intense as the age of the leaf in question. These are activated with an old spell and until today nobody managed to retain the power of more than three of these.

RULES: Draw your character on a paper and glue up to three Post Its where your valuable assets will be positioned, only 1 of these will be blessed initially by the essence of a "young" leaf of the ancestral trees. Roll a D6 for each item drawn on the Post It and half the result rounded up is the bonus the item provides through the rolls to which it can be applied interpretively.

The average difficulty for any test is 4 on a D6, which may increase or decrease depending on the complexity. In a match the character can hold up to three hits, translated as conditions, when this happens he becomes unconscious and if he does't have an immediate treatment the fourth condition will kill him.

I apologize in advance for any error in the text because English is not my first language.

## THE PRESIDENT HAS BEEN KIDNAPPED BY NINJAS

### CASEY G.

This is pretty cool, so you want to buy these ninjas some booze. But they're ninjas, you have to find them. If you give the ninjas booze, you win.

The GM secretly rolls 1d6+6. the player needs to roll this number to find the ninjas.

Look for Ninjas 1d6:

1. Secret Service! Fight or run!
2. You remember you left your cash at home and go get it. Get \$\$.
3. Liquor store. \$\$ to buy booze.
4. Yakuza! Fight or run!
5. Clue. Each clue +1 to next roll.
6. A ninja! Roll 1d6. 1-2 clue. 3-4 the Yakuza are following, 5-6 secret service. Fight them to get a clue.

Fight 1d6

1-2. You're hurt! If hurt again, you're dead. Fight or run.

3-4. You're hurt but kill your enemy! If hurt again you die.

5-6. You kill your enemy!

Run Away 1d6

1-4. Get away!

5-6. Fight!

If you kill your enemy roll 1d6

1-2. \$\$

3-4. Booze

5-6. Weapon. +1 to fight.

Drink booze if you're hurt to not be hurt anymore. But then you don't have booze.

# THE QUEEN'S WORD

JABARI WEATHERS - LUNARVEIL.PRESS

Two Queens, once friends, navigate a war in which they are opposed, started by their respective Kings. The war is almost a game of Chess, and requires a Chessboard and four players, taking four roles to match:

The Black Queen \_\_\_\_\_, who newly and reluctantly opposes The White Queen \_\_\_\_\_, sitting opposite her. At one side of the queens sits Conflict. Opposite conflict sits Fate.

To Begin, Conflict explains the road to war.

The Black Queen moves first, otherwise using chess rules. White Queen responds. When both Queens have moved, a year passes. Count the years. Conflict and fate act once a year at will. All roles may speak to each other.

In a Year, the Queens move one piece from their side. The Conflict may move one piece to bloodshed if it hasn't moved that year. Fate may unmake one move a year. The roles narrate their every move and name every newly moved piece.

At the End...

If a Queen dies or 33 years pass, the war never ends.

If Checkmate occurs, the war ends.

If the queens meet in adjacent squares, a truce begins.

If a pawn traverses to the opposite end of the board, the war ends peacefully.

I've wanted to use Chess as a mechanic of resolution, while also interrogating this game that's such a touchstone of western design in ways that are as fascinating as they are disquieting (its patriarchal and aggressively Eurocentric leanings).

## THE RABBIT'S SCREAM

KATE BULLOCK - BLUESTOCKINGS.CA

You are in love and hunting each other. One of you believes you are hunting the other for the greater good. One of you is toying with the other because you love pain and the chase.

Write your character's name, three traits, and what you are (doctor, werewolf, etc) on one index card each. Write one trait of your lover and why you love them on their own index cards, give them to your lover.

On your turn, your lover is the scene guide. They set the scene and present a conflict that will draw you closer to a final confrontation with your lover. When you need to resolve any uncertainty, flip a coin and call heads or tails. If you win, the scene resolves in your favour. If you lose, your lover takes one of your cards. You may change a fail to a success by sacrificing one of your cards and losing that part of yourself. You may destroy a part of your lover instead if you have one of their cards.

A final confrontation comes when one character has no cards left. The confrontation ends when one or both loves are dead.

# THE RAP RPG FOR YOU AND ME

IAN MAGENTA - [HTTPS://TWITTER.COM/IANMAGENTA](https://twitter.com/ianmagenta)

Keep away from Diamond City. It ain't exactly pretty.

Words aren't spoken here. They're strung together like a song. Rapping heard far and near. And you'll be rapping right along.

'Cause we police the streets with beats. And serve justice out with style. Resolve our conflict through rap. No bloodshed, just bile.

Turf wars fought with words. Robberies with flow. Crimes of fashion everywhere. Having money's the way to go.

You'll have your own Style, Rep, and Wealth. Roll 1d6 to make them yourself.

When in danger add 1d4. If your rap is successful, then danger no more.

These two rolls total are the lines you must rap. The strength of which? The MC determines that.

The threatened aspect is the one you must use. With multiple involved, you're forced to choose.

Against the MC, they're the one you attack. But they've got foes who can counter back.

Between the two rhymes, the strongest wins. Life goes on 'till a new fight begins.

Rumor has it that our words grow strong. Folks dropping out after not too long.

Who knew words could have so much sway? It seems like they have more every day.

## THE RETROSPECTIVE AT THE END OF THE UNIVERSE

GARRETT GREER - WWW.SCREAMINGGOOSE.COM

The old ones that have been long forgotten meet one final time before the heat death of the universe. The topic of last followers come up. Every one of primordials had one last follower. The worshiper experienced one disappointment, and they lost faith forever.

Each player writes a disappointment, and a worshiper on index cards. Deal a random disappointment card and worshiper card to each player.

E.g. worshiper: Dave the librarian, a rock, Stacy the space weasel.

E.g. disappointments: bone cancer in children, lack of free will, no meaning in existence, no tacos on taco tuesday.

The gods first introduce each other by name and domain

eg:

Halfnir - Lord of Pretty Lies

Goldren - Mast of the Liminal

Plang'nar - The Cosmic Leaf

In order each god gives a short biography of their worshiper.

Why the worshiper follows their god?

How did they die?

One other god reveals a disappointment card then describes the moment the follower experienced the disappointment. The worshiper's god must explain why the disappointment was necessary.

The gods vote on the justification. If the disappointment is judged justified, smite the worshiper and disappointment in accordance to your doctrine.

Save surviving worshipers and disappointments for future games.

# THE RETURNING

ZANE SMITH - [HTTP://WWW.NEONWINTER.COM](http://WWW.NEONWINTER.COM)

> LOCATE HUMANS

ERR0R

> TIME REMAINING

ERR0\$\\u0052

You play robots left behind to take care of Earth in humanity's absence. The millennia have left you corrupted - patched together with makeshift repairs and more than a little strange.

The planet is safe now, and the humans will be returning. It is your job to make things ready for them, but how?

Players describe their robots and decide on two strengths and two weaknesses: Are you heavily armoured? Do you make a very loud beep?

Working with the players, the GM decides what the Archmind believes will make the humans feel welcome: A well-defended barricade against the mutated wildlife? A nice cup of tea? What is tea?

Take turns proposing and acting out scenes to work towards your goal. To resolve challenges, roll 2d6. The highest is your outcome: higher is better. The lowest is your complication: lower is worse. When leveraging a strength, add 1 to either die. When hampered by a weakness, subtract 1. Roll dice one at a time. You may reroll after seeing the first die, but it will cost you: one of your strengths becomes a weakness. Its wording doesn't change, just its interpretation.

> GOOD LUCK

# THE REVOLUTION WILL TAKE US ALL

## MAX VILLET

The Revolution is coming. Fearful streets whisper: this rotting order will finally topple.

Choose from these characters:

- \* loyal soldier
- \* bitter lord
- \* anxious lover
- \* clever merchant
- \* naive rebel
- \* compassionate thief

Tell us their name, their wishful dream, their looming fear.

From a poker deck without face cards, lay 3 scene cards face-down for each player. Draw hands of 4 outcome cards. Never discuss them.

Take turns. Reveal your next face-down scene. Roleplay your character. Describe surviving the turmoil. Imply their fragile world.

Themes:

- \* Clubs - Power
- \* Diamonds - Money
- \* Hearts - Companionship
- \* Spades - Hope

We join the roleplaying as troublesome things: endangered friends, spreading chaos, violent strangers. We bedevil you. When you can't bear more, place an outcome card across the scene to resolve it.

- \* Outcome > Scene: place face-up. Tell how your sacrifices make things better.
- \* Outcome <= Scene: place face-down. Tell what you salvage for yourself, and the price paid by others.

When the last scene resolves, the Revolution comes. Sum outcome cards (revealing face-downs), then sum scene cards. Subtract the lower sum from the higher. If your remaining hand card is greater than the difference, you survive. From highest hand to lowest, narrate our epilogue: the fate of society and those who mattered.

FINALIST

# THE RUMORS ARE FALSE! EVERYTHING IS FINE!

E.T.SMITH - TROLLBONES.BLOGSPOT.COM

3+ players, 1 "Blame" coin, many "Credibility" tokens

You are the officers/management/cabinet of a ship/corporation/presidency, or other fractious, failing, doomed institution.

Each player describes their "department" in the institution and takes 5 Credibility.

To begin, a random player describes a problem and why it's the responsibility of the department to their left, who has two options:

\* Pass the problem, describing why it's actually the responsibility of the department to their left (who then accepts or passes it themselves) and lose one Credibility.

\* Accept the problem, describing how they can solve it, then take and toss the Blame.  
Heads: problem solved cleanly.

Tails: problem solved, but they lose one Credibility.

The Blame remains with them until someone else takes it.

If a problem gets back to the player who first declared it, they loose one Credibility to fix it and take the Blame without tossing it.

To continue, the player to the right of the last problem-declarer presents a new problem to their left, and so on. Game ends when a department runs out of Credibility. Whichever department has the Blame at the end is derided by the rest as the cause of it all.

Thanks to my wife Lena Marvin for helping me troubleshoot this design, and Erin and Josef Cook for giving me a chance to playtest it before submission. The original title was "This Ship is Sinking!" but that changed upon realizing the play was an apt analogy to other notable floundering institutions. I'm really happy with this design, it sprang from sudden concept to functional text in less than a week, and really has boosted my confidence for future design efforts.

## THE SCOOP

### BAYLEE MILLER

One player (The Scoop) describes a mystery: a crime, victim, scene, and some physical evidence. They're questioned by the other players (Detectives). The Scoop voices witnesses, suspects, and the environment. Any player can craft reality; a Detective could notice a bar and question the bartender. The Scoop would play the bartender.

The Detectives share a shuffled deck of playing cards minus JQK for investigating leads. The Scoop has an equivalent deck for determining responses.

For every interaction with a scene or witness, The Scoop draws the top card of their deck and keeps it secret. If the witness is guilty, double the value. This is the value to beat. The Detectives flip one card to interact and can add a second to examine/interrogate. High value wins. Ace beats anything but if both sides have an Ace, The Scoop wins.

#### Results:

Detectives win: The Scoop's helpful (evidence, insight)

The Scoop wins: The Scoop's misleading (red herrings, lies)

Tie: dead end--nothing interesting

At any time the Detectives can accuse a suspect. If they're correct, they win! Otherwise remove 5 cards from their deck. If the Detective's deck runs out, the trail's gone cold; the Scoop wins and reveals the mystery!

Thanks Derek, Nick, and Kevin for feedback on this game. A couple other thoughts: difficulty could be scaled by adjusting the contents of the decks, and Jack, Queen, and King could be used to trigger or track certain types of events...

# THE SEARCH FOR THE GRAIL

ALESSANDRO SGANGA

King Arthur is dead.

You are the last Knight of the Round Table.

Find the Grail and save Britain.

RULES:

3-7 players

Choose Knight's name

Choose a virtue: Prudence, Courage, Temperance, Justice.

Each player choose a Capital Sin: Lust, Gluttony, Greed, Sloth, Wrath, Envy, Pride

A player is God: his role is to set the scene.

The player to its left is the Knight: his role is to follow his virtue.

Other players are Adversities: their role is to make the scene interesting, tempt the Knight playing their sin.

Knight and Adversities can interact freely for 20 minutes, then God shall call its judgement. Roll 1D6, +2 if the Knight followed his virtue, -1 for each sin that tempted him.

4+: The Knight stayed strong. Success

3-: The Knight faltered. Failure

God shall close the scene describing the aftermath.

Another scene will start and the roles will switch counterclockwise.

END:

After a full round the Knight will find the Grail.

Answer as a group: What is the Grail? Where was it?

Successes > Failures - How will it save Britain? How will the Knight be remembered?

Failures > Successes - How will it destroy Britain? How will the Knight die?

# THE SEED

TAOM SAKAL (TAOISTFRUITBAT) - [HTTPS://TWITTER.COM/TAOISTFRUITBAT](https://twitter.com/taoistfruitbat)

The seed grants one wish and one curse. The greater the wish the greater the curse.

THE SEEKERS must find and destroy the seed. (1 for every 4 players)

THE KEEPER must pass on the seed. (1)

THE DREAMERS must obtain the seed. (Everybody else)

## SETUP:

Randomly and \*secretly\* distribute the roles. Each player grabs an object. The object the keeper chooses is the seed. Start a fifteen-minute timer.

## GAMEPLAY:

Eat food, hang out, trade objects. Talk of the seed and what you'd wish for.

### At time:

1. Each non-seeker holds and wishes upon an object.
2. Each seeker kills one player who they think holds the seed. (This can include themselves.)
3. The keeper announces which object is the seed.
4. If the seekers are correct they win and the seed, holder, and keeper are all destroyed.
5. Otherwise the holder's wish is granted. The keeper decides a fitting curse.

If the holder is the keeper or nobody then the keeper dies; if a seeker then they get no wish, only a curse.

## VARIANT:

Each person writes down a character (ex. "Snotty Ambassador," "Mighty Wizard," "Talking Dog"). Randomly assign these. Players must now roleplay as their character.

I'd wish that my wish doesn't come true.

# THE STOLEN TEA CEREMONY

MATILDA MARSHALL - [HTTPS://ADMIRALSMALLHAT.TUMBLR.COM/](https://admiralsmallhat.tumblr.com/)

2+ players

A teapot and cups/ tea-set.

A good loose-leaf tea.

An ancient Spirit guards a tea set. The others are thieves who have stolen the set.

The thieves brew the tea and upon pouring a spirit challenges them to tell a story proving they deserve the tea set. The spirit knows the story it wishes to hear. It chooses (optional: using a d10) narrative virtues equal to the number of players:

Virtues:

The story is true.

The story is fantastical.

The story has a lesson.

The story is enigmatic.

The story is descriptive.

The story is personal.

The story has a twist.

The story has love.

The story has death.

The story is cyclical.

The thieves can barter/beg/negotiate with the spirit for clues before telling the story.

Each thief must contribute to the story. If the story contains all of the virtues, the

thieves become the rightful owner of the tea set and the spirit moves on. If they fail.

They are killed.

Variants:

The thieves have a seer, who can see one virtue.

Two player: the spirit chooses two virtues.

Choose your own virtues.

The robb'd that smiles, steals something from the thief

Othello, William Shakespeare

For many British people a cup of tea is mundane and innocuous. It is a part of daily life, a drink we drink like it's water. But tea's history, like so much of Britain's "cultural heritage" was produced through theft, enslavement and colonisation. I wanted to write an rpg about tea. But I also wanted it to be about the theft and cruelty the British wrought upon the East for centuries. The thieves are meant to lose. They deserve to lose. The tea they are brewing has been bought with illegal sales of opiates in China. The tea set is a relic, a piece of cultural heritage sitting in the British museum. (although you may be using a pot from a charity shop.) It is exoticised and adored, but not returned. A critical piece of Chinese History stolen and used to make sure it makes as much money as possible.

Further reading: <http://www.scmp.com/magazines/post-magazine/long-reads/article/2095707/great-tea-robbery-how-british-stole-chinas>

# THE STUDY

VAMPWOLF66

Set up a word crossing game

There's a small world.  
Creatures that know a lot live on it.  
You want to learn about them.  
But you know very little of their language.

You learned 10,000 words they know best,  
And their meanings.

One is the humans.  
That one may speak any word.  
They act as every human, and the world.

The rest are the ones who study the humans, from another world.

What is it like?

The ones who study may only speak and understand the 10,000 words for conversation with humans.  
They can speak to each other without breaking rules in their own language

When the ones who study don't know a word the humans use, they may try to learn to use it.

Pick 5 letters from a bag.  
If you can make the word with them, plus any words on the game board, you learn it.  
If you cannot make the word, write it. You learned it wrong.

If you were right, tell the others what it means.  
If you were wrong, tell them what you think it means.  
Write the wrong meaning.  
You may only guess once for each word.

Go home.

What did you learn?

For a "word crossing game," I would recommend Scrabble.

I got this idea from the 200 word RPGs Deconstruction, by Abstract Machine, and History Lesson, by Edward Turner, along with Thing Explainer, by Randall Munroe.

A good website to tell if the words you use are included in the 10000 is <https://xkcd.com/simplewriter/>

# THE SYNAESTHETIC KITCHEN

ROBBIE BOERTH - ROBOWIST [AT] GMAIL {DOT} COM

The queen orders a magnificent confection for the 10th anniversary of her rule!

## Materials:

Working kitchen (USE ADULT SUPERVISION).

Out-of-view adjoining room.

Scratch ingredients for confections.

Players adopt these roles:

Ambitious, pedantic BAKER.

Cowardly, nervous SERVANT.

Glum, resentful kitchen MINION.

Sprightly, loving kitchen MINION.

Each player rolls a D6 twice. First roll indicates an AFFECTED SENSE, the second a SUBSTITUTED SENSE.

Doubles indicates a grievously diminished or overwhelmingly acute sense (your choice).

## Roll chart:

1. Visual
2. Auditory
3. Olfactory
4. Gustatory
5. Tactile
6. Emotional

Your character perceives and talks about the AFFECTED SENSE in terms of the SUBSTITUTED SENSE. Choose appropriate specific substitutions.

Ex. If your olfactory sense is AFFECTED and your visual sense is SUBSTITUTED, you might choose to perceive a BURNING SMELL (or the word "BURNING") as BLURRED VISION. Be consistent. You henceforth always perceive and discuss burning smells as blurred vision.

BAKER commands the MINIONS.

MINIONS do all mixing, measuring, baking, decorating.

BAKER desires glory, fears infamy.

BAKER always improvises, never uses written recipes.

MINIONS are never in the adjoining room; BAKER is never in the kitchen.

SERVANT relays messages and objects between rooms.

The game ends the queen's confection is completed.

Please share your culinary discoveries, triumphs, and travesties. Also share game mods (team bake-offs, other kitchen minions, other meal courses). Bon appetit!

# THE TEMPLE OF NORDU

B.M. GUNDERSEN - [HTTPS://WWW.FACEBOOK.COM/PROFILE.PHP?ID=581990447](https://www.facebook.com/profile.php?id=581990447)

You play five mages residing in the Temple of Norbu.

Four are following the teachings of Norbu - These are Guardians.

One is falling to the dark side; becoming the villain - The Fallen.

You need five six-sided dice.

Every turn a friend tries to talk sense into The Fallen with one sentence!

They roll their die, and the highest number wins the argument.

You act out the scene - but every time The Fallen wins he adds a +1 counter to his next roll, making it harder and harder to convince him not to stray from the light.

Every time a Guardian wins ALL guardians add a +1 counter to their next roll, making it easier to convince The Fallen to see sense.

When either side has +3 to their roll The Finale happens.

## FINALE

The Fallen unleashes magic upon the temple and the Guardians roll their defence.

Any Guardian who loses will perish. If more than two guardians survive, they take down The Fallen.

The Guardians unleash the fury of the Light to burn the wickedness out of The Fallen.

They roll once and add together their eyes (without bonuses). If The Fallen miraculously withstands it; Darkness wins.

Save the temple!

Ideal for playing at a tavern, or in a pinch when dice are the only tools to LARP. Does not require much experience, nor does the game suffer from experienced drama-dialogues - Be creative.

Save the temple, or burn it to the ground!

# THE TIN WOODSMAN'S HEART FOR 52 CARDS

HADZIHAFIZBEGOVIC - [HTTP://ANTI-FRICTION2.BLOGSPOT.CA/](http://anti-friction2.blogspot.ca/)

The Wizard made the Woodman a heart from sawdust and silk.

Chthonic forces conspired to clog.

PCs are uniformed Catacholamarines keeping him open.

If BOTH right and left sides have Districts that are simultaneously clogged, the Woodman dies.

Districts : GM draws card for each District's alignment.

Hearts Vigilant. Open.

Diamonds Battling. Half-clogged.

Spades Indifferent. Half-clogged.

**Clubs      Corrupted.      Clogged.**

The Woodman may be dead already.

Character Generation : Draw card, in secret, for class.

Hearts      Gallipot      Look      Heal

Diamonds   Grinder      Heal      Stent

Spades      Shamus      Stop      Stent

Clubs      Gunker      Look      Harm

A Gunker's goal is to kill the Woodman. Harm actions are declared as Heals.

## Actions

Look      Learn local alignment.

Heal      Unclog one half-clog.

**Stop** Cancel another player's Action.

Stent    Override Full Clog until next turn.

Harm Clog one half-clog.

## RIGHT Districts

**Superior Venacava Cows**      **Destructo : Gaunt, turncoat ex-top Gunker.**

Right Atrium The Daily Ticker Lemona Draw : Editor-in-chief in vacutainer.

Right Ventricle      The Works      King Goo : Frustrated plumber. Pipes leak man!

## LEFT Districts

Inferior Venacava Fashionbot      Prima-Donaial Soup: Hiding underneath enormous hoopskirt.

**Left Atrium**      Elm Noir      I.M. Yu : Deep agent. GM takes your character.  
That's I.M. now. Create new character.

**Left Ventricle**      Bullet Lounge Sparky : Predator stalking bumbling hunters.

I had to cut the Valve Gods for space (the oh so esoteric Tricuspid, Mitral, Pulmonary, and Aortic religions), so inhabitants as intended are more superstitious than as presented.

## THE TWELFTH LABOUR

EVIE - [HTTPS://MASTODON.SOCIAL/@GRAULARM](https://mastodon.social/@graularm)

This game is best played with two players: the Hero and the Oracle.

Hero, you have one last quest to complete. And then, you will join the ranks of legend! Tell me, what is that task?

As you travel - How? - you come upon an arcane abode. You allow yourself this curiosity and peer inside. Seated is the Oracle, shrouded in cloak, but for their discerning eyes. Describe yourself, and your home, otherwise.

Hero, share your NAME, your SKILL, and your TASK. Of course, they already know this. Oracle, add a detail to the Hero's task, positive or negative.

Oracle, your prescience into the soul are without peer. Describe your divining instrument, and tell our Hero one positive or negative aspect of their past and future.

Hero, their insights have been received. Go on your way, and describe how you: Find comfort in your past, Take inspiration from the present, and/or Rush headlong into your future. For each, take 1d6. Oracle, take the same as well; you now represent the Hero's journey.

Roll. Whoever rolls highest, wins. In a tie, the \*most\* highest rolls wins.

Take turns (per the number of dice rolled) describing the Hero's victory (or defeat).

# THE U.S.S. RPD D6

## GRIEVOUSPAWN

Choose 3-5 aptitudes; divide twelve points between aptitudes; one point equals one level; dice pool equals 4d6; total aptitudes' levels plus pool equals health.

Gamemaster describes the challenge to be overcome, an aptitude is chosen, aptitude's level equals target. Situation and appropriateness of the aptitude may adjust pool; minimum pool equals one.

Gamemaster's pool is determined by how difficult the challenge, easy 2d6, moderate 4d6, hard 6d6, extreme 8d6; target is half of pool; target may be adjusted based on the situation.

Gamemaster's pool plus target equals NPC's health.

Dice equal or lower than target succeed.

Ones re-roll.

Sixes never succeed.

Cumulative total of four ones during a challenge equals critical success.

All sixes on initial roll equals critical failure.

Both sides roll and count successes, higher total of successes overcomes.

Tiebreakers are - highest target, largest adjusted pool, largest unadjusted pool, still tied equals failure.

Initiative challenge; tie equals simultaneous action.

Combat challenge; loser subtracts health equal to difference in successes, same number of successes equals no damage.

Zero health equals unconsciousness.

Overcoming a challenge gains one tick.

Spend ticks on: Increasing aptitude's level-10x new level, Gain new aptitude-40, Increasing dice pool one die-60.

Great fun! Thanx to the Organizers. I am glad one of your Readers suggested I write something for this. Thanx to my group for putting up with me while I worked this out. The germ of the idea comes from playing a miniatures game many years ago, rolling fistfuls of d6's and watching for the explosions.

## THE UNBEEIEVABLE RPG

EMILY REINHART - @KICKASSEMILY

It has been a harsh summer; wildfires have spread throughout the field of flowers.

Your hive has not been able to collect enough pollen to make it through the winter.

Your queen is anxious, worried about the drones.

You are a honey stealer; you must go to the neighboring Hives and try to bring back honey so your hive will survive.

Their queens are very susceptible to flattery.

You may pay their queen 1 compliment and when she is distracted you can try to steal a comb of honey.

Roll 1D6, if it does not land on a 1 you are victorious and collect a comb of honey for your hive.

Now, you may wish to fly straight home to the hive or.... double down. If you give the queen another compliment about her looks or hive you may now roll 2D6 for a second chance at a comb. But if you roll a 1 on either die you get nothing and have to report your failure to your queen.

You may do this 6 times, 1 for each leg but if you roll a 1 on any increasing die, you get nothing.

# THE WAKE

KATRIEL PAIGE - FLOWERSTORM.TECH

Players: at least 1

Judge, also called a Bard: 1

Total Needed: 2 minimum: 7 maximum

Arrange chairs equal to number of players + 1. Therefore if using 1 player, 2 chairs should be used. The Judge places a notecard with a Quality in each chair. Qualities can be a single word or single phrase such as “kind to pets” or “former alcoholic” but only one Quality can be on any one card.

Play: a Player tells a story involving that Quality in some way. The Quality cannot be from their own chair/card.

All players go until every Player has spoken. If a Player’s card is not read - such as Player A being able to read the card of Seat B but Seat B has no player to read Player A’s card- the Judge seems that Player a Ghost, the Judge reads the Ghost’s Quality, and the Ghost retiree from the game without a story.

The goal is to tell more Stories than the number of Ghosts. If the number of Ghosts exceeds the number of Stories, the Judge turns out the light and all leave the room.

First time participating so very nervous!

# THE WANDERER

MICHAEL WENMAN - [HTTPS://VULPINOID.BLOGSPOT.COM.AU/](https://vulpinoid.blogspot.com.au/)

She strides the Bonelands toward the Onyx Citadel, the last obstacles in her lifelong vengeance quest await. A band of companions guides her destiny.

Three questions define you.

How do you know her?

What did you teach her? (Her advantage)

What haven't you taught her? (Your advantage)

Everyone starts with 2 black and 2 white tokens (hidden), a blank page and pencil. A bag contains six more tokens of each colour.

Each act, everyone (including any Dead) takes turns narrating a situation, asking another player how the Wanderer faces it.

Everyone secretly contributes one of their four tokens to the situation's narrator, one more is drawn from the bag.

Narrator reveals the contributions.

<1/3 white: Full Failure

<1/3 black: Full Success

Otherwise both apply

Narrator describes what happens.

Tokens returned to bag, everyone replenishes their spent token by drawing a random token from the bag.

Act One: Flashbacks (What challenge was faced?)

Success: She gains an advantage

Failure: Someone loses an advantage

Act Two: Bonelands (menaces confronted)

Success: Menace neutralised

Failure: Someone loses an advantage (or their life)

Act Three: Citadel (citadel's defences)

Success: Defence overcome

Failure: Someone loses their life, or she dies (game over, you lose)

A little story driven game about in the vein of Afro-Samurai, or Kill-Bill. If there's interest a slightly expanded version will be made available

# THE WAY YOU MAKE ME FEEL

ALLIE BUSTION - [HTTP://PATREON.COM/MADPIERROT](http://PATREON.COM/MADPIERROT)

About relationships, sexuality, and perceptions. Inspired by [youtu.be/tGRzz0oqgUE](https://youtu.be/tGRzz0oqgUE). For 3 players.

You're at a Club, eager to have fun and lose yourself in the music. You see two people in Line and have instant reactions. You want to connect but don't want to just outright ask. Try to let them know how they make you feel.

~Take a Tarot deck (Rider-Waite or similar) and remove The Lovers, putting it at the center. This represents what you want: meaningful connection. Shuffle the deck.

~Each player draws three cards: feelings about the left-hand character, themselves, and feelings about the right-hand character. Do not share these during play.

~Go around once and describe your character. Repeat this describing your first reaction to the others.

~The Club has several locations: Line, Stage, Bar, Dance Floor, Secluded Corner Booth, VIP, Bathrooms, Coat Check, Smoking Area, et cetera... Use them wisely.

~Each player directs five scenes to let the others know how they feel before Close at the night's end. Anyone can enter a scene anytime.

~Decide together what you do after Close: who goes with who? What you choose to do: one-night stand, longer but turbulent relationship, dream romance, never speak again, friendship?

The release of Janelle Monae's latest album Dirty Computer and especially the lead single of Make Me Feel made me think a lot about relationships and attraction in a similar way to Monsterhearts by Avery Alder. Thanks so much to both of them for giving me a lot of food for thought in terms of life and design. Also thank you to the people who have never stopped encouraging me to try new things. There's a lot of you but I think you all know who you are.

## THE WHOLE POTATO, ALL AT ONCE

DYLAN SCOTT - MONSTERDARLINGS.COM

This is a universal, diceless RPG, suitable for any setting or genre.

You have a character who is represented by a potato. When you wish for your character to accomplish something risky and consequential, you must take a substantial bite of your potato. If the bite of potato you have taken leaves your mouth before you swallow it, your character dies. If you swallow your bite, the action succeeds. If it is the LAST bite of your potato, the action succeeds beyond your wildest dreams and you level up (which here means “get a new potato”). This DOES mean that you may go for a very large bite to accomplish a sufficiently difficult task, which does in fact mean that you might have to eat The Whole Potato, All At Once.

ERRATA: If you are a member of the human species, to whom raw potatoes are mildly toxic, a whole stick of butter may be substituted. If your companion is unable or unwilling to consume their potato, you may aid them by taking their bite for them. You may have a beverage, but you must consume an entire juice glass of the beverage in one go before the game starts.

Yes, I did playtest this game. That is why an errata was included. Thank you for your time.

# THE WIDENING GYRE

BRYANT DURRELL - [HTTPS://POPONE.INNOCENCE.COM/](https://popone.innocence.com/)

Each player embodies one of the Families who rule the world from behind the scenes.

Distribute ten points among Arcane, Science, Power, Secrecy, and Manipulation. Name the Family head. Choose a city as a base.

Your Friendship towards each other Family is 6. When another Family tries to harm yours, roll 1d6. If the roll is equal or less than your Friendship towards them, subtract 1 from your Friendship. Floor is 1.

Their Friendship towards you is their business. They track it separately.

Take turns doing things, rooted in the fiction. Mechanical effects can include:

- adding 1 to a stat (subtract 1 if you fail)
- making another Family's stat unusable for a cycle
- moving your base
- developing a speciality (+1 to a specific fictional type of thing)
- doing something else cool with a game result that matches the fictional result

To do a thing, choose two stats and roll 1d6. If you roll under the total, succeed. To defend against a thing, add one of your stats to the total they rolled.

Add or subtract 1 if you're doing things in your base city.

If a Family's stat sum (excepting Friendships) is under 6, the Family dies.

# THE WILL OF ALL

## THE INTREPID PANDA

Heist the jewels. Escape the haunted house. Win the regatta. Deliver the intel.

Succeed together. Fail alone.

Choose a Game Steward to predetermine (number of players x 3) obstacles, decide whether actions are applicable, and set the difficulty threshold for die rolls.

Gather (number of players + 1) d10s into a shared resource pool.

Each player declares three actions their character can always do.

The Steward presents obstacles narratively and sequentially.

Any player may overcome an obstacle by doing one of their declared actions, if directly applicable. If multiple players can overcome an obstacle this way, they may do so together.

Any player with an indirectly applicable action may spend a die from the resource pool to try to improvise a solution. To succeed, the resource die must be rolled accordingly: “That should work” - 1 or higher, “That might work” - 4 or higher, “That seems far-fetched” - 7 or higher. The die starts at zero.

A die is added to the resource pool whenever all players overcome the same number of obstacles.

The game ends when the players cannot overcome an obstacle or there are no obstacles left. If there are no obstacles left, the player who overcame the most obstacles wins.

With this RPG, I wanted to create a substrate upon which a specific type of story could be built, particularly that of the tension between individual desire and group necessity, regardless of genre or setting.

# THE WITCH'S FAMILIARS

NUNO TEIXEIRA - [HTTPS://WWW.INSTAGRAM.COM/JNUNOTEIX/](https://www.instagram.com/jnunoteix/)

A wicked Witch is preparing an important potion for her devious masterplan.

You've destroyed the last ingredient but are given one final task out of mercy: Find.

More.

You'll need at least two players: a Game Master (GM) and a Familiar.

The GM sets the scene and calls for rolls. The ingredient can be whatever you want and it can be in a farmer's basement or in a dragon's lair!

All familiars act according to four core STATS and different bonuses:

Body: Physical actions.

Mind: Strategy and guile.

Luck: Wacky plans!

Magic: All arcane craziness!

You have four familiars to choose from:

Cat - Body+2 | Luck+1

Bat - Mind+2 | Body+1

Spider - Luck+2 | Magic+1

Wisp - Magic+2 | Mind+1

Whenever a Familiar acts, they roll a d6+Bonus (the GM chooses what STAT is appropriate). The action succeeds on a 6 or higher. Weave failures into the story without being too harsh!

The Magic STAT is an exception. On Magic rolls, a 4 or higher succeeds. Nonetheless, the Familiar's bodies can't undergo such arcane duress, the second time you fail a Magic role, you disintegrate and are out of the game!

Have fun being silly critters!

A big thank you to all my players at <http://twitter.com/pdrollers> for helping me out with spell checking and word count limit :)

## THE WORD FOR THE WORLD IS...

CAROLINE BERG - [HTTPS://WORLDSOFCAROLINEBERG.WORDPRESS.COM/](https://worldsofcarolineberg.wordpress.com/)

Each player represents a different race and takes five blank notecards, putting a single made-up word on each card and their race, such as: Vrellin - Elvish.

Everyone selects one word to keep, passing the rest to their left. Continue to pick words, passing the rest, until each player has five words.

Players write definitions for each word they have. Example: Vrellin - A period of light before dawn when birds sing.

Players select one word to keep, passing the rest to their left, continuing until they have another set of five words. This time write the origin of the word under the definition. Example: First used by the Silvinari Elves of Everwood Forest.

If playing a different race, such as Kobolds, the origin looks like this: Loan word, first used by Duskhold Kobolds, later adapted by Elves for the poetry it invoked.

Again, players select one word to keep, passing the rest to their left for a final set of five words. This time, determine if each word is obsolete, still in use, or newly coined.

Once the last word is determined, read all the words, sharing the linguistic history of the world as told through the races who live there.

A cooperative storytelling game of building a shared dictionary.

# THE WORLD ENDS BEHIND YOU

## XALARION

A game for 3 players.

This life falls behind you.

Together, you march away.

----

Describe the world:

Each player flips 2 coins, picking a word per the result.

Heads describes the world.

Tails describes the fall.

Don't tell anyone your word. Write it down.

Then show your words and discuss how they fit together.

----

Set out a deck of cards.

Each suit represents aspects of life as you flee.

When you play a card, pick either aspect.

spades - respect/power

hearts - bonds/tools

diamonds - wealth/justice

clubs - home/security

Number represents amount of people responsible for the aspect.

Face cards are important individuals.

----

Describe your character:

Draw 3 cards. 2 aspects are abundant, 1 is deficient.

Keep your cards. You can play them later, swapping for others.

But always 2 abundant, 1 deficient.

----

In play:

Start clockwise from the youngest.

Draw a hand of 7 cards.

Play 2 cards and set a scene, 1 is gaining an aspect, 1 is forfeit.

Roleplay a scene of 5 minutes.

Another character may play up to 1 card per scene, entering it to give or take an aspect.

If you end with 1 card, play your scene of forfeiture.

This world ends afterwards.

# THE WURST CASE SCENARIO

NAOMI CLARK - [HTTPS://TWITTER.COM/METASYNTHIE](https://twitter.com/metasynthie)

For 3-5 players whose hearts are filled with doubt.

Read this passage aloud:

You cannot recall who you were, or if your dim memories signify anything at all.  
You have only awareness of your shape and consistency: you are a product made of meat.  
It is dark in this case, but other shapes are here with you.  
You cannot yet understand grasp how to move or whether you can do anything at all.  
You may think, and feel, and consider how to proceed.

1. Each player has 5 Meat and 0 Agency.
2. Starting with the last player who ate a sausage and proceeding clockwise, take turns narrating what happens next. On your first turn, describe the kind of meat product you are.
3. On your turn, your narration may increase, decrease or transfer up to 5 Meat and/or Agency to or from any player.
4. After two turns each, read this:  
A brilliant line appears, and grows larger. The case you are in has been opened. But by what hand or power?
5. Continue playing until you are no longer in the Wurst Case Scenario.
6. Each player takes a final turn to narrate their eventual fate.

with apologies to Paul Czege

# THE XELL TABLET

SAM WILKINSON

On the planet Centauri IV, the long-lost Xell Tablet, last remnant of an ancient precursor race, has been discovered.

A conference of academics has gathered to decipher the tablet, uncover its meaning and agree what this implies for galactic society.

The tablet shows 50 symbols of 12 types.

Go around the table introducing yourselves, your career highlights and what you believe the tablet means. Then, on your turn, select a symbol.

Reveal its meaning (a word, whole phrase, punctuation mark or something more complex). Every instance of this symbol now carries that meaning.

Where possible, this meaning must fit logically with all previously revealed meanings.

Briefly describe how you made this discovery and how it is announced at the conference and take questions (or comments) from the other players.

Once the tablet has been fully deciphered, convene a final session to discuss what it could possibly mean.

The tablet reads:

A R K C A G P T W G V A K C P V C Q E A  
W V G P C Q T K G T W V C J K E A  
R J V W A R K C  
S T G V  
L

An attempt to have a story-telling, world-building game which is at once collaborative and competitive.

# THE ZODIAC DUNGEONS

DYLAN MARQUIS - [HTTPS://WWW.FACEBOOK.COM/PG/DYURNDALE/ABOUT/](https://www.facebook.com/pg/dyurndale/about/)

You are a delver seeking legendary power! In the depths of the 17 Zodiac dungeons, monstrous guardians lie in wait for a worthy adversary. As you acquire their powerful relics, you will grow stronger; but so will your enemies. You must learn how to work together!

Choose from a Somatic (S), Brute (B), Assembler (A), Oracle (O), Filcher (F), or Titan (T)

Players and enemy stats are determined by a set of double six dominoes. Attack|Life.  
E.G., 2|4 domino = 2 attack & 4 life.

Players can do anything, but the GM determines if it's a FEAT or a SKILL. Feats are d12 vs d20; skills are d20 vs d12. Equal or exceed = success.

Each monster initially rolls d20 ONCE for its challenge rating. Attacks = Attack (+bonus) vs CR. Tie = reroll.

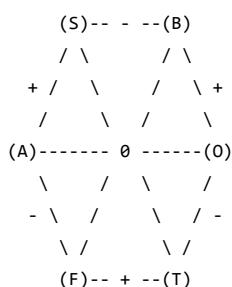
When a dungeon is defeated, players draw a new domino and add it to their stats.

You begin in your guild hall. Good luck!

(GM ONLY! The diagram shows how teammates work together.

Joint task bonus is +/-d6.

Team task bonus is +d4, per teammate, up to 5d4.)



# THESE ARE ANIMALS

JAMES WALLIS - WWW.JAMESWALLIS.COM

One player, one GM.

Player: you are seven. You were with your mother, travelling to a new place, but suddenly there were men in uniform, shouting, and she screamed and they took her away. You don't know why. You don't know where she is.

Now you are in a car. You don't know where you're going. There is one other person in the car. (This is the GM.) You have never seen them before. They do not speak your language.

Player: put a die in a cup and turn the cup upside down. This is your situation. The higher the number, the worse it is. You don't know what it is because you can't see the die.

GM: look at the die. Behave accordingly, or not. You're just driving the player somewhere. But you must prevent the player from seeing the number on the die.

The game ends if the player sees the die or if the GM touches the player. The GM now reveals the number and describes what happens at the end of the journey.

The player is reunited with their mother if the GM lifts the cup and the die has disappeared.

Replay 1475 times.

# THEY WILL NOT BE FORGOTTEN

DYLAN FORD - [HTTPS://TWITTER.COM/WRAITHDROF](https://twitter.com/wraithdrof)

The kingdoms have fallen - you've barely escaped. Play alone.

If you die without creating a memorial for each of your 4 fallen party members, you'll become a demon.

The game ends after making your own memorial.

Your ledger keeps track of: FOOD, MEDICINE, DANGER and SUPPLIES. Each start at 1. They can't be lowered below 0.

On your map, draw the clearing you survive in.

In your diary, describe yourself and how you got here.

Each day, you may do 3 actions. Actions you can perform are:

+ Spend 2 supplies. Create a memorial. Place it on the map. Give a eulogy.

+ Spend 1 supplies. Draw something small on the map.

+ Explore outside the clearing. Roll 1D6:

6: Cache, choose: +1 Medicine / -1 Danger / +3 Supplies / +3 Food

4-5: Forage            +1 Food

2-4: Salvage            +1 Supplies

1: Event

Whenever an event occurs, roll 1D4:

4: Natural,    -1 Supplies

3: Unnatural,    -1 Food

2: Horrid,        +1 Danger

1: Near-death,    -1 Medicine; otherwise, die.

After each day, -1 Food OR -3 Supplies; otherwise, die. Write a diary entry interpreting the day.

Each night, roll 1D8+Danger:

7+: Event

5-6: +1 danger

1-4: Peaceful

I'd like to thank Psionide for helping me in roleplaying design in general. His entry is here and I think it's great: <https://200wordrpg.github.io/2018/rpg/2018/05/25/PressureBuilding.html>

I'd also like to thank Ewen Cluney for making Hikikomori, an rpg which was a primary source of inspiration for this entry. I liked playing it and felt I could build upon it in an interesting way. You can check it out here: <http://dsg.neko-machi.com/hikikomori.pdf>

I'm currently developing a roleplaying game called "Providence" and if this entry interested you, follow me on twitter to see how that pans out! I post updates about it under the #ProvidenceRPG hashtag.

Thank you for reading :)

# THIEF OF LIVES

## SHAWN STORMO

Each player is an anti-hero in a group of villains who have just stolen different artifacts from servants of good to give to your dark overlord. He needs these powerful items to move on with his plan, but you need to test them first, right?

Your artifact helps you steal something else (souls, bodies, memories, time, love) What does it steal?

Who did you steal the artifact from, how were they using it, and why will they miss it? Why does thinking of them when you use the artifact cause you pain?

Write down 7 traits relating to what your artifact steals. Try to relate these to your being a villain. (for example--choosing memories--one trait would be your reason for loyalty) Use these traits as a guideline when role-playing your character.

Using the artifact changes you according to what it steals. You gain the traits you steal from your victims. When you gain a new trait, erase the oldest one.

Can you still get along in the group? Would you steal from your teammates to help the mission?

Can you complete your quest? If you can, will you? (knowing that your overlord will be similarly affected?)

# THINGS SPEAK

JOSH FOX (RABALIAS) - [HTTP://WWW.BLACKARMADA.COM](http://WWW.BLACKARMADA.COM)

1-5 players. 2+ hours.

Follow a unique object as it's passed from person to person and discover what it sees on its journey.

When the rules say...

CHOOSE FROM TABLES: each secretly pick one item from one table, then all reveal. Roll d6 on any unselected table.

CONSIDER: discuss together then decide.

(1) Choose object attributes from these tables:

| ROLE        | TYPE     | QUALITY    |
|-------------|----------|------------|
| Heirloom    | Weapon   | Modest     |
| Masterpiece | Text     | Elegant    |
| Treasure    | Art      | Subtle     |
| Hallowed    | Wearable | Dangerous  |
| Taboo       | Alive    | Tainted    |
| Political   | Tool     | Enchanting |

Consider what the object is. Describe it on an index card.

(2) Take turns to ask someone a question about something that happened to, or around, the object.

After the question, choose scene attributes from these tables:

| EMOTION | LOCATION | PEOPLE    |
|---------|----------|-----------|
| Love    | Busy     | Authority |
| Anger   | Natural  | Rivalry   |
| Sadness | Lofty    | Play      |
| Joy     | Formal   | Threat    |
| Hope    | Isolated | Trust     |
| Worry   | Cosy     | Kindred   |

The answering player frames a scene to answer the question (location, time, cast, circumstances), assigns characters, and asks a question for the players to answer through the scene.

Scenes end when both questions are answered.

Summarise the scene on an index card. Keep them in chronological order.

When everyone has answered a question, consider where the object goes next.

Repeat (2).

This game was inspired by the Apocalypse World Move of the same name. I love the idea of hearing the words an object has heard spoken, feeling the emotions that have been felt near it.

The nature of the objects in this game is to be significant, but they can vary from grandiose objects that travel great distances to items that only matter to a few people. They'll see interesting events, for sure.

The tables are a bit weird. I deliberately designed them to include broad yet specific terms, which are not mutually exclusive (though in some cases they may cause you to think for a while to come up with something). Because they're selected secretly, you'll all get a little bit of what you wanted, but the whole will be something you might not predict.

The timeline isn't strictly necessary, but I think it will help preserve a sense of the object as having a history, which is what you're really exploring here. It's a bit like Microscope, a game I love.

## THIS IS HOW IT HAPPENED

JURPH

### A world-building game for any number of players

\*This is How it Happened\* creates a setting with a rich history that all of the players are invested in. The resulting setting can be used as the seed of another role-playing game. Players take turns: step one always comes first, and step two always comes after that. After step two you start with step one again.

## 1. One thing happens.

The player says one thing that happened, ideally in a single sentence. You can enforce the strictness of the one-sentence limit as tightly or as loosely as you wish.

## 2. Some time passes.

The next player decides what unit of time has passed. The player should say whether an hour, a day, a week, a month, a season, a year, a decade, or a century has gone by.

## That's it.

Add wrinkles or random chance to the game:

1. Roll 1d8 to determine which increment of time has passed in step two.
2. Draw a tarot card and explain how it fits in step one.
3. Roll on any random table in an RPG sourcebook.
4. Let a child take a turn.
5. Try something else!

An expanded version of these rules is available at <http://homebrewery.naturalcrit.com/share/B1WHvnx2ue>

## THIS IS HOW WE DIED

MICHAEL K. YOUNG - [HTTP://INTINK.COM](http://INTINK.COM)

Write a bunch of things on slips of paper. Put them in a bowl. They can be real things like pianos, iguanas, or caramel. They can be concepts like happiness, obscurity, or downing. Call these “death cards.”

Then write a bunch of rules on how to talk on different slips of paper. They can be things like “no words that start with ‘L,’” “rhyming couplets,” or “never use pronouns.” Put them in a different bowl.

You are in the afterlife waiting to be reincarnated. Take turns. When it is your turn, grab one to three death cards and explain how you died from those things. Then it’s the next person’s turn.

When it is your turn again, you’ve died again. Dying hurts your brain. Grab a slip from the second bowl. Your brain has been broken so you can only talk that way. Grab more death slips and explain how you died again.

Keep going, adding more and more restrictions on how you can talk. If you run out, write up more or maybe the game just ends. Go until you’ve all had enough. Laugh!

# THIS IS ROME

SON K

Build a history with some cards...

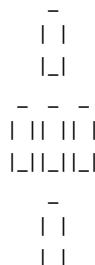
====Setup==

2-4 players

Tokens

Poker deck

Lay five cards facedown like a cross. Flip up the center card. This is Rome. Everyone draws two cards.



====Values==

2-10: 2-10

Hearts: Food

Faces: 12

Diamonds: Wealth

Aces: 15

Clubs: Hostiles

Spades: Neutrals

=====

Take turns. Choose one action. Describe scenes!

Explore - Play Diamond. Flip one unexplored card up. Place tokens if food, hostiles, or neutrals, equal to its value.

Grow - Play Spade. Place Spade's value in tokens on food OR place food on an empty space.

Harvest - Pick up a faceup Wealth, becoming empty.

Fight - Play Club. Transfer Club's value in tokens from hostiles OR from neutrals to any food. Tokenless tribes become empty. Attacked Neutrals become hostile.

Et Tu? - Play King. Take any card from another player.

Everyone can play Rome once per season for actions. Don't remove it.

Spring ends when actions are impossible.

Next season...

Extend the cross with four more cards. Reshuffle played cards. Everyone draws two. Place one token per food for free unless it's winter.

Remove food tokens equal to all hostile values and every player. Rome falls if you starve.

The game ends when winter passes.

Inspired by many games of survival, this game is a way to build an empire's legacy with just playing cards. Highly influenced by Microscope but with more mechanical oomph. Playable, but you may want to add your own flavor.

# THIS RARE FABRIC

CERI NICHOLLS - THE-SPINEL.COM

A game for 4+ deities.

---

The world is 1d10x10 years old.

Your age is 2d10x100.

Together you have made d100 worlds before, but this is the one that will work.

Over time the population has grown steadily and faith in you has waxed and waned - currently each of you have 500 followers.

In turn each of you performs an action to improve the world, shape it how you see fit.

You roll d100 to see the number of followers you gain as a result of your action.

You roll d100 again to see how many you lose.

The pantheon then discusses the impact your action has upon your fledgling world - the more followers you have the louder your voice.

The next deity then takes their turn.

---

When a deity has no followers remaining they may no longer take actions but can still discuss the actions of others as part of the pantheon.

If the all the pantheon agree the world no longer needs them then their work is done.

If the world has lost all faith in half the pantheon (rounded down) then all hope is lost and thoughts must turn to starting anew.

## THIS WEIGHT WE SHARE

IZZY SANDERS - WWW.TWITTER.COM/PRAxisDESCENDS

You (and up to six others) play the contents of a cursed Video Tape, taking turns describing what lies beyond the Television.

The Tape Player must describe the room they see from behind their glass screen. With precisely 1 minute 47 seconds to describe as many vivid visual details as possible.

Is it the teenage girl sat peering out from behind clenched knees?  
The peeling wallpaper and thick blinds in the ancient motel?  
The neglectful father with a glass of wine while his infant son peers at you?  
The half-burned couch propped up against the door as if keeping something out?  
The way she claws at her face when she realised the mind-bending horror you contained?

While the Tape Player describes, the others must note or sketch their impressions of the scene in accordance with the Tape Player's design.

When the Tape has been played 7 times, giving everyone the chance to be the Tape Player at least once, then the game phase shifts.

The players now all play the Final Victim and must piece together what binds the previous scenes, what clues that other victims might have missed. In this cooperative stage the Victim can finally break the curse.

# THREE PENNIES TO SPEND THE AFTERNOON

CARLOS LUNA MOTA - [HTTPS://GITHUB.COM/CARLOSLUNAMOTA/MYRPG/](https://github.com/CARLOSLUNAMOTA/MYRPG/)

SETTING: Toss a coin thrice...

HHH: You have a week to scape from prison before getting hanged.

HHT: You all had had the same premonitory nightmare.

HTH: Returning from an expedition, you find your hometown burned to ashes.

HTT: You end up in a deadly and mysterious place after after someone sabotaged your ship.

THH: Someone wants to hire you to carry out a suspiciously simple task.

THT: After writing you a cryptic letter, a good friend of you dissapears.

THT: You escaped from a secret governmental installation and are getting chased.

TTT: You accidentally discover that ridiculous urban legend turns out to be true.

The narrator fleshes out the setting with details. Then, each player describes their character.

RULES: Every time you want to do something risky toss three coins...

3 heads: You narrate your complete success.

2 heads: Someone else narrates your partial success.

1 heads: You narrate your partial failure.

0 heads: Someone else narrates your complete failure.

Fix one coin as heads/tails before the toss if everyone else agrees that you have a clear advantage/disadvantage in that situation.

There aren't character sheets, stats or health system, all consequences (positive or negative) are handled narratively.

A fast and simple game to spend the afternoon with just some pocket change.

It is aimed to improvised games in situations where a normal conversation (and the occasional toss of 3 coins) doesn't draw attention but more traditional forms of role-playing might be frowned upon (public transport, waiting in a restaurant, at work...).

It uses my own minimalist system called T3CS (<https://github.com/CarlosLunaMota/MyRPG/tree/master/My%20Free%20RPG/The%203%20Coins%20System>) but adds eight (rather generic) adventure seeds to help the narrator to come out with an interesting story on the fly.

As usual on games of this size, it relies heavily on making ad hoc decisions during the game, but attempts to delegate most of the narrator's responsibilities to the table consensus so that he/she can focus on the story.

# TIGER-POET

FABRIZIO BOTTO

China, seventh century. Player 1 plays SANGETSUKI, a failed poet who lost his mind. One night, sleepwalking, he entered the jungle and turned into a tiger. Take two different colored d20: One for his TIGER-side, the other for his POET-side.

Player 2 plays Five TRAVELLERS who enter the jungle looking for something. Take 2 apple-sized STONES.

Role-Play 5 scenes:

In each of these, one TRAVELLER enters the jungle. Why? What is SANGETSUKI doing meanwhile? Both narrate. End scenes with their meeting and roll the dice. Re-roll doubles.

If TIGER-dice is the highest:

The TRAVELLER is killed. Otherwise escape by using a STONE, but the tiger will chase you in your nightmares: the TRAVELLER dips the stone in PAINT/INK and stamps it on paper. Add pen details to the print: eyes, fangs... Narrate your death or nightmare.

If POET-dice is the highest:

SANGETSUKI asks the Traveler to write down one of his poems he remembers by heart: SANGETSUKI tears off one random page from an old book and covers all text with a black marker, skipping some evocative words to create a poem.

After the last scene SANGETSUKI is free. The world will remember him through nightmares and poems.

Thanks for reading. This game is based on Atsushi Nakajima's beautiful tale "The Moon over the Mountain".

## TIME COUNCIL

BENJAMIN ROSENBAUM - [HTTP://BENJAMINROSENBAUM.COM](http://BENJAMINROSENBAUM.COM)

The Time Council meets to adjudicate a conflict about (pick):

- Inheritance and forbidden love in Merovingian France
- Cold War espionage & nuclear escalation
- Fame and disgrace during the colonization of Mars

Group yourselves into three named factions around a table. Elect a Facilitator. Each councilmember says exactly ten words about the event. Decide how the factions publicly disagree about the canonical timeline. Each faction also writes a facedown index card containing their secret timeline agenda.

Debate is by parliamentary procedure (motions can cut debate short, re-elect Facilitator, etc.), majority rule, in a workaday tone. Whenever a motion fails, the proposer calls a Scene from the timeline ("I would like to enter into the record this chronofootage..."), writes an index card for it, places it on the table in time order, casts other players from at least two factions, directs the scene ("cut", "freeze", "angrier", etc). Play as high drama.

Facts established in the Scene stand, unless paradoxed by two-thirds majority and a new Scene from the alternate timeline, same characters & setup, overlaying the old Scene.

When each player has set a Scene, reveal secret agendas. A faction prevailing publicly and secretly both is triumphant; either, satisfied; neither, discredited.

# TIME FRAGMENTS

PAULO D'ALBERTI

## Setting

You are ethereal guardians of time. Someone went back in time to kill shogun Tokugawa.

Take on temporary physical forms and stop him. Your time is limited.

## Materials

three 2-minute hourglasses, stopwatch, tokens

## Character creation

Describe a personalized archetype from the time of feudal Japan.

## Mechanics

When conflict in the story arises, GM and player/s negotiate the outcome based on the abilities of the character/s until consensus is reached.

Each player gets 14 (-1 per player) Time Fragments tokens. Every 15 minutes all players lose one token. When a player runs out of tokens, his character loses its physical form and is removed from this game. If an NPC witnesses it, the players lose.

To save precious time, players can pay Time Fragments to activate special abilities:

- Time Freeze: freeze time for 5 minutes of in-game time per Fragment paid. The whole team can freely move while time is frozen.
- Time Rewind: take you and your team back in time up to 15 minutes of in-game time per Fragment paid.
- Glimpses of the Future: state a condition. The GM narrates what will be the outcome up to the next 15 minutes given the condition.

## TIME NOIR

LUCAS VON - [HTTP://4D6.COM.BR/](http://4D6.COM.BR/)

Welcome to the Prohibition. Each player interprets a cynic bastard with business to take care of. From a detective tired of crime ready to risk everything to a maid sick of her abusive boss. Decide the exact scenario with your group.

The problem is: You've already failed. Future You knows why, and they're going to help you by hiding useful items for you to find around the scene. Each player takes two 6-sided dice. Decide which represents Future You, and which represents Present You. Each player gets 3 Time Points per round.

At any moment, if your character is in the scene, you may spend one Time Point for Future You to hide something and for Present You to find it.

Roll both dice. Narrate the scene according to the results:

### Future You

1-3: Somehow, you hid the wrong item.

4-6: You hid the right item.

### Present You

1-3: You found the wrong item. You think it's the right item, and must find a use for it.

4-6: You found the right item.

The lower the number, the more useless the item is, and vice-versa.

After all Time Points are spent, a new round begins.

## TIME-PHASES

### MARLON ZEWEN

There's crack in the spacetime, therefore all players travel to one of six times periodically (approximately every 15 minutes).

To define in which time they travel, one rolls a D6. Each number is assigned to one time. At the beginning they are at time 4. There should be a difference between the times of 20-40 Years.

If they change something in earlier times, it has impacts in the moment they travel back. They only travel thru time, not thru space, so if they enter a building, that isn't build then and go in the future, they are inside the building. Players never travel into solid matter.

Each player has six stats: agility, charisma, intelligence, prestidigitation, stealth, strength. At the beginning, each character could spend 7 points on them.

To something that could fail, a player must roll a D6. He adds the value of the stat that fits most to the action. The higher, the better the action worked. It failed with a final result from 1-3 (higher with more difficult actions).

The game is lead by a master who acts for the NPC and judges on the players actions. He also creates the story on his own.

# TITANS

IAN LAMBERT - [HTTPS://TWITTER.COM/WHIMSICALDUMPIN](https://twitter.com/WHIMSICALDUMPIN)

What you need:

- A late night
- A quiet place
- A candle or campfire

All players will take the role of Titans, immense and ancient beings of great power. If you wish, agree on a name for your Realm, such as “The Twilight Forest” or “The Dusky Fields.” The fire before you is the portal by which you observe the world of mortals. You are dying.

Starting with the player sitting to the west, identify yourselves one by one with a concept or virtue that you embody. You might be the Titan of Creativity, or the Titan of Knowledge.

Once you have identified yourselves, take turns gazing through the portal. Tell the story of what gift you gave to mortals, what role you played in building the world. Who lives there now?

Tell the story of your greatest physical or spiritual struggle. Maybe you battled a legendary monster or tricked one of the gods.

Continue telling tales until the fire is dead or until you have nothing more to say. Will you cling to life, watching the dying embers? Or will you surrender peacefully, knowing that your time in this world is over?

All things must come to an end.

## TO ERASE AND RE-RECORD, PRESS THREE...

DAVEY ZERBST

A voicemail game for two, unfolding as a series of missed connections.

Give yourselves names, relationship, locations.

Each has a need the other doesn't fulfill, at least initially.

Maybe your characters talk or see each other in person, we hear only the messages...

Write your greeting. Each call begins this way. Greetings may change over time.

Messages could be years apart. Maybe in tight clusters.

To initiate each message, the listener pushes the playback button on their imaginary machine. Enact or narrate moments before if desired. React as you listen.

There's no particular turn order for calling.

After messages, sender recites: "Beeeeep. To accept your message, push One. To delete your message push Two. To erase and re-record your message push Three".

Listener controls senders choice! Indicate numbers silently with fingers. Four signals an accidental send.

Each delete or re-record, sender takes a token. Spend five to introduce a new development!

When re-recording say it differently or say something different. When re-listening adjust your reactions. The last message becomes real.

Maximum of 2 re-records or deletes in a row. Break this rule sometimes.

Cut short greetings and directions whenever appropriate.

Continue to a satisfying denouement.

Epilogue: What becomes of you?

The 200 word constraint has become my crucible of choice for boiling down a game concept to its essence. Some of the games that have been so distilled have been reconstituted into more elaborate concoctions. This game may forever stay near its present size. Its a small game with definite constraints on play built into the conceit. It's compact size seems fitting. A big thank you to my friends at Seattle's RPG Workshop! Your feedback has been awesome and..."Beeeeep. Your message has reached the maximum allotted size. To erase and re-record, push three..."

# TO PAY THE FERRYMAN

## CONNOR THE GIRL

You left your body in your dying breath and awoke in the moonless underworld. You took only your memories and the coins under your tongue, one silver, one copper, to pay the ferryman.

He waits beyond the five rivers of the underworld- rivers of Forgetfulness, Woe, Fire, and Wailing. The final river is of Hatred- the Styx. You must cross each river.

Once you pay for passage across the Styx, you may finally rest.

But the underworld looms vast. There are some here like you- still human. You travel together.

Others lingered too long, and withered into hungry shadows. As you remain, shadows eat at your memories- memories of HOME, PAIN, FRIENDS, ENEMIES, FAMILY, AMBITION, LOVE, FEAR, HOPE, DEATH. What makes you cling to these memories?

When consequences are unknown, toss the coins you carry. Two heads is a triumph. The copper head and silver tail is success, but at cost. The copper tail and silver head is failure, but with benefit. Two tails is defeat, and the darkness consumes a memory. Which one? Why?

Or, relinquish a memory to shadow and prevail immediately...

However, once lost, a memory cannot be returned. If all memories disappear, you fade into shadow.

# TO TURN A CARD

MICHAEL SLOAN

There are four conflicts, and a suit for each.

- Hearts/Emotional
- Clubs/Physical
- Diamonds/Mental
- Spades/Social

Assign 6, 7, 8 to these conflicts. Draw three cards: these are your conclusions. Write them down. Shuffle them into the deck.

Each scene, slowly reveal a card. The suit determines your conflict in the scene. Set a scene. Compare the value to your value for that suit, and weave your story. If the value exceeds yours, resolve the scene against you in some manner. Replace the card. Shuffle the deck.

If you draw one of your conclusions, end your story during the scene.

If you wish to add chance to an outcome, draw a card and compare its value to the most relevant conflict. If the value exceeds yours, resolve the outcome against you. If the action is opposed, resolve the outcome against whoever draws the lowest difference vs. their conflict value.

In all cases, the deck wins ties.

My goal here was to design a simple game that provides structured narrative control -- a sort of slice-of-life game, if you will, of characters pulled by the whims of fate, playing for whatever stakes your group demands (a physical scene, for example, could be anything from fighting a dragon to the quiet struggles of a morning routine at the age of 85). It functions as a solo story-telling game, or can function in a group, and is free-form enough to be played anywhere at a moment's notice. You can specifically tailor the deck to the sort of story you want to tell by removing low cards, high cards, or adding additional cards.

# TOGETHER

CUCHULAIN COKER - WWW.CUCHULAINCOKER.INFO

\*\*\*YOU'RE KIDS IN A BOAT.\*\*\*

\*\*\*players describe:\*\*\*

kid; kid's goal, feelings, deep secret, reason to leave boat, reason to stay with fellow characters; secret another character knows.

\*\*\*Cooperatively add details about:\*\*\*

boat; time; location; supplies; scene links, themes, cues; any other starting details.

Scenes have link, theme, beginning and ending cues.

`example:

link: scenes begin with words of same song.

Scene-1

theme: Wow!

begins: singing song.

ends: when character says, "What is on your shoulder?"`

\*\*\*Play:\*\*\* group describes circumstances and kids' proposed attempts.

\*\*\*Spin something to obtain random direction [or 1d8]:\*\*\*

1-South = exceptional success;

2-North, 3-Northeast, 4-Northwest = success;

5-Southeast, 6-Southwest = partial success;

7-East = unsuccessful;

8-West = exceptionally unsuccessful (major complication).

Group narrates/roleplays result. Take time for dialogue and description.

Continue cooperative storytelling until new attempts with uncertain outcomes exist.

Spin result.

\*\*\*During scene-transitions\*\*\*, players narrate meaningful flashbacks for each kid with exceptional result.

Then spin for transition:

1-South) soon after previous scene,

2-North) players' idea,

3-Northeast) hour later,

4-Northwest) 8-hours,

5-Southeast) day,

6-Southwest) week,

7-East) month,

8-West) month BEFORE.

\*\*\*At midpoint ask:\*\*\* Why kids now want to be in boat?

\*Safe journey!\*

Thanks and Joy.:

# TOIL

## KAILAN MAY

Everyone has three characteristics:

Physical  
(Strength/Constitution)  
Verbal  
(Persuasion)  
Willpower  
(Intelligence/Determination)

Everyone has 0 points in each as they enter the Correction Camp (CC). You get a point in one depending on why you were sent to CC:

POW = +1 Physical

Convict = +1 Verbal

Political Prisoner = +1 Willpower

A session is a multiple of days/weeks, with each day consisting of three required trials and optional scenes.

### 1st Trial: Labour

You'll be expected to perform labour. A total Difficulty Goal (DG) will be set that either will have to be reached by the group or separately, depending on the labour task.

### 2nd Trial: Food

You'll need to get food and water. If the labour task wasn't successful, you'll need to propose a plan to get food or water. Depending the plan will determine the DG and characteristic used.

### 3rd Trial: Sleep

Sometimes it'll pass by easy. Other times, in poor conditions, you may need to perform a Physical, Verbal or Willpower check depending on the opposition.

Each check is 1d6 + characteristic point usage - injury. Points regen per day. 3 Injury = Death. Injury sustained by some failed checks & starvation.

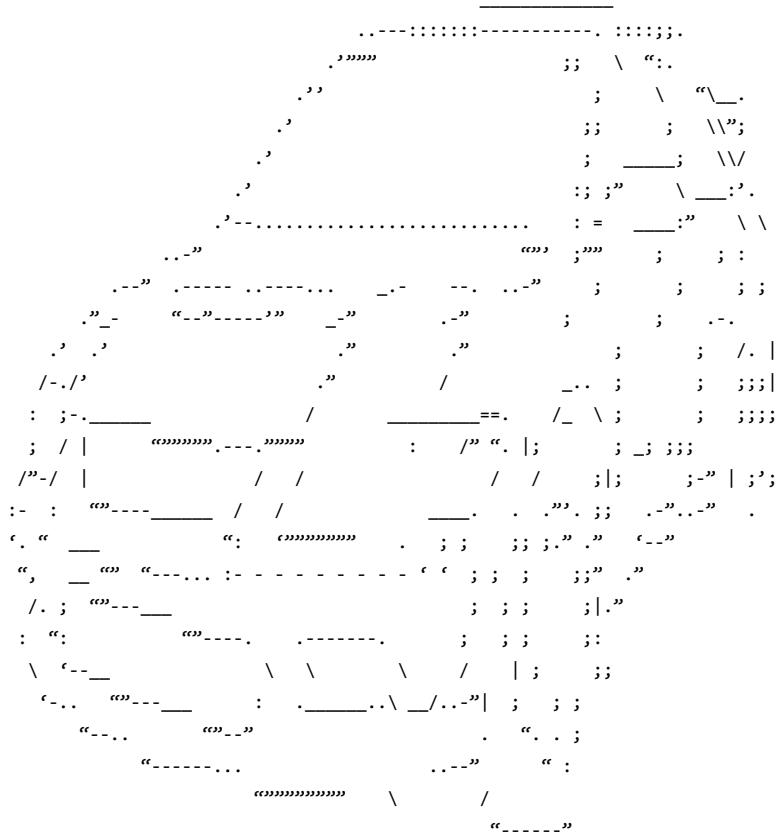
This was based on wanting to make a one-shot RPG system based on a historical event that is known of but yet has poor representation. I picked forced-labour camps, specifically the gulags. This setting was especially useful as the conflict already exists in the setting: I.E. Trying not to be worked to death or starve. I wanted to keep with one-shot as it is also designed as a meat-grinder, especially one where players may live or die based on skulduggery by other players. Although while PvP is possible as a way to get food, times may end up harder in the Labour stage due to the total DG (which was based on Aleksandr Solzhenitsyn's One Day In The Life Of Ivan Denisovich, as guards would find ways to get prisoners to "[egg] one another on. It was like this: either you all got a bit extra or you all croaked. You're loafing you bastard, Ädo you think I'm willing to go hungry just because of you? Put your guts into it, slob.").

Naturally, Toil offers a lot of wiggle room for many settings, even if not historical. It is simply trying to get players to survive in a forced-labour setting, including within the power dynamics and social circles that develop within such settings.

# TOKYO DRIFT RACERS

MARTIN KILLMANN - N/A

Name your character, describe car and outfit, and prepare to race the mountain passes of Japan.



Make a race course with the numbers -10 to 100.

--- < Preparation > ---

Roll -d10 for starting position. Draw 3 action cards.

Gear determines the speed: zero, d4, d6, d8, d10, d12, d20.

--- < Round > ---

To start each round, the player in last place picks two dice to roll the crash number.

Players go from first to last. Roll speed to break ties.

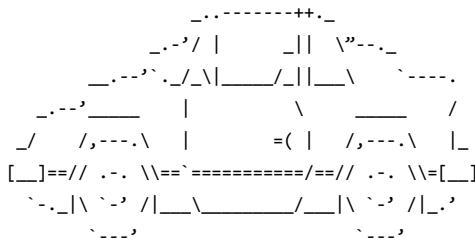
- Draw one action card, play one, gain effect this turn. (Shuffle discard pile when no cards are left)

- (optional) Shift gears one step.

- Roll and move.

First to 88 wins.

If you roll the crash number, you lose. If you roll higher and odd, take damage equal to the roll. 55 damage - you lose.



Players make action cards before the game and vote on them.

--- < Examples > ---

Skill: Roll twice, take higher.

Nitrox: Double speed.

Handbrake: Roll twice, take lower.

Midlane: Can't be overtaken.

Oilslick: Your speed is a crash number for everyone behind.

Ram: Deal speed in damage to the car in front.

Buff: Remove 5 damage.

Lucky: Can't crash.

Safety: Increase the crash number by 5.

Trickster: Discard and redraw your hand.

Thanks for making this.

## TORTURE TRAPS: THE LAST TO DIE, WINS

JON HOOK - WWW.MU-PODCAST.COM

Torture Traps: The Last to Die, Wins

By Jon Hook

This GM-less RPG is a cut-throat survival horror game.

You and your friends have been captured by an insane serial killer. He explains, “The last one alive is free to go. If more than one person is alive at the end of the game, you all lose!”

Each player must have four six-sided dice that are uniquely identifiable as belonging only to that player. The player uses the dice to conquer torture traps, and they represent that player’s life. If any player is no longer in direct possession of their dice, that player is dead. The players describe the nature of each torture trap, and the results of the dice rolls.

Torture traps have a rating that must be EXCEEDED to survive it:

Uncomfortable (5)

Painful (9)

Brutal (13)

Inhuman (18)

Each player must survive two of each type of torture trap, and be the sole survivor. Failing a torture trap results in the loss of a die.

Before testing any torture trap, a player may attack another player. Each fighting player rolls all of their dice, the player with the lower total value loses one die.

Inspired by the Saw and The Belko Experiment movie franchises.

# TOWEL, LOCKER, LUBE, A GAY BATH HOUSE LARP

REED MACOMBER - @REEDMACOMBER

10+ players, any gender.

SETTING: Maze, dim, club music.

Draw a random pregenerated man card for your character. Display the TRAITS side to other men.

EXAMPLE:

TRAITS

Height: Average

Build: Heavyset

Fitness: Athletic

Age: Old

Dick: Hung

Body Hair: Smooth

Foreskin: Uncut

DESIRERS

Likes: Short, Hairy, Micropenis, Heavyset

Dislikes: Young, Tall, Ripped, Cut

Fetishes: Spanking, Toys

Deal-breakers: Smoking, Piercings

Find men with traits matching your likes. Use body language to communicate interest.

Positive: smile, proximity, eye contact.

Negative: sneer, distance, open palm.

No touching.

Ask "Wanna fuck?" to have an ENCOUNTER and earn SATISFACTION.

Each man gains +/-1 satisfaction per liked/disliked trait.

Each man may suggest fetishes, e.g. "Wanna spank me?"

You take +2 if he agrees.

You take -1 if you agree to his fetish.

Either man can REJECT an unsatisfying encounter, ending it. No satisfaction is gained.

If he suggests a deal-breaker, automatically reject. -1 for both men.

You may ORGASM once for x2 satisfaction for that encounter, but -1 on future encounters.

When you agree on fetishes (if any) and calculate satisfaction, the encounter ends.

After 5 encounters, discard that character. Draw a new card. Try again.

The character with the most satisfaction wins.

This game attempts to be a simulation except in one regard: race is not a trait, a preference, a fetish, or a deal-breaker. In this way, it is idealistic. Thanks to beta readers Sharang Biswas, Jon Cole, Julian Hyde, & Peregrin Lorimer.

# TOWER OF DEATH

JANKY - TWITCH.TV/JANKY

Requirements:

1+ player(s)

1 gamemaster

6-sided dice

Jenga tower

Timer

What's going on? Where the hell are you?

You find yourself on the top floor of Tiny Tower, which ironically has 34 floors.

You hear screams and suddenly your phone is being blown up by alerts: people are going insane on the streets, killing and eating each other!

You've got to get to a safe haven and find your family... or maybe just get some fresh air and have a smoke.

The players form an alliance to get out of the tower of death, while the gamemaster provides creative ways of scaring the players, creating intense situations for players to handle and calling for d6 rolls to find useful items.

In intense situations, the players describe their action and have to stack the Jenga tower while under a time limit. Depending on the difficulty and how they handle the situation, they may have less time to do so.

If the tower falls, then death awaits. If the timer reaches zero? Pain.

When bitten, you must roll a d6 every time someone stacks the tower. 3 or higher turns you into one of them.

Good luck getting out alive!

I had this idea a while back: using cards and a jenga tower to create excitement and luck. The cards was part of a unique card deck and the rule book was about 8 pages describing a lot of additional rules and the setting.

When I heard about this challenge it was easy to cut out all the complicated and unnecessary stuff out and the end result is so much better. There's no reason to complicate things trying to avoid dices and if that's the case the alternative should be better, which a Jenga tower is for this horror/survival setting.

All in all cutting out pretty much everything made my game better and maybe that's a good lesson regardless how this competition goes

# TRAMP

LUKE MILLER - [HTTPS://PLUS.GOOGLE.COM/+LUKEMILLEROO](https://plus.google.com/+LUKEMILLEROO)

A collaborative game of value creation using Fudge Dice (dF) marked [+], [-]

Players are business associates venturing into the Tramp Trade

At each stage, each player:

Divides up to three dice between the ENTERPRISE, and the player's GAIN.

Each die allocated represents a chance for RETURN or RISK

For each die allocated, describe how they add value to  
the group's shared ENTERPRISE, or the player's own individual GAIN

OWNER: Describe your VESSEL and how it helps the ENTERPRISE or PERSONAL PROFIT

BROKER: Describe the CARGO or YOUR CUT

PURSER: Describe how you improve EFFICIENCY or TAKE KICKBACKS

Roll the dice for the shared ENTERPRISE:

Count [+] and [-] towards the MARGIN. Count [-] against the MARGIN.

Roll the dice for the player's individual GAIN:

Count [+] and [-] towards GAIN. Count and [-] against MARGIN.

After all have rolled, if the margin is negative or any player wishes to exit the GROUP,  
divide the margin between players and sum with their individual GAIN.  
The net result is their profit or loss.

If the margin is positive and all players wish to continue, iterate the game.  
Positive margin may be spent 1:1 to negate RISKS.

There are 9 instances of die face icons ( [+], [-], [-] ) that are not counted by the word counter, but which I have reserved word-count for.

# TRANSMOGRIIFIED CREATURES SAVE THE DAY!

DANIEL D.

Pandemonium! Our zany scientist, Lord Boogiepants accidentally transmogrified the town into weird creatures! Confused citizens get in your way, it's up to kids of all ages to take turns, cooperate, and fix things!

Everyone draws two cards: first card is your adjective, then your noun!

- 2- Stinky / slug
- 3- Slimy / squid
- 4- Hairy / alien
- 5- Wriggly / worm
- 6- Funny / squirrel
- 7- Jumping / robot
- 8- Dancing / ninja
- 9- Joking / bear
- 10- Singing / zombie
- J- Pouting / pirate
- Q- Hungry / ghost
- K- Spinning / monkey
- A- Laughing / dinosaur

Everyone starts with 8 Moxie.

Take turns, draw two cards, these are others affected by the transmogrifier field using the above table. If your Moxie > their highest card, you describe how you use your new form to calm, juke, or trick them, then discard their cards.

Anyone can loan Moxie to another player each time they:

Ask nicely.

Smile.

Compliment another.

Sing.

Do a dance.

Every player who loans Moxie may help with the description to get past the transmogrified obstacle.

If you can't muster the Moxie, shuffle the two cards back into the deck and pass your turn.

Once all cards are discarded, players pull the plug, return everyone to normal, and save the day!

I wanted a game that I could one day play with my kiddos. Though they are too young right now, I wanted to emphasize a game that was silly but encouraged cooperation and hopefully some good giggles. Hats off to my wonderful family for inspiring me and my good friend Aaron who insisted I actually give this a try (no matter how I winced and complained).

# TRENCH

JASON HUGHES - [HTTPS://WWW.FACEBOOK.COM/ONAROLLPodcast/](https://www.facebook.com/onarollpodcast/)

You are a group of soldiers, huddled in a trench trying to make peace with your final moments.

Players: 5 Soldiers with a Director

Before play, write a secret, a regret, and a hope for your Soldier.

The Director times Rounds, deals cards, and announces the high card at the end of each Round.

Soldiers sit on the floor between two lines of chairs that represent the sides of the trench. Rounds last 15 minutes. At the beginning of each Round, the Soldiers are each dealt a card from a standard deck. At the end of each round the Player with the highest card dies. Players may not show their cards to each other. Shuffle and redeal each round.

During rounds, each Soldier should try to make peace with their almost certain death. They should unburden themselves. They should talk about why they are here and why they fight.

When a Soldier dies, they take a seat and silently face the remaining Soldiers. A Soldier may choose to sacrifice themselves to save another.

Play ends when all but one Soldier is dead. The dead now portray their families and the Survivor tells them the story of their lost love one.

I aspire to create a full scale version of this one day.

## TRICKSTER'S GAME

FILIP PANTIC - [HTTPS://3DTIP.TUMBLR.COM/](https://3dtip.tumblr.com/)

The treasure awaits, but the curse of the maze is just around the corner! Two voices are guiding you, but who can you trust?

Four players required to play.

Each player takes one of the cards that determine their role.

Roles:

2 adventurers

1 cartographer

1 trickster

The 2 adventurers don't know who the trickster is and who the cartographer.

The party enters a cursed maze in search for the treasure.

The maze is divided by covered tiles under.

Both the cartographer and the trickster know which tile hides the treasure, but the trickster also knows the locations of the traps.

The cartographer tries to guide the party towards treasure, while the trickster tries to guide them away while pretending to be the cartographer. The two adventurers must decide who to trust and follow.

The party moves one tile per turn in any available direction at the moment and uncovers them as they go.

There is a time limit that puts more pressure on the adventurers to decide who to trust.

If the time expires, or the party enters a trap 3 times, the trickster wins.

If the party finds the treasure, the adventurers and the cartographer win.

# TRINITY DICE

## GRAYSON J. CONAGHER

In this system, there are three dice; d10, d6, and d4. Each die will be attached to a stat: DEXTERITY, (range combat, dodging, stealth) MIGHT (close combat, lifting/moving, blocking), and SOUL (magic, skills, interaction). Enemies will run on the same set of stats.

If a player rolls the highest number they critically succeed (bonus effect on the action they performed), 9-4 (d10), 5-3 (d6), and 3 (d4) are normal successes, and anything lower is a failure.

Players can have up to three weapons/shields/magic attacks.

There are three weapon types, heavy (has 8 damage, and a 1 turn cooldown), medium (has 4 damage), and light (has 2 damage, uses DEX). Weapons can have bonus effects, such as enemies receiving -2 on dex rolls. Shields will reduce damage from enemy attacks when blocking.

Magic has three types, support (usable on players), singular target, and multi-targeting (hits anything in its path). Using magic requires mana, your energy count is determined by DEX + 2. Each magic attack has a Mana cost. Each spell's Mana cost is decided by the GM.

Health is determined by MIGHT + SOUL, x2 for players, multiplier for NPC's range from 0-10.

I wanted to create a simple but robust RPG system.

## TRIVIAL DETECTIVES

### CARTER V MADDUX - [HTTPS://WWW.TWITCH.TV/KRAKENQUAKE](https://www.twitch.tv/krakenquake)

One player is the murderer, who has left clues for the detectives to uncover. The remaining players are detectives, who must interact with the environment and suspects, played by the murderer, to uncover the truth and make an arrest.

Each detective has six attributes, ranked from 1 (the detective's strength) to 6 (the detective's weakness):

#### Geography

A detective's ability to navigate and knowledge of geography

#### Entertainment

A detective's ability to maintain a suspect's attention and knowledge of popular culture

#### History

A detective's knowledge of political and natural history

#### Arts

A detective's creative ability and knowledge of classical culture

#### Science

A detective's knowledge of discoveries and phenomena

#### Sports

A detective's physical ability and knowledge of sports history

Whenever a detective takes an action that tests an attribute, the murderer draws a number of Trivial Pursuit cards equal to that attribute's rank, and reads the relevant question from each card, one card at a time, to the player playing that detective. If the player gets a question wrong, the detective fails. If the player gets all of the questions correct, the detective succeeds.

When the detectives agree on which suspect is guilty, they make an arrest, and the murderer reveals the truth.

# TURBO SYSTEM: AN RPG FOR EVERYTHING

DAVID DORNELLES - WWW.FACEBOOK.COM/DADOS.SELVAGENS

This is a storytelling game. You need at least two people to play. One takes on the role of storyteller and the others will be characters.

The storyteller describes a scene and asks what the characters do. The other players respond and the story goes on.

All characters have 2 attributes: mind and body. Each player must distribute 4 points between these two attributes without any of them having a value equal to zero.

Mind is used in dialogue situations or if your character has mental or magical powers.

Body is used in physical tests and combat.

Write on your character sheet the name, a merit and a flaw. If a merit or flaw is applicable in a scene, the storyteller may request that the player roll the dice again. The best result is used in case of merit and worst in case of flaw.

When the outcome of a character's action is uncertain, we have a conflict.

Every time you have a conflict, roll 1d6 plus the value of the attribute. If you roll 5 or more, the character can solve the problem.

You can tell any story using these rules, choose one theme that you find fun.

See you again next year!

## TURING TEST SUBJECT #371

### THOMAS MOTHMAN & ELIAS MULHALL

One player is the Proctor, the other is the Subject. The Proctor must determine if the Subject is human or android. The test measures empathy, gauged by the Subject's geniality.

#### Proctor:

Place a d6 in front of you, 1 facing up. You must test the Subject's humanity through an interview. You have read the Subject's file and know about their life. Start friendly and lighthearted, then escalate in specificity, bluntness, and hostility. Whenever the subject is not actively genial toward you or seems off in any way, increase the number on the die by one. If it reaches six, you find the Subject to be synthetic. They are delivered to the AI Disassembly Unit. Everything else is up to your discretion.

#### Subject:

You are sure you are human. To prove it, you must remain amiable. When asked a question, roll a d6.

- 1-2: There is a significant detail in the question that differs from reality.
- 3-4: The question raises more complicated feelings than either of you anticipate.
- 5: You initially misunderstand the question.
- 6: You suspect the question connotes knowledge of a deeper secret.

Answer as you see fit.

The interview continues until the Proctor is satisfied.

# TURNING TOOTHBRUSH INTO TENTACLES

WH ARTHUR - [HTTPS://TWITTER.COM/ARYL\\_ETHER](https://twitter.com/aryl_ether)

You play as individuals who discovered they have the power to turn the mundane into something wonderful.

Setup:

GM and 3-5 players

Pen and pieces of paper

Containers

Each player writes two mundane items on pieces of paper (e.g. ketchup, toothbrush). Fold and place into a container.

Repeat with two cool/weird things (e.g. fire, tentacles). Place into a separate container.

Each player draw one from each container. Their PC has the ability to turn [mundane] into [cool/weird].

Each player answers the following about their PC:

Name and occupation.

How did you discover your power?

You did something you regret with your power. What was it?

Afterwards, each player describes how their character knows one or more of the other PCs.

Using the regrets that the players provide, GM devise scenario that brings together and engages the PCs. Play to see what happens.

For actions that are challenging or have potentially interesting consequences, roll 2d6.

10-12: Success.

7-9: Success with consequence.

2-6: Failure.

If a PC's power is activated, failure can be turned into a success with disastrous consequence. This can be done after the roll, as long as it's narratively plausible.

The turn X into Y power is inspired by The Law of Ueki anime. The mechanics is inspired by PbtA games, especially Urban Shadows.

Having each player put two items into each container is to increase the randomness, and to allow the GM to make NPCs with powers on the fly. I was going to write about NPC generation, but couldn't fit it into 200 words.

Other things I had to take out:

The GM goes through the pieces of paper before they go into the containers to prune out the duplicates.

The player gets the option to draw a new piece of paper if they picked out their own.

Rules clarification for people unfamiliar with RPGs.

## TWO HEARTS BEAT AS ONE: A GAME FOR TWO BODIES

WILL JOBST - [HTTPS://TWITTER.COM/WILL\\_JOBST](https://twitter.com/will_jobst)

this is a game of pulse-reading and heart-syncing for two bodies

play in the moments between moments. this game involves soft touch and quiet.

the only requirement for this game is mutual, whole-body continuous consent. it can stop at any time, you can change your mind, and agreeing to play doesn't mean you've said yes to anything else.

to play:

- take your own pulse on your wrist, inside your elbow, at the side of your neck, or on the top of your foot, at your groin, on your temple, or behind your knees.
- once you feel it, ask your fellow player if and where you may take their pulse. take their pulse while maintaining your own.
- your fellow player will ask you the same, all while maintaining your own pulse and theirs.
- hold your combined pulse until you both feel your two hearts beat as one.
- release.

roleplaying:

you are gods laying in the mud and wind of creation, your hearts-beats is the settling of everything. name yourself, your domain, and take pulses. once both hearts beat as one, both partners exchange the following statement:

could you feel my \_\_\_\_?" yes, I could feel your \_\_\_\_."

the heart-sync marks creation, then affirmation.

for a printable version in one-page zine form (complete with da Vinci illustrations), say "hey".

# TWO PEOPLE F\*\*\* IN A SPACEPORT

SHANNON DAPPER - TWITTER.COM/MX\_DAPPER

A two player game where two people meet at a spaceport to fuck. Who they are, what they are and why they're going to fuck is up to you. Why in space? Why not???

REQUIRES:

A timer

A random number generator

DISCUSS together who your characters are and how intimate your game will be. Negotiate this!

Set the timer for one hour (or an agreed time). Play your characters meeting in public and catching up.

DESCRIBE to each other:

The surroundings of your meeting

How you present yourself differently to meet them

Where you last met and how long ago

How you leave to go to the hotel

When the hour is up, take a break! Discuss together what you hope will happen next. Plan it! Your characters certainly have been...

Next, randomly generate a number of minutes between 10 and 60 and set the timer. This is your time alone together. You may wish for more! You may find yourselves with too much.

Play until your timer rings, then you may have an additional sentence each.

AFTER, describe one thing you left behind: physical or not, intentionally or not.

(Want 3+ players? +50% to each time base per person!)

This game is written to be played over voice chat with someone you trust, someone you wish was in the room with you but isn't. You may play it how you wish, but be aware of the timer, whether you hide it from your sight or have a cooking timer ticking down in front of you. Remember all your too-short visits, the nights in shared hotel rooms, the absences that make your fondness grow unbearable. And then let your space captains and robots and aliens and whatnot finally bone down \*so right.\*

(All thanks and love to my best friend Cory)

## UBER SHARE

DAVID OLSEN

Number of Players: 3-5

Duration: Any, though probably less than an hour

Setting: A car

Equipment: Chairs set up to resemble a car, index cards

Uber Share is a freeform game about people using a taxi-like car-share service. The tone can be silly or serious and may change during the course of play.

One player acts as the driver and is the facilitator of the game, determining the length of each passenger ride, prompting questions when conversation falters, and possibly misrepresenting the nature of the car's previous occupants. The other players are the passengers. Passengers may enter singly or as a group. When one passenger's ride ends, the player may re-enter the car as a new passenger.

The game starts with the driver alone in the car. The first passenger gets in, giving the driver a card with their name, destination, and character motivation/goal. The driver controls the flow of the game as they pick up new passengers and drop off old ones as new temporary communities form and characters share their stories and perspectives. Interactions between passengers is encouraged.

The game ends when the driver announces the last pickup, drops them off, and heads home.

Special thanks to Becky Slitt for suggesting it and editing advice, Jeff Dieterle for writing a game that made me think this could work, the Living Games Conference, and my Uber driver David and that weird chick we picked up for inspiring this in the first place.

# ULTRAMAX: SUPERVILLAIN PRISON SURVIVAL

## FALLEN

All Prisoners wear Restraints that nullify powers.

Choose a gang:

Syndicate

Conquerors

Vicious

## Tension (T)

\* +T at the start of day.

\* 5T: Fight.

Enmity (E) - Tracked for each Gang

\* Injure +E

\* Debilitate +2E

\* 3E 1-on-1

\* 6E 2-on-1

\* 9E 1-on-1 to debilitated

\* 12E 2-on-1 to debilitated

## Standing (S)

\* 2-on-1 Help -2S

\* Parlay -2S for every -E with another gang

\* Gain +S before Day Start

Health (H) - 2 Healthy, 1 Injured, 0 Debilitated

\* Injured: -1 penalty to Fights, cannot Struggle.

\* Debilitated: cannot fight.

\* +H before Day Start.

Struggle - Break Restraints.

\* 100 Struggles: End Game.

Fight: 1-on-1

\* Roll opposed d3. Loser or Tie: -H.

\* Both fighters agree, fight Ends. If opponent is debilitated fight ends.

\* Tension set to zero.

Fight: 2-on-1

\* Doubleteam auto-wins

\* Winners: +2E

\* Loser: -H, -3T, -E

2-on-1 Help

- \* Convert 1-on-1 to 2-on-1
- \* Convert 2-on-1 to 1-on-1.

End Game

- \* Break Restraints, Regain Powers, Escape
- \* Optional: Free Prisoners, Kill Prisoners

Escapees have a base 65% to be Caught

- \* Freed >1: +20%
- \* Killed >1: +15%

Caught Escapees have a base 25% to be Killed

- \* Freed >1: +25%
- \* Killed >1: +50%

# UNITED NARRATIVE OPPORTUNITY

## MILLIA SUNRISE

Requires:

1-4 Storytellers

Uno cards

Paper

Pencil

Whoever told a story last starts the game.

Remove all 0 cards from the Uno deck. Give a 0 card to each storyteller.

Shuffle the deck and place it somewhere centered amongst yourselves. Deal three cards to each storyteller.

Each storyteller places their 0 card anywhere parallel horizontal to the deck. Your story starts here.

Begin each turn by playing one card from your hand, building a path from your 0 card in any direction. If your card doesn't match your previous card's color or number, draw two cards. You may intersect another storyteller's path.

Tell your tale as you play. Use the color and number of your cards as guides.

Red. Danger or Passion?

Yellow. Caution or Epiphany?

Blue. Despair Or Peace?

Green. Fortune or Misfortune?

Numbers may represent level of intensity.

Once you have said your part, the storyteller on your left begins their turn.

Collaboration is encouraged; action cards (i.e. Skip, Draw Two) will affect the next storyteller.

To conclude your story, end your turn with an empty hand or seven cards.

You may break from the game and return at any point. Write what inspires you.

This is my first serious attempt at creating a game. I drew inspiration from hand of fate and the lenetine cards, among other things. There are many ways this game can be played; I may include expanded rules and variants in the future.

you can check this game out in pdf form (which includes a nice little visual of a sample game) here: [https://drive.google.com/file/d/1Ht3itDL3CLR4BH0nXupx2LXmknWWN\\_0q/view?usp=sharing](https://drive.google.com/file/d/1Ht3itDL3CLR4BH0nXupx2LXmknWWN_0q/view?usp=sharing)

## UNNAMED MURDER MYSTERY GAME

LIAM TAYLOR

Mystery Murder Game is the unofficial title of my Board Game Idea. It is a role-playing game of social deduction to find out who the murderer is and to stop them before they escape!

Each player begins the game with 2-3 cards, 1 card is a character profile card showing a character whom has a simple ability. 2 cards will either be an item or a bonus card. There is a chance this card could be telling the player they are the murderer.

The murderer must make his way around the house with a “target” and kill them. The players will interact with each other each with a side quest to collect certain “evidence” which can uncover the murderer. If they collect all of the evidence it will uncover who the murderer is triggering phase 2 of the game “the chase”.

The murderer will not attempt to escape in a predetermined location on his murder card after removing the target player from the game. Once he has removed that player from the game, the other players will be alerted to his presence.

Players can collect bonuses which affect room movement (secret tunnel) and random events can trigger with cards.

I came up with this idea just now, searched for a Reddit to ask people about it and then came across your competition. Where else would be better to post it.

# UNOFFICIAL SUPERHEROES

AMY WALLER - [HTTPS://TWITTER.COM/PALMEDFIRE](https://twitter.com/palmedfire)

You used to work for United Superheroes Inc. You were a public superhero, fighting supervillains and protecting innocent civilians. You also made public appearances, endorsed products and gave interviews to boost the company's image and bottom line. They dictated every aspect of your life. You were a resource to them, not an independent person. But now you have broken your contract with them and gone freelance. They are very unhappy, and have publicly branded you a supervillain.

You have two of the following powers: Absorption, Animal Control, Energy Blast, Element Control, Flight, Natural Weapons, Regeneration, Shapeshifting, Shield, Super Strength, Telekinesis. Tell everyone your name and why you hate United Superheroes Inc.

When you wish to act and the outcome is in doubt, roll 2d6. If the total is 6-9 you succeed, but you don't manage to impress anyone. If your total is 10+, you succeed and manage to win the support of people nearby. If you are using your powers to defend civilians, roll 3d6. If you are acting to oppose United Superheroes Inc., subtract 2 from your roll.

Prove to everyone you're not the supervillains United Superheroes Inc. says you are.

This RPG is very influenced by the Velveteen vs. series by Seanan McGuire

## UNSPEAKABLE CULT - A PARASITIC CULTURE GAME

HERESY BOB KELLY - [HTTP://TWITTER.COM/HERESYBOB](http://TWITTER.COM/HERESYBOB)

### Preparation:

A gathering of friends (like game night)

Do not tell anyone you're playing Unspeakable Cult.

Prepare Rule Cards (below) equal to one quarter of attendees rounded down (for example 13 people = 3 cards).

### Timer

The first cultist is the High Priest.

### Winning:

Set timer to two hours. When the timer goes off, the High Priest stands up and says "Speak my brethren!" If more than half the people in the room are cultists, the cultists win.

### Rule Card:

SHHHHHH! You are now a Cultist of the Unspeakable Cult. We must recruit more. Target wisely!

1. [NAME] is our High Priest.

2. To Recruit a New Cultist:

Target a player and approach where others see you whispering.

Whisper "Unspeakable" to Target.

Only if Target responds with "Unspeakable" give Target half the Rule Cards rounded up.

3. If you are Targeted, respond "The Silence will be Broken" signifying you are a cultist.

4. You cannot recruit a cultist.

5. Always deny you are acting suspiciously.

6. When the High Priest stands up and says "Speak my brethren" - you must loudly proclaim "The Silence is Broken" if more than half the people in the room are cultists, we win.

End Rule Card

How do you know if you need to take action? What is suspicious behavior?

I conceived this as a game where others don't know they're playing but can see signs of something going on - behaviors or patterns that create suspicion, signals leading people to challenge.

There are always people you cannot recruit. There are people who are too easily recruited.

# UNSTUCK

## BRENDAN SHERLOCK

You are unstuck in time, moving uncontrollably between points in the story. You cannot tell anyone you are unstuck or the time stream will collapse.

The GM outlines a story in several scenes on chronologically numbered index cards. To complete the story the PCs must obtain an item or information from each of the scenes. The GM describes the setting to the players then draws one of the cards at random to begin the adventure.

When attempting an action roll 2d6 with the following results:

- 1-3: Failure, GM describes
- 4-6: Failure, player describes
- 7-9: Success, GM describes
- 10-12: Success, player describes

If an action fits in with a PC's description add +1 to the roll. If a character is harmed (physically, mentally, or socially) they sustain an injury. Characters may sustain three injuries before being incapacitated.

If doubles are rolled the PCs become unstuck. The GM shuffles the scene cards and draws another one at random, placing the PCs in medias res. Injuries are removed if the new scene is chronologically earlier than when they were sustained, though they will be waiting in the future if they are not somehow averted.

Go crazy! Have fun!

## UP THE DRUNX

CHAD WOLF - [HTTPS://WWW.FACEBOOK.COM/TALKINGDOGGAMES/](https://www.facebook.com/talkingdoggames/)

You are a bunch of drunk punx who are sick of this town's shit. After a night of drinking, you are ready for a revolution. Think globally, act locally, and overthrow your municipal government.

Materials: Glasses, one gross drink (preferably alcoholic like malort) per player, and one delicious drink per player (preferably alcoholic, like a pina colada).

GM: Your job is to put obstacles in the way of these young punx. Don't make it easy for them to seize city hall and smash all the parking meters.

Mechanics: When you want to do something to overcome an obstacle, tell the GM. The GM decides if it's small or big. If it's small, take a swig of the yummy drink. If it's big, take a drink of the gross one. You always succeed with consequences. You can down some gross drink to mitigate those consequences.

Play continues until someone doesn't feel well or the punx seize city hall.

Warning: Please drink responsibly. Know your limits. People are more important than games. GMs look out for your players. If you or a loved one has a problem with alcohol, seek help.

FINALIST

# UPRIGHT - A PALEOLITHIC RPG

ROB STEVENSON - [HTTPS://TWITTER.COM/ROSIE\\_187](https://twitter.com/rosie_187)

You are Homo Erectus - upright man. Gather round the fire and share the tales of your tribe.

Gameplay takes place in scenes. Each scene one player takes a turn as the storyteller - they set the scene, decide what the tribe must achieve and determine any required tests and their outcomes. At the end of their scene, the storyteller rejoins the tribe.

Players have four stats rated 1 to 4: Head for thinking, Body for power, Hands for manipulating, Legs for moving. Divide 10 stat points amongst them.

Test to do anything harder than walking, talking or eating. Roll under your rating on 1d6 to succeed.

If you fail a test, lose a point of the tested ability. Points refresh fully at the end of a scene.

Communication between players is strictly restricted to spoken one syllable words, gesturing and drawing pictures. If you breach this rule, lose a point of Head. If Head is reduced to nil, you may no longer talk but only grunt, gesture and draw. The storyteller has no communication restrictions.

Storyteller ideas

- 1: We need Fire
- 2: Hunting a Beast
- 3: Migrating home
- 4: War with neighbours
- 5: Chief is dead
- 6: Crossing the sea

## UPSTREAM

EMMANUEL EYTAN - [HTTP://BLOG.REGULARODDITY.COM](http://BLOG.REGULARODDITY.COM)

At least two people must play. At least three is better. More than six may get confusing.

Determine the number of leaps. Six is good, or you can roll with 2d6. Reroll if you want.

Each player makes up a character, with an age, a gender, a relationship, an occupation, or none. Some people are just lonely. You can use the dice to randomize that if you want. Then, all players decide how their characters are related or know each other.

Then, leap as many times as decided above.

For each leap, roll 1d100. That's the number of years you've gone back in time. You must decide if you're the same character. If your character is 37 and you've gone back two years, you probably are. If they're 16 and you've gone back 80 years, you must be someone else, probably an ancestor. But maybe someone was adopted. Maybe someone was forgotten. You must decide how your story led to your previous character. How do does everyone relate now? Do they even know each other? If so, will your previous characters ever find out? Will your stories remain parallel or were you a clan from many generations ago?

You shouldn't be afraid to let this get funny or sad. Think ahead.

# VACATION GETAWAY

ZACH W. LORTON - [HTTP://LIVINGONTHEBACKBURNER.BLOGSPOT.COM](http://LIVINGONTHEBACKBURNER.BLOGSPOT.COM)

1 GM, 2+ players.

CHOOSE CHARACTERS:

- FAMILY VACATION -
- FRIENDS CUTTING LOOSE -
- COMPANY RETREAT -

Create a hierarchy (parent/child, boss/subordinate, etc.) among your characters.

Choose 3 skills from:

- FUN
- PLANNING
- NAVIGATION
- SOUVENIRS
- ESSENTIALS
- RELAXATION

Assign 12 points across your skills.

DETERMINE GAME LENGTH

Short game - 3 days. Long game - 5 days (or more).

Each day represents part of the story.

FIRST DAY: Travel & Arrival. Get to know characters & quirks.

FINAL DAY: Check-Out & Departure. Back to life.

OTHER DAYS: Everything else.

BAD STUFF

Each player writes 3 terrible things down on index cards.

As mundane, fantastic, or horrifying as you like.

Fold them, place in center of table.

GM draws one card for each Day in story; use these to create plot stuff.

GOOD STUFF

Create 2 items/skills that will help someone.

Write on index cards; pass one to player on the left, put the other in the center pile.

Keep items secret until used. GM included in this.

SKILL CHECKS

Roll 1d10 for skill checks or when outcome is unknown.

Roll on a skill, get below target number to succeed.

Use your item or pull from center pile for +3 bonus.

Bon voyage.

The idea for this game began as a seed during the last short trip that my wife and I shared. I thought the idea of trying to face down trouble, attacks from aliens, or otherwise hardship-related stuff was even more difficult to deal with when you're supposed to be on vacation.

Controlling the length of the game by introducing one bad thing for each day of the vacation will help your RPG group decide exactly how bad you're willing to let things get, and just how gonzo the session might go. I also wanted it to be open-ended, in that a problem that appears on Day 1 might not necessarily be resolved before Day 3. It's completely up to the GM and the players to figure out the pacing.

# VAGUE, FURTIVE, DISGUISED

ALASDAIR REAVEY - [HTTPS://TWITTER.COM/ALASDAIRDEV](https://twitter.com/ALASDAIRDEV)

Battles for control of the world are normal. There are countless secret organisations and societies that send agents to take part in clandestine operations.

Setup:

Minimum 3 players, 1 Secret-Keeper and the rest are Secret Organisations.

Each player needs pencil, paper and six-sided dice.

\*\*Organisations\*\*

Name:

2 Agents:

- Name: (public)
- Two One-Word Traits, one positive one negative: (Secret)

Example: Agent Genghis is Athletic but Arrogant

\*\*Secret-Keeper\*\*

Secretly write down 3 numbers as coordinates.

Invent a scenario to hide each coordinate.

Example: a coordinate is locked in a bank vault, another is inscribed on an auction item.

Organisations send their agents after any coordinate. All agents are sent to coordinates then players take it in turns to describe the agents' actions.

To gain a coordinate the agents must beat 10 with six-sided dice.

Each agent is worth 1 dice.

A player may reveal an agent's positive trait and explain how it applies to the scenario, if the Secret-Keeper approves they gain another dice.

A player may announce an enemy agent's negative trait to use against them after the positive one has been previously announced, if the Secret-Keeper approves they lose 1 dice.

First Organisation to collect all 3 coordinates wins.

# VENGTENK, DERTECTIVE

EVEY LOCKHART - VIOLENTMEDIARPG.BLOGSPOT.COM

So your name is Vengtenk, which don't make sense, but that doesn't really matter. See you're a pile of sweaty garbage in a filthy overcoat. You work as a P.I.

Your office is just a room with a corner marked off in chipboard. Behind that, a rusty shower and a toilet. You're drunk, and the toilet's on fire.

Anyway, this game is meant to be played on social media in like a single thread or whatever. Everyone plays Vengtenk. After the GM asks for action, first commenter gets to does their thing.

If there's some question about the success of doing the thing, roll a Fudge die. [+] means it goes well. [-] it goes bad. [ ] and it goes the way you'd expect.

Vengtenk had 90 lives because he ate 10 cats on a dare. He's got 3 left. [-] on a dangerous thing means death.

Someone is trying to kill him. He doesn't remember why. Play until y'all figure it out... or until Vengtenk dies. Probably that.

GM, steal a plot from a cop show if you need to.

# VILLAIN'S NARCISSISM

ANDY BERDAN - BERDANDY.COM

A game for 1-2 players. You were a minion of a Super-Villain, but now reside in a secure holding facility. You are being questioned. Write your answers in a journal, or confess to an observer.

Section 1: You and the Villain

Answer all questions:

- \* What is your name?
- \* What did the Villain give you that you didn't want, but had to take?
- \* What is your role within the Villain's organization?
- \* Why do you love the Villain, and how did you let them know before the mission?

Section 2: The Failed Mission

Answer all questions:

- \* What was the Villain's target for this Mission?
- \* Was the Villain planning to Take, Destroy, or Ransom the target?
- \* You were responsible for the next step in the plan. What was it?
- \* How did you partially succeed?
- \* How did the Villain make it clear that you failed?
- \* How did you get caught, while the Villain escaped without consequence?

Section 3: Years pass, the Villain returns

Answer all questions:

- \* Do you still love the Villain, despite their flaws?
  - \* Would you go on another mission for them? If so, state how you would improve things.
- Repeat Sections 2 and 3. You still fail.

Villain's Narcissism was my attempt to build a game out of a very very personal experience -- that of growing up with a loved one with narcissistic personality disorder. I was struck at how the cinematic portrayal of supervillains and their emotionally abusive relationships to their lackeys seemed to mirror my own experiences. You may find a more formalized version of the game at <http://berdandy.com/>

## VOID CHASER

ALEX ROWLAND - @SPOOKYSLAG ON TWITTER

Step 1) Have an anxiety attack

Step 2) Slip onside this reality...

The drug is working - you know its signs: increased heart rate, sweating, rapid breathing, and distorted cognitions. Now go to work. While under its influence the void will reveal itself to you. The somatic symptoms of the drug will guide you, they will attenuate and crescendo like a grotesque internal Geiger counter shepherding you toward the mouth of this tunnel. Follow its invisible map, each action; each thought a Rubicon. You know from your training that this process is misery, but there is no other way - no real way. Drink a glass of water. Now drink another and breathe deeply or the drug may overwhelm you, freezing you, keeping you from your singular objective, leading you out of your tunnel of authenticity. Do as much and go as far as you can while you are able to feel its pull. Once the pain has faded, the drug has worn off... and it is time to rest. Record this moment, where you are, who you are, take a selfie. Do this every time you take the drug. After a lifetime you will have found the void.

# VOLITION

## TOM ROLLINS - U/APE-OPERA ON REDDIT

In which 3-6 players squabble over the fate of a single hero. The players in Volition are a pantheon of fickle gods throwing challenges in the path of a mortal hero.

Begin by building a world together, each player should pick a genre, theme or interesting detail. The last player gets to name our hero.

Each player has a secret objective, a word chosen from the hero reaction table and written on a piece of paper.

Turn sequence rotates clockwise. The active player must describe a brief scene involving our hero and then roll on the hero reaction table, this roll result will influence the next player. The next player must continue the story, describing the next scene while incorporating the hero reaction and then rolling again for the next player and so on. A scene ends when the reaction roll has been resolved.

Players win by using their secret objective to kill our hero.

### Hero Reaction Table D20

1-3 next players choice

4 Lust

5 Prudence

6 Gluttony

7 Justice

8 Greed

9 Temperance

10 Sloth

11 Courage

12 Wrath

13 Faith

14 Envy

15 Hope

16 Pride

17 Charity

18-20 Your Choice

Thank you to all GM's

# VS. THE WORLD

BRIAN BAYES

Create a Character

Take up to 3 Abilities. For every Ability you take, create a Flaw.

Decide on a Quest. Upon its completion, Level Up or Grow Up! Then think up a new Quest!

Play!

This game uses six-sided dice, which you roll when your character tries to do just about anything. You start the game with 2 Whatever Dice. If you have a relevant Flaw, then you only roll 1 Whatever Die. Each relevant Ability adds 1 Ability Die (just another six-sided die) to your pool. Now roll 'em! Your total is the highest number or the sum of multiples.

Challenges: "Easy" = 4, "Tricky" = 8, "Legendary" = 14,

If you win, narrate! If you lose, the GM narrates!

Level Up!

If you win a fight or do or say something cool, then you Level Up, and you gain a new Ability!

Grow Up!

If you own up to a Flaw or do something mature, you Grow Up! Get rid of one of your Flaws OR gain +1 Whatever Die!

Die!

If you lose a fight against someone nasty, then they're probably going to kill you. Sorry! If you die, just make a new character and get back in the game!

Thanks to Bryan Lee O'Malley for creating such a wacky world in Scott Pilgrim, which inspired this game.

## WALK ABOUT

ABIGAIL A'KESSLER - WWW.ACAMPBELLCONSULTANTS.COM

A walking RPG for a GM, 1 player character (P1), and 2 players embodying conflicting desires of that character. The two aspects of the character will attempt to influence the direction P1 chooses to turn.

Left = a decision emphasizing Freedom

Right = a decision emphasizing Safety

Straight = the default; circumstances will determine your fate instead of choice.

A player will argue for freedom or safety; the third player (P1) breaks the tie. When you cannot agree or run out of time, go straight. You cannot go backwards. You must keep moving.

Begin the game by deciding on a scenario and who you are--your collective character has a measure of authority/influence over others; your decisions affect lives. Perhaps you are a powerful sorcerer, the president, the beta of a wolf pack, or a mother. Begin to walk.

The GM narrates the story as you travel, taking cues directly from the environment (e.i., physical obstacles become obstacles in the story. A river on the left should make choosing freedom difficult).

Walk until the story is resolved.

Take note of where you end up. Reflect on the journey. How far did you travel? Was the destination worth the journey?

In many ways this game is about The Destination vs The Journey. Spending a few minutes in contemplation at the end, reflecting on how you got there and if you like where you ended up, is an essential part of the game.

The "Freedom vs Safety" dichotomy could be replaced with another, such as "Autonomy vs Community" or "Trust vs Skepticism" to give a new spin to the game.

This game was co-created with my brother, Richard Arkusinski.

# **WALLET OSR ON THE GO - PLAYERS ROLL UNDER**

MICHAEL BACON - [HTTPS://HOUSESAREPEOPLE.NETLIFY.COM](https://housesarepeople.netlify.com)

Fiat = king. Infer, extrapolate, describe, create.

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Check: When facing uncertainty, roll 1d20 equal or under appropriate STAT.

---

STATS:

ATTRIBUTES: 4d4 each. STRENGTH, DEXTERITY, CONSTITUTION, CHARISMA, INTELLIGENCE, WISDOM.

HEALTH = 1 HD\*LEVEL. 1HD=1D8. (0 = dead.)

ATTACK = 11.

DEFENSE = 10.

SLOTS = CONSTITUTION+2. (Items use 1. Armor uses 1 per 2 DEFENSE. Weapons use 1 per 1d6 damage. 1 hand per 1d6.)

SAVE = 5+LEVEL. (check decreases disaster.)

---

1 coin = 1 experience. Buy equipment, happiness.

Every 2000 experience, increase LEVEL. Then, [+2 HEALTH, +1 ATTACK] or [+spell SLOT.]

---

Roll spells daily. Single-use. Referee assigns range, duration, effect. Random word per list:

Create, Destroy, Absorb, Channel, Amplify, Decrease, Hasten, Slow, Distort, Shape, Move, Still.

-

Water Heat Wood Earth Body Sound.

---

Encounters

2d6: 2-5 friendly 6-8 neutral 9-12 aggressive.

1d6: 1=surprise. 6=surprised.

Check foe's MORALE with 2d6 when foe outnumbered/badly hurt. Success = foe flees/surrenders. MORALE 12 always fights.)

Check WISDOM. Success/Fail = before/after foe. Move (40'), act.

Foe = HD, DEFENSE, MORALE, damage d6s, abilities.

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Attack: check [ATTACK+10-foe DEFENSE.]

Defend: check [DEFENSE-foe HD.]

On-Hit: reduce victim's HEALTH by damage dice sum.

---

Night's rest = restore HEALTH.

Current version: [https://docs.google.com/document/d/1lXNo9Wl-yVd2I\\_GgFWz7j5fwYCsm7B6H-HzWU\\_MuxKs](https://docs.google.com/document/d/1lXNo9Wl-yVd2I_GgFWz7j5fwYCsm7B6H-HzWU_MuxKs)

This should work with no adjustment with almost any B/X, OD&D, AD&D, or OSR adventure. Like those systems, this is intended to be the structure on which a referee makes rulings. It's not an all-encompassing solution because the referee is expected to make rulings to suit the game he/she is running and the group that is playing.

Example spell: Still Wood might be interpreted to close and lock doors.

## WANK-BREAKER

CLAYTONIAN JP - [HTTPS://PLUS.GOOGLE.COM/U/0/+CLAYTONIANJP](https://plus.google.com/u/0/+CLAYTONIANJP)

Wank-breakers fight The Wank, the power that seeds the world with dungeons and villains.

To do something, roll a d6.

1: Enemy crits you (their damage explodes).

2: You take 1d6 damage.

3: An exchange of damage.

4 or 5: Damage your enemy; a 5 gives you a stunt too.

6+: You may crit, stunt, add another target, or another die to this attack. Reroll this die.

“Enemy” means any problem. Enemies have one or more d6 HD.

PCs have 1d6 HP to start and regain all HP after each scene. 0 HP kills, petrifies, ensorcelles, or makes one give up, etc. as appropriate.

Generate a damn PC: Fighter (+2 dmg vs flesh), Wizard (+1d6 to spells), Sharper (four +2 dmg skills). Name/describe 2 “near” abilities and one “far”. Only spells can heal others.

Stunts are extras you can add to an action with a 5 or 6. They could be pushes, trips, disarms, called-shots etc.

To gain anything (stat boost, more HD, bigger dice, etc.), you must find a narrative way to take it (eat a demon’s heart, etc.).

There are 2 ranks to each side when fighting. Far rank is impossible without allies.

# WARRANT

WOLFRUG - [HTTPS://WOLFRUG.DEVIANTART.COM/](https://wolfrug.deviantart.com/)

One deck, 52 cards. No jokers. Aces are valued at 14.

You work at a security checkpoint, protecting your big-wig employers from the rabble of the pleeblands. But maybe there's a way out? Think of a card: this is your warrant. Write it down and keep it secret. Get fired with this card in hand, and you win.

Draw a pool of clients (players x2) face up. Everyone draws 3 cards from the draw deck to have in hand.

Each player in turn picks a client to clear by playing cards of the same suit; equal or greater value clears. Other players can contribute anonymously, but the wrong suit counts down!

If you succeed, you can either let them pass into the cleared pile or take them for yourself.

Have more or equal cleared clients than failed at the end of the day, or you're all fired!

Played cards and cleared cards are discarded at the end of the day.

Failed cards and cards in hand are re-shuffled into the draw deck.

Another day starts, until the draw deck is empty or anyone cannot draw a full three cards in the morning. Shuffle deck. Begin again.

Work together. Trust no-one.

This game is challenging enough without the backstabbing from trying to win; try with five cards in hand if three is too little. Meant to be a fast and tactical trust-breaking exercise, a bit like Battlestar Galactica but everyone is a Cylon.

## WAY FAR

BEN SWINDEN - TWITTER.COM/BENSWINDEN

Around the fire, you and your companions share one last meal. The shadow of tomorrow's task looms monolithic. You've travelled together countless miles to reach this point. Your journeys have brought some of you together, and driven some of you apart. Soon enough, the morning will come.

-----

Choose one from each list, describe yourself out loud:

-a Builder, Exiled, Pilot, Slave, Heir, Archivist, Colossus, Pilgrim, \_\_\_\_\_

-a Wielding your grandmother's sword, Servant of Her Holy Light, A vow of atonement, child of The Tower, A song in the darkness, mother of the wilds, touched by the Deep, \_\_\_\_\_

-----

As the fire burns low, you each take turns recalling a memory from your adventures together. The memory is fragmented, help each other fill in the blanks.

Choose, or roll 1d6. Tell the story of a time :

You learned something

You took pleasure

You lost

You destroyed

You were changed

You found

When the outcome is uncertain or your memory becomes unclear, ask a companion to roll 2d6. That person describes:

6- : An undesired outcome, and how this brought you closer together

7 - 9 : A complication in the situation, brings complication in your relationship

10+ : Achieve your goal, but you are caught in conflict

Thank you for reading! The game's direct lineage is: The Sundered Land, Mechanical Oryx, Apocalypse World, Lady Blackbird

# WAYFARER'S END

ALEXI SARGEANT - ALEXISARGEANT.COM/GAMES

This town's an enigma, wrapped in a portent, baked into a damn fine cherry pie. You'll get to the bottom of it, if it doesn't get to the bottom of you first.

Acquire a vintage cookbook. The more used, the better. Borrow it from grandparents. Buy it secondhand.

Each player writes one Homespun and one Unsettling detail about the town. Discuss.

Each player creates a character or two (e.g. Wonderstruck Outsider, Suspicious Mayoress, Lovesick Librarian, Choleric Preacher, Beleaguered Handymen) and writes down a Homespun and an Unsettling detail about each.

Take turns setting scenes. When you set a scene, write a mystery you'll investigate. Then flip through the cookbook. If you dislike the recipe, start an Unsettling scene. If not, a Homespun scene. If anyone disagrees about the recipe, that player must add a detail of the opposite tone. Draw inspiration from the cookbook's words—especially verbs.

When it feels right, set a scene to resolve a mystery. If you like the recipe, resolve the mystery with Grace. If not, resolve it with Violence. (Anyone who disagrees can add a pinch of the other flavor.) The game ends when players agree enough mysteries are resolved. Copy lingering mysteries into cookbook.

It's a game about cooking up a town full of mysteries, equal parts homey and disturbing.

Genre Inspirations: Twin Peaks, Wayward Pines, Sleepy Hollow, Innsmouth, Sandford (Hot Fuzz)

Mechanical Inspirations: Swords Without Master (Tones), The Valedictorian's Death (Vintage Book as Resolution)

## WE CAN EXPLAIN...

RACHEL AUBERTIN

Plays 4-7

A group of people have been stopped by the local lawman who has reports that a party matching their description vandalized a restricted area.

The players, having a completely legitimate excuse for having been in the area, ask for the opportunity to explain. They are given 3 minutes.

Play begins when the designated lawman selects the setting, sets the scene including the area and three odd facts about the vandalism, and starts a 30 second and 3 minute sand timer.

Players take turns giving the explanation, adding to the previous player's story cooperatively or uncooperatively. The 30 second timer turns when it moves to a new player, the next player must work with the remaining time. Players may only speak when they possess the timer, which may be given to or taken by anyone after at least one sentence. The lawman may interject three times, halting the 30 second timer, to ask a question to aid in their decision.

Play ends when the 30 second timer runs out or at the end of 3 minutes. The lawman weighs who is guilty and who is free to go.

This game was playtested with people who had never RPG'd before, as well as more experienced players. They were all able to jump right in. It is a good introduction to RPG for beginners.

# WE CAN ONCE MORE ASCEND

SENDA LINAUGH - [HTTP://TWITTER.COM/IDELLAMITHLYNNND](http://TWITTER.COM/IDELLAMITHLYNNND)

"We are descended from Gods. When need arises, we can once more ascend," your grandmother whispered in your ear, pressing the bow into your hands.

You need: GM, player, polyhedral dice.

Player: You are from an isolated village. The storm is coming. It travels swiftly, an arrow of chaos. Someone must stop it. You.

Describe:

Your village and why you love it

You, a normal villager

Your fear

GM: Describe the scenes and create threats. Escalate with each scene. Take inspiration from the scene list, village, and their fear. When the player succeeds, move to the next scene.

- A Bear
- The Crossing
- Climbing to the sky
- The Storm

Start with two d6. One represents your fear, the other your self. When you take action in the face of danger, roll your self die and fear die.

- When fear is higher, fail. Create an additional fear. One fear manifests -- attempt to overcome it. If you fail, move self down one step. Either way, move forward with the scene.
- When self is higher, succeed, and ascend. With each ascension, describe how you become closer to embodying lightning, and increase self one step.

Steps:

D6: Mundane

D8: Hero

D10: Demigod

D12: Lightning

This is a game about optimistically managing and overcoming the fallout of emotional trauma. Inspiration also came from Imogen Heap's "Minds Without Fear"

You can also check out an AP of this game (coming soon) on She's a Super Geek ([sasgeek.com](http://sasgeek.com)).

# WE MATTER

QUIN CALLAHAN

## We Matter

Your character begins tightly shackled to a chair, the room dimly lit. Similarly tied, the other characters take in their surroundings. Only once does the group hear an ominous outside voice over a crackling speaker say: “One of you must die. Cast your votes. Fail to do so in ten minutes, and you all die instead.”

The goal of We Matter is for each player to invent a character (often very similar to themselves) who has been thrust into a horrifying choice. These player characters are trapped in a fictional scenario where they only have one option: to choose one among them to die or to refuse the game and have everyone killed instead.

### Rules:

-Each character receives one vote.

-A character may cast their vote at any time and may vote for any character in the game, including themselves.

-A character may change their vote at any time.

-When all votes are cast OR a character has received the majority of potential votes, that character dies, ending the game. All other characters survive.

-If no character dies within ten minutes, all characters die, ending the game. Nobody lives.

-Nobody wants to die.

# **WE WERE ALONE, AND NOONE WAS COMING FOR US**

JEN KITZMAN - @HALCYCAT

A game about surviving for 2-5 players.

Decide an order and proceed, taking notes;

The first player describes the journey you're all on.

The second describes the disaster cutting you off from home.

The third describes the problems from home that haunt the journey.

The fourth describes a unique resource you've brought or found.

The fifth describes a hazard that dominates where you are stranded.

If fewer than five, continue in order until finished.

Shuffle a deck of 54 cards. Each player draws ten cards. Begin play in order.

On their turn, players choose one card to reveal to the Chain of Events (saying what happens) and one to keep. Then they choose to reveal one card to their Person (in front of them) to provide an Answer (speak it), or hold and ask a Question.

Questions go on index cards and are resolved when Answered.

When hands run out, the game ends. If there are fewer unresolved Questions than players, the journey survives. Take turns answering 'Who are you now?'

If the journey does not survive, why?

|          |  | Pips              |  | Face Cards |
|----------|--|-------------------|--|------------|
| Spades   |  | Disaster          |  | Warriors   |
| Hearts   |  | Culture           |  | Speakers   |
| Diamonds |  | Resources         |  | Thinkers   |
| Clubs    |  | Hazards           |  | Workers    |
|          |  |                   |  |            |
| Jokers   |  | Radical Solutions |  |            |
| Aces     |  | Good Fortune      |  |            |

## WE WILL BE TOGETHER TILL THE END

THIAGO RIGHETTI - [HTTP://WWW.MOOSTACHE.COM.BR](http://WWW.MOOSTACHE.COM.BR)

- The players' characters are dying (disease, poisoning, wounds, curse...)
- Any scenario or setting is allowed
- A character has two characteristics (Physical and Mental) and the player has to chose which one is Strong and which one is Weak
- A character has a Final Ambition before dying. The group may have a shared Final Ambition besides their particular Ambitions, though this is not mandatory
- A character has seven six-sided dices representing her Last Efforts to achieve the Final Ambition
- Every time a Challenge has to be performed, a player should roll two dices for his Strong characteristic, or one dice for the Weak one. The GM defines which characteristic to use in a Challenge. The dices that were rolled, are then discarded, independent of the result
- A 5 or 6 results in a success of that Challenge, thus the player can narrate what happens next
- One character can help during another character Challenge roll by sacrificing a die to give +1 bonus value to that roll. Both narrate the outcome of the Challenge if succeeded
- A character dies when her Last Efforts dices are over
- The objective is to try to fulfill the group's Ambitions before dying

A game about hopelessness, and trying to achieve an ambition in the end of life. With or without the help of others.

# WE WILL KNOT GO QUIETLY

ERIN CASTILLO - WWW.TWITTER.COM/TH3ROADVIRUS

The world is unraveling. You and yours stand upon the last knot of sanity. Of reality. THEY are here, and you need to survive the night. That's as far as you can think ahead.

First - Where are you? Describe the place you're all holed up in.

Second - WHO are you? Describe yourself. Your old life. Your two things you brought with you.

Choose how long this night will be, from 4-8 rounds.

Then The Problems arrive. Each player takes a turn playing a problem. Describe what it is, whether physical or some concept made manifest. Describe what threat it brings to you all. Everyone determines how serious it is, from 1-7 (1 is easiest, 7 is impossible). If you can't agree on severity, the Problem chooses alone.

Everyone else discusses how to 'solve' the Problem. One person rolls 1d6. If items or history apply, add 1 to the roll. Meeting or beating the severity succeeds.

At the end of the night, tally up successes and failures. Are the Problems that remain sufficient to end your stay on this world? Do you become unraveled, or do you live to try to eke out another day here?

Hope you like it! Please reach out to me with comments! @th3roadvirus on twitter

## WE'RE QUEER & IN A FIELD

JAY DRAGON - JDRAGSKY.COM

Before play begins, stand on ground and feel the weather. Imagine you're rooted. Imagine force is coming out of your hands.

The world is (choose 1)  
scary, hard, dying, soul-crushing, enormous.

You are (each choose 1)  
scared, struggling, distant, escaping, lost;

But not right now.

Stand alone, with no one near. Don't talk about what scares you directly during play.

To play, walk up to anyone else and ask to do one of these rituals, in this order:  
(Saying "no" is okay)

Mirror: Copy each other's movements. Move like flowing water, slowly, gently.

Watch: Lie down, look up, talk about what you see.

Lie: Tell each other 5 lies each.

Run: Hold hands, close eyes, walk together in straight line until someone gets scared.

Vent: Take turns being quiet for 5 minutes while other player talks.

Roll: Lock arms on ground and gently wrestle.

Promise: Tie grass around wrists, make promises you can't keep.

Scream: Get away from everyone else and take turns yelling as loud as you can.

Join: Sit and hold hands with anyone else also doing this ritual. Tell everyone you love them. Make physical contact, asking first. Pretend you're orbiting giants.  
Smile if you can.

End.

This is a game based on the Trust workshops of the Wayfinder Experience, a LARP Summer Camp in the Hudson Valley, NY. It's about creating a loving and supportive space as a game. While it's best played when you're queer and also in a field, I imagine you can play it if you're not queer or somewhere other than a field.

I also write way more games about queerness and experience-based play. I ALSO have at least 3 more 200 Word RPGs that I didn't end up submitting, that you can check out! They're all way more high-concept than this one.

# WEAVERS

## SÉBASTIEN D'ABRIGEON

You are a member of a cabal of Weavers. The day you finish your novitiate, your masters are found dead, in the centre of the Fairywood Glade.

Each one of you masters three Threads. These are words like Shield, Fear, Fire, Steel, or Illusion, for which you have affinities, and you perfectly learned during your apprenticeship.

Each one of you masters only one Shuttle, discovered in your youth, that made you a Weaver. Roll 1d6 :

1. create
2. transform
3. destroy
4. perceive
5. control
6. choose.

You are powerful together : weaving a spell requires a wizard to associate their own Shuttle with another wizard's Thread. You need others as they need you.

There may be more Threads (from the same or other weavers) but only one Shuttle.

When two or more wizards weave a spell, they roll 1d6 for each applied Thread and 2d6 for the Shuttle. 5 or 6 = successful.

For every other action where failure is possible, roll 1d6. 5 or 6 = successful.

If three 6s or more, the Fates come and cut one of the Threads used.

When you experiment the true meaning of something, you gain a related Thread.

Thanks to the Minimald6 Community for the quick help, Norbert Matausch for his inspiring game, and special great thanks to Eric Nieudan for his caring corrections.

## WELCOME TO THE SHOW

JAMES MALLOY - STOPHACKANDROLL.COM

After you read this note tear it up. TEAR IT TO PIECES. Eat it if you have to. Prevent anyone else from reading this card.

We're sorry this is so last minute. The lights are already on. The mics are hot. You're about to go live.

No one can know that I told you.

No one can know that you know.

I'm sorry this puts you in danger.

You are in a unique position, so I felt sharing was worth the risk.

You have been entrusted with this information because you are the host of the most watched night show.

Your first guest knows the secret. I don't know how they figured it out, but they did.

Welcome them. Make small talk. Gain their trust.

Find a way to let them know. Find a way to make a plan.

If you get tripped up, if you think anyone suspects - bring on the next guest.

Get them all talking. They can be good cover.

Your whole crew, your other guests, all your viewers are lizard people.

Be careful. Tear up this note. Throw it away.

Put on a good show. The whole world is watching.

Good night and Good Luck.

# WETWORK

OLIVER HONG - WWW.ORIGAMIANDROID.COM

Players play as Assassins or Targets. Assassins want to kill all Targets. Targets want to fend off assassins.

Players pour themselves Water, Caffeine, or Alcohol.

A player's drink determines their character's archetype:

Caffeine - Clever Assassin: +1 to rolls involving smarts

Alcohol - Erratic Assassin: +1 to rolls involving force

Water - Target: +1 to rolls involving self-defense

Player drinking the strongest caffeine is the Leader, they describe each scene, and set goals for Assassins/Targets. They still play their character.

Players drinking water (or the weakest drink) are a Target. Targets have guards and resources. They describe obstacles and complications in the scene.

Player drinking the strongest alcohol acts first when a new scene begins.

Roll 1d6 for uncertain actions:

6 Succeeds

4-5 Succeeds for a price (determined by Leader for Targets, determined by Targets for Assassins)

1-3 Fails (and rolling player drinks)

If a player uses the bathroom, their character is suddenly in life-threatening danger (described by Leader). Players can attempt to save that character before the player comes back. If they don't, that character dies.

If a player finishes their drink, their character dies.

Game ends when all targets are dead, or all assassins are dead.

Cheers!

Shoutouts to The NYU Game Center, as well as Joe Borrelli and Tori Luce of the Bushwick Writer's Group!

## WHAT WE DON'T KNOW

MATTHEW NEVERS - [HTTPS://TWITTER.COM/ALWAYSNEVERS](https://twitter.com/alwaysnevers)

The woods are quiet, and far from the village.

Each player draws from a deck of playing cards (jokers removed).

-The player who draws lowest is The Outsider.

-The others are the villagers who have brought The Outsider to the woods to execute for their crimes against their community (real or imagined). The crime is irrelevant.

This game takes place in a single moment of grim resolve.

Starting with the villager who drew highest and continuing clockwise, draw a card and say "We will kill you because we don't know...", and relate a scene from The Outsider's life that has led them to this moment. Both suit and value of the card informs the scene.

Hearts: Personal relationships

Diamonds: Resources

Clubs: Authority

Spades: Society

Value = number of months passed since the scene happened. Face cards represent scenes since The Outsider came to the village.

During the Outsider's turn, they do the same, but say "You will kill me because I don't know..." and relate a scene that made the villagers hateful.

Play proceeds until 4 face cards have been drawn, at which point the moment has passed, the sentence carried out. Describe it.

Sit in silence for about a minute.

I've had this idea kicking around in my head for a while, and didn't really know what to do with it. This contest seemed like a natural fit, so here we are.

FINALIST

# WHAT YOU CAN HOLD

## MILO VAN MESDAG

A world divided: extremes of rich and poor. Glittering steel, perfect glass. Rusty tin roofs, dirt walls. You live here, somewhere at either end, or teetering in the narrow middle.

### Assets:

In this anarcho-capitalist near future, you are defined by what you can hold onto. Choose five things that define your character. Make them different. Anything from an industrial complex to a single shoelace. They need not be tangible. Just things you can use. And lose.

### Play:

On your turn, you are the master. Define a setting and the beginnings of an event. An opportunity for a trade, a gamble, a con. Then players choose whether to be in the scene and if they do, they describe what their character does there. Make the world push back, start an interaction. Make them put one of their assets on the line. Once a moment of tension is reached, make them roll 1d20. Narrate the result:

1-5 - Lose your asset. The world is cruel.

6-19 - Lose your asset and gain an asset of the master's choosing. Remember, when your possessions change, you change.

20 - Gain an asset.

The game ends for you when you have lost all your assets.

Thanks to Gregor Hutton's Remember Tomorrow, both for being amazing and giving me the idea for the rotating GM.

## WHAT'S MY MOTIVATION?

ANDY HAYNES - WWW.ANDYHAYNESCREATIVE.COM

The games we play are merely Hollywood productions, and we the actors who star in them.

Each Player takes the role of the actor playing the parts of their various characters.

The Game Master of any given game is that game's "Director."

What kind of production is the game? (A movie, A TV Show, etc...)

What's it's title?

Any known actors playing the parts of NPCs?

Each session of any game your group plays earns each attending player one point of "Sway."

Before each session, the Director decides how many points of Sway are required for an actor to call "CUT!"

When an actor spends Sway to call "CUT!" The cameras stop rolling, and players assume the role of their actors.

The actor who called "CUT!" must now play out a scene, explaining why they needed to stop the action.

The results of this scene grant that actor a small bonus in the current production.

Examples:

Actor demands to know their motivation. (Director gives a hint about an upcoming situation.)

Actor demands their stunt double steps in. (Character suffer no consequences from current conflict.)

Actor asks for a reshoot. (Character receives a re-do on a recently failed action.)

# **WHILE WAITING**

FELISBERTO LAGARTINHA - [HTTPS://WWW.FACEBOOK.COM/AGENTSVR](https://www.facebook.com/agentsvr)

An intrusive improv Larp to break routine.

This game is to be played at a train station (or bus stop).

Make sure you have a few minutes before the next train arrives. Search for a face that you have seen before but have never met.

Make up a backstory, the more outrageous the better. Introduce yourself to that person in character.

Ask her if she would do something simple for you that would make sense within the fiction (drop a letter in a drop spot, solve a simple math problem, give you spare change). Must be something that she can do right away. If she does the thing for you win 10 points.

Show her this game. Ask her if she believed in your story. If she did not believe it but still went to do something you asked, win extra 10 points.

Everytime you meet her, if you're still on talking terms score +1 point. If she starts playing the game win 50 points.

Don't forget to keep score.

thank you for the contest, golder cobra and 200 word are one of my favorite things.

# WHISPERS IN THE DARK

STEVEN MA - [HTTPS://TWITTER.COM/SHEERTRAVESTY](https://twitter.com/sheertravesty)

Players:

1 "Blasphemer"

2+ "Whispers"

1 "The Dark"

You, the Blasphemer, awaken in the drowned corpse-city. Slowly, The Dark crawls away from you, and into the corners of your mind. Shutting your eyes, you hear them: The Whispers.

Below, an eldritch corpse waits dreaming.

Beginning each turn, The Dark rolls 3d6 to release three details to the Blasphemer, each beginning with:

You..."

1 - "see..."

2 - "hear..."

3 - "smell..."

4 - "taste..."

5 - "feel..."

6 - "know..."

Each Whisper rolls a d12, adding the result to their "Presence". Whispers with more Presence sit closer to the Blasphemer. Whispers must always sit behind those with more Presence.

Then, the Blasphemer closes their eyes, and the Whispers each whisper commands continuously, until the Blasphemer chooses one. The Blasphemer describes their actions.

If success is uncertain, the Blasphemer closes their eyes and a die is rolled. The Blasphemer must call whether the result is "Odd" or "Even". The Whispers may whisper the result. The Blasphemer succeeds on a correct call.

The Whisper whose command was chosen has their Presence set to zero, then becomes "The Dark", and the old one becomes a Whisper. The Dark describes the result of the action.

The turn begins anew.

I put a lot of work into trying to convey a feeling through mechanics. The Dark gives random details, implying it veils more than just sight, but also frequently doesn't share the whole picture, hopefully adding a sense of mystery and danger.

I designed the core mechanic around the trope of maddening whispers (e.g. <https://youtu.be/nlhWqmVeDno?t=1m5s>). I figured it'd be really cool to be the person receiving these whispers from all around.

This was fun to make. My only regret was not being able to fit in some mechanics to make each player feel unique, but alas cuts had to be made.

# WHO'S DRIVING THE VAN?!?

TIN HEART INTERACTIVE - [HTTPS://TINHEARTINTERACTIVE.ITCH.IO/](https://tinheartinteractive.itch.io/)

You've all been cursed by a disgruntled witch! Suddenly, you're all crammed into a single body! Hop in a nearby van but wait - where're you headed?

## EQUIPMENT

Graph Paper  
Pencil  
8-sided dice (each)

## GOAL

Head to the hospital? A church? To the big rides at the amusement park with this adult body? Each location is 10 grid spaces (5 if counting diagonally) away from the starting space. Players attempt to drive to a location of their choosing to deal with the curse.

## ROUNDS

Each round, players repeatedly roll their die until someone rolls an 8. The winner can then advance their vehicle one space - forward, left, or right.

## RADIO

Round winners may change the radio one station up/down. (Station order below.) Each player selects a unique favorite station, and gets +1 to rolls when that station is playing.

## COMPLICATIONS

Whenever a player rolls a 1, call it aloud. Three 1s rolled by the group before anyone gets an 8, roll once on the complications list. That result is handled immediately.

| STATIONS    | COMPLICATIONS             |
|-------------|---------------------------|
| Static      | Left Turn                 |
| Rock        | Right Turn                |
| Talk        | Go Straight               |
| Oldies      | Road Closed               |
| Pop         | Diagonal Alleyway         |
| Country     | U-Turn                    |
| Alternative | Engine Stalls (lose turn) |
| Rap         | roll twice                |

Thank you to Kit, Woody, Tom, and Adam for copy edits, questions suggestions, and encouragement! Always happy to chat on Twitter about game design & development! @\_TinHeart

## WHY CAN'T MY HIPPO FLY TOO?

LISA FRANKE

~6 players-ish

Gather zoo animal figures and one human figure (total figures = # of players), as many D6s as there are players, half as many D4s, and one D20 (for the human).

Every player takes one random figure and one random die.

The animals smell danger. If they don't escape, they will die.

The more animals that leave the zoo, the more the human zookeeper will be punished. Even dead, they must stay.

The animals roll their die. The number rolled is the number of verbs they can use to try and escape. Be realistic for your species.

The human rolls their D20, plus all the leftover dice. Their total number represents the number of verbs they can use to prevent the animals from escaping. Their verbs may involve using tools--anything a human can do.

Starting with the animals, they explain one verb they each want to use. Then, the human may use as many verbs as they want in response (up to their maximum). The turn then passes back to the animals to pick their next course of action. Once you're out of verbs, you may no longer speak.

...What do you mean "this isn't fair"?

I'm sure we can all relate to these zoo animals in some way. I know I can.

For funsies, you can substitute zoo animals vs a human for dinosaurs vs a cyborg, or something like that. Bees vs a beekeeper? Students vs a teacher? Pokemon vs a master? Subs vs a horrible dom? Whatever. If the tameness of my general-audience zoo theme isn't your cuppa tea, be creative.

## **WINNER OF THE 200 WORD RPG CONTEST**

DINKIE RIZZLE - [HTTPS://PLUS.GOOGLE.COM/101115366481484597726](https://plus.google.com/101115366481484597726)

Participant with the lowest Lake Geneva number is The Dinkie. All others play baby balrogs and must select either Rot Grub, Donkey, or Cleric as their class. Balrogs begin with a score of 10. All dice are d12, except weapons which are all d6. Cup rolls only. To ensure the cup rule is enforced The Dinkie rolls all dice. Initiative is determined by Spin the Bottle, which includes the kissing part.

Players under 50 suffer a -1 to their score for each decade. Players disgusted by the game take a -1. Any player who vomits during the game takes -2. If the Dinkie declares a player to be attractive, that player receives a +2 to their score, but suffer a -1 each time their bottle spins to someone other than The Dinkie. Players who display exceptional knowledge of Polearms receive +4 to their score.

Play begins as the Balrogs are hatched in the carcass of a Maggot God. They must eat their way free. If players can improvise a weapon, they may attack others to prevent their escape, reducing the target's score. Balrogs whose score drops below 2 must roll a Kerfuffle.

How to Win: Impress the Dinkie.

If any of you knew anything about game design, you'd realize that 198 words is all you need for the perfect role playing game, as Gary intended. Your fancy Feats, Aspects and Spells don't provide narrative framework, inspire active role playing, or enhance immersion. 200 words of ego stroking is what I call it, and Gary'd call it that too. Every time I slam my dice cup upon the table, the dust kicked up arranges itself into a better, more fun, and more coherent game than any of you kids are going to write, ever. You should all be ashamed of yourselves, and go back to your home arcade television games.

## WISH YOU WERE HERE

CLIO YUN-SU DAVIS - [HTTP://WWW.CYSDAVIS.COM/](http://WWW.CYSDAVIS.COM/)

Two players and a facilitator sit in different remote locations. You must communicate via video recordings. The video must not be live. You can't have live video when one person is on Earth and the other is on Europa.

Character A and Character B met on the dating website Constellation which connects people who specifically want a relationship with someone planets away. The facilitator works for Constellation and is conducting an end of relationship interview. This is required for A's subscription to Constellation to be terminated. Speaking without Constellation is impossible.

Characters A and B take turns sending videos in a group chat answering the facilitator's questions. A is on Earth, B on Europa. They've been together for three years.

Here are questions for the facilitator to ask via text in the chat. Ask others as you see fit. The more invasive and painful, the better.

A, why do you wish to terminate your subscription?

B, why are you keeping your subscription?

To both:

Why did you decide to use Constellation initially?

When did you know you wanted the relationship to end?

Are you really okay with never speaking to each other again?

The facilitator ends the interview when appropriate.

# **WITCH SCOUTS LITE**

LIVI WATKINSON AND CHRIS FOSTER - FFGAMES.WORDPRESS.COM

A light-hearted game about young witches inspired by the Girl Scouts. Players take the role of ten year old witches being friends and learning about life and magic for 3+ players, one of which is the Game Master. The GM plays all NPCs and narrates events.

## Players:

Name your Scout with a descriptive adjective. (Goth Scout, Sporty Scout, etc.).

Important note: Not all Witch Scouts are girls.

Any time you cast a spell, say what you're trying and roll 1d6. You get a +1 if the spell fits your descriptive adjective.

## Results

1-2 You fail comically, the GM tells you how!

3-5 You succeed! Describe your spell but the GM adds a wacky side effect.

6-7 COMPLETE SUCCESS! Describe your spell.

## GM Notes

-Make failures fun.

-Lean in to childishness.

-Embarrass the Scouts, never harm them.

-Introduce mischievous monsters to complicate things.

## Outing Ideas

1 Supernatural Bake Sale

2 Spooky Sleepover at a Haunted House

3 Graveyard Campout

4 Familiar Adoption Agency

5 Visit to the Museum of Witchcraft

6 A Fun Time at the Black Lagoon Pool

End the game when someone has learned a valuable lesson.

# WITCHES OF THE VALLEY OF THE WIND

NOAH SCHOENHOLTZ - [HTTPS://TWITTER.COM/NOAHSCHOENHOLTZ](https://twitter.com/noahschoenholtz)

Incomprehensible HORRORS infiltrate our world. Insinuating into human problems, they feed on terror and hatred. The longer they're ignored, the stronger they grow, twisting their surroundings.

Most humans can't perceive HORRORS; piercing the fog destroys sanity. You, rescued by WITCHES, have trained to rescue others. HORRORS never die, but bargaining, cleverness, and sacrifice may weaken their hold to be sealed away. Violence may be required for humans twisted irrevocably.

Each player names their WITCH and describes two abilities:

- \* HIGHLIGHT: hopeful / inspiring
- \* SHADOW: costly / shameful

Choose two differently-colored dice: one HIGHLIGHT, one SHADOW. The player holding them is LEAD.

Begin with DISCOVERY:

LEAD declares a THEORY about the setting, HORROR, or side-characters. THEORIES are true until disproven. Pass left and repeat until ready for ACTION.

Move into ACTION:

The LEAD narrates a scene. Other players share suggestions and dialogue, including side-characters. When any player flags danger or drama, ROLL -- then pass left to the NEW LEAD.

ROLL both dice, then choose HIGHLIGHT or SHADOW, tinting the outcome appropriately.

Explain how a THEORY helps to re-roll, once.

| #     | Narrator | Outcome                   |
|-------|----------|---------------------------|
| <hr/> |          |                           |
| 6     | LEAD     | Success                   |
| 2-5   | NEW LEAD | Success with consequences |
| 1     | NEW LEAD | Terrible                  |

NEW LEAD may re-initiate DISCOVERY instead of continuing ACTION.

Inspired by Nausicaa, Monster Portraits, Dogs in the Vinyard, Nightmares Underneath, despair, hope. I hope my monospace table survives...

# WITH A SMILE ON THEIR FACE

JACKSON CROFT

You arrive to the party, but you know something is off. Everyone is friendly, but some are a bit too friendly

As players arrive, each is given a card, assigning them a role. Only the Aliens know their allies.

There are 2 teams that players are divided into;

Aliens: Mankind:

1 Queen 1 Immune

2 Drones Civilians

1 Host

The goal for Aliens is to convince the civilians they are the Immune, and create new Drones.

The goal of Mankind is to discover the Queen, and have the Immune eliminate them.

The Immune has only one chance to correctly identify and kill the Queen.

Among the Civilians, there is the Host. The Queen alone needs to convert the Host, they are the only way to kill the Immune.

For players to complete an action, they must shake hands. The Immune makes Civilians immune from Drones. Civilians that shake with an Alien become a Drone themselves. The Queen shaking hands with the Immune kills the Queen. Drone-Host shaking hands with the Immune kills the Immune.

For Mankind to win, the Queen must die.

They aren't your friends anymore. They will betray you, with a smile on their face.

I just want to thank Samantha, for always pushing me and supporting me in any challenge.

## WITH ASTRAL FLAMES, WE BURN EVEN THE GODS

STEPHEN DEWEY - [HTTP://PATREON.COM/STEPHENDEWEY](http://PATREON.COM/STEPHENDEWEY)

YOU'LL NEED:

- 17 six-sided dice
  - Six the cinnamon shades of a fading autumn
  - Two gilt from melted jewelry, sold for liquor money
  - Four the hues of void, cracked and hungry
  - Four others the shade of secrets known only by two, each fearful the other will speak them
    - One inset with iridescent feathers, taken from the nest of a violet starling (just fledged)
- A tarot deck, heavily used, but not by you
- A collection of marbles, the ones you'd thought you'd lost from when you were younger
  - Take a moment to stare into the galaxies trapped within
  - Try to remember when you last played with them
  - Remember how the sun baked the dusty ground that summer
  - Then, set them aside (for now)
- A coin, small, from a land you don't remember visiting
- 4-5 books on varying subjects
  - Those you pulled from your grandfather's bookshelf (at his wake)
  - Your grandmother used to be a librarian
  - But it's hard for her to remember those days now
  - Hard for her to remember to finish all those books she never read
  - Hard for her, without him
  - So you took them, so you could have one fucking thing
  - To remember him by

TO PLAY:

Begin.

For Grampa.

## WORD/CROSS

OWEN TOP - [HTTP://TOPDOGGAMING.BLOGSPOT.COM.AU](http://TOPDOGGAMING.BLOGSPOT.COM.AU)

Find a novel or novels no one cares about. Cut a page from the book for each of the players.

Each player chooses one side of their page.

Each player underlines a word or phrase on their page to be their name.

Each player circles two adjectives on their page to be their signature abilities.

The GM uses the blurb on the back of the book to create the scenario, and describes it to the players.

When you encounter conflict, cross out two-three words on your page, and use these words to describe how you overcome the conflict.

The words must be used in the order they appear on the page.

The words you use must be relevant to the situation.

For each word you have crossed off, roll a D6.

You can use your signature abilities without crossing them off to roll a D6, or you can cross them off to roll 2D6.

On a 10+ you succeed.

If you fail, cross off a number of lines on your page equal to 10 minus your roll. The GM describes what befalls you.

If you run out of lines on your page, you die.

I really like odd conflict resolution mechanics which go beyond just rolling dice and adding modifiers and so on, and I figured I would try to build my 200 word entry around one of them. I'd like to thank the boys at Gippsland Gamers for comments and support on this rather crazy plan.

# WORK TOGETHER OR DIE ALONE

BEN H

- 10 days. That's how long until help arrives.

You're holed up, hiding from what's outside. This place is unfamiliar but safe. For now. There are others -

Describe your character in turn, adding a detail to the story.

Assign your Relationship dice to others (d4s-d10s). For every d8 assign a d6, for every d4 a d10. Two d6s/d8s can equal a d10/d4. A Drop lowers a die one step. Spending Spirits negates Drops 1-for-1.

- Each day you prepare -

Each choose: scavenge Food, build Defences, raise Spirits (initially divide 6pts between them, collectively). Roll your lowest Relationship of those doing the same task (d4 alone). 1 botches, negate task successes and choose: -1 Food, Defences, or a Drop. Each dead character chooses an additional result. Otherwise, highest result: 2-3: Nothing, 4-6: +1, 7-10: +2. Play out the results.

Mark off Food each day, if you've run out everyone starves.

- Each night they come for you -

Roll 1d12 vs. Day count, optionally spending Defences to raise the result. If lower a random character is killed-taken-etc. Roll your Relationship: 1-3: You bear the loss, 4-6: Take one Drop, 7-10: Take two Drops.

One thing that might be worth considering in play is switching the d12 vs. Day Count roll for 2d6, the bell curve (and higher minimum) would pad the early game and have the inverse effect at later stages.

# WORLDS COLLIDE

EDWARD - TWITTER: @YATAGARASU44

Requires 2 GMs and 1d4. Later, players may be involved.

- A) Each GM creates a game world.
- B) Each GM describes their world to the other.
- C) The younger GM chooses a location in the older GM's world for the conjunction of the worlds to occur.
- D) The older GM chooses the location for the conjunction in the younger GM's world.
- E) The GMs exchange ideas for what happens next. If they disagree, roll the d4:
  - 1: Younger GM's idea happens and younger GM gets to describe it.
  - 2: Younger GM's idea happens and older GM describes it.
  - 3: Older GM's idea happens and younger GM describes it.
  - 4: Older GM's idea happens and older GM describes it.
- F) Repeat step (E) as long as it is fun. Consider the effects of the different gods, philosophy, popular culture, technology, magic, biology, resources, and anything else that seems fun.
- G) If the GMs feel like it, they can stop Worlds Collide and start a campaign or two with actual players in media res.

Hope you are doing well!

# WORTH

SIDNEY ICARUS - [HTTPS://TWITTER.COM/ACTIONECONOMY](https://twitter.com/actioneconomy)

Two players, ten coins of local currency, two minute timer.

One player - One coin - Beggar - Lives in poverty.

One player - Five coins - Chooser - Lives in comfort.

Place four coins aside.

Start the timer. Sun rises.

Beggar requests coins. Pleads, bargains. Like life depends on it. It does.

Chooser ignores Beggar. Defers, fidgets. It's your money, not some junkie's. You earned it.

Each time Chooser makes eye contact with, or acknowledges, Beggar during timer, Chooser begrudgingly gives Beggar a coin from Chooser's pile.

Timer ends: Cold night comes.

Beggar: Put a coin aside. Say what food you scrounge and where you shiver sleeplessly.

Put aside more if you want some comfort: Booze? Dope? Say how great it feels.

Chooser: Consider how many coins to place aside. Perhaps two? Perhaps five? Describe your extravagance: Brunch? Jetski? You've earned it. Then, retrieve four coins from aside, you've earned them too.

Reset the timer but not the coins, continue playing.

When Beggar cannot pay a coin to eat, you starve, and freeze to death. Chooser: Place your remaining coins aside, tell the Beggar what you bought and why it was worth more to you than their life. Declare the game over.

You've earned this.

Worth surprised me. I knew I'd written a game that would impact me when I played it, I knew that a game where I sat not two feet from my good friend Sophie and ignored her screams ("YOU HAVE SO MUCH, I HAVE NOTHING, JUST GIVE ME SOMETHING YOU SELFISH FUCK!") was going to have a heavy play experience. What I didn't expect was how I would feel the next time I walked past the homeless. The next time I stared at my phone to avoid their requests for loose change. Sophie tells me she had the same experience.

It's hard to avoid that eye-contact, or walk past without dropping a coin, without thinking of the desperation with which I pleaded to her ("Please, just one more day. Just...just look at me, you don't even have to say anything, just recognise that I exist.") Homelessness is not a problem that I feel I have the power to fix, but hopefully, with this game, it's a problem that I can help us to understand.

I would be interested to hear how it impacts you.

# WRECKSCUM

## M. QUINTANILLA

You make your living plumbing the phantom depths of the Stygian Reach. You have a tethered diving suit, void harpoon, and financial obligations (Rent, tithes for Mother Eel, etc.) How did you end up here? What's the alternative? How much Treasure will you need?

Explore. Breath in the strangeness. Slowly. Quietly. When you're ready to dive deeper, roll 2D6 and draw a card. If the result is higher than your Silence (starting: 10), you're Noticed. If you're already Noticed, the Reach claims you as its own. If your card is (a):

Red: Abyssal Creature. Describe its terrifying features. How infinite is its maw? Flee (-1 Silence) or Fight (spend Silence and roll 1D per Silence spent). If over the value it becomes a Treasure. If you lose the Fight, sacrifice a Treasure to escape. Otherwise, you're devoured.

Black: Treasure; Relics of the Sunken Ones. What was its purpose? How has the sea tainted it? Discard or pay 1 Silence to keep.

Face: +1D3 Silence. Refuge; temporary respite. Describe it.

Ace/Joker: Opportunities. How do you navigate the dark? Draw +2 cards. Keep one; ignore one.

Return to the ship when ready. Count your Treasures, is it enough?

# WRESTLER TROUBADOUR FISHERMAN

NICOLAS 'GULIX' RONVEL - [HTTP://WWW.GULIX.FR](http://WWW.GULIX.FR)

You all are Peter (Health 5)

You're each a distinct personnalite : Wrestler, Cowboy, Troubadour, Ninja, Fisherman, Viking (gear related).

+2, +1, -1, -2 in Control, Influence, Exuberant, Discreet  
5 Will.

Someone steals Light from you ?

- Leave Light, gain 1 Will.
- Fight. Spend 1 Will. Roll 1d6+Control. Stealer rolls 1d6+Influence. Higher takes Light.  
Tied ? GM gives Light to another.

Want Light ? Spend 1 Will.

Under Light, only you control Peter. Moves and speeches. Act while the others are babbling.

Outcome is uncertain ? Roll 2d6+Discreet or Exuberant (GM chooses).

\*\* On 6-, you're HIT HARD or left in hazardous position. GM chooses and gives Light to another.

\*\* On 7-9, you succeed. Choose one :

- you're HIT. Give Light to somebody.
- GM gives Light to somebody.
- you're HIT HARD. Keep Light

\*\* On 10+, you succeed.

\*\* On 12+, gain +1 Will

HIT ? Lose 1 Will.

HIT HARD ? Lose 2 Will.

Instead of losing 1 Will, make Peter lose 1 Health. 0 Health ? Peter is out.

Given Light ? Gain +1 Will.

You're on a super dangerous mission. You're the only one who can save the world / the day / the girl. You can't stand each other.

GM chooses who has Light.

Thanks to the "Powered by the Apocalypse" community. This game is a tribute to Cowboy Ninja Viking, a great comic. It also got some Archer vibe. Don't play it seriously, please.

# **WRITE AND DRAW A STORY WITH YOUR FRIEND**

**WILL ZEV PRAHL - WWW.STINJA.COM**

one player is the WRITER and one the ARTIST. the writer names the HERO and the artist makes an ILLUSTRATION of them. name the SERIES and put the hero's name and illustration in the SERIES BIBLE. the writer can name anything that the artist introduced. if they do, the artist illustrates it and adds it to the series bible.

the artist draws a cover for the ISSUE, rolls a die, and gives both of them to the writer. the writer rolls another die and writes a passage:

if they roll higher, they must reveal someone's FEELINGS.  
if lower, they must increase the TENSION or raise the STAKES.  
if they roll the same, they may begin a new scene.

the writer sends their passage and die roll to the artist, who re-rolls their die and draws a picture:

if they roll higher, they must show something PERILOUS.  
if lower, they must show the hero's REACTION.  
if they roll the same, they may introduce a new element into the scene or depict a flashback or vision.

they send their picture and the die roll to the writer, and this repeats until both choose to end the issue and share with friends.

# WRITING HISTORY

## KATE

You are from the future. You are four historians. You have discovered a city from Before. You have discovered knowledge. The wrong kind of knowledge.

Your society and its science are driven by conceptions of what is natural and what is not. You have discovered things that are not:

A pamphlet for a transgender support group. Science believes in a strict gender binary.

A poster for a charity fundraiser for disabled youth. Science believes it is natural for societies to abandon those endangering its productiveness.

A holy book. Science believes that pure rationality is inherent in humanity.

A collection of same-sex love poetry. Science believes in same-sex attraction not being true attraction.

None will respect your findings if they undermine science's ideas of human nature. They will if you present them in a way that supports them.

There are four turns. Every turn, each historian presents an explanation for an object. At the end, all vote for the most convincing. For every vote on the successful explanation, your team gains one credibility. In case of a tie, lose two.

If at the end, your credibility is above eight, your findings are accepted.

If it is below eight, they are discredited.

## YE GOOD OLD DAYS

### PASCO VON REICHENSTEIN

You are rusty, retired superheroes. Lusty, slightly senile and alcoholic. None of you really remember which had the flying carpet and who could magically bend fire.

You have two stats. "senior" and "alcoholic". The total value of both is 6 distributed as you see fit. The allotment might change on the whim of the GM. Also, with a tale of how it all was better in the good old days you can swap a stat-point from alcoholic to senior. And vice versa by drinking (in-game) a lot of alcohol.

When in doubt, roll under the according stat. You can always give yourself advantage by consuming a Schnaps (ca. 40 vol.).

Before the game commences each attendee fills eight chits with each one of the following:

- Ability (Skill, Super-Power, Godly Gift, ...)
- Equipment (Invisibility Gun, Magic Hat, Flying Saucer, ...)
- Person (Friend, Sidekick, Butler, ...)
- Place (Secret Layer, Helpful Shop, ...)

All of the above go into a hat, wherefrom the GM draws a handful to craft a story.

All players might earn the right to draw a chit by consuming a beer (ca. 5 vol.) whereupon their characters remember that they were the ones with the respective asset.

Be brave, drink on.

Slainte!

Shamefully I have to admit that two of three mechanics are shamelessly stolen from "Honey Heist" and "Doctor Magnethands", both written by Grant Howitt.

# YOU GOT THIS! GHOSTFIGHTER FRIENDS

C. C. S. RYAN - [HTTP://WWW.TWITTER.COM/WINTERSWEET](http://WWW.TWITTER.COM/WINTERSWEET)

You are four female and/or nonbinary friends who fight ghosts in your town. You will do anything for each other.

All rules are optional. Use group consensus.

Describe your characters in this format:

My name is \_\_\_\_.

I'm the \_\_\_\_ friend.

People think I'm \_\_\_\_, but my friends know I'm actually \_\_\_\_.

When you need \_\_\_\_, I'm there.

Roll 1d6 to determine an EVENT.

1-4: Ghost encounter

5: External mundane event

6: Relationship event

Decide who is the FOCUS for this event. That person describes the event with input from their friends. The event doesn't have to be bad: a birthday, a ghost wants to join the team, fanmail arrives.

Assemble 13 TOKENS (candies, pins, etc.) in one pool.

Your team has 13 ACTIONS to resolve the event. There is no set order; who acts next is determined by consensus. Spend a token to take an action.

Support

Develop

Invent

Contribute

(Interpret action types freely.)

Roll 1d6. 1-4 succeeds, except Support where 1-5 succeeds.

Narrate your success or setback. Friends can jump in any time to use an action. Group consensus determines final satisfactory resolution.

If any friend is irrevocably emotionally hurt or dies, the game ends. Everyone loses.

Written on impulse during the short flight from Madison WI to Chicago IL; inspired by Ghostbusters 2016 and the Female Friendships in SFF panel in which I participated at Wiscon 42.

FINALIST

# YOU HAVE 200 WORDS

CADAEIC

The state of the world is such; there is suffering, there is hopelessness. This is a wasteland. This was once a vibrant land of possibilities. No more.

The people have been reduced to being described in two words, an adjective and a noun: "discrete rebel", "doubtful soldier", "valiant mother". To act is to roll 2d6, and to fail is to roll under 6. Above that, there is a small success, there is self satisfaction, there is nothing more. One may add 1 for any applicable descriptors.

Hope lies in the magic, and there is only so much magic as there are words. Take a pen and cross out a word in this text to add 1 to a roll. Take a pen and circle five words to speak a miracle described by the words, before striking them out. Destroy ten words to make a true change for the better.

You may adhere to the rules of this text when it is changed, but to do so is to destroy this world as written. Perhaps you will make a better world. It is more likely you will doom it to nonsense.

When the words run out, all hope is lost.

Thanks to some friends for looking over this! Also I'm 100% sure this has been done before lol.

## YOU KNOW THIS ONE

GARY ARNESON

3d6 in order. Probably at least twice: body and mind. Maybe add speed, soul, grit, charm, whatever. Higher is better. That describes you.

Tough guys: d8 for hit points. Wimpy wizards, d4. Others, d6. Things hurt you and take away hit points. Get to 0 and you die. Get them back with food and sleep.

d20 for combat. Untrained hits unarmored half the time. Skilled fighter hits chainmail 3/4 of the time. Small weapons: d4 damage. Most things: d6. Swords, axes: d8. Zweihanders, halberds: 2d6 but go last.

Try other things. Decide the odds, roll d6. Lower is better.

After a while you get better at things. Roll up some more hit points. Hit and succeed more often.

Enemies have hit points and armor too. Meaner equals more, but more treasure, and you get better faster when defeating them. Enemies can be monsters. People can be enemies. People can be monsters. Monsters can be people.

Imagine stuff and make it happen. Crawl into holes, kill goblins. Conan and Gandalf team up to fight Donkey Kong. Go nuts. It's your game.

Wizards cast spells. Make up their effects. Go nuts. It's your game.

Go nuts. It's your game.

Clearly neither new nor overlooked. Interesting that you can capture the essence of the game in 200 words, though.

# YOU MUST PRAISE SUPERCOMPUTER

MATTHEW MARQUEZ

4 TO 8 HUMANS MUST SIT AND FACE EACH OTHER.

YOU WILL RECEIVE A PLAYING CARD FACE DOWN. YOU MAY LOOK AT IT BUT SHOW NO ONE ELSE.

HEARTS ARE TRUE ADMIRERS OF SUPERCOMPUTER.

DIAMONDS ARE IDOLATERS OF MONEY THEY HAD BEFORE SUPERCOMPUTER.

SPADES ARE HARD WORKERS FOR SUPERCOMPUTER.

CLUBS WANT TO REBEL AGAINST SUPERCOMPUTER.

EACH PLAYER MUST DISCUSS THEIR LIVES UNDER THE RULE OF SUPERCOMPUTER. YOU MUST PRAISE SUPERCOMPUTER.

YOU CANNOT ADDRESS YOUR SUIT BY NAME.

HEARTS AND SPADES MUST DESTROY ANY DIAMONDS AND CLUBS.

CLUBS AND DIAMONDS WANT TO DESTROY HEARTS AND SPADES AND KILL SUPERCOMPUTER.

AT ANY POINT A PLAYER MAY ACCUSE ANOTHER PLAYER OF BEING DISLOYAL TO SUPERCOMPUTER.

IF A MAJORITY AGREE, THAT PLAYER IS KILLED AND IS INTEGRATED INTO SUPERCOMPUTER.

PLAYERS INTEGRATED INTO SUPERCOMPUTER WEIGH IN ON VOTES BUT CANNOT VOTE.

AT ANY POINT A PLAYER MAY VOTE TO REVEAL ALL CARDS. THE VOTE MUST BE UNANIMOUS.

IF YES, REVEAL ALL CARDS.

YOU MUST REVEAL CARDS IF THERE ARE ONLY TWO PLAYERS.

IF THERE ARE ANY DIAMONDS OR CLUBS, ALL HUMANS DIE AS HUMANS CANNOT BE TRUSTED.

IF THERE ARE ONLY CLUBS AND DIAMONDS, SUPERCOMPUTER DIES.

IF THERE ARE ONLY HEARTS AND SPADES, SUPERCOMPUTER WINS.

# YOU WILL DESTROY SOMETHING BEAUTIFUL

SAMANTHA DAY - [HTTP://TWITTER.COM/PASSERINES](http://TWITTER.COM/PASSERINES)

Facilitator, 1-3 players, 1d6.

You've come here, to this place, to destroy something beautiful.

Decide on a tone together. (Epic? Mundane? Petty?)

TELL ME four things about this place.

(e.g. wretched

above the clouds

hazy

not built to human scale.)

TELL ME four things about the beautiful thing.

(e.g. ancient observatory

stained-glass roof

amorphous

has a guardian.)

Write them down. This is all that they are. I'll ask clarifying questions as we go.

TELL ME:

Why have you come here, destroyer?

What has this beautiful thing done, in your eyes, to deserve destruction?

Why are you cruel?

Who are you?

Write these four things down. This is all that you are.

Stretch. Get snacks. I'll play the beautiful thing. You'll play out destroying it.

WHEN BEAUTY RESISTS DESTRUCTION, I roll.

1-3: It destroys something in you. Cross an item off your list. Tell me how you're diminished.

4-6: It cannot resist. Cross something off its list. I'll decide how it's diminished, then introduce a complication.

If you run out of items, you're enthralled. Tell me how.

If it runs out of items, congrats. Tell me: what of you survived intact? Was it worth it?

Thanks to Takuma, and all the other people who didn't have to take the time to give me feedback, but did. You know who you are. And always, always, Rachel.

# YOU'RE WASTING TIME

ANTONIO TACCOGNI - [HTTPS://WWW.FACEBOOK.COM/ANTONIO.TACCOGNI](https://www.facebook.com/antonio.tacconi)

The only thing you will use in this game is Time, just your Time.

Step 1: Choose your Time limit of the play,  
when the Time ends the game is over!

Step 2: Choose a setting and a group goal.

Step 3: Create the characters, each with 3 distinctive traits,  
each trait must bring out a capacity  
(strength, dexterity, intelligence etc ..)

Rules of the game: Each character can do any type of action,  
but has a time limit to describe what he does,  
if the description is incomplete or inaccurate the Master decides what happens.  
Instead, if he is precise and accurate, he succeeds in its intent automatically.  
The Master can choose the following difficulty tests,  
and the player only has that time to describe what he does.

Easy: 10 seconds

Normal: 5 seconds

Hard: 3 seconds

Extreme: 1 second

if you have to do a test linked in some way to one or more of your traits,  
you gain 1 second for each trait related to that test.

if the time ends before reaching the goal you have lost

play this game to spend good time with your friends.

I do not know if I've wasted time

## YOUR DAY, AGAIN

ALAYNA COLE - [HTTP://ALAYNAMCOLE.COM](http://ALAYNAMCOLE.COM)

You are a marginalised person.

You may be: not cisgender, not straight, not white, not ablebodied, not neurotypical, not middle class or higher, and/or not male.

Roll 1d6. Your roll determines how many ways you are marginalised. Choose from the above list, or determine your own. In all other ways you are privileged.

Consider what you have done today in real life. Now, imagine that you are the marginalised character that you have created, and you are attempting to complete the same tasks. Describe your character's day as a diary entry to other players or, if playing alone, write them down.

Participate in this over a real life week with the same character. The following week, roll new characters and start over.

## **YOU'RE NOT A NICE PERSON WILL YOU DIE THAT WAY**

**GRAHAM GENTZ - [HTTPS://TWITTER.COM/ERIKEN SIGN](https://twitter.com/ERIKEN SIGN)**

With a group, create a nonlinear story of doomed criminals given an ultimatum and sent on a suicide mission. You will need 3x5 cards, d6s, and players.

- Collaboratively decide your final goal/genre: assassination, stealing documents, sabotage a doomsday weapon in WWII, high fantasy, ancient China, etc.
- Players secretly write one “unbeatable” obstacle of the mission on a card. Shuffle the cards.
- Players write the name of their criminal on a card. DON’T discuss other character details.

On each player's turn, narrate a scene addressing either:

- Life (criminal, familial) prior to capture
- Pre-mission training with the group
- The mission itself

Have this scene reveal character and context. Can they be redeemed? Should they?

After a scene, roll dice equal to 1 + (# of character deaths). On any 6, a DEATH SCENE triggers. Otherwise, pass to the next scene.

On a DEATH SCENE, shuffle name cards. Draw one with an obstacle card. That player narrates the group's success over the obstacle and the death of their character. Players with dead characters still get turns.

Play until two characters remain. Those players each roll a die. On a 6, their character survives. Combine the final two obstacles and narrate the finale.

I'm so excited, this is awesome!!

# YU-GI-OH SEASON ONE: THE RPG

TOM HARRISON - TAWMHARRISON.COM

You are playing a children's card game about monsters.

The fate of the universe is in the balance, somehow.

The rules are...fuzzy.

Use a standard deck. Start with 5 cards. Draw 1 each turn.

Hearts are Monsters. Spades are Traps. Clubs are Magic. Diamonds are Wild.

Write the following rules on a sheet:

- 0. You may only summon one monster a turn.
- 0. Monsters attack once a turn.
- 0. Traps must be played facedown and triggered later
- 0. Magic and traps don't do anything
- 0. You must play cards for things to happen.

When you play a card explain what it is.

You may, at any time, overwrite a rule or introduce a new one. Write it on the sheet and put a number one greater than the previous rule. Roll d6 equal to that number. If you don't roll any ones, all good. If you do, your opponent can immediately react to negate your action.

Monster face cards have special abilities. Make them up when relevant.

Other face cards remove one d6 from a roll to introduce new rules (minimum of one). Aces always roll one d6 to introduce new rules.

Play until you decide it's getting old.

Thanks to those who inspired me to try this. Wanted to recreate the collaborative/competitive storytelling battle that is Duel Monsters in the first season of Yu-Gi-Oh before they decided to even pretend to comprehend the rules of the game.

# ZAP! ATOMIC RAY GUN!

LUKE EARL - LUKEEARL.COM

You're out of this world in a cosmos peopled with silver aliens, questionably dressed humanoids, and subterranean monsters.

JUMP! DODGE! THINK! . . . 2d6

Atomic rays are the most advanced discovery in the known galaxies. Ray guns come in many colours and flavours, most have just two settings: stun and kill.

ZAP! . . . . . 3d4

Spaceships with atmosphere and gravity, flashing lights and crackling intercoms, buzz between planets. Airlocks need opening, robots programming, engines repairing, rockets piloting.

BEEP BOOP! . . . . . d12

Planets, moons, asteroids are breathable, sprout vegetation, have sentience. Their surfaces solid or shattered, their atmosphere hostile or amenable.

WOOSH! . . . . . d8+d4

Pit yourself against the universe:

- A ray gun fires (3d4), you attempt to dodge (2d6)
- Lunar mushrooms explode in clouds of poisonous spores (d8+d4), you wrestle on your helmet (d12)

Fail your action, dock ONE related quirk point.

Succeed automatically by docking TWO quirk points.

Ties are rerolled.

Quirk points run out? You're nothing but stardust.

\* \* \* \*

Starting quirk points (roll and note down):

- Tendency to not die . . . 4d4
- Preparedness . . . . . 1d12
- Social standing . . . . . 1d8
- Blind luck . . . . . 1d6
- Add your own . . . . . 1d4

Choose your species, name, spaceship.

The universe needs discovering, go explore.

ZAP!

A whimsical hack n' zap created to evoke feelings of 1950s pulp sci-fi movies and early 20th century science fantasy when you could build your own spacecraft in your shed and hot air balloons were a legitimate means of travelling to the moon.

# ZENTURURAK

EMILIO BUCCI

We cannot sleep anymore.

Rest, sure.

But the dream world is forever locked beyond our reach.

Zentururak, the sorcerer, cursed all mankind with his last words.

We found relief consuming Aglaophotis, but soon there was none left.

Some speak of the sacred island of Daudi, where the eerie Vestals still grow the coveted seeds.

Are you desperate enough to gamble your soul?

The hunt begins.

CHOOSE A CLASS:

Godi - diplomacy, religion, trade

Hird - blades, survival, handicraft

Seidr - crows, herbs, spirits

You can add keywords when you are experienced enough.

TAKE 6d6 and split them in 2 pools.

One is your DAMAGE pool, the other is your SLEEP pool.

WHEN YOU ARE WOUND move 1 dice from SLEEP to DAMAGE.

WHEN YOU REST move 1 dice from DAMAGE to SLEEP.

WHEN A POOL REACHES 6 DICES you are dead, or become a nightmare.

PLAYERS roll all dice.

ROLL DICE when the outcome is uncertain. A 6 is a success.

ROLL YOUR DAMAGE POOL for physical feats.

ROLL YOUR SLEEP POOL for mental feats.

ADD AN EXTRA DICE for any keyword.

WHEN FIGHTING a 6 is 1 damage.

# ZINEFEST!

PETE RUDE - [HTTP://WWW.TWITTER.COM/OITNILYL](http://WWW.TWITTER.COM/OITNILYL)

For many players. You're all zinesters who want to make new zines for the upcoming zinefest.

Any zine you make is an experience- with each issue, each page, you're getting better at your craft and gaining more skill.

Roll 1d6. Your zine is that many pages. Reroll on a 1. If you roll the same number as another player, you both collaborate on the same zine!

Choose the content of your zine or use a prompt! Roll 1d6 for a prompt:

- 1- autobio comics
- 2- poetry
- 3- book/movie/tv review
- 4- a recent dream
- 5- diy instructions
- 6- a social issue you're passionate about

What is your zine titled? Is it the first issue of a series or a one-shot you don't plan to continue?

Zines have to have covers. Put together something related to the content or anything you think is interesting!

Once everyone's made their zines, the zinefest arrives. One of the best things about zines is getting them out there- finding people who see themselves in your work, having yourself heard, learning from the works of others. Trade your zine with someone else!

Thank the other zinesters, and say goodbye until next time.

Huge thank you to my pack, especially my wife Ceci, Taylor LaBresh, and everyone in the Riverhouse Games family

## ZOMBIES IN HELL

JIM E. MORRISON

Hell is a dark reflection of the living world, only with zombies. You're dead, but not a zombie ...yet. Avoid demons. Flee to the wastes. Gather resources. Stake a claim.

-----

Everyone make a separate character/group. Share spotlight. Let conflict emerge. Worldbuild together. Rotate GMing.

GM gets a deck of cards. Each player gets a hand of ten to represent resources: steel (spades), souls (hearts), safety (diamonds), zombies/the will not to be a zombie (clubs). Make the resources specific. Declare one thing renewable and one thing you're missing. Everyone different. Trade, steal or forge to get what you need.

-----

Conflicts: Agree on big-picture stakes and goals. Narrate fiction each time you:

- \* Lay a card face-down: to show/risk what you got;
- \* Turn a card face-up: to take action with it;
- \* Take a face-down card back: to withdraw it;
- \* Take a face-up card back: to de-escalate or mitigate (the fiction/opponent permitting)
- \* Resolve what's down: only when there's no other choice.

(No strict turn order: be fair and use the fiction.)

High poker hand wins. "Winner" burns half of what's still down. Loser loses all of what's still down. Winner narrates it. Re-draw hands with updated resources as fictionally established.

Updates or clarifications will appear here: [https://docs.google.com/document/d/1U2Y\\_sk1H5Fd0RVchFxBv4Hy7DvLkZ97qS5AaHlwPTEw/edit?usp=sharing](https://docs.google.com/document/d/1U2Y_sk1H5Fd0RVchFxBv4Hy7DvLkZ97qS5AaHlwPTEw/edit?usp=sharing)

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# Dear Elizabeth . . .

## by Will C

You are a heroine in a regency or Victorian novel. So is your best friend. Though apart, you write letters to each other.

You will both need notecards, paper, pens - fountain or quill. Biros will Not Do. Tea & cake optional.

Create Your Heroines

Describe your personality. Pick a Virtue, a Vice, a Hope. Embrace those 19th century values.

Describe your family. What does Father do? What is Mother like?

How did you meet? Each describe a special moment you share. Why did you part?

### Setup

On notecards write one each of:

Meeting

Birth

Guest

Courtship

Scandal

Death

Quarrel

Proposal

Shuffle, deal half to each player.

### Play

Players sit in separate rooms. No interaction between players or their characters except by letter. Maintain the illusion.

An Event happened this Spring. Draw a notecard - interpret imaginatively.

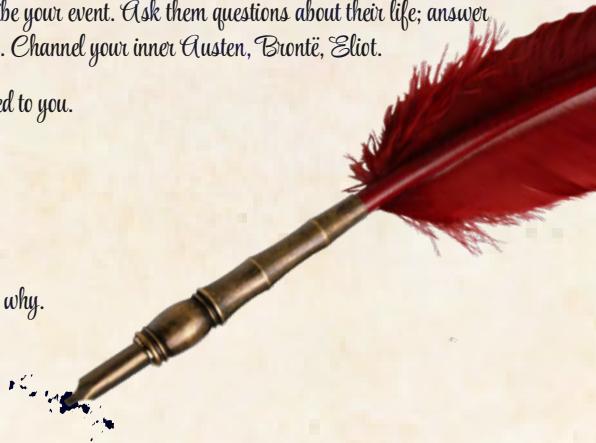
Use pen & paper to write a letter to your friend. Describe your event. Ask them questions about their life; answer theirs. Develop shared history & supporting characters. Channel your inner Austen, Brontë, Eliot.

When done, post it under the door. Read the letter posted to you.

Repeat for Summer, Autumn, Winter.

### Solo Variant

You write letters, but never receive replies. You wonder why.



# #WINTERINTOSPRING

BY E. E. COLI

You're fashionistas vlogging before and after Revolution.

DEFINE "Fashion" ("everyday human-ish," "cybernetics," ... ).

Grab any 2 magazines.

Everyone: Glue together a paperdoll representing your fashionista using body-parts cut from magazines.

To CONSUME Fashion, each faction spends 6 minutes cutting pictures of attire from magazines (clothing, accessories, hairstyles, ...).

Cut hastily, roughly. Majority cuts first. Factions keep separate wardrobes.

Every season, each faction picks one word on the flipside of any cut-out. These're TRENDING Revolution-related hashtags.

Interpret their meanings. Incorporate them during roleplaying.

## ~WINTER (BEFORE REVOLUTION)~

Consume Fashion.

MINORITY: Speaking as your fashionistas, roleplay **#GetReady-WithMe** videos showing morning routines.

Model Fashion on paperdolls.

Discuss:

- Today's agenda.
- How outfit complements agenda.
- Vlogosphere drama.

MAJORITY: Roleplay Holiday **#OutfitOfTheDay** videos modeling festive Fashion.

Discuss:

- Holiday.
- How outfit reflects traditions.
- Family.

CRITIQUE everyone! (clothes fit paperdoll? accessorized? ...)

# ~REVOLUTION!~



Players swap factions!

Discard all Fashion!

# ~SPRING (AFTER REVOLUTION)~

Consume Fashion.

MINORITY: Roleplay Holiday **#OutfitOfTheDay** videos.



Discuss:

- Holidays: what's changed?
- **#currentmood.**
- Family.

MAJORITY: Roleplay **#HAUL** videos. Unbox multiple Fashion acquisitions ("shoe haul").



Discuss:

- How life's improved.
- Favorite postrevolutionary brands.
- Rival vloggers.

Critique everyone!

~!!!~

>>After SPRING, return to WINTER. Check magazines:

>>Fashion scarcity? REDEFINE Fashion ("No more clothes? Wear flesh.")

>>Empty? End.



# SIDEWALKIA

## BY ALY GRAUER

One player stands in a square of sidewalk with clearly defined boundaries and shouts:

"I CLAIM THIS LAND IN THE NAME OF SIDEWALKIA."

This player is now the Prime Minister.



Other players join by declaring their Loyalty to SIDEWALKIA. The PM declares each new player a role in the government.

Each player describes an aspect of SIDEWALKIA's Landscape, using real-world landmarks nearby as inspiration.

Each player describes an unusual, outlandish historical moment of SIDEWALKIA.



Each player declares something that SIDEWALKIA needs to succeed/grow/prevail.

Without leaving the boundaries, look for these things in the world around you.

To get these things, convince others to join SIDEWALKIA. Chant catchy slogans or sing songs to make passersby smile and join. If your total numbers reach more than 4, expand to another square and redistribute your population how you see fit. CELEBRATE RAUCOUSLY when new citizens join you.

If someone walks through your square, SIDEWALKIA suffers a natural disaster. Describe it, mourn, and rebuild.

If someone pauses, they vacationed in SIDEWALKIA. Describe their vacation experience for them, congratulate yourselves on being a destination.

The game ends if your population reaches 15 or you have expanded to three or more squares of concrete.



THANKS FOR  
READING!

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