

# 52 First Dates



**A Plural Dating Game**  
By the Spindrift Crew

**i**

# 52 First Dates

**52 First Dates** is a rules-light tabletop roleplaying game for 4 or more players about going on 52 blind dates while plural.

*Well.* You probably won't play out 52 dates in one session (or even ever)! More likely you'll just play out a few, either a pre-arranged number or until the players agree they've enjoyed playing and are ready to stop.

## What You Need

Okay, you need to get the following together:

- At least three players; preferably four to six, and usually no more than eight
- Two decks of standard poker cards; they should have different backs
- One copy of the System Sheet
- One copy of the Opportunity Sheet
- One Date Sheet per player
- One Headmate Sheet per player
- One Game Reference Sheet per player
- Pencils and erasers
- *optional, but recommended* Extra paper for notetaking

## The Purpose of 52 First Dates

This game attempts to do four things at once. It's up to you, the players, to determine if it succeeds at any of those. The four goals are to be a game that:

1. Has multiple players playing the same character
2. Educates about plural systems
3. Functions as an interesting dating sim
4. Is actually fun to play

## Game Design Philosophy

Our take on indie game design is that of an ongoing conversation where a number of different voices weave in and out with their contributions that answer the question, “*What is a roleplaying game? What can a roleplaying game be?*”

All of our games are made with that in mind: this is our part in the conversation, right here, right now. We may have more to add later, but this is what we want to say now.

# Table of Contents

<b>What You Need</b> .....	1	<b>Part 2: Date Night</b> .....	52
A System Introduction .....	3	Who's Fronting? .....	52
Credits .....	4	Starting the Date .....	52
<b>Safety Tools</b> .....	6	Stood Up? .....	57
What are safety tools? .....	6	Turn Order .....	54
The toolkit .....	6	Playing as the Date .....	58
Before the Game Begins .....	7	Playing as the Collective .....	59
During the Game .....	8	Switching Fronters .....	61
After the Game .....	10	Playing as Opportunity .....	64
Named NPCs .....	68	Recurring NPCs .....	71
I Just Met You and This Song is Ableist ..	71	I Just Met You and This Song is Ableist ..	71
<b>More Than One: A Plural 101</b> .....	12	<b>Part 3: The Wrap-Up</b> .....	72
Terms .....	12	When the Date Ends .....	73
Causes .....	13	Date-Ending Events .....	73
Myths .....	13	Achieving Intimacy .....	73
What is it like? .....	15	A Second Date .....	74
Etiquette .....	18	Getting Ghosted .....	75
<b>A Plural Lexicon</b> .....	19	Aftercare .....	75
<b>Plural Resources</b> .....	25	Going on Another Date .....	76
<b>Rules of the Game</b> .....	26	A New Prospect .....	76
Glossary of Game Terms .....	26	The Second Date .....	76
Using the Cards .....	29	Going Steady .....	77
Playing a Card .....	30	Post-Game Discussion .....	78
Roles and Cards .....	33	Wait, Am I Plural? .....	79
<b>Part 1: The Set-Up</b> .....	37	<b>License</b> .....	80
Game Safely .....	37	<b>Colophon</b> .....	85
The Meaning of Intimacy .....	38	<b>Author's Postface</b> .....	84
Setting and Themes .....	39	<b>Handouts</b> .....	86
Creating the System .....	41	System Sheet .....	86
Gender and Sexuality .....	42	Game Reference Sheet .....	87
Neurodiversity, Race, and Disability ..	42	Headmate Sheet .....	87
Creating the Headmates .....	42	Opportunity Sheet .....	88
Determining Roles .....	44	Date Sheet .....	89
Creating the Prospect .....	45		
Setting the Scene .....	50		

Very few concepts in the game are *completely* new. For example, card-based games have long been a part of the hobby, to varying degrees of success. Romance/dating sim tabletop RPGs aren't as common, but they're out there – most notably by Emily Care Boss in her *Romance Trilogy*.

Games where many players run the same character are even more rare; and I don't know of any that address it from the standpoint of a plural, shared character. If you do, let me know!

But just as nobody invents all the words they speak, the magic isn't in the parts you use but how you assemble them – or even beyond that, in what you *actually* say with those words.<sup>1</sup>

Hopefully we'll be able to communicate our message to you as you play [52 First Dates!](#)

## A System Introduction

Like many tabletop roleplaying games, [52 First Dates](#) is a collaboration between a group of people. Unlike many, that group are all in the same body.

Hello! We're the Spindrift Crew!

This is a departure from the way we normally write TTRPGs, which is to try and maintain a consistent voice throughout. We're purposely doing things differently for [52 First Dates](#) because we think it's important for this game, and thematically sound.

Rather than interjecting comments into the flow of the text, we decided to use sidenotes in the gutters, each signed with an emoji so you know who's speaking.

This is who we are:

Cadera Spindrift 

Primary (co-)fronter and project coordinator; she/her

Dera 

Our self-described analytical headmate and game mechanics wonk; she/her

1. Dera totally wrote this section, she's so wordy 

Carline Stone 

Social justice druid and in-house sensitivity reader; will be your big gay auntie; she/her

### Aura

Flirty lesbian disaster; looks like our WoW character;  
she/her

### Valorie

Our generally quiet protector/warrior; sometimes  
Fusillade; she/her



Doesn't speak or write except in emojis; not literally a  
fox; fae/faer or he/him or it/its or they/them or /

## Credits

[52 First Dates](#) was created by Cadera Spindrift <sup>2</sup> as part of the Otherships Jam 3 hosted by Metaparadox.

The contents of the game are covered by the *Anti-Capitalist Attribution Cooperative License*, written by Takuma Okada]{.spin}; a copy of which can be found at the end of the rules.

Cover image from Wikimedia Commons, licensed under Creative Commons Attribution - Share-Alike 4.0 International (CC BY-SA 4.0).

All other photographs are courtesy of The Gender Spectrum Collection and are used under a Creative Commons Attribution - NonCommercial - NoDerivatives 4.0 International (CC BY-NC-ND 4.0) license.

*No Fascists* rule by Olivia Hill, licensed under Creative Commons Attribution - Share-Alike 4.0.

*More Than One: A Plural 101* by anonymous at MoreThanOne.info; used under a Creative Commons Attribution 4.0 International (CC BY 4.0) license. (Retrieved June 20, 2021.)

2. You might notice that there's a lot of the game manual that we didn't write ourselves – such as the TTRPG Safety Toolkit, More Than One, the definitions in the Lexicon, and the Anti-Capitalist Attribution Cooperative License. This wasn't to save time or to increase the page count, but because we think these are important topics, and we doubt we could do them justice ourselves. <sup>3</sup> 

3. see, I told you she's wordy! <sup>4</sup> 

4. Aura, you can't put a footnote on a footnote. <sup>5</sup> 

5. oh, yeah? just watch me! 

## No Fascists

If you're a fascist, you're not welcome to play this game. It's against the rules.<sup>6</sup>

If you're reading this and thinking, "You just call everyone you disagree with a fascist," then you're probably a fascist, or incapable of drawing inferences from context and acknowledging a dangerous political climate that causes the oppressed to be hyperbolic.

Don't play this game. Heal yourself. Grow. Learn. Watch some Mister Roger's Neighborhood or something.

The TTRPG Safety Toolkit is a resource co-curated by Kienna Shaw and Lauren Bryant-Monk. The TTRPG Safety Toolkit is a compilation of safety tools that have been designed by members of the tabletop roleplaying games community for use by players and GMs at the table. You can find it at [bit.ly/ttrpgsafetytoolkit](https://bit.ly/ttrpgsafetytoolkit). Specific items in the toolkit are credited as follows:

- *The TTRPG Safety Toolkit Quick Reference Guide* was created by Kienna Shaw and Lauren Bryant-Monk
- *Lines and Veils* were designed by Ron Edwards
- *The X card* was designed by John Stavropoulos
- *The O card* was designed by Kira Magrann
- *The N card* was designed by Mysty Vander and Adam Cleaver, based on the Support Flower by Taylor Stokes
- *The Script Change RPG Toolbox* was designed by Beau Jágr Sheldon
- *The Luxton Technique* was originally written by P.H.Lee and reposted by Beau Jágr Sheldon
- *The Open Door* was designed by Eirik Fatland
- *Stars and Wishes* was designed by Lu Quade

Definitions in the Lexicon are adapted from *Pluralpedia, the collaborative plurality dictionary*, and are used under a Creative Commons Attribution - Share-Alike 3.0 Unported license. (Retrieved 2021-06-20)

6. No, really, we mean it. This isn't for fascists. 



Honest, open, and empathic communication is essential to playing safely.

## Safety Tools

Playing the [52 First Dates](#) RPG should be enjoyable for everyone.

To help ensure that everyone has an enjoyable experience, we recommend the *TTRPG Safety Toolkit*, which we've included below. You should *not* play [52 First Dates](#) without using at least one such tool in your game.

### What are safety tools?

---

Sometimes games have content or situations where a player or GM may feel stressed out, unsafe, or otherwise not having fun. Safety tools are a way for players and GMs to communicate and check-in before, during, and after a game in order to make sure everyone is still having fun, and to provide the right support when needed.

Communication, trust, and care The key to safety tools is communication and trust. There needs to be open and respectful communication alongside a culture of trust for these to work.

As a GM, player, or organizer, you can create this culture by making it clear that the care and well-being of everyone at the table comes before the game or story. This can be done by actively listening to everyone, offering accommodations and safety tools, implementing actions when asked while not prying (nobody owes you their trauma as explanation), and actively checking in before, during, and after a game.

### The toolkit

---

Different safety tools work better for different people and games. Finding the ones that best suit the needs of everyone at the table is important, and should be facilitated through discussion at the start of every new game or new group.

This guide provides summaries of some safety tools and techniques (with the original designers' permission) to add to your own toolkit. This includes the [X-card system](#), the [Script Change RPG Toolbox](#), the [Luxton Technique](#), and more. Sources and links are provided at the end of this guide for the full original materials, and the toolkit is regularly updated with new tools.

## Before the Game Begins

### *Session 0*

Session 0s are a great way to begin communication, set expectations on the kind of story and play, and introduce and discuss what safety tools will be used at the table.

### *Lines and Veils*

[Lines and veils](#) are used to set boundaries on content in a game.

[Lines](#) are hard limits on content, things that the GM or the players don't want to engage in. Setting up a line means that content won't show up in the game at all.

[Veils](#) are soft limits, things that are ok "behind a curtain" or when they "cut-to-black." Setting up a veil means that the content might be in the game but not spotlighted or described in great detail.

[Lines and veils](#) can be adjusted as needed throughout the game.

### *Script Change Rating*

[Script Change](#) ratings are used to set tone and boundaries for your game. Using film ratings (or your own), you can outline what audience you're playing for (e.g. PG-13 vs R).

The [rating](#) also addresses what content players do want to see as well as what they don't want to see. Make sure to balance and respect everyone's do and don't wants.

[Ratings](#) and do-and-don't-want content can be adjusted as needed throughout the game.

### *Luxton Technique Discussion*

In the [Luxton Technique](#), have an open discussion between everyone at the table about potential trauma triggers. This is with the understanding that it's not possible to identify every single possible trigger or trauma,

and that there is no social pressure to go into details or individual justifications for a trigger.

## During the Game

### X, N, and O Cards

X, N, and O cards are check-in tools. They can be used by tapping physical cards, typing the letter in the chat function of the video conference software or virtual tabletop you are using, or using hand signals. Before the game begins, remind everyone that they are available and how to use them.

The X card can be used at any point if a participant is uncomfortable with the content happening in-game. When the X card is used by tapping the card or typing an “X” in the chat, the group can change, rewind, or skip the content.

The N card can be used at any point if a participant feels like they are headed towards an X. When the N card is used by tapping the card or typing an “N” in the chat, the group can change the content or have the scene “fade to black.”

The O card can be used at any point if a participant wants to continue with the content. When the O card is used by tapping the card or typing an “O” in the chat, the group is ok to continue with the content. They can also regularly be prompted by a “O?” asked out loud or in the chat to check-in if everyone is still ok.

## Script Change

The Script Change RPG Toolbox is a collection of tools that can be used to adjust play and content. They can be used by tapping physical cards, typing the letter in the chat function of the video conference software or virtual tabletop you are using, or using hand signals. Before the game begins, remind your players that they are available and how to use them.

Rewind  can be used when something has happened in play that makes a participant uncomfortable. When Rewind  is used by tapping the card, typing the shorthand in the chat, or stating it out loud (“I’d like to rewind...”), be clear about what content is being adjusted, rewind to a point before it happened, and play starts again.

**Fast Forward ►►** can be used when a participant would like to skip past uncomfortable content or to the next part of the story for pacing. When **Fast Forward ►►** is used by tapping the card, typing the shorthand in the chat, or stating it out loud (“I’d like to fast forward...”), skip forward to a new spot in the story that everyone agrees on.

**Pause ||** can be used when things are too intense, but you still want to continue playing the scene. When **Pause ||** is used by tapping the card, typing the shorthand in the chat, or stating it out loud (“I’d like to pause...”), you can take a break and/or discuss the content as needed. After the **Pause ||**, you can **Resume ►**, **Rewind ◀◀**, **Fast Forward ►►**.

**Resume ►** can be used when everyone is ready to continue play, often after adjusting or discussing content. When **Resume ►** is used by tapping the card, typing the shorthand in the chat, or stating it out loud (“Let’s resume...”), continue with play.

### *Luxton Technique*

With the **Luxton Technique**, when a participant comes across triggering content in play, they can choose to discuss it with the other people at the table.

The participant is given complete control over that content, expressed as a need or want for how play will continue. This can include in-game directions for plot and characters, as well as out of game needs such as breaks.

After the need and wants are expressed, everyone continues play to accomodate the requests.

### *Open Door*

The **Open Door** is the assurance that someone can leave or take a break from the game for their own safety and well-being without being judged. State this at the beginning and periodically throughout the game.

### *Breaks*

For games longer than 2 hours or games that have intense content, having a short built-in break is recommended to allow people to stay focused and process. Allow for discussion, bio breaks, or any other needs during this time.

## After the Game

### *Bleed*

Emotions and stress from the game can bleed over into post-game life. This can affect the enjoyment of the game, as well as out-of-game relationships between players and GM if not worked through.

Being open and honest about where the game begins and ends, and being conscious of which feelings belong to the player and which are just bleed, helps to mitigate the effects.

### *Aftercare*

Together as a group after the game, check-in with everyone to see how they are feeling. This is an open way for everyone to emotionally decompress, talk through, and process the events of the session in a safe environment.

Encourage everyone to practice their own forms of self-care and remind them that their mental health comes first.

### *Debriefing*

Debriefing as a group is a great way to reflect on the game, identify possible issues, highlight the fun things to continue, and work through potential bleed. Debriefing can happen right after the game or in the days following the stream.

### *Stars and Wishes*

**Stars and wishes** are used to reflect on the session and communicate feedback in a positive and forward-facing way. At the end of the game, go around and get everyone to state a star and wish.

**Stars** are things that the participants really enjoyed and loved about the game. This could include a particular moment of roleplay, an encounter created by the GM, or anything else that stuck out as something awesome during the game.

**Wishes** are things that the participants would like to see in future sessions. This could include particular interactions between characters, potential story moments and development, or anything else that could make the game even better in the future.



### ***Highlight Reel and Wrap Session***

Similar to [stars and wishes](#), Script Change has **Highlight Reel** and **Wrap Session**.

The **Highlight Reel** is used to reflect on the session and highlight moments participants enjoyed. At the end of the game, go around and get everyone to state highlight of the game for them. This could include a particular moment of roleplay, an encounter created by the GM, or anything else that stuck out as something awesome during the game.

The **Wrap Session** is an opportunity for the group to reflect on the session and discuss what could be improved going forward. At the end of the game, go around and open up discussion about the game. This could include content participants didn't feel comfortable calling pause or rewind at the time, or talking about emotional impacts and bleed.

There should be no social pressure to disclose the details or trauma to justify why someone felt uncomfortable or unsafe during the game, as long as the discussion moves towards how to address the issues going forward.

It's important to share what you enjoyed about a game, as well as what you'd like to see changed.

## More Than One: A Plural 101

The following section contains information about plurality that should be read and understood by the players before playing [52 First Dates](#). It's adapted from [MoreThanOne.info](#).

Plurality (or multiplicity) is the existence of multiple self-aware entities inside one physical brain.

You could think of a plural collective as a group of lifelong roommates, but with a body instead of an apartment.

It's a concept that fascinates many, the idea of always sharing your life with others, never being alone no matter where you go. Yet, for all that, there's a lack of understanding and a great deal of stigma surrounding plurality, and many plurals hide as a result.

### Terms

---

There are many terms related to plurality. These are only the most common ones.

Different plurals have different preferences when it comes to language. Treat this list just as a starting point.

**System** (or collective): The plural group that resides within a single brain.

**Fronting:** When an individual controls the collective's shared physical body, sometimes called the "front".

**Headspace:** An internal landscape shared by a collective, and often where people go when they are not at front.

**Singlet:** Someone who is not plural. One being in one brain.

**Switching:** When collective members exchange control over the front.

# Causes

---

It is not fully known what causes plurality, and it is likely there is not a single cause.

The clinical diagnoses of Dissociative Identity Disorder and Other Specified Dissociative Disorder are typically believed to originate from severe childhood trauma.

Outside clinical psychology, some plurals attribute their plurality to non-trauma causes. Some consider it a difference in their brain that they were born with. Others consider it a spiritual phenomenon.

There are even plurals who were not originally plural, but who became plural when their mental creations came to life, accidentally or intentionally.

There are also plural collectives who do not know their origin, who have mixed origins, or who do not see origin as relevant at all.<sup>7</sup>

There are differences in functioning between the various plural origin types. For example, trauma plurals tend to experience more issues with memory and numerous PTSD-related difficulties that many non-trauma plurals do not.

However, they all share the common thread of being more than one.

## Myths

---

### Myth: Plurality is ultra-rare.

The International Society for the Study of Trauma and Dissociation places the prevalence of DID at approximately 1 to 3% worldwide. This is in the same scope as autism or OCD. The number is only higher once you add in OSDD plurals and plurals who do not identify within clinical terms.

While plurals are certainly not a majority, it is highly likely you've encountered at least one over the course of your life without realizing it!

### Myth: Plurals are dangerous.<sup>8</sup>

This particular myth is likely due to Hollywood's many portrayals of DID plurals as violent axe-murderers. To say the least, don't believe everything you see on the big screen.

7. That latter describes us fairly well – see also the definition of “quoigenic” on page 13

8. Content warning: discussion of violence and suicide follows



You can't tell if someone's plural just by looking at them. Is this one person or six?

page

According to [page a statement released by the ISSTD](#), recent research finds no correlation between having DID and committing crimes. Those with DID are much more likely to be the victims of violent crime than the perpetrators.

Sadly, most violence done by DID plurals is towards themselves. Over 70% of those with DID have attempted suicide at least once, due to (among other things) the weight of past trauma, comorbid health issues, lack of access to competent and compassionate healthcare, and frequent retraumatization from social stigma and ignorance.

There are no statistics released for plurals outside the clinical scope, but it is safe to say that they are unlikely to be violent either, no more than any other marginalized group.

### **Myth: Plurals are mentally ill and need to merge to become healthy.**

While it was once commonly believed in psychiatry that plurality was inherently disordered, modern treatment guidelines now acknowledge that it is possible to live successfully and happily as a plural. Informed therapy for DID now focuses more upon resolving past trauma and teaching collectives to work together, with integration (the formal term for merging) optional.

Even after learning cooperation and working through past trauma, some plurals still find being plural difficult and opt for integration. Others can't even fathom the thought, and view the concept with great uneasiness. Still others may partially integrate, while others may attempt integration, only to find that singleness either isn't possible for them or only makes things more difficult.

Just as with everything else, integration is personal for every plural. The decision to integrate or to remain plural can only be made by them, and them alone.

### **Myth: Plurality is all made-up.**

Brain imaging studies have been conducted on DID plurals that have shown significant differences between collective members, differences that were not present in trained actors who were pretending to have DID.

There have been no such studies done on non-clinical plurality yet, but interest has been growing in the field.

### **Myth: Plurality is a miserable state of being / a gift with no downsides.**

Plurality is neither inherently better or worse than singleness (one entity in one body). Some plurals are happy being plural, some are unhappy, and others are in-between.

Never being alone can be a blessing. It can also be a curse. You can be super close to your roommates, or you might fight a lot, or you might just get along. And sometimes you can have things going on that make having roommates easier or harder. Even the best of friends fight sometimes.

All of this is true for plural collectives as well. It can be challenging to make sure every member is heard and taken care of. It can also be rewarding, when everyone supports each other to achieve things they couldn't alone.

## **What is it like?**

---

There are many ways to be plural, and many dimensions to living as plural.

This page only barely scratches the surface, and is not representative of all plurals. Don't be surprised if you meet a collective who hasn't been described here!

Just as with any other group of people, members within plural collectives vary in how and how well they get along with each other. Some coexist happily while others fight, but in all cases, they must learn how to communicate, compromise, and cooperate amongst themselves. On top of the basics are various unique challenges related to sharing a body, such

as managing outside time and relationships as a group. It is an experience with both its challenges and rewards.

## Identity

Plural collectives vary greatly in how separate their members are. A collective might see themselves as one being made of many facets, or many people cohabiting one head, or even somewhere in-between. Members may also vary greatly in how different their personalities are: there are collectives where the members are extremely similar in terms of beliefs and behaviors, and others where the members are as different as any group of people picked at random off the streets.

The subjective identities and self-images of collective members might not match their body. There are members who may be internally younger or older than their body's age, members who are of different genders, and even nonhuman members.<sup>9</sup>

## Communication

Communication between members is crucial to a collective's functioning. Establishing internal communication, in fact, is a major part of DID therapy.

Some collectives are able to communicate with each other relatively easily, simply by thinking what they want to say at each other, like internal telepathy. In many cases, they are able to send raw thoughts and feelings to each other in addition to words, making communication somewhat easier (but not infallible).

There are some collectives who cannot communicate mentally at all, and instead communicate by leaving each other notes, keeping schedules and to-do lists, and writing in journals.

There are many collectives who fall somewhere in the middle, being only able to communicate through vague impressions. There are also cases where some members of a collective will be able to communicate easily, while others will have much more difficulty.<sup>10</sup>

Even in collectives who can communicate reliably, communication can be disrupted by life stress, improper medication, or other factors, and so many groups have contingency measures for if this happens.

## Headspace

Internal worlds vary greatly in terms of scope and function. Some headspaces are extremely simple, being nothing more than a single room or field where people can talk. Others are more elaborate: small villages, great mansions, sprawling forests. Still others are as complex as any fantasy writer's paracosm.

Some collectives do not have internal worlds at all. Instead, when someone is not actively fronting, they sit in the “backseat” or fall asleep.

## Switching

Plural collectives vary in both the amount of switching they do, and the measure of control they have over it.

There are some collectives who never, or almost never switch. There is one member who stays at front, while the others stay in the headspace.

There are some collectives who switch constantly, handling their physical life in shifts of hours, days, or even weeks. Certain members may have specific jobs: for example, one member may attend school or work, while another handles chores at home, while another steps in only to handle dangerous situations.

For those groups who switch, there is a spectrum in terms of how much control groups have over their switching. Some may be able to switch almost at will, while others have almost no control. Many fall in between: switching can be controlled for the most part, but there are still conditions that will cause members to either involuntarily swap or get “stuck.”<sup>11</sup> As with communication, both establishing a greater degree of control over switching and finding ways to manage involuntary switches are major parts of DID therapy.

## Governance

There are many ways by which collectives govern themselves, laying down rules for everything from how to interact with people outside, to how to take care of their body, to how to treat each other.

Some collectives, especially smaller ones, are extremely informal about their governance. Like a group of roommates, they decide on some basic guidelines and ask each other when if in doubt.

<sup>11</sup>. This is a pretty good description of how we switch, although as a median system our transitions are pretty gradual and it usually takes us a while to notice that we've actually switched fronters! 

Some collectives have a single individual, or group of individuals who are trusted to handle everything related to a collective's outer life. Others might have everyone vote on bigger decisions. Some expand this further, creating internal parliaments, and writing up formal charters.

Very few collectives run themselves without any rules at all — some degree of order, even if it's as simple as a shared agreement to harm none outside or inside, is vital to successfully living together.

## Etiquette

---

Every system has their own preferences on how they would like to be treated, but the following tend to be common rules of thumb.

Do not ask if they are dangerous. Hollywood is not a reliable source of information.

Don't ask to meet the "real" person. Everyone in a plural collective is real.<sup>12</sup>

Don't assume that members of the collective have the same opinions, preferences, etc.

Do not out a collective without their permission, even if you think the person you are outing them to would be understanding.

Do not push them into therapy or medication against their will. If they haven't expressed any interest in integration, don't broach the topic with them. (Likewise, if they have decided to pursue care of their own volition, don't push them out of it.)

Do not pry into their trauma history, if applicable. (This includes asking if they have one.)

Remember that a plural collective is a group of beings. Many appreciate it greatly when outsiders refer to individual members with their individual names and pronouns. (After all, it's awkward to refer to someone by their sibling's name.)

If you're not familiar with them as individuals, many plurals will have some preference on how to refer to them as a collective: usually with plural "they/them," and with their group name. (You might think of this as referring to someone by their surname/family name.)

12. A "friend" tried to convince me I'd be happier without those "extra voices" in my head, and suggested therapy to get rid of them. They didn't really understand that by any reasonable definition, I'm an "extra voice" in Cadera's head ... and so they were talking about getting rid of me :p 

If in doubt, ask what they prefer, and follow their lead.

Essentially: respect their right to privacy and self-determination. Unless they've identified themselves otherwise, think of them as a group of roommates rather than as one person with multiple personalities. Or a troupe putting on a show of singleness in order to make ends meet. Being invited backstage is a great act of trust — don't break it.

## A Plural Lexicon

These are important terms about plural systems that you may need to understand in order to fully understand the game. These definitions are adapted from Pluralpedia, the collaborative plurality dictionary. As always, our own notes are included in the footnotes, marked by our identifying emoji (page 3).

### Blending

Blending is when the boundary between headmates becomes blurred, and it can be hard to tell them apart, or even who is present. This can happen to the active fronters, or to anyone else who is co-conscious at the time. <sup>13</sup>

### Blurian

Blurian refers to easier or complete memory sharing, having a lack of significant amnesic barriers. Blurian is usually paired up with the terms median or multiple, in contrast to partitionary, to indicate both the distinction of system members and memory sharing. <sup>14</sup>

### Co-Conscious

Co-conscious (also called “co-aware”) refers to when multiple headmates are active at once. This is distinct from co-fronting in that these headmates aren’t necessarily fronting, they may be in headspace or otherwise experiencing the outside world such as through internal communication.

### Co-Fronting

Co-fronting is when two or more headmates are fronting. This can result in them having to coordinate actions, or for their personalities to blend together.

### Core

The core is a headmate with a direct connection to the body’s pre-plural self. Not every system has one, and not every system had a point at which they were not plural. The core often inherits the personality, identity, and/or memories of the pre-plural self.

13. Our own median system does this a lot; part of why we didn’t recognize ourselves as a system was because we blend from one to the other and don’t even notice that our fronter has changed. 

14. For game purposes, we assume the protagonist System to be blurian. 



These are just a handful of the terms used by plural people to describe our experiences. Different systems, or even different members of the same systems, might use different terminology.

### **Endogenic**

Endogenic is an umbrella term that refers to all systems that are not completely traumagenic in origin, it encompasses many experiences. It is often seen as the opposite to the pathologized views of plurality, although can exist in harmony, even within the same system.

### **Fronting**

Fronting is an activity performed by one or more headmates, where they take control of the body and handle daily activities and communication. This can often include allowing other headmates to speak via internal communication.

### **Frontstuck**

A headmate is frontstuck when they are in front and unable to leave. More than one headmate may be stuck at once.

### **Front Trigger**

Front triggers are the people, places, things, ideas, and scenarios that may cause a system member to front or be drawn near the front. These can be both negative and positive.

### **Forced Fronting**

Forced fronting is when one headmate takes front against the will of others in the system. This is not the same as frontstuck (c.f.) as the headmate is not unable to leave front; they simply don't want to.

### **Headmate**

A headmate is a singular person or entity in a plural system or collective. They can be clearly separated (like in DID or OSDD-1b, called a multiple or partitionary system) or more blurry and fluid (like in median or OSDD-1a).

## Headspace

A headspace (also known as inner world or wonderland) is a place that members of a system can visit or inhabit, where they can talk to other headmates. Not every system has one, but many do. It is also not unique to systems. Singlets may have a headspace as well.<sup>15</sup>

## Host

A host is the headmate who is most active, most responsible for day-to-day activities, or otherwise is fronting most often. Not all systems have hosts, and some may have a rotating team for the role.

## Introject

Introjects are headmates who have an original source that their personality, identity, and memories may be based partially or fully on. They can join a system for any number of reasons: having similar traumas to an individual, seeing strengths in the individual that the collective would benefit from, etc.

The term can be considered medical terminology and as such may not be used by every system.

## Little

A little is a headmate that behaves or otherwise feels like they are a young age. This often approximately caps at age twelve, but may vary personally between systems based on their body's age.<sup>16</sup>

## Main

The main is a headmate who is considered by the rest of the system to be one the main or central influences on the system.<sup>17</sup> This doesn't necessarily mean they front often. A main can be a leader, teacher, or another authoritative figure that has an influence over the system. They may also be someone that others draw energy from.

## Masked

A masked system is one that acts or is covert. It is difficult to distinguish the fronters of a masked system unless they explicitly tell you because of the "mask".

## Median

A median system (also called midcontinuum) is a system where members are not as distinct or separate from each other.<sup>18</sup> It can be considered being somewhere between multiple and singlet.

Some are dependent on a single individual, or the dependence can be mutual in that there is no central individual. Some median systems feel more blurred between themselves. Others may also be based around a shared identity or kin.

15. We don't have a headspace. We tried making one as a pirate ship, but that didn't work out. 

16. We decided that having headmates who are littles actively participate in a dating sim game was ... not a great idea. So if the System has any littles in it, we consider them "offscreen" during the game. 

17. Spiny was our main before but we feel more comfortable now with shared responsibility 

18. This is what we are! a median system 

Median is often used as opposed to multiple, where members in a multiple system are distinct.

### Memory Sharing

Memory sharing is a system function whereby headmates can share their own memories with others in the same system. This may happen automatically or may require deliberate action by headmates. Not all systems have memory sharing and those that do may have it to varying degrees.<sup>19</sup>

### Mixed Origin

Mixed origin refers to a system that has multiple different system origins. This could be because their system formed from a combination of factors, or that not all of their headmates are of the same origin.

### Multiple

A multiple system is the state of being more than one entity in one physical body where the identities of headmates are more distinct. The term is sometimes used as opposed to median, where distinction between system members is less distinct than with a multiple system.

### Parogenetic

Parogenetic refers to systems or headmates that were created using thought-based or metaphysical means, usually deliberately. Tulpamancy (c.f.) is a related concept, but the term is avoided by some systems due to its origins or other reasons.

### Partitionary

A partitionary system is one where the divisions between headmates are particularly solidly defined. This may include other attributes, like lack of memory sharing, lack of internal communication, or lack of co-consciousness and resulting time loss.

Systems may become more or less partitionary over time. It is also possible for different headmates to have different levels of partitioning from the rest of the system or subsystem.<sup>20</sup>

### Persecutor

A persecutor is a headmate who acts harmfully towards other system members, the body, or to others. This is usually out of a misguided attempt to protect the system. Persecutors often hold internalized trauma and act in reaction to it, and the harm they cause may be unintentional. This can include aligning with abusers, engaging in self-harm or suicidal behaviors, abusing drugs, lashing out, etc.<sup>21</sup>

## Plurality

Plurality is the state of having multiple headmates collectively sharing a single body. Plural experiences are extremely diverse. Systems may be spiritual in nature or secular, median or partitionary, small systems or ones with thousands of headmates.

## Pluralphobe

A pluralphobe is someone, typically a singlet, who actively seeks to remove systems and open plurality from their lives, for any number of reasons.

## Protector

A protector is a headmate whose role is to protect other members of the system from external harm, traumatic memories, harmful members of the system, or other threats.<sup>22</sup>

## Quoigenic

Quoigenic is an origin term that means the user does not want to share their origins, does not think it's relevant, or thinks it's the wrong question to ask. It's derived from the French word "quoi", which approximately means "what".

## Role<sup>23</sup>

A role is the position a member takes within their system. This can be something with a specific focus such as a protector or a gatekeeper, or more of a general purpose such as a primary fronter.

## Singlet

Singlet refers to a person who isn't plural, or in other words doesn't share their body with anyone else. It's not a binary distinction, as people may be questioning being plural, and median can be viewed as a continuum with singlet at one end.

## Switching

Switching is when the current fronter(s) of the system changes. This can vary between something that happens constantly, or by accident, to something that requires much effort or happens only once a day or once a week. The experience of what switching is like also varies between systems. Switching can also take varying amounts of time, which can sometimes result in blend states in the in-between time.

22. Valorie is a protector in our system. 

23. This isn't a "role" in the way we use the term in the game. 

## System

A system is the collection of people and entities, often called headmates, that share a single physical plural body. The experiences of plural systems are very diverse, and every system is different.

23

Systems often have a dedicated name, separate from the body's or members' names. It's common for systems to have names that are more like titles than given names, such as being named after flowers, or cosmic themes, with adjectives applied.<sup>24</sup>

### System Exclusionist<sup>25</sup>

A system exclusionist is an individual or system that holds strict beliefs about plurality and enforces those ideas on others, often in relation to causation. 'Sysmed' or 'sysmedicalist' is a synonym that refers in particular to systems that apply outdated and misapplied medical ideas about plurality.

### Traumagenic

Traumagenic refers to a system whose creation/origin is the result of one or more traumatic events. Often, these systems have lingering trauma, and may fall under a diagnosis like DID or OSDD-1.

### Tulpamancy

Tulpamancy is the art of purposefully creating headmates through various techniques. A headmate created in this way is called a "tulpa". A tulpamancer is a practitioner of tulpmancy. Parogenetic (c.f.) is a related concept, but the term may be avoided by some systems in favor of tulpmancy/tulpagenic or tuplamancy/tuplagnenic.

24. Our system name is "The Spindrift Crew". 

25. Don't be one of these. They suck. 



## Plural Resources

A number of resources on plurality are linked on the More Than One site. Those links, and other useful resources, are presented here for easy reference.

You're encouraged to learn more about plurality by following these links.

- [Countering DID Myths](#) by Sarah K. Reece
- [Does it work?](#) by Vickis
- [Healthy Multiplicity](#), an extensive selves-help resource for plurality
- [How do I know I'm multiple?](#) by Sarah K. Reece
- [How to Write Multi](#) by LB Lee
- [I am Mr. Robot](#) by pluraldoxa
- [I am not Sarah and Love](#) by Sarah K. Reece
- [MPD For You and Me](#) by LB Lee
- [MoreThanOne.Info](#) by anonymous
- [Non-Binary Plural: Language/Concepts for OSDD and Median Experience](#) by cedars
- [Plural Dictionary](#) by Mala
- [Our Plural Experience](#) by Yavari of Sylvans
- [Plural Etiquette Questionnaire](#) by Hungry Ghosts
- [Plurality Playbook](#) by Freyas and Irenes
- [Plurality Resource](#) by Eclectic Tech
- [Pluralpedia, the collaborative plurality dictionary, a wiki](#)
- [The power of naming](#) by Vickis
- [Quick'n'Dirty Plural History](#) by LB Lee
- [Rules of Engagement](#) by Em, Hess, and Kerry of Sylvans

# Rules of the Game

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.

## Glossary of Game Terms

---

Before we dive into game mechanics, here are a number of key terms that are used throughout the game rules.<sup>26</sup>

### Player

This means what you think it means – one of you who are reading this and, hopefully, playing the game at some point. There are no gamemasters in this game, only players.

### The System

A fictional character created by all the players and played jointly between all of them. This character is a plural system, and has been set up on a date by a friend.

### Headmates

One of the members of the System's plural system. While there are as many headmates as there are players, a headmate is *not* tied to one player as "their" character.

### Date Night

This is the actual event of the blind date between the System and the Date character. It doesn't have to take place at night; you can have it happen at any time.

When Date Night occurs, the Prospect character is created (or carries over from a previous date), and the roles are assigned.

### The Prospect

For any given Date Night, this is the fictional character the System has been set up with for a blind date. The Prospect has their own desires and personality, separate from those of the System.

### Roles

For Date Night, there are three roles: The System, The Date, and Opportunity. These change between dates, and may change during a date as well. Roles are determined randomly at the start of Date Night.

<sup>26</sup>. These are organized in conceptual order, rather than alphabetical. 

## The Collective <sup>27 28</sup>

The player or players (for a game with 4+ players) who are actively controlling the System character by playing cards. With more than one Collective player, they alternate turns. The Collective roleplay the System character as whichever Headmate is fronting at the time, which can change during Date Night.

## The Date <sup>29</sup>

The player who is currently controlling the fictional actions of the Prospect character, playing their cards to help describe how the Prospect acts toward, and reacts to, the System character.

## Opportunity <sup>30</sup>

The player who is controlling “the rest of the world”, and introducing elements into the fictional Date Night to complicate the potential love connection between the System character and the Date character.

## The Date’s Deck

The deck of cards from which both the Date and Opportunity draw their cards.

## The System’s Deck

The deck of cards from which all Collective players draw their cards. It’s a good idea to get a System Deck with a different card back than the Date Deck, as the two will get mixed together frequently.

## The Status Stacks

A row of three cards, situated between the players, upon which they play their cards. Only the top card matters, so the Status Stacks don’t need to be laid out like solitaire game – just as three distinct piles.

## Opportunity Event

When Opportunity plays a card on another player’s just-played card, Opportunity gets to narrate an event that cancels out whatever the player’s character was attempting to do or say. The other player can attempt to respond to this by play an extra card from their hand, but if they can’t, the event stays in play until another card is played to that stack.

## Named NPC

The events triggered by a face card – a Jack, Queen, or King – played by Opportunity create a non-player character (NPC) with a name and description. Opportunity can roleplay as this NPC as long as the face card is still in play.

27. This makes us sound like the Borg :p 

28. And that’s a problem, how? 

29. It became really difficult to keep all the definitions of “date” separate, which is why we went with “Prospect” for the date character 

30. At one point during the game development, this was known as the “Outside Interference.” 

## End of the Date

When all of the cards on the Status Stack show the same suit or the same rank, it's time to wrap up that Date Night. The cards determine if the System and the Prospect share an intimate moment, want to date again, both, or neither.

### Achieving Intimacy 31 32 33

One of the two main outcomes of Date Night. “Intimacy” is a deliberately broad term, allowing this to include everything from physical sex to a long night talking about feelings, at the option of the players.

### Getting a Second Date

The other main outcome of Date Night. The Prospect character is willing to see the System again, and the players collectively can decide if they'd like to do that, or go on a date with someone else.

### Aftercare

This is another broad term, adapted from the TTRPG Safety Toolkit. It's a recognition that even dating vicariously through a fictional character can stir up emotions, and players may need time to process those.

31. Bow chicka wow wow 

32. Real mature, Aura. 

33. :p 



## Using the Cards

You need to have two decks of cards to play [52 First Dates](#).

One deck is called the *Date's Deck* and is shared between the players in the roles of the Date and Opportunity.

The other deck is called the *System's Deck* and is shared between players in the role of the System.

At the beginning of each Date Night, shuffle each deck and then lay out a row of three cards on the table, from the top of the Date's Deck. These are known as the *Date Status stacks*. During the course of the date, you'll play cards from your hand onto one of the stacks. <sup>34</sup>

### Your Hand

Each player, no matter which role they're playing, has a hand of five cards. The hands of the Date and Opportunity are drawn from the top of the Date's Deck, while the other players' hands are drawn from the System's Deck.

After you play a card, draw another card from the appropriate deck.

### Matching Cards

Two cards **match suits** if their suits are the same – such as clubs or diamonds.

These cards match suits:



Instead of dice like many tabletop roleplaying games, 52 First Dates uses playing cards.

<sup>34</sup>. The two decks will end up mixed together, which is why we recommend that you use two decks with different backs – it's easier to sort out after the date! 



You play cards onto the three Date Status stacks and describe what your character is saying or doing.

Two cards *match colors* if their suits are the same color – black or red.

clubs Clubs and spades are black suits, and diamonds and hearts are red suits.

These cards match colors:



Two cards *match ranks* if their ranks are the same number or word, such as Ace, 2, or Queen.

These cards match ranks:



These cards don't match each other at all:



## Choosing a Player

When you need to choose a player, such determining which role someone will play in a date, all players turn over a card from the top of Date's Deck. The player with the highest-ranked card is the one chosen.

To break a tie, players tied for the highest rank card draw a second card from the top of System's Deck.

## Playing a Card

When it's your turn, you can *play* a card by laying it on one of the three Status Stacks.

Playing a card is tied to dialogue or action taken by the character you're playing – be it the System character or the Prospect character. You can describe what your character says and does and then play a card, or you can play the card first and then declare what happened.

The suit of each card determines the current mood your character. Each suit can be played in generally positive way, such as being *direct or clear*, or a less positive way such as being *blunt and tactless*.

The moods associated with each suit are shown in the following table.<sup>35</sup>

Suit	Mood
♠ Spades	Clever and witty, or Mocking and hurtful
♥ Hearts	Earnest and heartfelt, or Thoughtless and inconsiderate
♣ Clubs	Direct and clear, or Blunt and tactless
♦ Diamonds	Flirty and coy, or Evasive and guarded

You don't have to announce the exact mood you're using when you play the card, but should try to make it clear in the words you use or the way you describe the character's actions.

If you don't have a card of the given suit to play, then you can't take an action base on that mood.<sup>36</sup> For example, if the player in the Date role has no ♦ Diamonds cards in their hand, then the Date character can't act in a *flirty and coy, or evasive and guarded* manner.

## You Must Play If You Can

If you're the Date or the Collective and you have at least one card you can play from your hand, you must play one of those cards on your turn.<sup>37 38</sup>

If you're Opportunity, you aren't required to play cards when you have the option to do so.

## At a Loss for Words

If you're the Date or the Collective and you *can't* legally play any cards from your hand onto the current stack, then your character is **at a loss for words**. You can describe how that character is taken aback.

If you're Opportunity and *another player* is at a loss for words, then you can immediately play a card from your hand on any of the cards on the Date Status stack – not just the card most recently played.

35. Try this as a mnemonic:  
Spades: sharp-witted  
Hearts: passionate  
Clubs: blunt  
Diamonds: sparkling 

36. *Tip!* You might want to choose the mood before you decide what to say, based on the cards in your hand. 

37. This could mean you might end the date even if you don't want to. 

38. That's how dating goes sometimes ... sigh 

## Opportunity

When you're playing Opportunity, you don't have a turn in the turn order – you can play one of your cards any time the rank on that card matches the last card played by another player.

Instead of describing what one of the characters says, you describe an event that happens to the two characters, throwing their date into uncertain territory.

The type of event is based on the rank of the card you play, but you can decide the details of the event as you please.

## Responding to Opportunity

If you're the Date or the Collective and the player in the role of Opportunity plays a card on a card you just played, you have the option to play a card in response, following your normal rules playing cards.

When that happens, you also get to describe how your character reacted to the event in a way that minimized the problem.

You *aren't required* to play a card in response to an Opportunity Event; if you don't wish to, even if you have a card you *could* play, tell the other players that you pass.

## Persistence of Opportunity Events

Once an Opportunity Event card has been played and not successfully responded to, the Opportunity player turns the Status Stack sideways. While it doesn't interrupt later card plays, the event is ongoing as long as the Stack is still sideways.

When another card is played on that Stack, the event ends, and the player who played that card can describe how the situation changed. For example, if the event is that a co-worker – a named NPC – appeared and started talking to the System character in the middle of Date Night, playing a card on that stack could indicate that the System and Date managed to slip away from the chatty Cathy.

## Drawing New Cards

Normally, you get to draw a new card after you play one. However, if Opportunity plays a card, neither you nor Opportunity draw a replacement card until after you've either responded or passed on responding.

## Ending a Date

After someone plays a card onto one of the Status Stacks, they should check to see if a date-ending condition has happened – either all of the suits **on the stack match**, or **all of the ranks match**.

When that happens, the date moves to the resolution phase.

These are examples of Status Stacks that end the date:



## Roles and Cards

---

Each role has different rules for drawing and playing cards.

## The Collective

If you're one of the Collective players, you draw your cards from the *System's Deck*. You can play a given card on a Status Stack only if the card *matches* either the suit or rank of the top card on that stack.

You play one card per turn, when your turn comes up in the turn order. In games with more than three players, at least two players will share the System role, and you alternate turns.

For example, if the Status Stacks look like this ...



... and you have these cards in your hand...



...you could play your cards on these stacks:<sup>39</sup>

	10	3	J
10	yes (rank matches)	no	no
3	no	yes (rank matches)	no
4	no	no	no
5	no	no	yes (suit matches)
J	yes (suit matches)	yes (suit matches)	yes (rank matches)

39. You can't play the 5 of clubs at all, since it doesn't match either the suit or the rank of a stack. ↗

## The Date

If you're the Date, you draw your cards from the *Date's Deck*. You can play a given card on a Status Stack only if the card *does not* match the suit or rank of the top card on that stack. This is the opposite of the rules for the Collective role.

You play one card per turn, when your turn comes up in the turn order. In games with more than three players, you will be taking turns more frequently than the players in the System role.

For example, if the Status Stacks look like this ...



... and you have these cards in your hand...



...you could play your cards on these stacks:<sup>40</sup>

	10	3	J
10	no (rank matches)	yes	yes
3	yes	no (rank matches)	yes
4	yes	yes	yes
5	yes	yes	no (suit matches)
J	no (suit matches)	no (suit matches)	no (rank matches)

40. You can't play the J♦ at all, because it matches either the suit or the rank of the card on each stack. ↗

## Opportunity

If you're Opportunity, you draw your cards from the *Date's Deck*. You can play a given card on a Status Stack only if the card's **rank matches the last card played**.

You can play a card **immediately after any other player** plays a card to a stack. When you do, instead of providing dialog for a character, you introduce a complication into the scenario determined by the card you played.

For example, if the Status Stacks look like this, with the last-played card shown in red ...



... and you have these cards in your hand...



...you could play your cards on these stacks:<sup>41</sup>

10	10	3	J
10	no	no	no
3	no	yes (rank matches)	no
4	no	no	no
5	no	no	no
J	no	no	no

41. It's entirely likely that you can't play a card every time you potentially could – that's by design. Opportunity has more chances to play cards than the other roles, but might not always be able to play each time. 



## Part 1: The Set-Up

Now that you know how the cards work, we're going to tell you how the game is set up. <sup>42</sup>

Before the first Date Night, you have to do the following:

- Go over basic safety procedures
- Decide on the setting and themes of the game
- Create the System
- Create the Headmates

Before *each* Date Night, including the first, you need to:

- Create the Prospect
- Assign Roles
- Set the Scene

## Game Safely

Dating can be an emotional rollercoaster for most of us <sup>43</sup>, and when dealing with issues of attraction, gender, sexuality, and desire, those emotions might come to the surface just by playing a roleplaying game.

For that reason, we strongly recommend that you use some of the tools in the TTRPG Safety Toolkit, which starts on page 6.

**Lines and Veils** (see page 0) are the first place to start, by defining which things you don't want to see at all in [52 First Dates](#), and which things you're okay with occurring – but only off-screen.

Nobody wants to have a panic attack just from playing a roleplaying game.

<sup>42</sup>. “the set-up” has a double meaning, see, because not only is this section about preparing the game, but the whole conceit of the game is that it’s a blind date that you were *set up* on 

<sup>43</sup>. even those of us already in an ongoing relationship! 



“Intimacy” might just mean spending quality time with someone you like.

Some specific examples that you might consider for lines or veils include:

- Sexual banter and innuendo
- References to explicit sex acts
- Queerphobia of any kind, including as outside interference
- Other forms of bigotry and oppression, such as ableism or racism
- Abusive relationships, either past or present
- Infidelity
- BDSM, kink, and fetishes
- “Negging” and other insults

The **Script Change Ratings** (page 7) tool lets you rate the game in the same way movies, television shows, or comic books are rated. You can use those to decide when to fast forward, rewind, pause, or resume the date.

(Most people in the United States are familiar with MPAA movie ratings, but they’re a very coarse tool when looking at tabletop roleplaying scenarios. (Many of the ratings rely on determining whether a parent should be present, how is that supposed to work here?)<sup>44</sup> The television content advisory system isn’t much better, parsing out “four uses of at least two expletives” in a way that’s unworkable for gaming and concerning itself with visual imagery.)

44. Oh, I should add that [52 First Dates](#) is not a game intended for small children. Our assumption is that all participants are adults 

One of the most widespread safety tools in the tabletop RPG hobby is the **X Card** () that players can use to signal when they need something to stop. We also recommend the use of the **N and O cards** as well, to stave off problems before they become an issue.

## The Meaning of Intimacy

One of the two primary outcomes in [52 First Dates](#) – and one of the presumed goals of the protagonist System – is to become intimate with another person.

The word “intimacy” was specifically chosen instead of the more crass “get laid” not just because it sounds more high-falutin’, but also because it’s *not* true that most people going on dates want sex.

It *is* fair to say that for the most part, people going on dates are hoping to find someone with whom they feel enough of a connection that they can let down their normal barriers and share who they are and what matters to them.

That’s what we’re labeling *intimacy* here.

It could be any of these, or more: <sup>45</sup>

- A wild night of kinky sex
- Opening up about a deep-seated trauma in your past
- Taking the Prospect home to meet your family
- Staying up late talking about everything and anything
- Binge-watching your favorite television show together
- Telling your Prospect about being a System

When you have the pre-game discussion about safety, especially lines and veils, be sure to ask what kinds of intimacy the players are okay with exploring, and which types they’d rather avoid.

The assumption in [52 First Dates](#) is that Date Night ends long *before* any actual intimacy occurs – we’re not expecting groups to play out either sex scenes or deep conversations until dawn. But you might want to either pull the veil a little sooner, or drop a line and not cross it, based on some types of intimacy that might arise.

## Setting and Themes

---

[52 First Dates](#) is a game about people. Plural people, singlet people, and the random people we bump into on a date.

It’s not a game about dragons, dungeons, wars, stars, lasers, spells, or anything else like that.

At least ... it doesn’t have to be.

Our default assumption is that [52 First Dates](#) represents a contemporary Western setting, somewhere in the first few decades of the 21st Century. The System character and the Prospect live in a relatively cosmopolitan city where queerness is accepted and celebrated, and where inroads are being made against ableism and pluraphobia but aren’t quite there yet.

<sup>45</sup>. Or playing a roleplaying game together! <sup>46</sup> 

<sup>46</sup>. only you would find that “intimate”, Dera! 



“Let’s just meet over coffee?”

The two characters were set up on an arranged date by a mutual friend who, while not knowing the System is plural, has a basic understanding of the persona that they and the Prospect present to the world.

You don’t have to play it that way, though.

If your group agrees, you could change the setting. Maybe this isn’t in 2021, but is set in a future resembling *Star Trek*’s 23rd and 24th Centuries. Or a darker, *Bladerunner*-style future. Post-apocalypse mutated animals? Anime-infused cyberpunk? Not actually the future, but *a long time ago, in galaxy far, far away...?*

Or maybe there *are* swords and sorcery. The characters could be meeting in a bar in Waterdeep, got hooked up in Bright Moon between fights against the Horde, or are graduates of rival magical academies (run by transphobes), set up by a mutual friend.

Maybe the friend isn’t even a friend. A dating site serves the same role; or an all-powerful computer in a grim cyberfuture, or an oracle in the mythic past.

You *certainly* don’t have to place your game in North America, I hope that goes without saying – but I would be remiss if I didn’t remind you that haphazardly choosing non-white cultures for “play” in games is rather, uh, colonialist.<sup>47</sup>

That said, it’s also okay to stick to the default. It’s easier and more comfortable if you aren’t trying to figure out what the high elf view of gender might be, or whether Trills are inherently plural<sup>48 49 50 51</sup>, or what-have-you.

47. you can totally tell that Carline wrote this section ... well, I can at least 🌹

48. I mean, Trills kind of are plural. ✨

49. ... 🌹

50. I HAPPEN TO HAVE STRONG OPINIONS ABOUT TRILLS, OKAY?



51. ... 🌹



In addition to the setting, you can add on themes to the game, which usually means there's something that one or more of you want to focus on with the characters. Some possible themes include:

- Queer liberation
- A simple study date at college
- Healing after a bad relationship
- Date Night gets caught up in an unrelated heist movie and goes horribly wrong
- A sweet and tender night out
- Capitalism ruins everything

I'm not going to give you much more of a list than that, because I don't want to restrict your own creativity. [52 First Dates](#) may have been created by us, but it's *your* game to play as you wish!

The important thing is communication amongst the players. Be open and honest about what you think you might enjoy, what you're willing to try, and what you absolutely don't want to happen. Use the heck out of the safety tools (see page 0). Be willing to experiment, but don't forget to take care of yourselves.

Most of all, go have fun!

## Creating the System

Loreum ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.

1. Name
2. apparent gender
3. Appearance -> one per player

Everyone gets in a say in the System character.

#### 4. Pronouns?

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.

### System Assumptions

- “Stealth”/masked [[definition p. 21](#)]
- Not median [[definition p. 21](#)]
- No littles [[definition p. 21](#)]

### Gender and Sexuality

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.

### Neurodiversity, Race, and Disability

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.

## Creating the Headmates

---

Once you’ve created the System, you need to create the members of that system – the Headmates.

Each player takes a blank Headmate Sheet and chooses a name or nickname for this Headmate. But wait! Don’t fill in anything else. Instead pass that to the player on your left.

Then, when you get a Headmate Sheet passed to you by the player on your right, fill in the topmost empty box. Then pass that sheet to your left.

Continue doing this until all fields on all Headmate Sheets are filled out.

### Name or Nickname

Just think up any name you wish; nicknames count too. If you can’t think of a good name, choose a color or the name of a fictional character <sup>52</sup> or a profession.

<sup>52</sup>. See the definition of “fictive” on page 0! 

## Pronouns

Choose any pronouns you've heard of that you like. They can be anything; go wild here.

## Sexuality

You can write any sort of sexuality you wish, including asexual identities. The split attraction model or something like it may be useful here.

How important will this be in a game of [52 First Dates](#)? Not *overly* so; we make the assumption that the characters on the date will be queer enough to adequately cover any forms of attraction – sexual, romantic, or otherwise – that may arise. Ultimately we're telling stories about dating and plurality, not necessarily about incompatible attraction parameters. [53](#)

## Interests

Pick one thing that this Headmate finds particularly interesting. It could be an activity, such as “flirting”; it could be a field of study, such as “computer science”; it could be a type of object, such as “cars”; it could be a color, such as “orange”; it could be a profession or group of people, such as “pirates”; it could be a religion or belief system, such as “Scottish witchcraft.”

## Personality

This should be a vague statement of what the Headmate's personality is like, under normal circumstances. (Note that for most people, a date *isn't* a normal circumstance.) [54](#)

If you've read up on roles within a system, such as protector [[definition p. 23](#)] or host [[definition p. 21](#)], you could give that role here. [55](#)

## Ideal Partner Quality

While some fields aren't used extensively in the game, this one is! Write down one thing that the Headmate would ideally like to see in a partner – which could mean a romantic partner, could mean a sexual partner, or could even mean a platonic partner.

This will come into play when you create a Prospect: you'll draw cards to randomly determine if the Prospect has that desired quality or not.

Being specific is more helpful than being vague. For example, “good sense of humor” is fine, but “a compatible sense of humor” is better and more realistic, and “enjoys bad puns” is even better.

[53](#). That said, if your group thinks it would be interesting to play out scenarios where the Headmates' attractions don't include the Prospect, or vice versa, go for it – but first check in with everyone using your safety tools. 

[54](#). It is for me tho 

[55](#). We highly advise *against* creating a Headmate with the role of persecutor [[definition p. 22](#)]. While it could lead to interesting roleplay scenarios, it's also very likely that your group won't really understand what's involved with a persecutor and those misconceptions go against the purpose of this game. 

## Notes

Unless there's something you really want to note about the Headmate at this point, you can leave the "Notes" box empty.

## Introduce the Headmate

Once all of the Headmate Sheets are fully completed, each player should take one and introduce the Headmate to all the players. This could be simply reading each field in order, or it could be a more complex introduction, perhaps given in character.

## Headmates are Group Property

An important thing to keep in mind is that no player has exclusive rights to a Headmate, even if they named or introduced that Headmate. All Headmates are shared between all players, and the players in the Collective role might be called upon to roleplay any or all of them during the course of Date Night!

## Determining Roles

---

Before each Date Night, you need to determine which role each player will play. As described in the section "Choosing a Player" on page 30, you do this by drawing cards.

### The First Date Night

If this is the first Date Night you're playing, each player draws a card from the Date's Deck

The player with the highest ranked card plays the Date role, and the player with the next highest card plays Opportunity; all other players play the Collective role.

Break ties by drawing cards from the System's Deck.

### Subsequent Date Nights

The player who was the previous Date Night's Opportunity plays the Date, and the previous Date Night's Date joins the Collective.

From the previous Date Night's Collective, each player who hasn't been the Date before draws a card and the player with the highest card plays Opportunity; the rest are the Collective.

Again, break ties with draws from the System's Deck.



## Creating the Prospect

Creating a new Prospect happens before each Date Night – unless you’re going on a second date with someone from a previous Date Night. As with creating the System and the Headmates, creation of a new Prospect involves input from everyone.

The steps to creating a new Prospect are:

1. Name the Prospect
2. Determine the Prospect’s pronouns
3. See how the Prospect compares to the ideal
4. Describe the Prospect’s appearance
5. Draw 2 cards for Traits

Each of these is detailed in the following sections.

### Gender and Attraction

One thing that *isn’t* on the list is “determine the Prospect’s gender and attraction.” Why’s that? <sup>56</sup>

The assumption for game purposes is that the Prospect’s gender and attraction are going to be generally compatible with the System’s gender and attraction. While this is rarely a reasonable assumption to make in real life, it works for purposes of the game – because this ultimately isn’t a game about being rejected by queer people, either by the System or by the Prospect.

Which means that it’s handwaved as a non-issue – if you need more of an explanation than that, you can say that the friend-who-set-up-the-blind-date <sup>57</sup> knows the System and the Prospect well enough to make sure that they at least have a *chance* to hit it off in terms of compatibility.

Everyone is involved in creating the Prospect as well.

<sup>56</sup>. An earlier draft had this section as “Gender and Sexuality,” but we realized that sexuality isn’t really the only thing we’re talking about here. So we switched it to “attraction”. 

<sup>57</sup>. Speaking of the “friend”, if you ever need to figure out details about said mutual friend, such as their name or pronouns, you can use the tables for creating a Prospect for them as well. 

## The Prospect's Name

You can quickly determine a name for the Prospect by drawing a single card from the top of the Date's Deck, and comparing it to the following tables. These names have been chosen to have few gender assumptions attached.<sup>58</sup>

<b>Card</b>	<b>Name</b>	<b>Card</b>	<b>Name</b>
A ♦	Aeden	A ♣	Ari
2 ♦	Rook	2 ♣	Blu
3 ♦	Jae	3 ♣	Page
4 ♦	Wren	4 ♣	Taylor
5 ♦	Landry	5 ♣	Bee
6 ♦	Rain	6 ♣	Nova
7 ♦	Kai	7 ♣	Kris
8 ♦	Ember	8 ♣	Fox
9 ♦	Clio	9 ♣	River
10 ♦	Lynx	10 ♣	Crow
J ♦	Jan	J ♣	Leaf
Q ♦	Lumen	Q ♣	Noel
K ♦	Thyme	K ♣	Sparrow
<b>Card</b>	<b>Name</b>	<b>Card</b>	<b>Name</b>
A ♠	Ash	A ♥	Avery
2 ♠	Van	2 ♥	Jordan
3 ♠	Roan	3 ♥	Star
4 ♠	Finch	4 ♥	Quinn
5 ♠	Kerry	5 ♥	Archer
6 ♠	Lark	6 ♥	Milan
7 ♠	Storm	7 ♥	Aspen
8 ♠	Jalen	8 ♥	Mint
9 ♠	Kirby	9 ♥	Zev
10 ♠	Sage	10 ♥	Parker
J ♠	Harper	J ♥	Sky
Q ♠	Rory	Q ♥	Riley
K ♠	Angel	K ♥	Alva

58. Any player is free to veto any names that have negative associations for them, no questions asked – this is a place where safety tools help out 

## The Prospect's Pronouns

Once you have the name of the Prospect, you'll need their pronouns. Draw one card to determine their primary pronoun, and then draw a second to determine another set of pronouns they also use.<sup>59</sup>

First Card Suit	Second Card Suit	Pronouns
♠ Spades	♥ Hearts	any pronouns
♠ Spades	♠ Spades	she/her
♠ Spades	♦ Diamonds	she/her + they/them
♠ Spades	♣ Clubs	she/her + chart
♥ Hearts	♥ Hearts	he/him
♥ Hearts	♠ Spades	any pronouns
♥ Hearts	♦ Diamonds	he/him + they/them
♥ Hearts	♣ Clubs	he/him + chart
♣ Clubs	♥ Hearts	chart + he
♣ Clubs	♠ Spades	chart + she
♣ Clubs	♦ Diamonds	chart + they
♣ Clubs	♣ Clubs	chart + chart
♦ Diamonds	♥ Hearts	they/them + he/him
♦ Diamonds	♠ Spades	they/them + she/her
♦ Diamonds	♦ Diamonds	they/them
♦ Diamonds	♣ Clubs	theythem + chart

If the result above says “chart” (i.e., is Clubs) then check the card’s rank on the next table.

### Card Pronouns

A ♣	ae/aer/aers/aerself
2 ♣	ze/hir/hirs/hirself
3 ♣	xe/xem/xyr/xyrself
4 ♣	ey/em/eir/eirself
5 ♣	zie/zim/zir/zirself
6 ♣	per/pers/perself
7 ♣	ve/ver/vis/verself
8 ♣	it/its/itself
9 ♣	sie/hir/hirself
10 ♣	e/em/eir/emself
J ♣	fae/faer/faerself
Q ♣	ne/nem/nirs/nemself
K ♣	no pronouns

<sup>59</sup>. Here's a mnemonic for these – Spades starts with an “S”, as does “she/her”; Hearts and “he/him” with an “H”; C for both Clubs and *chart*. There's no “d” in they/them, though. 

## Is This an Ideal Partner?

During the Headmate creation part of the game, you wrote one quality that the Headmate was looking for in an ideal partner. Now it's time to see if the Prospect measures up to that ideal. Here's how you do that.

- For each Headmate, the Date writes the Headmate's name and desired quality on a line on the Date Sheet.
- One player flips the top card from the System's Deck and the Date flips a card from the Date's Deck.
- If the cards **don't match at all**, the Prospect doesn't have that quality.
- If the cards **match color**, the Date marks a check on that line; the Prospect has that desired quality.
- If the cards **match suit**, the Date marks a plus (+); the Prospect has that quality in abundance!
- If the cards **match suit and rank**, the Date marks a star; the Prospect is a perfect match on that quality!
- If the cards **match rank but not suit or color**, the Prospect doesn't have that quality at all. The Date marks a minus (-) on that line.

Here's an example. Let's say the Headmate's desired criteria is "enjoys tabletop RPGs" – so that they have someone to share their hobby with.

The player holding that sheet and the Date both flip cards; we'll keep the player's card consistent, with a Two of ♥ Hearts, and examine different draws by the Date.



In this case, the cards don't match at all. The Date doesn't put any mark on that line. The Prospect isn't into TTRPGs.



The cards' colors match. The Date marks a checkmark in the box. The Prospect plays TTRPGs, hooray!



The colors match, but more important, the suits also match. The Date puts a “+” on the corresponding line. The Prospect not only plays roleplaying games, but really likes the hobby. Maybe they’re a gamemaster, or just a die-hard roleplayer?



The cards exactly match, one from each deck. <sup>60 61 62</sup> We can interpret this as not only does the Prospect play tabletop RPGs as often as the Headmate, *but also* their group is looking for a new player! The Date player marks a star in the box.



Uh oh. The ranks match, but the suits don’t match either color or suit.

The Date marks a “-” in the box. Not only does the date not play tabletop roleplaying games, but actively *dislikes* them. This could spell problems for that Headmate.

## The Prospect’s Appearance

To learn what the Prospect looks like, we use the same technique that gave the description of the System: Each player provides one part of the Prospect’s general look, and the Date player records those on the Date Sheet.

Simple, isn’t it?

## The Prospect’s Traits

When you’ve completed the rest of the details about the Prospect, the Date player draws two cards from the top of the Date’s Deck, placing them face down in front of them.

Each card is tied to one personality Trait; these are listed in the table below, as well as on the Date Sheet. The Date player uses these cards as a guideline when roleplaying the Prospect. In addition, the trait cards are used in the Wrap-Up phase to determine the outcome of Date Night.

If you’re the Date, don’t reveal the two trait cards until Date Night is over! This is the only situation in [52 First Dates](#) where anyone is meant to keep secrets from other players – it’s to maintain a sense of surprise and mystery.

60. There’s a 1 in 52 chance of this happening, which is 1.92% of the time. 

61. “Never tell me the odds.” 

62. Han Solo is kind of a creep, though. 

<b>Card</b>	<b>Trait</b> <sup>63</sup>	<b>Card</b>	<b>Trait</b> <sup>64</sup>
A ♠	Witty	A ♦	Teasing
2 ♠	Creative	2 ♦	Guarded
3 ♠	Punning	3 ♦	Flamboyant
4 ♠	Contemplative	4 ♦	Thirsty
5 ♠	Sly	5 ♦	Ostentatious
6 ♠	Clever	6 ♦	Reserved
7 ♠	Bookish	7 ♦	Enigmatic
8 ♠	Fastidious	8 ♦	Insecure
9 ♠	Sarcastic	9 ♦	Coquettish
10 ♠	Resourceful	10 ♦	Curious
J ♠	Long-Winded	J ♦	Evasive
Q ♠	Snarky	Q ♦	Insincere
K ♠	Sharp-tongued	K ♦	Suspicious

<b>Card</b>	<b>Trait</b> <sup>65</sup>	<b>Card</b>	<b>Trait</b> <sup>66</sup>
A ♥	Supportive	A ♣	Forthright
2 ♥	Listening	2 ♣	Jovial
3 ♥	Empathetic	3 ♣	Humble
4 ♥	Hopeful	4 ♣	Stoic
5 ♥	Spiritual	5 ♣	Cheerful
6 ♥	Happy	6 ♣	No-Nonsense
7 ♥	Emotional	7 ♣	Honest
8 ♥	Frustrated	8 ♣	Meek
9 ♥	Oversharing	9 ♣	Vulgar
10 ♥	Dour	10 ♣	Direct
J ♥	Vivacious	J ♣	Pretentious
Q ♥	Passionate	Q ♣	Humorless
K ♥	Thoughtless	K ♣	Blunt

63. I compiled this list; the rest of our system produced the other lists. 

64. I wrote this list and it rocks! 

65. These were my suggestions 

66. Mine. 

## Setting the Scene

With a setting, optional themes, the System, the Headmates, and the Prospect all worked out, you're just about ready for Date Night! All that's left to do is decide what the date will be and where it will take place.

The best way to do this is by consensus, but if that doesn't work for your group, you can use this method:



The Opportunity player chooses what the date will be – such as meeting over coffee, a dinner and a show, or a queer pride parade – and the Date player determines where it exactly it takes place. Each of the Collective players gets to name one special thing about the location, such as the type of people present, a unique feature of the location, or the type of movie or restaurant.

A date doesn't have to be fancy – you could just agree to meet in a bar, for example.



Let's get this party started!

## Part 2: Date Night

*Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.*

### Who's Fronting?

At the start of Date Night, lay out all of the Headmate sheets and deal one card on top of each from the Date's Deck. The Headmate with the highest card rank is currently fronting.

If the deal results in a tie for highest, you could either break the tie with cards drawn from the top of the System's Deck, or could assume that all tied Headmates are in a co-conscious<sup>[definition p. 19]</sup> or co-fronting<sup>[definition p. 19]</sup> situation.<sup>67</sup>

### Starting the Date

*Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.*

*Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.*

67. We don't recommend that you try this the first time you play **52 First Dates** – unless one or more of you are systems yourself, in which case use your best judgment!



*Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.*

*Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.*

*Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.*

*Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.*

*Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.*

*Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.*

## Turn Order

---

- Date player plays a card
  - Opportunity may play a card
  - Date draws a card
  - Check if Date Night ends
- Collective player 1 plays a card
  - Opportunity may play a card
  - Collective player one draws a card
  - Check if Date Night ends
- Date player plays a card (*4+ players only*)
  - Opportunity may play a card
  - Date draws a card
  - Check if Date Night ends
- Collective player 2 plays a card (*4+ players only*)
  - Opportunity may play a card
  - Collective player two draws a card
  - Check if Date Night ends
- Date player plays a card (*5+ players only*)
  - Opportunity may play a card
  - Date draws a card
  - Check if Date Night ends
- Collective player 3 plays a card (*5+ players only*)
  - Opportunity may play a card
  - Collective player three draws a card
  - Check if Date Night ends
- Date player plays a card (*6+ players only*)
  - Opportunity may play a card
  - Date draws a card
  - Check if Date Night ends
- Collective player 4 plays a card (*6+ players only*)
  - Opportunity may play a card
  - Collective player three draws a card
  - Check if Date Night ends

- Date player plays a card (*7+ players only*)
  - Opportunity may play a card
  - Date draws a card
  - Check if Date Night ends
- Collective player 5 plays a card (*7+ players only*)
  - Opportunity may play a card
  - Collective player three draws a card
  - Check if Date Night ends
- Back to start

During the Date Night part of the game, the Date character and the System character alternate turns back and forth.

If you have more than three players, two or more players will be sharing the System character, and will take turns in alternating order.

The Opportunity player doesn't have a turn in the turn order, but can act in response to cards played by the other players.



## Stood Up?

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.

If the first three cards dealt to create the Status Stacks match, that means you've been stood up!



The Date usually wants to make a good impression.

## Playing as the Date

---

*Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.*

## Playing as the Collective

---

When you are playing [52 First Dates](#) as the Collective, you’re controlling the words and actions of the System character – and specifically, of the Headmate who is currently fronting in that system.

If there are more than 3 people playing, the Collective is a shared role between two or more players. One person plays the Date role, another the Opportunity role, and the remaining players are in the role of the Collective.

While playing as the Collective, you alternate turns between all of the players in that role, in order. Designate one of those players as the first Collective member, another as the second, and so on until each has a number; this helps you keep track of who plays a card next, alternating with the Date.

In some ways the Collective counts as a single role, and in others as a shared role between multiple players – which isn’t necessarily far off from what it’s like for some systems in real life.

### Summary of Collective Rules

As members of the Collective, you’re responsible for steering the System character through the date. You each have a separate hand of cards, drawn from the System’s Deck[\[definition p. 27\]](#), and when it’s your turn, you can play those cards on any Status Stack as long as either the **suit** or the **rank** of the card matches the top card of the stack.

If you have at least one card that you *could* play, then you’re required to play one such card on your turn. If you don’t have any at all, the System character is At A Loss for Words, and the Opportunity player can play a card on *any* stack, not just the last card played.

Whenever an Opportunity event card is played on a card you’ve just played, you can respond by playing a card to counter that event. It’s not *required* that you do so, but if you do, the card must follow your normal rule for playing cards; either the suit or the rank has to match.

Even though the Collective are treated as one role controlling one character, you can only respond to Opportunity Events played on a card that you, the player, have played – not on cards played by your fellow Collective members.



Likewise, the System wants to make a good impression on the Date.

## The Goal of the Collective

All players in a game of [52 First Dates](#) have the same ultimate goal: to have fun telling a dating story. When you are playing the Collective for a Date Night, you get to roleplay as the System, giving voice to their thoughts and description to their actions.

But how should you roleplay that?

At any given time, there will be one Headmate who is fronting [[definition p. 20](#)]; that's who you should roleplay. Place the appropriate Headmate Sheet in front of you and the other Collective players for reference. Each Headmate has their own name, pronouns, sexuality, interests, personality, and desired qualities in a date. Use those as a guideline to shape how you play the character.

You can also coordinate with other members of the Collective to decide what you're going to do next – although you shouldn't spend too much time, in the middle of Date Night, creating an elaborate plan. You *can* show your fellow Collective members the cards in your hand, although you can't trade them back and forth.

## Should you end the date?

In a game of 52 First Dates, the Collective actually has the least ability of the three players to control when a date ends. In some cases, the only play you make would result in a match, and you're required to take it – even if you don't want the date to end.

That's okay! Don't sweat it. Your goal shouldn't be prolong the game, or even necessarily shoot for a second date or intimacy for the System character. It's to have fun playing the game and tell a (pardon the pun) collective story.

Ending a Date Night also means that the roles change, in which case you could end up in the Date role for the next game.

So in general, yes – you should end the date if you can. It's more fun that way.

## What Can't You Do?

When you're playing as a member of the Collective, you're relatively free to decide how the System acts, within these three constraints:

- As with the Date, you can't roleplay a mood unless you've got a card to play that matches that mood. <sup>68</sup>
- You have to roleplay as the Headmate who is fronting. If that Headmate uses she/her pronouns and is into sports, you can't switch to he/they pronouns and roleplay a dislike of sports. <sup>69</sup>
- You have to keep the System masked<sup>[definition p. 21]</sup>: in other words, you can't just have the System tell the Date or other characters that they're a system. <sup>70</sup>

On a second date with the same Prospect, you can lift the third constraint with that Prospect – but only if you've achieved intimacy and your group decided that part of that intimacy involved disclosure of the System's plural status.

## Switching Fronters

The Opportunity player has two types of cards that can switch <sup>[definition p. 0]</sup> whoever is fronting – if they play an Ace, that's the Happy to Be Here! event, and if they play a Ten, that's the Anything But This event.

68. The first constraint exists to model social pressure. 

69. The second constraint reinforces the idea that each Headmate is a unique person in their own right. 

70. The third constraint reflects the widespread misinformation, fear, and bigotry directed against plural systems. 

Within the fiction of the game, this means that a new Headmate starts fronting; this could be an abrupt switch or a gradual one.

As players of the Collective, you are no longer playing the same character as before; while the System's body remains the same, the fictional character controlling that body is a different person. This means that you no longer play the previous fronter; put that Headmate Sheet aside, and start playing as the new fronter.

The cards that trigger a switch are summarized in the following table.

Cards	Picks Fronter	New Fronter is...
A ♠, A ♠	Collective/Date	... indifferent
A ♥, A ♦	Collective/Date	... pleased
10 ♠, 10 ♣	Opportunity	... apathetic
10 ♥, 10 ♦	Opportunity	... displeased

### *Happy to Be Here!*

When Opportunity plays an Ace card, that means the new fronting Headmate is chosen by the player whose card was played on. If that player is one of the Collective, that person gets to pick the new fronter, and if it was the Date's card, the Date player get to choose.

If Opportunity plays a red Ace, that means that the new fronter is happy to move up to the front, and you should roleplay the System character appropriately! On a black Ace, the Headmate is indifferent to the switch.

### *Anything But This*

Conversely, if a Ten is played, the new fronter is chosen by the Opportunity player. A red Ten means that Headmate definitely is *not* happy to find themselves pushed to the front, and on a black Ten, they're merely apathetic about the change. In either case, you and the other Collective members should play out those feelings as you roleplay the character.

### *Responding to Fronter Changes*

You *can* choose to respond to the change of fronter. Unlike other Opportunity Events, though, this doesn't stop the switch from happening – the previously fronting Headmate is no longer fronting.

Instead, successfully responding to an *Anything But This* or *Happy to Be Here!* event lets you Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non.

Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.

(This part needs some clarification)



Text messages are a great way to interrupt the perfect date.

## Playing as Opportunity

As Opportunity, your job is to introduce events that could make it harder for the parties on the date to make a love connection.

That said – you’re not the *enemy*; you aren’t playing *against* the System and the Prospect, just trying to make their Date Night more complicated.

[71](#) [72](#) [73](#)

71. We talked about this during our playtests; we decided *against* calling this the “cock-blocker” role, even though at times it could seem that way. It’s the job of Opportunity to make Date Night *interesting*, and in fact, they might make it *more* likely for the System and Prospect to make a connection. ☕

72. ... also “cock-blocker” is sexist and genital-essentialist language. ☕

73. Yeah, that too. ☕

You can *only* play a card as long as the rank exactly matches the rank of a card played by another player. You don’t have a spot in the turn order, and it’s possible that multiple turns can go by before you get a chance to play. That’s okay – you won’t be Opportunity forever, provided that your group plays out more than one Date Night.

Whenever you play a card, you get to describe the event that occurs, as determined by the card’s rank, as shown on the table on the following page.

In the table, “the character” refers to the character played by the person whose card you just played on – so the System and its current Fronter played on one of the Collective’s cards, and the Prospect if played on the Date’s card.

If the card you play is a red card – i.e. ♥ Hearts or ♦ Diamonds – then the additional details given above come into play.

## **Rank Opportunity Event**

---

### **Ace Happy to Be Here!**

The character picks one of the Headmates not currently fronting, who switches to the front and is indifferent about the switch.

*On a red card, they're pleased with this switch.*

### **2 Stay For the Atmosphere**

Some sort of environment problem occurs, usually related to one or more senses or the weather.

*For example: it's too loud, there's a bad smell, it's raining, and so on.*

### **3 See You In the Fall**

Someone nearby has a physical accident that interrupts the date. It probably shouldn't be seriously injurious.

*On a red card, it directly affects the character.*

*For example: someone trips and falls on the character or a lost frisbee lands on the character's lap.*

### **4 Capitalism Ruins Everything**

The character has to deal with the horrors of a capitalist society. (If you're not playing a game set in a capitalist society, good for you – and you'll need to come up with something else instead for this rank.)

*For example: they're out of cash, their debit card was declined, they lost their wallet, or their employer calls.*

### **5 Excuse Me...?**

A harmless interruption occurs at an inconvenient time, such as just when someone was about to present a heart-baring answer to a deep question. The interrupter means no harm, and isn't intending to ruin the date.

*For example: a small child approaches and asks if they're married, the server at a restaurant comes to take their order, or the character gets an insistent text message from their friend asking how the date's going.*

### **6 Wardrobe Malfunction**

A clothing-related problem happens.

*For example: the character realizes they misplaced their hat, someone's shoes are untied, there's a spot of soup on their tie, and so on.*

## Rank Opportunity Event

---

### 7 Forget-Me-Nots

Suddenly the character realizes they've forgotten something. Opportunity gets to decide exactly what that might be.  
**On a red card, they forgot something about their date.**

*For example: they forgot their date's name, they forgot to pay attention to the time and missed their bus, they lost the keys to their house or car.*

### 8 Consuming Passions

A problem related to food and drink arises.

*For example: the proverbial fly in the soup, the server drops off the wrong order, a drink spills, or their date is allergic to the dish they just ordered.*

### 9 Circumstances Beyond Our Control

nobody could have predicted These are problems that can't be directly controlled by the parties on the date. Including natural disasters.

*For example: the power goes out, there's a traffic jam blocking their route to the park, an earthquake strikes.*

### 10 Anything But This

Opportunity picks one of the Headmates not current fronting, who switches to the front and is apathetic about the switch.

**On a red card, they're upset by this switch.**

### Jack Oh Shit, It's My Ex!

Someone the character was previously involved with approaches the dating parties. This creates a named NPC; see below for details.

**On a red card, the ex and the character had a bad breakup**

### Queen "Why, Hello There

A stranger takes an interest in the character and approaches the dating parties. This creates a named NPC; see below for details.

**On a red card, the stranger is attractive.**

### King What are They Doing Here?

Someone the character knows approaches the dating parties and tries to start a conversation. This creates a named NPC; see below for details.

**On a red card, it's someone the character can't stand**

After you've played a card, you describe the event that interrupts the character of the player whose card you played on, substituting your description for whatever they were about to say.

## Should you end the date?

If you can play a card and it would result in the date ending – all of the suits match or all of the ranks match – you can certainly do so! It might go down like this:

“Someone’s approaching the table – oh, shit, it’s your ex!”  
“Hey, they’re all ♠ Spades – so the date ends, right?”  
“You’re right – so we don’t even need to play a card to respond.”  
“Yeah, so how about this – we duck out the back, quickly, happy to be away from that person. Laughing, we realize that it’s getting late anyway ... so now we go to the Wrap-Up phase.”  
“Sounds good!”

If that player can play a card on top of yours, they can do so, and if so, they can describe how their response prevents the interruption.

Here’s an example. Let’s say that one of the Collective just played the Two of ♠ Spades, and described a witty comment from the System.

But you play the Two of Hearts in response. According to the event table, this means something “atmospheric” interfered. You say something like this:

“They just said this really clever pun, and that’s great! But unfortunately ... the noise at the restaurant suddenly increased as there’s a child’s party at the next table and they’re singing ‘Happy Birthday’. The Prospect couldn’t hear you.”

The Collective could then respond with another card from the same suit, if they’ve got any ♥ Hearts in their hand. If so, then they could describe how they’re getting around the party song obstacle – perhaps by leaning in closer.

After you play a card to a stack, turn that stack on its side to indicate that an event is going on. Like this:



## Should you end the date? (continued)

The bigger question is “should you stop the *other* players from ending the date”?

Which you could probably do from time to time. If they’ve just played the third ❤️ Hearts card, the date would normally end there, but if you can play on that new card and do so ... you’d be prolonging the date.

Which you certainly can do! This is one of the perks of being the Opportunity. And unless you and the other players are tired of the date, you probably *should*. It’ll make things more interesting.

The event continues to influence the date as long as that card is still showing. When another player plays a card to that stack, turn the stack back up; the other player gets to describe why that event is no longer a factor.

**Exception:** If the fronting Headmate changes, don’t rotate the stack.

Let’s say that the Collective couldn’t counter the “Happy Birthday” card – that means the situation is ongoing. While it doesn’t automatically interrupt future card plays, there’s still this loud child’s birthday party one booth away.

On their next turn, the Date plays the Jack of ♠ Spades on that stack, describing the Prospect making a joke about not wanting to intrude on the festivities and recommending that they and the System move to the bar for a drink. The Date then returns the stack to its upright position.



## Named NPCs

Many of the events assume that other people exist – such as the serving staff if the date takes place in a restaurant. While you *can* give these people names, you don’t *have to*.

However, if you play a *face card* – meaning a Jack, Queen, or King – then you *have to* give that person a name, and probably pronouns as well.

You're creating what's called a *named NPC* – "NPC" is an abbreviation for "non-player character"; it's a tabletop gaming term that means "anyone who isn't a player character." In our case, it means anyone who isn't either part of the System or the Prospect.

Once you've come up with a name<sup>74</sup> and pronouns<sup>75</sup>, record those on the Opportunity Sheet next to the exact card you played, and announce those to the other players.

As long as the card you played is active, the named NPC sticks around and interferes with the System and Prospect. During this time, you should roleplay the NPC as a hindrance preventing the others from having open communication.

Once the card is no longer in play, the named NPC leaves – you can decide exactly how and narrate their exit accordingly!

Each kind of named NPC gives you a chance to get input from the other players that you can use to shape how you roleplay.

Named NPCs can be risky. Most of the time when you play a card, it's okay to describe the event in an over-the-top manner, but named NPCs by implication have an emotional connection to the characters. You should approach this carefully and check often with the other players.

### ***Oh, Shit, It's My Ex!***

Whenever you play a Jack, someone from the character's past shows up – someone who they were involved with, presumably in a romantic and/or sexual sense.

If the Jack is a red card – the Jack of Hearts or the Jack of Diamonds – then it was a bad breakup; otherwise, they're still on good terms.

After you announce the name and pronouns of the ex, ask each player:

What does this person look like?

Then ask the player whose card you just played on these questions:<sup>76</sup>

Why did they break up? Whose fault was it?

**74.** If you can't come up with a name on short notice, you can flip one card and use the table for the Prospect's name on page 46. 

**75.** Likewise, you can use the table for the Prospect's pronouns on page 47, or just flip a single card –

- ♠ for she/her,
  - ♥ for he/him,
  - ♦ for they/them, and
  - ♣ for other pronouns.
- 

**76.** Before you do, you should do a quick check with the other players to make sure they're okay with going forward – if you're using the O card (see page 8) or Script Change (page 8) safety tools, this is a good place to use them. You might also want to check after the question is answered, too, if the one or more of the players seems upset. It can be upsetting to have one's ex suddenly appear, even if it's just a game! 



If your date doesn't go well but you meet someone else you like – be sure to get *their* number!

### ***Why, Hello There***

When you play a Queen, someone in the scene takes an interest in one of the characters. In most cases this is a stranger, although you can modify that based on the circumstances.

After you name the NPC and their pronouns, ask each of the other players:

What does this person look like?

If you played a red Queen – the Queen of Hearts or the Queen of Diamonds – then the named NPC is *attractive*. Ask the player whose card you just played on:

What about this NPC is attractive to your character?

If it wasn't a red Queen, then ask the player:

What makes this NPC unattractive to your character?

### ***What are They Doing Here?***

When you play a King, someone from the character's life shows up. This could be a friend, a co-worker or boss, a relative,<sup>77</sup> someone from school, and so on.

If you played a red King – the King of Hearts or the King of Diamonds – then it's someone who the character can't stand. Ask the player whose card you just played on:

Why can't your character stand this NPC?

If it wasn't a red King, then ask the player:<sup>78</sup>

Why won't your character just politely ask them to leave?

## Recurring NPCs

The reason you write down the named NPCs is that they might show up again on future Date Nights!

If you're playing Opportunity and the NPC Roster already has a listing for the card you played, that named NPC could show up instead, under the following circumstances:

1. The character from the previous Date Night is present at this Date Night. In other words, if the ex was the System's ex, then that ex can reappear; but if it was the Prospect's ex, they'll only show up again if this is a subsequent date with the same Prospect.<sup>79</sup>
2. None of the players object to that named NPC reappearing. If someone says they don't want to see a given NPC again, then that person doesn't show up. It's important to distinguish between a player just bemoaning the appearance of an NPC – "oh no, not this guy again!" – and a player genuinely objecting to the NPC re-entering the game.

If the named NPC doesn't reappear then just erase their name from the roster and create a new one with the usual procedure.

## I Just Met You and This Song is Ableist

So what happens if the named NPC is actually rather pleasant and got along well with the System? Assuming that there's a chance to slip in a quick "Here's my number, so call me maybe?",<sup>80 81 82 83 84 85 86</sup> the players could choose to have the named NPC be the next Prospect instead of making a completely new one from scratch.

If that's the case, you can skip the name and pronouns part of the Prospect creation process, but still match against the Headmates' ideal partner and draw two Trait Cards for the Prospect.

79. If you really want, you can break this rule – maybe the same person also dated nearly everyone the System goes out with! – with the approval of the other players present. 

80. The title of that song is ableist. 

81. Oh c'mon Carline, you know it's a joke 

82. ... an *ableist* joke. 

83. She's right, you know. 

84. wait, who is right? 

85. Not you. 

86. :p 



It's all but required that you talk about this game once you finish it.

## Part 3: The Wrap-Up

After a game session of [52 First Dates](#), it's very strongly recommended that you have a wrap-up discussion. Some groups might want to do this after every date, to reflect and talk about whatever issues arose.



## When the Date Ends

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.

Intimacy can mean different things to different couples.

## Date-Ending Events

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.

## Achieving Intimacy

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.

## A Second Date

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.



## Getting Ghosted

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.

Getting ghosted is never fun, but sometimes it's for the best.

## Aftercare

---

In the TTRPG Safety Toolkit (on page 10), they describe *aftercare* as checking in with everyone to see how they're feeling. As the authors of the Toolkit write,

Encourage everyone to practice their own forms of self-care and remind them that their mental health comes first.

This is probably a good time to take a break, giving everyone time to use the toilet, step outside, stretch their legs, or get a drink of water.



This date looks like it went well.

## Going on Another Date

---

*Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.*

*Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.*

## A New Prospect

*Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.*

## The Second Date

*Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.*

Despite the name of the game, it's entirely possible to get a second date in [52 First Dates!](#) If the Prospect didn't ghost you, and the players reach consensus on going out again, play a second date (and all subsequent dates) with these changes:

- **Keep the Prospect's Trait Cards** You don't have to remove them from the Date Deck, just note them down on the part of the Date Sheet. These serve as guidelines for roleplaying as the Prospect.
- **Draw Two More Trait Cards for the Prospect** In a second date, you're usually going to be past the initial awkwardness, and you can find out there's more to your Prospect than you originally assumed.
- **Decide What Happened Between Dates**  *Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.*

## Going Steady

If the Date is up for a third date, then you are officially Going Steady. Unless the system (or some of its members) are lesbians – in which case you're moving in together.



Sometimes you just need a hug,  
you know?

## Post-Game Discussion

---

If none of you wish to sit around talking after the game, you can obviously skip this part! But if your group is interested in discussing what happened in the game, here are some ideas for discussion topics:

- How did this compare to your own experience, if any, with dating?
- Did the fronting Headmate change during the course of Date Night? If so, how do you feel that changed the story?
- What did you think of the Prospect? Apart from what the System members might want, would you date them?
- This game gives you less control over your characters than in most roleplaying games. Did you feel constrained by the choices by the cards in your hand, and if so, how does feel compared to more traditional TTRPGs?
- Have you learned anything about being plural by playing this game, even if it's just learning new terminology?
- *Optional* If you're plural and feel like sharing<sup>87</sup>, how does this game relate to your lived experience? In what ways is it similar and in what ways is it really different? What part of your life wasn't accurately portrayed in the game?<sup>88</sup>

87. Nobody should be put on the spot to answer this! 

88. We know that we took shortcuts in making [52 First Dates](#) for playability's sake. 

## Wait, Am I Plural?

---

For some people, playing [52 First Dates](#) might line up some dots in your life, and you might question whether not you might be plural yourself. Before we go any further, we want to say something very important:

*This game was not designed for helping you discover if you're plural or not.* We didn't design it that way.<sup>89</sup> [52 First Dates](#) is a simulation that might give the players some empathy for what it's like being plural, and reading the game materials could educate you – especially the More Than One and Plural Lexicon sections. But it's just a handbook for a game, not for being plural.

That said, if you want to investigate further, the Plural Resources appendix has a number of links that can help you learn more about the plural experience and what it might mean in your life.<sup>90</sup>

<sup>89.</sup> Among other reasons, we don't have the expertise to do so. 

<sup>90.</sup> If this game does play a role in any way determining if you're plural – or *not!* – drop us an email! 



# Anti-Capitalist Attribution Cooperative License

By exercising the Licensed Rights (defined below), You accept and agree to be bound by the terms and conditions of this Anti-Capitalist Attribution Cooperative License ("License"). To the extent this License may be interpreted as a contract, You are granted the Licensed Rights in consideration of Your acceptance of these terms and conditions, and the Licensor grants You such rights in consideration of benefits the Licensor receives from making the Licensed Material available under these terms and conditions.

## Section 1 – Definitions.

- A. Adapted Material means material subject to Copyright and Similar Rights that is derived from or based upon the Licensed Material and in which the Licensed Material is translated, altered, arranged, transformed, or otherwise modified in a manner requiring permission under the Copyright and Similar Rights held by the Licensor. For purposes of this License, where the Licensed Material is a musical work, performance, or sound recording, Adapted Material is always produced where the Licensed Material is synched in timed relation with a moving image.
- B. Adapter's License means the license You apply to Your Copyright and Similar Rights in Your contributions to Adapted Material in accordance with the terms and conditions of this License.
- C. Capitalist Corporation means any for-profit company limited by shares employing more than fifty people.
- D. Copyright and Similar Rights means copyright and/or similar rights closely related to copyright including, without limitation, performance, broadcast, sound recording, and Sui Generis Database Rights, without regard to how the rights are labeled or categorized. For purposes of this License, the rights specified in Section 2(B)(1)-(2) are not Copyright and Similar Rights.

- E. Effective Technological Measures means those measures that, in the absence of proper authority, may not be circumvented under laws fulfilling obligations under Article 11 of the WIPO Copyright Treaty adopted on December 20, 1996, and/or similar international agreements.
- F. Exceptions and Limitations means fair use, fair dealing, and/or any other exception or limitation to Copyright and Similar Rights that applies to Your use of the Licensed Material.
- G. Licensed Material means the artistic or literary work, database, or other material to which the Licensor applied this License.
- H. Licensed Rights means the rights granted to You subject to the terms and conditions of this Public License, which are limited to all Copyright and Similar Rights that apply to Your use of the Licensed Material and that the Licensor has authority to license.
- I. Licensor means the individual(s) or entity(ies) granting rights under this License.
- J. Anti-Capitalist means not primarily intended for or directed towards commercial advantage or monetary compensation for a Capitalist Corporation as defined in Section 1(C). Anti-Capitalist also means

You are one of the following:

- 1. An individual person, laboring for themselves.
- 2. A non-profit organization.
- 3. An educational institution.
- 4. An organization that seeks shared profit for all its members, and allows non-members to set the cost of their labor.
- 5. An organization with owners, where all owners are workers and all workers are owners with equal equity and/or equal vote.

You are not one of the following

- 1. Law enforcement.
- 2. Military.

- 3. An organization that is working for or under law enforcement or military.
- K. Share means to provide material to the public by any means or process that requires permission under the Licensed Rights, such as reproduction, public display, public performance, distribution, dissemination, communication, or importation, and to make material available to the public including in ways that members of the public may access the material from a place and at a time individually chosen by them.
- L. Sui Generis Database Rights means rights other than copyright resulting from Directive 96/9/EC of the European Parliament and of the Council of 11 March 1996 on the legal protection of databases, as amended and/or succeeded, as well as other essentially equivalent rights anywhere in the world.
- M. You means the individual or entity exercising the Licensed Rights under this License who has not previously violated the terms of this License with respect to the Licensed Material, or who has received express permission from the Licensor to exercise rights under this License despite a previous violation. Your has a corresponding meaning.

## Section 2 – Scope.

- A. License grant.
- 1. Subject to the terms and conditions of this License, the Licensor hereby grants You a worldwide, royalty-free, non-sublicensable, non-exclusive, irrevocable license to exercise the Licensed Rights in the Licensed Material to produce, reproduce, and Share Adapted Material for Anti-Capitalist purposes only.
- 2. Exceptions and Limitations. For the avoidance of doubt, where Exceptions and Limitations apply to Your use, this License does not apply, and You do

- not need to comply with its terms and conditions.
3. Term. The term of this License is specified in Section 6(A).
  4. Media and formats; technical modifications allowed. The Licensor authorizes You to exercise the Licensed Rights in all media and formats whether now known or hereafter created, and to make technical modifications necessary to do so. The Licensor waives and/or agrees not to assert any right or authority to forbid You from making technical modifications necessary to exercise the Licensed Rights, including technical modifications necessary to circumvent Effective Technological Measures. For purposes of this License, simply making modifications authorized by this Section 2(A)(4) never produces Adapted Material.
  5. Downstream recipients.
    - a. Offer from the Licensor – Licensed Material. Every recipient of the Licensed Material automatically receives an offer from the Licensor to exercise the Licensed Rights under the terms and conditions of this License.
    - b. Additional offer from the Licensor – Adapted Material. Every recipient of Adapted Material from You automatically receives an offer from the Licensor to exercise the Licensed Rights in the Adapted Material under the conditions of the Adapter's License You apply.
    - c. No downstream restrictions. You may not offer or impose any additional or different terms or conditions on, or apply any Effective Technological Measures to, the Licensed Material if doing so restricts exercise of the Licensed Rights by any recipient of the Licensed Material.
  6. No endorsement. Nothing in this License constitutes or may be construed as permission to assert or imply that You are, or that Your use of the Licensed Material is, connected with, or sponsored, endorsed, or granted official status by, the Licensor or others designated to receive attribution as provided in Section 3(A)(1)(a)(i).
- B. Other rights.
1. Moral rights, such as the right of integrity, are not licensed under this License, nor are publicity, privacy, and/or other similar personality rights; however, to the extent possible, the Licensor waives and/or agrees not to assert any such rights held by the Licensor to the limited extent necessary to allow You to exercise the Licensed Rights, but not otherwise.
  2. Patent and trademark rights are not licensed under this License.
  3. To the extent possible, the Licensor waives any right to collect royalties from You for the exercise of the Licensed Rights, whether directly or through a collecting society under any voluntary or waivable statutory or compulsory licensing scheme.
- Section 3 – License Conditions.**
- 
- Your exercise of the Licensed Rights is expressly made subject to the following conditions.
- A. Attribution.
1. If You Share the Licensed Material (including in modified form), You must:
    - a. retain the following if it is supplied by the Licensor with the Licensed Material:
      - i. identification of the creator(s) of the Licensed Material and any others designated to receive
- attribution, in any reasonable manner requested by the Licensor (including by pseudonym if designated);
- ii. a copyright notice;
  - iii. a notice that refers to this License;
  - iv. a notice that refers to the disclaimer of warranties;
  - v. a URI or hyperlink to the Licensed Material to the extent reasonably practicable;
- b. indicate if You modified the Licensed Material and retain an indication of any previous modifications; and
  - c. indicate the Licensed Material is licensed under this License, and include the text of, or the URI or hyperlink to, this License.
2. You may satisfy the conditions in Section 3(A)(1) in any reasonable manner based on the medium, means, and context in which You Share the Licensed Material. For example, it may be reasonable to satisfy the conditions by providing a URI or hyperlink to a resource that includes the required information.
  3. If requested by the Licensor, You must remove any of the information required by Section 3(A)(1)(a) to the extent reasonably practicable.
- B. Cooperative
- In addition to the conditions in Section 3(A), if You Share Adapted Material You produce, the following conditions also apply.
1. The Adapter's License You apply must be an Anti-Capitalist license and conform to the specifications in Section 1(J) to the extent reasonably practicable.
  2. You must include the text of, or the URI or hyperlink to, the Adapter's License You apply. You may satisfy this

condition in any reasonable manner based on the medium, means, and context in which You Share Adapted Material.

## Section 4 – Sui Generis Database Rights.

Where the Licensed Rights include Sui Generis Database Rights that apply to Your use of the Licensed Material:

- A. for the avoidance of doubt, Section 2(A)(1) grants You the right to extract, reuse, reproduce, and Share all or a substantial portion of the contents of the database for Anti-Capitalist purposes only;
- B. if You include all or a substantial portion of the database contents in a database in which You have Sui Generis Database Rights, then the database in which You have Sui Generis Database Rights (but not its individual contents) is Adapted Material, including for purposes of Section 3(B); and
- C. You must comply with the conditions in Section 3(A) if You Share all or a substantial portion of the contents of the database.

For the avoidance of doubt, this Section 4 supplements and does not replace Your obligations under this License where the Licensed Rights include other Copyright and Similar Rights.

## Section 5 – Disclaimer of Warranties and Limitation of Liability.

- A. Unless otherwise separately undertaken by the Licensor, to the extent possible, the Licensor offers the Licensed Material as-is and as-available, and makes no representations or warranties of any kind concerning the Licensed Material, whether express, implied, statutory, or other. This includes, without limitation, warranties of title, merchantability, fitness for a particular purpose, non-infringement,

absence of latent or other defects, accuracy, or the presence or absence of errors, whether or not known or discoverable. Where disclaimers of warranties are not allowed in full or in part, this disclaimer may not apply to You.

- B. To the extent possible, in no event will the Licensor be liable to You on any legal theory (including, without limitation, negligence) or otherwise for any direct, special, indirect, incidental, consequential, punitive, exemplary, or other losses, costs, expenses, or damages arising out of this License or use of the Licensed Material, even if the Licensor has been advised of the possibility of such losses, costs, expenses, or damages. Where a limitation of liability is not allowed in full or in part, this limitation may not apply to You.
- C. The disclaimer of warranties and limitation of liability provided above shall be interpreted in a manner that, to the extent possible, most closely approximates an absolute disclaimer and waiver of all liability.

## Section 6 – Term and Termination.

- A. This License applies for the term of the Copyright and Similar Rights licensed here. However, if You fail to comply with this License, then Your rights under this License terminate automatically.
- B. Where Your right to use the Licensed Material has terminated under Section 6(A), it reinstates:
  1. automatically as of the date the violation is cured, provided it is cured within 30 days of Your discovery of the violation; or
  2. upon express reinstatement by the Licensor.
- C. For the avoidance of doubt, this Section 6(B) does not affect any right the Licensor may have to seek remedies for Your violations of this License.

D. For the avoidance of doubt, the Licensor may also offer the Licensed Material under separate terms or conditions or stop distributing the Licensed Material at any time; however, doing so will not terminate this License.

- E. Sections 1, 5, 6, 7, and 8 survive termination of this License.

## Section 7 – Other Terms and Conditions.

- A. The Licensor shall not be bound by any additional or different terms or conditions communicated by You unless expressly agreed.
- B. Any arrangements, understandings, or agreements regarding the Licensed Material not stated herein are separate from and independent of the terms and conditions of this License.

## Section 8 – Interpretation.

- A. For the avoidance of doubt, this License does not, and shall not be interpreted to, reduce, limit, restrict, or impose conditions on any use of the Licensed Material that could lawfully be made without permission under this License.
- B. To the extent possible, if any provision of this License is deemed unenforceable, it shall be automatically reformed to the minimum extent necessary to make it enforceable. If the provision cannot be reformed, it shall be severed from this License without affecting the enforceability of the remaining terms and conditions.
- C. No term or condition of this License will be waived and no failure to comply consented to unless expressly agreed to by the Licensor.
- D. Nothing in this License constitutes or may be interpreted as a limitation upon, or waiver of, any privileges and immunities that apply to the Licensor or You, including from the legal processes of any jurisdiction or authority.

## Author's Postface

  Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur ornare ex nisi, sit amet aliquet libero bibendum non. Curabitur sed ligula eu mi laoreet ornare. Ut tempor pretium ex. Etiam eu semper arcu sem gravida metus, at vestibulum erat augue vel ante.

# Colophon

The primary text font is Bellefair  
by Nick Shinn and Liron Lavi Turkenich.

The header font is Cherry Swash by Nataliya Kasatkina.

The card font is Noto Sans by Google.

The emoji font is Noto Emoji Color by Google.

Additional icons are in Noto Emoji by Google.

The dyslexic font is Open Dyslexic by Abbie Gonzalez.

The low vision font is APHont by American Printing House.

vim, GNU make, Pandoc, Lua, and Prince  
were used in the creation of this manuscript.

## 52 First Dates Handouts

### What You Need to Play:

- Two decks of cards
- One copy of the Handouts / System Sheet page (this one)
- One copy *per player* of the Game Reference / Headmates Sheet (next page)
- One copy of the Opportunity Sheet
- One copy *per player* of the Date Sheet (last page)
- Pencils
- *optional, but recommended* Extra paper for notetaking

## 52 First Dates System Sheet

Character Name

Apparent Gender

Age

Appearance

History / Other Details

Notes

cut here

# 52 First Dates Game Reference Sheet

- Collective players draw from System's Deck; can only play cards that match suit or rank; must play a card if they can play at least one card
- Date draws from Date's Deck; can only play cards that don't match suit and rank; must play a card if they can play at least one card
- Opportunity draws from Date's Deck; can only play cards that match rank, in response to another card played
- After you play a card, draw a new one (after resolving Opportunity Events)
- When all suits or ranks match, go to Wrap-Up

## Game Structure

1. The Set-Up
  - Play Safely
  - Create Headmates
  - Determine Roles
  - Create Prospect
  - Set the Scene
2. Date Night
3. The Wrap-Up
  - End the Date
  - Aftercare
  - Another Date?

## Turn Order

1. Date plays a card  
*Opportunity can respond*  
*Check for Date End*
2. 1st Collective plays a card  
*Opportunity can respond*  
*Check for Date End*
3. Date plays a card (4+ players)  
*Opportunity can respond*  
*Check for Date End*
4. 2nd Collective plays a card (4+)  
*Opportunity can respond*  
*Check for Date End*
5. ...

## Suit Demeanor

♠ Spades	Clever and witty, or Mocking and hurtful
♥ Hearts	Earnest and heartfelt, or Thoughtless and inconsiderate
♣ Clubs	Direct and clear, or Blunt and tactless
♦ Diamonds	Flirty and coy, or Evasive and guarded

# 52 First Dates Headmate Sheet

Fill in the next blank line, then pass to the next player.  
Roleplay this Headmate fairly when they're fronting.

Name/Nickname

Pronouns

Sexuality

Interests

Personality

Ideal Partner

Notes

cut here

# 52 First Dates Opportunity Sheet

Play a card matching the rank of a card just played. Create a named NPC when you play a Jack, a Queen, or a King.

## Rank Opportunity Event plus red text if you play a red card

- Ace Happy to Be Here! pick a new Headmate to front  
*and they're pleased with this*
- 2 Stay For the Atmosphere environmental problem  
*e.g. too loud, bad smell, it's raining*
- 3 See You In the Fall a physical accident nearby **that affects char**  
*e.g. someone trips, lost frisbee*
- 4 Capitalism Ruins Everything money problem  
*e.g. card declined, lost wallet, work calls*
- 5 Excuse Me...? harmless interruption, inconvenient time  
*e.g. small child, wait staff, text message*
- 6 Wardrobe Malfunction clothing-related problem  
*e.g. lost hat, shoes untied*
- 7 Forget-Me-Nots char forgets something **about their date**  
*e.g. name, the time, lost keys*
- 8 Consuming Passions food-/drink-related problem arises  
*e.g. fly in soup, wrong order, drink spills*
- 9 Circumstances Beyond Our Control nobody could have predicted  
*e.g. power goes out, traffic jam*
- 10 Anything But This char's player picks a new Headmate to front **and they're not happy about it**
- Jack Oh Shit, It's My Ex! someone char was involved with  
**and it was a bad breakup**
- Queen "Why, Hello There someone interested in char  
**and they're attractive**
- King What are **They** Doing Here? someone char knows  
**and can't stand**

Card	Named NPC	Pronouns
J ♠		<input type="checkbox"/> System <input type="checkbox"/> Prospect
Q ♠		<input type="checkbox"/> System <input type="checkbox"/> Prospect
K ♠		<input type="checkbox"/> System <input type="checkbox"/> Prospect
J ♥		<input type="checkbox"/> System <input type="checkbox"/> Prospect
Q ♥		<input type="checkbox"/> System <input type="checkbox"/> Prospect
K ♥		<input type="checkbox"/> System <input type="checkbox"/> Prospect
J ♣		<input type="checkbox"/> System <input type="checkbox"/> Prospect
Q ♣		<input type="checkbox"/> System <input type="checkbox"/> Prospect
K ♣		<input type="checkbox"/> System <input type="checkbox"/> Prospect
J ♦		<input type="checkbox"/> System <input type="checkbox"/> Prospect
Q ♦		<input type="checkbox"/> System <input type="checkbox"/> Prospect
K ♦		<input type="checkbox"/> System <input type="checkbox"/> Prospect

## Notes

# 52 First Dates Date Sheet

Draw 2 personality cards in secret. Test Headmates' ideal partner qualities by drawing 2 cards; on a match, check yes. Roleplay fairly.

Name
Pronouns
Appearance
Previous Cards

Headmate	Ideal Partner Quality

Card	Trait	Card	Trait	Card	Trait	Card	Trait
A ♠	Witty	A ♦	Teasing	A ♥	Supportive	A ♣	Forthright
2 ♠	Creative	2 ♦	Guarded	2 ♥	Listening	2 ♣	Jovial
3 ♠	Punning	3 ♦	Flamboyant	3 ♥	Empathetic	3 ♣	Humble
4 ♠	Contemplative	4 ♦	Thirsty	4 ♥	Hopeful	4 ♣	Stoic
5 ♠	Sly	5 ♦	Ostentatious	5 ♥	Spiritual	5 ♣	Cheerful
6 ♠	Clever	6 ♦	Reserved	6 ♥	Happy	6 ♣	No-Nonsense
7 ♠	Bookish	7 ♦	Enigmatic	7 ♥	Emotional	7 ♣	Honest
8 ♠	Fastidious	8 ♦	Insecure	8 ♥	Frustrated	8 ♣	Meek
9 ♠	Sarcastic	9 ♦	Coquettish	9 ♥	Oversharing	9 ♣	Vulgar
10 ♠	Resourceful	10 ♦	Curious	10 ♥	Dour	10 ♣	Direct
J ♠	Long-Winded	J ♦	Evasive	J ♥	Vivacious	J ♣	Pretentious
Q ♠	Snarky	Q ♦	Insincere	Q ♥	Passionate	Q ♣	Humorless
K ♠	Sharp-tongued	K ♦	Suspicious	K ♥	Thoughtless	K ♣	Blunt