



Walk to

Use

Talk to



Point and click RPG

Pick up

See



by Gwannon

# The role-playing game of classic adventure game

«Point and click RPG» is a small **role-playing game for a GM and up to two players** that tries to simulate the experience of classic point-and-click adventure games from the 80s and 90s, such as «Simon the Sorcerer» or «KingQuest».

These are video games where you control a character through a series of screens, solving various puzzles using objects on the screen and in your equipment, along with actions or verbs like **Use, Pick Up, Open, Push, etc.**

You also interact with different characters who provide useful information and objects to help you solve more riddles.

As you progress and solve puzzles, stories of all kinds unfold, from fantastical voyages and pulp adventures to wacky cartoon-style situations.

In these stories, you can be a pathetic pirate, a cartoon character, an avid aviator, or even a time traveler lost in the past.

To play you will need **paper, pencils and 6-sided dice (d6)**. On the last pages you have colored pixels that you can print on cardboard and use as tokens.

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## Create your PC

The first thing you need to do to start playing this role-playing game is to create a character for each player. The process is simple; you just need to make a few decisions and write them down on your character sheet.

### 1 Step - Defining Your Adventure Game

The first thing is to choose which Adventure Game (AG) your character comes from. The AG where your character was originated determines their abilities. Being a character from "The Dig" is not the same as being one from "Maniac Mansion."

When defining which AG your character come from, the first step is to give your AG a title and **choose the video resolution** in which it was developed. Your resolution determines the initial pixels of your character. Your pixel count is important because it allows you to do special things within the GA.

It also determines the size of your equipment area. With low resolution, you have a lot of space because it's mostly text lists, while with high resolution, it's mostly complex pixelated images.

- + **CGA:** 320x200 and 4 colors, **4 pixels** and **10 spaces**
- + **EGA:** 320x200 and 16 colors, **8 pixels** and **8 spaces**

- + **VGA:** 640x480 and 256 colors, **10 pixels** and **4 spaces**

Next, choose your theme, **choosing 2 topics**:

- + **Science Fiction:** Adventures with futuristic or non-futuristic science fiction themes. **+2 pixels**
- + **Franchise:** Stories based on famous movies and book series. **+2 spaces**
- + **Fantasy:** Magical fairytale worlds inhabited by elves, dwarves, and other magical beings. **+2 spaces**
- + **Horror:** Scary and horrific stories featuring haunted houses, cursed towns, creatures frozen in ice, etc. **+1 pixel and +1 space**
- + **Comedy:** Wacky, cartoon-like stories, usually with eccentric characters or anthropomorphic animals. **+2 pixels**
- + **Mystery:** From Victorian detectives to modern police cases, including hard-boiled detectives. **+2 pixels**
- + **Pulp:** Pulp stories with heroes and heroines searching for lost civilizations, traveling by seaplanes, and almost always fighting Nazis. **+1 pixel and +1 space**
- + **Spicy:** Stories that are very close to humor, but with spicy and lustful touches. **+1 pixel and +1 space**

Finally, **choose the developer**:

- + **LucasArts Games:** The developer of classic AG that everyone remembers. **+2 pixels**

- + **Sierra:** The distinguished competition. **+2 spaces**
- + **Alcachofa Soft:** The geniuses of wacky humor. **+1 pixel and +1 space**
- + **Revolution Software:** A hidden gem that has produced some of the genre's greatest treasures. **+2 pixels**
- + **Coktel studios:** The geeks who were looking for alternative approaches to a very static format. **+1 pixel and +1 space**
- + **Pendolo Studios:** They've tried to bring the genre back to its former glory without much success, but without losing hope and their touch. **+2 spaces**
- + **Deconstructeam!:** You're a modern indie gamer who enjoys retropixels. **+2 pixels**

The next step is to **calculate the equipment space and pixels**. Remember that if the pixels or spaces are odd, convert one pixel to a space, or vice versa.

## 2. Step - Create your interface

Every character in an AG has some basic verbs:

- + Walk to
- + Pick up
- + Give
- + Talk to
- + Look
- + Use

Then you must **choose 3 more verbs** from this list:

- + Open/Close

- + Search
- + Run
- + Turn on/Off
- + Hit
- + Read
- + Pull/Push

## 3. Step - Finishing Touches

As finishing touches, you must **define your name**, something that fits your AG and its theme, and **choose your pronouns**.

Finally, you must **choose a starting piece of equipment** by rolling on the following table:

d6	Science Fiction, Fantasy, Pulp	Mystery, Horror, Franchise	Humor, Spicy
1	Shovel	Rusty Pruning Shears	Rubber Chicken
2	Grog Jug	Broken Magnifying Glass	Helium Balloon
3	Spurs	Fake Passport	Stress Ball
4	Tranquilizer Dart Gun	Metronome	Mousetrap
5	Cardboard 3D Glasses	Carnival Mask	Ball of Twine
6	Flashlight	Whistle	Trumpet



# Rules

## Scenes

**Graphic adventures are divided into parts**, and each part is **divided into scenes and screens**. A scene can consist of one or more screens and is usually associated with a main puzzle or challenge, which in turn contains other puzzles.

For example, a scene might involve finding the three missing pieces of a treasure map. One piece is lost in the library, another is in the dean's office, and the third is being sold by your office mate for \$1,000. To solve the scene, you must recover each piece of the map by solving each puzzle or challenge (searching the library, sneaking into the dean's office, and getting \$1,000) and then reassemble the map from the recovered pieces.

To solve the challenges in each scene, **you must move between the different screens** at the points where they connect. If you want to go to the dean's office, you'll need to enter through the university entrance, pass by her secretary's desk, and then enter her office. We'll have three interconnected screens, so you can't (for now) get from the entrance to the office without passing by the secretary.

There may be screens that are inherently challenging to enter, requiring you to solve a puzzle to gain access. For

example, you might have to convince the dean's secretary that there's free frozen yogurt in the university cafeteria and, on top of that, find the office key hidden under the ficus planter.

Upon **entering a new screen**, the GM should **describe all the clickable items in the scene**. Initially, the PCs can only interact with clickable items, but as we'll see later, by spending pixels, they can interact with other, previously non-clickable items.

The GM should also provide an **indication of how this screen connects to others** that don't have a direct logical link. If you're in a bell tower, the GM can mention that the screen is above the screen for the church entrance, and the harbor lighthouse is visible in the distance. This will suggest to the PCs that they might be able to interact with the lighthouse from here, for instance, using the binoculars they stole from the museum.

## Actions and Rolls

There are different types of possible actions:

- + Verb + Equipment
- + Verb + Equipment + Equipment
- + Verb + Clickable item in the Scene

- + Verb + Equipment + Clickable item in the Scene
- + Insert + Clickable item / Remove + Equipment

Actions can or cannot be performed; there is no possibility of success or failure. Therefore, normally there are no rolls.

Rolls only occur in the rare situations where an action can fail. In that case, you roll 1d6, and if you roll 4 or higher, you succeed. You can grant a +1 bonus if they have suitable equipment or if they discover something that gives them an advantage.

For example, if we want to spit in the spitting contest, we roll 1d6. If they say they spit when the wind blows or take a shoot of grog first to thicken their phlegm, you could give them a +1 bonus for each cheat applied.

When using items, equipment items are always within easy reach, but clickable items require you to approach them to use them. This means that if they're unreachable, like deer antlers above the door, you'll need a chair or a ladder first.

On the other hand, logic dictates whether equipment is consumed when used. A match is used up, but a matchbox has infinite uses.

## The Equipment

In each slot, you can place one object that shouldn't be larger than something that would fit in your pockets or a

backpack. Weight doesn't matter; as long as it fits in a backpack and there are free spaces, you can put it in.

If you have, for example, 6 equipment spaces, you can put in your equipment a pumpkin, a watermelon, the head of a Roman emperor sculpture, needle and thread, a trumpet, and an Arkansas Panthers pin.

Each object occupies one equipment slot, and if you try to put a large barrel of wine in your equipment, it won't fit because you don't have any free space, and it won't fit in a backpack.

*You can ignore this size rule in humorous cartoon-style games where the pockets are more spacious.*

## Using Your Pixels

Pixels are what make your character feel real, allowing them to do extraordinary things, exploiting glitches and bugs in the software, reading game guides, trying everything with everything, and so on.

The possible uses of pixels are:

### Making Background Elements Clickable

One of the most frustrating aspects of Adventure Games was seeing things on the screen that you could use but couldn't click. By exploiting bugs and spending between 1 and 4 pixels, at the GM's discretion, you can make something unclickable clickable. It will only be clickable while you're on the screen; it will become unclickable as soon as you leave the screen.

### Read the Guide

If you spend pixels, you can read a game guide from your favorite video game magazine and receive a hint on how to solve a puzzle or fix a problem. It can also remind you of a detail you might have forgotten. Depending on the number of pixels you spend, from 1 to 4, you'll receive more or less information, and it will be more or less interesting and clear.

### Try Everything with Everything

You can spend all your pixels (minimum 4) to try every item in your equipment with every clickable item in the scene (not the screen). In this case, you'll eventually find the next action you need to take but haven't been able to find. However, the challenge or scene might not be solved this way, and you may still need to perform other actions, but at least it will guide the players toward the right path.

### Parallel Plot

If a player spends all their points (minimum 4), they can request a parallel plot. A message will appear on screen saying "Meanwhile in [location]..." and the current villain will be seen speaking and revealing part of their plan or their next steps. It could also be some kind of important information, such as the ingredients of a chemical formula or the name of the magic grimoire containing the spell to destroy them.

### Force the Theme

By spending 1 pixel, players can force the theme of the adventure they are playing or the one they came from and gain a +1 bonus to a roll. For example, a character from a fantasy adventure can try to gain a +1 bonus to a roll if they have a sword duel, or in a science fiction adventure, a player can try to gain a +1 bonus to a Search roll by claiming that their tricorder's sensors are very advanced.

You are free to create new uses for pixels that suit your graphic adventure.

### Recovering Pixels

You recover pixels in certain situations:

- + Upon completing a scene, you recover up to half of your maximum pixels.
- + At the GM's discretion, if they deem it fun and fitting for their character and the story. **DON'T BE STINGY ABOUT GIVING AWAY PIXELS.**

## Special rules of Adventure Games

Adventure Games sometimes have their own logic, and all the following rules attempt to reflect that.

### Object Permanence

The **equipment you leave** in a screen **remains in that screen**; only your characters and other important characters can pick it up.



If you build a rope bridge over a chasm, that bridge will stay there forever. But even if you want to cross it and want to retrieve your rope, you dismantle the bridge, thus recovering the rope and no longer being able to cross to the other side.

*It's important to keep track of scenes and objects and how they are arranged.*

### Accessing the Map

At some point, someone will give you a map, a passport, or something similar, allowing you to access the map and move directly to a scene without having to go through other screens.

From the map, you can move directly to the beginning of any screen you've already visited. Keep in mind that any objects used to reach a screen will no longer be needed and can be picked up.

Following the previous example of the rope bridge, you no longer need to have the bridge built to reach the screens on the other side of the chasm. You can go directly there using the map.

### Moving Objects

Moving objects within a screen or between screens is easy; they're stored in your inventory. For larger objects, you can use Pull/Push to move them within the screen.

If you want to move heavy objects between screens, you'll need to use some kind of trick or contraption, from using fryer grease to push them downhill to a complicated pulley system or a minecart.

### Screen Width

The group of characters cannot be separated; AGs don't have split screen, so everyone stays together. In fact, there will be things you can't access in a scene because another player is on the other side and your screen resolution isn't high enough to reach them.

### Screen Connections

The screens in a scene have connections that your players can walk through, and others that they can't, but which they can use to their advantage.

For example, if you climb onto a roof and knock down a tile, it can knock unconscious the guard at the door you wanted to enter. Your characters can't move from the roof to the door of the hideout, but the tile can.

### Single Pixel

When things are hidden, they can be located in a single pixel on the screen. This means that to find it, you have to make a Search roll; a simple Look roll won't suffice.

### Maze

There are labyrinthine areas like caves, sewers, or passageways that cause players to move in circles and eventually exit the way they came in.



In these areas, you must meet a condition to find the exit and be able to cross them. This might involve having a compass, knowing the correct order to follow, or observing the path a rat takes.

The important thing is that, without this clue, it's impossible to cross that labyrinthine area.

### Copy Protection

Copy protections were systems that prevented players from simply making a copy of the diskette where the game was stored.

They were dynamic questions that could only be answered with a physical device, such as a coordinate card whose numbers were only visible with a red filter and which couldn't be photocopied, or circular cards with holes that had to be moved to a precise position to extract a piece of information through the holes. The truth is, they weren't very effective systems and are now seen as quite naive.

Applying this to this role-playing game, copy protection allows the GM to make any request, and if the players want to play, they must comply. If they don't, the copy protection kicks in, and the session doesn't continue until the GM's request is met.

As the GM, you can request things like:

- + Only the GM can eat gummy bears, or there must always be popcorn in a bowl near the GM.

- + No cell phones on the table.

- + If a die falls off the table, all players must stand up, turn around, shout "Ahoy sailors," and toast the DJ.

### Saving the Game

It's not necessary to explain what "saving the game" is; it's something many video games still do today. But we will explain how it applies to this role-playing game.

This action can only be performed **once per session** and with **all players agreeing**, and it provides several benefits.

- + In case of death (as we'll see in AG creation), we will return to the save point, not to the beginning of the scene.
- + Since we usually only save when we think something important is about to happen or we might die, this action restores up to half of your character's maximum pixels. If your character has a maximum of 10 pixels and only 3 remain, they receive 2 more pixels. If they have 12 and only 8 remain, they don't receive any because they are already above half their maximum.

# Non-player character

There is a special type of clickable item called non-player characters (NPCs). There are three types of NPCs:

- + **Monophrase:** They only have one line and appear in only one scene.
- + **Multiphrases:** They have several lines with an important clue, can appear in different scenes, and can give or receive items.
- + **Main characters:** Key characters with many lines, appear in many scenes, and constantly give clues and equipment.

*These types are not fixed, a monophrase character can become a multiphrase character later in the adventure.*

## Monophrase

These characters are the simplest in the Game Guides and only have one line they utter when you try to talk to them. They usually say silly things or jokes, and in a few cases, they offer a very cryptic clue. Some have a simple movement routine, like walking from one point to another or pushing a large stone block.

Recording the line they're going to say is enough. Aside from uttering their line, they're not much else to use.

Some of them, especially those with movement capabilities, can be used as clickable items to solve a challenge or puzzle. For example, you could smear grease on a monophrase character so that seagulls attack it, causing it to drop its oil barrel and make another, more important NPC slip.

### Old lady with walker (monophrase)

His only sentence is, "Have you thought about adding more fiber to your diet?" He moves slowly with his walker, and when you enter his screen, he's at a random point.



### Dog with a bone (monophrase)

It stands next to a blind beggar on the main street. His only utterance is "Grrrrr" when you approach the blind man's donations or try to take the bone from his feet. Perhaps you can distract him with a steak, a cat, or a ball.



## Multiphrases

These characters are **more complex** than the previous ones, with more dialogue, items they can give or receive, and some movement patterns.

They will likely have a task, such as providing information on a certain matter, preventing access to a specific area, or preventing the acquisition of certain items.

Rather than specific dialogue, you should choose a couple of topics they know a lot about and could discuss with the player characters, as well as the key information they can provide.

If we need to obtain something from them (information, items, or access), you should note how to do so. This could involve giving them another item, asking them a specific question, or performing a series of actions with nearby clickable objects and/or equipment.

You should also note any weaknesses the players can exploit, which they or other characters will likely mention to the players.

### *Suspicious guy in an alley (multiphrase)*

You're walking down the street and suddenly from an alleyway comes a shout: "Hey, you, loser!" You ask, "Me?" and he replies, "Yeah, you, loser!" You go in and there's a suspicious-looking guy with a wide-brimmed hat that hides his face and a long trench coat that covers him to his feet.



Is he a thief about to rob you? A drug dealer, or worse, a Pokémon card dealer? A pervert? You don't know, and it's

best not to approach him.

If you do approach him, he's a seller of fun-shaped helium balloons. You can talk to him about various topics: helium balloons, cryptocurrency investments, and Pokémon cards.

If you get him a **extrarare Pokémon card**, he'll give you a bunch of helium balloons that you could use to lift something heavy or fly a few meters. You can also get the balloons with something that looks like cryptocurrency, like the tokens from the laundromat.

### *Main characters*

They're as complex as your PC, with countless lines of dialogue, their own equipment, and the freedom to move around the screen as they please, appearing in almost every scene. They'll likely be your players' nemesis or characters with significant weight in the story.

If they're the villain, they don't usually have actions that allow you to achieve something, like pushing them to make them drop a coin. Instead, finding a way to defeat them is the challenge of an entire scene, or even a whole part.

It's common for them to start as multiphrases and then become main characters due to a change in the story. Perhaps the street urchin who gives you rumors about the criminal underworld (multiphrase) will be kidnapped by your nemesis and become a main character.



## Vampire captain (main character/villain)

You are facing the terror of the entire Caribbean; uttering his name fills the heart with dread. He is the perfect villain for your adventure. Besides being a pirate captain and a vampire, he wields powerful voodoo magic and owns a zombie ship with its crew of ghoul servants.



His weaknesses are typical of pirates and vampires: grog, gold, and young men and/or young ladies, and sunlight, crosses, holy water, garlic, and young men and/or young ladies. So your players will have to find a way to exploit these weaknesses against him. Perhaps another voodoo user can help them.

Furthermore, with luck, your players might be able to discover whether they is a pirate who was turned into a vampire or a vampire who decided to become a pirate.

## Interacting with NPCs

When interacting with NPCs, there are a few rules you can follow that will give the game that classic AG flavor:

- + You can ask questions as many times as you like; they won't get annoyed and should always give the same answer. The answers will only change if you do something different. Even then, they shouldn't get annoyed.

- + The same applies when you use objects on them. As long as you don't use the right one, nothing should change. If you give them money, they'll simply refuse it. If you throw a bucket of water at them, they'll either move away or get wet and yell at you, but they won't move from the door they're guarding. However, if you take out a mouse and give the doorman a piece of cheese, the mouse will approach, attracted by the smell of cheese, and the NPC will run away, terrified of the rodent.
- + Usually, an NPC's trick stops working when you change screens or scenes. If the doorman reappears in another scene, the mouse trick will no longer work, and he'll tell you that his psychoanalyst helped him with that phobia.
- + NPCs only participate in one challenge per scene; our doorman's challenge is to infiltrate the mafia's hideout. Once this challenge is completed, he won't provide equipment or clues for other challenges, but this isn't always the case.



# Create a Point and Click Adventure Game

## Adventure duration

To begin creating your AG, you must decide its duration. The duration of an adventure is measured in floppy disks, and each disk represents one game session.

End your sessions by saying something funny like,  
«Insert disk number 2».

### 1 5.25" Floppy Disk

Due to the limited capacity of computers, 5.25" floppy disk adventures were short, with one scene per part and a maximum of two screens per scene. Perfect for an afternoon in front of your computer.

### 1 3.5" Floppy Disk

Computers were now more powerful, allowing for longer storylines. These adventures were more complex and could take several sessions. Each part could have two or more scenes, and each scene could have multiple screens.

### Several 3.5" Floppy Disks

We're now talking about many hours of gameplay, which can usually involve several AG played consecutively with

the same theme and recurring characters/villains. We're talking about series like «KingQuest» or «Monkey Island».

## First Steps

Once the duration is decided, you need to proceed as when creating a character: choose their resolution, two topics, and select their developer. Resolution:

- + **CGA:** The low resolution and lack of color in these adventures make it difficult to interact with on-screen elements. All possible rolls have a -1 penalty. Fortunately, players can place pixels (at the GM's discretion) to transform one object or clickable item into another, provided they are very similar. For example, they could transform a candle into a lit stick of dynamite. Also, with so few colors, forget about creating color-based puzzles.
- + **EGA:** AGs in EGA have an acceptable and normal amount of color and resolution and neither add to nor detract from the adventures.
- + **VGA:** The higher resolution of VGA means that more extra pixels must be used than usual, because everything has more pixels, so every pixel expenditure costs one extra pixel. The resolution also causes Find the single pixels rolls to have an extra penalty of -1.

Choose two topics:

- + **Science Fiction:** Science fiction is very broad and allows for a wide variety of topics, from adventures on alien planets to time travel or cloning. When setting up the adventure, you will need to establish a technological level and specify which technologies are available and which are not. There might be clones and psychic powers, but no space travel or robots.
- + **Franchise:** The adventure must feature the franchise's flagship hero or heroine, so one of your players cannot create their own character; they must be that iconic character, and you will provide them with a pre-made character.
- + **Fantasy:** Fantasy, and especially medieval fantasy, is a recurring theme, always closer to classic fairy tales with trolls under bridges and princesses and princes than to the D&D/Tolkien fantasy more typical of other role-playing games. The other option is entirely different magical worlds, like in the classic «Loom». In these GAs, your characters' verbs can be considered spells and do not need to be next to the clickable item, only on the same screen.
- + **Horror:** These adventures should be highly deadly, and it can be very interesting to set up some kind of timer or clock to put pressure on the players. They have a certain number of attempts to finish a scene, and if they fail, the monster will end their lives.
- + **Humor:** Humorous adventures can't be deadly; it doesn't fit the tone. Dying and becoming a ghost,

however, can be a funny scene.

- + **Mystery:** Perhaps a Sherlock Holmes story shouldn't be deadly, but something darker certainly should be.
- + **Pulp:** As they say, everything is better with a pulp, from science fiction to racy stories. If you take «Pulp» and «Franchise», like Conan, Zorro, or Indiana Jones, you can choose a third theme that better defines the adventure.
- + **Spicy:** Spicy adventures always work well with humor—let's not forget «Leisure Suit Larry »—but they can also work with «pulp». Remember to discuss this option with your players.

Choose the developer:

- + **LucasArts Games:** Humor is LucasArts' hallmark, what they're known for, but they've actually explored every genre. Even if you're not making a humorous adventure, you should include a joke, a funny line, and a parodic character. Importantly, in these adventures, **death doesn't exist**.
- + **Sierra:** This distinguished competitor clearly wasn't going to exploit LucasArts' brand, so **humor is forbidden** at this developer. It's important that the adventure is called «WhateverQuest», think of «KingQuest», «SpaceQuest», or «PoliceQuest». Sierra's adventures **are always deadly**.
- + **Alcachofa Soft:** Humor is your thing, so at least **one of the topics must be humorous**.

- + **Revolution Software:** Its creators wanted to create a middle ground between LucasArts and Sierra games, with games that didn't take themselves too seriously, but with serious stories. The «Broken Sword» series was their biggest success, and this makes **mystery a very typical element** in their work.
- + **Coktel Studios:** This French developer was a subsidiary of Sierra, but instead of being absorbed, it always maintained its distinct style with series like Goblins. They tried numerous variations of «point-and-click» games with varying degrees of success. Try to include some different and groundbreaking mechanic in your AGs, something that changes the interface, the use of pixels, etc.
- + **Pendulo Studios:** Your screens are small mini-puzzles woven into a story. That's why there should be a higher proportion of puzzles than conversations or interactions with on-screen elements. **You only develop in VGA**, and the characters should also be in VGA, but it's not mandatory.
- + **Deconstructeam!:** You're a modern developer; CGA and EGA aren't your thing. Like Pendulo, you only develop in VGA.

With this information, you should create the game synopsis, which will be written on the back of the game board box. This couple of paragraphs will be the introduction with which you should begin the game.

Once you've chosen everything above, you must decide **whether the adventure will be deadly or not**. That's one of the major differences between game boards.

### Deadly Adventures

These adventures will feature certain situations defined as deadly. From a sword fight with a medieval knight to crossing a room filled with deadly lasers.

If the players attempt these actions, they should be able to roll to succeed. If they fail, they simply die. There are no hit points or wounds involved.

You should warn them that what they want to do is very dangerous before they roll the dice.

You should also have set up items and actions that grant bonuses to their rolls, such as putting a wrench in their boxing gloves or crossing a corridor when the skull's red eyes flicker because the mechanism that launches poison darts from the walls is reactivating.

### Non-Deadly Adventures

In these adventures, they simply won't be able to attempt the dangerous action they want to do, and it will often mean they're missing something to solve the challenge.

Imagine there's a river of lava, and a rope has been placed across it. If they try to cross the river balancing on the rope, the character will turn around, look at the screen, and say something funny like, «Are you stupid?» or «My mother didn't raise a fool».



They'll probably be missing something, and they'll have to go back to using a mop, take off the mop head, and use it as a pole to cross the river like a tightrope walker. And don't be surprised if later you use the mop head as a wig for a disguise.

Humorous adventures shouldn't be deadly, but it's your game, your rules.

You're dead...

When a **character dies**, they simply **disappear**, explode, fall down a bottomless pit, are disintegrated, etc., and **reappear once the scene is resolved** with all their equipment, but without pixels.

If all the players die, then it's more serious, and both will reappear at the beginning of the scene and have to do it again. They will have lost all the progress they made in that scene, and on top of that, they're all **without pixels**.

## Main Structure

Action Game Players (AGs), like all stories, are typically divided into three parts: introduction, rising action, and resolution. Each part is further divided into several scenes, each with its own challenges and puzzles to solve.

The scenes within each part can be sequential, occur in parallel, or even be a mix of both.

For example, a sequential scene might involve obtaining the map that reveals the location of the king's lost tomb,

overcoming the tomb's traps, and finally deciphering the symbols on the king's medallion to open the portal that allows you to advance to the second part.

A parallel scene might involve simultaneously investigating three clues found at the murder scene to identify the killer.

## Scenes and Screens

Each scene will have one or more challenges and one or more screens. Creating a scene is as simple as defining what will happen in that scene and writing a couple of paragraphs describing what should happen. From there, you need to define the elements of that scene: screens, NPCs, and clickable items, and how they relate to each other.

The easiest way to record all of this is to create a diagram of the screens with their clickable items and the NPCs on them. You should also note how the screens connect, which connections can be used, and which connections are closed and need to be opened.

The adventure «The Enigma of the Monkey Peninsula» shows you how to create this diagram.

### Challenges, Riddles, and Mini-Puzzles

By challenges, we mean a combination of actions, clickable items, and NPCs to solve a problem. We must define what we will need and how to obtain it; perhaps it's simply talking to someone specific, like the third passenger on the bus.



They can also be more complex options: take the ketchup packet from the table, give it to diner 1, who will thank you by giving you their mashed potatoes, and clog the toilet with the mashed potatoes so that the restaurant's cook has to leave the kitchen to fix it, allowing you to enter the kitchen.

When examining clickable items, they should have clues about how to use those objects, for example, with phrases like, «This mashed potato is so thick it could be cement». Talking to NPCs should also provide clues, such as, «I'm never coming back to this restaurant. The food is bland, and this is the worst mashed potato I've ever had». Perhaps placing a plunger near the cook is another clue, and when examining it, mentioning that it's very worn and has many hamburger grease stains.

To create riddles or mini-puzzles, you can draw inspiration from anything; you just need to adapt it to the AG's setting. If you want to include a sliding puzzle, it will have an Aztec image; if it's a pulp story, a 1920s theme; or circuits if it's a cyberpunk story.

You can find many riddles online, and like puzzles, simply adapting them to the setting is all it takes.

## Passage of Time

Time does not pass in AGs. If a scene takes place at night, whatever they do during the scene will always be night, even if they wait for hours in the same place, it will still be night.

Time only advances (if you want it to) at the end of each scene. You have an entire night to discover who killed the commissioner, and when you do, day breaks and you launch into a frantic race to capture his killer, who is trying to flee to Mexico.

Just as the players can force a «meanwhile» moment with pixels, the GM can force flashbacks to give the players information; some scenes can even be flashbacks where they play with their past selves.

Using information across time isn't «metagaming». You can use what you know about the adventure whenever you want, regardless of how many time shifts occur.

## Railroad Adventures

Game-set adventures are classic examples of railroad adventures; there's only one path and one way to progress, and any other approach won't work.

However, this isn't fun in a role-playing game. But unlike a video game, as a GM, you can overcome this. Your decisions aren't fixed in the code; instead, you can modify the story and accept other options.

So, if the players propose a viable option that solves the challenges, let them use it even if it's not the solution you had in mind.

## Final Touches

Finally, if you haven't already, add a cool mechanic that sets your adventure apart from the rest. Let's look at some classic examples:

- + In «Loom», they aren't verbs, they're combinations of musical notes, and if you play them backward, they do the opposite. If Do Re Mi opens things, Mi Re Do closes them.
- + The «Monkey Island» games have their insult duels where you must learn sharp insults and their comebacks to defeat your enemies in sword fights.
- + «The Dig» had its colored rod puzzles with different polyhedra. You had to find the right combination from different clues you saw throughout the adventure.

# The enigma of the Ape Peninsula

*Deep in the Caribbean lies a peninsula surrounded by water on all sides, called the Ape Peninsula. Venture into its dark grottoes, dense jungles, and well-stocked gift and souvenir shops to become a true buccaneer.*

*You'll have to face zombie ships, vampire pirate captains, talking shrunken heads, and plenty of apes, using your intelligence, your wit, and the powerful, sometimes explosive, magic of voodoo.*

*If you're lucky enough to avoid scurvy, you might just survive this adventure and find the greatest pirate treasure ever known, Mac'n Cheese, earning the respect of the entire Caribbean.*

«The enigma of the Ape Peninsula» is a graphic adventure game for EGA, released on three 3.5-inch floppy disks. Its genre is humor and fantasy, and it was developed by LucasArts Games. This chapter comprises only the first of the three disks that make up the complete campaign.

## Diskette #1: How to Be a Pirate

Your PCs have just arrived in Bucan Ville, a pirate haven, with the intention of becoming pirates and making a fortune through piracy.

This part is divided into four scenes. The first is a brief introduction. Then there are two parallel scenes: one in

19 which the Pirate Bosses grant them the title of pirate after

they pass a test, and another in which they acquire a ship and its flag. The fourth scene is the heist of the governor's safe.

### 1. Start

The player characters appear at nightfall in the port of Bucan Ville and shout, "My name is [player character name] and I want to be a pirate!"

### Harbour

In this filthy, shabby harbour, there's only one place to go: the **Boiled Crab Tavern**, a pirate den where the grog is watered down and the snacks and peanuts were once Blackbeard's cabin boys.

In the distance, you can see a **ship with tattered black sails**. A ghostly glow floods its deck, and flocks of bats circle overhead.

From the port, you can access the **Bucan Ville Town Center**.

### The Boiled Crab Tavern

The place is a dingy, old dive, packed with **drunken pirates**. The few who aren't passed out can barely manage a sentence:

+ So you want to be a pirate, huh? Talk to the three **Pirate Bosses**.

- + The grog of my day was real grog, not like the stuff they make now with little umbrellas, cloves, and mint leaves. We used to put real cloves in it.
- + Have you heard of [Arrr! Cthulhu](#), an excellent setting for pirate adventures in a Caribbean of the Cthulhu Mythos?
- + They stole my idea for the monkey-traffic light. I could have been a millionaire and retired to a Caribbean island and spent my days drinking grog. Oops, I already do that.

At a large table in the back sit the **3 Pirate Bosses**. The most powerful pirates of Bucan Ville, chosen by the democratic method of slaughtering all their competition.

These three rude pirates are at the table, swigging grog and singing bawdy songs. When your players explain that they want to be pirates, they'll laugh a lot and tell them to stop wasting their time and go back to what they were doing. Your players will have to prove they really want to be pirates by answering questions like these.

- + What was Blackbeard's flag? - A horned skeleton holding an hourglass in its right hand and a spear in its left, using the spear to pierce a red heart that drips three drops of red blood.
- + What was the name of Blackbeard's first ship? - Queen Anne's Revenge.
- + What was Stede Bonnet's nickname? - Gentleman Pirate

They'll also be made to sing «Yo Ho Ho And a Bottle of Rum» (which your players will have to sing). After a while trying to prove they deserve a test, they'll agree to take the Pirate Guild's standardized exam, which consists of two tests:

- + You must prove you're on the other side of the law.
- + You must own your own self-propelled watercraft and create its unique, personalized pirate flag.

After explaining the standardized tests, they'll be made to sign some paperwork and given a **\_discount voucher** for the **Souvenir Shop**. If they ask for any hints, they'll just be told to ask for Sam at the shipyard to see what ships they can offer.

On the table of the three **Pirate Bosses**, there's a fruit bowl with oranges, bananas, apples, Swiss vitamin C candies, and lemons, which they say are from their anti-scurvy campaign. If they ask, they can take a **piece of fruit**. Choose one at random and give it to them. If they eat it, they can ask for another. Until they finish it, the **Pirate Bosses** will tell them to finish the other fruit they took first.

## 2.4 Going over to the other side of the law

As the **Pirate Bosses** have explained, to become a pirate you need to be on the other side of the law, or have proof of it.



Hay varias opciones para cometer delitos:

- + La forma más sencilla es cruzar en rojo el semáforo mono de la **Plaza Mayor de Bucan Ville**.
- + Otra forma es ponerse a la izquierda del **juzgado** y pedirle al **pintor de cuadros** que está en la **Plaza Mayor**.
- + Si intentan otros tipos de delitos, sus personajes mirarán a la pantalla y dirán cosas como «Mi madre no crio a un ladronzuelo» o «Esto me metería en problemas con Santa Claus».

Si les ves muy perdidos en esta parte, recálcales lo del «otro lado de la ley» o recuérdales lo de pirata borracho en la Taberna del Cangrejo Cocido que decía que había inventado el simio-semáforo y que les dé una pista.

#### *Bucan Ville Center*

Las calles del centro están desiertas por la noche, las farolas de gas están encendidas y las tiendas están cerradas, todas menos la **tienda de souvenirs** con su gran cartel de neón que pone abierto 24 horas.

Para cruzar la calle que atraviesa el centro hay que atravesar un paso de cebra dirigido por un **simio-semáforo** y vigilado por un **guardia de la ciudad** que solo dice «¡Circulen, circulen!». El simio-semáforo es un semáforo manejado por un mono que cambia el color del semáforo moviendo unas palancas. Cuando te acercas, el simio mueve las palancas y siempre cruzas en verde.

Por mucho que lo intentes, el mono siempre lo pone en verde. La única manera de cruzar en rojo es darle un

plátano al mono cuando esté en rojo y como se pone a comer el plátano se queda en rojo. En ese momento puedes cruzar y el **guardia de la ciudad** te pondrá una **multa** y, por tanto, serás una fuera de la ley.

#### *Plaza Mayor de Bucan Ville*

La Plaza Mayor es como todas las plazas, un gran espacio vacío de adoquines con un único **árbol seco** en el centro con un cartel que pone «Árbol para colgar piratas - Cerrado por reformas».

En el centro de la plaza hay un **pintor de cuadros** que está pintando el ayuntamiento. Pinta los cuadros a una velocidad superrápida y los deja en un **montón** que está a su lado. Si los examinan, verán que no son muy buenos.

Si tratan de hablar con él, les dirá que está muy ocupado, tiene que hacer 1000 cuadros iguales del ayuntamiento para la campaña de recaudación para la reelección del gobernador.

Al lado del ayuntamiento está el **juzgado**. Al acercarse verán que abre de 24:00 a 00:00 menos los fines de semana que cierra por descanso. Si se colocan a su izquierda antes de que el pintor empiece un nuevo cuadro y esperan a qué terminen, podrán coger una pintura donde están ellos junto a los juzgados, es decir, al otro lado de la ley, como pedían las **Jefas Piratas**.

Al otro lado del ayuntamiento podrán acceder a un **callejón oscuro** del que salen retazos aleatorios de una conversación.

### Dark alley

It's just a distraction. When they enter, the voices will fall silent and figures will vanish into the shadows. As soon as they step back out into the plaza, the voices will return.

### 2b Conseguir un barco y una bandera pirata

El único sitio de la isla donde venden barcos es en el **Astillero** y lo único que se pueden pagar ahora mismo tus jugadoras es un barco de remos. El problema es que no está autopropulsado, con lo que deberán encontrar la forma de construirle una vela.

Para la tela de la vela solo tienen que conseguir el **vinilo del Twister** en la **Tienda de souvenirs**. El mástil simplemente será unos de los remos y deberán decir su idea a **Sam**, el gerente del **astillero**.

Puede que gasten píxeles en convertir elementos no clicables en clicables, como alfombras, sabanas, etc. Cuando se lo lleven a **Sam** este les pondrá alguna excusa tonta.

Si presentan la barca de remos a las **Jefas piratas** sin vela les suspenderán la prueba gritando al unísono «¡No es autopropulsado!»

La bandera no es un reto, déjales usar lo que encuentren para hacerse su bandera y si puedes conseguir que sea lo más ridícula posible. Pueden usar el **bono descuento** en la Tienda de Souvenirs y que el dependiente les dé cualquier chorrada que se te ocurra para que la usen para crear su bandera.

### Shipyard

Desde la Plaza Mayor se puede acceder a los astilleros de Bucan Ville, donde, igual, tus jugadoras pueden conseguir una embarcación que puedan pagar.

Allí encontrarán a Sam, un friki de la náutica con gafas de culo de vaso y una camiseta que pone «Bésame, soy constructor de maquetas de barcos».

Sam vive para diseñar y construir barcos ... a escala (siempre lo dice en bajito) y como no ha podido dedicarse a construirlos, se dedica a venderlos.

A pesar de ser un personaje principal y poder hablar sobre muchos temas, Sam solo habla de barcos, diseño de barcos, historia de la navegación, curiosidades de la náutica, etc. Si se intenta hablar de otra cosa, encauza la conversación de nuevo a los barcos.

Si le dicen que quieren comprar un barco, les ofrecerá lo que tiene en stock: Un barco pirata de lujo, un barco pirata de 2ª mano y un barco de pesca. Cuando tus jugadoras le expliquen su situación económica, es decir, 0 doblones, les llevará a un lado del astillero y les enseñará un viejo **bote de remos** con un remo partido.

Sam las dejará caer que el **barco pirata de lujo** cuesta tantos doblones de oro que solo robando la **caja fuerte** del **gobernador** podrían pagarlo, pero es que es puro lujo. De hecho, el timón tiene hasta su propio posavasos de ébano, el problema que nadie vio es que al girarlo se da la vuelta y derrama toda la bebida.

Tras duras negociaciones, **Sam** aceptará 200 doblones de oro a pagar con su primer acto de piratería y saqueo. Les dará el título de propiedad del **bote a remo** y un **montón de papeles especificando la forma de pago** que no deben perder.

Para conseguir que sea autopropulsado necesitarán algo que sirva de mástil y algo que sirva de vela. Justo hay huelga de fabricantes de velas y mástiles y no le quedan, así que tus jugadoras deberán conseguir algo para reemplazarlo.

Como ya hemos dicho, para la vela necesitarán el **vinilo del Twister** y para el mástil el remo que no está roto.

#### *Tienda de souvenirs*

Maxine la roja, el terror pelirrojo del Caribe, se retiró de la piratería y con las ganancias monto una tienda de souvenirs de piratas famosos en Bucan Ville. En su tienda puedes encontrar las cosas más estrambóticas del mundillo pirata, desde un rizo de la barba de Barbanegra hasta la férula de descarga dental de Sir Francis Drake.

Cuando quieran llevarse algún elemento clicable, Maxine soltará alguna historia rara para que no se lo lleven, como que tiene carcinoma o pertenecía a un leproso.

Lo único que hay en la tienda que pueda servir de vela es un **vinilo del Twister** Edición pirata con calaveras, tibias cruzadas, cofres del tesoro y cañones en vez de los círculos de colores.

Como la mayoría de las cosas de su tienda, no quiere deshacerse del vinilo porque le recuerda a cuando «jugaba» (guiño, guiño, golpe, golpe) al Twister con Anne Bonny, Jack Rackham y Mary Read a bordo del «Ranger».

El **vale de descuento** que les dieron las **Jefas Piratas** tiene una errata y si cogen la **lupa** de Lulock Holmes, el primo de las Antillas de Sherlock Holmes y el primer pirata detective de la literatura, podrán leer la letra pequeña. Donde debía poner «Al presentar este vale se conseguirá un 50% de descuento en material pirata O un 50% en juegos de mesa» en realidad pone «Al presentar este vale se conseguirá un 50% de descuento en material pirata Y un 50% en juegos de mesa».

Así que pueden usar el vale de descuento para conseguir el **vinilo del Twister** completamente gratis y Maxine no puede negar porque la verdad es que lo más inútil y barato que tiene en la tienda.

Ideas para otras chorradas que puede haber en la tienda y que puedes poner como elementos clicables, pero que Maxine no quiere vender porque le traen buenos recuerdos:

- + Rizos pelirrojos de la barba la Barbanegra
- + Férula de descarga dental de Sir Francis Drake
- + Muñeco de acción de Anne Bonny con golpe de karate, ojos con luces rojas y un botón que hace que diga «Si hubieses luchado como un hombre, no serías ahora ahorcado como un perro»



- + Pata de palo de «running» de Long John Silver
- + Merchandising no-oficial de Piratas del Caribe firmado por los dobles de acción de los protagonistas
- + Una foto firmada y dedicada de Ron Gilbert donde dice que no compres videojuegos de más de 20 \$.

### 3. Ya eres una pirata

Pueden entregar las pruebas de que son auténticas piratas al mismo tiempo o por separado, pero hasta no haber cumplido las dos reglas y probarlo, no se les considerará piratas de pleno derecho y las **Jefas Piratas** solo les llamarán grumetes y/o marineras de agua dulce entre risas socarronas.

Tras conseguir tu barco y estar al otro lado de la ley, las PJ podrán solicitar su **Título oficial de piratería** que los identifica como piratas tras pagar la tasa correspondiente de un doblón de oro. Puede aprovechar esto para meterles nuevos retos como buscar calderilla debajo de la gramola de la taberna.

### 4. Robar al gobernador

A lo largo de las escenas anteriores tus jugadoras habrán oído hablar del gobernador, su caja fuerte y las inmensas cantidades de dinero que tiene en ella. Como no pueden ir a abordar barcos con su bote de remos, deberán buscar la forma de robar al gobernador para poder comprarse un barco pirata de verdad.

Cuando salgan de la Taberna del Cangrejo Cocido, puedes decirles que desde el puerto pueden acceder a la casa del Gobernador. De hecho, ahora en el puerto hay un neón gigante que pone «Visite el Museo del Gobernador Marlon, donde la magia de la democracia sucede».

### Exterior de la casa del gobernador

La casa del Gobernador Marlon es una casa victoriana al lado de un acantilado que da al mar Caribe. Es lujosa y bien cuidada, seguramente el mantenimiento y los lujos como una **estatua ecuestre del gobernador Marlon** se paga con los impuestos de todos los habitantes de Bucan Ville.

Examinando su estatua, el gobernador Marlon es un excelente ejemplar de ser humano, larga melena, mentón cincelado con un hoyuelo divino, grandes hombros, torso esculpido en piedra y poderosos brazos y piernas.

El exterior está vigilado por unos **pavos reales** que gluglutean muy alto en cuanto te ven. Entonces una luz de la segunda planta se enciende y el gobernador Marlon sale a la ventana a vigilar armado con un rifle de pólvora negra. Cuando no ve nada sospechoso se vuelve a meter.

Si te escondes detrás de la **estatua ecuestre** y les golpeas cuando no miran hacia donde estás, puedes quitarles una **pluma**. Cuando tienes tres plumas, puedes hacerte un tocado de pavo real y los pavos reales te consideran uno de los suyos y te dejan pasar sin avisar al gobernador.



### *Hall principal de la casa del gobernador*

Al entrar a la casa del gobernador se accede al hall principal. Es grande y lujoso, lleno de obras de arte, jarrones caros, figuras de marfil, etc. El **hall** está levemente iluminado por unas pocas **velas de la una gran lámpara de araña**.

Si tratan de Tirar/Empujar las **poleas que suben y bajan la lámpara**, estas chirriarán y se verán luces desde el piso superior y sonidos del gobernador Marlon cargando su rifle. Eso hace que sea imposible bajar la lámpara mientras haga ruido, necesitan algún tipo de lubricante.

Déjales que busque por las pantallas algo que no sea clicables y que sirva de lubricante, como el grog que beben las **Jefas Piratas**, el aguarrás que usa el **pintor** de la **Plaza Mayor**, etc. y que lo conviertan en clicable con sus píxeles.

### *Sótano de la casa del gobernador*

En el sótano está oscuro y solo se vislumbra la gran puerta de la **caja fuerte** con un montón cerraduras, ruedas con combinaciones y engranajes para girar. Parece muy complicada, tan complicada que el gobernador Marlon ha dejado una nota escondida en un pixel exacto de la pantalla con las instrucciones para abrir la caja fuerte.

Hay muy poca luz en el sótano y solo podrán encontrar el píxel exacto, si consiguen luz. La única fuente de luz será las **velas de la lámpara de araña** del **hall principal**.

### *5. The end?*

When they finally manage to break into the governor's vault and are swimming in gold and jewels, they'll hear a loud cannon blast, and suddenly a cannonball will shatter one of the walls.

While they recover from the explosion, they'll see the fearsome vampire captain DraChuckla enter through the hole with his ghoul henchmen to seize their loot while laughing at them.

He'll approach the player characters, pluck a hair from each of them, and stick them to voodoo dolls, saying, "Just in case you become a problem," and then they'll fall unconscious.

When they manage to get up, they'll see through the hole in the wall that the black-sailed ship that was in the distance from the port is sailing away with DraChuckla on board and Governor Marlon tied and gagged.

### *Diskettes #2 and #3*

Here are some ideas for how you can continue this adventure, which could span disk 2 (the plot's climax) and disk 3 (the final resolution).

- + You could try to rescue the governor from DraChuckla's clutches.
- + You could try to find the Mac'n Cheese, the greatest pirate treasure ever known. DraChuckla is rumored to be after it, so you must be careful.

- + You could try to learn voodoo magic to see if you can counteract what DraChuckla does with his dolls.
- + Perhaps you could form a band and dedicate yourselves to playing reggae throughout the Caribbean.

# Adventure summary

## Shipyard

- + **NPC:** Sam
- + **Clickable items:** Luxury pirate ship, Second-hand pirate ship, Fishing boat, Rowboat
- + **Connections:** Bucan Ville Main Square

## Bucan Ville

### Dark alley

- + **Connections:** Bucan Ville Main Square

### Bucan Ville Center

- + **NPC:** Town guard
- + **Clickable items:** Ape-trafficlights
- + **Connections:** Bucan Ville Main Square, Harbour, Souvenirs shop

### Souvenirs shop

- + **NPC:** Red Maxine
- + **Clickable items:** Twister vinyl pad, Stupid objects to use as a flag like Blackbeard's long underwear
- + **Connections:** Bucan Ville Center

### Bucan Ville Main Square

- + **NPC:** Painter

- + **Clickable items:** Courts, Pile of pictures
- + **Connections:** Bucan Ville Center, Dark alley

## Governor's house

### Exterior

- + **NPC:** Peacocks
- + **Clickable items:** Equestrian statue of Governor Marlon, Peacock Feather
- + **Connections:** Harbour, Governor's house (Main Hall)

### Main Hall

- + **Clickable items:** Chandelier candles, Pulley that raises and lowers the chandelier
- + **Connections:** Governor's house (Exterior), Governor's house (Cellar)

### Cellar

- + **Clickable items:** Safe, Note with the safe combination (single pixel)
- + **Connections:** Governor's house (Main Hall)

## Docks

### Harbour

- + **Clickable items:** Ship with black sails
- + **Connections:** Boiled Crab Tavern, Bucan Ville Center



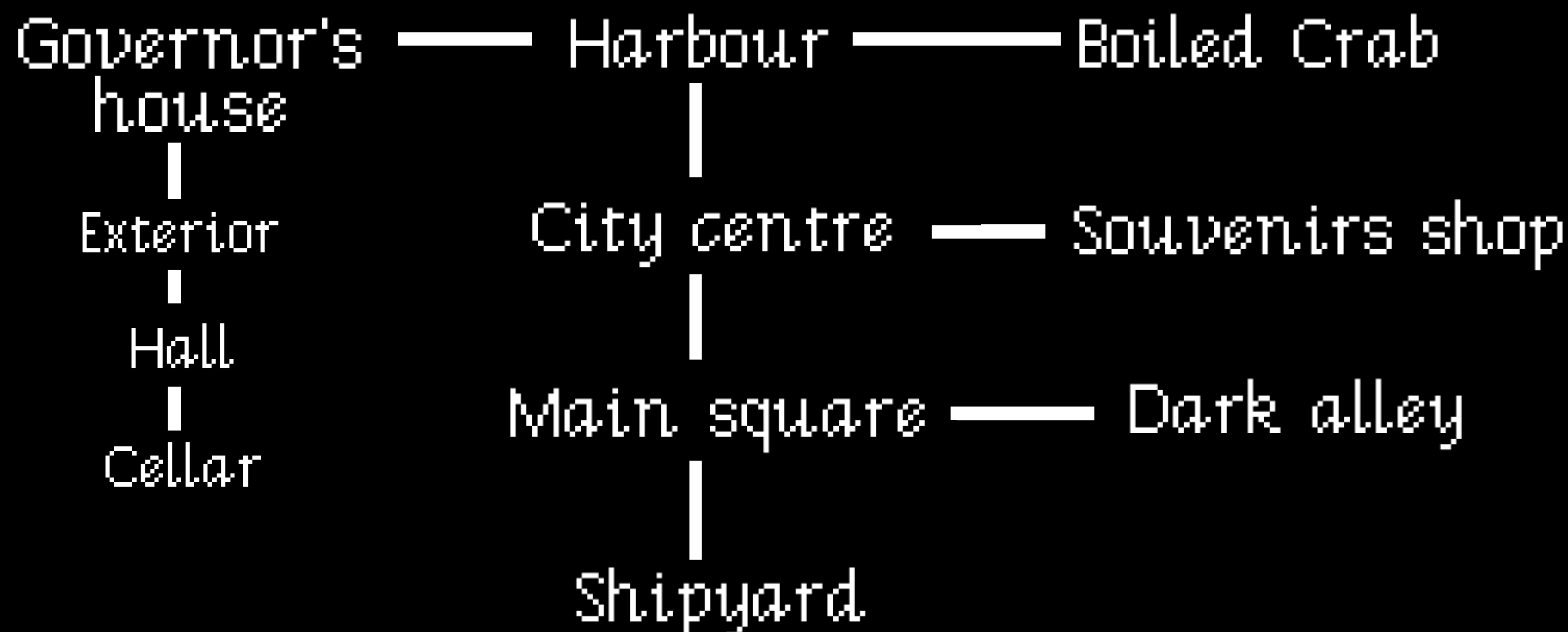
### Boiled Crab Tavern

+ **NPC:** Drunken pirates, Pirate Bosses

+ **Clickable items:** Frutero, Pieza de fruta aleatoria, Bono de descuento de la Tienda de Souvenirs

+ **Connections:** Harbour

### Screens map



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All the content for this project can be found at [pointnclick.gwannon.com](#), and all the source code is available on [GitHub](#).

## Attributions

### Fonts

- + Fool by [Void](#)

### Images

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- + Abstract pixelated halftone dotted pattern in retro style by [starline](#)
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- + Shadowy Alley Show the detective silhouetted by [Fedor Lunin](#)

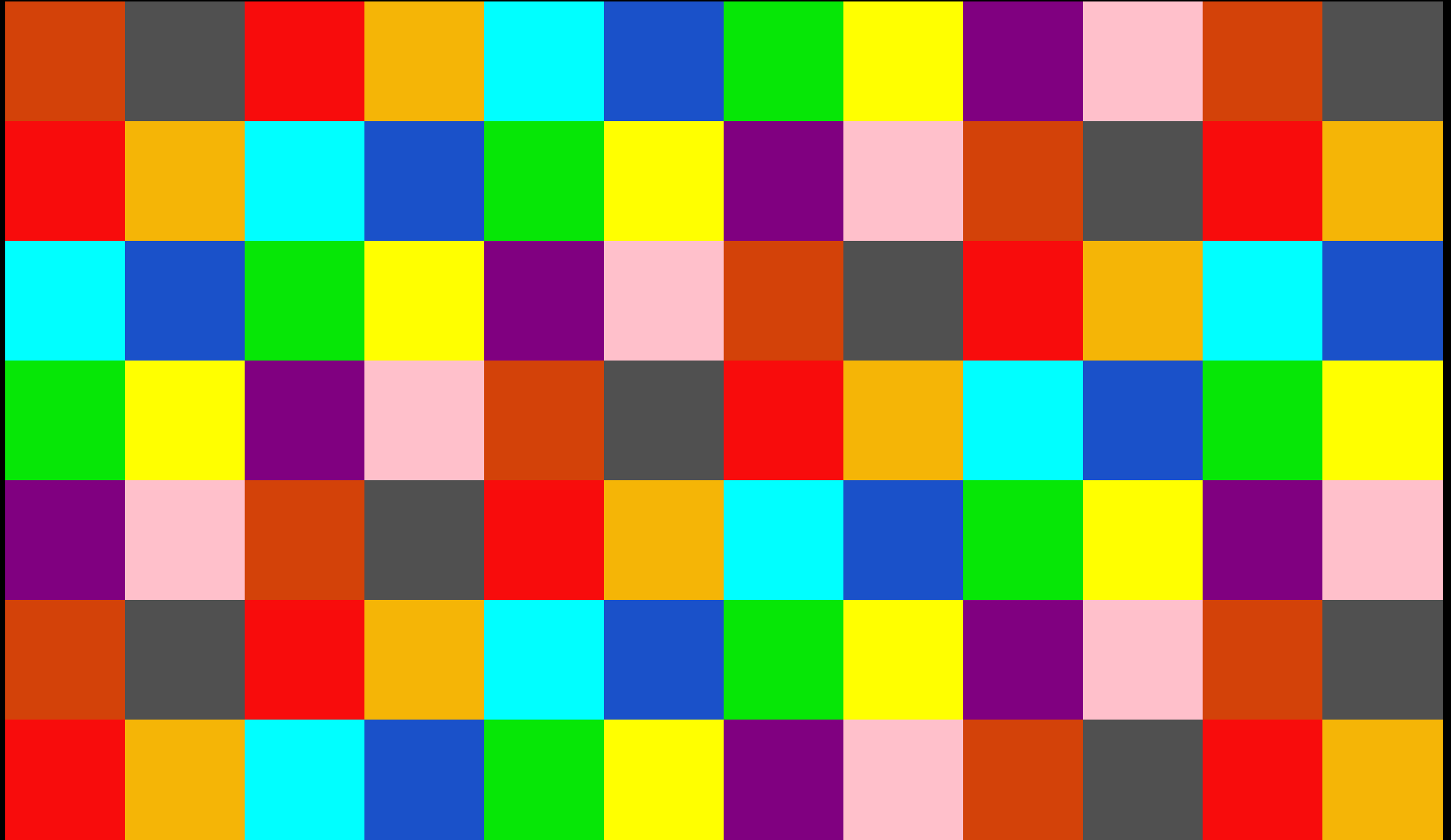
## Acknowledgments

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- + [El Dado Inquieto](#)
- + [Antonio Buch](#)
- + [Working Class Berserker](#)
- + [Angeles](#)
- + [Microblog Castellano](#)
- + [Dani Moondark](#)

# Pixels

Print this sheet on a cardboard and cut out these pixels to give to your players.





# Character sheet

Place the tokens of your pixels here, take notes, or draw your character.

Name (Pronouns).

AG Title.

Resolution.

Topics.

Developer.

Walk to

Pick up

Give

Talk to

See

Use

